VAGRANT RECORDS
The Indie To Watch

Get Up Kids
Rocket From The Crypt
Face To Face
No Motiv

Alkaline Trio

RPM
The Detroit Music Fest Report

LOUD ROCK
Talkin’ Dirty With Matt Zane

HIP-HOP
Two Decades of Tommy Boy

WEEZER HOLDS DOWN #1, RADIOHEAD DOMINATES TOP ADDS, AIR TAKES CORE
“Tommy's one of the most creative and versatile multi-instrumentalists of our generation.”  - BEN HARPER

“Geggy Tah has a sleek, pointy groove, hitching the melody to one's psyche with the keen handiness of a hat pin.”  - BILLBOARD

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TEAM N*E*R*D
IN SEARCH OF...
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Boasting a roster that includes the likes of the Get Up Kids, Alkaline Trio and Rocket From The Crypt, Vagrant Records has become one of the preeminent punk labels of the new decade. But thanks to a new distribution deal with TVT, the label’s sales are proving it to be the indie, punk or otherwise, to watch in 2001.

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**ESSENTIAL**

**MYSTIC**

*Cuts For Luck And Scars For Freedom* (GoodVibe)

If *Waiting To Exhale* took place in working-class San Francisco, Mystic could have been cast as one of its “true dat” sistahs. Shuttled between a rural commune and Bay Area hoods for most of her childhood, she’s seen more of life than your typical round-the-way girl, including an unfortunate brush with sexual abuse. Listening to *Cuts For Luck And Scars For Freedom*, it’s easy to imagine the soul-searching MC kicking back on a sofa with her girlfriends having a heart-to-heart bitch about two-bit fuck–buddies, wannabe playas, absent fathers and other fool-headed men. While such “mmm sugar” sassing can easily become a soap opera lather, Mystic’s delivery bubbles into rise-above-the-pain positivity. A stable of producers (The Angel, Chops, Shock G) paint the rumina- tive backdrop for these soliloquies using a palette of sparse bass lines, wax- paper-crisp rim shots and searching piano licks. During the verses, Mystic’s lightly smoked alto hints at a lilting Jamaican toast then segues into choruses for blissed-out Soul Aquarian-sweet R&B. “If it hurts too much to hold me, tell me why you stay,” she asks on one track, cutting against the molasses-sweet harmonies and delving into a complexity of emotions rarely broached over banging beats. At another point she states: “Family, love, loss, struggle, laughter, joy and pain — such is life.” Terry McMillan would be proud. — *Neil Gladstone*

**Clem Snide**

*The Ghost of Fashion* (SpinART)

There are plenty of urban fight songs in this world, and plenty of urban love songs too — but who’s writing the urban cry songs nowadays? Where are the tales that’ll make way-past-mature Sonic Youth, Minutemen and Bug-era Dinosaur Jr. fans spill tears in their watered-down bourbons? Hey, we’re a listening demographic too! Ahhh, luckily Clem Snide's chief-songwriter Eef Barzelay knows us, because our failed manifestoes were his at one time — the band was, at its conception a decade ago, as post-punk noisy as we were — and these broken hopes are all over *The Ghost Of Fashion*, Clem Snide's third and finest full-length. The album's a celebration of them. Their feeling saturates Jason Glasser's strings and Jeff Marshall's bowed bass, the full-bodied horn section that explodes like Rocket From The Crypt's when prodded (the awesome SY+brass=VU coda of “Moment In The Sun”), and especially the words that escape Barzelay's throat. Somewhat akin to Lambchop's Kurt Wagner, he's got a classic country way of making truisms sound like zen philosophy, and *Ghost* gathers a batch of his stage-perfected songs that balance a knowing pop culture gleam his audience desires, with the wisdom they now need. 'Cause when the sun sets, we can't all look back on our careers as either fighters or lovers. — *Piotr Orlov*
NEW MUSIC

THE WEEK’S BEST NEW MUSIC

DESTROYER
Streethawk: A Seduction (Misra)

Destroyer kingpin Daniel Bejar had the right idea when he tacked “A Seduction” onto the title of his fourth longplayer. Over the course of the album’s 12 beautifully crafted tracks, listeners will be unavoidably wooed. Gently and gracefully, Bejar weaves a spell of David Bowie-like pop sparkle, shifting from the sweetly plucked acoustic guitars of “Virgin With A Memory” through such lilting toetappers as “The Very Modern Dance.” And Bejar is as prolific as he is adept — his other project, the New Pornographers, released the brilliant indie-pop surprise Mass Romantic only a few months ago to salivating response from critics and fans alike. Although the songwriter’s pop prowess is undeniable, his voice can take a little getting used to: It’s laced with a little whine, and it veers just slightly off key when Bejar tries to belt a high note. But that’s half of what makes Destroyer so endearing — the tiny imperfections make Streethawk feel that much more honest and approachable, in the same way Stephen Malkmus’s indie-boy wail made Pavement so loveable. Dan Bejar’s seduction is thorough, too: There’s not an emotional peak or dip that the singer fails to caress, from weepy lows to impossibly encouraging highs. And like Bejar asserts in “The Sublimation Hour,” “isn’t that what rock ’n’ roll is all about?” — Nicole Keiper

EVEN JOHANSEN
Quiet & Still (Five One Inc.)

If you’ve heard of Norwegian-born singer/songwriter Even Johansen at all, it’s most likely as the leader of London power-pop group Libido. It’s as a solo artist, however, that he’ll most likely make his mark in the States. A gorgeously understated collection of celestial ballads and soft-footed pop melodies, Quiet & Still draws equally from Britpop sumptuousness and self-absorbed moodiness. With Johansen handling all of the instrumentation as well as the production and engineering, the album’s sonic character — all brushed drums, slinky electric/acoustic strums and vaporish reverb — perfectly complements his hushed, husky tenor and aching self-doubt. When its chorus swoops in, whirring guitar accents and all, the opening mood-setter “The Recluse” takes on the ethereal pomp of The Verve, while the acoustic sunlight of “Where Happiness Lives” casts Johansen’s sweet vocal in shades of introspective Elliott Smith. But when he splits the difference between these two musical personas, as on “There’s An End To This” (lyric highlight: “Here in this half-light/ All my half-lies will pass as the whole truth”), his subdued melodic and vocal strengths work in beautiful tandem. Quiet & Still’s subtle atmospherics are as much a part of the album’s feel as the songs themselves, sure proof that Johansen’s already got one half of the equation sublimely mastered — the rest is just around the corner. — Colin Helms

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Release Date: May 15; at radio now

CMJ JUNE 18, 2001
Webcasters File Suit Against RIAA
The Digital Media Association and its member companies DiMA, Launch Media, MTVi, MusicMatch, XactRadio and Listen.com filed suit against the RIAA, requesting the court clarify whether or not consumer-influenced, or “interactive,” Internet radio services fall within the sound recording statutory license enacted as part of the 1998 Digital Millennium Copyright Act.

Currently, interactive music services do not qualify under the statutory license, which allows webcasters to broadcast music for a set fee to be determined by a federal copyright panel. Without a change in status, webcasters looking to offer interactive services must negotiate terms with individual record labels, a lengthy process that webcasters want to avoid if at all possible.

The lawsuit comes in retaliation to a motion the RIAA filed against the plaintiffs on May 25 that sought to exclude them from the upcoming Copyright Arbitration Royalty Panel proceeding set for June 25 that will set royalty rates for online music services. As of press time, no decision has been made on the RIAA’s motion, and all parties can participate unless the court deems otherwise.

BMG To Spread The Wealth
BMG announced that it plans to share the damages it received from its lawsuit against MP3.com, Inc. with all of its artists whose copyrights were infringed. According to published reports, those damages are estimated to be close to $20 million. The company will also allot a portion of its booty to its music publishing arm, which will share the money with the songwriters.

As you might imagine, there’s a catch: Although it is believed that thousands of artists currently on BMG’s roster had their works infringed by MP3.com, only around 70 percent of them have provisions in their contracts requiring their participation in settlements. And BMG isn’t likely to share the money out of the kindness of its heart.

Bertlesmann Gobbles Up Another
Further positioning itself as the company to beat in the world of online music domination (it’s like a game of Risk, isn’t it?), Bertlesmann announced its purchase of myplay.com, a company known for its music locker technology. The purchase reportedly cost the German behemoth around $30 million. Bertlesmann plans to use myplay’s infrastructure to develop and, of course, sell subscription services. The company will group this and its other Internet-based properties (CDNow, digital rights management company Digital World Services, and the online arm of BMG Direct) into a new division called BeMusic. Napster, another Bertelsmann minion, will not be included under the BeMusic umbrella.

Just A Bite...
Used Kids Records, highlighted in the Columbus, OH “On The Street” in NMR issue #716, was damaged on June 4 in an early-morning electrical fire that broke out in the store’s basement. Sinead O’Connor has pulled out of the upcoming Wotapalava tour, citing “unforeseeable family commitments.” The tour is being heralded as the first festival tour targeting gay, lesbian, bisexual and transsexual communities.
1 band will perform live on the 2002 American Music Awards
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DEADLINE: 7-31-01

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AWARD
For most major labels, selling 100,000 units is a good start. For most independents, selling half that number is reason enough to break out the bubbly. So when sales of albums on the Vagrant label from such punk and post-hardcore bands as Alkaline Trio, Dashboard Confessional and Rocket From The Crypt started making significant dents on SoundScan reports within months of their release earlier this year, a lot of people began to sit up and take notice.

There are a number of reasons for the label’s recent surge of success, but it begins with simple right-place-right-time positioning: With the oversaturation of boy bands and pre-pubescent divas on the commercial airwaves (not to mention the dozens of freshly pierced pop-punk clones), music fans have to dig a little deeper to find something to satisfy their needs. For a label that takes its bands and their music seriously, there’s new opportunity to see groups like the Get Up Kids, Hot Rod Circuit and No Motiv gain wider acceptance.

“I think there is a renewed interest in indie rock in general because the major labels are so fucked up and they’re just putting out disposable artists left and right,” says Rich Egan, who founded the Santa Monica, California-based label in 1991. “And so I think kids want a viable alternative to that, like I had when I was growing up. We had Sub Pop and Touch And Go and Dischord and a bunch of really cool, honest, career-oriented labels that supported bands. That [scene] disappeared after ’91 or so, and I think as a reaction to what the major labels are feeding us these days, people are actually seeking out music that isn’t trying to be spoon-fed to them.”

The second part of the Vagrant success equation involves basic supply-and-demand: For the past seven years, Vagrant releases made it to record stories via Caroline Distribution, but to meet the increased demand for the label’s music, Egan decided to make a change.

“Caroline was the first distributor to take a chance on my label when I was just selling seven-inches,” says Egan. “We were with them for a long time and they did a great job for us. They were able to sell 130,000 Get Up Kids records, so I don’t have anything bad to say about them. But we got to the point where we were looking for something different. We were looking for a little more penetration out there in the marketplace.”

Six months ago, Vagrant signed a four-year deal with TVT Distribution, the distribution arm of the label of the same name.

“We approached them before they were looking,” says Paul Burgess, VP of Sales and Marketing for TVT. “We had seen the great success they had with the Get Up Kids and loved all the things they were doing. Not only did they have great acts, they had a great organization, they really understand their fan base and marketplace, and we thought we could give them the care, time and effort they needed.”

Thanks to an enviable roster of rising pop-punk luminaries and a recent distribution deal with TVT, Vagrant Records has become an indie force to be reckoned with.

By Lisa Hageman
Shortly after the deal, Vagrant began to see the fruits of the increased distribution. Alkaline Trio’s April 3 release, *Something To Write Home About*, scanned 7,000 units in its first week and charted on *Billboard*’s Top 200, feats practically unheard of for a band on a small indie. In addition, other releases under the TVT deal, like Rocket From The Crypt’s March 6 release, *Group Sounds*, and Dashboard Confessional’s *Places You Have Come To Fear*, released March 20, have scanned 15,000 units and 20,000 units, respectively, to date.

TVT and Vagrant, according to both sides, are a perfect match. “I really like the people [at TVT],” says Egan. “They approach this business a lot differently. It was refreshing. We weren’t going to be one of 20 to 25 different labels they were handling. We’re a priority.” Vagrant is currently one of only two labels TVT handles distribution for, excluding its own imprint (the other being rap label Overcore).

“TVT has the weight of a major, but remains an indie label,” says TVT’s Burgess, also a former Caroline employee. “We’re about maximizing sales of a single record. Caroline handles thousands of records. We handle dozens. We’re also in a unique position because we have the credibility of an independent distributor but we can also get records in the chains. We’ve developed relationships with best indie rock stores, punk stores, the best freestanding chains, even Walmart and Kmart. As the music grows more popular, that’s where those records are going to sell. Smaller companies can’t take it to the next level. We’re not part of any major label system so we can move swiftly. When a band catches a buzz, we can move fast and with the label.”

The recent success and sales of Vagrant releases are not just the result of the new deal with TVT but, as Egan believes, Vagrant’s online presence as well. Vagrant currently does five percent of its sales through its website.

“I wasn’t a big web guy but everyone who works here is very computer-savvy,” he explains. “And they were just riding my partner [John Cohen] and I to get our shit together on the Web. Once we did, which was about eight months ago, we saw the results immediately and every month it’s just gotten better and better. Whether it’s been online ordering or just advertising on other websites, banners and stuff, free downloads, it’s just worked amazingly well at getting the word out.”

Smart promotional tactics, like the release of two low-priced sampler CDs — which combined, have sold 300,000 units to date — and the upcoming Vagrant America tour, which puts the Anniversary, Alkaline Trio, No Motiv, Hey Mercedes and Reggie And The Full Effect all on the same bill, don’t hurt the label’s sales either.

With all of the building momentum, Vagrant and its acts have been pegged as the next big major label grab. But despite numerous offers, Vagrant’s bands have remained steadfastly loyal to the label. And, according to Egan, for good reason.

“We try to offer all the good things about major labels and none of the bullshit and we take care of our bands,” he says. “We put our bands first. If you put your bands first, instead of your label first, I think it’s gonna pay off eventually and that’s kind of been our motto. Bands are getting smarter and smarter these days. They’re not idiots but major labels like to think they are or treat them like they are.”

“The Get Up Kids have been offered seven figures to leave Vagrant and they said no and Face To Face just turned down a whole lot of money to come here,” he continues. “Rocket From The Crypt, Saves the Day… they’ve all had their brush with the majors, they’ve all talked to those people and when it’s all said and done, they come back here. They know they can sell a lot of records and make a living off of their band and do three or four records without the fear of getting dropped. These bands are here for the long-term, I hope, at least as long as we keep doing a good job. If we stopped doing a good job, then I would expect them to leave. I would encourage them to.”

For now, Vagrant artists don’t seem to have anything to complain about.

“The Get Up Kids have been offered seven figures to leave Vagrant and they said no and Face To Face just turned down a whole lot of money to come here. They know they can sell a lot of records and make a living and do three or four records without the fear of getting dropped.”

— Vagrant Records founder Rich Egan
same on this third installment, ACSS has learned how to keep more ideas in the air at once, pushing out the borders of this little multi-culti universe they’ve created. RealWorld sovereign Peter Gabriel makes a stellar appearance on “When You’re Falling,” hinting that the Afro Celts have been producing a kind of pop music all along with their buoyant blend of global grooves and textures. While the collaboration with Robert Plant (“Life Begin Again”) isn’t as cozy a fit, most of Further In Time is right on the mark. “Colossus” soars with Celtic fiddles and whistles twirling about a house groove that’s bolstered by the rippling rhythms of African talking drums and harp. The track is almost a sonic mission statement for RealWorld, expressing something that’s universal, metaphysical and solidly grooving all at once.

— Steve Ciabattoni

AFRO CELT SOUND SYSTEM

Volume 3: Further In Time
(RealWorld–Narada)

Since 1992, Afro Celt Sound System has become increasingly sophisticated in the way it weaves African, Celtic and dance strains into its sound. While the formula remains the

R.I.Y.L.: Six Degrees’ Motion, Baka Beyond, Peter Gabriel
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Release Date: June 19

DJ LOGIC

The Anomaly (Ropeadope)

DJ Logic (a.k.a. Jason Kibler) has worked as a fourth member of Medeski, Martin And Wood, jammed with countless other crews on the groove-jazz circuit, and leads his own Project Logic band. This is his second album, and it finds the ubiquitous Mr. Kibler creating a groovy set of jams hardened by steady touring. The Anomaly is wide-ranging, fully formulated and bravely eclectic: Logic calls upon his opera-singing neighbor on “Hip-Hopera”; Philadelphia rapper Subconscious is featured on “The Project(s)”; weird ambient collages of recognizable samples are used for texture; and breakbeats often hold the disparate parts together. Like his chosen method of mayhem — the turntables — Logic cuts up styles and personnel to serve the greater groove, the songs evolving from jams in a non-linear fashion. A master on the decks, Logic is a perfect lead for his support crew. Seldom do DJs turn out something so fiercely imaginative and steadfastly danceable.

— Tad Hendrickson

R.I.Y.L.: Greyboy, Karl Denson, DJ Smash, MMW
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Email: court@ropeadope.com
Release Date: May 22

CHAMPALE

Simple Days (Pitch-A-Tent)

It’s hard to believe that Champane is a seven-piece band. There’s nothing dense, overwhelming or aggressive about their music; in fact, delicate is the word that comes to mind. Mark Rozzo’s vocals define “croon” — with the airiness of Thom Yorke and the sugary naivete of “Tiger Lily” — Dean Wareham, his voice flies kite-style over rolling hills of vibes, trumpet, guitar, bass and drums. If the lyrics are simplistic, it’s to make room for the subtle pop hooks and gentle tempo changes, which expound upon the chord systems laid down best by Big Star. The slow to medium-tempo numbers are smoothed over with trumpet and legato guitar licks, and stream lithely from one to the next without fanfare or big change-ups. (Fuzz-laden modern-rock nugget such as “Like I Do” are the anomaly.) But whether working with something rollicking (“Change Your Life”) or somnambulistic (album opener “Hard To Be Easy”), Rozzo and co. imbue their songs with laid-back Lite FM manners for a sweet, summery cocktail much more sophisticated than their malt namesake.

— Dylan Siegler

R.I.Y.L.: Luna, Coldplay, Lambchop
Contact: Team Clermont
Phone: 888.548.TEAM
Email: radio@teamclermont.com
Release Date: June 19, at radio now

Goo A.K.A. Le Gooster

Elements (Shadow)

Dance music that’s fun without being stupid? What an innovation! The combination of dance and turntablism usually manages to turn out ass-shakers that are a cut above the Fatboy Sims of the world (I.Q.-wise) and Goo’s Elements is no exception. On his second record for Shadow, Goo takes a danceable, DeeJay Punk-Roc style and informs it with the dark, reggae-inflected trip-hop of artists like Meat Beat Manifesto. The results are compelling: “Elementaire” opens the record with deft cuts and jazzy trumpet courtesy of Blue Note’s Erik Truffaz; “Shot” mixes a pounding beat with tar licks, and stream lithely from one to the next without fanfare or big change-ups. (Fuzz-laden modern-rock nugget such as “Like I Do” are the anomaly.) But whether working with something rollicking (“Change Your Life”) or somnambulistic (album opener “Hard To Be Easy”), Rozzo and co. imbue their songs with laid-back Lite FM manners for a sweet, summery cocktail much more sophisticated than their malt namesake.

— Tom Mallon

R.I.Y.L.: Meat Beat Manifesto, DJ Cam, DJ Krush
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Release Date: May 22, at radio now

Goo

R.I.Y.L.: Luna, Coldplay, Lambchop
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Phone: 888.548.TEAM
Email: radio@teamclermont.com
Release Date: June 19, at radio now
GRAND TOURISM

Grand Tourism (Cyber Octave)

Grand Tourism elicits everything from martini bar house music, silly funk, and early-morning café dream pop. Paris-based musicians Chris Canavaggio and Bob Farrel, and sound engineer Sean Henry are the guides behind Grand Tourism and its fusion of disco, hip-hop, soul, and atmospheric pop. Sit back and relax as these pilots take you for a ride, with guest vocalists serving up the onboard entertainment. On the feel-good opener, “Jim Clark Theorem,” the refrain “I love to drive” echoes above a liquid-y percussive groove. Folk-jazz cult singer Terry Callier croons in his velvety voice “like floating in the air” on “Les Courants d’Air” to a nos-talgic Buck Rogers-tweaked smooth jazz. As its title suggests, “Romantic Hold Up,” a guitar cries wah-wah and Frenchmen whisper in the shadows as singer Angie B. purrs a rap framed to “I Will Worship You My Friend”), Khan bends his ecstatic scat-singing vocals into a spiral stairway that leads to a spiritual orgy that lasts more than two hours.

— Enrique Lavin

R.I.Y.L.: St. Germain, Air, Brian Eno & Peter Schwalm
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Release Date: May 8; at radio now

NUSRAT FATEH ALI KHAN

The Final Studio Recordings (American–Columbia Legacy)

One can almost smell the incense smoke twirling in a dance heavenward as a dozen Pakistani Qawwali musicians sit barefooted in a semi-circle atop Indian rugs and pillows, taking cues under dimmed lights from the quicksilver voice of the late great Sufi devotional singer Nusrat Fateh Ali Khan. Producer Rick Rubin organized the whole affair at the famed Ocean Way studios in Los Angeles, creating what would become the master’s last recording session before he died in 1997. There’s minimal accompaniment here: Clapping, one tabla and a hand-pumped harmonium along with two side singers, including Khan’s vocal heir, nephew Rahat Fateh Ali Khan. Improvising with Rumi-like love poems (“I Am Absorbed In My Thoughts Of You,” “I Will Worship You My Friend”), Khan bends his ecstatic scat-singing vocals into a spiral stairway that leads to a spiritual orgy that lasts more than two hours.

— Enrique Lavin

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Release Date: June 12

PENNYWISE

Land Of The Free? (Epitaph)

Sixteenth-century Italian philosopher Machiavelli secured a place in history with the theory that a political end justifies the means, no matter how unscrupulous those means may be. With its rebellious seventh album, Land Of The Free?, Pennywise achieves its goals without going the Machiavellian route. The So Cal punk rockers haul ass like any well-educated, one-step-ahead conspiracy theorist. Questioning authority, big business, and organized religion is not a new idea in punk rock, but Pennywise wraps its socially and politically pissed-off messages in an appealing musical package of melodic punk rock, sans the catchy, superfluous-ness of pop-punk. Land Of The Free? leaps outta the gate with mid-tempo fist-pumpers, undoubted-ly calling to mind Bad Religion. That band’s Greg Graffin should be pleased as punch, with an outfit like Pennywise waving the high-IQ punk rock flag with “Fuck Authority,” “Divine Intervention,” “It’s Up To You” and “Time Marches On.”

— Amy Sciarretto

R.I.Y.L.: Bad Religion, Down By Law, Anti-Flag
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Email: rbrown@mcgathypromotions.com
Release Date: June 19; at radio now
Tour Dates: Appearing on the Warped Tour this summer.

VARIOUS ARTISTS

Morriconne Rmx (Reprise)

One of the most famous film composers of the 20th Century, Italy’s Ennio Morricone has inspired generations of cowboys and angels with his unique musical scores. Though he’s best known for his trademarked spaghetti-western twang, Morricone has painted with an extraordinarily colorfully pallet, drawing from classical, jazz, pop, rock, electronic, and avant-garde musical styles. It seems fitting then that Morricone Rmx, a remix album honoring the work of the famed composer, should be equally eclectic. In its 13 tracks, the album shifts gears from Apollo Four Forty’s dusty, dub-infected “The Man With The Harmonica,” to Copasetic Con Vivi E Salda’s jerky, two-steppy “Here’s To You” (complete with French chanteuse), to Fantastic Plastic Machine’s samba-fueled “Belinda May” and Nightmares On Wax’s luxuriously trip-hopped “Chi Mai.” Additional cuts from Terranova, Rockers Hi-Fi, Thievery Corporation, and Sofa Surfers demonstrate just how far-reaching and inspirational Morricone’s work as been throughout the years.

— M. Tye Comer

R.I.Y.L.: Shirley Bassey The Mix Album, Thievery Corporation’s Abductions And Reconstructions
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Release Date: May 29; at radio now

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Release Date: June 12

Contact: Carlyn Kessler
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Email: carlyn.kessler@wbr.com
Release Date: May 29; at radio now
Elfin rocker Mortiis will release a tome entitled *Secrets Of My Kingdom*, featuring poems, lyrics and pics. Do we really want to sneak a peak into this whacked out mind? Most definitely. • Soil’s two-song sampler, featuring “Halo” and “My Own,” is on your desk. It’s one of the first bands on Clive Davis’s new label, J Records.

Solid rock ’n’ roll, for fans of Clutch and Entombed. • Two years ago, Death singer, Control Denied guitarist and overall metal legend Chuck Schuldiner was diagnosed with a malignant brain stem tumor, but was denied delicate surgery due to lack of funding. Fans worldwide made contributions on Schuldiner’s behalf. It’s with a heavy heart that we report that Schuldiner is once again in need of surgery in order to assist in his recovery. To help raise the funds that could very well save Schuldiner’s life, Hammerheart Records has created an online auction of rare collectibles, such as autographed memorabilia and Schuldiner’s own guitar, as well as items from other artists. All proceeds will go directly towards the fund the musician’s family has set up for him. Artists willing to donate something to this auction can email auction@hammerheartamerica.com, or call the office directly at 412.390.4088.

Information on the auction can be found on the Hammerheart America webpage at: //www.hammerheartamerica.com/makeadifference.html.

**Q&A**

**MATT ZANE**

Matt Zane used to direct pornos, but what he really wants to be is a rock star. And the frank, candid and extremely pleasant Zane, who fronts industrial-tinged hard rock band Society 1, wants press, so I’m giving it to him. We talked about how someone like him can appear in mainstream press (*Rolling Stone*) and on TV (VH1), yet still have trouble securing his place in the music biz.

Warning: Zane is as blunt as the dildos in his films. He’s cool, too, because he sent me free porn. Part two of this interview, where Zane discusses the porn/rock connection, will run next week.

What’s the beef with Mark McGrath of Sugar Ray?

Over the last year, I’ve been on VH1 a bunch of times. They even had me for a segment on the 100 most shocking moments in the history of rock. I rightfully earned my place among these people because of the big deal made when I got major rock stars to appear in *Backstage Sluts* and the lunch meat thing. The editor loved my segment. Then, they got McGrath in to host the special and he tracked through the script and saw I was a part of it, *and* because he was a part of *Backstage Sluts*, the one stipulation he made in order to host the special was that all Matt Zane clips and all *Backstage Sluts* mentions were completely omitted from the special. The producers re-edited the special and took my completed segment out entirely.

Ew! That’s lame. Are you bitter?

A little bitter. At this point in time, I am in an independent band. Any press I can get is a big deal because it helps me sell records. We have small distribution, which will not ship the record unless people ask for it. I’ve been on MTV, Playboy channel, Farmclub. It all helps me out in terms of awareness of the band. When VH1 comes to me and thinks I deserve to be a part of their special, for someone else to decide, because of personal reasons, they don’t want another artist in it… he signed a release to appear in *Backstage Sluts*. He is friendly to my face. He decided to use that power and silence me. That is an artist censoring another artist. That’s the job of the government or a record label or a magazine. Artists should not be stifling the careers of other bands. I am bitter, really pissed off. I lost all that press and potential record sales to further my music and get it to the masses. Being omitted from the special hurt my pocket book, so now I’m not gonna sell the merch I could have because I am not in special that I had the right to be on.

**Did you ever think that despite the press and your reputation, that the industry isn’t biting because the music might not be any good?**

Edsel [Dope] tells me that all the time that I totally suck. I have an internet site, society1.net, and I sell the same amount every week. I hear the direct responses from the kids that listen to it. That’s the reason to keep going. Seven out of 10 reviews are extremely positive. We got better reviews than the Pantera record in *Kerrang*. I get the feedback that says it’s working. Jonathan Davis had glowing things to say about my porn career in *Spin*, but when asked about my band, he said, “The guy needs work.”

**What’s going on with the new Society 1 record, Exit Through Fear?**

We’re recording it with producer Bill Kennedy, who has worked with Nine Inch Nails, Filter, KMFDM, Megadeth. It’s all new members in the band: Paul Raven of Prong and Killing Joke. Our new drummer is the old drummer from White Zombie (Ivan). Instead of setting a release date, we’re going to put it out through Inzane and shop it to majors. I don’t know when. It might get picked up, because the right people are involved in it.

**Are you still shooting skin flicks?**

Not anymore. I still own the porno company, Zane Entertainment. I stopped directing six months ago. I got off the road and I was flat broke. I own the label, and the record came out independently. I spent $100,000 on all the promotion. I got back into porn and raised more money.

**Will you go back to porn?**

I might. I am not leaving my future to some A&R guy or some manager to wait and think I am worth giving a deal to or working with. I have proper financial backing and keep the porn company on the side because the next record might bomb like the last one did and I might need $100,000 to do it again. I don’t live in some fantasyland like I am some huge rock star. I look at my Soundscans every week. I know I did the same thing over Europe, playing in front of 30 to 100 kids every night.
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**ADDS**

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2. 53 53  SOIL, Sampler  | J

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**Notes:**
- TW: This week's position on the chart
- LW: Last week's position on the chart
- ZW: Position on the chart 2 weeks ago
- PK: Peak chart position
- WKS: Weeks on chart
- UKS: This week's pure spins
- ARTIST + TITLE: Artist and title of the song
- LABEL: Label of the record

**Contributing reporters this week:** See page 47 for a complete list of Crucial Spins reporters.
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Chart information is based on combined airplay reports of Loud Rock releases from CMJ's panel of college and non-commercial radio stations.

**ADDs**

1. DRY KILL LOGIC Nightmare (CD5) Roadrunner
2. ALL ELSE FAILED Archetype Now Or Never
3. PUYA Union MCA
4. SOIL Sampler J
5. THE CULT Beyond Good And Evil Atlantic

**Puya Union**

Don’t Miss Puya On Tour This Summer

Available June 12th

**Going for adds and spins June 4th**

Contact:
Concrete-212-645-1360  McGathy-212-924-7776
MCA- 800-504-1996 for Mikey, Adam or Mark
212-841-8118 for Kittie in NYC

Check www.mcarecords.com/puya for tour dates

Produced by GGGarth Richardson and Mudrock

©2001 MCA Records
PUYA
Union (MCA)
Puya crashed the loud rock party in 1998 by showing what a Santana metal record might sound like. Union is the Puerto Rican foursome’s follow-up to that groundbreaking debut. Though the band played such notable U.S. festivals as Ozzfest, Tattoo The Earth and Snocore, and is now slated to support Fear Factory all summer, it hasn’t lost its distinctive edge. Though Puya (which translates to “goad iron,” like a prodding stick) immediately has a home within the Latin rock community, but Union will likely help the band break out of the grassroots scene to take their Felix Trinidad-style punch to a larger U.S. audience. Under the production eye of GGGarth Richardson (Rage Against The Machine, Kittie) and Mudrock (Godsmack, Powerman 5000), Puya forges its formula — a vicious aggro-rock sound spiked with Afro-Latin grooves — into a razor-sharp machete. Without turning its back on its roots, the band launches its Caribbean metallic riffage assault with cuts like “No Interference” and “Pati Mami.” For that Santana touch, try “Si Aja” and “Ahorake.” — Enrique Lavin
R.I.Y.L.: Rage Against The Machine, Sepultura, Soulfly, Santana
Contact: Mike Nobrega
Phone: 800.504.1996
Email: mike.nobrega@umusic.com
Release Date: June 7; at radio now

NO ONE
No One (Immortal-Virgin)
No One is already a pretty mysterious name for a band. But even if you fire up your favorite, trusty ol’ Web search engines, you won’t find a drop of information on the as-of-now mysterious No One. That’s okay: The music is speaking for itself, and you can tell that the powers-that-be at the band’s label are going to take this release step-by-step at the grassroots level. In today’s third generation of Korn soundalikes and rap-rockers, No One’s rhythmic, groovacious self-titled debut is refreshing in its favoring of commercially gleaming, rock ‘n roll angst. And if you’re ambitious, you can find info on the band on the Ozzfest 2001 website, since the Windy City quartet is confirmed to appear on the tour’s side stage.
R.I.Y.L.: Snot, Systematic, Unloco
Contact: Tyson Haller
Phone: 212.253.3154
Email: tyson.haller@virgin-records.com
Release Date: July 24; at radio now

AMERICAN NIGHTMARE
Background Music (Equal Vision)
You’ve already read in CMJ that the Northeast (and Massachusetts in particular) is the epicenter of the new hardcore scene. American Nightmare’s Background Music is a perfect album to meet the region’s fevered, all-time high demand for screamy metalcore. Featuring former members of Boston hardcore band Ten Yard Fight, American Nightmare excels at screaming chants and choruses, building up every song for a tight breakdown. Background Music manages to keep its feet planted in both spheres of hardcore: it maintains the bare-footed pace of traditional, punkish hardcore, while the anthems are frontloaded with unfettered metallic riffs and imposing, vocal chord-shredding vocals. Get caught in a mosh with “(We Are),” “Postmark My Compass,” “I.C. You Are Drake,” and “Your Arsonist.”
R.I.Y.L.: Ten Yard Fight, Stretch Armstrong, Bane
Contact: Concrete
Phone: 888.687.9663
Email: ericcole@concreteplanet.com
Release Date: June 12; at radio now

HOODS
Time…The Destroyer (Victory)
The rough ’n’ tumble Hoods, known on the street as the Sacto Hoods, have been around longer than dirt. Well, maybe not that long, but this four-piece crew has been toiling in the hatecore underground for years — leave it to Victory to finally snatch the hatecore underground for years — leave it to Victory to finally snatch ‘em up and bring the music to the masses. Time…The Destroyer sounds like a kid ready to go for a T exas Chainsaw massacre with the title cut, “Cannibalized” and “Ahimsa” and “Citrus Heights.”
R.I.Y.L.: 25 Ta Life, Stigmata, Madball, Skarhead, One Life Crew
Contact: Jason Rudolph
Phone: 888.447.3267
Email: Jason@victoryrecords.com
Release Date: May 29; at radio now

MORTICIAN
Domain Of Death (Relapse)
It might be hard to take a brutal band like Mortician seriously given its name, its carnage-splattered artwork, its lyrics of dismemberment and mutilation, and the horror movie samples that pepper its songs. But in all seriousness, this gorecore band (a self-proclaimed NYDM, or New York Death Metal) probably has a plaque in its recording studio that reads “Keep It Simple, Stupid,” because it never drops anything fancy into its basic, death-grind mix. Domain Of Death is an album of the simple deathgrind thing done very well. The vocals sound like the spawn of Cookie Monster and a possessed dragon, while the riffs pound faster and more violently than Evander Holyfield’s fists. Would Domain Of Death be the soundtrack of a serial killer’s formative years? Nah — it’s too damn heavy. Rev up for a Texas Chainsaw Massacre with the title cut, “Cannibalized” and “Necronomicon Exmortis.”
R.I.Y.L.: Cannibal Corpse, Regurgitate, Pungent Stench
Contact: Pellet
Phone: 610.734.1000 ext. 105
Email: radio@relapse.com
Release Date: May 29; at radio now
The DArkER SidE Of nonSense

METAL RADIO ADD DATE:

JUNE 18, 2001

FOR MORE INFORMATION CONTACT JEN MEOLA
212-274-7545 OR MEOLA@ROADRUNNERRECORDS

Produced, Engineered and Mixed by Eddie Wohl, Steve Regina and Rob Caggiano for Scrap 60 Productions
Management: Stephen Hutton for Uppercut Management
Lathe, I respect a lot, explained Alton Miller and more. Saunderson, Richie Hawtin, Derrick May, Kevin from hometown heroes like high-profile performances hosted label showcases and night, Detroit's nightclubs assortment of DJs and live per-
t unborn four to the end, Craig’s dismissal had petitions, and paraded banners Carl Craig “stickers, signed attendees sported “I Support that galvanized fans (many added a palatable political vibe

Although some of DEMF’s most popular acts, namely Carl Cox and LTJ Bukem, were no-shows (illness and passport problems, respectively), the rest of Craig’s hand-picked roster of artists turned out stunning sets that captured the many

Craig, who also heads the influential Planet E imprint, during a press conference. “I think of that as being a community project. It’s not just fans and aficionados…who are going to come out. When I do programming, I do it to make an overall statement, not just to be a crowd pleaser.”

Although some of DEMF’s most popular acts, namely Carl Cox and LTJ Bukem, were no-shows (illness and passport problems, respectively), the rest of Craig’s hand-picked roster of artists turned out stunning sets that captured the many

moods and sounds of Detroit’s techno legacy. The Ford Focus-sponsored main stage hosted the event’s biggest draws, with hip-hop pioneers De La Soul, Chicago post-rockers Tortoise, and turntablism supreme Mixmaster Mike all drawing huge, appreciative crowds. Old-school Detroit was well-represented Monday, with a reunion of Kevin Saunderson’s Inner City project (responsible for seminal techno anthems “Good Life” and “Big Life”) and a classic electro set by Juan Atkins. The only disappointment of the day was the cancellation of Derrick May’s festival-closing set, which was nixed due to a massive downpour.

The side stages provided a more intimate vibe and boast-ed many DEMF highlights. Chicago’s Glenn Underground dropped vocal house anthems on an enthusiastic crowd on Saturday, while Detroit’s Stacey Pullen had a packed house shaking to his irre-sistible tribal techno on Sunday night, resulting in the musical and emotional peak of the weekend. Fans of techno’s more experimental veins lost it in the subterranean Bacardi/Real Detroit Weekly stage, where Autechre, Kit Clayton, Titonton and others showed that electronic music can be a mental game, as well as a physical one. But surprisingly enough, it was the Ford Focus-sponsored tent that proved to be the most upbeat dance arena of the entire festi-
val, featuring the thundering techno and jacking house beats of New York City’s David Hollands, Mike Bryant and Billy Stopless all weekend long.

For those who wanted more music than the DEMF’s 12-hour daytime lineups could provide, Detroit’s nightclubs were eager to oblige. Perhaps there were too many after-hours choices, as most venues were plagued by sparse attend-
dance. The obvious exception, however, was Planet E’s 10th anniversary party, highlighted by Lauren Garnier’s thick, sultry house, a crowd-pleasing live PA from Common Factor, a brief appearance from Detroit’s enigmatic Moodyman (Kenny Dixon Jr.), and a retrospective set from Craig himself (even Sheila E.’s “Love Bizarre” got a little love from the innovator.)

Detroit native Tony Olliviera, who records as Ibex for Planet E, saw the mass audience at the festival as an oddity for the typically barren Detroit. “It was pretty surreal just seeing that many people all at once, just to check out a festival about techno,” he said. “Hopefully they’ll come out with a pretty good understanding of what the music’s all about.”

With hotels packed to capacity all weekend and confer-
ence vendors doing quick business, the DEMF is obvi-
ously a huge moneymaker for the city of Detroit. But it’s also clear that the festival’s success relies on its commitment to presenting a top-notch musical lineup that serves justice to the city’s history. With Craig and his credibility presumably out of the picture, one has to wonder if the creative angle of future events will be as strong as it has been during its first two years. Nay-sayers abound, but Craig himself remains cautiously optimistic.

“I don’t know what’s going to happen with…my position with the festival,” he said. “I’m happy to do what’s necessary to make the festival be what I had as an idea from the begin-
ing, whether I’m on the [organizing committee] or not. I just hope whoever takes my place takes it seriously.”
SLAM

Alien Radio (Soma)

Slam's 1993 acid-house anthem “Positive Education” was a huge blessing for the Glasgow duo, becoming one of the most timeless and recognizable records techno has ever known. It’s also been a slight curse, as the outfit has been creatively competing with the classic ever since — and the inclusion of a new mix of the cut on Alien Radio, their first album in five years, may not help remedy that situation. But Stuart McMillan and Orde Meikle refuse to rest on their laurels, and take the opportunity to prove their creative juices are savory enough for 21st century clubbers. Thankfully, Slam hasn’t lost its hard-on for old-school Detroit techno and Chicago house, as evident by the brooding, synthetic bass and lush synths of tracks like “Lifetimes” (featuring vocalist Tyrone Palmer), the sinister title track, the sultry “Virtuoso” and the stark “Eyes Of Your Soul.” The group also ventures into less expected territories, such as breakbeat-laden cyberfunk (on “Narco Tourist,” their collaboration with Unkle’s James Lavelle), but the driving techno and house grooves that power Alien Radio proves the boys remember on which side their bread was buttered.

R.I.Y.L.: Funk D’void, Carl Craig, Derrick May

Contact: Peter Woholski
Phone: 718.923.9020
Email: peter@greengalactic.com
Release Date: June 12; at radio now

FLOPPY SOUNDS

Short Term Memories (Wave)

The moniker “Floppy Sounds” is a tad misleading. While the name implies that the one-man project of Rob Rives is floppy, limp and loose, his output is actually quite meticulously structured, fusing layers of melodic ambience atop sexy and soulful rhythmic structures. Short Term Memories, Rives’s long-awaited second album, benefits from both the producer’s history with house (he’s engineered music by New York luminaries Danny Tenaglia and Francois K.) and his penchant for extraterrestrial sound textures. The album’s standout is perhaps “Doing Shows Pt. 1,” “Team Realness” and “Happening,” are straight-ahead, but benefit from forward-thinking dancefloor grooves that echo with waves of tech-house tones and unforgivably funky bass undertcurrents. And the more downbeat, electro-dub surprises and ambient sensibility. The acoustic six-string work of Verve guitarist McMillan and Orde Meikle refuse to rest on their laurels, and take the opportunity to prove their creative juices are savory enough for 21st century clubbers. Thankfully, Slam hasn’t lost its hard-on for old-school Detroit techno and Chicago house, as evident by the brooding, synthetic bass and lush synths of tracks like “Lifetimes” (featuring vocalist Tyrone Palmer), the sinister title track, the sultry “Virtuoso” and the stark “Eyes Of Your Soul.” The group also ventures into less expected territories, such as breakbeat-laden cyberfunk (on “Narco Tourist,” their collaboration with Unkle’s James Lavelle), but the driving techno and house grooves that power Alien Radio proves the boys remember on which side their bread was buttered.

R.I.Y.L.: Funk D’void, Carl Craig, Derrick May

Contact: Peter Woholski
Phone: 718.923.9020
Email: peter@greengalactic.com
Release Date: June 12; at radio now

NEOTROPIC

La Prochaine Fois (Ntone-Ninja Tune)

Riz Mazlen (a.k.a. Small Fish With Spine, a.k.a. Neotropic) has always played in a league of her own. Her decided left-of-center musical compositions have consistently flirted with the extreme, but La Prochaine Fois, her latest, is an even more abstract affair, largely forgoing rigid rhythmic structures to waft through the air with odd, ambient sensibility. The acoustic six-string work of Verve guitarist Nick McCabe adds a sublime sensibility to Mazlen’s odd assortment of samples and obscure ambient loops that threaten to swallow you like quicksand. A strange trip, but a well worth the fare.

R.I.Y.L.: DJ Spooky, Hagans, Nils Petter Molvaer

Contact: Triage
Phone: 212.989.4545
Email: info@triagemusic.com
Release Date: June 5; at radio now
TOMMY BOY: 20 YEARS OF PLANET ROCK

In the world of hip-hop, there are few record labels that rival the legendary status of Tommy Boy. Founded by Tom Silverman in the early ‘80s, Tommy Boy has put out some of the most popular and critically-acclaimed rap and dance albums of all time (including all of De La Soul’s works, Queen Latifah’s All Hail The Queen, Digital Underground’s Sex Packets, and albums by Stetsasonic, Naughty By Nature, House of Pain, Afrika Bambaata, and many others). Considering that many of the label’s early titles have never been available on CD, Tommy Boy’s Steve Knutson started a daunting reissue campaign last January with the label’s first two albums, the Jonzun Crew’s Lost In Space and Planet Patrol’s eponymous debut. Here’s a selection of some of the best out thus far. Next up, in June and July, are greatest hits albums from Coolio and Digital Underground, followed by De La Soul reissues with unreleased tracks and rarities.

Radio contact: Al Lindstrom, 212.388.8340, al.lindstrom@tommyboy.com.

AfrIka BamBaaTa
Without a doubt, legendary Bronx DJ and hip-hop monolith Afrika Bambaata was Tommy Boy’s earliest superstar, debuting on the label with “Jazzy Sensation” in 1981 and producing one of the most memorable cuts in rap history, “Planet Rock,” in 1982. This compilation is a great overview of Bambaata’s output for the label, with the aforementioned singles included alongside other amazing electro-funk workouts like “Renauges of Funk” (embarrassingly covered recently by Rage Against The Machine), “Looking For The Perfect Beat” and “Unity” (with James Brown). Also included is Bambaata’s earliest single, “Zulu Nation Throwdown,” which originally appeared on the Paul Winley label. If you’re looking for classic old school, it doesn’t get any better than this.

Planet Patrol
Jonzun Crew
Lost In Space
Most of Tommy Boy’s earliest offerings, like these—the label’s first two releases — were firmly in the electro-dance realm (which sold well in the Northeast and West Coast, but minimally elsewhere). Almost every cut on the Jonzun Crew’s debut was a huge club smash, from the “Planet Rock”-influenced “We Are The Jonzun Crew,” to funkier dance cuts like “Space Cowboy” and “Pack Jam.” Planet Patrol were an odd mix—a five-piece vocal group with electro-producing legends Arthur Baker and John Robie behind the boards. They had their own slew of hits: “Play At Your Own Risk” and “Danger Zone” among them.

Stetsasonic
In Full Gear and On Fire
Perhaps the most underrated group in the old school hip-hop canon, Stetsasonic was undoubtedly one of the most groundbreaking. Although the outfit wasn’t the first group of live hip-hop players (early singles on Sugar Hill and Enjoy employed artists like Keith LeBlanc and Doug Wimbish to back their MCs), it was definitely hip-hop’s first band, debuting almost a decade before the Roots ever tuned up and rocked out. Straight out of Brooklyn and proud of it, Stet – featuring Daddy-O, Delite, future Gravediggga Fruitkwan, Wise, DBC and DJ Prince Paul – went from raw and stripped down on their 1987 On Fire debut to polished and wider in scope on 1988’s indisputable classic In Full Gear, which boasted singles like “Sally,” “Talkin’ All That Jazz” and “Float On” (with labelmates the Force MDs). Random play either of these discs and you’ll be stet, um, set.

Varying artists
Tommy Boy Essentials: Hip Hop Vol. 1
It’s somewhat of a misnomer, but this compilation is great and of definite interest to Tommy Boy collectors. Sadly Forgotten Vol. 1 might be a more appropriate title for the collection, as it makes you real-

KMD
Black Bastards
(Metal Face-Sub Verse)
The story of KMD — brothers Zev Love X and Subroc — is an artistically uplifting and personally unfortunate one. First heard on Third Bass’ huge 1990 hit single “The Gas Face” (Def Jam), they were soon hot properties in the rap world, and released their acclaimed first album, Mr. Hood, in 1991 on Elektra. In 1993, double tragedy struck: Subroc was killed in a car crash, and then KMD’s second album, Black Bastards, was refused by Elektra. It is only now seeing the light of day. The reasons for the album’s shelving are still mysterious. The rhymes are raw and sometimes personally political, but that only adds to their strength. It’s an unsolved mystery in the rap X-Files. Cuts like “Get-U-Now” and the album’s only single “What A Nigga Know?” (released for a limited run before the album was axed) still sound great today, rocking with rolling basslines and funky, live-sounding drums underneath Zev’s liquid, glide flow and Sub’s more basic, but no-less-effective rhymes. There’s a wide range here, with the trippy, Gylan Kain-sampled “Suspended Animation,” the movie-sample cut-n-paste collage “Garbage Day #3,” two installments of the female-centric “Plumskinz,” and the tribute to spirits, “Sweet Premium Wine” (which was previously released on the Fondle ‘Em label). Whether or not you’ve heard the legend of this mythical album, you owe it to yourself to check it out. Zev Love X now goes by MF Doom (for those familiar with his Operation Doomsday album, also on Sub Verse), but KMD were a group that was clearly denied the respect they deserve.

R.I.Y.L.: Latyrx, De La Soul, Tribe Called Quest
Contact: Fiona Bloom
Phone: 646.613.1708
Email: fiona@subversemusic.com
Release Date: May 15, 2001
ize how many records Tommy Boy put out that you (and most of the world) forgot about.
Included here are remixes like of Pete Rock’s revision of House Of Pain’s “Jump Around” and DJ Premier’s take on Queen Latifah’s “Wrath Of My Madness.” Also included is the RZA’s first appearance on wax, “Ooh, I Love You Rakeem,” Uptown’s excellent “Dope On Plastic” and the promo-only De La Soul / A Tribe Called Quest dittie “Sh.Fe.MC.” Volume two is already in the works, but one will certainly keep you busy for now.

Q & A

TOMMY BOY’S
STEVE KNUTSON
(Reissues Compiler)

Which reissues out thus far have been true labors of love?
Well, they’ve all been labors of love, to a certain degree. The Information Society one [Strange Haircuts, Carboard Guitars, And Computer Samples] was really fun to put together. I worked with them [Kurt Harland and Paul Robb] on it and they were really helpful. The Stetsasonic ones were great because I’m still friends with Daddy-O, so I bounced a lot of ideas off of him.

Are you involving the artists in all these reissues?
I’ve reached out to all the artists in putting these together, because it’s not only our legacy, but it’s their legacy also, so I want to try and do the right thing by them. It’s good for them too, since some of them are still together and still tour and perform. The only one I didn’t get artist input for was the [upcoming] Digital Underground compilation. I reached out to Shock G a couple times, but he never called back.

I notice that a lot of these are mastered to digital off the original vinyl. Where are the master tapes?
I don’t know. I’d love to know. Our cataloging system is a big mess. That’s one of the things I’ve been trying to put together now. A lot of [master tapes] have been sent over here, I just haven’t had time to go through all of them. We’re finding lots of stuff. Like, [Afrika Bambaata & Soulsonic Force’s] “Planet Rock” and [Planet Patrol’s] “Play At Your Own Risk” are on the same reel. You have to dig to find things.

After revisiting all of these records yourself, what’s your take on the Tommy Boy legacy?
It’s always been about inclusion. A lot of our records crossed over and went pop, but it wasn’t a conscious thing. They were just great records that were able to transcend their base audiences and be records for everybody. Like “Planet Rock,” which is arguably the most influential hip-hop record of all time. But it was huge not just with hip-hop, but with the dance community and the alternative community as well.

What are the best selling Tommy Boy release of all time?
Cooioo’s Gangster’s Paradise. We [sold] three million here and over 10 million worldwide. Second is Everlast’s Whitey Ford Sings The Blues. We sold three million domestically on that.

Worst selling?
Oh, there’s lots of those. You don’t have enough ink for that. There’s just too many of them.

ADDs

1 KURUPT Space Boogie Antra
2 BATHGATE F**** That Virgin
3 AZEEM Craft Classic Stray
4 SOULS OF MISCHIEF Trilogy Hieroglyphics Imperium
5 RAS KASS Game Over Priority

21
CMJ JUNE 18, 2001
Congratulations are in order to the winners of Jazz At Lincoln Center’s Sixth Annual Essentially Ellington High School Band Competition & Festival. The 315 All-Stars of greater Syracuse, New York took first place. The Roosevelt High School Jazz Band from Seattle took second, and the Lovett School Jazz Ensemble of Atlanta took third. Trophies and checks (a paying gig!) for $6,000, $5,000 and $4,000, respectively, were awarded. The prize money will go toward improving each of the bands’ jazz departments. The three bands each got to perform one tune with Wynton Marsalis on the final night of the event. Kudos to the winners and all the students who made the trip. Though it seems that Harry Connick, Jr. spends more time than in the recording studio, the singer/pianist is currently doing some musical work. Connick will compose the lyrics and music for a Broadway theater production of Susie Stroman’s new musical Thou Shalt Not, which is based on Emile Zola’s novel Therese Raquin. The show will debut this fall at Lincoln Center. Connick also recently taped an appearance with the Boston Pops on May 14 for an upcoming PBS special on composer John Williams. Connick performed six songs for the show, which will air on July 5. Word from ECM Records is that saxophonist Charles Lloyd’s eighth album for the label will be tribute to the late Billy Higgins. Slated for release in September with the title Hyperion With Higgins, the album features eight more tunes from the very fruitful session that yielded 2000’s critically acclaimed The Water Is Wide. The group for the session was Lloyd, drummer Higgins, guitarist John Abercrombie, bassist Larry Grenadier and pianist Brad Mehldau. Also look for Lloyd at this year’s CMJ Music Marathon: He’s tentatively scheduled to appear at the Blue Note, and will also sit on the convention’s jazz panel.

There are two new books of interest to different factions of the jazz community. Phil Freeman’s New York Is Now: The New Wave Of Free Jazz will certainly appeal to many CMJ readers. Freeman is a young writer who came to jazz from the extreme metal world, seeing the huge jolts of energy inherent in both types of music as a common ground. Freeman writes in the first person with a perspective that is filled with the sort of youthful attitude that readers usually find in rock fanzines. Topics include chapters on such CMJ regulars as David S. Ware, Charles Gayle, Roy Campbell, Joe Morris and Matthew Shipp. He also takes the critical establishment to task, beating up on Ben Ratliff and Howard Mandel, while giving credit to noted author Gary Giddins. There’s also an entire chapter devoted to forward-thinking independent labels and their proprietors (Aum Fidelity, No More, Eremite, Thirsty Ear’s Blue Series). All in all, an interesting read for someone with an interest in New York City’s avant-garde community, or someone looking for a fresh perspective on jazz. Moving from the jazz capital to the birthplace of the jazz, Charles Suhor’s Jazz In New Orleans — The Postwar Years has just been published. The book deals with various jazz styles in New Orleans between 1945 and 1970, tracing the local establishment’s slow embrace of jazz and the influence of politics upon the music. According to a note from Suhor, “It’s a combination of remembrances, research, and commentary on the fascinating time in New Orleans (my hometown) that’s been misunderstood when it receives any treatment at all.” Early word has been positive, so those interested in the subject should definitely add it to their summer reading list.


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Chart information is based on combined airplay reports of jazz releases from CMJ’s panel of college, commercial and non-commercial radio stations.
Against Nature. Now Potter Grammy-winning Two distribution to Steely Dan's Pop audiences have also written with many of the greats. studio dates and touring appearing on countless indie labels, as well as Chris Potter has released a Saxophonist and rising star

Chris Potter
Saxophonist and rising star Chris Potter has released a number of albums on small indie labels, as well as appearing on countless studio dates and touring with many of the greats. Pop audiences have also heard his work via his contribution to Steely Dan’s Grammy-winning Two Against Nature. Now Potter hits his pace with his Verve debut Gratitude, which is currently earning great notices and tearing up the CMJ jazz chart.

Why do a tribute for your Verve debut?
I kind of feel like this is my record to make a nod to the past. It’s a way to show some of the reference points I’m using. It was a little dangerous to do this kind of record, but I was hoping to make the point that you can be reverent to the past without having to recreate it. Trying to use those things to do something new is probably the best tribute you could do.

Why just focus on saxophonists?
I was trying to scale it down to as tiny a category as possible. If it was wide open, I would have had to include Stravinsky, Bartok, Stevie Wonder and whoever. I was thinking about doing that for a moment, but felt that I couldn’t narrow it down enough to feel good about it.

Were the tunes specifically composed with each tributee in mind?
It depended on the tune. There were a few in existence in some form before I really thought about it. Then there were a few that were written after really thinking about it. The tune for Lester Young was really just me messing around with a phrase he used to use a lot and the tune came out of that.

This album seems to be a new beginning for you.
It’s been since ’98 that I released a record. I felt that all the records I’ve made have documented some sort of growth process, and I shudder to think that people listening to those old records will think that that is what Chris Potter is all about. I know that I’m in a much, much different place. I’ve absorbed many more influences and I’m beginning to feel, not that I’m finished growing, but that I’ve found a general area where its like “Oh yeah, this is what I do” in a more mature way. I don’t feel that I have to prove everything on a personal and musical level now. When you’re in your 30s you tend to look at things in a more mature way.

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Noted Cameroonian composer, writer, academic, and humanitarian Francis Bebey died in France of a heart attack on May 28. He was 72 years old. Bebey was an elder statesman, an ardent champion of endangered African traditions and an urban world citizen. He was born in Douala and like many of his contemporaries, he was initially taught to despise his own cultural heritage due to prevailing French colonial attitudes. However, by his teens he had fallen irrevocably in love with African music. Bebey moved to France during the 1950s to attend Sorbonne University. While there, he attended a concert by the legendary Spanish classical guitarist Andrés Segovia, an encounter that Bebey later described as crucial to his own musical development. He worked as a radio personality and journalist before heading the music department at UNESCO’s Paris offices from 1968-74. He also published a series of important musical texts and a dozen novels; one of which, Le Fils d’Agatha Moudio, won the Grand Literary Prize of Black Africa in 1967. He studied African music for many years before deciding to become a professional musician in the early ’70s. He was a prolific composer whose works ranged from intimate acoustic pieces, to dance-oriented Cameroonian makossa to sophisticated large-scale compositions redolent of his affection for Latin music and American jazz. Bebey was a brilliant guitarist and was also highly revered for his mastery of the mbira and sanza (thumb pianos) and pygmy flute. He was one of Africa’s most popular griots, a term used to describe a musician who is also a historian and storyteller. Bebey’s 25-plus albums are not easy to find, but seminal titles like Guitar Makossa, Dibiye, Djanjo Preface, Mwana O, Paris-Douguo, Lambarene Schweitzer, Sourire De Lune, Travail Au Noir, and Fond d’Ivresse can still be located online or through Stern’s Music.

Cliff Furnald, editor-in-chief of RootsWorld website (www.rootsworld.com), is pleased to announce that the online magazine’s 4th Annual Free Reed Festival will run through June 30. This virtual celebration of the accordion and its fractious kin attracts a worldwide audience with its combination of great music, passionate erudition and harebrained stunts. The term “free reed” refers to instruments whose sound is created via air blown through a freely vibrating reed by mouth, a bellow or any other means. The accordion, concertina, harmonica, and reed organ are the best known examples of the genre, but almost every nation and ethnic group has its own versions, ranging from the Indian shruti box to the Chinese sheng. Famous musicians associated with the sound include Kepa Junkera, Astor Piazzolla, Sharon Shannon, Georgii Ivanovitch Gurdjieff, Brave Combo and Nusrat Fateh Ali Khan. The festival offers CD reviews and feature articles by writers from around the world, a jukebox of countless recordings, listings of companion radio programs around the globe, and links to websites chock full of information about free reed instruments, players, and music. Many live and studio tracks contributed to the festival have never been heard anywhere else. For more on the festival, drop Cliff a line at cliff@rootsworld.com.

More free reed news: Tania le Sache at Productions ARB, a Paris-based independent label distributed in the U.S. by Qualiton Imports, informs CMJ that the nouveau bal musette accordionist Sebastien Farge took home a coveted SACEM (the French equivalent of ASCAP) Francis Baxter Award on May 31. Farge has two CDs available from ARB, Double Scotch and Le Bal.

Congratulations are in order. Latin music fans should definitely take a look at Bruce Polin’s Descarga, an online store and information center located at www.descarga.com. The site offers a carefully vetted selection of CDs and percussion instruments. To receive the company’s latest reviews and news via email, send a message with “subscribe” as the subject to descarga-announcerequest@descarga.com.
about his new solo album, met with the maestro to talk modern Cuban music. CMJ developments that still define craze and subsequent devotion, sparked the '50s mambo insurrection) movement, which Cachaíto (Nonesuch), and López, were the progenitors of the descarga (jam session) movement, whichLopéz, were the progenitors of the descarga (jam session) movement, whichCachaíto on the CD, but I have dressed them up in a new way. With the help of the DJ and the other players, we tried to bring descarga into the [present].

How has your family history influenced the way you play? My grandmother taught bass in Havana, which was completely unusual for a woman back then! Cachágo taught me riffs when I was little, and whenever he accepted two gigs at the same time, he would send me to replace him! Now there are more than 18 bassists in the family, including my daughters and nephews.

Did you or the other players have any idea that you were making history during the Buena Vista recording sessions? I was just playing music. I don’t think any of us ever imagined that this would happen.

Is it bittersweet to have achieved such monumental success so late in life? Well, Comap [Segundo] is definitely in his second youth, and if my musical art is growing older, I’m getting younger!

Actually, it’s very logical because Cubans have always been fascinated by North American music. During the ‘50s, I was completely taken over by Charles Mingus, and jammed with Stan Getz in Havana. It’s poetic or musical justice, but it’s an honor to receive such a reception here. It makes me play with even more heart.

How did you bring together the various musicians and influences that appear on your CD? This was a dream I’ve had in my head for a long, long time. The idea was to mix Cuban styles with the best music and musicians that are in the world right now. There are pieces by Cachágo on the CD, but I have dressed them up in a new way. With the help of the DJ and the other players, we tried to bring descarga into the [present].

How does the bass register hit you, body and soul? The lower strings are the ones I feel physically and the third string of the bass seems to have a stronger vibration than the other three. There are also spiritual sensations, but I don’t have the words to explain this.

Isn’t it amazing how the American interest in Cuban music has somehow managed to bypass politics and the economic embargo?

**ORLANDO “CACHAÍTO” LOPÉZ**

Orlando “Cachaíto” Lopéz is the only member of the Buena Vista Social Club to appear on every recording in the series. He is revered as the finest acoustic bassist in Cuba, a startlingly original virtuoso who is nonetheless unfailingly thoughtful and elegant in his approach. His father, Orestes Lopéz, and his legendary expatriate uncle, Israel “Cachágo” Lopéz, were the progenitors of the descarga (jam session) movement, which sparked the ‘50s mambo craze and subsequent developments that still define modern Cuban music. CMJ met with the maestro to talk about his new solo album, Cachágo (Nonesuch), and life with one of the hottest bands on earth.

**ALPHA BLONDY**

Paris Bercy (Shanachie)

This two-CD set is primarily comprised of energized live versions of tunes from the Ivorian reggae sensation’s 20-year-long hit parade. His alterations with authority figures are recalled in conscious lyrics demanding personal freedom and justice for people of all races, ethnicities and religions. As he exhorts the crowd in English, French and assorted African languages, Blondy’s light-textured and slightly dry tenor is a graceful beacon of love and protest. He is supported by a tight, fleet and sweet 19-piece ensemble featuring killer brass, mellow, perfectly balanced female back-up singers, and a politely inexorable rhythm section. Also sitting in are fellow Ivorian reggae favorite Serge Kassy and local pop sensation Melway. The enthusiastic multinational audience adds to the festive atmosphere, and despite some overbearing keyboard vamps, diehard fans and newcomers will revel in this beautifully recorded roots revival.

**TAKASHI HIRAYASU & BOB BROZMAN**

Nankaru Naisa (Take It Easy) (Riverboat)

For this follow-up to their first collaboration, Jin Jin/Firefly, the Okinawan singer and sanshin (a three-stringed banjo-like instrument) virtuoso and the American slide guitarist have asked David Hidalgo of Los Lobos to join in. Accompanied by upright bass and percussion, the central trio embarks upon spontaneous journeys to unexplored destinations of mind, culture and possibility. Quotes from Hawaiian, Tex-Mex, French gypsy swing, bluegrass, Andean, and other seemingly unrelated sources meet and pull away from each other like images in a kaleidoscope. There’s no attitude here, just an unpretentious back porch jam between friends.

**SAMBA MAPANGALA & ORCHESTRE VIRUNGA**

Ujumbe (Stern’s/Earthworks)

Samba Mapangala began as a Congolese singer, but while his compatriots opted for Paris and overproduction, he settled in Kenya. He skimmed the cream from his native and adopted traditions and forged something less rhythmically predictable than soukous but more opulently melodic than Swahili pop. Echoes of his Nairobi residency are audible in his use of a real live trap drummer and down-home touches like a key tapped against a bottle, but with Quatre Etoiles veterans like vocalist Nyboma Mwan’dido and guitarist Bopol Mansiamina (who also co-produces the album) on hand, it’s Kinshasa all the way. The lead guitarist, Caien Madoka, displays taste, imagination and a rounded, exquisite tone.

**R.I.Y.L.:** Rocky Dawuni, Lucky Dube, Majek Fashek, Mandators

**Contact:** Frank Ritchie

**Phone:** 212.334.0284 ext. 29

**Email:** fritchie@shanachie.com

**Release Date:** June 12

**TAKASHI HIRAYASU & BOB BROZMAN**

Nankaru Naisa (Take It Easy) (Riverboat)

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**R.I.Y.L.:** Shoukichi Kina & Champloose, Sadao China, Rinkinband

**Contact:** Mark Gorney

**Phone:** 415.461.8380

**Email:** roughguides@worldisc.net

**Release Date:** March 30, just serviced to radio

**SAMBA MAPANGALA & ORCHESTRE VIRUNGA**

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**R.I.Y.L.:** Baba Gaston, Super Mazembe, Boma Liwanza, Orchestra Makassy

**Contact:** Ken Braun

**Phone:** 212.964.5455

**Email:** ken@sternsmusic.com

**Release Date:** May 28, at radio now
Expect new records by Mexican power pop artists La Gusana Ciega (Manicomio-Universal Latino) and Jumbo (BMG U.S. Latin) in the coming weeks. From what I’ve heard of Jumbo’s D.D. Y Ponle Play, released on May 17 in Mexico, is that the “rockstar” single is solid Jumbo, and that the band dabbles in English. This has a tentative domestic release date of July 10.

On June 12, Universal Latino released La Gusana’s self-titled recording, which was released in Mexico late last year. The follow-up to its 1999 album Correspondencia Interna, La Gusana Ciega is a live effort recorded in August of 2000 at the Centro Universitario Cultural of Mexico City. A sort of best-of from the group’s three previous recordings, the album nicely captures the foursome’s live sound, with a string section adding a sophisticated velvety feel to its already plush, often infectious, Britpop-inspired melodies. The album holds together nicely as a document of La Gusana’s time and place in their nearly decade-long career. It also contains four new studio songs, including “Tornasol.”

**QUICK BITS**

In issue #717 we incorrectly reported Manu Chao’s NYC concert date. He performs July 7. • San Francisco’s chaotic funk quintet Orixá recently picked up a Best Independent Band award from ASCAP. Congrats to the group for the nod. The band recently picked up Orixa’s NYC concert date. He performs July 7. • The Latin Alternative Music Conference announced more acts to its line-up, including Los Amigos Invisibles, Los Rabanes, El Gran Silencio and Yerba Buena (Andrés Levin’s new band.) LAMC panels are shaping up nicely as well with such interesting topics of discussion as “Music In Film,” “Effectively Marketing An Artist In The U.S.” and “The Role Of Sponsorship And Advertising.” Visit www.latinalternative.com or email lamic@cookman.com to get more details.

**ANDRES CALAMARO**

_El Salmón_ (WEA Latina)

It’s the sign of a good scene when aging members continue to make contributions to its lore even as younger artists sprout up around them. Akin to Phil Collins or Elvis Costello, who were born in the ’50s, David Summers and Andrés Calamaro form part of the rock en español pantheon of heroes whose seminal bands thrived in the early-’80s. Spanish speakers who grew up back then will forever remember the sign-along classic “Mil Horas,” which Calamaro penned while with Argentine pop-rockers Los Abuelos De La Nada. And the same goes for Summers, whose humorous post-punk tale “Devuelvame A Mi Chica” (“Give My Girlfriend Back”) with Spanish group Hombres G is still played in dance clubs today. In fact, Calamaro is revered in Argentina as one the country’s vital singer/songwriters at the level of a Lennon or Dylan. Nevertheless, both these albums sound a little dated, more like nostalgic pop-rock than anything innovative. Both will be fine for rock en español radio formats, but more difficult to digest for Latin alternative programmers.

_R.I.X.L._: Mikel Erentxun, Fito Paez, Charly Garcia

**Contact:** Claudia Guevara

**Phone:** 305.702.2215

**Email:** claudia.guevara@warnermusic.com

**Release Dates:** April 17; at radio now
ASS PONYS
Lohio (Checkered Past)
The Ass Ponys make music that’s both instantly accessible and a good bit left-of-center. Lohio is different, with its rootsy sense of eccentricity that’s most easily described as “American.” How else to explain the rough-hewn rock of “Kung Fu Reference,” which draws parallels between John Caradine’s acting career and doing the dishes (rather than washing one plate at a time) as Chuck Clever’s voice breaks like a wiffle ball on a windy day? Really, this is music that anyone owns a pre-heart attack Mellancamp record could/should like, with tube-amping sidling up against acoustic strum and stories that veer between personal and universal. Except that the pleasures are both obvious and obscure: For every song like “Dried Up,” a brilliant, honestly poignant piece of mid-tempo, folksy lyricism, there’s one like “Only,” which chugs like an unbalanced washing machine, to follow. Eccentric, American, and very, very good.

— Scott Flapmpton

R.I.Y.L.: Wilco, Neil Young, Alejandro Escovedo
Contact: The Planetary Group
Phone: 800.254.2543
Email: diego@planetarygroup.com
Release Date: June 12; at radio now

MOE LOUGHRAN
The Tulip Tree (Moe Loughran)
Among the credentials in the biography of accomplished musician Moe Loughran is not only songwriting credits for other artists, soundtrack inclusions, and appearances at SXSW, the Rockagrrl Conference, and the emerging artists stage of Woodstock ’99, but also a starring role as the singing voice in a Folgers coffee commercial. Yes, that “best part of waking up…” jingle. It’s incredible, though, that Loughran could make her gutsy, soulful pipes fit in such a totally vanilla outlet. Her second full-length, is a dozen songs of Moe singing her heart out as though she’s a younger, lustier Sheryl Crow. Her songwriting mettle is up to the vigorous challenge of her heated delivery, too. Though she’s a younger, lustier Sheryl Crow. Her songwriting is up to the vigorous challenge of her heated delivery, too. Even to make them perfect for jilted lovers and steely-souled individuals. Though Loughran is currently unsigned, you can’t expect that status to last much longer. — Cheryl Botchick

R.I.Y.L.: Sophie B. Hawkins, Patti Rothberg, Melissa Etheridge
Contact: Julie Devereaux
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Release Date: Available now

ADDs

1 RADIOHEAD Amnesiac Capitol
2 TRICKY Blowback Hollywood
3 MANU CHAO Próxima Estación: Esperanza Virgin
4 VARIOUS ARTISTS Samba Soul 70! Six Degrees
5 RON SEXSMITH Blue Boy spinART
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**TW/LW PK Weeks Artist + Title**

1. WEEZER - Weezer (Green Album)
2. R.E.M. - Reveal
3. ORILLAZ - Virgin
4. AIR - 10,000 Hz. Legend
5. DAVID BYRNE - Look Into The Eyeball
6. MOGWAI - Rock Action
7. RADIOHEAD - Amnesiac
8. DEPECHE MODE - Exciter
9. TOOL - Lateralus
10. NICK CAVE AND THE BAD SEEDS - No More...
11. ANI DIFRANCO - Read/Reckoning
12. PLACEBO - Black Market Music
13. LOWRYTHYRES - In The Porthak
14. THE RADIATION - Amezcua
15. NICK CAVE AND THE BAD SEEDS - No More...
16. R.B.M.C. (Black Rebel Motorcycle Club) - Virgin
17. ECHO & THE BUNNIES - Flowers
18. PINEAPPLE KIDS - Read/Reckoning
19. GUIDED BY VOICES - Noise Or...
20. UNWOUND - Bruised Brain
21. SIGUR ROS - Appalo Apokry
22. RUSTIC OVERTONES - Who Mates
23. G. LOVE & SPECIAL SAUCE - Electric Mile
24. RUPUS WAINWRIGHT - Pisces
25. WHISKEYtown - Pocaterra
27. ALKALINE Trio - How I Spent My Summer Vacation
28. MICHAEL FRANTI & SPEARHEAD - Stay Human
29. BOUNCING SOULS - How I Spent My Summer Vacation
30. CALEXICO - How I Spent My Summer Vacation
31. MOUSE ON MARS - Thrill Jockey
32. GRANDADDY & T-PAIN - The Road To Everywhere
33. BURNING AIRLINES - Idiotart
34. GREYBOY - Matador
35. ALEJANDRO ESCOVEDO - A Man Under The Influence
36. TRICKY - Bloodshot
37. INE REILLY - Republic-Universal
38. AFRO CELT SOUND SYSTEM - Volume 3: Further In Time
39. COWBOY JUNIORS - Zad-Rounders
40. STROKES - The Modern Age (EP)
41. RED HOUSE PAINTERS - Old Remon
42. SCALEDOG WAX - Okeh records
43. STRING CHEESE INCIDENT - Outside Inside
44. JOE HENRY - Mavens
45. LADYBUG TRANSISTOR - Merge
46. BLACK CROWES - V2
47. COUSTEAU - Coustea

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5 YEARS AGO

BUTTHOLE SURFERS
Electric Larryland (Capitol)

STEREOLAB
Emperor Tomato Ketchup (Elektra-EEG)

BOB MOULD
Bob Mould (Rykodisc)

BIKINI KILL
Reject All American (Kill Rock Stars)

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

10 YEARS AGO

FISHBONE
The Reality Of My Surroundings (Columbia)

KING MISSILE
The Way To Salvation (Atlantic)

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

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

JULIAN COPE
Peggy Suicide (Island)
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<td>Fat Wreck Chords</td>
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<td>ANDREW COLEMAN Everything Was Beautiful, And Nothing Hurt</td>
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<td>Silvertone-Jive</td>
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<td>LLOYD COLE The Negatives</td>
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<td>SHAWN COLVIN Whole Now You</td>
<td>Columbia-CRG</td>
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15 YEARS AGO

PETER GABRIEL
So (Geffen)

SIOUXSIE & THE BANSHEES
Tinderbox (Geffen)

LOU REED
Mistrial (RCA)

RAMONES
Animal Boy (Sire–WB)

JOE JACKSON
Big World (A&M)

20 YEARS AGO

TOM PETTY
Hard Promise (Backstreet)

THE WHO
Face Dances (WB)

SANTANA
Zebop! (Columbia)

DAVE EDMUNDS
Twangin’… (Swan Song)

JOE WALSH
There Goes The Neighborhood (Asylum)
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<th>ZN</th>
<th>WKs</th>
<th>ARTIST + TITLE</th>
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<td>7</td>
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<td>WEEZER Weezer (Green Album)</td>
<td>DGC-Interscope</td>
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<td>R.E.M.</td>
<td>Warner Bros.</td>
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<td>MOGWAI Rock Action</td>
<td>Matador</td>
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<td>5</td>
<td>6</td>
<td>10</td>
<td>5</td>
<td>DAVID BYRNE Look Into The Eyeball</td>
<td>Virgin</td>
</tr>
<tr>
<td>6</td>
<td>2</td>
<td>4</td>
<td>2</td>
<td>GORILLAZ Gorillaz</td>
<td>Virgin</td>
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**#1 DEBUT**

| 7  | –  | –  | 7   | RADIOHEAD Amnesiac | Capitol |
| 8  | 5  | 25 | 5   | LOW/DIRTY THREE In The Fishtank | Konkurrent |
| 9  | 4  | 1  | 8   | NICK CAVE AND THE BAD SEEDS No More... Mute-Reprise |

**#2 DEBUT**

| 10 | –  | –  | 10  | DEPECHE MODE Exciter | Mute-Reprise |
| 11 | 8  | 3  | 2   | ANI DIFRANCO Reveille/Reckoning | Righteous Babe |
| 12 | 18 | 21 | 12  | FANTASTIC PLASTIC MACHINE Beautiful | Emperor Norton |
| 13 | 17 | 29 | 13  | TOOL Lateralus | Volcano |
| 14 | 41 | –  | 14  | LUCINDA WILLIAMS Essence | Lost Highway-IDJMG |
| 15 | 13 | 9  | 8   | MOUSE ON MARS Ideology | Thrill Jockey |
| 16 | 20 | 27 | 16  | PLACEBO Black Market Music | Virgin |
| 17 | 12 | 5  | 4   | UNWOUND Leaves Turn Inside You | Kill Rock Stars |
| 18 | 11 | 6  | 6   | MODEST MOUSE Sad Sappy Sucker | K |
| 19 | 23 | –  | 19  | WHISKEYTOWN Pneumonia | Lost Highway-IDJMG |
| 20 | 31 | 62 | 20  | CALEXICO Even My Sure Things... Quarterstick-Touch And Go |
| 21 | 25 | 20 | 20  | TO ROCOCOT ROT AND I-SOUND Music Is... | Mute |
| 22 | 9  | 7  | 5   | B.R.M.C. Black Rebel Motorcycle Club | Virgin |
| 23 | 15 | 12 | 1   | GUIDED BY VOICES Isolation Drills | TVT |
| 24 | 24 | 17 | 16  | ALEJANDRO ESCOVEDO A Man Under... | Bloodshot |
| 25 | 19 | 30 | 19  | HOT WATER MUSIC A Flight And A Crash | Epitaph |
| 26 | 34 | 67 | 26  | ECHO & THE BUNNYMEN Flowers | spinART |
| 27 | 71 | 46 | 17  | COWBOY JUNKIES Open | Zoé-Rounder |
| 28 | 16 | 11 | 7   | GRANDADDY Through A Frosty Plate Glass (EP) | V2 |

**#3 DEBUT**

| 29 | –  | –  | 29  | GREYBOY Mastered The Art | Ubiquity |
| 30 | –  | –  | 30  | MICHAEL FRANTI & SPEARHEAD Stay Human | Six Degrees |
| 31 | 35 | 39 | 31  | RUSTIC OVERTONES Viva Nueva | Tommy Boy |
| 32 | –  | –  | 32  | TRICKY Blowback | Hollywood |
| 33 | –  | –  | 33  | AFRO CELT SOUND SYSTEM Volume 3 | RealWorld |
| 34 | 37 | 22 | 22  | ANTIBALAS AFROBEAT ORCHESTRA Liberation... Ninja Tune |
| 35 | –  | –  | 35  | DJ LOGIC The Anomaly | Ropeadope-Atlantic |
| 36 | 36 | 26 | 23  | PINEHURST KIDS Bleed It Dry | Barbaric |

#3 DEBUT
RADIO 200 ADDS
www.cmj.com

Period Ending 6/5/2001

GOING FOR ADDS
www.cmj.com

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

June 18

REBECCA GATES Ruby Series
ORTON SOCKET 99 Explosions
TRIANGLES Triangles

AMERICAN STANDARD The New American Standard Classics
AMERICAN STEEL Jagged Thoughts
ANYONE Is Roadrunner
ARCOPOLYNE Cruisin’
LOUIS ARMSTRONG Louis And The Angels (reissue)
LOUIS ARMSTRONG Louis And The Good Book (reissue)
LOUIS ARMSTRONG Satchmo In Style (reissue)
ASLEEP AT THE WHEEL Millennium
GREGG BENDIAN’S INTERZONE Requiem For Jack Kirby
GEORGE BENSON QUARTET It’s Uptown (reissue)
GEORGE BENSON QUARTET The George Benson Cookbook
MICHAEL BRECKER Nearness Of You: The Ballad Book
BURNING SPEAR Ultimate Collection
TERRY CALLIER Alive!
THE CALLING Camino Palmiero
CHICAGO UNDERGROUND QUARTET Chicago Underground Quartet
VINCENT CLARKE & MARTYN WARE Spectrum Pursuit Vehicle
THE CLEAN
CLEM SNIDE The Ghost Of Fashion
GIGI D’AGOSTINO L’Amour Toujours
DAZZ BAND Millennium Collection
DANIEL DEBOURG Tell The World
DEEP DISH Yoshiesque 2 (2CD)
ERIC B. & RAKIM Millennium Collection
ESHAM Tongues
F MINUS Suburban Blight
THE FARTZ What’s In A Name?
FLYING BURRITO BROTHERS Millennium
FORCE MASS MOTION Future Groove Collection
JOE GIBBS Ain’t No Stoppin’ (10”)
DIZZY GILLESPIE Have Trumpet Will Excite (reissue)
DIZZY GILLESPIE AND STAN GETZ Diz And Getz (reissue)
GOOD CHARLOTTE Good Charlotte (reissue)
GROUNDOUGHS Blue Storm-Spitfire
HAZZO & CO Unlawful Noise
TOM HARRELL Paradise
DICK HECKSTALL-STAMM & FRIENDS Blues & Beyond
INSOLENCE Revolution
SIMON JOYNER Hotel Lives
DAVID KILGOUR
TED LEW The Tyranny Of Distance
LLORCA My Precious Thing (12”)
EWAN MACCOLL Black And White (reissue)
WYNTON MARSALIS Popular Songs: The Best Of Wynton Marsalis

June 19

MARY JANE GIRLS Millenium Collection
MAYFIELD FOUR Second Skin
THE MONK The Columbia Years: 1962-1968 (3CD)
MANDY MOORE Mandy Moore (reissue)
STANTON MOORE
MYSTIC Cuts For Luck, Scars For Freedom
MIKE NESMITH Tropical Campfires (reissue)
NO ONE No One
ONLY CHILD Getting It On (CD/12”)
OSTERBAND Deep Dark Oceans (reissue)
PENNYYWISE Land Of The Free?
PIP PROUD A Yellow Flower
PRG-PAIN Act Of God (reissue)
PRG-PAIN Contents Under Pressure (reissue)
PRG-PAIN Toot Taste Of Freedom (reissue)
PRG-PAIN Pro-Pain (reissue)
PRG-PAIN Road Rage
PRG-PAIN The Truth Hurts (reissue)
PUBLIC ENEMY Millennium
REMEMBRANCE SAKTI Saturday Night In Bombay
RHONA
HAL RUSSELL’S CHEMICAL FEAST Elixer
JOE SATRIANI Live In San Francisco
THE SHINS Oh, Inverted World
SLICKER The Latest
HOBART SMITH Blue Ridge Legacy
SPACEHEADS
SPACER The Beamer
SWITCH Millennium Collection
THROBBING GRISTLE First Annual Report (reissue)
THROBBING GRISTLE Grief (reissue)
TOYS THAT KILL The Citizen Abortion
TRAILER BRIDE High Seas
TRUMAN’S WATER Truman’s Water
UNDERDOGS Dog Tales
UNDERWOLVES Under Your Sky
STEVE VAI Alive In An Ultra World
LUTHER VANDROSS
VARIOUS ARTISTS Brazified
VARIOUS ARTISTS Compiltrax Vol. 1
VARIOUS ARTISTS Far Away In Time 2
VARIOUS ARTISTS Future Groove Collection
VARIOUS ARTISTS Glasgow Underground Vol. 4
VARIOUS ARTISTS King Size Dub Volume 7
VARIOUS ARTISTS Not The Same Old Blues Crap II
VARIOUS ARTISTS Race To Erase MS
VARIOUS ARTISTS WIDESPREAD PANIC Don’t Tell The Band
WOMBATS Everything Up To Now…

June 20

DEEP DISH Yoshiesque 2 (Yoshitoshi)
MICHAEL BRECKER Nearness Of You (Verve)

June 21

To submit upcoming release dates, please email upcoming@cmj.com

June 22

VISION OF DISORDER From Bliss To Salvation

June 26

ALPHA & OMEGA Dub Philosophy
ANTHRAX Madhouse: The Very Best Of Anthrax
DJ ASSAULT Jefferson Ave.
BACON BROTHERS Can’t Complain
BASEMENT JAXX Rooty
BILAL Born Second
BLISS66 Trip To The 13th
BLUE OYSTER CULT Agents Of Fortune (reissue)
BLUE OYSTER CULT Blue Oyster Cult (reissue)
BLUE OYSTER CULT Secret Treaties (reissue)
BLUE OYSTER CULT Tyranny & Mutation (reissue)
JAMES BROWN Live At The Apollo II (2CD reissue)
THE CHITLIN’ FOKKS The Chitlin’ Fooks

CMJ JUNE 18, 2001

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LOUD ROCK  

RPM AIRPLAY  

ZYKLON  
STATIC-X  
VISION OF DISORDER  
CANDIRIA  
FROM ZERO  
CANDIRIA  
WXCI  
ZYKLON  
EXTREME NOISE TERMINAL  
TOOL  
WWSP  
LOUD ROCK  

WVUM Coral Gables, FL  
WUSR Scranton, PA  
WRVU Nashville, TN  
WERS Boston, MA  
WDBM Lansing, MI  
KXXR Minneapolis, MN  
KLPX Tuscon, AZ  
DMX Los Angeles, CA  

LAL  
TO ROCOCO ROT AND BE 403.220.3902  
KARL DENSON  
Edmonton, AB 88.5 FM  

AURAL BLASPHEMY  
GREYBOY  
DJ MARCUS  
DJ SMASH  
EUPHORIA  

cfmu@msu.mcmaster.ca  
Kevin D’VITAL2STEP  
acrn@monu.net  
Athens, OH 99.3 FM  

LE GROOVE ECLECTIC MUSIC ANGEL  
805.893.3757  
ORBITAL  
GEORGE SARAH  
BANCO DE GAIA  
QUANGO: MUSIC FOR MILES TILLMAN  
DJ LOGIC  
KEN ISHII  
SANDER KLEINENBERG  
KEN ISHII  

CMJ  JUNE 18, 2001  

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### CMJ Music Marathon 2001 Registration Form

### Contact Information
- Name: ____________________________________________________________________
- Company/Call Letters/Affiliation: ____________________________________________
- Title/Occupation: ____________________________________________
- Address: __________________________________________________________________
- City: ___________________ State: ___________ Zip/Postal Code: ________________
- Daytime Phone: ( ) __________________ Fax: ( ) ____________________
- Email: ____________________________________________________________________

### General Information
- How did you hear about CMJ Music Marathon?
  - ☐ Attended in the past (# of years) ____________
  - ☐ Friend/co-worker
  - ☐ CMJ Mailing ☐ CMJ poster ☐ CMJ website ☐ Other website, specify: ____________
  - ☐ Ad in CMJ New Music Report ☐ Ad in other magazine, specify: ____________
  - ☐ Other: __________________________________________________________________

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

- Type of business: ☐ Band/Artist ☐ Booking Agency ☐ Commercial Radio
  - ☐ College/Non-commercial radio ☐ Conference/Event ☐ Film Industry ☐ Independent Promotion
  - ☐ Internet/Multimedia Co. ☐ Management ☐ Music Publisher ☐ Producer
  - ☐ Publicity ☐ Press ☐ Retail Outlet ☐ Software/Technology ☐ Student
  - ☐ Trade Organization ☐ Other: __________________________________________________________________

- Record Label: ☐ Major ☐ Indie ☐ Online

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

### Registration Price

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<td>General</td>
<td>$350</td>
<td>$375</td>
<td>$400</td>
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- Walk-up registration price: $495

- Student Registration (must have valid ID): ☐ $125/ea. (5 or more students) ☐ $100/ea. (10 or more students)

### Payment Information
- Payment is enclosed in the form of:
  - ☐ Visa ☐ MasterCard ☐ American Express ☐ Discover ☐ Check ☐ Money Order

- Credit Card #: ____________________________________________________________________
- Expiration Date: __/_______
- Name (as it appears on card): ____________________________________________________________________
- Cardholder’s signature: ______________________________________________________________________

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

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

### Online Registration
- www.cmj.com/marathon

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

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

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

CMJ is seeking interns to help out for approximately 10 hours per week for college credit. Hours are flexible but interns must be available on Tuesdays. Position is unpaid but numerous perks are available. Email Julie Levitt at juliel@cmj.com.

Sanctuary Records is seeking enthusiastic interns for its New York City office. Interns will work 15 to 20 hours per week and help out with the label’s day-to-day activities. Position is unpaid but college credit is available. Fax resume to 212.370.7852, Attn: Irene; email: irene.richter@sanctuarygroup.com.

The Cleopatra label group is seeking interns for its Marina Del Rey, California office to float between departments, assisting primarily in the A&R/promotions/publicity realm. Position requires a commitment of at least two eight-hour days per week, but scheduling is flexible. Email Jason at jmyers@cleorecs.com for more info.

L.A.-based Waxploration Records and Kabuki Digital Entertainment are seeking interns for various departments including artist and producer management, video game soundtracks, anime soundtracks and street promotion. Some positions are paid while college credit is available for others. Email resume to waxplot@aol.com.

Shut Eye Records is seeking interns in the Atlanta area to help with A&R duties, live show promotions, online promotions, radio promotions and more. These are not paid positions, but there are perks galore. Each position includes a commitment of at least 12 four-hour blocks at the annex office and mandatory attendance at shows. If you can handle the heat, step inside the Shut Eye kitchen! Interested parties should email position requests toinfo@shuteyerecords.com.

Putumayo World Music’s San Francisco office is seeking interns to fill paid positions in its sales and radio promotion departments. Lots of phone and database work. Contact Jennifer Daunt at 415.788.2781; email: jennifer@putumayo.com.

GoBig! Entertainment, home of GoBig! Records, is seeking in-house interns for its L.A.-based office. Must be a music and extreme-sports fanatic, be a self-starter and have a positive attitude. Duties include research, database entry, and all that administrative stuff. Fax cover letter and resume to 323.857.9813; email: info@gobigrecords.com.

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

LABEL

SpinART Records is also looking to fill a full-time, entry level position with some benefits that covers a wide variety of duties, including general office management, production, mailorder fulfillment and e-commerce. Excellent organizational skills, a strong interest in music and the ability to work under deadlines are musts for this position. Although not a requirement, good computer skills (knowledge of HTML, design/layout, and Excel is a big plus), is a plus.

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

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

INDUSTRY SHUFFLE

Laura Chiarelli has been named National Promotion Director, NAC for the Verve Music Group. She had been National Promotion Manager, NAC. Ted Dougherty has been named Associate National Director of Alternative Radio Promotion for Columbia. He had been in the College and Metal Radio Department.
According to Louisville natives, there is no such thing as "local music." The proper terminology is "Louisville music" or "the Louisville sound." Trying to pin down what that sound is, however, can prove rather tricky in an area that serves up everything from Americana to funk, New Age, prog-rock, jazz, indie rock and singer/songwriter folk.

Though indie rock, hardcore and new country are emerging as the hottest musical trends among Louisville musicians and music fans alike, pop-punk shows still draw large audiences among the younger set, and DJ crews throw packed parties. Local punk label Initial Records will also host the annual Krazy Fest from July 25 through 27, featuring the likes of New Albany High School in Indiana. The station is known for its "eclectic" programming, playing the likes of Sinatra, Zeppelin, Merle Haggard and Alice In Chains, even in that order. Brycc Radio (http://www.bryccradio.org) is Internet-only for now, but is applying for its FM license in June.

Press
For show information, check out the weekly Louisville Eccentric Observer (www.leeweekly.com). The area's daily newspaper, the Courier-Journal (525 West Broadway; 502.582.4011; www.courierjournal.com), features a "Louisville Scene" section that includes music reviews and lists local shows. Online, there's www.louisville-musicnews.com and www.louisvilleshows.com.

Retail
Ear X-tacy (1534 Bardstown Road; 502.452.1799) is by far the most popular independent retailer in the area. The store has also spawned a label which has released albums by close to 30 local artists. X-tacy stocks a lot of everything, plus the usual accessories: clothing, magazines, keychains, trinkets, etc. Better Days (1608 Bardstown Road; 502.456.2394) also has a ton of music in every genre, while its sister store, Better Days Dance (1591 Bardstown Road; 502.456.1554), focuses exclusively on dance music and DJ culture, stocking turntables, slipmats, needles, DJ-only mixes, and more, in addition to plenty of hard-to-find house, techno, trance, rap and hip-hop 12-inches and CD singles. Ground Zero (1048 Bardstown Road; 502.581.9884) is the place to go for hardcore, punk, indie, noise and metal. Underground Sounds (2003 Highland Ave.; 502.485.0174) has the state's largest jazz, bluegrass, blues and reggae collections. The store also stocks classic and new rock as well as an ample collection of new and used vinyl. Rap and pop country fans will have to look elsewhere.

Nightlife
Despite the recent razing of Thornton's gas station, there are many clubs still going strong (and still standing). The pre-eminent place for live music in Louisville is Headliners Music Hall (1386 Lexington Road; 502.584.8088; www.headlinersmusic.com; booking: Mary Ferrill).

Headliners hosts acts of every genre in addition to battles of the bands, poetry readings and film screenings. Also notable is the Phoenix Hill Tavern (644 Baxter Ave.; 502.589.4957; booking: Courtland Rose)

Proving bigger isn't always better are smaller venues like The Rudyard Kipling (422 West Oak St.; 502.636.1311; booking: Ken Pyle, weekdays from 11:30 a.m. to 1:30 p.m.), a small music/theater venue that attracts a mellow, older crowd with its jazz and blues offerings, as well as its open stage events and readings.

Also, there's Twice Told Coffeehouse and Performance Café (1604 Bardstown Road; 502.456.0507; booking: Jim Roberts) and Gerstle's (3801 Frankfort Ave.; 502.899.3609; booking: Jamie Givan) — the Bardstown Road Youth Cultural Center, pronounced BRICK—is an old theatre run by Louisville youth (13-24 year olds) and funded by the city. The venue hosts acts of every genre in addition to battles of the bands, poetry readings and film screenings. Also notable is the Bardstown Road Youth Cultural Center, pronounced BRICK—is an old theatre run by Louisville youth (13-24 year olds) and funded by the city. The venue hosts acts of every genre in addition to battles of the bands, poetry readings and film screenings. Also notable is the Phoenix Hill Tavern (644 Baxter Ave.; 502.589.4957; booking: Courtland Rose)

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— Lisa Hageman

Louisville, KY

KENTUCKY

ON THE STREET

RADIO
The AM signal of the University of Louisville' WLCV (1590 AM; 502.852.6966; www.louisville.edu/rso/wlcv/; currently off-air for the summer) isn't really available outside of the U of L parking lots, so college radio fans who live off-campus are forced to look elsewhere for their music. Rumor has it, though, that the station will soon be increasing its wattage, so that its programming can be heard all over Louisville. WLCV also hopes to be streaming its programming online soon.

Community station WFPK (91.9 FM; 502.814.6500; Program Director: Dan Reed; www.wfpk.org), recently re-hauled its facilities and wrapped up a national Triple A radio conference. The station plays Louisville music in its regular rotation in addition to other Louisville-focused programming. Also notable on the non-commercial band is WNAS (88.1 FM; currently off-air for the summer), operated by the students of New Albany High School in Indiana. The station is known for its "eclectic" programming, playing the likes of Sinatra, Zeppelin, Merle Haggard and Alice In Chains, even in that order. Brycc Radio (http://www.bryccradio.org) is Internet-only for now, but is applying for its FM license in June.

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Headliners hosts most of the national and regional acts that come through the area, but also makes room for local bands on some nights. Jillian's (630 Barrett Ave.; 502.589.9090; www.jillianlouisville.com; booking: Eric Sanford) books all kinds of bands, including rock acts and guest DJs. BRYCC House (1055 Bardstown Road; 502.456.1006; www.brycc-house.org; booking: Noise Collective, contact info on byrcchouse.org) — the Bardstown Road Youth Cultural Center, pronounced BRICK—is an old theatre run by Louisville youth (13-24 year olds) and funded by the city. The venue hosts acts of every genre in addition to battles of the bands, poetry readings and film screenings. Also notable is the Phoenix Hill Tavern (644 Baxter Ave.; 502.589.4957; booking: Courtland Rose)

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