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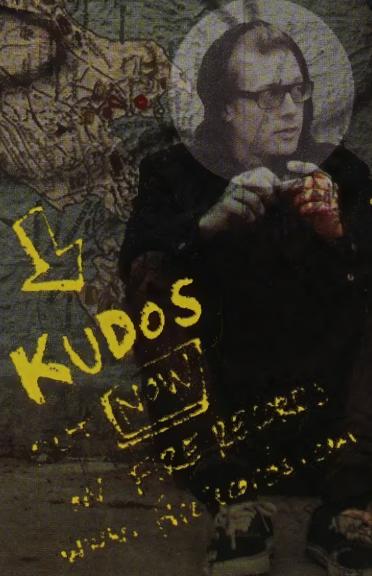
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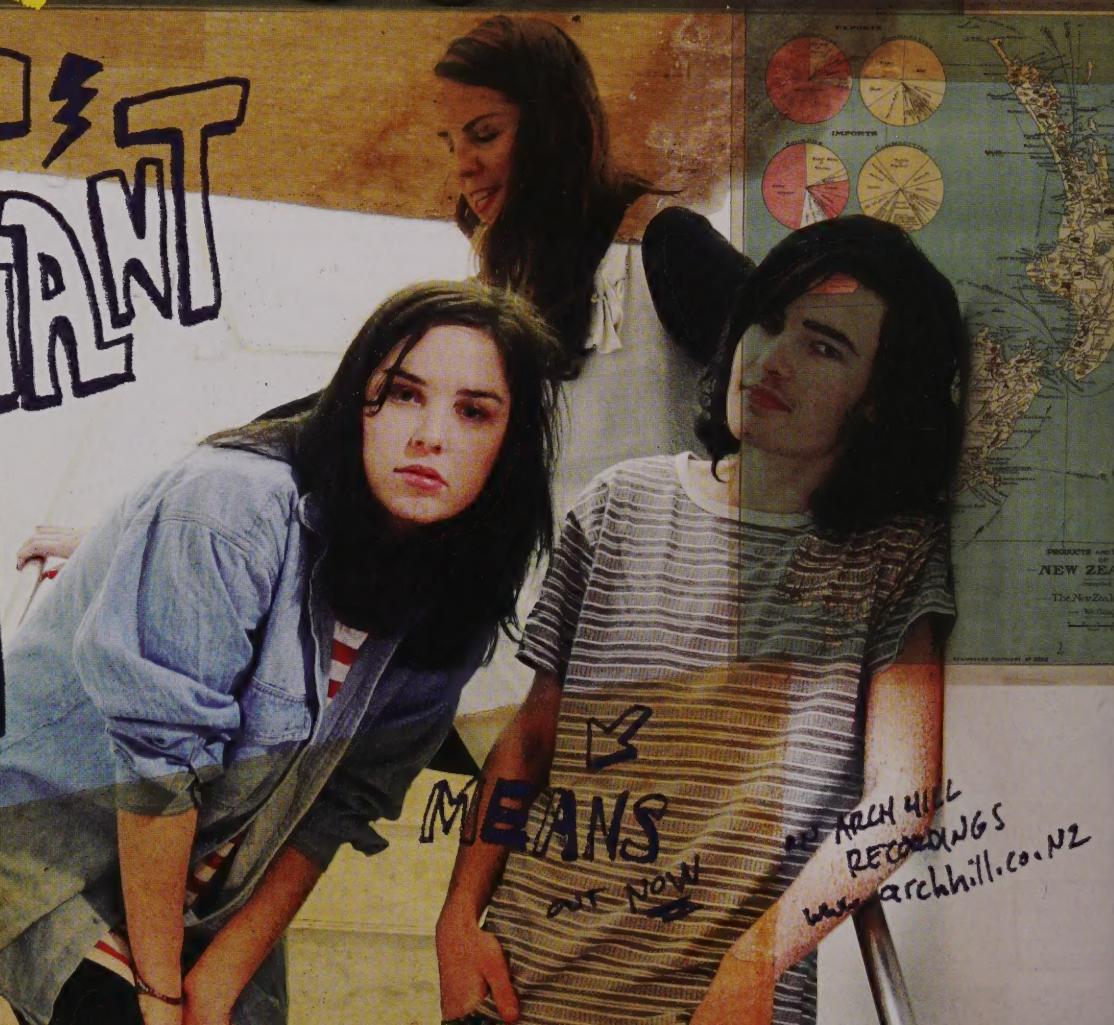
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THE EDITOR'S LETTERS

(In Random Order)

It's been a tough year for college radio. The sale of stalwart stations like KTRU, WRVU and KUSF makes us re-evaluate where college stations stand with their schools. Could your station's success lead to its dismantling? This is backward logic no doubt, but college administrators have seen the value of far-reaching stations—monetary value that is—and sold them off for multimillion-dollar returns.

I feel particularly for the students and volunteers who have logged hours of service at their stations. My volunteer job in college as music director at WMSC, a student-run, free-format 10-watter in New Jersey, was my foray into managing a staff (a role I'm currently reprising). My "office" was a former storage closet, and my cohorts were more a family than a business team. Just the same, it directly led to where I am today: at a full-time position in the independent music industry.

Countless students have or will benefit from their colleges' stations in learning production, event planning, booking, management and basic people skills. Is providing such real-world preparation not what colleges claim to do best? Is the ivory tower saying that such radio experience is a less applicable real-world skill than, say, classes in differential equations or medieval poetry?

The loss of KTRU, WRVU, KUSF and other stations is not only suffered by those who just had the rug torn out from underneath their feet but also by those who can never experience the stations as listeners, DJs or staff. Hopefully we, as a community, can protect our college stations as both independent voices and educational institutions by showing cash-strapped schools the value in retaining college radio.

Lisa Hresko

Editor-In-Chief

Cover photo by Jeff Snow

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BON IVER

Bon Iver JAGJAGUWAR



Toto, I've a feeling we're not in Wisconsin anymore. Bon Iver's second album features songs named after cities and provinces spread across the globe. Opener "Perth" features distorted bass and a double-kick pedal, and on "Minnesota, WI," the limelight is shared by Vernon's voice, an acoustic guitar, a banjo, a harp, a saxophone, a pedal steel guitar and a shimmery synthesizer. Amid the experimentation on the album's taught 39 minutes, he holds fast to the trusty falsetto and vulnerable songwriting that made his debut an instant classic, but where *For Emma, Forever Ago* was powerful for its intimacy, *Bon Iver*—with its fleshed-out, full-band instrumentation—is straight-up powerful. DR

JUST THE FACTS

RADIO: Hannah Carlen, hannah@jagjaguwar.comWEB: boniver.org

RIYL: The National, TV On The Radio, Fleet Foxes

KEY TRACKS: "Calgary," "Minnesota, WI," "Holocene"

OF NOTE: The album was recorded at a Wisconsin veterinarian clinic, which Vernon and his brother bought in 2008 and built into a studio.

CRYSTAL ANTLERS

Two-Way Mirror RECREATION



It's been two years since Crystal Antlers' debut album, *Tentacles*, foretold a promising future for the Long Beach-based psychedelic band. The sophomore effort, *Two-Way Mirror*, offers a two-sided take on the group's music. Half of the album features a whimsical, fanciful quality, while the other half seesaws between experimental, dreamy guitar melodies and lo-fi pop. And then there are other moments where *Two-Way Mirror* sounds more like the soundtrack to a Tim Burton movie than a psych-punk album. The LP lacks a consistent composition, but it definitely holds your interest as it samples different genres while stamping them with Crystal Antlers' special brand of psychedelia. KS

JUST THE FACTS

RADIO: Phil Hoelting, philhoelting@gmail.comWEB: crystalantlers.com

RIYL: Ducktails, 13th Floor Elevators, Black Angels

KEY TRACKS: "Jules' Story," "Knee Deep," "Sun-Bleached"

OF NOTE: Crystal Antlers recorded some of the album in a barn in Mexico.

GARDENS AND VILLA

Gardens And Villa SECRETLY CANADIAN



Gardens And Villa's name was inspired half by the Santa Barbara street where the band members live and half by the garden that they tend in their house's backyard. Gardens And Villa takes '90s Britpop, funky bass lines and '80s synth work and then plays it all together with a sort of laid-back, coastal sangfroid. It also offers quirkiness in "Orange Blossom," a vibe-down-tempo pop tune garnished with 16th-note runs on the wood flute. The band expends its highest energy on "Thorn Castles" and "Spacetime" before dipping on the back half into a twilit smokiness that brings the Walkmen's *You And Me* to mind. Unfold yourself a lawn chair and enjoy. DR

JUST THE FACTS

RADIO: Hannah Carlen, hannah@jagjaguwar.comWEB: gardensandvilla.bandcamp.com

RIYL: The Walkmen, Beach House, Grizzly Bear

KEY TRACKS: "Black Hills," "Orange Blossom," "Spacetime"

OF NOTE: Gardens And Villa recorded the album over a two-week stretch last summer, with the members camping out behind producer Richard Swift's studio in Oregon.

~~OBNOX~~

Debut solo LP from Bim Thomas of This Moment In Black History, Bassholes, Puffy Areolas. Get it now!

SMOG VEIL RECORDS

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"This one gets an easy 5 out of 5 stars - did I say epic? One of the best albums of the year and one of the best debuts I have heard in a while." - *Sea of Tranquility*

"Take the vocal chords of Alter Bridge's Myles Kennedy, the song structures of Oceansize, the catchiness of Kings of Leon and the atmosphere of Pink Floyd and combine. *Lost and Gone Forever* will prove to be one of the year's standout debuts. - *The New Review*

"...sublime, a true masterpiece of a record." - *WV RockScene*

DREAM THE ELECTRIC SLEEP



LOST AND GONE FOREVER

Debut album available for FREE download at www.DreamTheElectricSleep.com

GROOMS

Prom KANINE



If its debut, *Rejoicer*, didn't already make it clear, Grooms is onto something unique. Centered around bandleader Travis Johnson's detuned guitar and anchored by a tremendously underrated rhythm section, the Brooklyn trio cleans up some of its raw edges for its sophomore album but keeps the signature dissonance intact. Gentler than its breakout-prone predecessor, *Prom* doesn't have quite as much distortion happening, though the gain still adds to the dark drama on highlights like "Into The Arms" and "Imagining The Bodies." The strange notes resonating from Johnson's Jaguar provide the most tension here, combining with tighter songwriting and clearer production to break Grooms from its influences. KM

JUST THE FACTS

RADIO: Lio Kanine, lio@kaninerecords.com

WEB: myspace.com/groomsmusic

RIYL: Sonic Youth, Blonde Redhead, Wire

KEY TRACKS: "Prom," "Imagining The Bodies," "Into The Arms"

OF NOTE: Travis Johnson and bassist Emily Ambruso met through Friendster in 2004.

TY SEGALL

Goodbye Bread DRAG CITY



Garage rocker Ty Segall takes it easy on *Goodbye Bread*, his fifth album since he began his solo career in 2008. From the opening title track's slow beat and airy mood, Segall's delivery is less agitated than on his previous albums, showing that he isn't only made up of the jagged edges that framed those works. The nine songs that follow are filled with eerie vocals and pounding drums, and even at its heaviest on "You Make The Sun Fry" and "My Head Explodes," the low-key feel is never lost. *Goodbye Bread* shows Segall's calmer side, but the frantic instrumentals, heavy guitar riffs and rough-around-the-fringes sound betray his decidedly harder roots. RN

JUST THE FACTS

RADIO: Justin Gressley, justin@aaminc.com

WEB: myspace.com/tysegall

RIYL: Jay Reatard, Strange Boys, Thee Oh Sees

KEY TRACKS: "You Make The Sun Fry," "I Can't Feel It,"

"Goodbye Bread"

OF NOTE: Segall released *Ty Rex*, a 12-inch T. Rex covers record, for Record Store Day.

ZOMBY

Dedication 4AD



Oh, another masked dubstep producer? Not quite. Zomby, who does indeed adhere to the camera-shy ethos of his peers, traverses grime and garage lines so settled in the scene. He pooh-poohs the head-pounding wobble bass hyped by the holy pillars of "brostep" in favor of the dark garage—albeit a bit on the ravey/kuduro side—that's become the trademark of his once label, Hyperdub. *Dedication*, like any fine design, is intricately spliced with minimalist sounds—"Things Fall Apart," the album's only non-instrumental track, features collective animal and hypnotic choral chanter Panda Bear. And with production as crisp as freshly fallen snow, Zomby worships at the altar of the sublime. LH

JUST THE FACTS

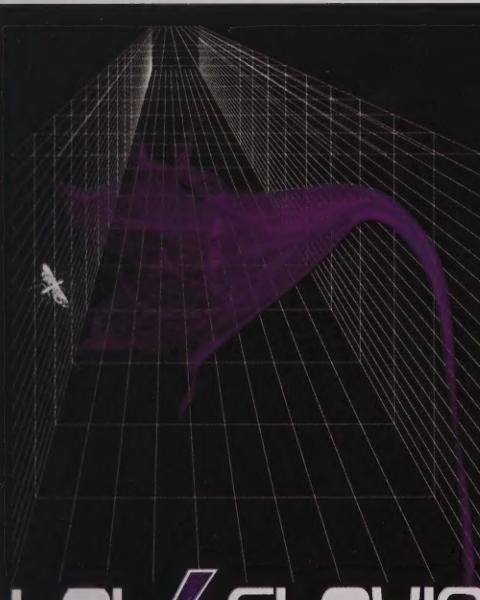
RADIO: Hector Montes, hectormontes@beggars.com

WEB: myspace.com/zombyproductions

RIYL: Burial, Kode9, Aphex Twin

KEY TRACKS: "A Devil Lay Here," "Natalia's Song," "Basquiat"

OF NOTE: "Natalia's Song" first appeared on a BBC Radio 1 mix from Burial and Kode9.



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WILLIAM ELLIOTT WHITMORE

Field Songs ANTI



William Elliott Whitmore takes on Americana as a singer/songwriter with the throwback voice of a late 1950s soul singer. He keeps the accompaniment to his vocal simple, building melodies with stripped-down guitar or banjo. Many of the tracks focus on the melancholy, but signs of hope spring up in the title track, "Field Song," as he tells the story of the land from which he hails. "The best of times ain't happened yet," he says as he shows you his home on a horse farm along the Mississippi River. Whitmore is a good tour guide, and though his raspy tone carries burdens, his soulful singing still manages to project warmth. **SP**

JUST THE FACTS

RADIO: Doug Blake, doug@piratepirate.com**WEB:** williamelliottwhitmore.com**RIYL:** Iron And Wine, Doug Burr, Captain Beefheart**KEY TRACKS:** "Field Song," "Don't Need It," "Everything Gets Gone"**OF NOTE:** Whitmore wrapped a tour with Chris Cornell this spring and headed out again this summer in support of *Field Songs*.

N N ALT

DJ RAFF

Latino And Proud NACIONAL

DJ Raff's debut release shies away from ordinary hip-hop hooks and thrives on elaborate electronic melodies, which are accented with bass-heavy beats. He has come a long way since his experimental homemade tapes from the early '90s, transitioning over the years into a leader of the hip-hop and b-boy culture in Santiago. The album's title—and thesis—track mixes Spanish vocals with hip-hop beats, creating a groove-filled, dance-like song that emphasizes the marriage of Latino and hip-hop with pure funk. But it's the vocal samples from artists like Maka Melendez, Piratesonic and Chico Claudio that give his music an alien, futuristic tone. **SP**

JUST THE FACTS

RADIO: Paul Dryden, paul.dryden@cookman.com**WEB:** myspace.com/djraffael**RIYL:** Beastie Boys, Justice, Prefuse 73**KEY TRACKS:** "Latino And Proud," "B-Boy Stance," "Steady Rock"**OF NOTE:** DJ Raff shared the bill with Little Dragon, Janelle Monáe, Katy B, James Murphy and others at this summer's Sonar electronica event in Barcelona.

HIP-HOP

SHABAZZ PALACES

Black Up SUB POP



Shabazz Palaces, the project of Digable Planets member Ishmael "Butterfly" Butler, has been an enigma since it released a pair of EPs in 2009. Butler has eschewed interviews, saying that he prefers for his music to speak for itself, and on *Black Up*, the venture's full-length debut, Shabazz finally speaks—in a foreign language. These are 10 tracks of heady, left-field but remarkably accessible hip-hop. Butler gets futuristic, dropping sparse, fragmented beats beneath reverb-dripping vocals, but he also leans on soul tropes and old-world melodies that sound more like they came from a Bedouin camp than from his Seattle digs. **DR**

JUST THE FACTS

RADIO: Sasha Morgan, sasham@subpop.com**WEB:** shabazzpalaces.com**RIYL:** Digable Planets, The Samps, Clams Casino**KEY TRACKS:** "Are You... Can You... Were You? (Felt)," "Swerve," "Recollections Of The Wraith"**OF NOTE:** It's going to be hard to find out who worked on the record—the album doesn't include credits.

RPM

COM TRUISE

Galactic Melt GHOSTLY



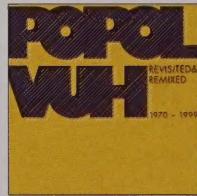
It would be unjust to pigeonhole Seth Haley's debut LP as chillwave. Com Truise does make electronic music with '80s-influenced production flair and loads of synthesizer work, but that's where the genre similarities trail off. Less crossover-friendly and mostly instrumental, *Galactic Melt* opens with the ominous grit of "Terminal" and "VHS Sex" before allowing the distinctive keyboard stabs of "Cathode Girls" to take over. Com Truise's bass throbs often hit like bombs because there's such slight instrumentation around them, and the synth lines guiding the drums through "Flightwave" bring on a feeling of weightlessness every time they drop out. **KM**

JUST THE FACTS

RADIO: Matthew Gawrych, matthew@terrorbird.com**WEB:** comtrruise.com**RIYL:** Ford And Lopatin, Gold Panda, Toro Y Moi**KEY TRACKS:** "Cathode Girls," "Flightwave," "Glawio"**OF NOTE:** Haley went through multiple pseudonyms, including Airliner, Sarin Sunday and SYSTM, before settling on Com Truise.

REISSUE

POPOL VUH

Popol Vuh Revisited And Remixed (1970-1999) SPV

In honor of the 10th anniversary of Popol Vuh founder Florian Fricke's death, SPV has compiled a double album of the band's best work. The record contains both original songs by Popol Vuh, including some of the songs the group composed for a few Werner Herzog films, and 11 remixes by artists like Stereolab, Moritz Von Oswald and Roland Appel. The remixes guide Popol Vuh's classic sound and appeal into the new millennium, breathing new life into '70s Krautrock. And for the fans who want all Popol Vuh all the time, SPV has included a 10.5-minute-long edit of "Train Through Time." **ES**

JAZZ

CHRIS DINGMAN

Waking Dreams BETWEEN WORLDS

New York vibraphonist Chris Dingman has made a name for himself as a sideman and composer, but now he's got a debut album of his own. *Waking Dreams* is an hour-long suite that starts with a hazy, ominous vibe but gradually opens up on the last four tracks into an atmosphere of peaceful levity. Dingman brings along a couple of buddies from his time at USC's Monk Institute Of Jazz, trumpeter Ambrose Akinmusire and bassist Joe Sanders, as well as drummer Justin Brown and pianist Fabian Almazan, who have played with Sanders since their high school days. The *Waking Dreams* band has remarkable chemistry, considering this is its members' first album together. **DR**

JUST THE FACTS

RADIO: Matt Merewitz, matt@fullyaltered.com**WEB:** chrisdingman.com**RIYL:** Wayne Shorter, Bryan And The Aardvarks, Herbie Hancock**KEY TRACKS:** "Manhattan Bridge," "Waking Dreams," "Clear The Rain"**OF NOTE:** Dingman funded the album's production costs through online donation site Kickstarter.

JUST THE FACTS

RADIO: Jon Freeman, freeman@freemanpromotions.com**WEB:** myspace.com/popolvuh**RIYL:** Led Zeppelin, Tangerine Dream, Deerhunter**KEY TRACKS:** "In Den Gärten Pharaos (Moritz Von Oswald Remix)," "Heart Of Glass (A Critical Mass Remix)," "Aguirre"**OF NOTE:** Timothy Gane (Stereolab) and Mouse On Mars took inspiration from the spiritual element of Popol Vuh's music.

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(Bad Boy Billy Sly & Trackman)

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(Popp Da Rippa, Bad Boy Billy Sly & Trackman)

**CRITICAL
CONDITION**



Popp Da Rippa
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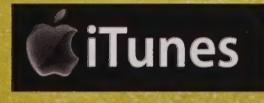
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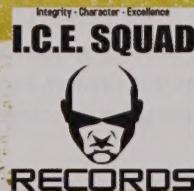
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ATARI TEENAGE RIOT *Is This Hyperreal?* DIM MAK

CMJ.COM

The recently reunited, highly political German digital hardcore group returns with its first album in more than 10 years.

WEB: atari-teenage-riot.com

RIYL: Lolita Storm, Slayer, KMFDM

KEY TRACKS: "Blood In My Eyes," "Codebreaker," "Activate!"

TOUR DIARY: Atari Teenage Riot is hitting the festival circuit this summer, playing locations from Portugal to South Korea, along with an extensive North American tour.

NAME DROPPING: The single version of "Black Flags" features vocals from musician and activist Boots Riley.

RADIO: The Syndicate, college@thesyn.com


BRIAN ENO *Drums Between The Bells* WARP

CMJ.COM

The brainy pop experimentalist sets the words of poet Rick Holland to electronic backdrops both spiky and smooth on his second Warp release.

WEB: brian-eno.net

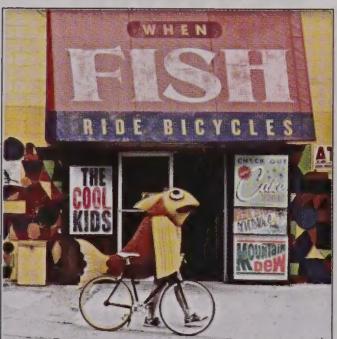
RIYL: Laurie Anderson, John Cage, John Cale

KEY TRACKS: "Glitch," "Pour It Out," "Cloud 4"

NAME DROPPING: A slew of Eno's friends offered their voices to read Holland's poetry on the album, including Grazyna Goworek, Caroline Wildi, Laura Spagnuolo, Elisha Mudly, Aylie Cooke, Nick Robertson and Anastasia Afonina.

FUN FACT: Eno and Holland first made music together in 2003, but those earlier tracks do not appear on this release.

RADIO: Matthew Gawrych, matthew@terrorbird.com


COOL KIDS *When Fish Ride Bicycles* GREEN LABEL SOUND

CMJ.COM

With slow, steady beats and precise diction to match, the Midwestern hip-hop duo produces a debut LP that strips away everything but the essentials.

WEB: coolkids.com

RIYL: Ghostface Killah, Asher Roth, J Dilla

KEY TRACKS: "Rush Hour Traffic," "Penny Hardaway Feat. Ghostface Killah," "Roll Call Feat. Asher Roth, Chip Tha Ripper, Boldy James"

NAME DROPPING: Pharrell Williams produced the album closer, "Summer Jam Feat. Maxine Ashley."

FUN FACT: The real names of the Cool Kids' Mikey Rocks and Chuck Inglish are Antoine Reed and Evan Ingersoll.

RADIO: Ashley Purdum, ashley@cornerstonepromotion.com


THEOPHILUS LONDON *Timez Are Weird These Days* WARNER BROS.

CMJ.COM

Rapper, producer and Mark Ronson collaborator Theophilus London expands on his multi-EP career with a full-length debut that blends hip-hop beats with psychedelic waves and transcends sampledelia.

WEB: theophiluslondon.net

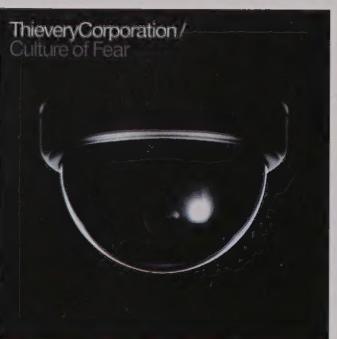
RIYL: Kanye West, Kid Cudi, Lupe Fiasco

KEY TRACKS: "Last Name London," "Love Is Real," "Why Even Try"

NAME DROPPING: Solange Knowles, sister of Beyoncé, joined London on the "Flying Overseas" track from his *Lovers Holiday* EP.

AS SEEN ON: London made his TV debut earlier this year with a performance of "Why Even Try," accompanied by Tegan And Sara's Sara Quin, on the *Late Show With David Letterman*.

RADIO: Doug Blake, doug@piratepirate.com


THIEVERY CORPORATION
Culture Of Fear ESL

CMJ.COM

The trip-hop gurus expand their horizons by delivering another socially conscious album to the post-9/11 world, weaving subversive themes into dreamy, exotic and diverse soundscapes.

WEB: theiverycorporation.com

RIYL: Télémusik, Massive Attack, Air

KEY TRACKS: "Culture Of Fear," "Free," "False Flag Dub"

NAME DROPPING: Thievery Corporation enlisted Boston rapper Mr. Lif for "Culture Of Fear" and Bitter:Sweet's Shana Halligan for "Is It Over?"

FUN FACT: The group's ESL label was named for the Eighteenth Street Lounge, a D.C. club co-owned by Eric Hilton where he and Rob Garza met.

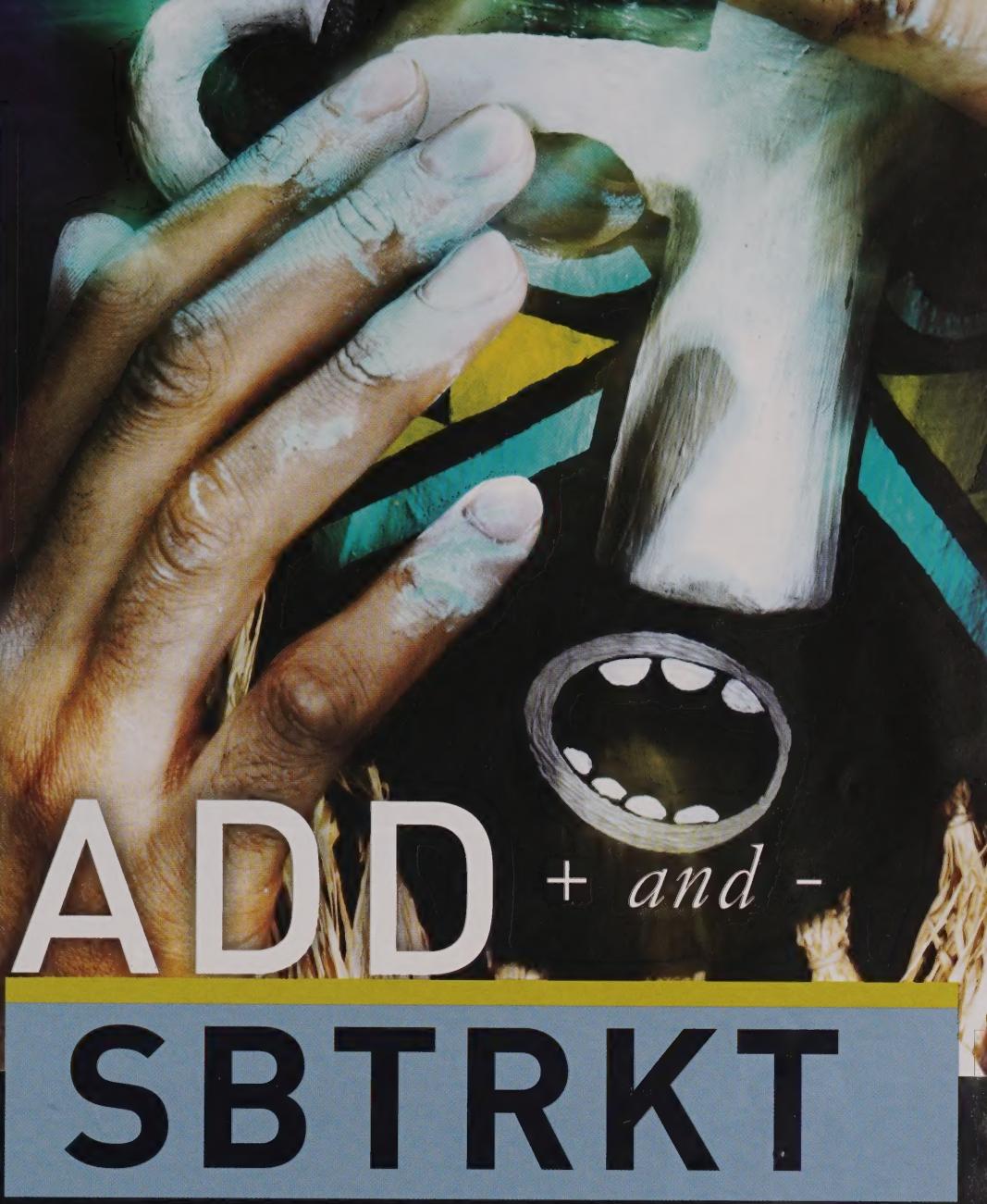
RADIO: Dan Yocom, dan@distillerpromo.com

SBTRKT finds consonance in consonants

by MARISA AVELING

Nobody knows what the vowel-less SBTRKT—pronounced “subtract”—looks like. The South London DJ/producer wears an African tribal mask whenever he performs, standing inside of a DJ booth hidden behind a stony face painted in striking colors and, depending on the mask, with long strands of taffeta streaming from the chin. It’s his way of distancing his personal identity from the melodic club-oriented music that he makes. “SBTRKT is not necessarily a single artist thing,” he says via Skype from his hotel room in Arkansas. “It’s more about trying to create an identity for a collective sound.” (The video function, for the record, was switched off.)

While SBTRKT’s self-titled debut album was only recently released via Young Turks (the U.K. label responsible for unearthing the xx), he has been making music for the past decade, collaborating with producers like Sinden on various side projects. He found his sound after using the screamingly British genre of garage as his starting point. “It’s just got so much energy and warmth and depth,” SBTRKT explains. “I just liked the space between the beats.” He saw a similar appeal in dubstep when it came along some years later, which he appreciated as an open musical grid to fill in as he pleased. “It kind of leaves more room for instrumentation or interpretation. And then when you write, you can make it musical, you can make it deep, you can make it happy, you can make it poppy, you can make it whatever. And I like that, where you’ve got room to move with the sound. So that’s how I kind of got to [where I am] now.”



SBTRKT is an 11-track LP that takes elements of darker bass-oriented electronic music, colors it with vocals and shapes these into standalone songs with sticky hooks. Tracks like “Wildfire,” featuring the lithe voice of Little Dragon’s Yukimi Nagano, push the bass wobble of dubstep into something a bit more widely palatable and use it to pad out a tune that ultimately goes pop. The song’s chart friendliness has already been recognized by Drake, the pride of Canada (after Bieber, of course), who dropped in a few verses on the remix.

Nagano isn’t the only one lending her humanness to the SBTRKT sound, as a number of London voices stitch together the debut album that is carried predominantly by his full-sounding production. Frequent collaborator Sampha, singer Jessie Ware and Gorillaz tour member Roses Gabor all assist in giving SBTRKT cohesiveness and longevity as a dance music album—characteristics that greatly concerned its creator. SBTRKT recounts with a laugh that the track order alone took six months of deliberation.

“Electronic music is based around this club culture and DJs who need exclusive dub plates and everything,” SBTRKT says. “Once the track comes out, within two weeks it’s not fresh anymore. No one wants to hear it. They need the next new thing that a producer does. And it speeds up to this pointless thing where writing music becomes just so throwaway in electronic music. I never felt music should be like that.” •

\$OMETHING CORPORATE

Dale Earnhardt Jr. Jr.

Suits Up

by CHRISTINE WERTHMAN

Daniel Zott and Josh Epstein are not NASCAR junkies. They care more about baseball, specifically the Detroit Tigers, their hometown team, than they do about car racing, but they consider themselves appreciators of the sport. "It's very popular," Zott says. "You have to respect it." The casual level of their fandom may come as a surprise, considering that Zott and Epstein named their band, Dale Earnhardt Jr. Jr., after a NASCAR driver and they have willingly worn bulky, non-breathable racing suits, purchased online, at their live shows. "It's not quite flattering for our bodies, but we don't really care that much about it," says Zott. "We're not in the business of making ladies swoon," Epstein says.



But the guys are in the business of making perky, playful indie pop that is equal parts simple, two-man vocal harmonies and layered electronic-based melodies. And with this profession come the elements of performance and showmanship—and outfits. “Think about sports,” Zott says. “They don’t play in jeans. They put on their uniform. There’s a sense of pride.” The band members choose to wear the NASCAR suits as opposed to jeans and T-shirts when on stage to help them and their audiences get into the show-time headspace. “When people come out to see us, we want to perform, we want it to be like a theater show or whatever else you would take two hours out of your day and pay money to and set time aside for,” Zott says. The theatrics don’t end with the suits: Shows with Team Earnhardt also involve bubble machines, an exchange of zingers between the frontmen and the band’s name in bright lights—at least the “Jr. Jr.” part.

Zott and Epstein grew up in Michigan and now live in the suburbs of Detroit with their wives. They only met in the last couple of years, but they act like platonic life partners, finishing each others sentences and offering unsolicited compliments of each others work. Epstein, sitting on a bar stool in Brooklyn, New York’s Rock Shop, explains that, prior to forming Dale Earnhardt Jr. Jr., Zott had already “done a ton of stuff,” releasing albums as a solo artist and as a member of the band Great Fiction. Zott says that Epstein also had a fruitful pre-Dale career in a band called Silent Years. “Josh has toured a lot,” Zott says. “I have not. I’m more of a hermit.” But the guys found common ground in a love of being in the studio—and a hesitation of sharing their work with other people. “It’s hard to trust other people, and I’ve liked working by myself and controlling the whole atmosphere,” says Zott. That mentality changed when Zott and Epstein first met. “He was someone that came in and immediately there was a sense of trust.”

The two were aware of each others existence prior to meeting because they both circulated in the Detroit music community, but the spread-out, non-competitive, stylistically varied scene kept them from interacting. They finally met face to face when Zott came over to Epstein’s apartment to pick up a DVD from Epstein’s roommate. Epstein recalls Zott playing him a Great Fiction song called “Pale Ego” (“It’s an awesome song,” says Epstein. “Thank you,” says Zott.) but they only started collaborating after that initial meet-up because of a follow-up phone call. Epstein rang Zott “out of the blue, like a true gentleman,” Zott says, “and said he wanted to get together and maybe make some music.” Epstein dropped in on Zott and played him what would become the song “Simple Girl,” which turned up on the debut Dale Earnhardt Jr. Jr. EP, *Horse Power*, released last July on the Michigan label Quite Scientific. Epstein says that while he may have hesitated sharing his songs with others in the

past, he already knew Zott’s writing and production styles going into that first session, so he was OK with letting him into his world. “I was confident going into it that I was going to let him change my music.”

Zott and Epstein kept meeting after that, working on music from 10 a.m. until 5 p.m. every day so that they could hang out with their wives at night. The hours were the most regimented thing about the

partnership, which the guys viewed as a fun, collaborative experiment. Before they knew it, they had recorded enough material in Zott’s basement to make an EP, which they shared with friends. “I remember the first four people I played it for were like, ‘Holy crap, this is really good.’ And I hadn’t ever really considered it,” Epstein says. Inspired by the positive feedback, the band, dubbed Dale Earnhardt Jr. Jr. in an effort to keep things light and offer no clues as to the sound of the music, released the *Horse Power* EP and started playing live.

The group began touring the EP, which

only consisted of three original songs and a cover of the Beach Boys’ “God Only Knows.” But Epstein and Zott had kept writing and recording in Zott’s basement since the release, so they were able to play about six or seven songs live in half-hour sets. Some of these shows caught the eyes of scouts for Warner Bros., who signed the band in May. “They saw us at CMJ,” Epstein says. “So CMJ, take some credit,” adds Zott.

Dale Earnhardt Jr. Jr. released its debut album, *It’s A Corporate World*, on June 7. The album features the three original songs from the EP, a cover of the late Gil Scott-Heron’s “We Almost Lost Detroit,” plus eight more originals. The group members did have a chance to go back and rerecord some vocals from the EP tracks before putting them on the LP, though they did not want to tinker with it too much. “You could keep changing songs for 20 years,” Zott says. “The point is, don’t do it. That was a moment. Let it happen. Let people heart it, and then move on because you’ve got to be able to create something new.”

Aside from the minor tweaks, the album, which Zott calls “A score for DIY,” reflects those basement recordings. “It’s different from my other projects because they were very serious,” Zott says. Not that the guys don’t take this Dale Earhardt Jr. Jr. stuff seriously. “I think we both believe that you don’t have to be really serious all the time to make serious art,” says Epstein. Hours later, Zott and Epstein strip out of their NASCAR outfits on the Rock Shop stage to reveal more formal suits and ties—the guys’ new onstage uniform—underneath. But by the time they get to their encore of Steve Winwood’s “Higher Love,” you’ve learned that these guys could dress like the Grim Reaper and still show you a good time. •



“I THINK WE BOTH BELIEVE THAT YOU DON’T HAVE TO BE REALLY SERIOUS ALL THE TIME TO MAKE SERIOUS ART.”

Liam Finn FOMO



Liam Finn is back with **FOMO**, a pop/fuzz/funk masterpiece worthy of his pedigree. This summer he'll ride the strength of **FOMO** onto the festival stages of Wilco's Solid Sound and Pearl Jam 20th anniversary celebration alongside artists like The Strokes, Queens of the Stone Age and Thurston Moore. A tightly coiled 36 minutes of dreamy pop ("Neurotic World"), visceral, thumping experimental funk ("The Struggle"), near perfect studies of early 60s pop classicism ("Cold Feet") and combinations of all three, **FOMO** is as strong of a second album you are likely to hear this year, or any year.

"Excellent, poppy-rock-with-a-dark-soul" -**Billboard**

"Blends sophisticated melodies and wistful vocals with masterful authority." -**SPIN**

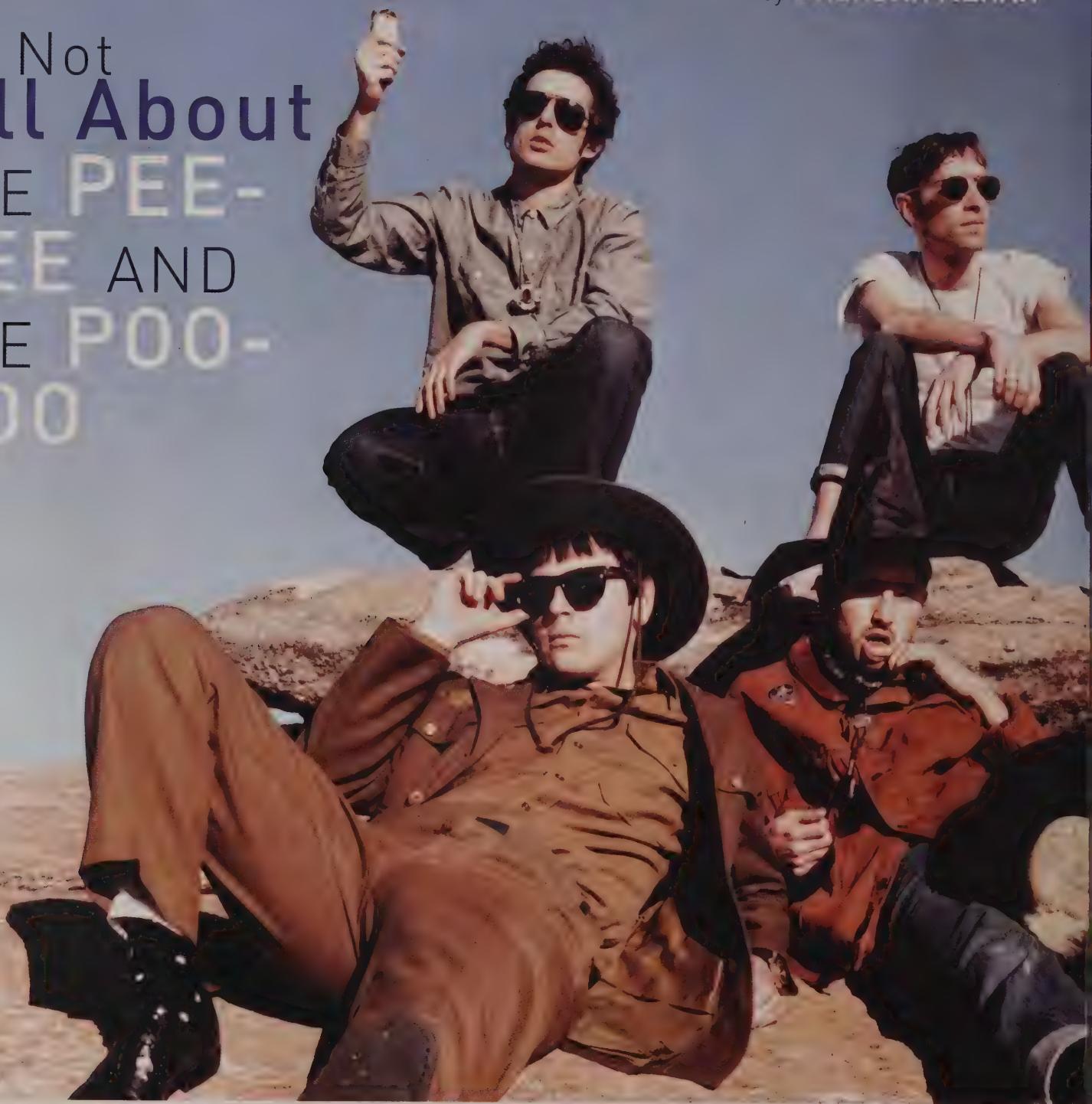
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yepROC
RECORDS

BLACK L FOR THE KIDS

by BRENDAN MEHAN

It's Not
All About
THE PEE-
PEE AND
THE POO-
POO



This sandwich kinda sucks," says one Black Lips member to another. All four of the guys from the self-described "flower-punk" group are in rare, subdued form while sitting around a table in the upstairs seating area of a dingy, midtown Manhattan deli, the kind of place that deserved the B rating it received. The time is around 1:30 in the afternoon, but they look sleepy-eyed or maybe just a little hungover. Their voices are scratchy, making them sound like a cross between heavy smokers and little kids who just spent three hours gleefully yelling at a friend's birthday party.

Black Lips' raucous live shows have built it a wild and intriguing reputation in the indie music community, providing fans with a welcome escape into a beer-fueled and bodily fluid-filled world of adolescent energy. The band has spent the better part of the last decade reaching out to the farthest nether-regions of the globe, going to places where other musicians would never dream of unloading gear and plugging in, allowing that rowdy reputation to spread abroad. It has upped the offensive ante over the years, going from being referred to as a public nuisance in newspapers in its home state of Georgia to being run out of the country of India after singer and guitarist Cole Alexander's pants and underwear mysteriously disappeared on stage.

Now, after more than 10 years making music together, the group is ready to let people know that there is more to it than just shock value. "Everyone wants to talk about the pee-pee and the poo-poo," says guitarist Ian Saint Pé, "but how much can you talk about pee-pee and poo-poo?" "We're grownups," remarks Alexander. "Everybody does it." Though most reserve it for the comfort and private of their own homes as opposed to on a stage in front of hundreds of people, Saint Pé makes a point. There is much more to the group than body discharge.

Black Lips showed signs of musical maturation this year with its June-released album and sixth studio work, *Arabia Mountain*. The guys brought in British producer Mark Ronson to help, marking the first time they have used a producer or really asked for any outside opinion while putting together a record. "It had to be Grammy-Award winning," jokes Saint Pé when asked why they got more serious with this LP. The awards aren't until early next year, but the Grammy-winning Ronson, known for producing material for the likes of Amy Winehouse, Lily Allen, Ghostface Killah, Wale, Q-Tip and others, might bring Black Lips some trophy luck.

None of the members seem at all star-struck by their work with Ronson, choosing to drop joke after joke about the producer's successes. But their irreverent, young-at-heart attitude has always covered up how much like Southern gentlemen those involved in Black Lips actually may be. "Everyone just wants to bring up the bad things we do," says Alexander. Through the band's career, the members have given a fair amount back to those around them, frequently playing shows for Camelot For Kids, an organization geared toward helping out kids with autism. "Camelot For Kids holds a special place in my heart because I was in special ed. classes when I was in high school," says Alexander. "It's a soft spot for us really." The group also donates a lot of money to an organization that does cochlear implants for deaf children. "We like kids," says bassist Jared Swilley, "They're not cowards—they're pure."

The group also admits to sending some money to a school in Japan after it was ravaged by the April tsunami, hoping to buy the kids some new computers for school. Where did the guys get their donation funds? "The bank? Out of pocket," Alexander says. "When we get bigger we'll try to step up our philanthropy."

Not worrying about sounding cocky, Alexander promises, "if we get as big as Bono, I promise to do twice as much as what he has done for the world."

"What's that joke?" asks the soft-spoken drummer Joe Bradley. "Every time Bono claps his hands, a child in a third-world country dies?"

Black Lips is currently putting together a tour that will bring it through the Middle East, hopefully landing in Iraq for a show. "Things are a little fickle out there," Alexander says sarcastically while leaning in to sip his coffee. "It's a little flakey in the region." The members plan to play at a university in Iraq where students apparently listen to bands like the Strokes and Yeah Yeah Yeahs, and they'll inevitably have to tone down their live performance antics. "It's going to be Black Lips Lite," says Alexander. Though he insists that even a more subdued version of Black Lips is still "going to shock the shit out of them." •



WASHED OUT RIDES THE WAVE

survives the hype and searches 'Within'

by LUIS PAEZ-PUMAR

Ernest Greene began Washed Out as an only child, recording the project's first two EPs as singular pursuits. "They were one-off releases. *Life Of Leisure* was from Mexican Summer, who were great, and then the tapes from Mirror Universe for *High Times*," Greene says. But his musical family grew, and Greene now plays with a group, rather than by himself. The addition of band members taught him to extend songs with different arrangements and inspired him to record live drums and bass for his debut album, *Within And Without*.

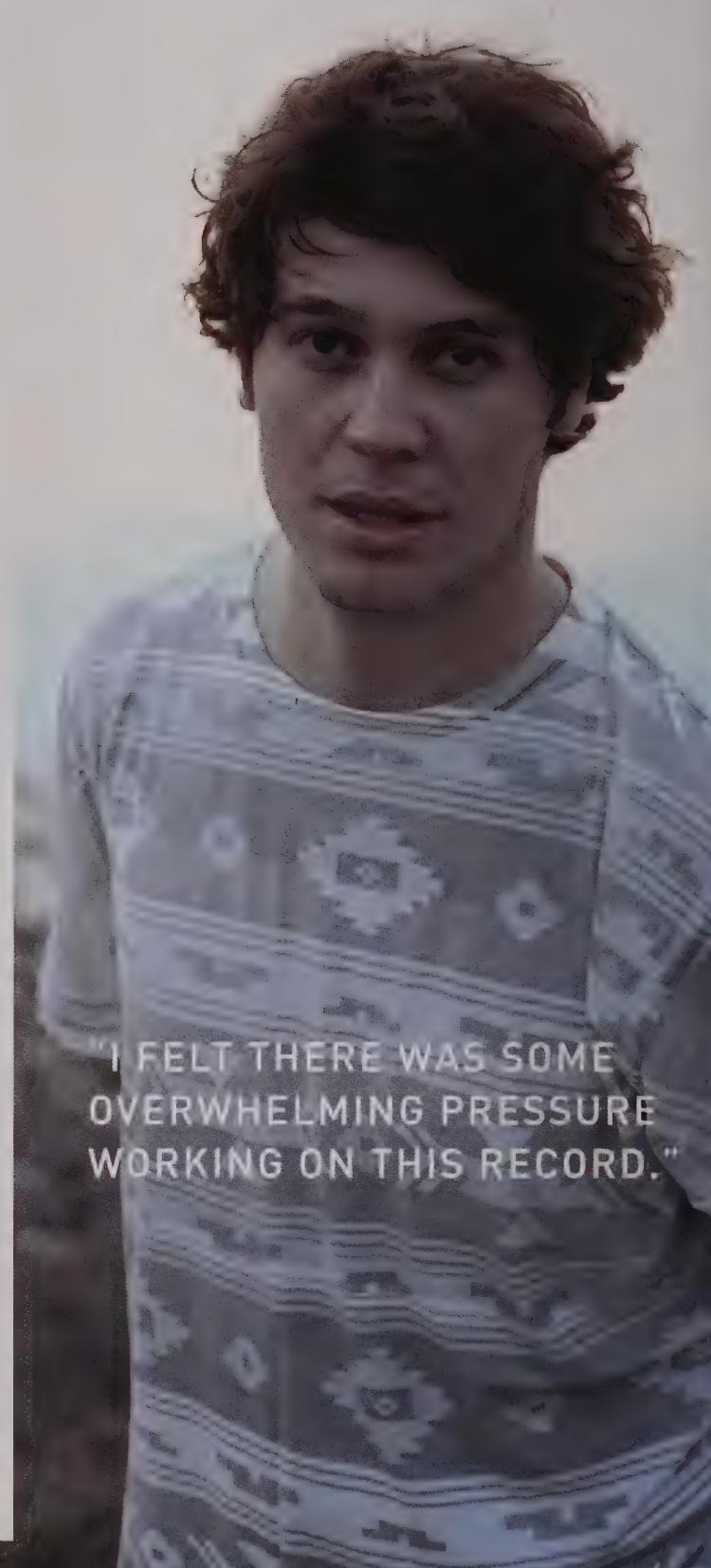
"When I worked on the new album, I definitely kept the live show in mind more than with the first two EPs," says Greene over the phone, sounding exhausted after flying cross-country following the group's set at Sasquatch! Music Festival. "I made a conscious effort to learn more about live setups."

Now that his album is done, Greene is focusing on improving and refining his live set. The start of that was Sasquatch!, which he says did not go as well as he hoped. "We were in a covered tent, and it was really hot. The monitors weren't working, and we couldn't hear ourselves. We played most of the new stuff to get a feel for it live, but I definitely don't think that it was the best example of what we're going to be sounding like live in a month or two." One way that he hopes to improve it is by incorporating some techniques from contemporary bands, which he studied before going into the studio. "I've always been a fan of Caribou, and I think they do their live show in a really interesting way," Greene says. "I want to do stuff like that."

Washed Out falls under the polarizing "chillwave" genre, a grouping that doesn't bother Greene. "It's going to be labeled something, and I think it's definitely helped my career so far, being grouped in with a small number of artists," he says. But the labeling has also led to increased hype—and increased pressure to produce. "The kind of shitty part about it is the hype factor and how that will influence things," he says. "I felt there was some overwhelming pressure working on this record." The hype monsters weren't the only sources of Greene's stress for *Within And Without*, as he felt the expectations for his music rising even more after he signed to Sub Pop this April. "It's been different for this album now that I'm on Sub Pop," Greene says. "Lots more pressure to get it right, but also it's been a bit more controlled."

Greene may have felt hype and label weight, but they didn't overwhelm *Within And Without*, a swirly, stressless beach record, evolving from the two EPs into something more assured. Perry, GA, Greene's hometown, seems to invoke peach groves more than beaches, but Greene was always out of sync with his surroundings growing up. "When I was young, I would read blogs and research obscure producers. I was always into weirder stuff than my friends. Kind of a loner." This "loner" has stepped out of the groves and into the sand with aplomb, creating one of the first great summer records of 2011.

Greene isn't content to pause his momentum though and is already plotting his next musical moves. He is a big fan of hip-hop, and while there won't be a Washed Out Goes Rap album coming anytime soon, he does hope to use hip-hop elements on future releases. "That was something I was going for, learning how to use the low end of the super heavy bass stuff. It's really an art form, and I would love to feature more sub-y bass stuff." •



"I FELT THERE WAS SOME OVERWHELMING PRESSURE WORKING ON THIS RECORD."

THE ARISTOCRACY OF East New York CEREBRAL BALLZY REIGNS SUPREME

by BRENDAN MEHAN

East New York's Cerebral Ballzy is like the infected wart on the androgynous ass of the current New York City synth-pop scene. Taking influence from the darker sides of the '80s (Black Flag not New Order), the five-piece of skateboarding, pizza-eating, 40-ounce-drinking and hardcore-punk-blasting dudes seems to be taking its mild amount of recent success calmly and confidently.

Before playing a show in London, Honor Titus, the group's hyper and charismatic lead singer, calls up CMJ for a quick chat, and the long-distance connection inevitably drops out. The publicist immediately rings back and apologizes. Before putting Titus back on the line, she asks, "Is it all right that he is saying a lot of this stuff?"

Titus' real-life, in-person persona is about as brash and unforgiving as the hardcore music for which his band is known. It is also just as genuine. "I'm kinda fucked up right now," he says. On what? "Let's just say alcohol," he says with a laugh. Cerebral Ballzy's self-titled debut LP, due this July on Adult Swim's Williams Street, is deeply rooted in hardcore punk from the late '70s and early '80s via Dead Boys, Circle Jerks and every other lesser or greater band that managed to spit out snarling screams and distorted guitar lines during



that messy and beautiful era. Though the group acknowledges these easy comparisons, Titus describes his music in different terms. "The new album sounds like trying to do a tre flip in your garage for like three weeks," he says, "and not landing one."

Cerebral Ballzy has been around for more than three

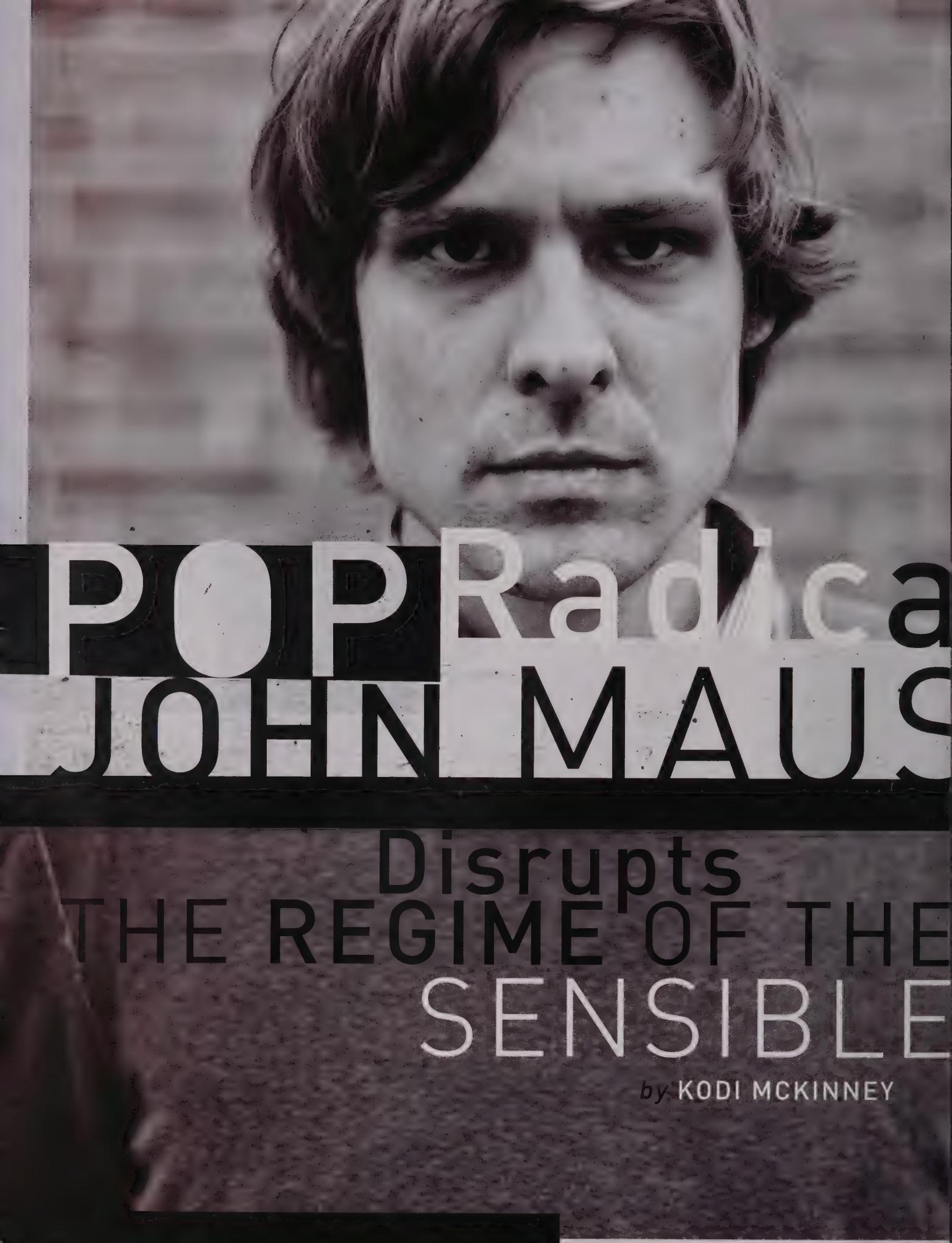
years, and like any good punk band, the group built itself by delivering hard-hitting, unforgiving live shows at any and all DIY venues it could find. Titus reflects on past shows like the one where he sprained his ankle after jumping off of an amp, the other where the guitarist almost had to have a finger amputated after a guitar string

cut got infected and that time when a couple having sex in front of the stage distracted the crowd from the group's set. All standard, right? The group's secret to putting on a gnarly show, according to Titus, is "fast music, white powder and, I don't know, cheeseburgers?" He then reflects on the list he gave, starts to laugh and then backs

it up, saying "We're fuckin' aristocrats, dude."

At one point, Titus suddenly cuts off the conversation by bursting into laughter. "You sound like Spencer," he says. "You ever talk to that dude?" He's talking about Spencer Pollard, the bass player from Sacramento's Trash Talk, a group that almost runs side by side with Cerebral Ballzy. Pollard was allegedly stabbed by a white supremacist this past spring. "He's OK, he's OK," Titus reassures. "He's a fucking G. I think he still whopped all their asses."

Cerebral Ballzy has received a lot of attention for being interracial, and Titus enters a somber mood when asked if the band has ever dealt with racial issues itself. "I guess it depends on what the word 'issue' entails," he says. "A lot of people think we're big just because we're multiracial and that makes us gimmicky." Titus has been asked enough questions about race in his interview lifetime for now, and he would rather talk about something else, like his tattoos, one being a "cat wearing a jacket" and another being "a chick showing her tits." To Titus, the role of race in his group is as inconsequential as the expiration date on the bottom of the 40 ounce he buys at the bodega. "Whatever man," he says. "We're not sweating anything. We're just skating and drinking and making our music." •



POP RADICAL JOHN MAUS

Disrupts
THE REGIME OF THE
SENSIBLE

by KODI MCKINNEY

John Maus is standing in Manhattan's expertly decorated, businessmen-filled Eventi Hotel wearing a loose-fitting parka in the middle of May. He's fresh from a headlining performance at Brooklyn's Glasslands Gallery the night before, leading up to a full summer tour. The show "was OK," he says. "I didn't feel like I had enough energy, you know what I mean?" It's hard to imagine him ever running short on energy, as he bursts with manic inspiration among the stoic capitalists nearby, ideas and opinions spilling out of his mouth almost faster than he can articulate them.

Maus is clearly possessed with a considerable intellect, which aids him both as a musician and as an academic. Born in Austin, MN, he studied music composition at the California Institute Of The Arts under such avant-garde luminaries as Morton Subotnick and James Tenney. Since then, he's become a Ph.D. candidate and instructor of political philosophy at the University Of Hawaii At Manoa, financing his coursework and touring by a stipend. And his first new album in four years, *We Must Become The Pitiless Censors Of Ourselves*, builds a potential breakout release on the boundary-pushing synth-pop he's become known for while hinting at a tricky philosophy lesson within its title.

"That comes from this philosopher that I was really interested in," Maus says. "So everything you know—consume, communicate and enjoy—that's kind of what the world says, right? All art and all thought is ruined if we just give over to that. We've got to struggle to try and interrupt that somehow with something else, you know?" That creative philosophy carries over to Maus' mindset as a musician. "It maybe sounds ridiculous or whatever, but I've always kind of suspected that there's something radical about pop, there's something aggressively disruptive

"I spend most of my time at a keyboard noodling around looking for some kind of surprise."

about degenerate punk rock," he says. "I think all art in a sense, if it's genuine, disrupts the regime of the sensible."

Maus and certain allies of his have been disrupting musical sensibilities for several years, largely by experimenting with the limitations of pop structure. He's played live keyboards for Ariel Pink, no stranger to confronting his audiences on record or in person, and he's also played with Panda Bear, perpetually growing with and outside of Animal Collective as a whole wave of indie musicians struggle to catch up. Alone, Maus creates music that reflects the wild intelligence driving him, often invoking odd lyrical mantras; the new album's "Cop Killer" repeats lines from the Body Count song, a reinterpretation that Maus says is about "the police in our head." His solo work also shows an obvious fondness for the electronic sounds of the 1980s. Though where any nostalgia is concerned, he is vocal about his intent to do more than adopt an old fashion.

"Where I'm coming from or what I'm thinking about isn't so much about nostalgia or some idea of retro," he says. "It's about these possibilities that have already been opened up in the kind of popular music tradition." For Maus, this includes the use of synthesizers and harmonics that sound distinctly '80s but still hold relevance decades later. "These things still live today and still speak today, and sometimes the work necessitates their mobilization."

Maus' inspiration does not end with the 1980s, as he's immersed himself in works stemming from the German Romantic tradition, the Medieval and Renaissance periods, and classical music. He appreciates these other historical forms, but unlike those of the '80s, Maus recognizes an inherent weakness in trying to work them into today's pop conventions. "That's what's interesting about these older languages, like Mozart and Haydn and stuff: You can't really because it's a tonal language, because we no longer have the dimensions of thematic development or tonality in the sense of a whole symphony that's about a journey from C minor to C major. We don't listen to that dimension of it anymore," Maus says. But if you are going to cop styles from those times, "you're going to have to be more on the abstract."

The deceptive simplicity of Maus' approach to songwriting—"I just spend most of my time at a keyboard just noodling around looking for some kind of surprise"—underscores *We Must Become The Pitiless Censors Of Ourselves*, which shows Maus both at his most anthemic on songs like "Believer" and at his greatest state of compositional unity between pop songcraft and experimental influences. It's his strongest record yet, and maybe it's because he's mastering ways to blur the lines of what a pop song is. "I think there's definitely conventions to popular music, like a periodic rhythm would definitely be one," he says. "Maybe it's our task to wrest the radical from the periodic." •



WASHED OUT



PORTUGAL. THE MAN



FRUIT BATS



BON IVER



TY SEGALL

Top 200

PERIOD ENDING 8/9/2011

CONTRIBUTING REPORTERS THIS WEEK: 242

VIEW AIRPLAY REPORTS IN THEIR ENTIRETY
AT WWW.CMJ.COM/NMR/AIRPLAY

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	1	2	1	6	WASHED OUT Within And Without	Sub Pop
2	6	67	2	3	PORTUGAL. THE MAN In The Mountain In The Cloud	Atlantic
3	5	75	3	3	FRUIT BATS Tripper	Sub Pop
4	2	1	1	8	BON IVER Bon Iver #1 TRIPLE A	Jagjaguwar
5	8	13	5	5	TY SEGALL Goodbye Bread	Drag City
6	4	5	4	8	HANDSOME FURS Sound Kapital	Sub Pop
7	11	21	7	6	THEY MIGHT BE GIANTS Join Us	Rounder
8	3	3	2	10	CULTS Cults	Columbia
9	15	18	9	4	ELEANOR FRIEDBERGER Last Summer	Merge
10	9	8	8	7	YACHT Shangri-La	DFA
11	7	4	1	11	BLACK LIPS Arabia Mountain	Vice
12	13	15	12	6	MEMORY TAPES Player Piano	Carpark
13	18	27	13	4	LITTLE DRAGON Ritual Union	Peacefrog
14	10	7	7	8	UNKNOWN MORTAL ORCHESTRA Unknown Mortal Orchestra	Fat Possum
15	17	10	10	6	SHABAZZ PALACES Black Up #1 HIP-HOP	Sub Pop
16	22	25	16	6	METRONOMY The English Riviera	Because
17	19	23	17	5	PURE X Pleasure	Acephale
18	14	6	2	10	BATTLES Gloss Drop	Warp
19	16	11	11	6	THEE OH SEES Castlemania	In The Red
20	149	—	20	2	WAR ON DRUGS Slave Ambient TOP MOVER	Secretly Canadian
21	35	81	21	5	ETTES Wicked Will	Krian
22	21	20	17	7	THIEVERY CORPORATION Culture Of Fear #1 RPM	ESL
23	12	9	9	8	JOHN MAUS We Must Become The Pitiless Censors Of Ourselves	Ribbon
24	20	28	20	4	BRIAN ENO Drums Between The Bells	Warp
25	32	29	25	5	TEDDYBEARS Devil's Music	Atlantic
26	37	49	26	3	BRILLIANT COLORS Again And Again	Slumberland
27	23	14	8	10	DEATH CAB FOR CUTIE Codes And Keys	Atlantic
28	26	37	26	4	R.E.M. Lifes Rich Pageant	EMI
29	50	—	29	2	THEOPHILUS LONDON Timez Are Weird These Days	Reprise
30	34	32	21	7	GILLIAN WELCH The Harrow And The Harvest	Acony
31	25	19	1	14	MY MORNING JACKET Circuits	ATO
32	—	—	32	1	DECEMBERISTS Itunes Session TOP DEBUT	Capitol
33	24	16	10	11	GIVERS In Light	Glassnote
34	36	40	34	5	COM TRUISE Galactic Melt	Ghostly International
35	40	35	31	6	SBTRKT SBTRKT	XL
36	27	12	5	10	ARCTIC MONKEYS Suck It And See	Domino
37	51	—	37	2	RELEASE THE SUNBIRD Come Back To Us	Brushfire
38	30	26	13	12	FOSTER THE PEOPLE Torches	Columbia
39	41	39	39	4	SONS AND DAUGHTERS Mirror Mirror	Domino
40	33	33	23	8	GARDENS AND VILLA Gardens And Villa	Secretly Canadian
41	48	69	41	4	DIRTY MITTENS Heart Of Town	Magic Marker
42	29	22	7	11	DALE EARNHARDT JR. JR. It's A Corporate World	Quite Scientific
43	31	30	16	10	FUCKED UP David Comes To Life	Matador
44	47	112	44	3	TOMORROW'S TULIPS Eternally Teenage	Galaxia
45	28	17	9	9	JEFF THE BROTHERHOOD We Are The Champions	Infinity Cat
46	45	44	19	10	RAVE ON BUDDY HOLLY Various Artists	Concord
47	38	24	13	10	VETIVER The Errant Charm	Sub Pop
48	44	41	1	16	FLEET FOXES Helplessness Blues	Sub Pop
49	—	—	49	1	GRACE JONES Hurricane	Pias
50	70	—	50	2	CEREBRAL BALLZY Cerebral Ballzy	Williams Street

Top 200

PERIOD ENDING 8/9/2011

CONTRIBUTING REPORTERS THIS WEEK: 242

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
51	65	55	51	7	WILLIAM ELLIOTT WHITMORE Field Songs	Anti
52	39	42	38	6	JOLIE HOLLAND Pint Of Blood	Anti
53	61	—	53	2	MOONFACE Organ Music Not...	Jagjaguwar
54	49	62	42	6	FM BELFAST Don't Want To Sleep	Morr
55	88	—	55	2	BOMB THE MUSIC INDUSTRY! Vacation	Really
56	42	43	39	8	BOBBY BOBBY	Partisan
57	66	108	57	3	TWIN SISTER "Bad Street" [Single]	Domino
58	57	51	51	7	GRIEVES Together/Apart	Rhymesayers
59	46	38	38	7	1, 2, 3 New Heaven	Frenchkiss
60	67	117	60	3	SHE KEEPS BEES Dig On	Self-Released
61	58	58	58	7	JAPANESE POPSTARS Controlling Your Allegiance	EMI
62	62	50	50	7	KICKDRUMS Meet Your Ghost	Last Gang
63	—	—	63	1	ARMY NAVY The Last Place	Self-Released
64	43	34	20	8	WOODS Sun And Shade	Woodsist
65	59	64	59	4	BUZZCOCKS A Different Compilation	Cooking Vinyl
66	76	131	66	3	ALKALINE TRIO Damnesia	Epitaph
67	54	59	54	6	RED HOT AND RIO... Various... #1 NEW WORLD	eOne
68	77	120	68	3	FOUNTAINS OF WAYNE Sky Full Of Holes	Yep Roc
69	72	77	69	4	MIDDLE EAST I Want That You...	Missing Piece
70	73	85	70	4	MANSIONS Dig Up The Dead	Burning House
71	—	—	71	1	RICHARD BUCKNER Our Blood	Merge
72	53	31	16	10	ROSEBUDS Loud Planes Fly Low	Merge
73	68	66	66	5	PDX POP NOW! 2011 Various Artists	PDX Pop Now!
74	—	—	74	1	JAYHAWKS Mockingbird Time	Rounder
75	69	65	54	5	BIG D AND... For The Damned...	SideOneDummy
76	81	198	76	3	IMELDA MAY Mayhem	Decca
77	64	104	64	4	LAS KELLIES Las Kellies	Fire
78	94	74	74	8	OCOTE SOUL SOUNDS Taurus	ESL
79	83	105	59	9	TEDESCHI TRUCKS BAND Revelator	Sony Masterworks
80	65	68	5	16	TUNE-YARDS Whokill	4AD
81	97	—	81	2	SMOOVE AND TURRELL Eccentric Audio	Jalapeno
82	156	—	82	2	HORRORS Skying	XL
83	95	171	83	3	IDAHO You Were A Dick	Self-Released
84	52	46	6	12	THURSTON MOORE Demolished Thoughts	Matador
85	104	—	85	2	FINK Perfect Darkness	Ninja Tune
86	103	133	86	3	WILEY 100 Percent Publishing	Big Dada
87	118	144	87	3	TERRORDACTYLS Rage Mountain	Self-Released
88	200	—	88	2	FUNK ARK From The Rooftops	ESL
89	138	76	76	4	PICTUREPLANE Thee Physical	Lovepump United
90	—	—	90	1	MISTER HEAVENLY Out Of Love	Sub Pop
91	60	36	36	7	CHAIN GANG OF 1974 Wayward Fire	Modern Art
92	75	70	70	7	OLD 97'S The Grand Theatre Volume Two	New West
93	183	—	93	2	FUNGI GIRLS Some Easy Magic	Hozac
94	198	—	94	2	NIGHTMARE AND... Nightmare And...	Self-Released
95	79	53	2	14	BEASTIE BOYS Hot Sauce Committee Pt. 2	Capitol
96	193	—	96	2	CHIDDY BANG "Mind Your Manners" [Single]	EMI
97	—	—	97	1	AFICIONADO Aficionado	No Sleep
98	125	—	98	2	POKEY LAFARGE AND... Middle Of Everywhere	Free Dirt
99	174	—	99	2	DEX ROMWEBER DUO Is That You In The Blue?	Bloodshot
100	90	151	90	5	BJORK "Crystalline/Cosmogony" [Single]	Nonesuch



DECEMBERISTS



ARMY NAVY



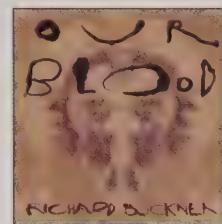
JAYHAWKS

TOP DEBUTS

TOP FIVE



GRACE JONES



RICHARD BUCKNER

FEATURED PLAYLISTS

KTCU (FORT WORTH)

- YACHT
- DALE EARNHARDT JR. JR.
- TEDDYBEARS
- PORTUGAL. THE MAN
- HANNA BARBARIANS
- BEDOUIN SOUNDCLASH
- DIRTY MITTENS
- FRUIT BATS
- THEOPHILUS LONDON
- FOSTER THE PEOPLE
- DECEMBERISTS
- BEAR CUB
- THEY MIGHT BE GIANTS
- GRAFFITI 6
- LITTLE DRAGON
- IDAHO
- MY MORNING JACKET
- DEATH CAB FOR CUTIE
- ARMY NAVY
- BEASTIE BOYS
- BEAR LAKE
- FUNK ARK
- FAREWELL CONTINENTAL
- WHISKEY FOLK RAMBLERS
- SANTAH
- SMOOVE AND TURRELL
- THIEVERY CORPORATION
- DREDG
- PETER BJORN AND JOHN
- WHITE WIVES

WRSU (NEW BRUNSWICK)

- GRACE JONES
- SELEBRITIES
- OK GO
- AZALIA SNAIL
- RICHARD BUCKNER
- VARIOUS ARTISTS
- FOSTER THE PEOPLE
- DEATH CAB FOR CUTIE
- WASHED OUT
- ARCHITECTURE IN HELSINKI
- PURE X
- HANDSOME FURS
- MEMORY TAPES
- GIVERS
- FONDA
- TOMORROW'S TULIPS
- BLACK LIPS
- JAYHAWKS
- SERGE GAINSBOURG
- REMORA
- JOHN MAUS
- THEY MIGHT BE GIANTS
- VIVA BROTHER
- ETTES
- WAR ON DRUGS
- KING CREOSOTE AND JON HOPKINS
- TEDDYBEARS
- BORIS
- CULTS

Top 200

PERIOD ENDING 8/9/2011
CONTRIBUTING REPORTERS THIS WEEK: 242VIEW AIRPLAY REPORTS IN THEIR ENTIRETY
AT WWW.CMJ.COM/NMR/AIRPLAY

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
101	56	45	20	11	SEAPONY Go With Me	Hardly Art
102	91	72	72	6	DIGITALISM I Love You Dude	Co-Op
103	87	106	67	7	VIVA VOCE The Future Will Destroy You	Vanguard
104	96	132	96	5	TENNIS PRO Shimokita Is Dead?	Self-Released
105	71	56	41	9	WHITE DENIM D	Downtown
106	190	180	106	3	ILAIYARAAJA Solla Solla...	Finders Keepers
107	141	139	107	4	TEAM ME Team Me	Propeller
108	122	116	74	8	DAVE ALVIN Eleven Eleven	Yep Roc
109	155	173	109	3	HEMMINGBIRDS Death Wave	Self-Released
110	113	80	71	6	WHITE WIVES Happeners	Adeline
111	—	—	111	1	MATHIEU SANTOS Massachusetts 2010	Barsuk
112	63	71	36	9	CITY AND COLOUR Little Hell	Vagrant
113	117	94	94	3	BIG TALK Big Talk	Epitaph
114	107	89	42	9	PALEO Fruit Of The Spirit	Partisan
115	89	128	44	9	LIAM FINN FOMO	Yep Roc
116	135	103	42	8	SANTAH White Noise Bed	No Sleep
117	110	54	44	8	MARISSA NADLER Marissa Nadler	Box Of Cedar
118	102	—	102	2	LIVE FROM NOWHERE NEAR... Various Artists	Greyday
119	189	153	11	23	KURT VILE Smoke Ring For My Halo	Matador
120	—	—	120	1	BOSTON SPACESHIPS Let It Beard	GBV
121	114	100	76	8	BEAR CUB Limited Release [EP]	Self-Released
122	147	—	122	2	KIDS AT RISK Griff The Invisible	Other Tongues
123	80	48	30	10	SONDRE LERCHE Sondre Lerche	Mona
124	—	—	124	1	FOOL'S GOLD Leave No Trace	Iamsound
125	—	—	125	1	BIOSPHERE N-Plants	Touch
126	176	191	126	3	ETERNAL TAPESTRY AND... Night Gallery	Thrill Jockey
127	126	90	90	7	OK GO 180/365	Paracadute
128	108	154	9	14	AUSTRA Feel It Break	Domino
129	105	125	105	9	DAWES Nothing Is Wrong	ATO
130	78	60	23	9	JUNIOR BOYS It's All True	Domino
131	—	—	131	1	COLLECTIONS OF COLONIES OF BEES Giving	Hometapes
132	120	101	7	14	MAN MAN Life Fantastic	Anti
133	115	176	115	5	GRAFFITI 6 Annie You Save Me [EP]	EMI-Capitol
134	111	92	13	14	BOOKER T. JONES The Road From Memphis	Anti
135	153	113	36	10	BORIS Attention Please/Heavy Rocks	Sargent House
136	85	61	5	14	ANTLERS Burst Apart	Frenchkiss
137	—	—	137	1	FALL ON YOUR SWORD Another Earth	Milan
138	131	126	126	4	REAL TUESDAY WELD The Last Werewolf...	Six Degrees
139	124	87	73	7	IS TROPICAL Native To	Co-Op
140	159	137	2	19	KILLS Blood Pressures	Domino
141	142	157	141	4	MY MY MY Wishing You Whatever's Best	Le Petit Mort
142	151	159	26	14	TIMES NEW VIKING Dancer Equired	Merge
143	109	119	109	6	SET YOUR GOALS Burning At Both Ends	Epitaph
144	—	—	144	1	TWENTY ONE PILOTS Regional At...	Self-Released
145	127	—	127	3	BEAR LAKE If You Were Me	Self-Released
146	116	109	109	5	SAN CISCO Golden Revolver	Self-Released
147	152	—	147	2	BARRY MANILOW 15 Minutes	Stiletto
148	192	—	148	2	RED BUTTON As Far As Yesterday Goes	Grimble
149	—	—	149	1	PINEY GIR COUNTRY ROADSHOW Jesus Wept	Greyday
150	137	135	3	17	PANDA BEAR Tomboy	Paw Tracks

Top 200

PERIOD ENDING 8/9/2011
CONTRIBUTING REPORTERS THIS WEEK: 242VIEW AIRPLAY REPORTS IN THEIR ENTIRETY
AT WWW.CMJ.COM/NMR/AIRPLAY

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
151	148	83	33	11	VACCINES What Did You Expect...	Columbia
152	134	141	9	15	EXPLOSIONS IN... Take Care...	Temporary Residence
153	74	96	74	4	ZOMBY Dedication	4AD
154	—	115	24	12	WOMBATS This Modern Glitch	Bright Antenna
155	100	84	1	18	TV ON THE RADIO Nine Types Of Light	Interscope
156	146	162	143	5	WILCO "I Might"/"I Love My Record Label" [Single]	Anti
157	106	—	106	2	URSULA 1000 Mondo Beyondo	ESL
158	194	140	21	13	MANCHESTER ORCHESTRA Simple Math	Columbia
159	—	—	159	2	LOS VIGILANTES Los Vigilantes	Slovenly
160	128	86	54	9	LADYBUG TRANSISTOR Clutching Stems	Merge
161	121	183	121	5	GOMEZ Whatever's On Your Mind	EMI
162	181	—	162	2	PLAYDOUGH Hotdoggin'	Writer Dye
163	172	99	97	6	CHAD VALLEY Equatorial Ultravox	Cascine
164	82	78	28	13	GANG GANG DANCE Eye Contact	4AD
165	177	186	107	10	CHRIS THILE AND... Sleep With One Eye Open	Nonesuch
166	98	82	68	8	DREDG Chuckles And Mr. Squeozy	Superball
167	86	47	46	7	WHEN SAINTS GO MACHINE Konkylie	IK7
168	160	152	152	3	SOUTHERLY Champion Of The Noisy Negativists	Greyday
169	123	79	3	14	DANGER MOUSE AND DANIELE LUSSI Rome	EMI
170	—	—	4	15	WYE OAK Civilian	Merge
171	143	165	37	10	SEBADOH Bakesale	Sub Pop
172	—	155	87	7	CASSETTES WON'T... Evinspacey	Daylight Curfew
173	182	—	173	2	BROTHERS OF BRAZIL Brothers Of...	SideOneDummy
174	—	—	174	1	SCI-FI LOVESTORY Electrocute [EP]	Knotone
175	—	—	175	1	PIMPS OF JOYTIME Janxta Funk!	Wonderwheel
176	112	98	17	18	FOO FIGHTERS Wasting Light	RCA
177	—	—	177	1	HEARTSOUNDS Drifter	Epitaph
178	—	—	15	22	ADELE 21	Columbia
179	92	52	34	9	FRANK TURNER England Keep My Bones	Epitaph
180	—	—	180	1	SCHUYLER FISK Blue Ribbon Winner	Cassidy Barks
181	—	—	181	1	VIVA BROTHER Famous First Words	Octone
182	164	95	28	10	COATHANGERS Larceny And...	Suicide Squeeze
183	84	110	43	9	WOODEN BIRDS Two Matchsticks	Barsuk
184	—	—	184	1	STARS The Bedroom Demos	Arts And Crafts
185	169	142	15	14	CHAD VANGAALEN Diaper Island	Sub Pop
186	—	—	167	2	ROBERT ELLIS Photographs	New West
187	—	129	62	9	RADICAL DADS Mega Rama	Uninhabitable Mansions
188	—	—	188	1	HANNA BARBARIANS Syzygy	Self-Released
189	—	—	189	1	BLINK 182 "Up All Night" [Single]	Geffen
190	—	187	187	2	AGGROLITES Rugged Road	Young Cub
191	145	178	145	4	URSA MINOR Showface	Self-Released
192	—	—	192	1	WUGAZI 13 Chambers	Self-Released
193	—	134	4	15	THAO AND MIRAH Thao And Mirah	Kill Rock Stars
194	—	149	51	10	AMON TOBIN ISAM	Ninja Tune
195	—	—	27	14	COLD CAVE Cherish The Light Years	Matador
196	—	—	1	16	LYKKE LI Wounded Rhymes	Atlantic
197	—	—	197	1	HOODED FANG Tosta Mista	Daps
198	—	—	198	1	VIOLET LIGHTS Sex And Sound	Self-Released
199	—	—	199	1	FOURCOLOR As Pleat	12k
200	130	163	130	5	CHEIKH LO Jam	Nonesuch

Radio Select Albums

PERIOD ENDING 8/7/2011
WWW.CMJ.COM/MEDIAGUIDE

Powered by
Mediaguide

TW	LW	2W	PK	WKS	SPINS	ARTIST + TITLE	LABEL
1	2	3	1	19	295	DEATH CAB FOR CUTIE Codes And Keys	Atlantic
2	1	1	1	9	289	BON IVER Bon Iver	Jagjaguwar
3	3	4	1	12	286	FOSTER THE PEOPLE Torches	Columbia
4	5	5	2	14	273	MY MORNING JACKET Circuital	ATO
5	9	28	5	3	263	PORTUGAL. THE MAN In The Mountain...	Atlantic
6	4	2	2	6	246	WASHED OUT Within And Without	Sub Pop
7	10	65	7	3	242	FRUIT BATS Tripper	Sub Pop
8	8	6	1	26	220	FLEET FOXES Helplessness Blues	Sub Pop
9	6	7	5	9	211	CULTS Cults	Columbia
10	24	10	7	10	170	DALE EARNHARDT... It's A...	Quite Scientific
11	25	44	11	3	166	TY SEGALL Goodbye Bread	Drag City
12	11	12	11	7	163	UNKNOWN MORTAL... Unknown Mortal...	Fat Possum
13	13	14	3	36	162	ADELE 21	Columbia
14	17	17	6	22	161	FOO FIGHTERS Wasting Light	RCA
15	15	9	8	9	157	BATTLES Gloss Drop	Warp
16	99	95	16	3	152	FOUNTAINS OF WAYNE Sky Full Of Holes	Yep Roc
17	30	24	17	9	149	COLDPLAY "Every Teardrop Is..."	EMI
18	20	23	18	6	148	THIEVERY CORPORATION Culture Of Fear	ESL
19	12	11	3	16	145	BEASTIE BOYS Hot Sauce Committee Pt. 2	Capitol
20	36	18	17	9	138	VETIVER The Errant Charm	Sub Pop
21	41	48	21	11	136	BEN HARPER Give Till It's Gone	Virgin
22	75	75	22	4	134	YACHT Shangri-La	DFA
22	32	39	23	4	134	METRONOMY The English Riviera	Because
24	33	22	19	9	133	TEDESCHI TRUCKS... Revelator	Sony
25	-	-	25	1	130	WAR ON... Slave Ambient	Secretly Canadian
25	7	8	1	11	130	RAVE ON BUDDY HOLLY Various Artists	Concord
27	14	19	8	10	127	BLACK LIPS Arabia Mountain	Vice
28	29	31	28	10	126	DAWES Nothing Is Wrong	ATO
28	50	30	1	39	126	DECEMBERISTS The King Is Dead	Capitol
30	18	51	18	4	125	LITTLE DRAGON Ritual Union	Peacefrog
31	16	13	1	22	124	TV ON THE RADIO Nine Types Of Light	Interscope
32	28	26	26	7	122	GARDENS...Gardens And...	Secretly Canadian
33	39	16	12	9	121	ARCTIC MONKEYS Suck It And See	Domino
34	31	32	31	6	118	SBTRKT SBTRKT	XL
35	19	38	19	5	117	THEE OH SEES Castlemania	In The Red
35	21	15	2	14	117	DANGER MOUSE AND... Rome	EMI
37	38	43	37	7	116	HANDSOME FURS Sound Kapital	Sub Pop
37	61	25	7	20	116	RAPHAEL SAADIQ Stone Rollin'	Columbia
39	44	36	36	4	115	WILCO "I Might"/"I Love My Record Label..."	Anti
39	40	27	20	9	115	SONDRE LERCHE Sondre Lerche	Mona
41	45	88	41	3	114	RED HOT CHILI... "The Adventures..."	Warner Bros
41	51	63	42	4	114	INCUBUS If Not Now, When?	Epic
41	49	-	43	3	114	TEDDYBEARS Devil's Music	Atlantic
44	23	21	20	6	113	SHABAZZ PALACES Black Up	Sub Pop
45	35	29	3	78	112	MUMFORD AND SONS Sigh No More	Glassnote
46	22	53	15	14	109	BOOKER T. JONES The Road From Memphis	Anti
47	46	41	35	11	107	GIVERS In Light	Glassnote
47	27	37	27	5	107	MEMORY TAPES Player Piano	Carpark
49	47	61	39	5	105	1, 2, 3 New Heaven	Frenchkiss
50	56	94	50	4	101	PURE X Pleasure	Acephale

Radio Select Tracks

PERIOD ENDING 8/7/2011
WWW.CMJ.COM/MEDIAGUIDE

Powered by
Mediaguide

TW	LW	2W	PK	WKS	SPINS	ARTIST + TITLE	LABEL
1	1	4	1	9	149	COLDPLAY Every Teardrop Is A Waterfall	Capitol
2	3	1	1	14	141	MY MORNING JACKET Holdin On...	ATO
3	4	5	3	12	123	BON IVER Calgary	Jagjaguwar
4	2	2	1	29	121	FOSTER THE PEOPLE Pumped Up Kicks	Columbia
5	7	6	5	5	115	WILCO I Might	dBpm
6	8	21	6	3	114	RED HOT CHILI... The Adventures...	Warner Bros.
7	5	10	5	6	110	PORTUGAL. THE MAN Got It All...	Atlantic
8	6	3	1	19	105	DEATH CAB FOR CUTIE You Are A Tourist	Atlantic
9	14	43	9	3	95	BLINK 182 Up All Night	DGC
10	15	20	10	3	91	INCUBUS Promises, Promises	Epic
11	10	11	9	9	89	CULTS Go Outside	Columbia
12	9	8	8	6	87	JAYHAWKS She Walks In So...	Rounder
13	19	15	13	11	83	FOSTER THE PEOPLE Helena Beat	Columbia
14	20	73	14	3	81	KOOKS Junk Of The Heart	Astralwerks
15	21	34	15	7	78	GILLIAN WELCH The Way It Goes	Acony
16	23	61	16	6	69	MATT POND PA Love To Get Used	Altitude
17	40	18	13	15	68	FLEET FOXES Grown Ocean	Sub Pop
17	18	26	12	14	68	FOO FIGHTERS Walk	Roswell
19	11	7	1	23	67	TV ON THE RADIO Will Do	Interscope
20	37	12	7	9	63	BATTLES Ice Cream	Warp

Important: In order for your music to be eligible for appearance on CMJ RADIO SELECT TRACKS, you must service Mediaguide with all albums, EPs and singles (including remixes and edits). Please visit the "Submit Music" tab of www.musicmonitor.com

RADIO SELECT

TOP FIVE



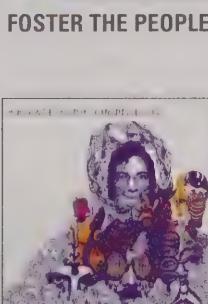
DEATH CAB FOR CUTIE



FOSTER THE PEOPLE



BON IVER



MY MORNING JACKET

Important: In order for your music to be eligible for appearance on CMJ RADIO SELECT ALBUMS, you must service Mediaguide with all albums, EPs and singles (including remixes and edits). Please visit the "Submit Music" tab of www.musicmonitor.com

THIS WEEK'S CONTRIBUTING REPORTERS

WHAT'S RISING AT RADIO 200

CHECK COMPLETE PLAYLISTS AT CMJ.COM/NMR



THE WAR ON DRUGS

Slave Ambient (SECRETLY CANADIAN)

Slave Ambient, The War On Drugs' first release in four years, moves up 129 spots at Radio 200 (149-20).

RADIO: Hannah Carlen, hannah@jagaguwar.com



GRACE JONES

Hurricane (PIAS)

Dance-veteran Grace Jones' tenth studio album, *Hurricane*, debuts at No. 49 at Radio 200 (D-49).

RADIO: Dan Yocom, dan@distillerpromo.com



BOMB THE MUSIC INDUSTRY!

Vacation (ERNEST JENNING/REA;Y)

As its title suggests, Bomb the Music Industry!'s *Vacation* has a fun, summertime vibe, and moves 33 spots this week at Radio 200 (88-55).

RADIO: Matthew Gawrych, matthew@terrorbird.com



CEREBRAL BALLZY

Cerebral Ballzy (WILLIAMS STREET)

Brooklyn punks Cerebral Ballzy's self-titled debut album moves 20 spots this week at Radio 200 (70-50).

RADIO: Dan Yocom, dan@distillerpromo.com



ETTES

Wicked Will (KRIAN)

With sassy female-fronted vocals and a rock 'n' roll sound from their home base of Nashville, the Ettes move 14 spots at Radio 200 (35-21).

RADIO: Krian Music Group, pr@kriancmusicgroup.com

3WK St. Louis MO	KRUA Anchorage AK	WDWN Auburn NY	WRKC Wilkes-Barre PA
95bFM Auckland	KRZA Alamosa CO	WEI Richmond IN	WRNC Ashland WI
AM1700 Ypsilanti MI	KSCU Santa Clara CA	WERS Boston MA	WRRG River Grove IL
Aggie Radio Logan UT	KSJD Mancos CO	WERU East Orland ME	WRST Oshkosh WI
Bagel Radio San Francisco CA	KSJS San Jose CA	WESS East Stroudsburg PA	WRSU New Brunswick NJ
BreakThru Radio New York NY	KSLU Hammond LA	WESU Middletown CT	WRTC Hartford CT
CFCR Saskatoon SK	KSMF Ashland OR	WFDU Teaneck NJ	WRUB Amherst NY
CFRU Guelph ON	KSPC Claremont CA	WFHB Bloomington IN	WRUR Rochester NY
CFUV Victoria BC	KSSU Sacramento CA	WFMU Jersey City NJ	WRUV Burlington VT
CHRP Radio Chicago IL	KSUA Fairbanks AK	WFWM Frostburg MD	WSBF Clemson SC
CHMR St. Johns NF	KSUN Rohnert Park CA	WGLS Glassboro NJ	WSBU St. Bonaventure NY
CHOQ Montreal QC	KSYM San Antonio TX	WGTB Washington DC	WSDP Plymouth MI
CHRW London ON	KTCU Fort Worth TX	WHFR Dearborn MI	WSFX Nanticoke PA
CHUO Ottawa ON	KTRU Houston TX	WHPC Garden City NY	WSGR Port Huron MI
CHYZ Quebec City QC	KTSW San Marcos TX	WHPK Chicago IL	WSHL North Easton MA
CILU Thunder Bay ON	KTUH Honolulu HI	WHRV Norfolk VA	WSIA Staten Island NY
CISM Montreal QC	KUCI Irvine CA	WHRW Binghamton NY	WSKB Westfield MA
CJAM Windsor ON	KUCR Riverside CA	WHSN Bangor ME	WSND Notre Dame IN
CJLO Montreal QC	KUGS Bellingham WA	WHUS Storrs CT	WSOU South Orange NJ
CJSW Calgary AB	KUMD Duluth MN	WICB Ithaca NY	WSWI Evansville IN
CKDU Halifax NS	KUNI Cedar Falls IA	WIDB Carbondale IL	WTHS Holland MI
CSCR Toronto ON	KUOI Moscow ID	WIDR Kalamazoo MI	WTJU Charlottesville VA
Capital Public Radio Sacramento CA	KUOM Minneapolis MN	WITR Rochester NY	WTSR Ewing NJ
KAFM Grand Junction CO	KURA Ouray CO	WIXQ Millersville PA	WTUL New Orleans LA
KALX Berkeley CA	KVCU Boulder CO	WJCU University Heights OH	WUAG Greensboro NC
KAOS Olympia WA	KVMR Nevada City CA	WKDU Philadelphia PA	WUMD North Dartmouth MA
KBGA Missoula MT	KVRX Austin TX	WKNC Raleigh NC	WUML Lowell MA
KBOO Portland OR	KVSC St. Cloud MN	WKWZ Syosset NY	WUNH Durham NH
KBRP Bisbee AZ	KWCR Ogden UT	WLFR Galloway NJ	WUPX Marquette MI
KBTU Crested Butte CO	KWCW Walla Walla WA	WLJS Jacksonville AL	WUSB Stony Brook NY
KCMP St. Paul MN	KWL Decorah IA	WLUR Lexington VA	WUSC Columbia SC
KCQK Columbia MO	KWVA Eugene OR	WLWU Chicago IL	WUSO Springfield OH
KCPR San Luis Obispo CA	KXCI Tucson AZ	WMBR Cambridge MA	WUTK Knoxville TN
KCRW Santa Monica CA	KXLU Los Angeles CA	WMCX West Long Branch NJ	WUVT Blacksburg VA
KCSB Santa Barbara CA	KXUA Fayetteville AR	WMFO Medford MA	WVFS Tallahassee FL
KDHX St. Louis MO	KXUA Fayetteville AR	WMHD Terre Haute IN	WVIA Pittston PA
KDNK Carbondale CO	KXUL Monroe LA	WMHW Mt. Pleasant MI	WVMW Scranton PA
KDVS Davis CA	KXZY Stillwater OK	WMNF Tampa FL	WWHR Bowling Green KY
KEOL La Grande OR	KZMU Moab UT	WMPG Portland ME	WWSP Stevens Point WI
KEUL Girdwood AK	KZSC Santa Cruz CA	WMSE Milwaukee WI	WWSU Dayton OH
KEXP Seattle WA	KZSU Stanford CA	WMUA Amherst MA	WWVU Morgantown WV
KFAI Minneapolis MN	M3 Radio New York NY	WMUH Allentown PA	WXAC Reading PA
KFJC Los Altos Hills CA	Osprey Radio Jacksonville FL	WMVL Purchase NY	WXAV Chicago IL
KFSR Fresno CA	RLC Piscataway NJ	WMXM Lake Forest IL	WXCI Danbury CT
KGAR Lemoore CA	Radio Phoenix Phoenix AZ	WNCW Spindale NC	WXDU Durham NC
KGLT Bozeman MT	SCAD Radio Savannah GA	WNHU West Haven CT	WXLV Schenckville PA
KGRG Auburn WA	SCAD-Atlanta Radio Atlanta GA	WNRN Charlottesville VA	WXOU Rochester MI
KHNS Haines AK	SomaFM San Francisco CA	WNYU New York NY	WZBC Chestnut Hill MA
KHOL Jackson WY	WAUG Rock Island IL	WOBC Oberlin OH	WZBT Gettysburg PA
KIWR Council Bluffs IA	WAWL Chattanooga TN	WODU Norfolk VA	Washington Heights Free Radio
KLPI Ruston LA	WEBR Penfield NY	WOJB Hayward WI	New York NY
KLSU Baton Rouge LA	WBJB Lincroft NJ	WORT Madison WI	
KMNR Rolla MO	WBOR Brunswick ME	WPCD Champaign IL	
KNDS Fargo ND	WBRS Waltham MA	WPGU Champaign IL	
KOTO Telluride CO	WBSD Burlington WI	WPRB Princeton NJ	
KPSU Portland OR	WBWC Berea OH	WPSC Wayne NJ	
KPUR Forest Grove OR	WCBN Ann Arbor MI	WPTS Pittsburgh PA	
KRCC Colorado Springs CO	WCBS Norton MA	WRAS Atlanta GA	
KRCL Salt Lake City UT	WCFM Williamstown MA	WRBC Lewiston ME	
KRFC Fort Collins CO	WCNI New London CT	WRDP Chicago IL	
KRFP Moscow ID	WCUR West Chester PA	WREK Atlanta GA	
KRNU Lincoln NE	WCVF Fredonia NY	WRFL Lexington KY	
KRSC Claremore OK	WDBM East Lansing MI	WRGP Miami FL	
KRTU San Antonio TX	WDCE Richmond VA	WRHU Hempstead NY	

Loud Rock

PERIOD ENDING 8/9/2011
CONTRIBUTING REPORTERS THIS WEEK: 95

VIEW AIRPLAY REPORTS IN THEIR ENTIRETY
AT WWW.CMJ.COM/NMR/AIRPLAY

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	2	35	1	5	TRIVIUM In Waves	Roadrunner
2	1	1	1	6	SEPULTURA Kairos	Nuclear Blast
3	4	6	3	3	TOXIC HOLOCAUST Conjure And Command	Relapse
4	3	5	3	6	DECAPITATED Carnival Is Forever	Nuclear Blast
5	5	3	3	3	ALL SHALL PERISH This Is Where It Ends	Nuclear Blast
6	7	—	6	2	DYING FETUS History Repeats...	Relapse
7	8	7	6	5	EXHUMED All Guts, No Glory	Relapse
8	9	2	2	6	MEGADETH Peace Sells...But Who's Buying?	EMI
9	18	—	9	2	IWRESTLEDABEARONCE Ruining...	Century Media
10	—	—	10	1	JASTA Jasta TOP DEBUT	eOne
11	11	20	11	3	FAIR TO MIDLAND Arrows And Anchors	E1
12	—	—	12	1	MASTODON "Black Tongue" [Single]	Reprise
13	—	—	13	1	PSYCHOSTICK Space Vampires...	Rock Ridge
14	—	—	14	1	DIR EN GREY Dum Spiro Spero	The End
15	—	—	15	1	UNKIND Harhakuvat	Relapse
16	17	8	1	9	TOMBS Path Of Totality	Relapse
17	15	19	2	9	MORBID ANGEL Illud Divinum...	Season Of Mist
18	12	10	1	9	DEVIN TOWNSEND PROJECT Deconstruction	Inside Out
19	10	4	4	7	AUGUST BURNS RED Leveler	Solid State
20	22	15	1	16	ANVIL Juggernaut Of Justice	The End
21	33	—	21	2	DEAD LETTER CIRCUS This Is ... TOP MOVER	Sumerian
22	14	14	14	5	PESTILENCE Doctrine	Mascot
23	16	13	9	6	UNEARTH Darkness In The Light	Metal Blade
24	26	25	4	8	ORIGIN Entity	Nuclear Blast
25	—	—	25	1	BATTLECROSS Pursuit Of Honor	Metal Blade
26	13	—	13	2	HAIL!HORNET Disperse The Curse	Relapse
27	20	23	20	9	FUCKED UP David Comes To Life	Matador
28	23	18	13	8	A PALE HORSE NAMED DEATH And Hell Will...	SPV
29	—	—	29	1	POWERWOLF Blood Of The Saints	Metal Blade
30	—	—	30	1	WORLD UNDER BLOOD Tactical	Nuclear Blast
31	6	9	6	4	SUICIDE SILENCE The Black Crown	Century Media
32	19	12	2	7	SYMPHONY X Iconoclast	Nuclear Blast
33	32	16	3	8	IN FLAMES Sounds Of...	Century Media
34	21	11	9	6	HEADCAT Walk The Walk... Talk The Talk	Niji
35	27	27	5	8	ALESTORM Back Through Time	Napalm
36	—	—	36	1	MEN Leave Home	Sacred Bones
37	36	—	36	2	QUILL Full Circle	Metalville
38	—	—	38	1	SVARTSOT Maledictus Eris	Napalm
39	25	21	1	11	TYR The Lay Of Thrym	Napalm
40	30	36	30	3	DEMONICAL Death Infernal	Metal Blade

Chart information is based on combined airplay reports of Loud Rock releases from CMJ's panel of college, commercial and non-commercial radio stations. A digest version of this chart reaches over 100,000 active music consumers in CMJ New Music Monthly. Visit WWW.CMJ.COM/NMR.

Adds

TW	No. Adds	ARTIST + TITLE	LABEL
1	60	ANTHRAX Worship Music Sampler	Megaforce
2	53	BURY YOUR DEAD Mosh 'N' Roll	Mediaskare
3	52	SKALMOLD Baldur	Napalm
4	51	ETERNITY FALLEN Changes [EP]	Front Row
5	47	DIRGE WITHIN "Absolution" [Single]	Century Media

Loud Rock Select Albums

Powered by
Mediaguide

TW	LW	2W	PK	WKS	SPINS	ARTIST + TITLE	LABEL
1	2	9	1	4	83	BRILLIANT COLORS Again And Again	Slumberland
2	4	3	1	22	73	RISE AGAINST End Game	Interscope
3	1	2	1	9	65	JEFF THE BROTHERHOOD We Are...	Infinity Cat
4	5	7	2	21	53	SEETHER Holding On To Strings...	Wind-Up
5	8	6	5	49	51	PAPA ROACH Time For Annihilation	Eleven Seven
6	3	1	1	9	50	FUCKED UP David Comes To Life	Matador
7	6	4	1	23	46	DESTROY REBUILD UNTIL...D.R.U.G.S.	Warner Bros.
8	10	5	4	53	43	AVENGED SEVENFOLD Nightmare	Warner Bros.
9	14	18	7	49	37	10 YEARS "Shoot It Out" [Single]	Universal
10	13	12	2	47	32	STONE SOUR Metal [EP]	Roadrunner
11	74	—	11	2	31	WUGAZI 13 Chambers	Doomtree
12	—	—	12	1	30	DIR EN GREY Dum Spiro Spero	The End
13	16	8	8	5	30	LAS KELLIES Las Kellies	Fire
14	12	10	6	14	29	KORN "Get Up" [Single]	Roadrunner
15	48	—	15	2	28	STAIND "Not Again" [Single]	Atlantic
15	24	25	16	6	28	BIG D AND... For The...	SideOneDummy
17	11	11	1	56	28	DISTURBED Asylum	Reprise
18	56	—	18	2	27	BOMB THE MUSIC INDUSTRY! Vacation	Really
19	9	13	9	6	26	TRIVIUM In Waves	Roadrunner
19	15	19	9	13	26	TAKING BACK SUNDAY "Faith..."	Warner Bros.

Important: In order for your music to be eligible for appearance on CMJ LOUD ROCK SELECT ALBUMS, you must service Mediaguide with all albums, EPs and singles (including remixes and edits). Please visit the "Submit Music" tab of www.musicmonitor.com

Loud Rock Select Tracks

Powered by
Mediaguide

TW	LW	2W	PK	WKS	SPINS	ARTIST + TITLE	LABEL
1	1	1	1	4	60	SUBLIME WITH ROME Panic	Fueled By Ramen
2	3	2	1	17	45	RISE AGAINST Make It Stop...	Interscope
3	4	6	3	13	42	PAPA ROACH No Matter What	Eleven Seven
4	5	3	2	22	33	DESTROY REBUILD... If You Think...	Warner Bros.
5	2	9	2	6	30	SEETHER Tonight	Wind-Up
5	11	24	5	33	30	10 YEARS Fix Me	Universal Republic
7	6	4	2	14	29	KORN Get Up	Roadrunner
8	39	—	8	2	28	STAIND Not Again	Atlantic
9	7	5	5	19	27	AVENGED SEVENFOLD So Far...	Warner Bros.
10	8	8	3	13	26	TAKING BACK SUNDAY Faith...	Warner Bros.
11	—	—	11	1	25	FIVE FINGER DEATH PUNCH Under...	Prospect Park
12	23	12	1	21	23	SEETHER Country Song	Wind-Up
12	16	52	13	3	23	CROSSFADE Killing Me Inside	Eleven Seven
14	18	85	14	9	21	SALIVA Badass	Sony
15	—	—	15	1	20	DIR EN GREY Different Sense	The End
16	—	—	16	1	18	MASTODON Black Tongue	Reprise
16	14	11	11	12	18	BLACK VEIL... The Legacy	Universal Republic
16	24	20	1	28	18	RISE AGAINST Help Is On The Way	Interscope
16	37	17	8	47	18	OFF WITH THEIR HEADS Drive	Epitaph
16	38	55	20	10	18	BULLET FOR MY VALENTINE Fever	Jive

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Hip-Hop

PERIOD ENDING 8/9/2011
CONTRIBUTING REPORTERS THIS WEEK: 74

VIEW AIRPLAY REPORTS IN THEIR ENTIRETY
AT WWW.CMJ.COM/NMR/AIRPLAY

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	1	1	1	7	SHABAZZ PALACES Black Up	Sub Pop
2	2	2	2	8	GRIEVES Together/Apart	Rhymesayers
3	6	11	3	3	WILEY 100 Percent Publishing	Big Dada
4	4	5	4	6	ANIMAL FARM Culture Shock	Focused Noise
5	3	3	1	11	HAIL MARY MALLON Are You Gonna Eat That?	Rhymesayers
6	5	4	2	15	BEASTIE BOYS Hot Sauce Committee Pt. 2	Capitol
7	8	8	7	4	SOLE AND... Hello Cruel World	Fake Four
8	10	-	8	2	THEOPHILUS LONDON Timez Are Weird...	Reprise
9	26	-	9	2	WUGAZI 13 Chambers TOP MOVER	Doomtree
10	11	15	10	4	PLAYDOUGH Hotdoggin'	Writer Dye
11	14	9	1	20	ATMOSPHERE The Family Sign	Rhymesayers
12	19	19	3	25	BLUEPRINT Adventures In Counterculture	Rhymesayers
13	18	-	13	2	POTLUCK Rhymes And Resin	Suburban Noize
14	12	10	10	6	CLASSIFIED Handshakes And Middle Fingers	Sony
15	7	7	5	9	AWOL ONE AND... Awol One And...	Fill In The Breaks
16	9	6	6	9	FACE CANDY Waste Age Teen Land	Rhymesayers
17	21	30	17	3	WU-TANG CLAN Legendary Weapons	E1
18	-	-	18	3	DJ ABSURD Flying Colors (EP)	Diamond
19	-	-	19	1	DYNAMIC Dynamic Vibes TOP DEBUT	Jrumatic
20	20	21	20	3	PETE ROCK AND SMIF-N-WESSUN Monumental	Duck Down
21	23	17	14	17	SWEATSHOP UNION The Bill Murray EP	Urbnet
22	24	35	2	24	LUPE FIASCO Lasers	Atlantic
23	17	13	5	16	DJ COSM Time And Space	MakeBelieve
24	25	31	24	3	BLAQ POET Blaq Poet Society	Brick
25	13	12	8	13	BC Timepieces: Part 2 (The Surface)	Peripheral
26	-	-	26	1	DJ DOOM Temple Of Doom	Solo
27	15	16	11	8	ELEVATED The Toby Sessions	Self-Released
28	16	14	1	19	DEL THE FUNKY HOMOSAPIEN Golden Era	The Council
29	-	-	29	1	CURRENSY Weekend At Burnie's	Warner Bros.
30	-	-	6	12	MIC CRENSHAW Under The Sun	Focused Noise
31	-	-	31	1	PUSHA T "Trouble On My Mind" (Single)	Decon
32	29	32	23	6	CHILLY... The Unspeakable...	Arts And Crafts
33	28	22	20	4	RANDOM AXE Random Axe	Duck Down
34	22	18	18	6	BAD MEETS EVIL Hell: The Sequel	Interscope
35	33	-	20	6	JAMES PANTS James Pants	Stones Throw
36	-	-	36	1	JAY-Z AND KANYE WEST Watch The Throne	Def Jam
37	36	-	23	4	BLUE SCHOLARS Cinemetropolis	Self-Released
38	-	23	21	4	CLOUD CITY... Brand New...	Chamberlain Drive
39	38	-	22	3	ALF OF HIP HOP SLAM Vintage (EP)	Hip Hop Slam
40	37	-	25	3	MALCOLM AND MARTIN Life Doesn't Frighten...	Soulspazm

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

Adds

TW	ADDS	ARTIST + TITLE	LABEL
1	26	IAMOMNI IAMOMNI	NatAural High
2	18	PROF King Gampo	Stophouse
3	17	SERENGETI Family And Friends	Anticon
4	15	NUKKY GRISSEY IAMGRISSEY The EP	Game
4	15	ALLAN KINGDOM Heart Gang (EP)	Self-Released

Hip-Hop Select Tracks

PERIOD ENDING 8/7/2011
WWW.CMJ.COM/MEDIAGUIDE

Powered by
 Mediaguide

TW	LW	2W	PK	WKS	SPINS	ARTIST + TITLE	LABEL
1	1	3	1	15	50	BEASTIE BOYS Don't Play No Game ...	Capitol
2	8	8	2	34	43	JEREMIH Down On Me	Def Jam
3	2	2	2	18	42	LMFAO Party Rock Anthem	Interscope
3	3	1	1	18	42	BEASTIE BOYS Make Some Noise	Capitol
5	9	16	5	8	38	NICKI MINAJ Super Bass	Universal Motown
6	6	11	6	14	37	NEW BOYZ Back Seat	Warner Bros.
7	4	5	3	21	36	JENNIFER LOPEZ On The Floor	Island
7	7	6	1	39	36	LUPE FIASCO The Show Goes On	Atlantic
9	13	9	8	10	33	SHABAZZ PALACES Swerve...	Sub Pop
9	10	4	4	29	33	TINIE TEMPAH Written In The Stars	Capitol
11	-	-	11	1	30	THEOPHILUS LONDON I Stand Alone	Reprise
11	5	28	5	3	30	KANYE WEST AND JAY-Z Otis	Def Jam
13	14	15	11	16	29	PITBULL Give Me Everything	J
14	15	17	11	29	28	PITBULL Hey Baby	J
15	16	7	4	22	26	WIZ KHALIFA Roll Up	Atlantic
16	23	93	16	4	21	JENNIFER LOPEZ I'm Into You	Island
17	12	10	2	26	20	DR. DRE I Need A Doctor	Interscope
17	29	22	18	14	20	CHRIS BROWN Beautiful People	Jive
19	26	20	2	12	19	DJ KHALED I'm On One	Cash Money
19	35	-	20	8	19	ALOE BLACC I Need A Dollar	Stones Throw

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SHABAZZ PALACES

HIP-HOP TOP FIVE



GRIEVES



WILEY



ANIMAL FARM



HAIL MARY MALLON

RPM

PERIOD ENDING 8/9/2011
CONTRIBUTING REPORTERS THIS WEEK: 83

VIEW AIRPLAY REPORTS IN THEIR ENTIRETY
AT WWW.CMJ.COM/NMR/AIRPLAY

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	1	1	1	7	THIEVERY CORPORATION Culture Of Fear	ESL
2	2	2	2	6	COM TRUISE Galactic Melt	Ghostly International
3	6	14	3	3	URSULA 1000 Mondo Beyondo	ESL
4	3	3	3	6	SBTRKT SBTRKT	XL
5	5	6	2	10	SEBASTIAN Total	Ed Banger
6	9	11	6	5	METRONOMY The English Riviera	Because
7	7	8	7	4	ZOMBY Dedication	4AD
8	4	4	4	7	JAPANESE POPSTARS Controlling Your Allegiance	EMI
9	11	5	1	9	JUNIOR BOYS It's All True	Domino
10	22	—	10	2	THUNDERBALL 12 Mile High Remixed	ESL
11	8	9	8	7	DATA ROMANCE Data Romance [EP]	Street Quality
12	17	13	5	9	BATTLES Gloss Drop	Warp
13	20	19	13	4	NICKODEMUS PRESENTS... Various Artists	ESL
14	10	10	8	6	FM BELFAST Don't Want To Sleep	Morr
15	12	7	1	11	AMON TOBIN ISAM	Ninja Tune
16	—	—	16	1	GRACE JONES Hurricane TOP DEBUT	Pias
17	16	16	4	10	DEPECHE MODE Remixes 2	Reprise
18	13	12	6	8	MAGNETIC MAN Magnetic Man	Star Time
19	24	15	15	4	KATY B Katy On A Mission [EP]	Ammunition
20	27	31	20	3	LITTLE DRAGON Ritual Union	Peacefrog
21	28	33	1	16	DAEDELUS Bespoke	Ninja Tune
22	37	—	22	2	BASSNECTAR Divergent Spectrum TOP MOVER	Amorphous
23	—	—	23	1	HUDSON MOHAWKE Satin Panthers	Warp
24	21	34	8	9	FRIENDLY FIRES Pala	XL
25	26	40	25	4	ATARI TEENAGE RIOT Is This Hyperreal?	Dim Mak
26	19	18	18	4	BRIAN ENO Drums Between The Bells	Warp
27	14	21	11	8	CASSETTES WON'T... Evinspace	Daylight Curfew
28	23	—	23	2	GRAHAM KNOX FRAZIER Moments Of Zen	Self-Released
29	18	20	18	6	JASWHO? Re:Droid Musik	Temple Music Group
30	—	—	30	1	PICTUREPLANE Thee Physical	Lovepump United
31	—	—	31	1	FALL ON YOUR SWORD Another Earth	Milan
32	—	—	25	7	FOSTER THE PEOPLE Torches	Columbia
33	35	35	2	12	MOBY Destroyed	Mute
34	15	17	15	5	WASHED OUT Within And Without	Sub Pop
35	—	—	35	1	BIOSPHERE N-Plants	Touch
36	30	36	9	12	AFRICA HITECH 93 Million Miles	Warp
37	31	27	27	5	YACHT Shangri-La	DFA
38	—	—	38	1	ATROPOLIS Atropolis	Acropolis
39	—	29	29	3	HANDSOME FURS Sound Kapital	Sub Pop
40	25	22	19	6	RICHARD DURAND In Search Of Sunrise 9: India	Black Hole

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

Adds

TW	ADDS	ARTIST + TITLE	LABEL
1	17	PROPHETS AND KINGS Prophets And Kings	Self-Released
2	15	DIVA The Glitter End	Critical Heights
3	14	BREATHE CAROLINA Hell Is What You Make It	Fearless
4	6	IAMOMNI IAMOMNI	NatAural High
5	4	KATY B Katy On A Mission [EP]	Ammunition

RPM

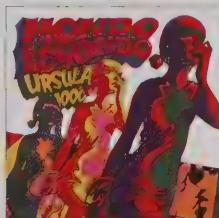
TOP FIVE



THIEVERY CORPORATION



COM TRUISE



URSULA 1000



SBTRKT



SEBASTIAN

Boy with a Fish

I Put My Tongue on the Window
Swirling, driving indie-rock from Ithaca, NY



Mixed by Pat Dillett (David Byrne, Brian Eno, They Might Be Giants)

Mastered by Greg Calbi (Band of Horses, Sonic Youth, Fleet Foxes, Ra Ra Riot, Interpol, Iron and Wine)

*band members have recorded & toured with Natalie Merchant.

*been written about in Rolling Stone, NYTimes, LA Times, Boston Globe, Chicago Tribune, CMJ, Electronic Musician, Acoustic Guitar.

*music used by MTV, Fiery Furnaces & Oliver Stone in *Any Given Sunday*; & more

www.boywithafish.com

Jazz

PERIOD ENDING 8/9/2011

CONTRIBUTING REPORTERS THIS WEEK: 78

VIEW AIRPLAY REPORTS IN THEIR ENTIRETY
AT WWW.CMJ.COM/NMR/AIRPLAY

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	2	1	1	11	COREA, CLARKE AND WHITE Forever	Concord
2	1	2	1	7	STEFON HARRIS... Ninety Miles	Concord Picante
3	11	5	3	9	BRANFORD MARSALIS AND... Songs Of Mirth And...	Marsalis
4	3	3	3	7	GERALD WILSON ORCHESTRA Legacy	Mack Avenue
5	28	—	5	2	STEVE COLEMAN... The Mancy... TOP MOVER	Pi
6	5	11	5	11	ELIANE ELIAS Light My Fire	Concord Picante
7	22	24	7	3	WOODY WITT Pots And Kettles	Blue Bamboo
8	6	7	6	4	MONTY ALEXANDER Harlem...	Lincoln Center
9	21	13	3	6	MACE HIBBARD Time Gone By	MHM
10	7	19	7	6	LES DOIGTS DE L'HOMME 1910	Alma
11	4	8	4	7	JEFF LEDERER Sunwatcher	Jazzheads
12	12	—	12	4	PHIL WOODS AND BILL MAYS Phil And Bill	Palmetto
13	23	18	1	17	REBIRTH BRASS BAND Rebirth Of New Orleans	Basin Street
14	—	35	14	5	TOM HARRELL The Time Of The Sun	Highnote
15	24	23	10	9	WADADA LEO SMITH Heart's Reflection	Cuneiform
16	13	32	13	4	TIANNA HALL Never Let Me Go	Blue Bamboo
17	30	9	7	8	DR. MICHAEL WHITE Adventures...	Basin Street
18	19	20	1	15	JAMES FARM James Farm	Nonesuch
19	8	29	8	3	SACHAL VASANDANI Hi-Fly	Mack Avenue
20	—	28	20	2	BRAD SHEPIK Across The Way	Songlines
21	—	—	21	1	YVONNE WASHINGTON Trust In Me TOP DEBUT	Mercator
22	10	26	7	10	FREDDIE HUBBARD Pinnacle	Resonance
23	—	39	23	7	ALPHONSE MOUZON Angel Face	Tenacious
24	—	—	24	1	VINCENT LYN Heaven Bound	Budo
25	27	6	6	7	JANE BUNNETT AND... Cuban Rhapsody	Alma
26	—	15	2	13	KARRIN ALLYSON 'round Midnight	Concord
27	15	14	12	8	HIROMI Voice	Telarc
28	—	—	13	3	TERELL STAFFORD This Side Of Strayhorn	Max Jazz
29	—	—	27	3	DIANE SCHUUR The Gathering	Vanguard
30	20	30	9	5	BEN WILLIAMS State Of Art	Concord Jazz
31	—	—	31	1	STARLICKER Double Demon	Delmark
32	—	—	32	1	ROBIN JESOME QUINTET For Whatever Reason	Play All
33	—	—	33	1	FUNK ARK From The Rooftops	ESL
34	—	—	34	1	JEFF MC LAUGHLIN QUARTET Blocks	Owl Studios
35	39	—	35	4	NGUYEN LE Songs Of Freedom	ACT
36	—	—	36	1	HIGH FIDELITY Tell Me	Self-Released
37	18	10	4	11	BELA FLECK AND... Rocket Science	eOne
38	35	—	33	3	BERNE, BLACK AND CLINE The Veil	Cryptogramophone
39	—	—	39	1	LARRY GRAY TRIO Three Equals One	Chicago Sessions
40	37	—	37	2	HARRIS EISENSTADT Canada Day II	Songlines

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

Adds

TW ADDS ARTIST + TITLE

TW	ADD	ARTIST + TITLE	LABEL
1	18	DEEP BLUE ORGAN TRIO Wonderful!!	Origin
2	12	MIKE COTONE Just Remember	Self-Released
3	10	5 AFTER 4 Rome In A Day	Alma
4	8	SAM YAHEL From Sun To Sun	Origin
5	6	CHARLIE APICELLA AND IRON CITY The Business	Carlo

Triple A

PERIOD ENDING 8/9/2011

CONTRIBUTING REPORTERS THIS WEEK: 21

VIEW AIRPLAY REPORTS IN THEIR ENTIRETY
AT WWW.CMJ.COM/NMR/AIRPLAY

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	1	1	1	8	BON IVER Bon Iver	Jagjaguwar
2	4	3	2	6	GILLIAN WELCH The Harrow And The Harvest	Acony
3	10	9	3	4	ELEANOR FRIEDBERGER Last Summer	Merge
4	5	10	4	8	CULTS Cults	Columbia
5	2	8	2	6	WASHED OUT Within And Without	Sub Pop
6	6	7	1	16	FLEET FOXES Helplessness Blues	Sub Pop
7	3	2	1	14	MY MORNING JACKET Circuital	ATO
8	9	—	8	2	FRUIT BATS Tripper	Sub Pop
9	24	21	9	4	HANDSOME FURS Sound Kapital	Sub Pop
10	30	—	10	2	PORTUGAL. THE MAN In The Mountain...	Atlantic
11	22	14	3	10	RAVE ON BUDDY HOLLY Various Artists	Concord
12	8	4	4	6	THIEVERY CORPORATION Culture Of Fear	ESL
13	—	40	13	2	JAYHAWKS Mockingbird Time	Rounder
14	34	—	14	2	IMELDA MAY Mayhem	Decca
15	27	15	8	9	BATTLES Gloss Drop	Warp
16	40	—	16	2	ETTES Wicked Will TOP MOVER	Krian
17	—	—	17	1	THEOPHILUS LONDON Timez Are... TOP DEBUT	Reprise
18	12	18	11	6	RED HOT AND RIO 2... Various Artists	eOne
19	—	—	19	1	WAR ON DRUGS Slave Ambient	Secretly Canadian
20	20	30	20	3	METRONOMY The English Riviera	Because
21	7	11	7	6	DAWES Nothing Is Wrong	ATO
22	19	26	11	8	TEDESCHI TRUCKS BAND Revelator	Sony Masterworks
23	32	—	23	2	THEY MIGHT BE GIANTS Join Us	Rounder
24	36	27	24	4	LITTLE DRAGON Ritual Union	Peacefrog
25	14	16	9	10	ARCTIC MONKEYS Suck It And See	Domino
26	13	5	4	10	DEATH CAB FOR CUTIE Codes And Keys	Atlantic
27	25	6	6	8	VETIVER The Errant Charm	Sub Pop
28	17	12	8	10	BLACK LIPS Arabia Mountain	Vice
29	35	19	9	9	DALE EARNHARDT... It's A...	Quite Scientific
30	23	13	13	4	UNKNOWN MORTAL... Unknown Mortal...	Fat Possum
31	29	22	22	3	R.E.M. Lifes Rich Pageant	EMI
32	—	—	10	8	FOSTER THE PEOPLE Torches	Columbia
33	11	17	11	6	OLD 97'S The Grand Theatre Volume Two	New West
34	28	28	28	4	SHABAZZ PALACES Black Up	Sub Pop
35	—	—	35	1	FOOL'S GOLD Leave No Trace	Iamsound
36	18	39	16	5	GOMEZ Whatever's On Your Mind	EMI
37	—	—	17	5	DAVE ALVIN Eleven Eleven	Yep Roc
38	—	—	10	8	PAINS OF BEING PURE AT HEART Belong	Slumberland
39	—	—	39	1	OLLABELLE Neon Blue Bird	Self-Released
40	—	31	13	4	WILCO "I Might"/"I Love My Record Label" [Single]	Anti

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

Adds

TW	ADDS	ARTIST + TITLE	LABEL
1	7	MARIACHI EL BRONX Mariachi El Bronx (II)	ATO
1	7	MISTER HEAVENLY Out Of Love	Sub Pop
1	7	MARIA TAYLOR Overlook	Saddle Creek
4	4	HORRORS Skying	XL
5	3	DOM Family Of Love	Astral Werks

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New World

PERIOD ENDING 8/9/2011
CONTRIBUTING REPORTERS THIS WEEK: 73

VIEW AIRPLAY REPORTS IN THEIR ENTIRETY
AT WWW.CMJ.COM/NMR/AIRPLAY

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	1	3	1	6	RED HOT AND RIO 2... Various Artists	eOne
2	2	4	2	9	OCOTE SOUL SOUNDS Taurus	ESL
3	3	1	1	10	SEUN ANIKULAPO-KUTI AND... From Africa...	KF
4	5	5	4	9	DA CRUZ Sistema Subversiva	Six Degrees
5	4	2	2	10	CHEIKH LO Jamm	Nonesuch
6	10	10	6	6	AMINA ALAOUI Arco Iris	ECM
7	7	7	2	10	YOUSSOU N'DOUR Dakar-Kingston	Emarcy
8	6	8	2	14	JOLLY BOYS Great Expectation	eOne
9	18	27	9	3	SEE-I See-I	Fort Knox
10	17	—	10	2	ILAIYARAAJA Solla Solla...	Finders Keepers
11	8	6	1	12	VIEUX FARKA TOURE The Secret	Six Degrees
12	30	11	3	17	DENGUE FEVER Cannibal Courtship	TOP MOVER
13	11	22	11	10	ZIGGY MARLEY Wild And Free	Tuff Gong
14	14	9	9	8	HANGGAI He Who Travels Far	40
15	9	13	4	14	SERGENT GARCIA Una Y Otra Vez	Cumbancha
16	29	14	10	9	ORCHESTRE POLY-RYTHMO The 1st Album	Analog Africa
17	12	12	7	10	PLAYING FOR CHANGE 2... Various Artists	Hear
18	—	29	13	11	SUSANA BACA Afrodispora	Luaka Bop
19	16	23	16	7	STEPHEN MARLEY Revelation...	Universal Republic
20	—	35	20	2	AGGROLITES Rugged Road	Young Cub
21	13	16	1	19	FEMI KUTI Africa For Africa	KF
22	27	19	16	9	TERAKAFT Aratan N Azawad	World Village
23	20	15	11	10	OI! A NOVA... Various Artists	Mais Um Discos
24	—	—	14	6	DELEON Casata	JDub
25	34	—	25	2	THE ROUGH GUIDE... Various Artists	World Music Network
26	—	—	12	14	LES NUBIANS Nu Revolution	Shanachie
27	24	17	17	4	JUAKALI DreadBass Soundsystem	Foreign Familiar
28	23	31	23	4	PISTOLERA El Desierto Y La Ciudad	Self-Released
29	31	20	3	26	LADYSMITH BLACK... Songs From A Zulu Farm	Razor and Tie
30	—	—	30	1	MONTY... Harlem... TOP DEBUT	Lincoln Center
31	19	24	16	6	GROUP DOUEH Zayna Jumma	Sublime Frequencies
32	38	28	25	5	PETER TOSH Legalize It	Sony
33	25	32	5	16	AZAM ALI From The Night To The Edge Of Day	Six Degrees
34	22	18	4	19	BOMBINO Agadez	Cumbancha
35	37	—	35	2	DJ RAFF Latino And Proud	Nacional
36	—	—	36	2	FUNK ARK From The Rooftops	ESL
37	—	—	24	5	AMADOU AND MARIAM Amadou And Mariam...	Nonesuch
38	26	26	26	3	MISTA SAVONA PRESENTS... Various Artists	Mista Savona
39	—	—	3	41	NIGERIA 70: LAGOS JUMP Various Artists	Strut
40	—	40	40	2	PHURPA Trowo Phurnang Ceremony	Editions Mego

Chart information is based on combined airplay reports of New World releases from CMJ's panel of college, commercial and non-commercial radio stations. A digest version of this chart reaches over 100,000 active music consumers in CMJ New Music Monthly. Visit www.cmj.com/nmm.

Adds

TW	ADDS	ARTIST + TITLE	LABEL
1	21	MARIACHI EL BRONX Mariachi El Bronx (II)	ATO
2	8	MARIZA Fado Tradicional	Four Quarters
3	4	JOSE CONDE Jose Conde	PiPiki
4	2	DUDA LUCENA QUARTET Live	Borboleta
4	2	GRACE JONES Hurricane	Pias

N Alternative Select Albums

PERIOD ENDING 8/7/2011
WWW.CMJ.COM/MEDIAGUIDE

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TW	LW	2W	PK	WKS	SPINS	ARTIST + TITLE	LABEL
1	1	1	1	7	62	RED HOT AND RIO 2... Various Artists	eOne
2	2	4	2	2	53	OCOTE SOUL SOUNDS Taurus	ESL
3	3	1	1	10	42	DIEGO GARCIA Laura	Nacional
4	7	5	3	9	31	JOSE RIZO'S MONGORAMA Jose Rizo's...	Saungu
5	5	3	1	13	27	HELADO NEGRO Canta...	Asthmatic Kitty
6	2	—	2	2	14	MARIACHI EL BRONX Mariachi El Bronx (II)	ATO
6	6	6	4	12	14	ELIANE ELIAS Light My Fire	Concord Picante
6	14	7	1	40	14	AFROCUBISM Afrocubism	Nonesuch
6	27	54	9	75	14	ANA TIJOUX 1977	Nacional
10	9	29	9	14	12	DJ RAFF Latino And Proud	Nacional
10	11	12	1	58	12	ENRIQUE IGLESIAS Euphoria	Universal
12	75	—	4	27	11	EMPRESARIOS Sabor Tropical	Fort Knox
13	31	47	5	8	10	NO TE VA A GUSTAR Por Lo Menos Hoy	Nacional
14	15	22	6	14	9	STEVE KHAN Parting Shot	Tone Center
15	10	8	2	14	8	SUSANA BACA Afrodispora	Luaka Bop
15	18	9	1	18	8	CHANCHIA VIA CIRCUITO Rio Arriba	ZZK
15	23	19	2	22	8	T.K. BLUE Latinbird	Self-Released
15	53	24	3	24	8	LOS CHICHARRONES Roots Of Life	Tummy Touch
15	—	—	19	46	8	SPANISH HARLEM... Viva...	Concord Picante
15	46	52	1	65	8	GRUPO FANTASMA El Existential	Nat Geo
15	8	16	6	55	8	PRINCE ROYCE Prince Royce	Top Stop
22	12	13	9	6	7	STEVEN KROON Without...	Self-Released
22	22	15	10	17	7	ORCHESTRE POLY-RYTHMO Cotonou Club	Strut
24	20	40	7	17	6	SMOD Smod	Because
24	96	31	2	21	6	BOBBY SANABRIA Tito Puente...	Jazzheads
24	33	74	26	63	6	SERGIO MENDES Bom Tempo	Concord
27	28	10	10	11	5	JANE BUNNETT AND... Cuban Rhapsody	Alma
27	19	18	8	14	5	TIEMPO LIBRE My Secret...	Sony Masterworks
27	21	14	3	16	5	MR. PAUER Soundtrack	Nacional
27	43	—	30	4	5	MARCO ANTONIO SOLIS En Total Plenitud	Fonovisa

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Radio Select Self-Released

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TW	ARTIST + TITLE	LABEL
1	MANSIONS Dig Up...	Self-Released
3	MARISSA NADLER Marissa Nadler	Box of Cedar
2	SHE KEEPS BEES Dig On	Self-Released

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MANSIONS



MARISSA NADLER



SHE KEEPS BEES

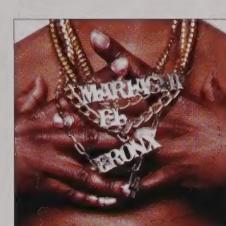
TOP ADDS TOP FIVE



MISTER HEAVENLY



DOM



YELLOW OSTRICH



SKYING



HORRORS



MARIACHI EL BRONX

Top 200 Adds

PERIOD ENDING 8/9/2011

POS.	TOTAL ADDS	ARTIST + TITLE	LABE
1	107	MISTER HEAVENLY Out Of Love	Sub Pop
2	80	DOM Family Of Love	Astral Werks
3	66	YELLOW OSTRICH The Mistress	Barsuk
4	49	HORRORS Skying	XL
5	43	MARIACHI EL BRONX Mariachi El Bronx (II)	ATO
6	39	KYLE ANDREWS Robot Learn Love	Elephant Lady
7	38	MARIA TAYLOR Overlook	Saddle Creek
8	37	GREAT BOOK OF JOHN The Great Book Of John	Communicating Vessels
9	33	YOU ME AND US Paperweights	Fun Mountain
10	31	EMMY THE GREAT Virtue	Close Harbour
11	27	LITTLE GOLD Weird Freedom	Loud Baby
12	23	BLACK MILK Brain/Royal Mega [7-inch]	Third Man
13	21	SERENGETI Family And Friends	Anticon
14	17	SHENANDOAH DAVIS The Company We Keep	Self-Released
15	12	PROPHETS AND KINGS Prophets And Kings	Self-Released
16	10	ROBBERS ON HIGH STREET Anything Could Happen [EP]	Rocco Grecco
16	10	BRIAN OLIVE Two Of Everything	Alive
16	10	IAMOMNI IAMOMNI	NatAural High
16	10	SPIRIT KID Happiness	RPL
20	9	DECEMBERISTS Itunes Session	Capitol

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