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ESSENTIAL



LOW



TORTOISE



NORTEC COLLECTIVE

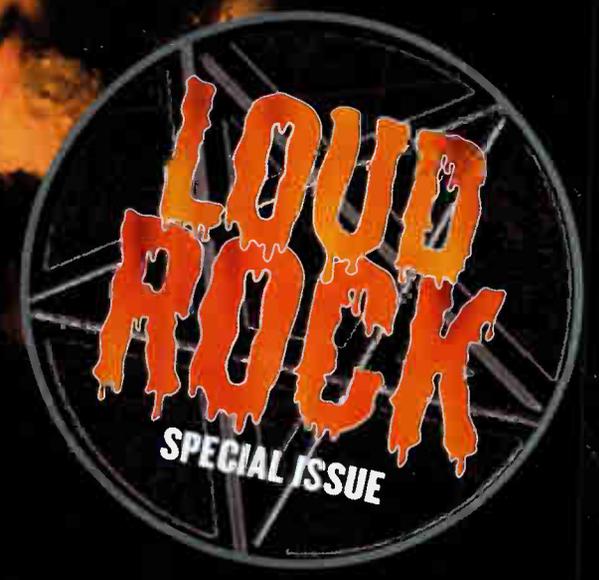


JACK COSTANZO

NEW MUSIC REPORT

February 12, 2001 | www.cmj.com

The Twisted Art-Metal Of SYSTEM OF A DOWN



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Some question whether Sepultura will ever be same without larger-than-life frontman Max Cavalera. Still, the future beckons. And with Derrick Green now a fully integrated

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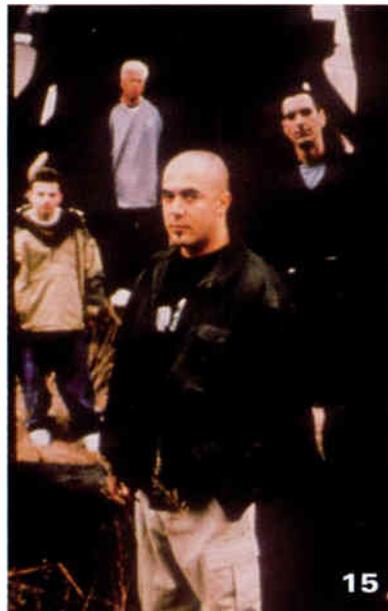
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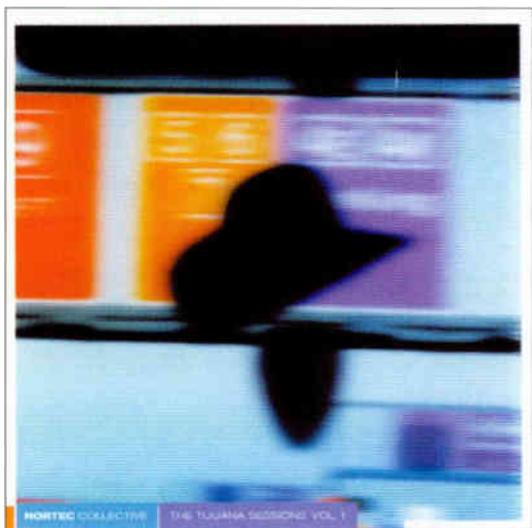


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Release Date: Feb. 6; at radio now
Tour Dates: Toronto (2/12); Montreal (2/13); Boston (2/14); Clinton, NY (2/15); Hoboken, NJ (2/16); New York City (2/17); Baltimore (2/19); Washington, D.C. (2/20)

LOW Things We Lost In The Fire (Kranky)

With each new recording, Low makes only minor — hell, often nearly imperceptible — changes to its sound. But when it comes to such an aesthetically precious style, it's the small details that really count. In the case of *Things We Lost In The Fire*, the Minnesota trio's fifth proper full-length, it's the subtle evolution of guitarist Alan Sparhawk and drummer Mimi Parker's neo-spiritual vocal ache that makes the album such an understated stunner. On the stark, simmering "Whitetail," Sparhawk plays up the song's mounting tension by stretching out his words with a patient, mantra-like disconnect. Parker's quivering restraint on the similarly bare-boned "Embrace" is just as hypnotic, only it counters the former's numbness with a purely naked intimacy. Elsewhere, the couple's gospel-pure harmonies — particularly on the quietly thunderous "Dinosaur Act" and the delicately sweet "Kind Of Girl" — achieve a lush, rapturous state of grace. Sparhawk's gentle string and brass arrangements take on a new level of effectiveness here, beautifully underscoring the melancholic arch in the couple's vocal melodies. "I don't need a laser beam/ I don't need the time," Parker assures us in her angelic coo, but it's already quite obvious: Low's music needs neither force nor speed to deliver its emotionally exacting message.

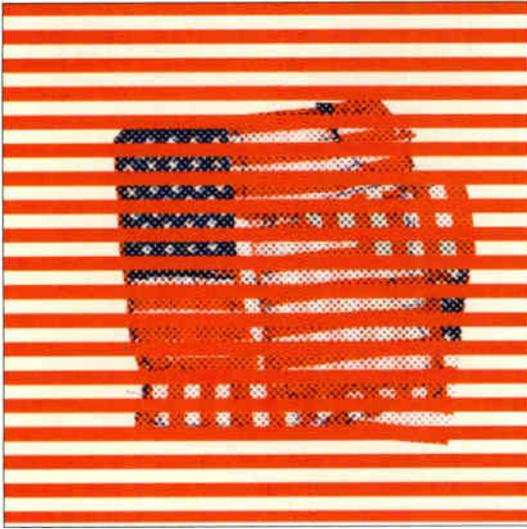
— Colin Helms



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Add Date: Feb. 13

NORTEC COLLECTIVE The Tijuana Sessions, Vol. 1 (Palm)

When it comes to loops, slinky grooves, odd samples and larger-than-life psychedelic breakbeats, most think of the Big Beat dance grooves that thrive in the clubs of London, New York and Ibiza, Spain. But nestled away just over the border from California in Tijuana, Mexico, is a bustling, thriving and heretofore unheard-of scene that's home to some truly unusual music. There, when the sun goes down, a handful of visionary Mexican artists mix the Tex-Mex sounds of norteño, ranchera guitars, and Banda Sinaloense horns with techno beats and ultra-streamlined loops. The result is something called Nortec and, as heard on *The Tijuana Sessions Vol. 1*, it's sort of a bugged-out cousin to Fatboy Slim, or a south-of-the-border salute to the wiggled-out sounds of the Boutique club. The most striking thing about this compilation is the question it asks: If this is the first helping, where will the music go from here? And with underground practitioners like Fussible, Plasma and Modula 3 paving a new path for Nortec, one can only hope there will be even more indigenous Mexican sounds and influences permeating the party. — James Lien

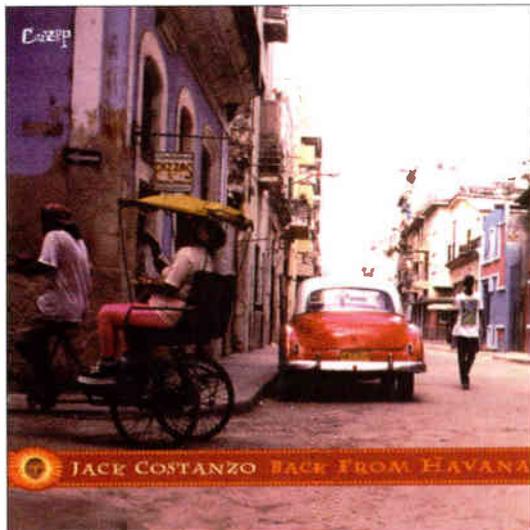


TORTOISE

Standards (Thrill Jockey)

Which way are adventurous musicians supposed to go once their recordings irreversibly alter the musical landscape? That question's been around at least since Bob Dylan looked for a direction home after going electric and ushering in the rock era. With the *Basement Tapes* and *John Wesley Harding*, Dylan chose to fall back on the American roots that nurtured him, in effect turning around to keep moving ahead. Tortoise has also expanded rock's sonic boundaries, and now, via *Standards*, plans a return to its very own great American songbook. But this being Tortoise, that book is less Cole Porter, more outward-bound studio jams transformed by Eno's *Oblique Strategies* and John McEntire's mixing board. Having escaped *TNT*'s proto-jungle and returned to the hothouse of its self-titled '94 debut, the cerebral sextet sounds like an organic band again, molding jazz-rock grooves, abstract interplay and conceptualist post-isms into a sound so comfortably relaxed ("Six Pack"), recognizable (the cinematic marimba vistas of "Blackjack") and — we kid you not — fun (the Sabbath-meets-funk "Seneca"), you'd never think anyone could accuse them of being overly intellectual. And so, back to the future we go. — **Peter Orlov**

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Add Date: Feb. 13



JACK COSTANZO

Back From Havana (Cubop-Ubiquity)

Not unlike the story of the Buena Vista Social Club, the return of Latin music legend Jack Costanzo isn't so much a comeback as it is a new arrival from another musical universe — as if the man in question were casually stepping out of a time machine into our dimension. Through the years, Costanzo carved an indelible swath across the jazz and Latin landscape — one that's largely unknown to most folks today. In the '50s and '60s, he performed with Nat King Cole and Bobby Ramos; he appeared in films alongside Jerry Lewis and Elvis Presley; he played on the original theme to *Mission Impossible*; he even gave bongo lessons to the likes of Marlon Brando and Frank Sinatra. Now, after a 25-year absence from the recording world, he returns triumphant with *Back From Havana*, a blistering album of Latin jazz and soul. The opening bongo blast of "Descarga.com" will perk you up — if it doesn't blow you out of your chair. Beat writer William S. Burroughs once described a certain kind of musician who goes about his business with the efficiency and well-dressed seriousness of an assassin or hit man. Costanza is just such a player — only he's after good times and great sounds. This is simply one of the finest albums of classic Latin jazz to come along in recent times. — **James Lien**

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Release Date: Feb. 6; at radio now

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TVT Records Embraces Napster

TVT Records dropped its lawsuit against Napster on Jan. 25 and has instead taken steps to ensure the company's survival. Following the lead of BMG parent and Napster compadre Bertlesmann AG, TVT is now looking at the new "legitimized" Napster as a partner, not the enemy.

"The future Napster offers the opportunity to reach music fans in unprecedented and as-yet-unimagined ways," said TVT president and founder Steve Gottlieb in a statement. "Word-of-mouth has always been critical to breaking our artists — now we have harnessed the power of the fastest growing 'word-of-Net' vehicle in existence. It is high time that the industry embraces a service that the public has so emphatically said they want."

TVT announced that it will offer all of the master recordings it controls or owns to Napster for downloading. In return, TVT will keep its fingers in the Napster pot, with Gottlieb acting as an adviser to the company in its ongoing fight against labels, publishers and the Lars Ulrichs of the music world. The financial terms of the settlement have not been released.

In dropping its lawsuit, TVT is the first record label to fully settle with Napster. Despite Bertlesmann's involvement in the file-sharing company, BMG has yet to drop its lawsuit and says it will not do so until it becomes a subscription-only service. At the same time, Bertlesmann has already invested close to \$50 million



in the company to help develop its new service.

In related news, Bertlesmann announced plans to unveil Napster's new subscription service, complete with a digital-rights management system, sometime in June or July.

Bertlesmann plans to bring the other major labels into the fold with the new "legitimized" model. Hopefully, subscribers will be able to use Mom and Dad's credit card to pay the fees.

Broadcasters Continue Fight Against Webcasting Fees

The National Association of Broadcasters (NAB), along with Infinity Broadcasting Corporation, Cox Radio, Inc. and four other broadcast groups, filed suit on Jan. 25 against Marybeth Peters, the U.S. Register of Copyrights. They allege Peters exceeded her authority by ruling that FCC-licensed broadcasters who webcast their programming were not exempt from paying compulsory license



The Church

fees to record companies. The Dec. 11 decision could potentially require broadcasters to fork over millions of dollars in fees.

Peters' ruling came as a result of a petition filed by the Recording Industry Association of America (RIAA) in March of last year.

The NAB filed a lawsuit against the RIAA that same month, but dropped it the same day the suit was filed against Peters.

The latest NAB lawsuit claims Peters' ruling was not only out of her authority but "arbitrary, capricious, an abuse of discretion, and otherwise not in accordance with the law." The suit's other plaintiffs are seeking a judicial review of the ruling.

After Everything, The Church Remains With Thirsty Ear

Contrary to popular belief (and a recent press release), the Telegraph Company will not be handling the domestic release of The Church's *After Everything*. The record falls under the domain of Thirsty Ear, the band's North American imprint since 1998. (The band's U.K. label remains

Cooking Vinyl.) The Telegraph Company had no further statement other than asserting that it had been "misinformed as to the availability of the North American copyright for... *After Everything*."

Telegraph gave no information as to whether the band had first approached the company about releasing the album, or vice versa. A spokesperson at Thirsty Ear claims the situation emerged from a simple misinterpretation of The Church's contract, wherein the band is obligated

to the label for two more studio albums. *After Everything* is scheduled for an early summer release, though plans for an upcoming tour have been scrapped.

Just A Bite...

Casualties are mounting in the wake of the AOL-Time Warner merger. Warner Music Group was mandated to cut 600 jobs, reducing staff "over time." Employees 50 years of age and older with at least 10 years at the company were given an early retirement option. And it's only just begun. • Limp Bizkit



Limp Bizkit

pulled out of the Australia's Big Day Out festival tour, after one female fan reportedly suffered a heart attack and 20 others were hospitalized during the band's Jan. 26 performance in Sydney. Excessive heat and crowds rushing the stage have some concerned that Big Day Out will be marred with catastrophes similar to those at last year's Roskilde Festival in Denmark, where nine people were killed. • The European Commission has begun examining the cost of CDs in Europe, following the lead of the U.S. Federal Trade Commission, which launched an antitrust investigation in 1997.

BUCKING THE SYSTEM

With their forthcoming album, L.A.'s alt-metal eccentrics **System Of A Down** promise to keep everyone guessing.

By Amy Sciarretto

I get depressed sometimes when I watch MTV and they have those specials, 'The Greatest Rock Bands Of All Time.' It's like rock has ended; they're saying it's over," sighs System Of A Down's guitarist and chief songwriter Daron Malakian. "There are still rock bands coming out, like At The Drive-In, who I think kick ass. With those specials, it's like they are closing the book, saying 'These are the greatest bands. Bam. It's finished.'"

Malakian may have a legitimate point. The best-of "list" shows he's referring to often treat rock 'n' roll as a historical artifact — as if it's stopped evolving; as if it's got nothing left to give or nothing left to prove. If System Of A Down's genre-bending 1998 debut is any indication, nothing could be further from the truth. And just wait'll the band unleashes its sophomore effort, slated for a summer release on American-Columbia Records.

SOAD cites Jane's Addiction as a major influence, and it's easy to see why: Like its Los Angeles forbearers, SOAD treat metal as a malleable form, twisting and contorting its strengths to better serve their own oddball personality. That

Jane's Addiction managed to expand the horizons of its hybridized art thrash with each successive recording also made a strong impression on SOAD — to hear the band's members talk about their new recording, you'd think they'd adopted "Expect The Unexpected" as their motto.

the embryonic, pre-production stages, Malakian is confident that SOAD — rounded out by wacky frontman Serj Tankian, bassist Shavo Odadjian and drummer John Dolmayan — is going to continue to turn the heads of more than your typical moshpit messiah with multiple facial piercings.



Alt-metal's kings of quirk: System Of A Down (L to R) Shavo Odadjian, Serj Tankian, John Dolmayan and Daron Malakian.

According to Malakian, the band's work-in-progress embraces influences as diverse as Slayer and the Beatles, and everything in between. "It's going to be tamed sanity," he hints. "What is that? You cannot explain it. But you know exactly what it means in your own head."

Cryptic? Not really. Unpredictability and idiosyncrasy are the twin pillars on which SOAD built its empire.

While the album is still in

"Don't expect what you heard last time," he warns. "We're not going to re-create the same record. I hate when I end up liking a band's first record and then the band goes and does the same thing all over again. I wanted to make music that I felt I couldn't buy at the store. For the new album, I would say there is a melodic thing in our music that wasn't happening before. Serj and I do some vocal harmonies. It's quacky in some ways and really



serious in others. It's hair-raising like Pink Floyd or the Smiths."

SOAD's self-titled debut was plenty out-there in terms of sonic unpredictability. But it was refreshing, given the oversaturation of rapcore bands and their ilk. Still, the group has given itself a pretty tall order

with the new album — create soundscapes unlike any on the first album, which had a quirkiness you couldn't find on any other mainstream Loud Rock record at the time. Malakian says that this time out, there will be "so many different forms of heaviness — not like you wanna beat someone up but emotions getting really heavy. There's more of an emotional side, quite a bit actually. I don't like to repeat when it comes

down to music."

"It's still quirky, but we mix it with heavy, and that heavy with beautiful Pink Floyd-ish melodies and harmonies," he promises. "When I listen to tapes we do in the studio, it touches the emotions in a different way that I don't think we did on the first record."

While Malakian seems frustrated with the current musical climate and ready to steamroll ahead with the band's new album, the fiercely stylish,

Afro-haired Tankian is laid back, eloquent and soft-spoken, a stark contrast to the cloak-toting, war paint-smearing persona he assumed while touring behind SOAD's debut.

Tankian will probably adopt a new look when the band hits the road in support of its new opus. "I don't like doing the same things again, don't like wearing the same outfit, looking or acting the same, I get bored," he admits.

SOAD recognizes that its rise to nü-metal glory coincides with the tremendous support the album received at radio, peaking at No. 2 on CMJ's Loud Rock chart.

"WSOU on the East Coast was very instrumental in breaking us before commercial radio was playing us," says Tankian. "College radio was very instrumental in getting us to the next level, so that other stations would play us. I was quite surprised when they started playing 'Sugar,' because they wouldn't before. But, then again, what does radio mean?"

While "political" and "nü metal" were two descriptors critics often attached to SOAD's name, the band views things differently. Malakian doesn't consider the band to be nü metal.

"Metal came out in the '70s and '80s, but music has influenced me before and after," he says. "Metal is the form of music that was around when I grew up. I still love it, and listen

saying a band is political. People would expect everything to be political, and [were] ultimately disappointed if it wasn't. What do you call it? We can't call this music 'nü metal' forever. It

When asked if the band supports the legalization of hemp, Tankian says, "Generally, we do. We're not for legalization of all drugs, but everyone agrees with the legalization of marijuana."

As the conversation ventures into deeper political territory, Tankian grows more opinionated and spirited, admitting that he voted for Ralph Nader and that he feels "sorry for the universe. I don't believe in any of those globalist pigs. I voted for the person who would think of humanity and the planet before corporations."

For his part, Malakian says, "There's a big party going on in the U.S., but the rest of the world is not partying. So we address these problems and things in our own lives, too. We want to make it like a roller-coaster ride. You don't go to an amusement park to ride the same ride, stand in the same line. [The new album] will be out there, and it's out there. The lyrical content ranges from love to drug addiction to a song about Charles Manson's environmental movement. We're not singing about bullshit, but stuff that matters to us." **NMR**

"We're not going to re-create the same record. I hate when I end up liking a band's first record, and then the band goes and do the same thing all over again. I wanted to make music that I felt I couldn't buy at the store."

to Skid Row and all the bands from Slayer to all the hard-rock shit. But then I grew out of that and started listening to other stuff. We have a lot of '80s rock influence, like Depeche Mode and the Smiths. Our goth roots will show on this record. It's like

won't be new in a few years."

Main lyricist Tankian says he's not sure what songs are going on the album. "But I think one that will make it is a song about the federal prison system and about mandatory minimum sentencing for drugs."

REFLECTIONS FROM THE ROAD

Summer is typically a busy time for System Of A Down. In 1998, the group toured with Clutch and Slayer, and later graduated to the Ozzfest main stage in 1999. This past summer, SOAD shared the stage with Metallica, Korn and Kid Rock. Serj Tankian takes stock of life in a touring machine.

Clutch/Slayer Tour, 1998

Opening for Slayer is a huge challenge for any band. Philly was pretty tough, but it was fun. In Europe, it was even harder than America; it got brutal at some points. But it was a behavioral science experiment: action and reaction based on setting and surroundings. Poland was difficult — they were not into it. It was our first month of touring. Our album wasn't out in Europe or the States. We're playing with the hardest band in the world, in front of 5,000 diehard Slayer fans in big auditoriums. These people never heard of a quirky metal band called System Of A Down. This local death metal band Vader opened the show. It put me on the edge, because it was exciting.

Ozzfest Side Stage, 1998

We were playing with Incubus and Snot on the side stage. We had a lot of friends. It was more home-oriented than anything else.

Ozzfest Main Stage, 1999

Is there a huge difference? As far as I'm concerned, no. Touring is touring. People are there.

Headlining Snocore, 2000

The funnest thing about that tour was Mr. Bungle and Mike Patton.

Metallica/Kid Rock/Korn/Powerman 5000, 2000

We opened. We did hang out. It was a short tour, and we got to meet a lot of cool people. James Hetfield hurt his back, so for three to four shows, all the other bands played with Metallica onstage. Sometimes it was really beautiful, and other times it was a big fuck-up. Nonetheless, it was very enjoyable, and I sang on "Welcome Home (Sanitarium)."

IT TAKES A NATION

Brazil's most brutal musical export, **Sepultura**, returns with its second post-Max venture — and all eyes are focused on the road ahead. By Amy Sciarretto

Sitting in the same room with metal icons Sepultura can be somewhat intimidating, even if it is in a cavernous conference room at Roadrunner Records' New York office. Do you tiptoe around the subject of Max Cavalera — the band's former lead singer, guitarist and founding member — who exited the band in 1997, leaving his younger brother behind? After all, it might be dangerous to offend replacement Derrick Green (who can't really be called the new guy, since he's been around for more two years), when he has about two feet and considerable breadth on you.

Live, Green is a powerhouse. But offstage, he's a gentle giant, a hulking chunk of muscle whose bulldozer build masks an easy-going personality. The poor guy's been fielding "What's it feel like to replace someone of Max Cavalera's caliber?" questions for more than 24 months now, but the big dude seems to be taking it all in stride.

"It's like I am paying more dues," says Green, who once sang for the hardcore band Outface. "I've been doing music most of my life, and it would have been silly to jump into the band and expect it to blow up. 'Oh my God! It's a hit album!' It takes time for people to respect it. They look at us and think, 'Hey, they toured their asses off and worked for it!' Then, they see it live and we keep their interest. I've been a fan of all the albums, and it's strange going on tour and hearing fans go, 'I love *Chaos AD*, but I don't like *Roots* as much.' But they are still at the show. I knew ahead of time, and I didn't expect fans to go, 'alright,

you the man,' right away."

But with the upcoming release of *Nation*, the band's second album since Cavalera's departure, Green and his cohorts should have no problem building on the respect their live performances have earned. Listening to a few of the new tracks on *Nation*, something just clicks. The album is more melodic, more bass-heavy. It's tribal beats are less concentrated; the band has approached rhythm differently this time out. The new songs "Sepulnation" and "Saga" were performed at last summer's Tattoo The Earth, while "Bela Lugosi's Dead" is a Sep-ulverized cover of an old Bauhaus track. Sepultura employs a host of all-stars to contribute to *Nation*. Hatebreed's Jamey Jasta sings on the fast track "Human Cause," while Jello Biafra performs a sarcastic speech on "Politricks." Dr. Israel appears on "Tribe To A Nation," and Apocalyptica, the four cellists who set Metallica songs to classical backdrops, play on "Valtio."

Original members Andreas Kisser, Igor Cavalera and Paolo Pinto understand the post-Max perils. "People were skeptical about *Against*, especially on tour," Kisser remembers. "But slowly, people were checking out what was going on. Then, throughout the show, people got more confident, and we felt more confident."

Every Sepultura album sounds different. The death gorge of *Bestial Devastation* is nothing like the rugged thrash of *Chaos AD*, which is nothing like the dropped tunings and intense tribal rhythm base on *Roots*, the Brazilian rock institution's most successful record to date. Released in 1999, *Against* was the

biggest departure, and not because the band went overboard with its trademark stylistic change-ups. Still, *Against* came and went — and now it's time for *Nation*, an album that carries even higher stakes for Sepultura. It's got to prove that Sep still have what it takes.

While *Against* bridged Sepultura-of-old and Sepultura-of-new, it was still a transitional recording. It felt pieced-together because it was written when the group was only a threesome, with Derrick Green coming in later to sing lyrics and melodies. On *Nation*, Green plays an active creative role. He was involved in the writing and creation of the music, and his delivery is self-assured. *Nation* has what *Against* lacked: chemistry and coherence.

"*Against* was so difficult to do. We learned to play together as a trio, and then spent eight months finding a singer and a manager," says guitarist Andreas Kisser. "The recording was a mess. It was started in Brazil, finished in L.A. We used more than eight studios. All of those tensions, in the end, caused the album to suffer a bit. At the time, we were not really a full band; everyone wasn't working together. But that was the only way we could do it."

These pressures strengthened the band for *Nation*. Sep started from scratch, and Green was an essential part of the process. *Nation* was written and recorded in the band's native Brazil. All the original Sep members still live there, and Green, a native Clevelander, relocated to Brazil to be closer to the equator and his bandmates.

Sep selected Steve Evetts, a noted hardcore producer who has worked with everyone from



Glassjaw to Turmoil, to man the boards for *Nation*. Evetts has been expanding his horizons, helping hardcore mainstays Sick Of It All and Earth Crisis make more rock-oriented albums last year.

"We were always into his work," says Cavalera. "I remember listening to Snapcase's *Progression Through Unlearning* and thinking, recording wise, how great the album was. It was great music, but sometimes great music is not well recorded — and the recording caught my attention."

Green pipes in, "Even when we recorded *Against*, we were driving around listening to Hatebreed's *Satisfaction Is The Death Of Desire* and Snapcase, and thinking, 'Man, the fucking recording on this Hatebreed is awesome. I haven't heard this type of punch since old hardcore.'"

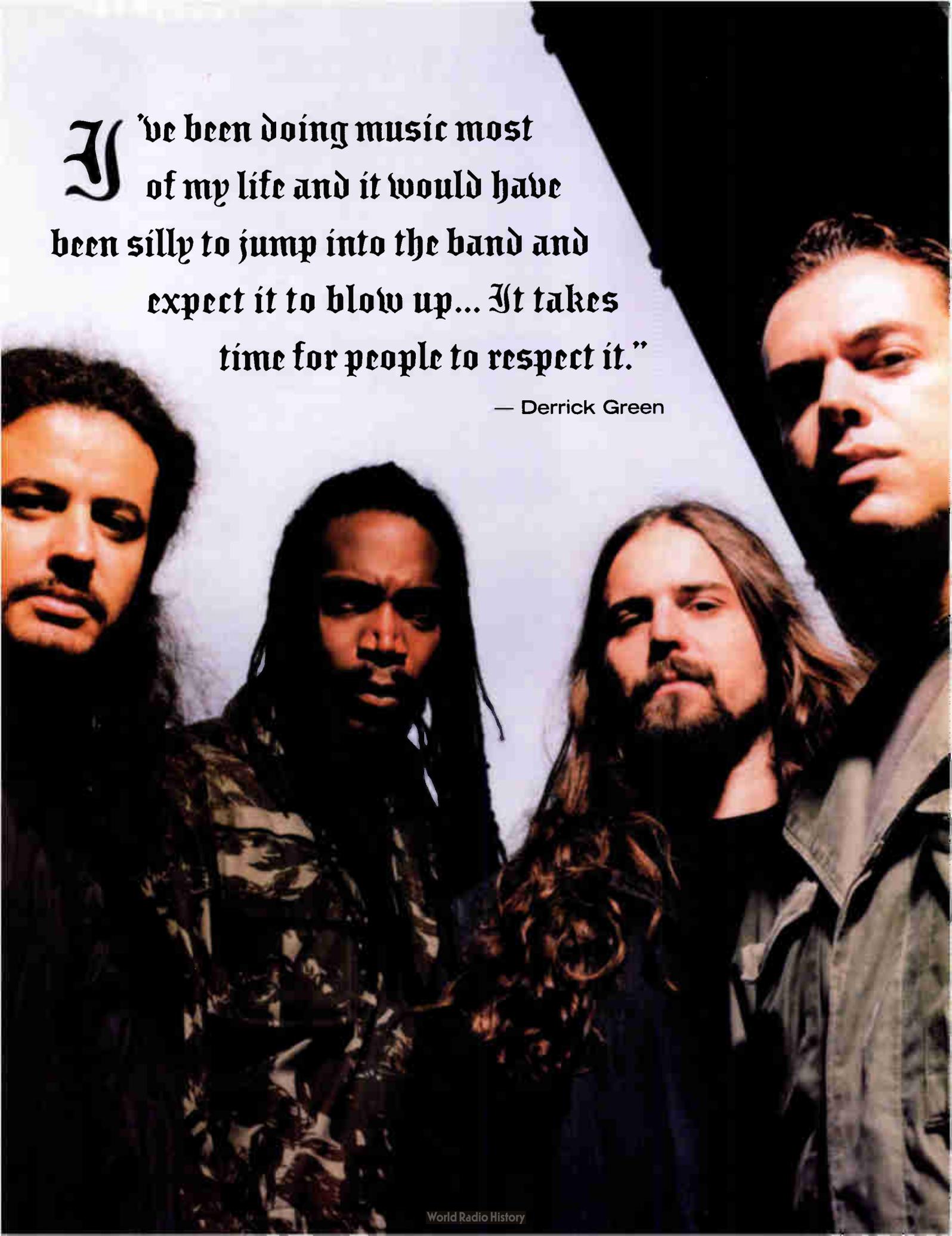
Sep has always composed songs with a slight political bent. And Green didn't feel any pressure to produce. "It's natural for me because I've been involved with hardcore and punk rock," he says. "It's impossible to live without having a political aspect today. If you have an opinion it can be considered politics, and you have to stand up for your point of view."

So while Sep is all settled in with a new lead singer, the question remains: Is this the final incarnation of Sepultura? Or will there be a reunion with prodigal brother Max?

Closing the book on the question, Igor responds, "I don't think it's worth going there right now — not something we're thinking about. Our mind is focused on *Nation*." **NMR**

I've been doing music most
of my life and it would have
been silly to jump into the band and
expect it to blow up... It takes
time for people to respect it."

— Derrick Green



SLAYER'S FIRST AMENDMENT FOLLIES

The band and its label are being sued for "advocating violent activity" and "misleading advertising," among other things. Will free-speech legislation be enough to defend the music this time? By Lisa Hageman



On July 22, 1995, 15-year-old Elyse Marie Pahler was raped, choked and stabbed to death by teenagers Jacob Delashmutt, Joseph Fiorella and Royce Casey, all devoted Slayer fans and members of their own band, Hatred. According to court papers, the boys hoped the virgin sacrifice would help them "receive power from the devil to help them play guitar better. By making this perfect sacrifice to the devil, it might help them go professional." The teens pleaded guilty eight months later to avoid a trial and were sentenced to 25 years to life in prison.

Despite the fact that their daughter's killers are behind bars, the case is far from over for the Pahler family. Convinced that Slayer's music exerted a measurable influence over the boys and that it provided them with instructions on how to commit the crime, the Pahlers filed a lawsuit in 1996 against Slayer, the band's record labels (Sony Music, American Recordings, Metal Blade Records, and Columbia

Records) and its publishers (Bloody Skull Music, Bug Music, Death's Head Music), accusing them all of "unlawful, unfair and fraudulent business practices."

The Pahlers are hardly the first to try to make a connection between violence and music.

Both Judas Priest and Ozzy Osbourne have defended themselves against parents convinced that the artists' music drove their kids to commit suicide. In both cases, the courts ruled in favor of the First Amendment and artistic expression. By going after the distribution, marketing and advertising aspects of Slayer's music, however, the Pahlers are hoping to circumvent the First Amendment rights that have consistently taken precedence in cases like theirs in the past. Instead of bringing a lawsuit against the band for creating the

music, the Pahlers are suing the music companies for releasing the recordings. Added strength came in the form of law firm Milberg, Weiss, Bershad, Hynes & Lerach's decision to finance the suit. The same firm successfully sued R.J. Reynolds for using

Joe Camel to market cigarettes to children.

In the lawsuit, the Pahlers maintain that the defendants directly marketed Slayer's music to adolescents who were "sometimes under the influence of

mind-altering substances," without minimizing the violent content or the glorification of senselessly violent acts. By doing so, the labels and publishers "acted intentionally, recklessly or negligently to directly advocate, encourage and direct violent activity."

The Pahlers also accuse the band and the label of "acts of

untrue and misleading advertising" because, despite their lyrics, none of the bandmembers actually believe in Satan, nor do they believe that committing crimes will reap positive benefits.

The lawsuit is being closely watched by the music industry, who generally assume First Amendment protection against product liability suits. With public opinion shifting, free speech doesn't hold the same omnipotent power that it used to.

For now, the jury is still out. A San Luis Obispo, California, judge ruled on Jan. 23 that the Pahlers failed to prove that Elyse's killers were driven to commit the crime by the music. The ruling came after the band and the record companies filed a motion to dismiss the suit on the grounds of free speech. The judge, however, did not dismiss the lawsuit outright. Instead, he gave David and Lianne Pahler 60 days to file an amended complaint citing new evidence to support their argument. A hearing is scheduled for later this summer. **NMR**



Band under fire: Slayer

OUT OF THE SHADOWS

Ex-Nuclear Blast America president Rhodes Mason resurfaces with the new Renegade label.

Rhodes Mason, the man some hold responsible for cultivating the growth of extreme underground metal imprint Nuclear Blast America, has been laying low since his departure from the label in '99. That will change on March 1, when he opens the doors to Renegade Records, a full-fledged label and the North, Central and South American distributor for French metal imprint Season Of Mist.

Alongside the new SOM releases, Renegade will handle the distribution of re-releases on the label, some of which will include special U.S.-release-specific bonus tracks. The Season Of Mist roster

includes the likes of Destroyer 666, ...And Oceans, Yattering, and Anata. Mason also expects to have a new album from Norwegian black metal band Atrox available by the summer.

"We've got a solid catalog to start off with, and we're going to be looking to do some North American signings. And should a big band come our way, we're open to it," says Mason of his new French partner. "For Season Of Mist, it

strengthens their presence in Europe to have an American office. And for me, it's great to have a partner in Europe so we can pretty much put out a record worldwide."

In addition to working with the artists on the Season Of Mist roster,

Mason is looking forward to heading up his own label.

"I'm my own company, which feels great after working at Nuclear Blast for owners that lived across the Atlantic who

weren't especially attentive to the North American market — which is only the biggest in the world. This is my own thing. I call my own shots. I have one partner, we're 50/50 owners."

Mason is keeping mum about his partner, saying only that he's a friend. "He believed that with me behind this, with my contacts and connections, we could put [Renegade] on the map."

Mason is currently in talks with RykoPalm to distribute Renegade releases. He's also looking to make a promotion deal with the Syndicate and Skateboard Marketing.

— Lisa Hageman



Rhodes Mason (second from L) with members of Meshuggah

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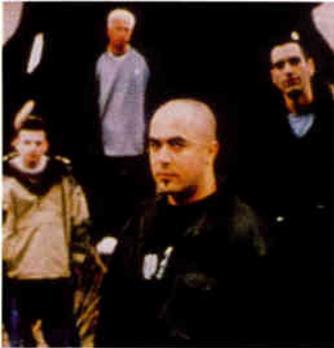
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IN STORES NOW





Yeah, yeah. Limp Bizkit impresario Fred Durst “discovered” Staind, a fact that was overplayed in the media. But the western Massachusetts platinum powerhouse also exploded on its own merits, filling the moody-rock void left by Alice In Chains when that band went on indefinite hiatus. Sitting down last month with guitarist Mike Mushok and singer Aaron Lewis at Elektra’s New York offices, Loud Rock Editor Amy Sciarretto got the 411 on what’s happening with Staind and its upcoming release, *Break The Cycle*, due sometime this spring.

When I heard that Josh Abraham would be producing the album, I scratched my head. He did the *Orgy* and *Coal Chamber* records, which had some programmed parts. Are we going to get Staind-tronica on *Break The Cycle*?

Mike Mushok: You’ll get Staind. Josh’s influence helped as far as he was a producer and a younger guy with an ear. There’s no electronic... Oh, wait, there is that acoustic song with a drum sample thing on it, but it’s acoustic.

Is *Break The Cycle* done?

Mushok: We’re on our way to master it. It’s been mixed.

Can you tell me some song titles?

Mushok: There’s going to be 13 songs — “For You,” “It’s Been A

While,” “Waste,” “Fade,” and “Outside.”

“Outside”? The Aaron/Fred Durst ballad from the ‘99 Family Values tour that’s all over the active rock airwaves as we speak?

Mushok: Yes. Fred’s not on this version. We did it as a band. It’s still slow, but there are heavy guitars where there should be. It came out good as a band.

I don’t consider Staind a straight metal band, but I think you guys definitely have a place in the new metal/hard rock scene. You guys play a commercially accessible style.

Mushok: Aaron has a great voice and comes up with great melodies. One thing about this record is that it’s very musical and song-oriented. I thought that *Dysfunction* was musical and song-oriented. But once we wrote this one, I realized it’s so much better — it’s more musical.

Staind broke on Loud Rock radio. What can the kids who supported the last record at radio expect? Will they accept *Break The Cycle*?

Mushok: I would be really disappointed if they didn’t. I love playing this for people, and I can’t wait for people to hear it. This record makes me happy, and not many things make me happy.

Is *Break The Cycle* heavier? More commercial?

Mushok: It’s all of that. To me, it’s like an extreme thing. The song “Can’t Believe” is heavier than anything on *Dysfunction*. Other songs are softer and mellower. And then there is the middle, which is made of strong, heavy songs.

The Massachusetts underground is brimming with amazing heavy bands. Did you guys break from the Boston scene?

Mushok: Boston never really embraced us. We played the club circuit a lot with a band called Honkeyball — we love them. We’ve played with Tree and Sam Black Church, working with a guy outside of Boston and trying to get on bigger shows in Boston. We never spent enough time there for people to latch on to us. We were very lucky to get signed when we did, because it was harder and harder for people that I knew to find places to play. Places were closing and wouldn’t allow heavy music to be there because of violence at shows.

Aaron, I was telling Mike that I used to think that Staind didn’t have much of a stage presence, because you walk around so slowly, and give off such a vibe of sadness and despair when you perform. I’ve heard people criticize it as “boring.” But then I realized it works for you and the band, and you look so into what you’re doing — and that is your stage presence.

Lewis: That’s all I’m doing. I’m not trying to put on a show. I’m a singer, not a Broadway star. I go out and do my job. I’m singer — I go out and sing, and put myself in a place. I can’t be thinking, “Am I gonna jump at this part?” or “Should I start freaking out here?” If I freak out, it’s because that’s where I am at the time.

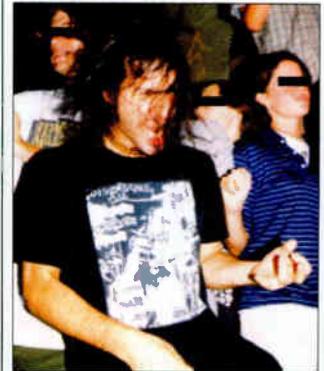
As the lyricist and singer for Staind, can you give us an idea of what to expect from *Break The Cycle*?

Lewis: It’s the same type of growth. Going back to the boring thing: If you’re not listening to what I’m saying, I can see how you could find me boring onstage. But if you’re not listening, I don’t care because you’re not hearing anyway. I’m the same damaged individual — it’s just more eye opening. I’m realizing that things maybe weren’t as bad as they seemed. I am the

same person that I was when I was the age of these kids that seem to be getting what I’m saying. I have had people come up to me that were older, thanking me for what I am saying. On our first record, *Tormented*, I was a complete mess. Then *Dysfunction* was a realization of the mess and [me] starting to do something about it. *Break The Cycle* is about finally starting to see the light at the end of the tunnel — things are starting to become gray instead of black. I’m starting to see details, and that’s the whole feel of the record.

THE FIVE SPOT

WHAT I'M LISTENING TO



Pellet

Radio Infiltration
RELAPSE RECORDS

LACK OF INTEREST

Trapped Inside
(Slap-A-Ham)

PENTAGRAM

Relentless (Peaceville)

VARIOUS ARTISTS

Short, Fast And Loud, Vol. 1 (Slap-A-Ham)

ABCESS

Tormented (Necropolis)

MASTADON

Mastadon (Relapse)



Boston, MA

While Boston's scene may have the highest profile, spawning the likes of J. Geils, Aerosmith and the Pixies, Massachusetts as a whole continues to be a hotbed of new music, recognized nationally for the mainstream and underground acts it produces. Currently, Godsmack and Staind — who came up through the ranks of the Mass. club scene before catapulting to superstar status — are atop the heap. But it's the bands bubbling just under the surface that make the state's hard rock scene so scorching.

Recent Grand Royal signing Gangsta Bitch Barbie (forced to change its name to

is the local hardcore and metal scenes, which are shockingly fertile, breeding behemoths like Converge, Diecast, Killswitch Engage, Shadow's Fall, Blood For Blood, Reach The Sky, Tree, Bane, Isis, Cave In, The Year Of Our Lord, and Blood Has Been Shed. And there's a new crop on the rise: Cannae, 7th Rail Crew, Unearth, the Hope Conspiracy, Milligram, Gun In Mouth, As The Sun Sets, Six Of Fire, Daltonic, Old Man Gloom, American Nightmare, All That Remains, The World Is My Fuse, and Trustfall.



Photos by Keith Ward

Reach The Sky



Cannae

Nullset by the corporate thugs at Mattel), Reveille, C60, and Half Cocked are undoubtedly on the rise. More noteworthy

RADIO
Boston's WERS (88.9 FM; 617.578.8890; www.wers.org; music director Jeff Goodman)

is the college radio outlet for extreme metal and hardcore in the state. The station even has bands play live in the studio. The 10-year-old show *Nasty Habits* (hosted these days by Eric Fernald) is a staple in the Boston metal/hardcore scene. And over at the University of Massachusetts, WJUL (91.5 FM; 978.459.0579; [//wjul.cs.uml.edu](http://wjul.cs.uml.edu); music director Erik Scott) has a substantial metal following.

Commercial rock giant WAAF (107.3 FM; 617.236.1073; www.waaf.com) has the distinction of being the first to play Staind, breaking the band on radio in the process. Boston-based commercial stations WBCN (104.1 FM; 617.931.1041; www.wbcn.com) and WFNX (101.7 FM; 781.595.1017; www.wfnx.com) feature some metal, and have damn good local shows — *Boston Emissions* and *Boston Product*, respectively.

LABELS
Since bands are bountiful, it makes sense that there are several successful independent labels operating in

Massachusetts. Ten-year Boston-based vet Wonderdrug (617.262.9374; www.wonderdrugrecords.com) is home to local notables Tree, Honkeyball and Sam Black Church. Fellow Beantown imprint Hydrahead Records (www.hydrahead.com), specializes in the extreme metalcore of Cattlepress, Discordance Axis, Knut, and Sunn0))). It scores brownie points for introducing the world to Cave In. North Andover-based Lost Disciple (978.687.9477; www.lostdisciple.com) specializes in indie death metal, while Boston's Tortuga label (www.tortugarecordings.com) traffics in premium hardcore and metalcore. Also in Boston, there's Curve Of The Earth (617.536.6822; www.neckbone.com), the original home of Powerman 5000.

RETAIL
Newbury Comics (www.newbury.com) is a well-known independent music retailer with over 20 locations throughout the state. Boston and the surrounding area houses some fine used record stores and independent shops,

among them Sound Chaser (333 Columbia Road, Hanover; 781.826.7767), B-Side Records (273 Main St., North Hampton;

the bi-level Middle East (472 Massachusetts Ave.; 617.864.EAST; www.mideast-club.com). You name the band,

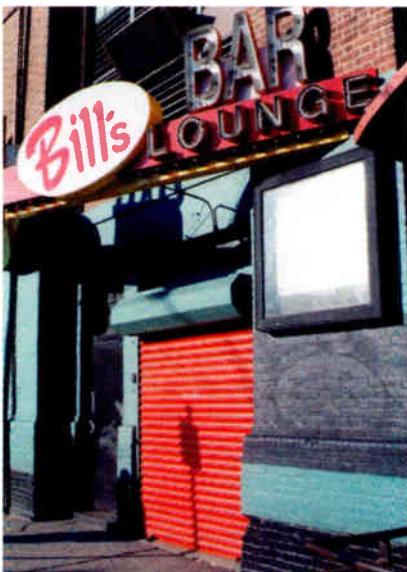


Photo by Keith Ward

Bill's Bar & Lounge

413.586.9556), Rokit Records (124 Broadway, Saugus; 781.233.7805), Stop & Cop (43 Parker St., Gardner; 978.632.0777), Platypus Records (Route 20 Lake River Plaza, Westfield; 413.562.0883), Rockpile Compact Discs (516 Bedford St., East Bridgewater; 508.350.9881), and Quincy Records (1564 Hancock St., Quincy; 617.479.0928).

PRESS

The Weekly Dig (617.426.8942) has a section called "Extremities," which covers the best in local and national metal, while the Boston Phoenix (617.536.5390) is the dominant alt-weekly in town. In the zine world, there's the Woburn-based free monthly Instant (781.438.3031) and Boston's Obese (617.661.4876), a quarterly that covers metal and hardcore.

NIGHTLIFE

Club wise, Boston has suffered some major blows in the live music department. Still, there's

they've played there — Snapcase, Earth Crisis, the Business, Avail, Melvins, Queens Of The Stone Age, etc. Bill's Bar & Lounge (5 Lansdowne St.; 617.421.9678) — famous for its Monsta Mondays — has hosted Poison The Well, Ignite, Glassjaw, Nullstet, and many others. Head west to the Palladium (261 Main St., Worcester; 508.797.9696), a bi-level venue responsible for the annual New England Hardcore and Metalfest. And if it's

simply a cold alcoholic beverage you seek, not to worry: You can't throw a rock in or around Boston's collegiate environs without hitting a bar.

Also worth a mention is EYE9D (www.ey9d.com), the ubiquitous Boston-based promotion and booking company.

LIFESTYLE

With tattooing now legal in Massachusetts, there isn't much reason to go out of state. And if your looking to get poked, Tribal Ways (93 Massachusetts Ave., 2nd floor; 617.536.0445) is a superior piercing hub. If it's people-watching that interests you, look no further than Newbury Street in Boston, and Harvard Square just over the Charles River in Cambridge. Both spots will more than satisfy. — **Keith Ward & Amy Sciarretto**

AIRCHECK

Nasty Habits

WERS - 88.9 FM

Boston, MA (Emerson College)

Playlist for Sunday, Jan. 27, 2001, 11:00 p.m. - 2:00 a.m.

Hosts: Eric Fernald and Matt O'dette

AC I Convinced You To Beat Your Wife On A Daily Basis

ISIS The Minus Times

CHILDREN OF BODOM Silent Night Bodom Night

CONVERGE New Demo Track

INDECISION Suspension Of Disbelief

ANIHILATOR Perfect Virus

ZAO Kathleen Barbra

SOILENT GREEN It Was Just An Accident

SCISSORFIGHT Supervirgin Vs. Death Machine

GOATWHORE Layer Of Nostrond

FLESHGRIND Monarch Of Meserty

ABSCESS Tormented

MORBID ANGEL Where The Slime Live

NEUROSIS End Of The Harvest

AETERNUS Song 2

BLOOD FOR BLOOD Spit My Last Breath

DEATH Bite The Pain

ALL THAT REMAINS Demo Track

DEEDS OF FLESH Canvas Of Flesh

PIG DESTROYER Patterns Of Failure

LUDDITE CLONE Circle Template

KRISIUN Rises From Black

OBITUARY Slowly We Rot

BLACK SABBATH Snowblind

Aircheck is culled from an hour or so of programming (specialty show or regular format) on a station that reports to CMJ. If you would like your playlist to be included in Aircheck, send it via email to lisah@cmj.com. Be sure to include the date, time and name of the show, along with the name of the DJ.

There's a new record on the way from Sparklehorse, and it's reportedly going to feature a

fan, and remembering his hairstyle and drumming technique in Nirvana, it's not hard to imagine. Now, after years of



Sparklehorse

few notable guest appearances. PJ Harvey, Tom Waits, and the Cardigans' Nina Persson will appear on the disc in vocal cameos, and popular producer David Fridmann (Flaming Lips, Mogwai) is twiddling the knobs. Though the record is tentatively titled *King Of Nails* and is due in May on Capitol Records, Sparklehorse fans can get an early Linkous fix at this year's South By Southwest festival, where the band is tentatively scheduled to appear.

In honor of this week's special Loud Rock issue, we'll mention one of the strangest (and potentially coolest) metal projects to come along in quite a while. Foo Fighters frontman Dave Grohl considers himself a closet metal

carrying the power-pop torch, he's taking time out to nurture his inner headbanger with a project he's calling Probot. He bills the album as a "death metal version" of Santana's comeback album,

Supernatural, featuring a variety of his favorite artists guesting on the thrashy songs he wrote and recorded with some pals (*There Is Nothing Left To Lose*'s engineer Adam Kasper and Chavez frontman Matt Sweeney). The most impressive part of the mission is his current list of guests: King Diamond, Slayer's Tom Araya, Lemmy Kilmister, Tomas Gabriel Warrior of Celtic Frost, Snake of Voivod, Lee Dorian, Kronos of



David Grohl

Venom, Eric Wager of Trouble, and Wino of Obsessed and Spirit Caravan. Wow — Celtic Frost! Now, *that's* metal! Though there are currently no concrete plans to officially release the Probot record, expect that to change — we can't be the only ones dying to hear it.

Anyone notice that the entire hip-hop world seems to be ready for its close-up these days? It's not exactly a new trend: Ice Cube has garnered critical acclaim for his work in film, LL Cool J is one of commercial Hollywood's favorite rappers (he was even one of the few characters not absurdly gobbled up in that shark movie, *Deep Blue Sea!*), Busta Rhymes has built a small film resume (most notably amusing fans in last year's *Shaft* remake), and even MTV darling Nelly recently shot *Snipes*, in which he plays a "rising rap star" (not exactly a stretch). But now, underground hip-hop is getting into the game with some

Thought from the Roots, who also got his feet wet in *Bamboozled*, is starring in director Marc Levin's *Brooklyn Babylon*, about a rapper who falls in love with a young Jewish woman. Thought will also later appear alongside Omar Epps and Paul Sorvino in director Michael Rymer's *Perfume*. Most of those films are due later this year, but one that's already garnering critical praise is *30 Years To Life*, a drama executive produced by



Timbaland

Tim Mosley, a.k.a. Timbaland. The film focuses on a group of New York City friends as they approach their 30th birthdays, and posits that landmark age as a key turning point in life. With rave reviews and a nomination for the Grand Jury Prize in the Dramatic category at the Sundance Film Festival, *30 Years To Life* is sure to pick up distribution, at which point Timbaland vows to complete the film's score, which features original Timbaland material as well as some of the producer's old-school favorites. Now if only Ice-T could get more than two lines in each week's *Law & Order: Special Victim's Unit!*



Mos Def

impressive results. Mos Def, who had his film debut in last year's Spike Lee film *Bamboozled*, just wrapped another movie called *Civil Brand* for Trimark, and is about to start work on *Carmen Brown* for MTV Films. Black





ACCIDENT CLEARINGHOUSE

Written In Rope

(Accident Clearinghouse)
Somewhere in the snowy hinterlands of Minnesota, there exists a honky-tonk state of mind, a place where Texas swing reigns supreme in spite of the bleak *Fargo*-style win-

ters. It's this image of honky-tonk heaven that suits Accident Clearinghouse, a particularly big-hearted retro-country band replete with slapping bass, hiccuping vocals and twangy guitar. *Written In Rope* sports 12 classic, timeless tunes of the sort that would cause the pointy-toed, embroidered boots of Hank Sr. or Buck Owens to start a-tapping. There's often a winking irony to the songs: One ends with the protagonist getting decked by the date of a girl he's flirting with ("I'll spit out my teeth and say, 'Aw shucks' / For the one that got away"). Sadly, the Accident Clearinghouse website reports that the band's New Year's Eve gig was its last together. One can only hope this is a temporary respite and that soon enough the group's weepy pedal steel will have buckaroos crying in their beers once again.

— James Lien

R.I.Y.L.: Dede Dickerson, Big Sandy, Hank Williams Sr.
Contact: Quillian Roe
Phone: 612.296.3468
Email: qroe@accidentclearinghouse.com
Release Date: Nov. 28, 2000



AZURE RAY

Azure Ray (Warm)

If you didn't know any better, you might think the two hushed female voices that compose Azure Ray are one and the same. In truth, it's Little Red Rocket's Orenda Fink and Maria Taylor, who have strayed temporarily from their coed indie-pop roost in

Athens, Georgia, to grace us with the bracingly intimate *Azure Ray*. Tickling the inner ear canals with their whispered back-room confessionals, Fink and Taylor ponder a host of soul-baring scenarios, most involving some level of longing, be it profound or fleeting. But with its lushly delicate gothic-Americana wash of lap steel, keyboards, cello, violin, and looping effects, the music never sinks to irreversible depths of despair. And while the antique cover pic and yellowed newspaper clippings that dominate the liner notes imply a certain dog-eared preciousness, their straight-up and timeless perspective keeps the album lodged firmly in the present. "Love is how it's lost, not how it's found," goes the rueful chorus to "Safe And Sound." It's a line that would go down well in any century.

— Hobart Rowland

R.I.Y.L.: Arab Strap, Dot Allison, Innocence Mission
Contact: Team Clermont
Phone: 888.548.TEAM
Email: radio@teamclermont.com
Release Date: Jan. 16; at radio now
Tour Dates: Rapid City, SD (2/23); Vancouver, BC (2/26); Seattle (2/27); Portland, OR (2/28); San Francisco (3/2); Los Angeles (3/3)



BAD ASTRONAUT

Acrophobe (Honest Don's)

As much as critics advocate the virtues of diversity, there will always be something sublime about the three-chord rock band whose volume knobs are spun higher than their ambitions. Count Bad Astronaut among that swaggering crew. A

side project for Lagwagon's Joey Cape, the Astronaut is all earnest vocals and big thundering chords, merging a keen sense of melody with the requisite thrust. The band's ace in the hole is its unlikely reliance on keyboards — a skittery, insistent organ line makes "Grey Suits" sound like a distant cousin to Elvis Costello's "The Imposter," and rescues "Only Good For A..." from the sorry, self-pitying depths of emo. The band re-imagines Elliott Smith's "Needle In The Hay" as the best Pixies song of 2001; it manages to pull off a mid-tempo rocker in "Deformed"; and it erupts in all its punk-rock urgency on "500 Miles." As Bad Astronaut rifles through the rock catalog,

Cape's pained tenor summons the proper amount of heart-break and defiance. The music may not be exploratory or "difficult," but it sure sounds great at "10" volume.

— J. Edward Keyes

R.I.Y.L.: Elvis Costello, Weezer, Lagwagon
Contact: Jason Hall
Phone: 415.284.1790
Email: jason@fatwreck.com
Release Date: Feb. 6; at radio now



CALL AND RESPONSE

Call And Response

(Kindercore)

Rollerskating hasn't been afforded this lovely a tribute since Olivia Newton John in *Xanadu*. Call And Response dons Mary Quant sunshine colors groomed with jazzy electric piano, spruced up with

slinky bass lines, and primed with Stereolab-style vocal harmonies. But this stylish '60s pop sensibility is only a blueprint for the quintet's sound. Look beyond the paint-by-numbers outlines and you'll see bright moments of C&W, techno-futurism, new wave, and low-end funkiness. Melody is paramount on *Call And Response* — and what sweet melodies they are, blissful confectionary bubbles floating out of the band's keyboards. They'll have fun, fun, fun till Daddy takes the Farfisa away. — Elisa Ludwig

R.I.Y.L.: Papas Fritas, Apples In Stereo, Free Design
Contact: Fanatic Promotion
Phone: 303.245.0285
Email: info@fanaticpromotion.com
Release Date: Jan. 30; at radio now
Tour Dates: Santa Barbara, CA (2/17); San Francisco (2/22); Berkeley, CA (2/24); San Francisco (2/27)



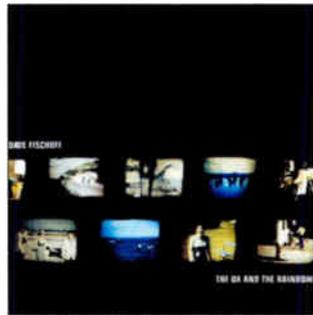
DROPKICK MURPHYS

Sing Loud, Sing Proud (Hellcat-Epitaph)

Since their last album, *The Gang's All Here*, the Dropkick Murphys have ballooned from a foursome into a boisterous septet with a broadened Celt-punk vision. The growth spurt has done the stout-guzzling Boston hooligans some

good, resulting in the group's best work to date. The Murphys have evolved into a respectable band, dutifully picking up the torch that Ireland's own Pogues drunkenly lit and then dropped. Though "For Boston" and "Which Side Are You On" are brawny working-class anthems, *Sing Loud, Sing Proud* shakes off much of the "oi" that pigeonholed past efforts. In its place is a reeling Irish-American punk hybrid filled with rushing melodies, super-charged group-shout choruses and march-inspired percussion. Further adding to the Celtic mood is the work of newly acquired bagpiper Spicy McHaggis, and guest vocals from the Pogues' Shane McGowan and Cocksparrer's Colin McFaull. Strong from start to finish, *Sing Loud* is a tough act to follow. — **Kelso Jacks**

R.I.Y.L.: Pogues, Rancid, Stiff Little Fingers
Contact: McGathy
Phone: 212.924.7775
Email: altdiv@mcgathy.com
Release Date: Feb. 6; at radio now
Add Date: Jan. 30
Tour Dates: Poughkeepsie, NY (3/9); Rochester, NY (3/10); Washington, D.C. (3/15); New York (3/16); Boston (3/17)



DAVE FISCHHOFF

The Ox And The Rainbow (Secretly Canadian)

Dave Fischhoff's *The Ox And The Rainbow* is a communion with the heavens that will leave you feeling nostalgic for the past. In its minimalist vocals, loops, guitars and found sounds, this second full-length

from the Indiana-based singer/songwriter touches the soul by juxtaposing sparse instrumentation and thoroughly stimulating imagery ("We watch the angels strip their clothes/ Jump one by one from the pier/ Splay wet wings and somersault"). Simply by layering his own honeyed voice, Fischhoff creates a celestial choir. Songs like "A Nap At Truthtime..." and "The Science Of Raindrops" are filled out with skin-tingling floods of other-worldly groans and sighs that carry the listener away. Similarly, a safe, womb-like atmosphere blooms on "The Doctor Yawns For Columbus Day," wherein a heartbeat-like pulse continues throughout the fragile guitar-and-voice piece. "Propaganda For A Comic Strip" is the album's busiest display, as Fischhoff ingeniously recreates the energy of a parade by whistling over an uncharacteristically festive organ. — **Kelso Jacks**

R.I.Y.L.: Mercury Rev, Alastair Galbraith, Smog, Elliott Smith
Contact: AAM
Phone: 212.924.3005
Email: tiffany@aaminc.com
Release Date: Feb. 12
Add Date: Feb. 5



MARGO GURYAN

Take A Picture (Franklin Castle-Oglio)

"Chanteuse" may be an overused term, but this 1968 album by Margo Guryan practically defines the term. Her delicate, girlish voice is the perfect hostess on *Take A Picture's* delightful pop songs, a few of

which were later covered by the likes of Astrud Gilberto, Harry Nilsson, Julie London, and, more recently, St. Etienne. But Guryan's story is markedly different than those of other '60s songbirds with doe-eyed looks and haunting pipes. Whereas Marianne Faithfull, for instance, was a comely blueblood vehicle for the songs of others, Guryan was a trained musician and songwriter of some weight. After graduating from Boston University with a major in composition, she both spent time at the Lenox School of Jazz (where Ornette Coleman was a fellow student) and worked extensively in the jazz world before hearing the Beach Boys' "God Only Knows" and redirecting her focus. *Take A Picture* is Guryan's only album (she's now a music teacher), but it's delible material. A must-hear for followers of the Bacharachian school of song. — **Cheryl Botchick**

R.I.Y.L.: Gentle Waves, Petula Clark, Françoise Hardy
Contact: S.P.E.C.T.R.E.
Phone: 323.644.3775
Email: graham@spectreradio.com
Release Date: Oct. 17, 2000; at radio now



HEROINE SHEIKS

Rape On The Installment Plan (Reptile)

Back before the style broke in the early '90s, noisy alternative music had more than its share of neurotics, fuck-ups and freaks. Not only did these bands not have a prayer of reaching a bigger audience, but they

seemed genuinely perplexed if anyone had anything nice to say about them. Featuring twisted crooner/bugler Shannon Selberg (Cows), guitarist Norm Westberg (Swans) and three New York rock vets, the Heroine Sheiks epitomize that left-field aesthetic today, just as its members did in bands of the past. Frontman Shannon Selberg spins yarns filled with losers and louts, but he's also surprisingly savvy about adding memorable vocal hooks that are often overshadowed by his over-the-top live presentation. Brutish and menacing, the band churns out distorted atonal riffs and pummeling rock rhythms, seemingly feeding off the sour underbelly of New York City, where the band resides. A new chapter in the book of noise, *Rape* proves that rock can still be loud and nasty without being metal or industrial. — **Tad Hendrickson**

R.I.Y.L.: Foetus, Cows, Melvins
Contact: Chris X.
Phone: 410.327.6853
Email: chrisx@reptilianrecords.com
Release Date: Jan. 15



JAPANCAKES

The Sleepy Strange
(Kindercore)

Unlike many bands that fall under the post-rock banner, Athens, Georgia's Japancakes generate considerable warmth and an undeniable organic quality. While there are no vocals on their second full-length album, and the pur-

posefully minimalist approach to composition generates little in the way of conventional forward motion, *The Sleepy Strange* draws the listener in with its sunny tones and earthy touches (note the swaths of gorgeous pedal steel that coat the album-opening "The Waiting"). Cellist Heather McIntosh — who also works with Elf Power and Of Montreal — is a key presence throughout, providing thick drones in more austere moments and semi-classical counterpoint to the keyboards in the airier sections, and she's the perfect mate for the naturalistic pedal-steel flurries. Guitarist Eric Berg is the leader of Japancakes, which is actually something of a side project for many of its members, but he remains a Zen-like presence in the background, providing a chordal framework for the band's post-rock adventurism and earthbound Americana.

— Jim Allen

R.I.Y.L.: Mogwai, Tortoise, Brokeback
Contact: Fanatic Promotion
Phone: 888.385.1231
Email: info@fanaticpromotion.com
Release Date: Feb. 13; at radio now



MARK KOZELEK

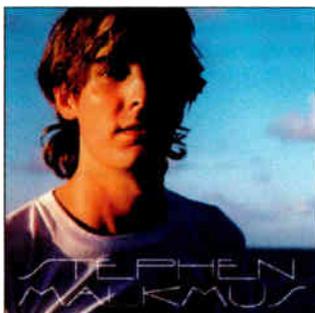
What's Next To The Moon
(Badman)

Over his career as a both a solo artist and leader of the still-current (in fact, newly re-booted) Red House Painters, Mark Kozelek has made play with obvious choices of cover material, only to confound the listener with something

approaching a complete re-write. "Silly Love Songs"? "I Am A Rock"? There are recorded Kozelek versions of each of them. But the main difference between Kozelek a cover band is that he never merely covers a song. Instead, he breaks the tune in question down to its most basic elements and rebuilds it in his own sad, sweet, inimitable fashion. This is the grand experiment of *What's Next To The Moon*, which contains his own reworkings of nothing but classic AC/DC material. The challenge here is twofold: One, it can't sound like an album-length joke; and two — God help the man — he's out to bring a little tenderness to the work of Bon Scott. Unbelievably, he sails through his chosen repertoire with flying colors. With only acoustic guitar, voice and a touch of piano, Kozelek has given AC/DC something we're not sure they ever wanted: their own *Pink Moon*.

— Joey Sweeney

R.I.Y.L.: Nick Drake, Ida, Jackson Browne
Contact: Badman
Phone: 415.255.3098
Email: badman@dnai.com
Release Date: Feb. 13; at radio now



STEPHEN MALKMUS

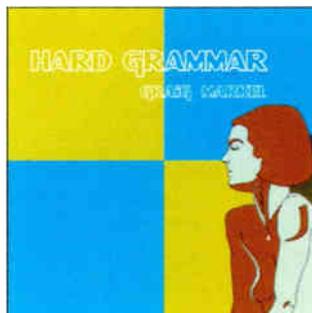
Stephen Malkmus (Matador)

How do you encore the career of unadorned rock genius? Well, first you pray... and then you pull out the bag of tricks that got you there in the first place. If nothing else, Stephen Malkmus' solo debut proves Pavement fans' claims to his

guitar-hero status — John Fogerty meets Thurston Moore division. It also speaks volumes toward his supreme mastery of a distinctive school of languid and sardonic rock-pop songwriting that much of alt-dom adopted in Pavement's wake. What *Stephen Malkmus* does not transfer from his previous band's mythic arsenal are the quirks, endearing "mistakes" and sense of wonder. With the muscular and whole-heartedly "professional" backing of the Jicks, Malkmus rolls out another bunch of great numbers that wouldn't have seemed out of place on *Terror Twilight* or *Brighten The Corners*. The best of these — the frail, melancholy "Church On White" and the southern-boogie pirate tale "The Hook" — shame most working songwriters. But for the converted, they may seem like sublime epilogues to a story largely told.

— Peter Orlov

R.I.Y.L.: Pavement, Robyn Hitchcock, the Amps
Contact: Jay Miller
Phone: 212-995-5882 ext. 117
Email: jay@matadorrecords.com
Release Date: Feb. 13
Add Date: Feb. 6
Tour Dates: Vancouver, BC (3/8); Seattle (3/9); Portland, OR (3/10)



GRAIG MARKEL

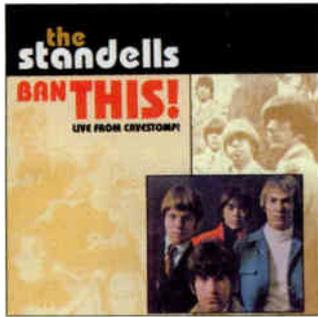
Hard Grammar
(Mag Wheel)

Though the '70s are a time we all enjoy poking fun at, the truth is, some pretty damn memorable R&B was released during that decade. Seattle's Graig Markel knows that. He has perfected a smooth R&B

vocal delivery and often calls on soul's pulsating rhythms to up the seductive power of his one-man electronic indie-pop creations. Thus, any person that comes across *Hard Grammar* and opts *not* to use it as the soundtrack to their next date might as well cease dating altogether. These sexy, grooving tunes could be the ultimate weapon in your next romantic conquest. Woo that gal with wine, candlelight and the jazzy "shoo-be-doo-doo" harmonies of "D'Azz." Thrill that fella with the woozy organ and "carpe diem" spirit of "Boys And Girls." Ride off into the night with your head on your lover's shoulder as the lulling wonder of "Virgo's Merlot" echoes in your ears. This is the album your love life has been waiting for.

— Kelso Jacks

R.I.Y.L.: Jeremy Enigk, Macha, Marvin Gaye
Contact: Woody
Phone: 416.516.0516
Email: magwheel@hotmail.com
Release Date: Jan. 25; at radio now



STANDELLS

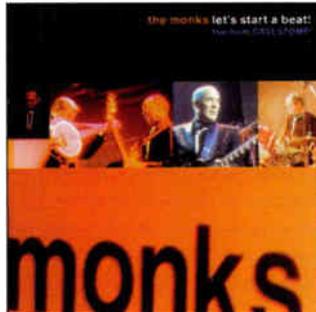
Ban This!
(Varese Sarabande)

MONKS

Let's Start A Beat!
(Varese Sarabande)

Every fall, diehard fans of '60s garage rock pack up their finest stovepipe pants and Beatle boots and descend on New York like

nomadic ex-patriots of a lost city, for a three-day event called Cavestomp!. Though the bill is always padded with modern-day practitioners of the primitive, three-minute rock stomper (e.g., the Makers, The Go, the Lyres, Swingin' Neckbreakers), the real draw is the vintage acts that are sought out and reunited by the event's promoter for what are often their first gigs in decades. Everyone from ? & The Mysterians to the Pretty Things to the Troggs to the Blues Magoos have graced the Cavestomp! Stage. By 1999, the event's third year, the promoters had the good sense to record the performances for eventual release. These two live albums are the first of those gems to officially see the light of day, and they're drenched with excitement — both from the audience, much of which is too young to have ever seen these songs played live by their original writers, and from the bands, who are obviously tickled pink to be so rowdily received by people clamoring for the music they played so many years ago. The Standells disc clearly has the



songs more familiar to American fans. It features particularly raunchy versions of the band's three biggest hits (all of which were favorites in the live music clubs of the Sunset Strip's glory days): the sexually suggestive "Try It," "Dirty Water" (with its near-perfect six-note hook) and "Riot On Sunset Strip." But don't miss out on the Monks: Composed of American G.I.s living in Germany, who stayed in Europe after being discharged, the band rocked the beer-and-pills-soaked Hamburg beat scene of the mid-'60s and developed a tribal, discordant sound. They're not quite garage rock; they're not quite avant-garde. But they're truly as primal as it gets. It's just that their separation from up-to-date American fads and fashion assured that their sound was skewed just a tiny bit — kind of like those European Mentos commercials of a few years ago. And dig their crazy matching monk outfits. Way out! — **Cheryl Botchick**

R.I.Y.L.: ? & The Mysterians, Mono Men, Dirtbombs, Troggs

Contact: Cary Mansfield

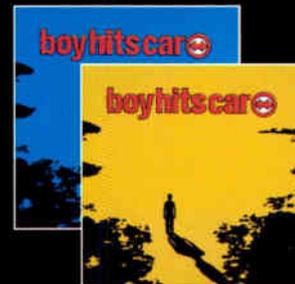
Email: mansfield@varesesarabande.com

Release Date: Oct. 31, 2000

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and the Syndicate @ 888-666-2061



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Mixed by Toby Wright

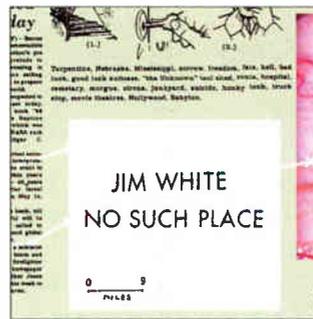


TAHITI 80

Extra Pieces (Minty Fresh)
With support from stellar indie artists Andy Chase (Ivys), Al Clay (Pixies) and Tore Johannson (the Cardigans), this Parisian four-piece has promptly followed up its ambitious 2000 debut album, *Puzzle*, with an eight-song mini-disc that further proves you can dance to

clinical depression. A collection of altered and previously unreleased ditties, *Extra Pieces* includes four *Puzzle* tracks, "John Steed" (a new version from the out-of-print EP *20 Minutes*), the new "Barbie Dress," and covers of A.R. Kane's "A Love From Outer Space" and the Left Banke's "Desiree." Japanese freak-pop guru Cornelius swaps the dance beats in "Heartbeat" for acoustic guitar, turning our attention to the song's dreary lyrics. Rather than dying slowly, as it does on *Puzzle*, a reworked "When The Sun" concludes with triumphant horn flourishes, ticking hi-hats and a prevalent kick drum. Blasts of synths now soar through "Revolution 80" as it maintains its hip-twitching groove. All the while, Xavier Boyer still croons like Shannon Hoon, adding to Tahiti's sugar-tinged sadness.
— **Dylan P. Gadino**

R.I.Y.L.: Blind Melon, Cardigans, Olivia Tremor Control
Contact: Anthony Musiala
Phone: 773-665-0289
Email: musiala@mintyfresh.com
Release Date: Feb. 6
Add Date: Feb. 13
Tour Dates: Austin, TX (3/15), Chicago (3/16), Seattle (3/18), Los Angeles (3/20), New York (3/22)



JIM WHITE

No Such Place
(Luaka Bop)

Not in producer Daniel Lanois' wildest dreams could he have cooked up as tastefully ornate an amalgamation of sound and color as found on Jim White's sophomore disc, *No Such Place*. The thing is, Lanois had nothing to do with this

record; it only sounds like a record he'd kill to be a part of. White teams with Morcheeba, Andrew Hale and Q-Burns for an album that is best described as rural rock from outer space. "Corvair" has the frailty and backwoods soul of Sparklehorse's darkest moments, accented with steel drum, wind and White's achy whisper. "Handcuffed To A Fence In Mississippi" shows White to be slightly schizophrenic of voice, adopting a Dixie yodel à la Chris Whitley over a strum 'n' bass groove and slide guitar that you could fry bacon on. A robotic treatment of Roger Miller's "King Of The Road" shows that White's muse is probably somewhere far off in the solar system. But a fascination with real folk is what drives him to find far-out ways of telling these stories.

— **Patrick Berkery**

R.I.Y.L.: Sparklehorse, Beck, Victoria Williams
Contact: Tyson Haller
Phone: 212.235.3154
Email: tyson.haller@virgin-records.com
Release & Add Date: Feb. 13



WILLARD GRANT CONSPIRACY

Everything's Fine

(Slow River-Ryko)

With last year's *Mojave*, Willard Grant Conspiracy solidified its reputation as one of the major comers in a second wave of alt-country that champions story and literate wit in song as

much as it does straw cowboy hats and Tecaté. On *Everything's Fine*, the Conspiracy continues with an 11-song steamroller of confused hearts, pretty guitars and the kind of bittersweet jubilation that has already made the band such a critic's favorite. Here the group makes the most of its expanded lineup, for a lushness that rivals even that of Lampchop, and anchored, as always, by Robert Fisher's husky reveries. (Edith Frost fans listen close: She's in there, too.) With just a few albums under their belt, the members of Willard Grant Conspiracy come off with the weary charm of old pros as they quietly but self-assuredly build a catalog of unbelievably honest American music.

— **Joey Sweeney**

R.I.Y.L.: Son Volt, Richard Buckner, Lambchop
Contact: Dan Connelly
Phone: 212.506.5845
Email: danconnelly@palmpictures.com
Release Date: Feb. 20; at radio now

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Greetings fellow DMFs: Welcome to the Loud Rock issue. I had hoped the first Loud Rock special in ages would have fallen on issue 666, but I guess someone down below wasn't looking out for me. Anyway, I hope you find the issue to be more dirty fucking metal than a Dimmu Borgir bullet belt and wrist cuff — and most of all, to your bloody liking.

In addition to sneak peaks at the forthcoming System Of A Down, Staind and Sepultura albums set to splatter blood all over our universe in the next couple of months, and coverage of severe, peerless metal acts like Children Of Bodom and Opeth, this issue is close to my blackened heart because it marks the debut of the Loud Rock Crucial Spins Chart. I've spent the past year researching and developing the idea, and now it's finally come to fruition. Naturally, I'm quite proud of it.

The Loud Rock community has been waiting for a spins-based Loud Rock chart with

quantifiable numbers for what seems like forever. So now I'm giving it to you. I truly believe that this chart can compete head-to-head with the *Album Network's* Aggro Chart and



These are pigheads. How Metal!

FMQB's Metal Detector chart. I've carefully selected approximately 100 commercial specialty block shows and taste-making, market-impacting college stations to report their pure spins. The panel includes commercial heavyweights WYSP, WTFX, KXXR, KRXQ,

KIOZ, and KEYJ, as well as influential college stations like WSOU, WERS, WVUD, WDBM, and WVKR.

As the sister chart to the traditional, weighted Loud Rock Chart (which will now be referred to as the Loud Rock College Chart), Crucial Spins will act as a barometer of sorts, helping to pinpoint those Loud Rock/hard rock bands soon to graduate to active rock and commercial radio airplay. (All college stations — even Crucial Spinners — will report to the Loud Rock College Chart; reports from commercial block shows only count toward Crucial Spins.)

We at CMJ feel the Loud Rock College Chart will



continue to be reflective of what's setting off sparks in the extreme underground — and a gauge for all things metal. Innumerable thanks to the Syndicate, Loud Rock intern Joe Wrenn, CMJ's IT department, McGathy Edge, Concrete Marketing (and Dawn), Munsey, Jen Meola, Jason Rudolph, Tara Buzzell, BT, Cheryl Valentine, Dr. Pepper, caffeine, and all the stations I've worked with to create this monster. If you have any questions or comments, call me at 646.230.4546 or email me at amys@cmj.com. May the horns be with you — always.

MADE TO BE BROKEN

Glassjaw leapt onto the New Jersey date of the Spineshank/Nonpoint tour. Lamb Of God opened the Jan. 27 show at the



Glassjaw

Birch Hill. Last time I saw LOG, the Meshuggah-like walls of riffs were deafening, but the band's stamina was lacking. Not this time. Florida's Nonpoint — heavily rumored to be an Ozzfest side-

stager this summer — are getting a ton of local airplay with "What A Day." The band has a Latino nü-metal flavor, and the singer looks like P.O.D.'s Sonny Sandoval, with the long, dark dreads.

Also on the bill: New Jersey's 40 Below Summer. The guys totally raged. It's rumored that the band was going to ink a deal with Maverick, but the prospect has since fell through. Nevertheless, their hard rock was a hit with the hometown crowd. The lead singer from another local band, Dizney Fist, joined 40 Below on its last song, "Rejection." It's all about the Jersey love.

Spineshank put on a spectacle. Singer Jonny Santos was wearing red contacts — I thought people went for red-

eye reduction in photos. In all seriousness, though, Spineshank definitely has style. As for Glassjaw, frontman Daryl Palumbo — who's fighting an ongoing battle with Crohn's Disease — was in full effect. Onstage, the adorable Palumbo is a cross between David Lee Roth and Michael Stipe. He's flamboyant, flashy and goofy like DLR, but he's got Stipe's intensity and movements.

Based on Glassjaw's per-

formance alone, I realize what an imperfect world we live in — where cookie-cutter rapcore band are selling albums hand-



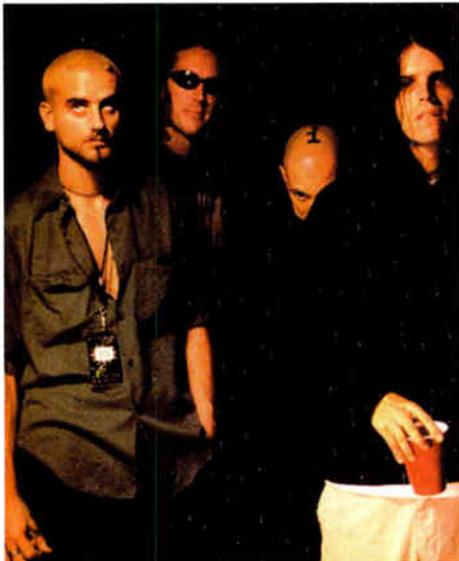
Spineshank

over-fist and band's like Glassjaw aren't yet superstars. It's criminal, really. The band boomed with "Motel Of The White Locust," "Pretty Lush," "Her Middle Name Was Boom," and "When One Eight Becomes Two Zeros."

Palumbo let me sing with him on "Ry Ry's Song." It was quite a duet.

LOUD ROCK NEWS

Chicago rockers Chevelle have been somewhat incognito over the past few months. Apparently, the Loeffler brothers are embroiled in some litigation with their label, Squint Entertainment. But the Chitown cuties did make an appearance at the Village



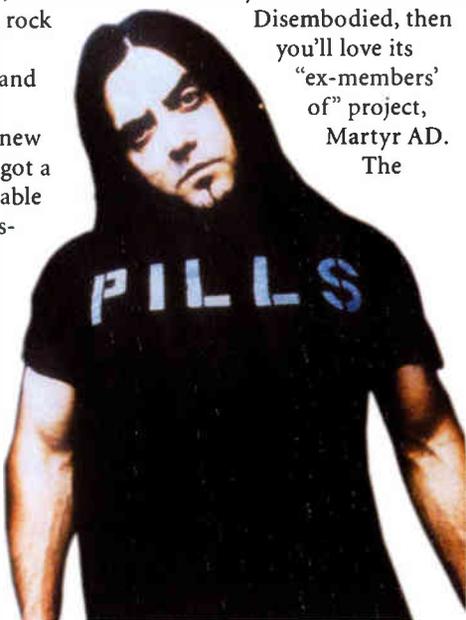
Tool

Underground in NYC on Jan. 24. Having vastly improved its live performance, Chevelle sounded tighter than ever — and the band played a half-dozen or so new tunes. The band's debut, *Point #1*, was Helmet/Nirvana-style rock with lots of stop-start riffs. Heavier, louder, and chunkier, with more dropped tunings, the new songs (the only one I got a title on was "Comfortable Liar") are surely arousing plenty of label interest. We should see more of Chevelle in the coming months. • Yet another tentative title for the forthcoming, near-complete Tool masterpiece: *Canape-Pastilles*. Dunno what that means, but I'm willing to bet the album is

brilliant. • MCA Records has dropped electro-aggrophiles Pitchshifter. • Korn's goofy bassist, Fieldy, is reportedly working on a hip-hop-style solo album called *Fieldy's Dreams*. • I am truly scared: Necrophagia's Killjoy, Amen's Casey Chaos and Pantera's Philip Anselmo — torchbearers of all that is anti-mall metal (i.e. evil shit that could put a plague on your progeny; I'm talking Satyricon and Darkthrone) — have decided to put their three ugly heads together to form the side project Amicuss. And with this unholy triumvirate, you can be sure the beast of the woods, and only the blackest, bloodiest, goriest metal, will prevail. • The ink is dry: Candiria has officially signed with Century

Media. The jazz-noise hounds are recording at Purple Light Studios in — where else — Brooklyn. The album will be called *300 Percent Density* and should street in May or June. •

If you miss
Disembodied, then
you'll love its
"ex-members'
of" project,
Martyr AD.
The



Amen's Casey Chaos

noisy, nasty metalcore scene really isn't ready for *The Human Condition In Twelve Fractions* (Ferret Records), a peerless, blood-spattered silhouette of disgust.

Recommended tracks: "Broken Mouth," "The Montreal Screwjob" and "A Suicide Note In Braille." • Another "features former members of" act that's kidnapped the interest of hardcore fans is Most Precious Blood. Essentially, MPB is the late, great Indecision reformed with its original singer, Tom Sheehan. Yes, Rachel is still playing bass, Justin Brannan is still playing guitar, and Pat Flynn is scrapping the skins. I managed to score a copy of MPB's self-titled demo from Mr. Brannan, who is recovering from a bout with pluracy (a form of pneumonia; our thoughts and prayers are with him). The production is gritty and raw, which is to be expected from a demo. MPB isn't Indecision redux, either. It's chunky hardcore with intelligent, easy-to-relate-to lyrics — all tried-and-true Indecision traits. But Sheehan's vocals are screamer than Artie Philie's (Indecision's second frontman, who replaced Sheehan — it's a Crooklyn hardcore soap opera!) My favorite tunes are "Sincerely" (a love song for the severely fucked over) and "Come What May" (which boasts a bludgeoning breakdown). I've heard Trustkill Records will be putting out a MPB record this year. In the meantime, try and get the demo. • Interscope has signed New Jersey's Draggpipe. (Who knows? Maybe they'll sign my imaginary all-grrrl, Jersey-based metalcore band in a few years.) • Static-X has tentatively titled its next album *Machine*. It's the followup to *Wisconsin Death Trip*. • I heard an itty bitty bit of Fear Factory's forthcoming *Digimortal* and damn, if this isn't heavy, I dunno what is. Dino Cazares really rips into



Fear Factory

his guitar on this one. Those of you who loved the cyborgcore of FF's defining album *Demanufacture* but might not have loved *Obsolete*, you will love this. For those of you who worshipped *Obsolete*, you will continue bowing at the Fear Factory altar with this one. It's set to street on April 24. That's not that long. Okay, yes it is. But the thought will get us through the harsh winter... Metalcore band Cable has broken up. A moment of silence, please... Many a metalloid finds the music of Strapping Young Lad to be near brilliance. History tells us that genius is akin to madness. SYL frontman Devin Townsend has been hospitalized for mental illness in the past and SYL has been on hiatus while Townsend releases music through his label and website, www.hevydevy.com. Well, SYL is remaining on hiatus indefinitely, while Townsend will work on solo material... God Forbid has finished recording its Century Media debut, which the tech heads might title *Dawn Of The New Breed*. It's gonna be good... Speaking of 'Breeds, Hatebreed has confirmed that Slipknot's Mick and Slayer's Kerry King will be playing dual guitar on a song on their forthcoming album, due out in June. Apparently, this song will be the first Hatebreed tune to ever feature a guitar solo. Alrighty then! With baited breath, I wait.

LOUD ROCK CRUCIAL SPINS

Period ending 1/30/2001

Contributing reporters this week: 80

TW	LW	2W	PK	WKS	PS	LWS	+/-	ARTIST + TITLE	LABEL
1	-	-	1	1	320	-	-	VARIOUS ARTISTS Dracula 2000	Columbia-CRG
2	-	-	2	1	252	-	-	HAUNTED Made Me Do It	Earache
3	-	-	3	1	237	-	-	NONPOINT Statement	MCA
4	-	-	4	1	198	-	-	ANNIHILATOR Carnival Diablos	Metal-Is-Sanctuary
5	-	-	5	1	193	-	-	FLYBANGER Headtrip To Nowhere	Columbia-CRG
6	-	-	6	1	189	-	-	HOPE CONSPIRACY Coldblue	Equal Vision
7	-	-	7	1	181	-	-	GODHEAD 2000 Years Of...	Posthuman Priority
8	-	-	8	1	157	-	-	SICK OF IT ALL Yours Truly	Fat Wreck Chords
9	-	-	9	1	154	-	-	LIVING SACRIFICE The Hammering Process	Solid State
10	-	-	10	1	152	-	-	EARTH CRISIS Last Of The Sane	Victory
11	-	-	11	1	149	-	-	CRADLE OF FILTH Midian	Koch
12	-	-	12	1	140	-	-	RAGE AGAINST THE MACHINE Renegades	Epic
13	-	-	13	1	131	-	-	BOILER ROOM Can't Breathe	Tommy Boy
14	-	-	14	1	129	-	-	VARIOUS ARTISTS Strait Up	Immortal-Virgin
15	-	-	15	1	128	-	-	RAMMSTEIN Selections From...	Republic-Universal
16	-	-	16	1	119	-	-	CORROSION OF CONFORMITY America's...	Sanctuary
17	-	-	17	1	116	-	-	CANNAE Troubleshooting Death	East Coast Empire
18	-	-	18	1	112	-	-	DIECAST Sampler	Now Or Never
19	-	-	19	1	107	-	-	DREADNAUGHT Down To Zero	Music Cartel
20	-	-	20	1	102	-	-	OBITUARY Anthology	Roadrunner
21	-	-	21	1	101	-	-	NOTHINGFACE Violence	TVT
22	-	-	22	1	100	-	-	MORBID ANGEL Gateways To Annihilation	Earache
23	-	-	23	1	99	-	-	NEVERMORE Dead Heart, In A...	Century Media
24	-	-	24	1	89	-	-	AMEN We Have Come For Your Parents	I Am-Virgin
25	-	-	25	1	87	-	-	FACTORY 81 Mankind	Mojo

TW	LW	2W	PK	WKS	PS	LWS	+/-	ARTIST + TITLE	LABEL
26	-	-	26	1	86	-	-	IOMMI Iommi	Divine
27	-	-	27	1	81	-	-	GODSMACK Awake	Republic
28	-	-	28	1	80	-	-	SOULFLY Primitive	Roadrunner
29	-	-	29	1	79	-	-	COLD AS LIFE Declination Of Independence	CTYC
30	-	-	30	1	77	-	-	DOWNER Downer	Roadrunner
31	-	-	31	1	77	-	v	BOY HITS CAR Boy Hits Car	Wind-Up
32	-	-	32	1	76	-	-	CRYPTOPSY And Then You'll Beg	Century Media
33	-	-	33	1	73	-	-	BRUJERIA Brujerizmo	Roadrunner
34	-	-	34	1	73	-	-	CLUTCH Pure Rock Fury (EP)	Atlantic
35	-	-	35	1	72	-	-	OVERKILL Bloodletting	Metal-Is-Sanctuary
36	-	-	36	1	66	-	-	NILE Black Seeds Of Vengeance	Relapse
37	-	-	37	1	66	-	-	SKRAPE Waste (CD5)	RCA
38	-	-	38	1	64	-	-	UNEARTH The Stings Of Conscience	Eulogy
39	-	-	39	1	64	-	-	LINKIN PARK Hybrid Theory	Warner Bros.
40	-	-	40	1	62	-	-	DYING FETUS Destroy The Opposition	Relapse
41	-	-	41	1	56	-	-	YNGWIE J. MALMSTEEN'S RISING FORCE War...	Spitfire
42	-	-	42	1	53	-	-	SLAVES ON DOPE Inches From The Mainline	Divine
43	-	-	43	1	52	-	-	THIS DAY FORWARD The Transient Effects...	Eulogy
44	-	-	44	1	51	-	-	FOZZY Fozzy	Megaforce
45	-	-	45	1	47	-	-	SPINESHANK The Height Of Callousness	Roadrunner
46	-	-	46	1	46	-	-	SOUNDTRACK Book Of Shadows	Posthuman-Priority
47	-	-	47	1	42	-	-	HAMMERFALL Renegade	Nuclear Blast America
48	-	-	48	1	42	-	-	ENSLAVED Mardraum (Beyond The Within)	Necropolis
49	-	-	49	1	42	-	-	LIMP BIZKIT Chocolate Starfish...	Flip-Interscope
50	-	-	50	1	40	-	-	RHAPSODY Dawn Of Victory	Limb

TW: This week's position on the chart • LW: Last week's position on the chart • 2W: Position on the chart 2 weeks ago • PK: Peak chart position • PS: This week's pure spins • LWS: Last week's pure spins
 • +/-: Gain or loss of pure spins • Chart information is based on pure spins reports of Loud Rock releases from CMJ's panel of commercial block shows and select college and community radio stations.

ADDS

1	61	CLUTCH	Pure Rock Fury EP	Atlantic
2	45	SALIVA	Metal Radio Sampler	Island-IDJMG

3	36	DISCIPLE AD	Heaven And Hell	Triple Crown
4	30	RESOUND	Crucifix	Painless
5	27	ELECTRIC FRANKENSTEIN	Annie's Grave	Victory

Be Afraid,
Be Very Afraid.

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Fashion
Disco

"Anarchists of Good Taste"
4 song EP

www.DogFashionDisco.com www.SplitfireRecords.com

ADDING 2/13

Contact:
Splitfire Records
Sean McEnecy 516-942-7729.x11
SplitfireSean@aol.com

"Dog Fashion Disco equals quirky, nutmetal it is the soundtrack for a weird circus in your neighborhood."
-Sgt. System Of A Down

"When you listen to Dog Fashion Disco you realize what it's like to be chased by an evil clown with a knife."
-Matt Holt, Nothingface

Q&A



DOG FASHION DISCO

Rockville, Maryland, must be a pretty boring place. How else to explain the wacky Mr. Bungle-meets-metal fivesome Dog Fashion Disco? OK, maybe the D.C. metro area isn't really that bad, but the verdict is in: People love the delightful, *A Clockwork Orange*-style DFD, who once opened for fellow Marylander's Clutch and played its hymn, "Impetus." Now that's fuckin' funny. Says Nothingface's Matt Holt, "When you listen to Dog Fashion Disco, you realize what it's like to be chased by an evil clown with a knife." And System Of A Down's Serj Tankian has praised DFD as "quirky, nut-metal... the soundtrack for a weird circus in your cerebellum."

You freaks get lot of endorsements from pretty big bands.

Yeah, me and Matt [Holt] have been mutual fans of each other's work for a long time. We played our new album for him, and he was like, "I'm in awe." We're big fans of System; from the beginning, we loved them and we felt there was a common connection — not like we *knew* them, but we felt these guys were straying away from other heavy music. We passed them one of our discs, and Rob from 420 bands.com asked Serj [Tankian] what he thought of the CD. He liked it, and we asked him to do a song.

Did Serj write "Mushroom Cult" with you?

No. When we tell people Serj is on album, they ask if we sent tapes to him and he came up with his own words. We sent tape with lyrics and the music, and he liked the whole package. So he sang my words and the parts I sang.

So, you guys used to be called Hug The Retard, right?

We had to change it for obvious rea-

sons. We might be found offensive to some retarded people, because they have feelings, too. Our guitar player's cousin was like, "What do you think of Dog Fashion Disco?" And we were like, "What the hell does that mean?" And he goes, "Who cares?" One time when I was logging onto our website, I forgot to type "disco" and wound up on a dog fashion website — dogs in bellbottoms and silk shirts.

What the hell is going on with song titles like "9-5 At The Morgue" and "Cartoon Autopsy"?

I like to come up with song titles that don't sound bland — that make you think you have to hear the song or read the lyrics to know what this guy is talking about. [With] "9-5 At The Morgue," you think it's about a guy who works at the morgue and around dead bodies all day, and what shit goes on his head, right? No.

And "Pour Some Urine On Me?" A Def Leppard reference, no doubt?

We took that title and dirtied it up a little. It's not literally "take a jug of urine and pour it on me." It's about a person who can't find love with a human, so he falls in love with a robot. The robot keeps asking the guy to pee on it, but he can't because it will short-circuit the robot, and then the guy will have no one to share the love and compassion with.

You're a creative writer, huh?

I've thought about writing a song about the Shroud of Turin, taking the blood samples and DNA from Jesus and then making a clone. I never got around to that because I wrote a song about peeing on a robot. My priorities are out of whack.

Do you want to scare people?

We dress ourselves up like that because of the music we play. If you see us in plain clothes, we look like a couple of pussies from Maryland. We look too nice. I'm always told that we look 19 or 20 because we all have baby faces. I'm by no means Grizzly Adams. We have no facial hair; we're not fashion conscious. Gimme thrift store pants, Adidas and a Clutch shirt. This guy who is friends with our keyboard player shoots porn films in L.A., so he was the perfect person to shoot [publicity photos of] us in our keyboard player's living room.

LOUD ROCK COLLEGE

Period ending 1/30/2001 www.cmj.com

Contributing reporters this week: 259 • See page 65 for a complete list of Loud Rock airplay reports.

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	1	1	1	7	HAUNTED Made Me Do It	Earache
2	2	2	2	5	VARIOUS ARTISTS Dracula 2000	Columbia-CRG
3	6	10	3	4	ANNIHILATOR Carnival Diablos	Metal-Is-Sanctuary
4	3	4	3	7	HOPE CONSPIRACY Coldblue	Equal Vision
5	4	3	1	11	CRADLE OF FILTH Midian	Koch
6	10	39	6	3	LIVING SACRIFICE The Hammering Process	Solid State
7	9	-	7	2	EARTH CRISIS Last Of The Sane	Victory
8	11	12	8	4	OBITUARY Anthology	Roadrunner
9	7	7	3	12	DYING FETUS Destroy The Opposition	Relapse
10	8	8	8	9	CRYPTOPSY And Then You'll Beg	Century Media
11	5	5	4	8	SICK OF IT ALL Yours Truly	Fat Wreck Chords
12	20	37	12	3	RHAPSODY Dawn Of Victory	Limb
13	16	13	13	9	NONPOINT Statement	MCA
UP 12 POSITIONS						
14	26	-	14	2	COLD AS LIFE Declination Of Independence	CTYC
15	23	35	15	3	ABSCISSA Tormented	Necropolis
#1 DEBUT						
16	-	-	16	1	FLYBANGER Headtrip To Nowhere	Columbia
17	29	-	17	2	UNEARTH The Stings Of Conscience	Eulogy
18	17	16	4	10	NEVERMORE Dead Heart, In A Dead World	Century Media
19	-	-	19	1	DIECAST Sampler	Now Or Never
20	13	14	11	5	RAGE AGAINST THE MACHINE Renegades	Epic
21	12	6	1	13	MORBID ANGEL Gateways To Annihilation	Earache
22	14	9	5	10	BRUJERIA Brujerizmo	Roadrunner
23	15	19	12	7	CANNAE Troubleshooting Death	East Coast Empire
24	18	17	9	7	NEUROSIS Sovereign (EP)	Neurot
25	-	-	25	1	RAMMSTEIN Selections From Mutter	Republic-Universal
26	-	-	26	1	DOWNER Downer	Roadrunner
27	-	-	27	1	FORSAKEN Manifest Of Hate	Century Media
28	37	-	28	2	THIS DAY FORWARD The Transient Effects Of Light...	Eulogy
29	34	11	5	11	OVERKILL Bloodletting	Metal-Is-Sanctuary
30	21	23	18	11	ENSLAVED Mardraum (Beyond The Within)	Necropolis
31	30	-	19	9	IMMOLATION Close To A World Below	Metal Blade
32	22	15	5	10	VARIOUS ARTISTS Strait Up	Immortal-Virgin
33	27	22	9	12	LINKIN PARK Hybrid Theory	Warner Bros.
34	-	-	34	1	BOY HITS CAR Boy Hits Car	Wind-up
35	-	-	35	1	GODHEAD 2000 Years Of Human Error	Posthuman-Priority
36	38	33	6	14	CORROSION OF CONFORMITY America's Volume...	Sanctuary
37	R	25	1	18	NOTHINGFACE Violence	TVT
38	-	-	38	1	CLUTCH Pure Rock Fury (EP)	Atlantic
39	24	18	1	17	NILE Black Seeds Of Vengeance	Relapse
40	R	30	30	-	DREADNAUGHT Down To Zero	Music Cartel

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	CLUTCH Pure Rock Fury (EP)	Atlantic
2	SALIVA Metal Radio Sampler (EP)	Island-IDJMG
3	DISCIPLE A.D. Heaven And Hell	Triple Crown
4	ELECTRIC FRANKENSTEIN Annie's Grave	Victory
5	RESOUND Crucifix	Painless Music



CHILDREN OF BODOM

Follow The Reaper (Nuclear Blast America)

Children Of Bodom's name is often misconstrued to be Children Of "Sodom." Yeah, it would be more "metal" to use "Sodom," but when you think about it, it's fitting that such confusion surrounds the Kids, because their music is such an anomaly in and of itself. What separates the Kids from other keyboard-heavy Euro-metal bands is their tone. With *Cradle Of Filth* or *Dimmu Borgir*, the synths sound so evil the Dark Lord of Hades himself might've sanctioned them. But on *Follow The Reaper*, the Kids sound upbeat and, dare say, friendly. *Reaper's* grand, up-tempo death metal is textured with classical elements. There's still plenty of In Flames/Iron Maiden riffs and speed — it's just enmeshed in the storm and splash of synthesizers. Songs your mother warned you about: "Bodom After Midnight," "Everytime I Die," "Mask Of Sanity," and "Taste Of My Scythe."

R.I.Y.L.: In Flames, Mercyful Fate, Dimmu Borgir, Iron Maiden
Contact: The Syndicate
Phone: 888.666.2061
Email: hardrock@thesyn.com
Release Date: Feb. 23; at radio now



OPETH

Black Water Park (Koch)

Opeth's *Black Water Park* is godlike. For any kid who's ever picked up a Korn album or recent Metallica release and thought, "This is heavy metal," we prescribe three doses of *Black Water Park* per day. A metal fusion of Pink Floyd and the Beatles, Opeth uses dynamics and atmosphere in ways many other

bands can't. For every opulent move, there's a corresponding reverse reaction. The acoustic interludes are haunting, like folk tales your grandmother might tell by the fire — only they're set to music, the melodic passages complemented by angrier-than-the-hounds-of-hell eruptions of riffage. "Harvest" and "Drapery Falls" are epic in length and scope. But with an institution like Opeth, it's best to just sit back and enjoy rather than question.

R.I.Y.L.: Anathema, the Beatles, Pink Floyd
Contact: The Syndicate
Phone: 888.666.2061
Email: hardrock@thesyn.com
Release Date: Mar. 13; at radio now



BLOOD HAS BEEN SHED

Novella Of Uriel (Ferret)

Know what it's like to have your face smashed into a windshield, and a gallon of salt and vinegar poured into the wounds? Well, don't go throwing yourself in front of a Volkswagen just yet. *Blood Has Been Shed's* *Novella Of Uriel* achieves the same masochistic

effect. Festering rage seeps from every pore of this New England combo's being. Like a lot of metalcore bands who garnish their beat-you-to-a-bloody-pulp compositions with tender melodic parts, BHBS is more than happy to be both ugly and pretty, even employing bagpipes and strings in the same song. But's the raw riffage and murderous screams that make *Novella Of Uriel* suitable for the Caligula that lurks in all hard rock fans. Destroy the machines with "Faded Pictures, Faded Memories," "Wetwork," "When A Seraphim Cries," and "Intervention."

R.I.Y.L.: Embodiment, Killswitch Engage, pre-Jupiter Cave In
Contact: Concrete Marketing
Phone: 212.645.1360
Email: ericcole@concreteplanet.com
Release Date: Feb. 7; at radio now



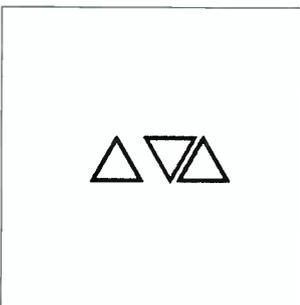
BOY HITS CAR

Boy Hits Car (Wind-Up)

Boy Hits Car — not to be confused with another recent Wind-Up signing, the anti-capitalist hardcore juggernaut, *Boy Sets Fire* — has secured a slot as the opening band on the 2001 Sno-Core tour, and it's easy to see why. BHC's cage-rattling style is infused with plenty of angst and emotion, which should

thicken the icicles on the hearts of young aggrophiles looking to relieve life's tensions through moshing. *Boy Hits Car's* slightly funk-ed-out riffage and vocalist Cregg's quirky adenoidal vocals should elicit more than a few comparisons to Incubus, and "it" producer GGGarth (Project 86, Kittie, Spineshank) gives *Boy Hits Car* his signature snake-bit edge. "The Rebirth," "As I Watch The Sun Fxxk The Ocean," and "I'm A Cloud" should shake the FM dial.

R.I.Y.L.: Orange 9MM, Incubus, Faith No More System Of A Down
Contact: McGathy Edge
Phone: 888.447.3267
Email: edge@mcgathypromotions.com
Release Date: Jan. 23; at radio now



CANVAS

Lost In Rock (Prosthetic-Metal Blade)

Lost In Rock is the sort of album you'd expect from a cache of former mental patients. Nothing about the layout of Canvas' second album will clue you in as to what's going on with this odd metalcore band — you can't even figure out the song titles from the liner notes.

The group's feral sound will put listeners in a similar quandary. Compressed and distorted, *Lost In Rock's* clusters of riffs is foreboding. Even when the singer lets out those gentle "la, la" vocals on the never-ending second track, you get a sick sensation in your gut. But you can only look on, as that cute little clown doll on your sister's bureau becomes a monster ready to slit your throat from ear to ear.

R.I.Y.L.: God Forbid, Today Is The Day, Melvins
Contact: Brian Etheridge
Phone: 805.522.9111
Email: metalbladeradio@hotmail.com
Release Date: Jan. 23; at radio now

Q&A



DOUG WILSON

I was up at Mirror Image Studios in Manhattan waiting for the Liks (formerly the Alkaholiks), to get out of another interview. No disrespect to the Liks (stay tuned for their Q&A in upcoming weeks), but while I was waiting I struck up a conversation with another pretty interesting character, engineer Doug Wilson. He was helping the Liks, in town from L.A., mix down their upcoming fourth album in between a barrage of press questions and photo shoots. Responsible for plenty of work and receiving little credit, the humble 29 year old has been turning knobs behind the boards for seven years, and in that time he has worked with a respectable number of hip-hop notables.

Did you go to school for engineering?

I went to Rutgers University but not for music... just business and history. I ended up leaving Rutgers. Shit wasn't working out. I had a kid... [it was] just an ill situation. I had to do something else, make a change. So I left school and I met this guy who used to work at the Hit Factory as a mastering engineer and I asked him, "hook me up, get me out of where

I'm working," and he gave me a job... just as, like, a runner.

Were you at least into music?

I always liked music, [but] I didn't get into music to engineer. I just did it because I liked producing, doing beats and all that. That's why I got into it. It's just a natural progression.

What's the pay like?

I make a decent living. I've done all kinds of stuff in my life, and this is the best thing. Let's put it that way.

What do you do for the artist?

You just want to make them happy. You want to make sure all their stuff is prepared and you make it a good environment for them to work.

Do you work only in this studio? What are some of the other studios you've worked in? What are some of the other artists that you've worked with?

We freelance. We work all around New York. Hit Factory, Sony, Sound On Sound, Quad, Electric Lady. Jay-Z, Nas, Biggie, Mase. I worked with

Bad Boy for a few years. I liked being a part of the big stuff at Bad Boy. I had a good stretch there.

About how many years did you deal with them?

Three or four. Ever since Daddy's House was built until about two years ago. I don't know the years; the years go by so fast. It becomes a big blur. With Bad Boy we got to go on a lot of trips, and that was cool. We went to Trinidad for, like, six weeks. I had the best time of my life.

If you worked at Bad Boy a few years ago, then you were right in the middle...

Yeah, I worked there when it was crazy, you know what I'm saying? When it was all the number one joints, the longest streak in *Billboard* history. At



Jay-Z, Notorious B.I.G. and Puff Daddy

the time it was incredible being around Puff and Big and Mase and working on their stuff. It was a real good experience. We partied, but not every day. B.I.G. used to party every day at the sessions.

I imagine you had to be responsible for keeping it serious. I mean, you're the engineer.

Yeah, but at the same time, they're the artists. So, if the artist wants to come in and... you know. You just have to keep that pace. You can't really say, "You gotta rhyme now."

They have to write the rhyme. Biggie was the kind of dude who'd just be in the studio boppin' his head for hours listening to the beat, then at six in the morning be like, "A'ight, let's do this." And we've already been there for 12 hours hanging out. But then, you drop that jewel at the right time.

Did you ever have to just put your foot down and say, "We're running out of time, we have to do this"?

That was Puff's job. He'd come to us and be like, "Yo, we gotta make it happen. Keep the beat playing, keep the music flowing, keep the session moving."

What is an ideal session to you?

When you get to party and stuff gets accomplished at the same time. When the vibe is good and there's no tension. Everybody gets along. If the environment is good, it makes your job easier. It makes it easier to work for 14 hours at a time. The hours are really long in this job.

Everybody knows the artists. Few people know the engineers. Do you ever feel like you're already so close to it, that you just wish you had a piece of the spotlight?

No. I like being detached from it... honestly. I don't think that I would want to be a big star. That's not my goal. I just like to chill, for real. I like to be able to come to work, do what I do, go home to the wife and kids. That's the person I am now.

Would you want to have your picture in the magazine alongside your interview?

[laughter] Nah, I might have to decline.



JT MONEY

"Hi-Lo" (Priority)

I'm new to the idea of "throwin' dem 'bows." I try to steer clear of any dance floor practice that involves the vigorous thrusting of elbows or is staunchly endorsed by self-proclaimed thugs. Nevertheless, thanks to the move's relative ease — thugs are very often just guys with two left feet in disguise — and several ghetto

anthems engineered to elicit just such behavior, throwin' bows is gradually becoming a nationwide phenomenon, at least in hip-hop. JT Money's "Hi-Lo" stretches a clichéd ol' battle cry, "Hit 'em high, hit 'em low," into yet another one of those 'bow-throwin' party jams. Like most of today's dance fare, "Hi-Lo" bounces double-time thanks to a jittery snare pattern and an Atari-flavored synth. The incessant "Hit 'em! Hit 'em!" vocal cues, reminiscent of a dancehall reggae refrain, let you know when to jump. JT's lyrics pack all the punch of a blank stare, but they fulfill the Nelly-like requirement of giving you something simple to chant: "I put it down like the shit is too heavy/ I let you know I'm coming, you still can't get ready." And this extremely upbeat cut is grounded nicely by some anachronistic 808 kicks that move slow enough for those of us who couldn't even master the Bankhead.

R.I.Y.L.: Cash Money Millionaires, Nelly
Contact: Mr. Pete
Phone: 323.993.3211
Email: pete.shepis@priorityrecords.com
Release Date: at radio now



KOOL G. RAP

"First Nigga" (Rawkus)

Most old-school vets on the comeback trail re-enter the game completely on the defensive. Remember how angry L.L. was on last year's *G.O.A.T.*? And he's a millionaire. Bear in mind that Kool G. Rap is no different. On his new single, the original Queens gangster lays claim to every hip-hop conven-

tion he either invented or had a hand in popularizing: "Who that real don of that thug shit, pop a slug shit... spit about street murder and drug shit?" While gangsta rap is a pretty big kid to call all yours, there are definitely traces of G. Rap's blood running all through the bastard. Nas's multi-syllabic, cinematic lyricism is a direct descendent of G. Rap's own lisp-ridden flow. The Mafioso images and high-speed heist scenarios revamped by everyone from Busta Rhymes to Raekwon to Jay-Z abound in Kool G. Rap and Polo's early recordings. But, fortunately, G. Rap does more than simply clamor for credit where credit is due. "First Nigga" is short and tight with a sensible song structure: chorus up top, lyrics crisp and way out front. Built on an Erick Sermon-esque electro-funk bassline with a few high-end highlights, the track is a basic but functional backdrop for an artist whose focus has always been his intense lyrics. Kool G. Rap may not have actually been the "first nigga to spit about it," but he still says it better than most.

R.I.Y.L.: Nas, Big Daddy Kane
Contact: Rawkus College Promotions
Phone: 212.358.7890
Release Date: at radio now

HIP-HOP

Period Ending 1/30/2001 www.cmj.com

Contributing reporters this week: 128 • See page 69 for a complete list of Hip-Hop airplay reports.

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	1	3	1	14	TALIB KWELI AND HI-TEK Reflection Eternal	Rawkus
2	5	8	2	4	BAD SEED "Uggggnnhhhh"	J Grand-Rawkus
3	2	2	1	10	OUTKAST StanKonia	LaFace-Arista
4	3	4	2	13	DELTRON 3030 Deltron 3030	75 Ark
5	15	16	4	15	JURASSIC-5 Quality Control/W.O.E. Is Me (EP)	Interscope
6	8	6	6	4	GRAND AGENT By Design	Groove Attack
7	7	7	3	7	WU-TANG CLAN The W	Loud-Columbia-CRG
8	13	22	7	10	JAY-Z The Dynasty Roc La Familia	Roc-A-Fella-Def Jam-IDJMG
9	10	5	5	5	SMUT PEDDLERS "That's Smut"	Rawkus
10	R	-	2	13	BLACK EYED PEAS Bridging The Gap... (CD5)	Interscope
11	31	25	1	15	DE LA SOUL Art Official Intelligence: Mosaic Thump	Tommy Boy
12	19	-	12	9	LUDACRIS Back For The First Time	Def Jam South-IDJMG
13	9	19	9	3	4TH AVENUE JONES' "Respect"	Interscope
14	22	23	14	5	SNOOP DOGG "Snoop Dogg"	No Limit-Priority
15	25	17	14	6	MEMPHIS BLEEK The Understanding	Roc-a-fella-IDJMG
16	6	1	1	8	BLACK THOUGHT "Hardware"	MCA
17	4	10	4	11	COMMON Like Water For Chocolate	MCA
18	14	21	3	8	GURU'S JAZZMATAZZ Vol. 3: Streetsoul	Virgin
#1 DEBUT						
19	-	-	19	1	KRS-ONE "Hot"	Koch
20	24	18	18	3	ACEYALONE Accepted Eclectic	Ground Control-Nu Gruv
21	16	14	6	8	UNsung HEROES Unleashed	Scenario-75 Ark
22	26	-	22	2	BEATNUTS "No Escapin' This"	Loud
23	17	-	17	3	MISSION "Contagious"	Insidious Urban
24	34	-	22	3	VARIOUS ARTISTS Battle Axe	Battle Axe
25	35	35	18	9	JA RULE Rule 3:36	Murder Inc.-Def Jam-IDJMG
#2 DEBUT						
26	-	-	26	1	SLAUGHTERHOUSE CARTEL "Talk of the Town"	Threshold
27	18	27	12	11	MYSTIKAL Let's Get Ready	Jive
28	-	-	28	1	LARGE PROFESSOR "Blaze Rhymes"	Matador
29	-	-	29	1	VARIOUS ARTISTS QB Finest	Columbia
30	32	-	20	4	PRODIGY H.N.I.C.	Loud
31	29	-	29	2	SELF SCIENTIFIC "Three Kings"	Landspeed
32	20	-	15	13	M.O.P. Warriorz	Loud
33	R	28	11	10	MICRANOTS Obelisk Movements	Subverse
34	-	-	34	1	MR. DEAD Metabolics Vol. II: Dawn Of The Dead	Wordsound
35	R	20	5	6	CAPONE & NOREAGA The Reunion	Tommy Boy
36	R	-	1	6	ROYCE THE 5'9" "Boom"	Game
37	21	15	15	3	DJ HURRICANE Don't Sleep	Don't Sleep-TVT
38	-	-	38	1	D-12 "Shit On You b/w I Remember"	Shady Records-Interscope
39	-	-	39	1	SCARFACE Last Of A Dying Breed	Rap-A-Lot
40	-	-	40	1	JOE My Name Is Joe	Jive

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

ADDS

1	BLACK EYED PEAS	Bridging The Gap/Request Line (CD5)	Interscope
2	TRICK DADDY	Book Of Thugs - Chapter AK Verse 47	Atlantic
3	JAY-Z	The Dynasty Roc La Familia	Roc-a-fella-Def Jam-IDJMG
4	LARGE PROFESSOR	"Blaze Rhymes"	Matador
5	SHYNE	Shyne	Bad Boy-Arista

New York's Ultra Records recently inked an exclusive U.S. distribution deal with Turbo Records. The Montreal-based Turbo label began in 1998 as a partnership between DJs Mark Dillon and Tiga, who brought their music and business skills together to create the label, which has quickly become a leading force in Canada's underground dance market.



Turbo's current roster of artists includes DJs Tiga, Lafleche, John Acquaviva, Jesper Dahlback, Dune, Alexi Delano, Fred Everything and Jori Hulkkonen. Together, Turbo and Ultra plan to unleash a full-scale assault on America in the coming year, with more than 20 releases planned. On Jan. 23, the label kicked off its campaign with the deep, funky-house hues of *Stockholm Mix Sessions* (a live mix from Dahlbäck) and the fourth installment of its *Montreal Mix Sessions*, featuring DJ Lafleche on the wheels. The fifth *Montreal Mix Sessions* release (by DJ Tiga) followed on Feb. 6. Call Mandy Cox at Ultra (212.343.2200; mandy@ultra-records.com) for more information. • Bristol trip-hop icon Portishead has begun recording its third studio album, silencing break-up rumors that surfaced during its three-year recording hiatus. According to the band's management, Geoff Barrow (Portishead's musical mastermind) and guitarist Adrian Utley are currently in Australia writing songs while vocalist Beth Gibbons is writing lyrics elsewhere. The band plans to regroup in the U.K. at some point. No release date has been set for the record

(though it should be released on Island Records in the U.S.) and the band — which also includes DJ Andy Smith — hasn't yet hinted at what direction they plan to venture. • This spring, drum 'n' bass don Roni Size and his

Reprazent collective will hit the road in support of their latest album, *In The Mode*. The sample-free performances — featuring rapper Dynamite MC,

singer Onaltee, producers Krust, Suv and Die, bassist Si John, drummer Rob Merrill, and Size — will kick off on March 1 in Anaheim, California, and conclude with an unconfirmed performance at this year's annual Winter Music Conference in Miami, making stops in Los Angeles (March 2), San Francisco (March 3), Vancouver (March 5), Seattle (March 6), Chicago (March 9), Detroit (March 10), Toronto (March 12), Montreal (March 14), Boston (March 15), Philadelphia (March 16), New York City (March 17), Washington, D.C. (March 19), Athens, Georgia (March 21), and Atlanta (March 22) along the way. • Rocker Jon Spencer (of Blues Explosion fame) is featured on Add N To (X)'s new single, "The Poker Roll," which is scheduled for release on March 5 on Mute Records in the UK. Spencer has collaborated with the British trio on a new track titled "Wax Gravy," one of two songs on the B-side to the single. CD copies will also include the controversial X-rated cartoon video for the last single, "Plug Me In." Though the record has yet to be added to Mute's official U.S. release schedule, the label assures us that it will be promoted to college radio in the spring.

Q&A



Mika Vainio and Ilpo Väisänen

PAN SONIC

After almost a decade behind the boards, the surreal electronic minimalism of Finnish duo Pan Sonic (Mika Vainio and Ilpo Väisänen) continues to be one of the most influential forces in the avant-garde techno movement. With an alluring (if unsettling) new album, *Aaltopiiri*, on the shelves, an extensive world tour approaching this spring, and an exciting collaboration with fellow techno innovator F. M. Einheit on the horizon, we took a second to chat with Vainio about his outfit's sonic sorcery.

How long does it usually take you to produce a track?

Well, it depends on what type of track it is. Some tracks can be finished in one day, but then again, it may take four weeks or longer for some other tracks to be finished. We also may have to record the track [several] times before we are happy with the result, because we usually don't do any overdubbing. We record everything straight to a DAT. And since we record everything in one take, it sometimes takes us a while before we get good results.

I've read that you don't use any synthesizers at all when producing your music?

Well, that's a misunderstanding we have come across before. We actually have some old factory-made synthesizers from the late '70s, early '80s that we use (we like the sound of the analog synthesizers). But then we have some synthesizers that were specially designed for us by a friend, which are the base of our sound. We've been using a sampler for the last three or four years as well, but the sounds we sample are mostly from our own machines.

I understand that your next project is a collaboration with F.M. Einheit of *Einstürzende Neubauten*?

Yes, that's true. There is no title for the album right now, but it will be released as V.V.E. I suppose it will be released in late spring or the beginning of summer. Einheit plays his metallic percussion in the same style that was used on early Neubauten albums. It'll have some really heavy rhythmic tracks, but also some more atmospheric tracks on it too.

And finally, were you upset last year when the music you designed for a Nissan car commercial was scrapped at the last minute for a Moby track?

Well, it was kind of a disappointment for everyone involved. The director of the video specifically wanted our music, [and] I understand that Nissan itself was happy with the commercial, too. In the end, it was the car sellers that had it changed. I don't know the details, but I guess we were just too strange for them.



BOARDS OF CANADA

In A Beautiful Place In The Country (EP) (Warp)

This four-track EP from Scotland's Boards Of Canada comforts your cranium like the soundtrack to a strange, lucid dream that ignores the restraints of reality. *In A Beautiful Place In The Country* is distinguished by the duo's

incorporation of shimmering synth melodies, crisp ambient textures and subtle rhythmic patterns. But Mike Sandison and Marcus Eoin scale their compositions down to the barest of necessities this time out, using the "less is more" approach to alluring effect. "Kid For Today" and the title track both flesh out their minimal melodic structures with subtle hip-hop breaks that contribute to the flow of the ambiance without attempting to control it. "Amo Bishop Roden" simply hovers in the air with its lingering, almost formless tones while "Zoetrope" is a light, spy work that charms with its classic compositional style. Overall, *In A Beautiful Place* is a gorgeous offering that uses synthetic instrumentation to evoke real emotions.

R.I.Y.L.: Aphex Twin's *Selected Ambient Works, Putting The Morr Back In*

Morrissey, Irresistible Force

Contact: Kris Gillespie

Phone: 718.788.1823

Email: kris@warprecords.com

Release Date: Nov. 28, 2000

Add Date: Feb. 20

H.P.P.

Hard Pounding Percussion (Possessive Blindfold)

LESSER

Gearhound (Matador)

Hard Pounding Percussion, the latest release from mysterious Italian producer H.P.P., is an appropriate title for this intense ear-fuck of painful audio frequencies, brooding atmospheres, and the most assaulting rhythms this side of a jackhammer. While belligerence and brutality are chief elements of H.P.P.'s devious design, there is an intelligent musical sensibility at work here. The punishing rhythmic loops and horrifying squalor of electric sound prove eerily hypnotizing on most cuts, while the beatless, dark-ambient interludes interspersed throughout the album bring some diversity to the overall composition. Though West Coast-based audio-terrorist Lesser shares H.P.P.'s penchant for sonic punishment, his struggle to reach the pinnacle of avant-garde production leaves much of *Gearhound* sounding mangled and misguided. Lesser's musicianship only becomes apparent on the latter part of the album, where his diverse array of samples are used to their most intriguing effect, and his sonic restraint proves more powerful than the squalor of piercing techno-feedback that pervades the mess of mechanized sound on the album's initial cuts. *Gearhound* stands as an attention-grabbing experiment on the limits of synthetic sound, but one that could have benefited from more direction in the overall design.

R.I.Y.L.: Sonar, Noise, Throbbing Gristle

Contact: Tommy T. (DSBP)/Jay Miller (Matador)

Phone: 505.266.8274/212.995.5882

Email: tommyt@dsbp.cx/jay@matadorrecords.com

Add Date: at radio now

RPM

Period Ending 1/30/2001 www.cmj.com

Contributing reporters this week: 200 • See page 67 for a complete list of RPM airplay reports.

TW	LW	2W	PKWKS	ARTIST + TITLE	LABEL
1	15	-	1	2	VARIOUS ARTISTS Rarewerks Astralwerks
2	2	3	2	6	SUPA DJ DMITRY Scream Of Consciousness Wax Trax!-TVT
3	1	2	1	8	FATBOY SLIM Halfway Between The Gutter... Astralwerks
4	6	6	2	7	GATECRASHER: GLOBAL SOUND SYSTEM Incredible-Epic
5	4	8	4	3	DAFT PUNK One More Time (CD5) Virgin
6	5	7	4	7	JAZZANOVA Remixes 1997-2000 Compost
7	3	1	1	11	RONI SIZE/REPREZENT In The Mode Island-Idjmg
8	12	-	8	2	VARIOUS ARTISTS Motion: A Six Degrees Dance... Six Degrees
9	14	-	9	2	VARIOUS ARTISTS Shadow: Hard Sessions Shadow
#1 DEBUT					
10	-	-	10	1	BLUE STATES Nothing Changes Under The Sun ESL
11	8	20	8	3	FUNKSTAR DE LUXE Keep On Moving Hypnotic
12	16	-	12	2	PAN SONIC Aaltopiiri Mute
13	7	16	7	7	VARIOUS ARTISTS Hi-Fidelity Lounge: Vol. 2 Guidance
14	9	5	5	6	CONVERTER Blast Furnace Ant-zen
15	18	13	13	7	PEPE DELUXE Super Sound Emperor Norton
#2 DEBUT					
16	-	-	16	1	DELERIUM Poem Netwerk
17	29	10	10	6	KREIDLER Kreidler Wonder-Mute
18	17	14	14	4	VARIOUS ARTISTS Dystopian Visions Dystopian
19	33	-	19	2	STRYKE Staying In Sunrise-Strictly Hype
20	11	29	5	10	PAUL OAKENFOLD Perfecto Presents: Another... London-Sire
21	30	-	21	2	FLANGER Midnight Sound Ninja Tune
22	26	21	21	4	CINEMATIC ORCHESTRA Remixes Ninja Tune
23	22	12	12	5	ADD N TO (X) Add Insult To Injury Mute
24	13	17	2	12	VARIOUS ARTISTS Xen Cuts Ninja Tune
25	23	-	23	2	VARIOUS ARTISTS Hi-Fidelity Dub Sessions Vol. 2 Guidance
26	19	4	4	7	VARIOUS ARTISTS Cybanetix 2000 DSBP
27	R	27	27	2	HPP Hard Pounding Percussion Possessive Blindfold
28	20	15	5	10	DIESELBOY The Sixth Session Palm Pictures
29	-	-	29	1	DELAROSA AND ASORA Agony Part 1 Schematic
30	32	9	9	10	DZIHAN & KAMIEN Freaks & Icons Six Degrees
31	-	-	31	1	CONCRETE NATURE Encrusted Gashed!
32	27	11	2	14	TIMO MAAS Music For The Maases Kinetic
33	21	18	5	9	VICTOR DINAIRE Logic Trance 4 Logic
34	40	-	34	2	LESSER Gearhound Matador
35	38	-	35	2	NOEL SANGER Ritual Sunrise
36	-	-	36	1	SIGNAL 12 Signal 12 Cop International
37	-	-	37	1	DJ SWINGSETT Sun Runners ISM
38	R	32	23	4	ANTILOOP Remixed Stockholm
39	-	-	39	1	DJ VENOM Houseblend 7 UC Music-Strictly Hype
40	R	22	22	2	CRUCIFORM INJECTION Response Stimuli Negative Gain

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

ADDS

1	EKOVA Space Lullabies And Other Fantasmagore Six Degrees
2	MOUNT FLORIDA Arrived Phoenix Matador
3	P'TAAH De'Compressed Ubiquity
4	MANDALAY Not Seventeen (CD5) V2
5	VARIOUS ARTISTS Motion: A Six Degrees... Six Degrees

Q&A



BEN ALLISON
With a great new album, *Riding The Nuclear Tiger*, out on the Palmetto imprint, Ben Allison is preparing for a ton of upcoming live work in early February with the Jazz Composers Collective. CMJ caught up with him via email.

What is the Jazz Composers Collective?

The Jazz Composers Collective is a musician-run non-profit organization that I started in 1992 with some friends — Frank Kimbrough, John Schroeder and, a little later, Ted Nash. Our goal is to present original music according to the vision of the composer, while making it accessible to diverse audiences. Basically, we set it up to provide a way for composers and musicians to present their music outside of the “industry snarl,” and in a setting that was more concert-like.

Ironically, as a result of our work with the Collective, we have become more and more involved in the standard modes of music dissemination — record labels, agents, tours, festivals, etc. But should that all go away, we’ll always have our own thing.

What is your role in the organization?

I am the artistic director of the Collective as well as one of five

composers-in-residence (with Kimbrough, Nash, Michael Blake and Ron Horton).

Why is your new album called *Riding The Nuclear Tiger*?

The title comes from an article I read in the *Economist* a few years ago. I just liked the imagery — it summed up the feeling of trying to harness something that is just slightly out of your control. I love the feeling as a composer and bass player of the struggle between having control of the sound of a group and being swept along by the other guys I’m playing with. It’s an exciting balancing act and a fun ride.

As a leader working from the rhythm section, how much material for the other instruments — especially the horns — do you write out?

Some time ago, I got it into my head that I would write charts that were only one page in length or shorter. I’m not sure what my original thoughts were on this, but over time it just became my habit. I think my idea was probably something like, “If you can’t

say it in one page...” But I have a lot of ideas when it comes to orchestration, so rather than turn the page black with notation, I usually just put it together orally in rehearsal. Musicians have a lot to remember in my band, but I think that helps in the long run.

What bass players have you looked to for inspiration?

I’m inspired by all musicians,

even if it’s to find things I don’t want to do, or hear what I don’t want to sound like. Now that I think of it, I guess I was first drawn to the bass players who were leaders and composers — people like Mingus and Paul McCartney. But I also really grew to admire the bass players who seemed to be able to fit into any situation and still be musical — still be themselves. Contemporaries of mine like Scott Colley and Larry Grenadier come to mind.

As a player, are you more comfortable as a leader or a sideman?

Probably as a leader. When I was just learning to play, I noticed that there were certain tunes I was good at playing and others I didn’t feel as comfortable with. I tried to figure out what it was about a particular situation or composition or instrumentation that helped me sound good. Basically, I started writing in order to create vehicles for me to do my thing. I extended the idea to highlight the guys I was playing with. I think that helps build a group sound, and hopefully adds a unique quality to a composition or album.



JAZZ

Period Ending 1/30/2001 www.cmj.com

Contributing reporters this week: 105 • See page 71 for a complete list of Jazz airplay reports.

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	3	20	1	3	MATTHEW SHIPP <i>New Orbit</i>	Thirsty Ear
2	1	2	1	4	JIMMY SMITH <i>Dot Com Blues</i>	Blue Thumb—Verve
3	4	7	3	4	VARIOUS ARTISTS <i>The Best Of Ken Burns' Jazz...</i>	Verve/Legacy
4	14	—	4	2	BEN ALLISON <i>Riding The Nuclear Tiger</i>	Palmetto
5	2	1	1	12	MEDESKI MARTIN AND WOOD <i>The Dropper</i>	Blue Note
#1 DEBUT						
6	—	—	6	1	JOHN SCOFIELD <i>Works For Me</i>	Verve
7	8	5	2	8	K. JARRETT/G. PEACOCK/J. DEJOHNETTE <i>Whisper Not</i>	Ecm
8	7	9	6	10	JIM BLACK <i>AlasNoAxis</i>	Winter & Winter
9	5	3	3	4	ERNEST DAWKINS <i>Jo'Burg Jump</i>	Delmark
10	6	4	1	15	SAINT GERMAIN <i>Tourist</i>	Blue Note
11	11	11	9	7	SONNY ROLLINS <i>This Is What I Do</i>	Milestone
12	R	22	2	11	SUN RA & HIS ARKESTRA <i>Greatest Hits</i>	Evidence
#2 DEBUT						
13	—	—	13	1	CHARLES MINGUS <i>A Modern...</i>	Bethlehem Archives—Avenue
14	18	—	14	2	RAN BLAKE <i>Horace Is Blue</i>	Hatology
15	12	—	12	3	STEVE SLAGLE <i>New New York</i>	Omnitone
16	13	10	10	4	WALLACE RONEY <i>No Room For Argument</i>	Concord
17	10	13	9	4	VON FREEMAN & FRANK CATALANO <i>You Talkin' To...?</i>	Delmark
18	24	—	18	2	VARIOUS ARTISTS <i>Heavy Flute</i>	Label M
19	—	—	19	1	BERND KONRAD—HANS KOLLER UNIT <i>Phonolith</i>	Hatology
20	—	—	20	1	WILLIAM BREUKER <i>Celebrating 25 Years On The Road</i>	Bvhaast
21	—	—	21	1	KEN VANDERMARK'S SCHOOL DAYS <i>Crossing...</i>	Okkadisk
22	15	—	13	3	BILLY CHILDS TRIO <i>Bedtime Stories</i>	32 Jazz
23	—	—	23	1	M.O.B. TRIO <i>Loose</i>	Omnitone
24	16	23	16	3	DUKE ELLINGTON <i>Love Songs</i>	Sony Legacy
25	—	—	25	1	ROB MCCONNELL TENTET <i>Rob McConnell Tentet</i>	Justin Time

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

JAZZ NEWS

Lately, persistent rumors of deteriorating health have surrounded drum legend Billy Higgins. Confirming the scuttlebutt, the *Los Angeles Times* recently ran a piece that revealed the musician will need a new liver. It would be the 64-year-old's second such transplant, the first occurring five years ago. A benefit was held in his honor on Jan. 19 to help raise money to defer medical costs, with Charles Lloyd, Harold Land, Bobby Matos, and others lending their time. Unfortunately, the gig didn't raise nearly enough money. There will be another benefit in March at Yoshi's in Oakland. Players tentatively slated to perform include John Abercrombie, Bobby Hutcherson, Pharoah Sanders, and Charles Lloyd. Those unable to make the show can send checks to Billy Higgins c/o Forrest Farm Music And Art, P.O. Box 5816, Santa Barbara, CA 93150. Higgins' laid-back style is featured on two recent projects: John Scofield's *Works For Me* (Verve) and Charles Lloyd's *Water Is Wide* (ECM). More on this story as it develops. • On a more upbeat note, young trumpeter Irvin Mayfield will stray from his New Orleans stomping grounds to mark the release of his new album, *How Passion Falls*, on the Basin Street label. Look for him at Chicago's Old Town School Of Folk Music on Feb. 9 and New York City's Knitting Factory Feb. 22-25. The album includes an extra CD with video commentary on Mayfield's style



Charles Lloyd & Billy Higgins



Jimmy Smith

by fellow trumpeter Wynton Marsalis. Special musical guests include Elis Marsalis, Donald Harrison, Bill Summers, and Delfeayo Marsalis (who also produced the sessions). •

Organist Jimmy Smith and his band will be logging some serious mileage in support of his just-released *Dot.Com Blues* (Blue Thumb). The "King of the Hammond B3" is in Japan through Feb. 10. Then he touches down in Cambridge, Massachusetts (Feb. 16-17), New York City (Feb. 20-25), Los Angeles (Feb.

28), and Oakland, California (March 7-11). Smith will hit London and Jamaica in June. In July, he'll be doing a bit of recon, visiting Japan, Cambridge and Los Angeles all over again. Not bad for a 75 year old. • Smith may have invented organ jazz, but Jack McDuff was one its great practitioners. Sadly, McDuff passed away Jan. 24 in Minneapolis after suffering an apparent heart attack. He was 74. McDuff's health had been sketchy, as he'd already suffered a series of small strokes.

Alternately known as Brother Jack McDuff and Capt. Jack

McDuff, the self-taught player switched from bass to organ after hearing Smith in action. McDuff took over as a leader in 1960, recording first for Prestige, and later for Atlantic, Blue Note and Concord. The Capt. had an eagle-eye for talent, and was an early employer of Roland Rahsaan Kirk, Grant Green and George Benson. McDuff is survived by his wife, Kathy, and stepchildren Lisa and Ricky Johnson.

MYRA MELFORD/MARTY EHRLICH

Yet Can Spring (Arabeque)

Yet Can Spring is a meeting of two interesting, outward-leaning players. Pianist Myra Melford has made a name for herself through, among other things, her amazing Same River Twice group. Her robust style mixes bits of Don Pullen rhythm and Cecil Taylor aggression in a way that's quite palatable. Marty Ehrlich has been on a roll of late — 2000's *Malinke's Dance* received a ton of praise — and his intuitive lyricism on *Yet Can Spring* only fuels that momentum. The album features a number of revamped older tunes, two new Ehrlich cuts and an Otis Span cover. The results are varied: The two players are often downright contemplative; other times they're rambunctious. But the pair is wholly engaging throughout. Of particular note: the cover of Span's "Don't You Know," which brings out the blues in their playing and remedies some of the levity that hovers over the relatively private duo improvisation setting.

R.I.Y.L.: Julius Hemphill, Don Pullen, Tim Berne
Contact: Adam Crane
Phone: 212.730.5000
Email: adam@arabesquerecords.com
Release Date: Feb. 6

CLUSONE 3

An Hour With... (Hatology)

One of the more notable groups to emerge from the Dutch ICP (Instant Composers Pool) scene, the Clusone 3 disbanded soon after this 1998 live recording was made. Featuring legendary drummer Han Bennink, cellist Ernst Reijseger and reedist Michael Moore, the trio's sound is challenging, but the players never go over the edge to overwhelm listeners the way the flamboyant Bennink can on his own, or the cacophonous ICP Orchestra is capable of. *An Hour With...* draws upon tracks from previous albums, but the performances are completely different, with various tunes placed alongside each other in a series of five medleys, plus stand-alone covers of Hoagy Carmichael's "Baltimore Oriole" and Lee Konitz's "It's You." The medleys are filled with interesting connections that are truly a revelation. But it's also nice to hear the guys play it sweet on "Oriole." And the samba-esque snippet from Jobim's "O Pato" is sublime.

R.I.Y.L.: ICP Orchestra, Sex Mob, Steve Lacy
Contact: Carl Ericson
Phone: 315.287.2852
Email: carl@cadencebuilding.com
Release Date: Feb. 6

MARTIAL SOLAL

Dodecaband Plays Ellington (Dreyfus)

Ellington tributes are almost universally a bad idea. As many who weathered the Ellington centennial (where the countless tributes came in all shapes and sizes) will attest, no one can outdo the master. Somehow, though, *Dodecaband Plays Ellington* does Ellington in a way that isn't annoying. These wholly reworked arrangements of some of Ellington's most popular songs are so radically different that listeners only get a sliver of the original melody. Eleven members strong, Martial Solal's band has been around for a dozen years. And like Ellington, the leader utilizes the members in a way that's interesting while never losing the thread of each song. Doubters need only hear the closing medley to witness how easily this crew moves through the canon without losing its way.

R.I.Y.L.: Duke Ellington, Bill Evans, Michael Petruccianni
Contact: DL Media
Phone: 416.815.8883
Email: dlmedia.canada@synpatico.ca
Release Date: Jan. 23

Q&A



YUZZY ACOSTA

A former Colombian radio personality and the original manager of Aterciopelados, Yuzzy Acosta has become an indie/alt PR diva over the last five years. Working in just about every Latin genre, Yuzzy (a.k.a. Juguito) started the publicity department at Grita! Records before going on to work at H.O.L.A., Universal Latino, RMM, and the indie publicity outfit PRB. Acosta's own company, Eclectic Media, is a multi-tiered artist development firm focusing on cutting-edge Latin alternative. Her clients include Delanuca, Nimboestatic and Chris Allison's Sonic360 label, and she is co-producing the DJ-oriented showcase Global Warming. Coming to New York's Filter 14 on Feb. 15, it will feature the debut of NYC-based outfit Lata, the new side-project of Ivan Banavides (Bloque frontman and half of Sidestepper) and electronica guru Nova (Om and King Chango). On top of all that, Acosta is promoting March 1's La Leche event, which will feature nortec artists from Sonic360.

Why the need to strike out on your own?

Gustavo Cerati came to play here in New York with his electronic side project Ocio. He was brought over by the same group of promoters that do 'rock en español' shows for the

same crowd that is still listening to '80s 'rock en español' hell. C'mon, Cerati has been on the electronic tip for most of the '90s, and these people were yelling at him to play one of his hits from his first Soda Stereo album. He was so seriously misplaced, and the crowd was confused — neither understood each other. He should be playing along with DJs and electronica bands from the London scene and from here, not tagged with the disgusting term 'rock en español.' That's when I realized there was a need to create a scene that is not stuck in the past, but is forward thinking. The idea behind Eclectic Media is to establish the new wave of Latin alternative.

How are you going to work differently?

My approach is that I'm not so much a PR company as much as I'm an artist development company. I come from the school of Grita!, where we did what we said. The difference is that big labels talk and talk, and they don't take any action because there are 'procedures.' I'm just too punk rock for that.

What do you mean by 'artist development'?

Maybe we don't do radio, but we'll connect them to people who do. And it's how you present the band, everything from beginning to end. The other thing is, I believe that publicity is an art form, and many publicists have forgotten that. It's presenting a piece of art to other people; it's painting a concept with words, trying to grab people's attention with words. Musicians spend so much time in a studio; it's a piece of art and it should be treated that way.

Contact Yuzzy Acosta at 201.610.1231 or eclecticmediapr@aol.com.

NOTICIAS

It looks like Mexico City's fab four, Café Tacuba, are close to the end of a label bidding war, with Maverick Records coming out on top. No official word yet, but sources close to the deal say that the Tacubos are about to sign on the dotted line. • As it turns out, Los Amigos Invisibles are the first-ever Venezuelan



Orishas

group to be nominated for a Grammy Award. An ecstatic José Luis Pardo told Jeff at Luaka Bop: "[If we win,] we're going to put the statue in the Venezuelan

National Museum!" In the meantime, the sexy sextet is packing its bags and re-locating to Manhattan. Their first U.S. show this year is set for Feb. 10 at NYC's Bowery Ballroom.

• Juanes and Surco labelmates Orishas are touring the U.S. for a brief spell. Dates include: Chicago (Feb. 13); Hollywood, California (Feb. 14); San Francisco (Juanes only, Feb. 15); Palm Springs, California (Orishas only, Feb. 15); Los Angeles (Orishas only, Feb. 16) Sacramento, California (Juanes only, Feb. 18); and New York City (Juanes only, Feb. 23).

Ñ ALTERNATIVE

Period Ending 1/30/2001

www.cmj.com

Contributing reporters this week: 31 • See page 72 for a complete list of Ñ Alternative airplay reports.

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	2	2	1	22	SOUNDTRACK Amores Perros	Surco-Universal Latino
2	3	1	1	11	KING CHANGO The Return Of El Santo	Luaka Bop
3	1	3	1	13	ORISHAS A Lo Cubano	Surco-Universal Latino
4	9	8	1	18	LOS RABANES Los Rabanes	Crescent Moon-Sony Discos
5	5	11	4	19	JULIETA VENEGAS Bueninvento	BMG U.S. Latin
6	8	10	6	5	VARIOUS ARTISTS Mexamerica	Angelino
7	11	4	1	21	LOS AMIGOS INVISIBLES Arepa 3000	Luaka Bop
8	4	5	3	12	JUANES Fijate Bien	Surco-Universal Latino
UP 13 POSITIONS						
9	22	22	9	3	EL GRAN SILENCIO Chúntaros Radio Poder	Virgin Mexico
UP 10 POSITIONS						
10	20	19	10	3	VARIOUS ARTISTS Hijos De Borinquen	DLN Radical Sonica
11	R	-	11	12	TITAN Elevator	Virgin
12	7	13	7	4	SLOWRIDER Mas Alla	De Volada
13	14	15	13	7	SIDESTEPPER More Grip	Palm Pictures
14	16	9	4	27	JUMBO Restaurant	BMG U.S. Latin
15	10	23	8	13	EL TRI No Podemos Volar	WEA Latina
16	19	18	16	5	ORIXA 2012 e.d.	DLN-Elegua
17	17	16	16	3	RITUALES Otra Percepción	DLN-Liber
18	21	-	18	2	EL OTRO YO El Otro Yo Del Otro Yo	Surco-Universal Latino
19	18	24	18	4	LA GUSANA CIEGA Correspondencia...	Manicomio-Universal Latino
20	R	-	20	2	FORD PROCO Vertigo De Lodo Y Miel	Nimboestatic
21	R	14	7	9	VARIOUS ARTISTS La Tejadora De Nubes	Nimboestatic
22	12	7	1	33	ZURDOK Hombre Sintetizador	Manicomio-Universal Latino
23	R	-	14	7	AUGE Jugar	Sirena Music
24	R	21	21	2	LA MOSCA TSE-TSE Visperas de Carnaval	EMI Latin
25	6	6	4	19	PLASTILINA MOSH Juan Manuel	Astralwerks

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

METAL EN ESPAÑOL

AN OVERVIEW

Loud Rock en español has remained pretty much on the fringes of the growing global Latin alt scene, even while local scenes from Mexico to the tips of Argentina and Iberia thrive on rock *pesado*. While a few years back, Grita! Records released *Métalo*, a compilation featuring Brujería, Puya, Makina, Lodo Y Asfalto, Ill Niño, and several other metal bands from around the world, Mexico City's Denver Records is the only metal label in Mexico to emerge from the shadows.

Up north in Los Angeles, *urbano* rock journalist Sergio "Lavis" Peralta has documented the T.J.-L.A. hard rock connection for more than decade. *Urbano* music, a subculture from the inner cities of Mexico, holds cult hero/blues-rock screamer Alex Lora, of the Grammy-nominated El Tri (WEA Latina), as its highest proponent. But its fans also embrace metal's anarchic nature. Some better-known *urbano* groups include Arturo Mesa, Bostik and Jaime López. Peralta usually provides a good dose of coverage of both scenes in his column for the bi-weekly rock en español newspaper *Al Borde*.

For almost a decade, Tico Orozco was radio host at Tijuana's 102.5 FM, also reaching listeners across the border in San Diego. After dedicating



Angeles Del Infierno

more than half of those years to metal en español, he has become one of Mexico's foremost authorities on the genre. And he reports that a diminished interest in the genre has pushed it underground, while most of its seminal bands have broken up.

"The problem is that no one

wants to play the music on the radio, and there are no spaces for bands to play gigs," Orozco says. "There's no infrastructure, and the concerts that do exist boast an exclusivity for a particular type of audience. It's surprising that when El Tri plays in front of an audience of 7,000, even I feel out of place."

Orozco produced and self-released *Ritmos De Ciudad*, a compilation named after his show, which featured hard rock artists like Tijuana No!, Espécimen, La Cocker, Hongos de Gina and Armageddon. The compilation yielded a signing for Armageddon when Quiet Riot bassist Rudy Sarzo snatched the band up for his Sarzo Music label. Orozco also produced the CD that accompanies the Tijuana rock history book, *Oye Como Va*. (Contact Orozco at ticorosco@hotmail.com.)

Here are the essential metal en español bands:

- ANGELES DEL INFIERNO (Warner Spain): The gods of Spanish-language metal, Angeles Del Infierno have wreaked havoc in the Spanish-speaking world for nearly 20 years. Their seven-album output includes last year's best-of collection, *Exitos Diabólicos*.

The trio headlined Mexico City's Vive Latino festival in 1998, performing for some 10,000 rockers. And their amazing website, www.adifan-club.com, boasts three million hits and counting.

- ESPÉCIMEN (Denver Records): A cult phenomenon in Tijuana, this 12-year-old melodic hardcore group from Mexico City combines the Ramones' knack for hooks and Bad Religion's guitar muscle. The band has four albums

under its belt.

- PUYA (MCA): Hailing from Puerto Rico, this quartet stunned the Spanish-language rock world with its perfect blend of salsa and metal on 1998's



A.N.I.M.A.L.

Fundamental, which crossed over to Anglo audiences. The album met with commercial success, and the band went on to play Ozzfest. *Fundamental's* followup is due May 8.

(Reviewed in *NMR* #604 and #621.)

- A.N.I.M.A.L. (WEA Latina): Rumored to have broken up recently, this trio debuted in 1993, latching on to the Watcha Tour last year, and also playing in the Tattooed in the Earth festival. (Reviewed in *NMR* #681.)

- DRACMA (Surco-Universal Latino): Possessing a nü-metal sound along the line of Korn and Deftones, this Chilean outfit leads the hard rock contingent in Chile. (Reviewed in *NMR* #676.)

PLAY IT AGAIN



BRUJERIA

Brujerizmo (Roadrunner)

With the exception of a few California DJs, this album by the mysterious Brujería ("witchcraft" in English) escaped Latin alt radio altogether — which is a reflection of the lack of rock *pesado* on Latin alt radio in general. Loud Rock editor Amy Sciarretto reviewed it back in November

(*NMR* #690), calling *Brujerizmo* "machete death metal... more venomous and hotter than a jalapeño pepper." (She was talking about the dried Habanero pepper, no doubt.) Though the actual identities of these death *metaleros* are unknown, it's rumored that the group enlists the brawn of two of metal's sharpest musicians: Faith No More bassist Billy Gould and Fear Factory guitarist Dino Cazares. Singer/songwriter Juan Brujo's growling political rants strike out against hate, racism and xenophobia. Intermittent jingles and samples, including a short snippet dedicated to Juan Brujo — the witchdoctor himself — lightens the onslaught of merciless lyrics. On "El Bajón," ("The Downer"), the Brujo pokes a little fun at the voices in your head. Elián González's story is the theme of "Anti-Castro," while "El Desmadre" ("Free-For-All") exceeds any reasonable speed limit. Let that be a warning to *roqueros* with weak hearts.

R.I.Y.L.: Sepultura, A.N.I.M.A.L., Napalm Death, Espécimen
Contact: Jen Meola
Phone: 212.274.7545
Email: meola@roadrunnerrecords.com
Release Date: Nov. 7, 2000

Tom Waits is preparing three separate projects for release. The gruff-

voiced iconoclast recently returned from Denmark, where his modern adaptation of Georg Büchner's 19th-century opera, *Woyzeck*, was staged in collaboration with Robert Wilson. The album version of Waits'

Woyzeck will feature Waits playing guitar, backed by a symphony orchestra. He has also been poring over about six hours worth of material for a compilation album of rare tracks, B-sides, and various movie and TV soundtrack passages. Now under the working title *The Orphans Project*, none of the songs on the compilation have appeared on any of Waits' solo albums. For the third trick up his sleeve, Waits has begun writing songs for a new studio album. Currently untitled, the followup to 1999's *Mule Variations* will hopefully see the light of day before the end of 2001. • If you can't wait until



Tom Waits

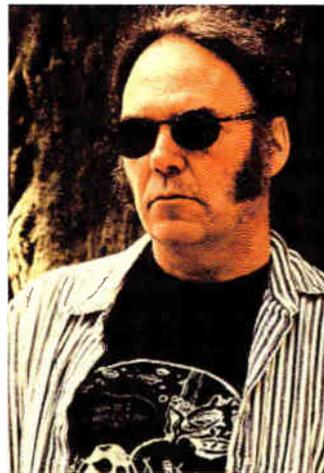
the last quarter of '01 to hear new Waits tunes, then don't miss *Wicked Grin*, the latest album from blues legend John Hammond. Due out March 13 on Point Blank-Virgin, the album features 12 Waits tunes, including the new songs "2:19" and "Fannin Street." •

Kenny Wayne

Shepherd is on a crusade to build a museum in his hometown of Shreveport, Louisiana, that honors the heritage of Southern music and its practitioners. On Jan. 22, the 23-year-old blues guitarist appeared before the Shreveport City Council, petitioning its members for \$250,000 to pay half the cost of museum blueprints. Shepherd and his father/manager Ken Shepherd are core members of FAME (Foundation for Arts, Music and Entertainment), which seeks to revitalize downtown Shreveport while celebrating Southern musical culture. FAME plans to build the museum in the Ledbetter Heights

neighborhood, named after Huddie "Leadbelly" Ledbetter, a founder and master of the 12-string-guitar blues. Though the area thrived in the '30s and '40s, it has since deteriorated, and Shepherd's hope is to revitalize the neighborhood with the museum and other community development projects, including live music clubs. FAME needs to raise \$350 million for the museum project alone. In other Shepherd news, the musician is currently busy writing songs for his next album, but has not yet started recording. • Neil Young's Lionel Train Company may relocate its production force from Chesterfield, Michigan, to China. The toy train manufacturing company — which is co-owned by the superstar — is considering the move in order to save money. Needless to say, the United Auto

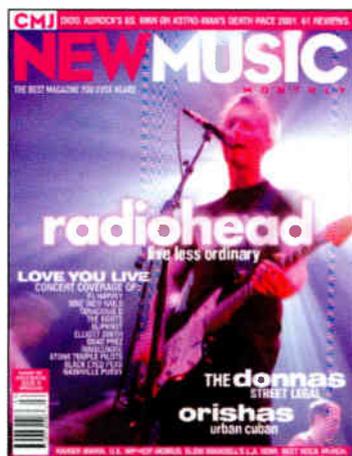
Workers union, which represents Lionel's 400 employees, is not happy, and has urged people to log on to www.lionel.com and email a message of protest to company president and CEO Richard Maddox. Young first got involved with Lionel in 1991, when he helped launch Liontech, a research and development division that created controls allowing the handicapped (Young's sons are handicapped) to operate the trains. He bought his share of Liontech in 1995, and then folded it into Lionel. • Bluegrass youngsters Nickel Creek recorded their



Neil Young

first *Austin City Limits* appearance on Jan. 18. A broadcast date has not been set.

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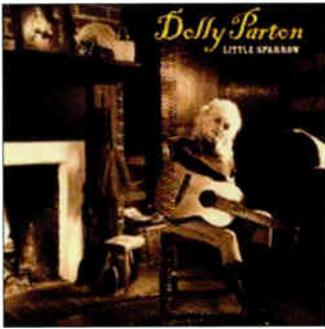


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DOLLY PARTON

Little Sparrow (Sugar Hill)
Though Dolly Parton grew up performing bluegrass, last year's impressive *Grass Is Blue* was her first album focusing solely on the genre. While *Grass* was true to the high-velocity picking and upbeat edge of old-school bluegrass, Parton's followup, *Little Sparrow*, aims squarely at the more popular, commercially viable "new-

grass" sound. Not that there's anything wrong with that. Parton fearlessly utilizes the charming pop harmonies of genre queen Alison Krauss on "My Blue Tears" and other gripping tracks. Oddly enough, *Little Sparrow's* high point comes on a cover of the Collective Soul hit, "Shine." Parton's brilliant rendition begins as low-key soft rock, and closes as a fiery, hot-picking frolic with help from Jerry Douglas. Some may complain about this toned-down follow-up, but there's no denying Parton's mastery of the genre, whether the focus is on blistering riffs or introspection.

R.I.Y.L.: Alison Krauss, Jerry Douglas, Doc Watson
Contact: Ericka Hoffman
Phone: 919.489.4349
Email: radio@sugarhillrecords.com
Release & Add Date: Jan. 23

VARIOUS ARTISTS

Wintertime Blues: The Benefit Concert (Evil Teen)

Recorded live on Dec. 22, 1999, the double-CD *Wintertime Blues* captures highlights of Warren Haynes' 11th annual Christmas jam in Asheville, North Carolina. This particular year, the Allman Brothers/Gov't Mule guitarist invited Edwin McCain, Susan Tedeschi, the Derek Trucks Band, and numerous special guests to the all-night jam, and the result is a stellar collection of live blues-rock. Particularly outstanding is Tedeschi's heartbreaking rendition of "Angel From Montgomery." Still, it's hard to top the full-throttle Southern rock of Gov't Mule, whose seven-song contribution features guests Johnny Neal, Jimmy Herring, Col. Bruce Hampton, and Little Milton.

R.I.Y.L.: Gov't Mule, Edwin McCain, Derek Trucks
Contact: Evil Teen
Phone: 212.337.0760
Email: paul@evilteen.com
Release Date: March 5; at radio now

WEAVERS

Best Of The Vanguard Years (Vanguard)

The most important group in modern American folk history, the Weavers established the musical tone for the protest movements of the '50s and '60s. Leading the way for Leftist thinkers and workers, many of their uplifting, high-energy tunes have become engrained classics. While songs like "This Land Is Your Land" got them in hot water with "Red Scare" politicians (who branded them communists), others embraced the Weavers' message as entirely American. This collection is the first to offer digitally remastered Weavers tracks, along with two previously unreleased live recordings, "To Pretoria" and "Virgin Mary."

R.I.Y.L.: Peter, Paul & Mary, Kingston Trio, Limeliters
Contact: Leigh Armistead
Phone: 310.829.9355 ext.27
Email: leigh@vanguardrecords.com
Release Date: Jan. 8; at radio now

TRIPLE A

Period Ending 1/30/2001

www.cmj.com

Contributing reporters this week: 38 • See page 54 for a complete list of Triple A airplay reports.

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	1	25	1	3	JIMMY SMITH Dot Com Blues	Blue Thumb-Verve
2	4	-	2	2	JEB LOY NICHOLS Just What Time It Is	Rough Trade-Rykodisc
3	2	1	1	10	PJ HARVEY Stories From The City...	Island-IDJMG
4	5	-	4	2	SOUNDTRACK O Brother, Where Art Thou?	Mercury Nashville
5	6	-	5	2	HONEYDOGS Here's Luck	Palm
6	8	29	6	9	MARTIN SEXTON Wonder Bar	Atlantic
7	3	4	3	9	U2 All That You Can't Leave Behind	Interscope
8	24	-	8	2	RODNEY CROWELL The Houston Kid	Sugar Hill
9	12	7	2	11	JOHNNY CASH American III	American-Columbia-CRG
10	10	-	1	13	MARK KNOPFLER Sailing To Philadelphia	Warner Bros.
11	11	-	8	11	KEB' MO' The Door	550-Epic
12	19	-	12	2	TIM EASTON The Truth About Us	New West
13	27	26	13	3	ERYKAH BADU Mama's Gun	Motown
14	13	19	5	10	R.L. BURNSIDE Wish I Was In Heaven...	Fat Possum-Epiphany
15	17	-	15	3	NEIL YOUNG Road Rock Vol. 1	Reprise
UP 19 POSITIONS						
16	35	-	16	2	DOUBLE TROUBLE Been A Long Time	Tone Cool
17	7	27	1	12	PAUL SIMON You're The One	Warner Bros.
18	9	11	4	8	VARIOUS ARTISTS Badlands: A Tribute	Sub Pop
19	15	6	5	6	SOUTHERN CULTURE ON THE SKIDS Liquored Up...	TVT
20	26	-	20	2	JONATHA BROOKE Steady Pull	Bad Dog
21	22	2	2	6	BLUR The Best Of	Virgin
#1 DEBUT						
22	-	-	22	1	DOLLY PARTON Little Sparrow	Sugar Hill
23	-	-	23	1	ETTA JAMES Love Songs	MCA
24	29	-	24	2	GROOVE COLLECTIVE Declassified	Shanachie
25	30	28	13	13	BADLY DRAWN BOY The Hour Of...	XL-Beggars Banquet
26	21	-	16	10	KASEY CHAMBERS The Captain	Asylum-Warner Bros.
27	16	-	9	10	SONNY LANDRETH Levee Town	Sugar Hill
28	-	-	28	1	DRUMS & TUBA Vinyl Killer	Righteous Babe
29	R	8	8	2	TAKAKO MINEKAWA Maxi On	Emperor Norton
30	R	-	19	5	DOVES Lost Souls	Astralwerks
31	31	-	17	4	DWIGHT YOAKAM Tomorrow's Sounds Today	Reprise
32	14	-	14	3	ETTA JAMES Matriarch Of The Blues	Private-BMG
33	18	36	2	17	JOHN HIATT Crossing Muddy Waters	Vanguard
34	-	-	34	1	VARIOUS ARTISTS The Best Of Ken Burns' Jazz	Sony Legacy
35	20	-	1	16	EMMYLOU HARRIS Red Dirt Girl	Nonesuch
36	R	-	23	2	PARIS COMBO Living Room	Tinder
37	R	14	14	2	DEATH BY CHOCOLATE Death By Chocolate	Jetset
38	-	-	38	1	CURTIS SALGADO Soul Activated	Shanachie
39	38	3	3	4	PIZZICATO FIVE The Fifth Release From Matador	Matador
40	-	-	40	1	VARIOUS ARTISTS Motion: A Six Degrees Dance...	Six Degrees

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

ADDS

1	EKOVA	Space Lullabies And Other Fantasmagore	Six Degrees
2	MINUS 5 VS. YOUNG FRESH FELLOWS	Let The War Against...	Mammoth
3	JOSH JOPLIN GROUP	Useful Music	Artemis
4	JOHN SCOFIELD	Works For Me	Verve
5	DRUMS & TUBA	Vinyl Killer	Righteous Babe

CMJ RADIO 200

Period Ending
1/30/2001

Contributing reporters this week: 461 • See page 54 for a complete list of airplay reports.

www.cmj.com

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL	TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	3	11	1	4	LOW Things We Lost In The Fire	Kranky						#3 DEBUT	
2	2	1	1	10	PJ HARVEY Stories From The City...	Island-IDJMG	52	-	-	52	1	VARIOUS ARTISTS Oh Holy Fools	Saddle Creek
3	5	15	3	3	DEATH BY CHOCOLATE Death By Chocolate	Jetset	53	59	-	53	2	ACTIONSLACKS The Scene's Out Of Sight	Self-Starter
4	4	3	3	9	U2 All That You Can't Leave Behind	Interscope	54	46	29	2	16	BADLY DRAWN BOY The Hour Of...	XL-Beggars Banquet
5	1	2	1	8	BLUR The Best Of	Virgin	55	32	13	11	8	VARIOUS ARTISTS Badlands: A Tribute	Sub Pop
6	7	114	6	3	DONNAS Turn 21	Lookout!	56	47	26	26	10	R.L. BURNSIDE Wish I Was In Heaven...	Fat Possum-Epitaph
7	12	14	7	4	LIVING END Roll On	EMI-Reprise	57	67	-	57	2	BROKEBACK Morse Code In The Modern Age...	Thrill Jockey
8	13	12	8	4	TAKAKO MINEKAWA Maxi On	Emperor Norton	58	42	78	42	4	SOUNDTRACK O Brother, Where Art Thou?	Mercury Nashville
9	16	59	9	3	HONEYDOGS Here's Luck	Palm	59	39	31	17	7	DASHBOARD CONFESSIONAL The Swiss Army...	Drive-Thru
10	10	19	10	3	CAUSEY WAY Causey Vs. Everything	Alternative Tentacles	60	50	71	47	5	NEW PORNOGRAPHERS Mass Romantic	Mint
11	6	4	1	14	RADIOHEAD Kid A	Capitol	61	35	41	29	9	PEPE DELUXE Super Sound	Emperor Norton
12	99	-	12	2	FRANK BLACK & THE CATHOLICS Dog In The Sand	W.A.R.?						UP 107 POSITIONS	
13	18	117	13	3	GENTLE WAVES Swansong For You	Jeepster-Never	62	169	-	62	2	ABBC Tete A Tete	Wabana
14	8	7	7	7	SOUTHERN CULTURE ON THE SKIDS Liquored Up...	TVT	63	77	20	9	10	MEDESKI MARTIN AND WOOD The Dropper	Blue Note
15	15	10	10	6	RAGE AGAINST THE MACHINE Renegades	Epic						#4 DEBUT	
16	25	152	16	3	GOSSIP That's Not What I Heard	Kill Rock Stars	64	-	-	64	1	DOWNER Downer	Roadrunner
17	9	8	6	9	FATBOY SLIM Halfway Between The Gutter...	Astralwerks	65	101	-	65	2	TIM EASTON The Truth About Us	New West
18	71	-	18	2	BRASSY Got It Made	Wiiija-Beggars Banquet	66	76	-	66	2	JEB LOY NICHOLS Just What Time It Is	Rough Trade-Rykodisc
19	22	116	19	3	SHIPPING NEWS Very Soon, And In...	Quarterstick	67	66	38	37	5	PONTIUS COPILOT Madagascar	Hello
20	11	6	6	7	PIZZICATO FIVE The Fifth Release From Matador	Matador	68	64	44	5	12	NEW FOUND GLORY New Found Glory	Drive Thru-MCA
21	24	28	21	3	DAFT PUNK One More Time (CD5)	Virgin	69	143	-	69	2	JAPANESE CAKES The Sleepy Strange	Kindercore
22	31	-	22	2	LLAMA FARMERS El Toppo	Beggars Banquet	70	33	35	33	6	GARAGELAND Do What You Want	Foodchain
23	19	22	19	4	STARS Nightsongs	Le Grand Magistry	71	144	-	71	2	GODHEAD 2000 Years Of Human Error	Priority
24	20	17	13	12	COLDPLAY Parachutes	Nettwerk-Capitol	72	49	48	48	3	ARCHER PREWITT Gerroa Songs	Carrot Top
25	17	5	2	11	JOHNNY CASH American III	American-Columbia-CRG	73	80	36	7	11	DEATH CAB FOR CUTIE Forbidden Love E.P.	Barsuk
26	14	9	4	10	OUTKAST StanKonia	LaFace-Arista	74	62	65	62	6	MATTHEW SWEET Time Capsule 1990-2000	Zoo-Volcano
27	23	24	23	6	ERYKAH BADU Mama's Gun	Motown	75	69	55	11	14	GREEN DAY Warning	Reprise
28	102	91	28	3	MATH AND SCIENCE Math And Science	Brick Red	76	93	-	76	2	VARIOUS ARTISTS Motion: A Six Degrees Dance...	Six Degrees
29	36	-	29	2	GARY NUMAN Pure	Spitfire	77	94	-	77	2	ACTION TIME Versus The World	Southern

CHART TOPPER



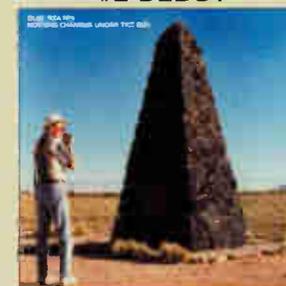
Low

#1 DEBUT; #1 RPM



Rarewoks

#2 DEBUT



Blue States

#3 DEBUT



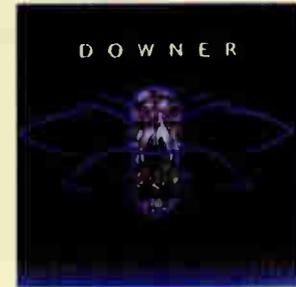
30	38	86	30	3	STEPHEN MALKMUS Who The Fuck Is Stephen...	Matador
31	48	-	31	2	DRUMS & TUBA Vinyl Killer	Righteous Babe
					UP 117 POSITIONS	
32	149	-	32	2	LE TIGRE From The Desk Of Mr. Lady	Mr. Lady
33	34	-	33	13	DIFFUSER Injury Loves Melody	Hollywood
34	30	-	30	2	ACETONE York Blvd.	Vapor
35	26	23	18	7	YO LA TENGO Danelectro (EP)	Matador
					#1 DEBUT; #1 RPM	
36	-	-	36	1	VARIOUS ARTISTS Rarewerks	Astralwerks
37	21	18	12	9	POE Haunted	Atlantic
38	110	-	38	2	ARLO Up High In The Night	Sub Pop
39	40	-	39	2	CALL AND RESPONSE Call And Response	Kindercore
40	54	-	40	2	AZURE RAY Azure Ray	Warm
41	60	-	41	2	MARGO GURVAN Take A Picture	Franklin Castle
42	56	-	42	2	PAN SONIC Aaltopiiri	Mute
43	53	-	43	2	WHISTLER Faith In The Morning	Wiiiija-Beggars Banquet
44	28	16	10	9	DELTRON 3030 Deltron 3030	75 Ark
45	29	30	1	29	JURASSIC-5 Quality Control/W.O.E. Is Me (EP)	Interscope
46	37	21	21	8	EUPHONE Hashin' It Out	Jade Tree
					#2 DEBUT	
47	-	-	47	1	BLUE STATES Nothing Changes Under The Sun	ESL
48	43	39	28	8	Q AND NOT U No Kill No Beep Beep	Dischord
49	68	-	49	3	TINFED Tried + True	Third Rail-Hollywood
					#1 TRIPLE A	
50	41	47	41	3	JIMMY SMITH Dot Com Blues	Blue Thumb-Verve
51	55	-	51	2	RED TELEPHONE Cellar Songs	Raise Giant Frogs

78	63	45	13	10	LESS THAN JAKE Borders & Boundaries	Fat Wreck Chords
79	52	40	38	7	DRESSY BESSY The California EP	Kindercore
					#5 DEBUT	
80	-	-	80	1	INK & DAGGER Ink & Dagger	Buddyhead
81	51	27	10	11	PALO ALTO Palo Alto	American-Columbia-CRG
82	-	-	82	1	RAMMSTEIN Selections From Mutter (EP)	Republic-Universal
83	-	-	83	1	MINUS 5 VS. YOUNG FRESH FELLOWS Let The War...	Mammoth
84	87	-	84	2	ELECTRO GROUP New Pacifica	Omnibus
85	45	34	34	8	VARIOUS ARTISTS Strait Up	Immortal-Virgin
86	72	54	46	6	WU-TANG CLAN The W	Loud-Columbia-CRG
87	89	154	87	3	SOUNDTRACK Snatch	TVT
88	97	51	38	6	HELMS The Swimmer	Kimchee
89	65	60	50	7	EVERCLEAR Songs From An American Movie, Vol. 2...	Capitol
90	158	-	90	2	DROPKICK MURPHYS Sing Loud, Sing Proud	Hellcat-Epitaph
91	106	49	49	8	MARTIN SEXTON Wonder Bar	Atlantic
92	82	-	82	2	BRIAN JONESTOWN MASSACRE Zero	Tangible-Bomp!
93	-	-	93	1	GOB The World According To Gob	Netwerk
94	159	-	94	2	RODNEY CROWELL The Houston Kid	Sugar Hill
95	91	87	40	11	LINKIN PARK Hybrid Theory	Warner Bros.
96	44	32	5	10	ELYSIAN FIELDS Queen Of The Meadow	Jetset
97	174	94	94	6	BELLRAYS Grand Fury	Vital Gesture-Upper Cut
98	57	42	16	9	ADD N TO (X) Add Insult To Injury	Mute
99	86	95	65	4	VARIOUS ARTISTS Dracula 2000	Columbia-CRG
100	84	112	21	12	DOVES Lost Souls	Astralwerks



Oh Holy Fools

#4 DEBUT



Downer

UP 117 POSITIONS



Le Tigre

Chart information is based on combined airplay reports from CMJ's panel of college, commercial and non-commercial radio stations. Statistics are compiled from point totals tabulated from positions (1-30) of artists on airplay reports, then multiplied by station code factor (based upon market size, market impact and market reach). © 2000 The CMJ Network, 44 W. 18th St., 6th Floor, New York, NY 10011.

blur: the best of

18 tracks including **Song 2** **Girls & Boys** **Parklife** **Coffee & TV** and the new song **Music Is My Radar**
Limited edition includes bonus 10-track live CD!

Thank you College Radio for making Blur a #1 band in 2001!

RADIO:

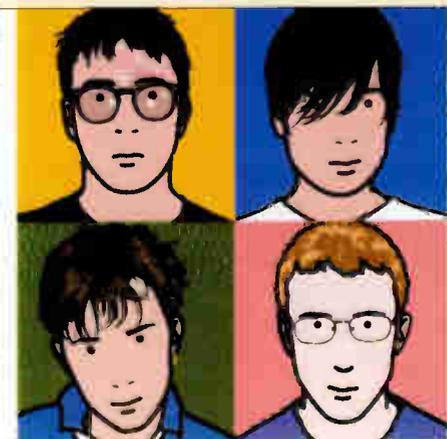
Tyson Haller
tyson.haller@virgin-records.com
212-253-3154

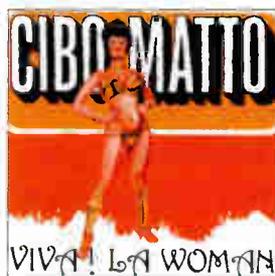
RETAIL:

Melanie Levy-Halbach
310-288-2711
VirginML@aol.com

June Kosloff
212-253-3047
june.kosloff@virgin-records.com

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5 YEARS AGO

CIBO MATTO
Viva! La Woman
(Warner Bros.)

POSSUM DIXON
Star Maps (Interscope)

NOISE ADDICT
Meet The Real You
(Fellaheen-Grand Royal)

RUBY
Salt Peter (Creation-Work)

ERIC'S TRIP
Purple Blue (Sub Pop)



10 YEARS AGO

POP WILL EAT ITSELF
Cure For Sanity (RCA)

CHARLATANS UK
Some Friendly
(Beggars Banquet-RCA)

DANIEL ASH
Coming Down
(Beggars Banquet-RCA)

JESUS JONES
Doubt (Food-SBK)

HAPPY MONDAYS
Pills 'N' Thrills And
Bellyaches (Elektra)

CMJ RADIO 200

Period Ending 1/30/2001

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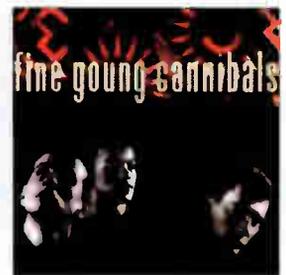
TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
101	100	68	22	10	BRATMOBILE Ladies, Women And Girls	Lookout!
102	77	76	76	3	UNISEX Stratosfear	Double Agent
103	135	-	103	2	DELERIUM Poem	Nettwerk
104	58	57	41	7	SICK OF IT ALL Yours Truly	Fat Wreck Chords
105	73	62	25	8	MOUNTAIN GOATS The Coroner's Gambit	Absolutely Kosher
106	167	-	106	2	JOSH JOPLIN GROUP Useful Music	Artemis
107	-	-	107	1	BOB SCHNEIDER Lonelyland	Universal
108	125	121	86	5	NEIL YOUNG Road Rock Vol. 1	Reprise
109	61	25	11	10	RONI SIZE/REPRAZENT In The Mode	Island-IDJMG
110	123	84	75	7	FARAQUET The View From This Tower	Dischord
111	-	-	111	1	RAINER MARIA A Better Version Of Me	Polyvinyl
112	108	137	1	19	AT THE DRIVE-IN Relationship Of Command	Grand Royal
113	70	33	32	10	SONGS: OHIA Ghost Tropic	Secretly Canadian
114	111	63	58	7	OFFSPRING Conspiracy Of One	Columbia-CRG
115	109	80	57	12	MARK KNOPFLER Sailing To Philadelphia	Warner Bros.
116	-	-	116	1	DOLLY PARTON Little Sparrow	Sugar Hill
117	98	56	56	12	PAUL SIMON You're The One	Warner Bros.
118	83	77	42	7	NINE INCH NAILS Things Falling Apart	Nothing-Interscope
119	107	89	60	9	VARIOUS ARTISTS Stoned Immaculate — The Music Of The Doors	Elektra-EEG
120	-	-	120	1	DEATH BY STEREO Day Of The Death	Epitaph
121	-	-	121	1	BS2000 Simply Mortified	Grand Royal
122	148	96	5	15	HOOVERPHONIC The Magnificent Tree	Epic
123	103	146	103	7	MARILYN MANSON Holy Wood	Nothing-Interscope
124	130	105	105	6	LIFEHOUSE No Name Face	Dreamworks
125	79	50	31	6	ARSON WELLES Inside The System Is The Spark	Arson Welles
126	-	-	126	1	CHRISTINA ROSENVINGE Frozen Pool	Smells Like
127	147	73	59	7	BEVIS FROND Valedictory Songs	Rubric
128	-	-	128	1	FLYBANGER Headtrip To Nowhere	Columbia-CRG
129	-	-	129	1	JENNIFER TEFFT Shift	Gypsy Spin
130	193	88	59	8	HOPEWELL The Curved Glass	Priapus
131	119	104	91	11	KEB' MO' The Door	550-Epic
132	132	122	92	9	GODSMACK Awake	Republic
133	181	127	78	9	BARCELONA ZeRo-oNe-INFINITY	March
134	124	83	45	17	EMMYLOU HARRIS Red Dirt Girl	Nonesuch
135	140	108	89	9	EVERLAST Eat At Whitey's	Tommy Boy
136	R	125	125	4	CINEMATIC ORCHESTRA Remixes	Ninja Tune
137	117	111	93	7	DELGADOS The Great Eastern/No Danger (CD5)	Mantra-Beggars Banquet
138	85	75	64	15	JOHN HIATT Crossing Muddy Waters	Vanguard
139	129	109	8	16	SELF Gizmodgery	Spongebath
140	75	64	6	12	SUPERDRAG In The Valley Of Dying Stars	Arena Rock
141	-	-	141	1	LESSER Gearhound	Matador
142	171	148	70	10	MERLE HAGGARD If I Could Only Fly	Anti-Epitaph
143	R	-	54	8	HIGH LLAMAS Buzzle Bee	Drag City
144	133	74	56	8	MAN OF THE YEAR The Future Is Not Now	Tiny Beat-Loveless
145	176	184	112	10	LENNY KRAVITZ Greatest Hits	Virgin
146	90	53	28	10	EMILIANA TORRINI Love In The Time Of Science	Virgin
147	152	103	68	12	SARAH HARMER You Were Here	Zoë-Rounder
148	121	119	50	12	ORGY Vapor Transmission	Elementree-Reprise
149	172	99	19	11	KARATE Unsolved	Southern
150	187	-	111	10	FUEL Something Like Human	550-Epic

CMJ RADIO 200

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TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
151	113	-	113	2	THEE MICHELLE GUN ELEPHANT Gear Blues	Alive-Total Energy-Bomp!
152	116	101	78	9	SONNY LANDRETH Levee Town	Sugar Hill
153	175	-	153	2	JASON DARLING Underground	Converge
154	145	118	51	11	MEAT PUPPETS Golden Lies	Breaking-Atlantic
155	74	66	54	4	UNION To Be Good At Something	Ghostmeat
156	-	-	156	1	HONEYBOY EDWARDS Mississippi Delta Bluesman	Smithsonian/Folkways
157	163	-	157	2	DAVE MATTHEWS BAND I Did It (CD5)	RCA
158	189	-	124	10	COLLECTIVE SOUL Blender	Atlantic
159	183	-	159	2	JONATHA BROOKE Steady Pull	Bad Dog
160	126	72	72	5	MAHOGANY The Dream Of A Modern Day	Burnt Hair
161	118	-	118	2	SOUNDTRACK Traffic	TVT
162	-	-	162	1	ETTA JAMES Love Songs	MCA
163	R	-	163	2	MONC Guilty	Conglomerated Industries
164	146	92	74	8	ASHTRAY BABYHEAD Radio	Glue Factory
165	-	-	165	1	DEMONS Riot Salvation	Gearhead
166	-	-	166	1	DOUBLE TROUBLE Been A Long Time	Tone Cool
167	139	58	58	7	KREIDLER Kreidler	Wonder-Mute
168	177	132	83	7	PLACES The Autopilot Knows You Best	Absolutely Kosher
169	-	-	169	1	FIFTEEN Survivor	Sub City
170	122	106	1	17	BJORK Selmasongs	Elektra-EEG
171	161	82	42	7	VARIOUS ARTISTS Shanti Project Collection 2	Badman
172	-	-	172	1	JIM WHITE No Such Place	Luaka Bop
173	150	98	82	4	CORN SISTERS The Other Women	Mint
174	R	-	10	24	A PERFECT CIRCLE Mer De Noms	Virgin
175	88	61	61	6	INFLUENTS Check Please	Adeline
176	81	37	22	9	JOSEPH ARTHUR Live From The Gypsy Tearoom (EP)	Realworld-Virgin
177	-	-	177	1	DELAROSA AND ASORA Agony Part 1	Schematic
178	151	174	151	3	PALACE OF ORANGES Prepare To Greet A Guest	Rubric
179	112	52	52	6	MOUSE ON MARS Instrumentals	Thrill Jockey
180	131	130	130	5	WHITE OCTAVE Style No. 6312	Deep Elm
181	120	100	53	7	VARIOUS ARTISTS Hi-Fidelity Lounge: Vol. 2	Guidance
182	R	188	95	8	COCO Coco	K
183	195	131	131	6	FIVE FOR FIGHTING America Town	Aware-Columbia-CRG
184	128	120	63	7	SUNSHINE Velvet Suicide	Big Wheel Recreation
185	-	-	185	1	RUN DMC Rock Box (EP)	Arista
186	196	157	97	6	DWIGHT YOAKAM Tomorrow's Sounds Today	Reprise
187	190	-	95	5	STRANGEFOLK A Great Long While	Strangefolk
188	-	-	188	1	HOLMES BROTHERS Speaking In Tongues	Alligator
189	138	128	64	10	VARIOUS ARTISTS Take A Bite Outta Rhyme	Republic
190	182	-	182	2	GROOVE COLLECTIVE Declassified	Shanachie
191	198	170	77	7	KLEENEX GIRL WONDER Why I Write Such Good Songs	March
192	R	185	160	5	PARIS COMBO Living Room	Tinder
193	-	-	193	1	MOTHS Lepid Opera	Lunasea
194	185	173	48	16	RYAN ADAMS Heartbreaker	Bloodshot
195	154	180	10	17	SQUIRREL NUT ZIPPERS Bedlam Ballroom	Mammoth
196	156	133	13	13	WESTON The Massed Albert Sounds	Mojo
197	R	176	176	2	VARIOUS ARTISTS The Best Of Ken Burns' Jazz	Sony Legacy
198	191	97	73	13	SIGUR ROS Agaetis Byrjun	Fat Cat-Bubble Core
199	95	79	79	7	SILVER SCOOTER Goodbye (EP)	Peek-A-Boo
200	R	158	100	7	PAPER CHASE Young Bodies Heal Quickly, You Know	Beatville



15 YEARS AGO

FINE YOUNG CANNIBALS
Fine Young Cannibals
(I.R.S.)

BANGLES
Different Light (Columbia)

THE CULT
Love (Sire-WB)

MINUTEMEN
3-Way Tie (For Last!) (SST)

**LLOYD COLE
& THE COMMOTIONS**
Easy Pieces (Geffen)



20 YEARS AGO

XTC
Black Sea (Virgin)

ROCKPILE
Seconds Of Pleasure
(Columbia)

THE POLICE
Zenyatta Mondatta (A&M)

BLONDIE
Autoamerican (Chrysalis)

WARREN ZEVON
Stand In The Fire (Asylum)

CORE RADIO

Period Ending 1/30/2001

www.cmj.com

Contributing reporters this week: 97 • See page 54 for a complete list of Core airplay reports.

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL	TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	1	6	1	3	LOW Things We Lost In The Fire	Kranky	37	36	21	13	10	R.L. BURNSIDE Wish I Was In Heaven...	Fat Possum-Epitaph
2	8	20	2	3	DEATH BY CHOCOLATE Death By Chocolate	Jetset	38	30	37	30	5	ERYKAH BADU Mama's Gun	Motown
3	5	9	3	3	TAKAKO MINEKAWA Maxi On	Emperor Norton	39	33	39	33	3	DAFT PUNK One More Time (CD5)	Virgin
4	3	1	1	10	PJ HARVEY Stories From The City...	Island-IDJMG	40	35	29	12	7	Q AND NOT U No Kill No Beep Beep	Dischord
5	10	-	5	2	DONNAS Turn 21	Lookout!	41	25	25	25	5	RAGE AGAINST THE MACHINE Renegades	Epic
6	4	14	4	3	CAUSEY WAY Causey Vs. Everything	Alternative Tentacles	42	37	13	4	8	DELTRON 3030 Deltron 3030	75 Ark
					#1 DEBUT		43	45	-	43	2	GARY NUMAN Pure	Spitfire
7	-	-	7	1	FRANK BLACK & THE CATHOLICS Dog In The Sand	W.A.R.?	44	23	24	23	3	ARCHER PREWITT Gerroa Songs	Carrot Top
8	2	2	2	6	BLUR The Best Of	Virgin	45	38	54	38	4	NEW PORNOGRAPHERS Mass Romantic	Mint
9	13	65	9	3	HONEYDOGS Here's Luck	Palm	46	27	50	27	5	PEPE DELUXE Super Sound	Emperor Norton
10	17	-	10	2	GOSSIP That's Not What I Heard	Kill Rock Stars	47	44	-	44	2	BROKEBACK Morse Code In The Modern Age...	Thrill Jockey
11	6	5	5	9	U2 All That You Can't Leave Behind	Interscope	48	-	-	48	1	ABBC Tete A Tete	Wabana
12	20	18	12	4	LIVING END Roll On	EMI-Reprise	49	R	19	19	7	EUPHONE Hashin' It Out	Jade Tree
13	14	-	13	2	GENTLE WAVES Swansong For You	Jeepster-Never	50	41	-	41	2	BRIAN JONESTOWN MASSACRE Zero (EP)	Tangible-Bomp!
14	15	-	14	2	SHIPPING NEWS Very Soon, And In Present...	Quarterstick	51	-	-	51	1	BLUE STATES Nothing Changes...	Eighteenth Street Lounge
15	7	3	3	6	PIZZICATO FIVE The Fifth Release From Matador	Matador	52	58	-	52	2	JEB LOY NICHOLS Just What Time...	Rough Trade-Rykodisc
16	9	16	9	3	STARS Nightsongs	Le Grand Magistry	53	73	-	53	2	VARIOUS ARTISTS Motion: A Six Degrees...	Six Degrees
17	51	-	17	2	BRASSY Got It Made	Wiiija-Beggars Banquet	54	-	-	54	1	VARIOUS ARTISTS Oh Holy Fools...	Saddle Creek
18	39	-	18	2	STEPHEN MALKMUS Who The Fuck Is...? (EP)	Matador	55	29	34	29	5	GARAGELAND Do What You Want	Foodchain
19	31	-	19	2	PAN SONIC Aaltopiiri	Mute	56	63	-	56	5	DIFFUSER Injury Loves Melody	Hollywood
					#2 DEBUT		57	R	60	57	2	BELLRAYS Grand Fury	Vital Gesture-Upper Cut
20	-	-	20	1	LE TIGRE From The Desk Of Mr. Lady	Mr. Lady	58	-	-	58	1	MARGO GURVAN Take A Picture	Franklin Castle
21	28	-	21	2	CALL AND RESPONSE Call And Response	Kindercore	59	43	30	3	15	BADLY DRAWN BOY The Hour Of...	XL-Beggars Banquet
22	16	10	10	7	SOUTHERN CULTURE ON THE SKIDS Liquored Up..	TVT	60	55	57	1	17	JURASSIC-5 Quality Control/W.V.O.E. Is Me (EP)	Interscope
23	11	4	2	10	JOHNNY CASH American III	American-Columbia-CRG	61	56	23	23	6	MARTIN SEXTON Wonder Bar	Atlantic
24	18	8	1	13	RADIOHEAD Kid A	Capitol	62	75	33	33	4	PONTIUS COPILOT Madagascar	Hello
25	54	-	25	2	LLAMA FARMERS El Toppo	Beggars Banquet	63	46	12	8	8	VARIOUS ARTISTS Badlands: A Tribute...	Sub Pop
26	26	-	26	2	ACETONE York Blvd.	Vapor	64	-	-	64	1	MATH AND SCIENCE Math And Science	Brick Red
					UP 35 POSITIONS		65	68	-	65	2	ELECTRO GROUP New Pacifica	Omnibus
27	62	-	27	2	AZURE RAY Azure Ray	Warm	66	74	-	66	2	TIM EASTON The Truth About Us	New West
28	-	-	28	1	ARLO Up High In The Night	Sub Pop	67	21	11	5	9	OUTKAST StanKonia	LaFace-Arista
29	-	-	29	1	VARIOUS ARTISTS Rarewerks	Astralwerks	68	-	-	68	1	ACTION TIME Versus The World	Southern
30	12	7	7	8	FATBOY SLIM Halfway Between The Gutter...	Astralwerks	69	32	15	6	10	MEDESKI MARTIN AND WOOD The Dropper	Blue Note
31	50	-	31	2	DRUMS & TUBA Vinyl Killer	Righteous Babe	70	-	-	70	1	JAPANCAKES The Sleepy Strange	Kindercore
32	42	-	32	2	WHISTLER Faith In The Morning	Wiiija-Beggars Banquet	71	61	61	61	3	UNISEX Stratosfear	Double Agent
33	19	22	7	6	YO LA TENGO Danelectro (EP)	Matador	72	R	66	50	5	FARAQUET The View From This Tower	Dischord
34	34	52	34	3	JIMMY SMITH Dot Com Blues	Blue Thumb-Verve	73	65	35	15	8	POE Haunted	Atlantic
35	24	17	12	12	COLDPLAY Parachutes	Nettwerk-Capitol	74	71	-	71	2	ACTIONSLACKS The Scene's Out Of Sight	Self-Starter
36	22	71	22	4	SOUNDTRACK O Brother, Where Art...?	Mercury Nashville	75	-	-	75	1	JOSH JOPLIN GROUP Useful Music	Artemis

RADIO 200 ADDS

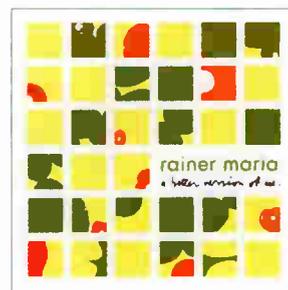
Period Ending 1/30/2001

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POSITION	TOTAL ADDS	ARTIST + TITLE	LABEL
1	145	MINUS 5 VS. YOUNG FRESH FELLOWS Let The War...	Mammoth
2	139	RAINER MARIA A Better Version Of Me	Polyvinyl
3	105	DROPKICK MURPHYS Sing Loud, Sing Proud	Hellcat-Epithaph
4	87	BOY HITS CAR Boy Hits Car	Wind-Up
5	86	BS2000 Simply Mortified	Grand Royal
6	71	JAPANCAKES The Sleepy Strange	Kindercore
7	60	IDLEWILD Discourage (EP)	Food-Odeon-Capitol
8	58	JOSH JOPLIN GROUP Useful Music	Artemis
9	50	EKOVA Space Lullabies And Other Fantasmagore	Six Degrees
10	49	CENTRO-MATIC South San Gabriel Songs/Music	Idol
11	48	34 SATELLITE Radar	Hideaway
12	48	CLUTCH Pure Rock Fury (EP)	Atlantic
13	38	JOHN SCOFIELD Works For Me	Verve
14	30	MANIFOLD SPLENDOR My Night Time Career	Bandaloop
15	24	MAGIC MAGICIANS Girls	Suicide Squeeze
16	23	DRUNK STUNTMEN More Bad News	Natural Disaster
17	19	BLAIR TEFKIN Shocked And Devastated	Bossyboots
18	19	EVIL BEAVER Lick It!	4 Alarm
19	17	ANO/ORS Will Self-Destruct	Better Looking
20	17	OLD 97'S Turn The Power On College Sampler	Elektra-EEG



MINUS 5



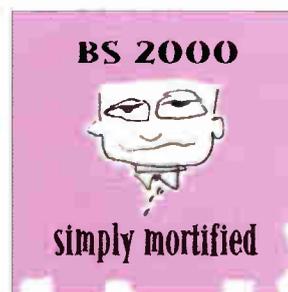
RAINER MARIA



DROPKICK MURPHYS



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FEBRUARY 13

ANNIE HAYDEN The Rub	Merge
BILAL Soul Sista (EP)	Interscope
EVREN GOKNAR Flux	Spill
JOI We Are Three	Real World
KATT LOWE Katt Lowe And The Othersyde	Monkey Moon
KIND OF LIFE SPITTING \$100 Room	Ganaa
SALVO BETA Abrasive Stuttering	Some Odd Pilot
SCIENCE PARK Disinformation	Obscure
PETE YORN Sunset (EP)	Columbia-CRG
RUN-DMC Crown Royal	Arista
SOUNDTRACK Scarlet Diva	Hefty
SPOON Girls Can Tell	Merge
TERIYAKIS Pre-Literate: Post Necessary	Terciopelo
TORTOISE Standard	Thrill Jockey
VARIOUS ARTISTS South Clique Records: The Compilation	South Clique

FEBRUARY 20

BLOWWIRE Disparation	EWB-Kindercore
GO ROBOT, GO Wait Three Days...Then Attack!	Bandaloop
GWEN MARS Driving A Million	SeeThru Broadcasting
JIM WHITE No Such Place	Luaka Bop
MORENO VELOSO Music Typewrite	Palm
NEW YEAR Newness Ends	Touch And Go
ORBIT XLR8R	Lunch
RETINA Volcano Waves 1-8	Hefty
ROBERT MCENTREE Preserving The Error	McEntree
SPOONCAT! The American Jiggler	Spooncat



TOP 25 SELLERS

(Period Ending 1/30/2001)

1. **LE TIGRE**
From The Desk Of Mr. Lady CD/EP (Mr. Lady)
2. **RAINER MARIA**
A Better Version Of Me CD/LP (Polyvinyl)
3. **BRAID**
Killing A Camera VHS (Bifocal Media)
4. **BROKEBACK**
Morse Code In The Modern Age: Across The Americas CD (Thrill Jockey)
5. **BRIGHT EYES/SON, AMBULANCE**
Oh Holy Fools CD/LP (Saddle Creek)
6. **VERSUS**
Insound Tour Support Series, Vol. 16 CD (Insound)
7. **SHIPPING NEWS**
Very Soon, And In Pleasant Company CD/LP (Quarterstick)
8. **CLINIC**
Internal Wrangler CD/LP (Domino)
9. **RAINER MARIA**
A Better Version Of Me CD/LP (Polyvinyl)
10. **DEAD MEADOW**
Dead Meadow CD/LP (Tolotta/Planaria)
11. **IDA** *You Are My Flower* CD (Last Affair)
12. **DISMEMBERMENT PLAN**
Emergency & I CD (DeSoto)
13. **YETI** *Issue #1* CD/zine
14. **GODSPEED YOU BLACK EMPEROR!**
Lift Your Skinny Fists Like Antennas To Heaven CD/2xLP (Kranky/Constellation)
15. **MAGNET**
Issue #48 magazine
16. **BRIGHT EYES**
*Motion Sickness 7** (Blood Of The Young)
17. **SIGUR ROS**
Agaetis Byrjun CD/2xLP (Fat Cat)
18. **KIND OF LIKE SPITTING**
\$100 Room CD (Ohev/Ganaarecordings)
19. **MATES OF STATE**
My Solo Project CD (Omnibus)
20. **CROOKED FINGERS**
Crooked Fingers CD (Warm)
21. **CANNANES**
Living The Dream CD (Chapter Music)
22. **NAYSAYER**
Deathwhisker CD (Carrot Top)
23. **CANNANES**
Insound Tour Support Series, Vol. 15 CD (Insound)
24. **ENGINE DOWN**
To Bury Within The Sound CD/LP (Lovitt)
25. **NEW PORNOGRAPHERS**
Mass Romantic CD (Mint)

INTERNET BROADCAST

Period Ending 1/30/2001

www.cmj.com

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	2	3	1	8	U2 All That You Can't Leave Behind	Interscope
2	1	2	1	5	BLUR The Best Of	Virgin
3	3	1	1	8	PJ HARVEY Stories From The City, Stories From The Sea	Island-IDJMG
4	6	16	4	3	DEATH BY CHOCOLATE Death By Chocolate	Jetset
5	9	12	5	3	LIVING END Roll On	EMI-Reprise
6	11	-	6	2	DONNAS Turn 21	Lookout!
7	5	19	5	3	LOW Things We Lost In The Fire	Kranky
8	4	4	1	13	RADIOHEAD Kid A	Capitol
9	13	-	9	2	HONEYDOGS Here's Luck	Palm
10	7	6	6	4	RAGE AGAINST THE MACHINE Renegades	Epic
11	10	8	8	5	SOUTHERN CULTURE ON THE SKIDS Liquored Up And Lacquered Down	TVT
12	8	5	4	7	OUTKAST Stankonia	LaFace-Arista
13	12	7	7	7	FATBOY SLIM Halfway Between The Gutter And The Stars	Astralwerks
#1 DEBUT						
14	-	-	14	1	MATH AND SCIENCE Math And Science	Brick Red
UP 7 POSITIONS						
15	22	-	15	2	DAFT PUNK One More Time (CD5)	Virgin
16	19	-	16	2	GENTLE WAVES Swansong For You	Jeepster-Never
17	16	15	15	3	TAKAKO MINEKAWA Maxi On	Emperor Norton
18	25	-	18	2	LLAMA FARMERS El Topo	Beggars Banquet
19	20	-	19	2	CAUSEY WAY Causey Vs. Everything	Alternative Tentacles
20	-	-	20	1	FRANK BLACK & THE CATHOLICS Dog In The Sand	W.A.R.?
21	-	-	21	1	DIFFUSER Injury Loves Melody	Hollywood
22	-	-	22	1	GARY NUMAN Pure	Spitfire

Contributing reporters this week: 24 • See page 73 for a complete list of airplay reports.

WEBHABITS



Offline with... DAN COHEN
Girlie Action
Web Marketing Guy

In his previous position as Publicity and Marketing domo for Astralwerks, Dan Cohen helped introduce the post-grunge nation to the likes of the Chemical Brothers, Fatboy Slim and Air. Now, as the web-marketing braintrust for Girlie Action Media, he is trying to harness the power of the Internet for the good of, um, good music.

Describe some of the strategies for marketing artists online. Our strategies include working

on setting up various promotions with sites — chats, webcasts, listening parties. We also work with sites to offer them downloadable music, and the Web is an amazing outlet for videos. We don't limit our scope to just music sites, but look for opportunities to cross-promote with skate sites or cool flash sites, etc. We also work with fan sites and chat rooms to spread the word about artists. The bottom line is the fans are the best people to spread the word about artists.

Can you think of any examples of successful online marketing campaigns?

The two that come to mind are Radiohead and Deltron 3030. Radiohead was remarkable. By the time the record came out, the music was everywhere on the Web, but it was done in a way that it just piqued people's interest to go out and get the

record. The whole campaign — using the webios, getting the music available on many different sites — was brilliant. I think what they were able to do really opened up a lot of doors for how bands can be marketed and promoted on the web. The Deltron 3030 campaign was also amazing. Here you have a record made by three well-known artists (Dan "The Automator," Kid Koala and Del Tha Funky Homosapien) but not that well known, released on a smallish label, and the record debuts in the *Billboard* Top 200. They just did an amazing job getting the word out by basically creating the campaign so that it was totally Web-driven. They realized that radio play was going to be difficult and that MTV play was doubtful. So instead they focused all their energy on making sure that all the online outlets for radio and video were playing the music.

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Celebrated singer/songwriter Paolo Conte will return to the U.S. for his second tour. Running Feb. 22-March 7, the eight-city concert hall jaunt will hit Boston, Washington, D.C., New York, San Francisco, Los Angeles, and Chicago, as well as Toronto and Montreal. Born in 1937 in Asti, Italy, Conte wrote and played music in his younger years, but he didn't gain any recognition until other performers began recording his songs in the late '60s. And it wasn't until 1974 that he made his self-titled debut album. This late-bloomer actually supported himself as a lawyer before his musical career — likely making him one of the few performers

that was actually prepared to deal with the music business. Artistically speaking, Conte's music mixes elements of traditional jazz, tango, cabaret and odd artsy flourishes into a unique and sophisticated sound that has served him well over course of several albums. For American audiences, he came into focus when Nonesuch released a 20-track greatest hits package in 1998 entitled *The Best Of Paolo Conte*, which made it on to a number of year-end Top 10s. Conte followed this success with his first full tour in 1999, a sold-out affair that left many clamoring for more shows. Though it's taken a while, their wish has now come true. • Speaking of tours, it

seems that every band from Ireland or in the Irish music scene are currently on or has plans to soon start a tour in the U.S. thanks in part to the St. Patrick's Day payoff. Throwing themselves into the fray, just in time for the big day, are Martin Hayes & Dennis Cahill. As an added attraction, uilleann pipe player Liam O'Flynn will tour with the Celtic dynamic duo until April 6. The rumor over at Green Linnet is that there will be a package tour in late March. More info on who's going to be a part of it as players are announced. One of the label's artists not sticking around for the day is Lúnasa. Out supporting the highly-praised *Otherworld*, released on Green

Linnet, the band is currently on tour in the U.S. until March 3 and will head to Australia for several dates. • Congrats are in order for the folks over at Music Blitz. On the strength of its *Wailing Souls' Equality* album, it is the first online label to get a Grammy nomination. The imprint is celebrating this momentous occasion by offering free MP3 downloads of new music at www.musicblitz.com. These clips will be updated weekly until the Grammys, which are held Feb. 21.

Send all music for review to:
James Lien
P.O. Box 15336, New Orleans, LA 70115
phone: 504.899.2502
email: morgus@acadiacom.net

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NEW WORLD

Period Ending 1/30/2001

www.cmj.com

Contributing reporters this week: 106 • See page 70 for a complete list of New World airplay reports.

TW	LW	ZW	PK	WKS	ARTIST + TITLE	LABEL
1	1	1	1	7	AMADOU ET MARIAM Tje Ni Mousso	Circular Moves
2	4	3	2	4	VARIOUS ARTISTS Carnival	Putumayo
3	2	2	2	11	FRIKIYWA Collection 2	Six Degrees
4	8	4	1	7	SOUNDTRACK Genghis Blues	Six Degrees
UP 18 POSITIONS						
5	23	-	5	2	I ROY Touting I Self	Heartbeat
6	6	17	5	7	PARIS COMBO Living Room	Tinder
7	9	5	5	7	GJALLARHORN Sjöfn	Northside
#1 DEBUT						
8	-	-	8	1	CAPLETON More Fire	VP
9	15	8	8	3	MARIA KALANIEMI & ALDARGAZ Ahma	Northside
10	5	11	1	14	YOUSOU N'DOUR Joko (The Link)	Nonesuch
11	11	7	4	7	OUMOU SANGARE Ko Sira	World Circuit-Nonesuch
12	-	-	12	1	DONAL LUNNY Journey: The Best Of Donal Lunny	Rounder
13	12	-	12	3	TWILIGHT CIRCUS DUB SOUND SYSTEM Dub...	Nethernds
14	3	9	3	5	AFRICANDO ALL STARS Mandali	Stern's Africa
15	7	18	7	4	VARIOUS ARTISTS Cajun	Putumayo
16	16	12	2	12	VARIOUS ARTISTS Ethiopiques Vol. 8	Buda Musique
17	10	-	8	10	HENRI DIKONGUE Mot'a Bobe	Tinder
18	14	19	12	5	ZIGGY MARLEY AND THE MELODY MAKERS Live...	Elektra-EEG
19	18	-	6	12	ELIADES OCHOA Tribute To The...	Higher Octave-Virgin
20	24	10	10	5	VARIOUS ARTISTS Strictly The Best Vol. 26	VP
21	-	-	21	1	SHOUGLENIFTY Solar Shears	Compass
22	R	15	11	8	STATE OF BENGAL Visual Audio	Six Degrees
23	-	-	23	1	EKOVA Space Lullabies And Other Fantasmagore	Six Degrees
24	-	-	24	1	GRUPO EXPLORATION Drum Jam	Bembe
25	-	-	25	1	VÄRTTINÄ Ilmatar	Northside

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



FRED GALLIANO

French producer/DJ Frederic Galliano (a.k.a. Frikiyiwa) has done his best to turn world music shows into sweaty dance parties. Adding West African rhythms and melodies to club beats and samples, *Frikiyiwa Collection 1* and *Collection 2* have been remarkably successful at mating the old with the new without alienating fans of either. CMJ recently checked-in with Galliano via email to see what's up.

When did you start with blending world music and club beats?

My first 12-inch (1997 on What's Up Records) was my first hybrid music of African and electronic music. I think that all my music is a hybrid, or, if you prefer, a singular music. And since the beginning of my DJ work in 1993, I mixed different styles for open-minded people.

Why add modern electronic elements to traditional African music?

To create and to play what I like and for electronic music to have a traditional atmosphere and for traditional music to have a most contemporary feel. But electronic is not unique in creating contemporary African music. With 100 percent acoustic instruments it's possible to

sound current. It is all in your mind.

The two Frikiyiwa albums feature work from a bunch of 12-inches. Is there a unifying Frikiyiwa aesthetic?

I don't know. All projects have to be specific. The next issue of Frikiyiwa is the first album of Hadja Kouyaté and Dieuorou Cissoko. This is 100-percent traditional music, and I will release only one 12-inch, with a remix from Jeff Sharel. After that is an album from Kéba Kébé, who plays traditional music from Casamance and is available only in Senegal.

You just returned from Africa; What were you doing down there?

I was in Senegal in January with my mobile Frikiyiwa studio to record six tracks for a new artist Kéba Kébé — a tape will be out in Senegal in March. I'm also opening an office in Dakar to help local artists prepare for working in the business and touring in Europe. This adventure is fun and exciting — and to work in the sunshine is cool, no? I go back in February to Mali to record Hadja Kouyaté's new solo album and a new experimental series for Frikiyiwa about the nights in Africa

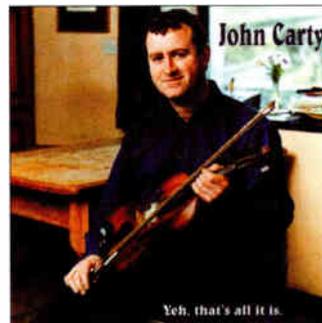
What is the next thing we can expect from you?

My new sites www.frikiyiwa.com and www.fredericgalliano.com for April. Some new Frikiyiwa productions and I will work on my new album for F Communications: *Frédéric Galliano And The African Divas*, which is the result of four years of travel in Africa with many vocal duets of different Africa Divas. It should be out next year.

Do you think that African music is currently going through a renaissance?

The difference is that some people from Europe now decide to help [African music]. This is not a renaissance, but it's cool for African people. I know that many producers are

bad businessmen, and I know some Malian artists that are being completely ripped off by those producers. The colonialism is still here, that's why I have my Frikiyiwa label. I have a certain social charter for contracts, recording, implication in the original country, material, investment, etc.



JOHN CARTY

Yeh, That's All It Is (Shanachie)

If you're looking for high energy Irish music to get you started on your first Guinness of the night, John Carty has just the sound you're looking for. *Yeh, That's All It Is* is a showcase for his nimble fiddle work and a fine program of traditional reels, barn dances, slip jigs, and

piping tunes. Together with his collaborators — banjo player Brian McGrath and guitarist Arty McGlynn — Carty presents a small-group version of Irish music that is lively, spirited and extremely sophisticated as the players seamlessly weave old and new musical themes into the music's traditional medley format.

R.I.Y.L.: Chieftains, *Music From Matt Malloy's*, Brian McGrath
Contact: Frank Ritchie
Phone: 212.334.0284
Email: fritchier@shanachie.com
Release Date: Jan. 9

BURHAN ÖÇAL ISTANBUL ORIENTAL ENSEMBLE

Caravanserai (Harmonia Mundi)

Turkish percussionist Burhan Öçal plays the music of Turkish gypsies, and does so with flamboyant style that brings fresh excitement to this centuries-old music. Under his direction, the Istanbul Oriental Ensemble is one of the greatest groups of musicians performing this fiery and passionate brand of Turkish music to be heard. Significantly, Öçal is primarily a percussionist, but he also plays such Turkish stringed instruments as *ud*, *tanbur*, and the *divan-saz* — a fact that presumably plays a large role in determining the traditional arrangements that the drummer-led group plays. (And given his disheveled hair and mischievous smile, it's also easy to picture Öçal grabbing an oud off the wall at a party and holding court with a circle of revelers). Because of strong disapproval of music in Islamic culture, for many years in the past it fell to Gypsies, Jews and Greeks to preserve musical traditions of Turkey and keep them vibrant. In many ways, Burhan Öçal is a modern-day continuation of that tradition.

R.I.Y.L.: Rabih Abou-Khalil, Erköse Ensemble, Omar Faruk Tekbilek
Contact: Dmitri Vietze
Phone: 812.824.1461
Email: dmitri@teleport.net
Release Date: Feb. 13

3 BROTHERS & A BAND

3005-A Canton St., Dallas, TX 75226
THE KNOW — The Know [2765]

AFTER HOURS

14821 Lakeshore Blvd., Cleveland, OH 44110 216.486.3373
HIM — 5/6 In Dub [018]

ALAN

P.O. Box 6114, Ft. Worth, TX 76115-0114 817.946.8800
ALAN — How Involved (EP)

ARCHENEMY

P.O. Box 802, Boston, MA 02134
FREEZEPOP — Forever [015]

ARISTA

6 W. 57th St., New York, NY 10019 212.489.7400
DREAM — It Was All A Dream [Bad Boy 73037]
JERRY GARCIA BAND — Don't Let Go [Grateful Dead 4078]

ASH INTERNATIONAL

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ash@touch.demon.co.uk
OCSID — Opening Sweep [57]

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WHISPER LOUD — Different Kind Of Beautiful [3321]

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INK & DAGGER — Ink & Dagger [002]

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IDLEWILD — Discourage (Food 15928)

CLEOPATRA

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cleoinfo@cleorecs.com
DR. KNOW — Hability: What Was Old Is New [1001]
VARIOUS ARTISTS — Smells Like Bleach: A Punk Tribute To
Nirvana [934]

DANN

P.O. Box 784, Newbury Park, CA 91310
DPQ — You Know What I Mean

DEADMAN

7912 Nimrod Trail, Dallas, TX 25238
DEADMAN — Cuatro Canciones (EP)

EPITAPH

2798 Sunset Blvd., Los Angeles, CA 90026 213.413.7353,
info@epitaph.com
SLACKERS — Wasted Days [Hellcat 80429]

FLYNN & FLYNN

P.O. Box 995, Hartford, CT 06143
CHAIN GANG — Most Wanted [07]
DR. PAUL — 89th Ave. [008]

GOSSETT

290 Bulck Pl., E. Meadow, NY 11554
ENDGAMES — Crown Point Summer (EP)

GREYSTONE

P.O. Box 800429, Santa Clarita, CA 91380
ZANE — Multiple Personality Disorder [251127]

HEFTY

1658 N. Milwaukee, Ste. 287, Chicago, IL 60647 773.772.8069
RETINA — Volcano, Waves, 1-8 [27]

HERMIONE

P.O. Box 157 Cooper Stn., New York, NY 10276-0157
LIZ SKULLMAN AND JOAQUIM — In The Middle [0012]

HIGHER OCTAVE

23052 Pacific Coast Hwy., Malibu, CA 90265 310.589.1515
BRYAN SAVAGE — Rush Hour [50385]
FOUR 80 EAST — Nocturnal [50588]

IDOL

P.O. Box 720043, Dallas, TX 75372 214.826.4365
CENTRO-MATIC — South San Gabriel Songs/Music [022]

IN AND OF ITSELF

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IN AND OF ITSELF — In And Of Itself

INNERSTATE

P.O. Box 411241, San Francisco, CA 94141-1241
415.752.2461
WAGS — Headin' Down To Henry's [5013]

JAM

3424 Wedgewood Dr., Portage, MI 49024 616.349.2721
RINGLES — Dish Full Of Ringies [227]

JERDEN

P.O. Box 4608, Rolling Bay, WA 98061 206.780.0857
VARIOUS ARTISTS — History Of Northwest Rock Vol. III:
Psychedeelic Seattle [7008]

KILL ROCK STARS

120 N.E. State Ave., Olympia, WA 98501 360.357.9732,
krs@killrockstars.com
VARIOUS ARTISTS — Turbo's Tunes [319]



KINDERCORE

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kindercore@aol.com
BLOWWIRE — Disparation [EWB 062]

KRANKY

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kranky@interaccess.com
LABRADFORD — Fixed:Content [047]
WINDY & CARL — Consciousness [045]

KUNG FU

1269 North Venetian Way, Miami, FL 33139 305.377.8010
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rything.com
ROB ELLIS — Music For The Home [15]

LOT FIFTEEN

P.O. Box 301, 104-1240 Kensington Rd., Calgary, AB T2N 1Y8,
Canada
COLOURING SEASON — Crime Fighter [19752]

MCA

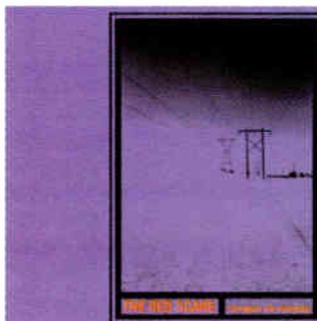
70 Universal City Plaza, Universal City, CA 91608
818.777.4000
ETTA JAMES — Love Songs [112498]

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NEWSONIC

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BRIAN GLICK — Trophy [22]

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info@oneton.com
VARIOUS ARTISTS — Big & Bothered Vol. 3 [022]
FIXTURE — Audio [021]

PLOVER CLOSE

P.O. Box 78563, 6138 S.U.B. Blvd., Vancouver, BC V6T 2E7,
Canada
JAMES KEALY — Forward Moving

PLUTO

P.O. Box 1201, McKinney, TX 75070
MINDRAGE/NAILED PROMISE — Mindrage/Nailed Promise (EP) [06]

RAPTOR

P.O. Box 424, Billerica, MA 01821
STELLA — Appalachian Blues [2003]

REGAL

43 Brook Green, London W6 7EF, England
BROTHERS IN SOUND — Family Is For Sharing [51]

RESIN

P.O. Box 4942, Santa Rosa, CA 95402
LANDSPEEDRECORD! — Road To Flight [014]

RESTLESS

1616 Vista Del Mar Ave., Hollywood, CA 90028 800.573.7853
SOUNDTRACK — Malcolm In The Middle [75743]

SECOND NATURE

P.O. Box 11543, Kansas City, MO 64138
CASKEET LOTTERY — Blessed/Cursed (CD5) [030]

SECRET ROAD

11288 Ventura Blvd., Studio City, CA 91604
DONNA DELORY — Bliss [2]

SILTBREEZE

727 S. Seventh St., Ste. 1F, Philadelphia, PA 19147
215.629.0423
HALL OF FAME — Hall Of Fame [80]

SIREN

25 West State St., Doylestown, PA 18901
DAVE ANDREWS — Get Me Out Of This Place [260]

SONY CLASSICAL

550 Madison Ave., New York, NY 10022-3211 212.833.8200,
feedback@sonymusic.com
SOUNDTRACK — All The Pretty Horses [89465]

STOKES

1601 W. Sixth, #8, Austin, TX 78703
ADAM STOKES — Friends Like This [01]

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4360]
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157173]
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307]
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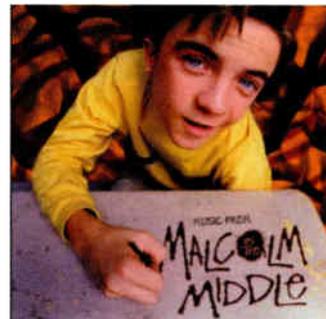
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MUMBLE & PEG — All My Waking Moments In A Jar [025]

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PERREY & KINGSLEY — The Out Sound From Way In! [184]

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ASWAD — 25 Live [1107]

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JACK COSTANZO — Back From Havana [CuBop 028]

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VARIOUS ARTISTS — Bip-Hop Generation Vol. 1 [01]

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+ONE — Bare Necessities [357]

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Feb. 16 - Feb. 20
Feb. 23 - Feb. 27

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

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805.799.2865

KCWB
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805.799.2865

KDVS
Durango, CO 91.9 FM
970.247.7288

KDVS
Durango, CO 91.9 FM
970.247.7288

WBAI
New York, NY 90.5 FM
Vivian Torres
212.296.2600

WRSU
New Brunswick, NJ 88.7 FM
Don Rodriguez
732.781.2525

WJZZ
Chicago, IL 90.5 FM
Mariano
312.455.9455

CKUT
Toronto, ON 88.5 FM
905.384.2221

CKUA
Edmonton, AB 94.9 FM
403.494.2502

KKXK
San Jose, CA 90.3 FM
970.471.3711

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KCWB
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KDVS
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Durango, CO 91.9 FM
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WKPS
State College, PA 90.7 FM
Oliviana
814.865.7983

WRSU
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Don Rodriguez
732.781.2525

WJZZ
Chicago, IL 90.5 FM
Mariano
312.455.9455

CKUT
Toronto, ON 88.5 FM
905.384.2221

CKUA
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Durango, CO 91.9 FM
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WLSJ
Jacksonville, FL 91.9 FM
Tina Harris
321.286.5509

WRSU
New Brunswick, NJ 88.7 FM
Don Rodriguez
732.781.2525

WJZZ
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Mariano
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CKUT
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905.384.2221

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KCWB
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Durango, CO 91.9 FM
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WLUW
Chicago, IL 88.7 FM
Eduardo Calvillo
312.915.8559

WRSU
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Don Rodriguez
732.781.2525

WJZZ
Chicago, IL 90.5 FM
Mariano
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Toronto, ON 88.5 FM
905.384.2221

CKUA
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403.494.2502

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970.471.3711

KCRP
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805.799.2865

KCWB
San Luis Obispo, CA 90.3 FM
805.799.2865

KDVS
Durango, CO 91.9 FM
970.247.7288

KDVS
Durango, CO 91.9 FM
970.247.7288

WMSJ
Newport, RI 90.3 FM
Carles Pons
978.855.4257

WRSU
New Brunswick, NJ 88.7 FM
Don Rodriguez
732.781.2525

WJZZ
Chicago, IL 90.5 FM
Mariano
312.455.9455

CKUT
Toronto, ON 88.5 FM
905.384.2221

CKUA
Edmonton, AB 94.9 FM
403.494.2502

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805.799.2865

KCWB
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805.799.2865

KDVS
Durango, CO 91.9 FM
970.247.7288

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Durango, CO 91.9 FM
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WOUJ
Chicago, IL 88.9 FM
Mario Luisidor
312.587.3387

WRSU
New Brunswick, NJ 88.7 FM
Don Rodriguez
732.781.2525

WJZZ
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Mariano
312.455.9455

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Toronto, ON 88.5 FM
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CKUA
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INTERNET BROADCASTS AIRPLAY

- KFAI** Minneapolis, MN 90.3 FM 612.347.3144
 - 0 BROTHER, WHERE GALLIARHORN
 - JIMMY SMITH
 - TAKAO MINEKAWA
 - MARISA MONTE
 - BADLANDS: A TRIBU
 - HOHEI YOKO
 - PI HARVEY
 - KATY TESSMAN
 - GEORGE KAHALIMUKU
 - SOUTHERN CULTURE
 - JEFF LUI NICHOLS
 - ZACKONALTS
 - SPRAGUE BROTHERS
 - MONI MULICAN
 - MINK
 - TITAN
 - PUSH KINGS
 - JIM & JENNY A
 - DEADLY NIGHTSHADE
 - DOUBLE TROUBLE
 - THE BEST OF KEN B
 - NUMBERS
 - TIM EASTON
 - PARIS COMBO
 - AS THEY PASS THRO
 - DWIGHT YOAKAM
 - SEAN GERMAIN
 - ARSON WELLES
 - BEAUSOLEIL
 - DIPSTICK
- KFCJ** Los Altos Hills, CA 90.7 FM 550.945.7870 www.mediagotv.com
 - 024C
 - WHODDAS
 - PSYCHEDEUC STATE
 - MUSTARD
 - YUSEF LATEEF/ADAM
 - RON OZIO
 - DRUMS & TUBA
 - BRIAN JOHNSTOWN M
 - CINEMATIC ORCHEST
 - DIPOHMANIACS
 - THE HEADCATS
 - LOU REED
 - INSTANT WINNER
 - MEDESKI MARTIN A
 - AMER BYSLAY
 - WILLIAMS CURTS
 - D-STYLES AND DJ F
 - GONZALES
 - ANDREY PRIN NATH
 - PUSH BUTTON OBJE
 - LEE RANALDO
 - DIPOHMANIACS
 - THE MICHELLE GUN
 - CAUSEY WAY
 - ELF POWER
 - 0 BROTHER, WHERE OXES
- KFMJ** Grand Forks, ND 90.7 FM 701.777.4550 www.badlands.nodak.edu
 - RYAN ADAMS
 - AMY RIGBY
 - JIMMY SMITH
 - AMY CORREIA
 - SOUTHERN CULTURE
 - ERYKHA BADU
 - ETTA JAMES
 - JOHNNY CASH
 - WAM MORRISON &
 - LOS LOBOS
 - PI HARVEY
 - ANDREAS JOHNSON
 - RADIOHEAD
 - RICKIE LEE JONES
 - JOSEPH ARTHUR
 - JOHN HATT
 - EMMYLOU HARRIS
 - HONEYDOGS
 - MATH AND SCIENCE
 - BOB SCHNEIDER
 - DR. DAN
 - LENNY KRAVITZ
 - HONEYDOGS
 - THE HOLE
 - ROCKY HORROR BOY
 - LUKE HOLLDER
 - DRIFUSER
 - WATERGATE
 - JENNIFER TEFFT
 - RODNEY CROWELL
 - MINUS 5 VS. YOUNG
 - FESTIVAL
 - IOLEWILD
- KFLI** Prescott, AZ 90.7 FM 520.708.3785 www.kflipr.org
 - RAGE AGAINST THE
 - U2
 - OUTKAST
 - BOB SCHNEIDER
 - GURUS JAZZMAZZ
 - JURASSIC-3
 - SOUTHERN CULTURE
 - DRIFUSER
 - GARY NUMAN
 - BLUR
 - LIVING END
 - JOHNNY CASH
 - LLAMA FARMERS
 - ARSON WELLES
 - SEVENTEEN
 - GO
 - JENNIFER TEFFT
 - ERYKHA BADU
 - NONPOINT
 - DEATH BY CHOCOLAT
 - TIM EASTON
 - MATH AND SCIENCE
 - NINA HYNES
 - LUCID NATION
 - JODY WHITESIDES
 - GABRIEL GORDON
 - NATE ASHLEY
 - MOTHS
- KGLT** Fort Worth, TX 91.0 FM 486.954.8483 www.kgltr.com
 - JOHNNY CASH
 - 0 BROTHER, WHERE JOHN HATT
 - RODNEY CROWELL
 - SOUTHERN CULTURE
 - SADIE WALKER
 - CORNELL CAMPBELL
 - PULL SIMON
 - KEVIN HOGAN
 - DAVID GARDNER
 - DOLLY PARTON
 - R.L. BURNSIDE
 - EVERCLEAR
 - MARK KNOPFLER
 - BADLANDS: A TRIBU
 - BRIGHT EYES
 - COSE SHERIDAN
 - DOMINO KINGS
 - BIG MORN
 - KANE'S RIVER
 - MARK ERELLI
 - RED RODDY
 - MARTI BROWN AND H
 - AMY RIGBY
 - CHUCK BERRY
 - JERRY JOSEPH &
 - RED MEAT
 - JOHNNY BUSH
 - ROCKHOUSE RAMBLER
 - VINCE DEAL
 - TERENCE MARTIN
- KGKU** Denver, CO 90.5 FM 302.448.4885 www.kgku.org
 - DIJEU MOUSSA DIAW
 - CINEMATIC ORCHEST
 - VAN MORRISON
 - CELESTE
 - BLUES HAZE: THE SO
 - GENESIS BLUES
 - HI-FIDELITY LOUNG
 - LOS LOBOS
 - THEATRE
 - BANCO DE GAIA
 - MARK KNOPFLER
 - TOHMY GILBERTO &
 - TESU ROKA
 - PIZZICATO FIVE
 - BLUNTED
 - CHARLES MINGUS
 - NEW BEAT SCENE
 - XEN CUTS
 - JEFF DUFFY
 - HANK WILLIAMS SR.
 - 0 BROTHER, WHERE
 - AMADOU ET MARIAM
 - PARIS COMBO
 - 0 BROTHER, WHERE
 - ETTA JAMES
 - EMMYLOU HARRIS
 - SEAN GERMAIN
 - ARSON WELLES
 - PARIS COMBO
 - DIPSTICK
- KGRG** Los Angeles, CA 98.9 FM 550.945.7870 www.kgrg.com
 - 2503.KICK MURPHYS
 - LESS THAN JAKE
 - IMPOSSIBLES
 - THE KING
 - CAVE IN
 - SUNDAYS BEST
 - DRUMS & TUBA
 - BRIAN JOHNSTOWN M
 - PARTIS, TEXAS
 - JOHN HATT
 - DIPOHMANIACS
 - TWENTY-ONE REST
 - HE.A.R.
 - JOHNNY SMITH
 - HOPELESSLY DEVOTE
 - DASHBOARD CONFE
 - BOMBHELL ROCKS
 - INSTANT WINNER
 - EXPLOSION
 - 20 RECORDS PRESE
 - NEW FOUND GLORY
 - JULIANA THEORY
 - VOODOO GLOU SKILL
 - GEORGE WINESEAL
 - MOUTHWASH
 - NOBODY WINS
 - THE GOOD REASONS
 - VANDALS
 - CATCH 22
 - YOUNG
 - DISARMING VIOLEN
 - DEATH CAB FOR CUT
- KGUR** San Luis Obispo, CA 97.5 FM 550.542.5150 www.kgur.com
 - NEIL YOUNG
 - GEDDY LEE
 - BLUR
 - RODNEY CROWELL
 - FATBOY SLIM
 - PULL SIMON
 - U2
 - ETTA JAMES
 - JOHNNY CASH
 - WAM MORRISON &
 - LOS LOBOS
 - PI HARVEY
 - MARK KNOPFLER
 - JAY HOOKS
 - PALO ALTO
 - JOSEPH ARTHUR
 - PAUL SIMON
 - SUPERGRASS
 - SHAWN MULLINS
 - WILLIE NELSON
 - MATH AND SCIENCE
 - BOB SCHNEIDER
 - DR. DAN
 - LENNY KRAVITZ
 - HONEYDOGS
 - THE HOLE
 - ROCKY HORROR BOY
 - LUKE HOLLDER
 - DRIFUSER
 - WATERGATE
 - JENNIFER TEFFT
 - RODNEY CROWELL
 - MINUS 5 VS. YOUNG
 - FESTIVAL
 - IOLEWILD
- KHNS** Hawaii, HI 102.3 FM 905.880.2023 www.khns.com
 - RAGE AGAINST THE
 - U2
 - OUTKAST
 - BOB SCHNEIDER
 - GURUS JAZZMAZZ
 - JURASSIC-3
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Internet music supplier The Orchard is seeking interns. Internships are available in the following departments: Artist and Label Relations, Content Management, Public Relations, A&R/Business Development, Distribution. Interns will receive college credit only. Fax resumes to Steve Haase at 212.226.6795; email steve@theorchard.com.

Planetary Group in Boston is seeking interns for the spring semester to work for credit, fun and CDs. Do things that are important and not lame. Contact Doug at doug@planetarygroup.com, or call 800.254.2543.

Roadrunner Records is seeking a marketing department intern in its New York City office. Applicants must work in exchange for school credit and be available at least 10 hours per week (NYC residents preferred). Those interested must have an unconditional willingness to learn and work hard. Fax resumes to Veronica Vallado at 212.505.7469; email vallado@roadrunnerrecords.com.

New York City-based Jive/Jive Electro is seeking an exceptional intern who wants to help start a college radio and marketing department. We're looking for a smart self-starter with extensive music knowledge and communication skills. Two-days-per-week minimum (half-days OK); college junior or senior preferred. For more information, email lorraine.caruso@jiverecords.com.

LABELS

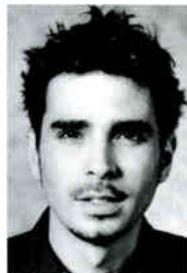
Sony Music seeks college reps with knowledge of, and a passion for, Alternative Music, along with a strong work ethic in the following markets: Amherst and Boston, Massachusetts; Buffalo, New York; Cincinnati and Cleveland, Ohio; Pittsburgh, Pennsylvania; Blacksburg, Virginia; Orlando, Florida; San Francisco; New Orleans; Iowa City, Iowa; Lincoln, Nebraska. College reps are responsible for the marketing and promotion Sony's developing artists in each respective market. They work closely with independent retail, lifestyle accounts, as well as college radio and press. Candidates must have at least two years remaining in school, as well as a car and answering machine. Fax resumes and cover letters to John Yencik at 212.833.5780; email john_yencik@sonymusic.com.

Kinetic Records is seeking paid college marketing reps in the following cities: Boston, Chicago, Denver, Los Angeles, Miami, New York, San Francisco, and Seattle. Reps will assist with regional club, radio and retail promotion duties. Ideal candidates should love electronic music and be familiar with their local scene. College credit is offered. Email Matt at mattkinetic@hotmail.com.

INDUSTRY SHUFFLE

Leonardo Chiariglione has been picked to lead a new multimedia initiative at CSELT, the corporate research center of the Telecom Italia Group — which is being refocused under the name Telecom Italia Lab. In the next few months, he will step aside as Executive Director of the Secure Digital Music Initiative to more fully dedicate himself to the new position • Brian Etheridge has taken over Chainsaw's radio promotion duties at Metal Blade. He can be reached at 805.522.9111 •

Natalie Phillips has left her position in retail and radio promotion for Kill Rock Stars to devote all of her time and energy to her new company, START! Booking. She can be



Miguel Bager

reached at 360.570.1051 • Miguel Bager has been promoted to VP of Media at Columbia Records. He was formerly Senior Director of Media for Columbia. • Linda Chung

has been named Counsel for Sony Music Entertainment. She was formerly a corporate associate with

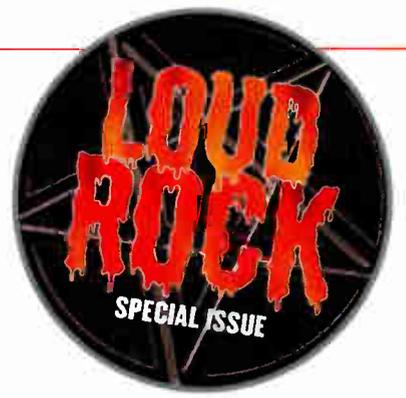


Maya Panvell

the New York law firm of Skadden, Arps, Slate, Meagher & Flom LLP. • Kevin Lawrie has been named President of Sony Music Mexico. He was formerly Sony Music Mexico's Managing Director. • Maya Panvell has been named Manager of A&R/Artist Development at Crescent Moon Records. She was formerly Coordinator of Epic Records' International Department. • Dave Weiner has been named West Coast General Manager and Head of Distributed Labels of the newly formed JCOR Records. He was formerly a VP at Priority Records. JCOR was recently launched by Jay Faires, founder and former President of Mammoth Records.



LET'S GET NAKED! Barenaked Ladies and friends: (L To R) Carlyn Kessler (Reprise), Steven Page (BNL), Tyler Stewart (BNL), Ed Robertson (BNL), Tony Hanover (KCSN), G.D. Naga & guest (KWRF) and Jim Creeggan (BNL)



NARDWUAR (the human serviette) VS. ROB HALFORD!

This week, CMJ introduces a new columnist, Nardwuar The Human Serviette. As a long-time DJ on Vancouver's CITR and a notorious man-about-town, Nardwuar's reputation as an ace interviewer precedes him. We're pleased to have him asking burning questions on our behalf. Watch this space each week for another interview. Next week: Snoop Dogg.

Nardwuar: Who are you?
Who am I... who am I...
[laughs]

You're the metal god! I was curious, Rob, you've been kind of pegged over the years as a Satanist. For instance, from the *Washington Post*, January 1991: "Halford loves opera and classical music and collects modern art..."
Yeah, where does...

And then they go on to say, "Not your average Satan." Yeah... [laughs] But where does Satan come into all this?

They love digging at that. Well, you know, it's because they've got nothing else to talk about. They want to find some kind of controversial moment. So they kind of sit there at their typewriter thinking, "Judas Priest... that sounds a little... Judas... that was the dude that did the bad stuff to Christ. OK, that's kind of evil. Priest? Yeah, there's something really malevolent about this. OK, Satan's there somewhere."

[Nardwuar shows Rob the book *Rock: Practical Help*

For Those Who Listen To *The Words And Don't Like What They Hear*, by Bob Larson.] Have you heard of this guy Bob Larson, Bob Halford?
Bob Larson? No, who is this guy?

He's from the Bob Larson Ministries. Check this out. This is a quote here about Judas Priest from his book, if I could just read it right here to you: "With a stage act ranging from smoke bombs to bull whips, the leather-clad image of Judas Priest..."

[Looking at a particular word Nardwuar skipped.] "Bellicose"! I love this word "bellicose"! I'm going to use this word on the next Halford album. I swear that I will use the word "bellicose."

I was afraid to pronounce it. Continuing on: "Fits well with their heavy metal, ear-splitting music. Dressed in chains and studs, singer Rob Halford has been known to drop his leather drawers mid-concert." Have you ever done that, Rob?
Yeah, I do that most nights. Yeah, why not?

And you completely influenced people. One of the times you played in this very arena here, the Pacific Coliseum in Vancouver in 1984, this is all the stuff

that was confiscated [from fans] at the door of that concert! [Shows Halford photo of confiscated leather, studs, and chains.] [Looks at photo.] Yeah, and I've got this one... That's in the wardrobe case... I've used these chains...



Confiscated stuff: Vancouver, 1984

This was all your fans' stuff! All the stuff that was taken away from your fans. That's pretty heavy. Do you remember that night, Rob? 1984, Vancouver?
Nothing more than the night. [Rob eyes a huge, spiked wristband he was wearing in another photo from the 1984 show.] Look at that.

Did you ever get into trouble with having spikes sticking out like that?
Yeah. I'd try to get on airplanes, commercial flights with

stuff like this in my bag. I remember on more than one occasion when I'd get to the security, and they'd go through my bag and find whips and chains and cuffs. And I would actually have to give them to the pilot. And they'd say, "We'll give you this when you're getting off the plane." So I guess there was a pilot at 35,000 feet having fun in the cockpit while I was stuck in the back with my peanuts and warm coffee. [laughs]

And finally here, Rob Halford: We have Paul Stanley in *The Phantom Of The... Opera*.

We have Sebastian Bach in *Jekyll And... Hyde*.

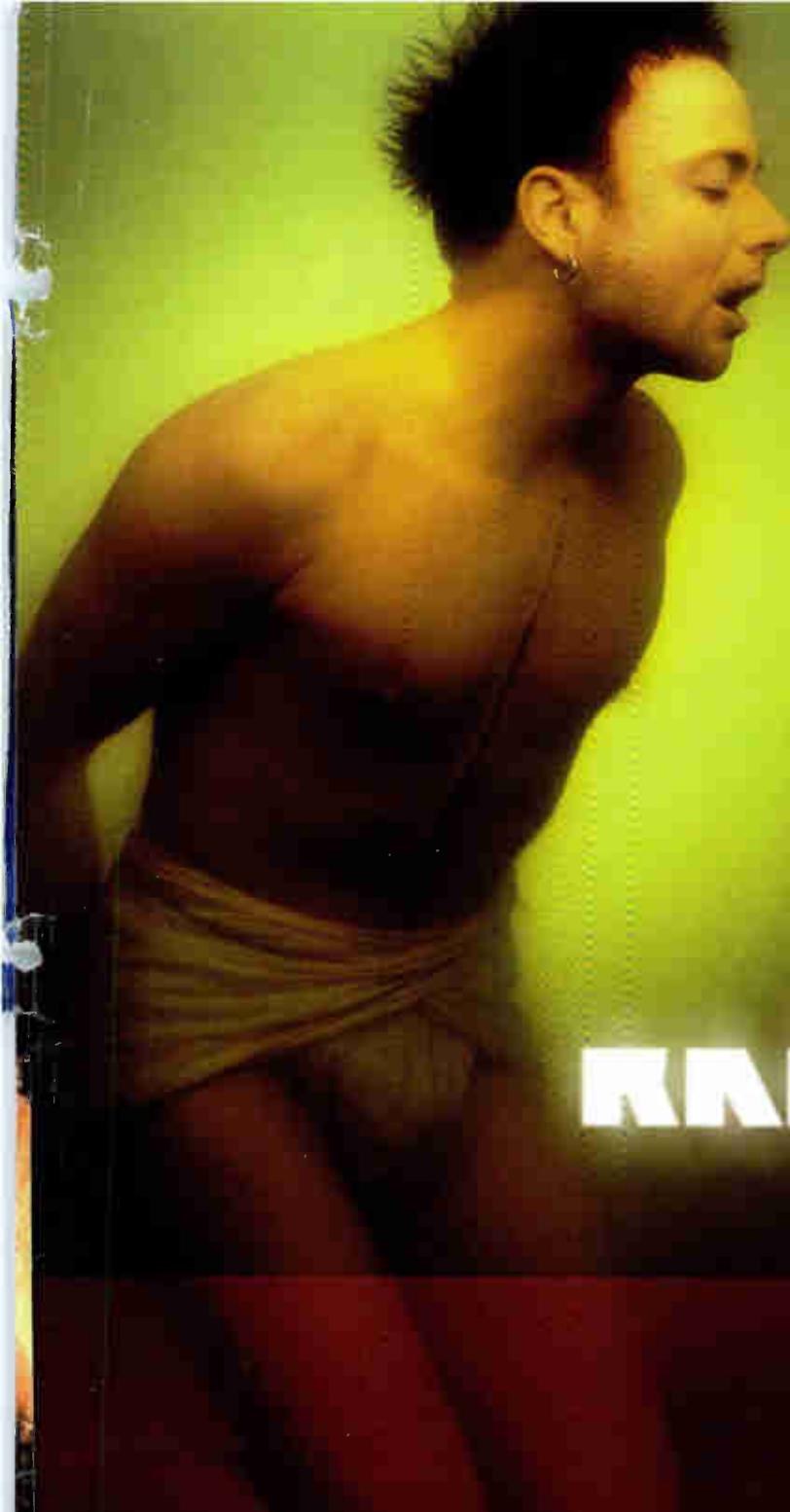
And we should have Rob Halford in *Oli... The what?!*

Oliver?
Oliver!?!

Rob Halford in *Oliver?*
I see myself in *The Sound Of Music*, actually. You know, doing that twirling bit at the start that Julie Andrews did in the helicopter shot. That's me. [laughs] The hills are alive with the sound of the metal god.

Thank you, metal god! And doot, doola, doot, doot... Doot... doo?

Visit Nardwuar's website at www.nardwuar.com for more interviews and photos.



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