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NEW MUSIC REPORT

March 5, 2001 | www.cmj.com

ESSENTIAL



ROCKET FROM THE CRYPT



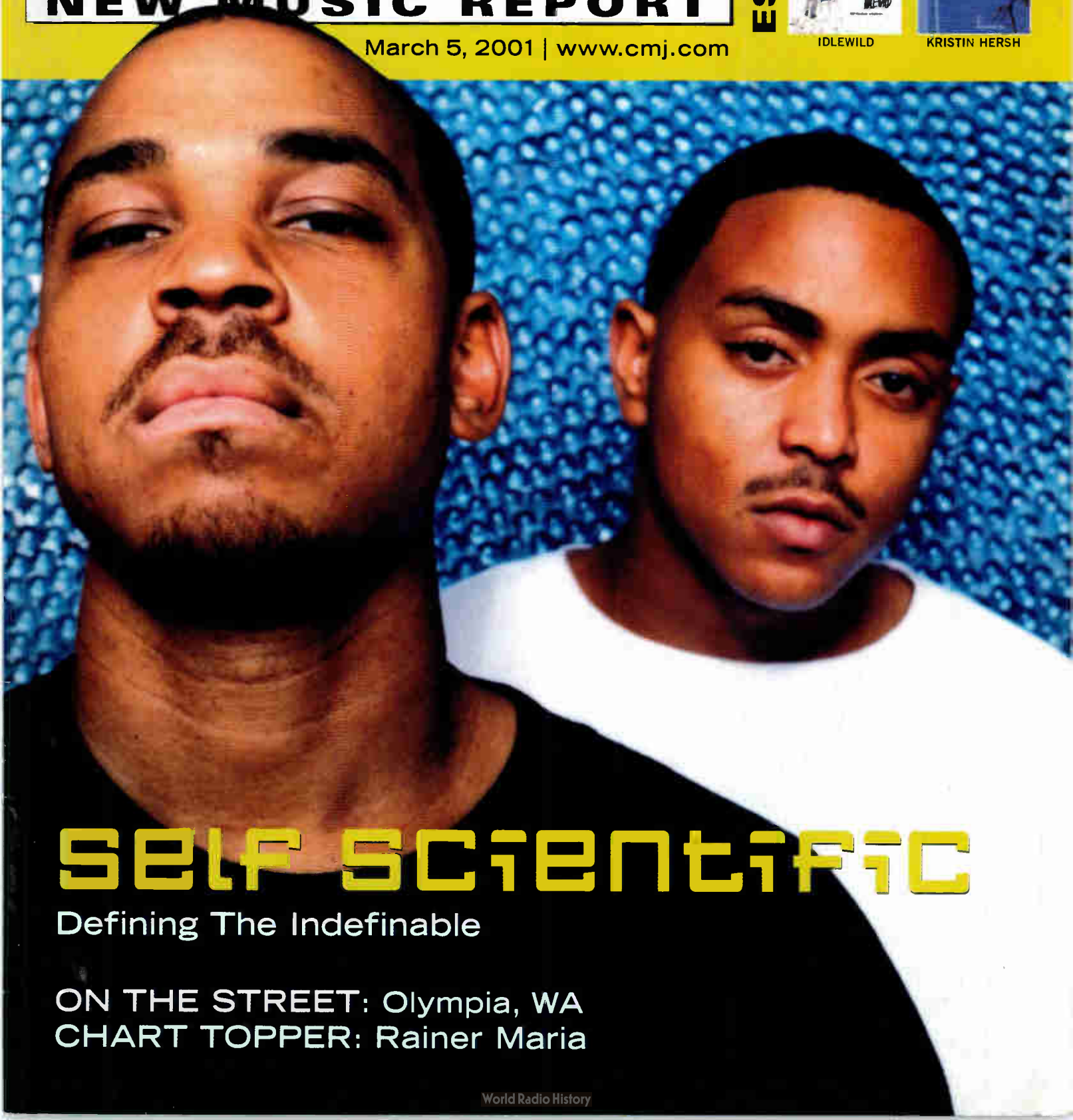
VINICIUS CANTUARIA



IDLEWILD



KRISTIN HERSH



SELF SCIENTIFIC

Defining The Indefinable

ON THE STREET: Olympia, WA
CHART TOPPER: Rainer Maria

sheā seger

the may street project

the debut US release featuring the tracks:
"Clutch" and "The Last Time"

★★★★ Q / December 2000

"The May Street Project swaggers with a fluent Deep South ease, even showing a surprisingly sweet tooth for trippy beats. Sounding like she just crawled out of bed after a rigorous night between the sheets, her star turn includes a gorgeous duet with Ron Sexsmith (Always), a string-laden Last Time, Isn't It Good Tonight's country soulfulness and the loose-limbed Can't Lie."

In Stores May 15



hear it now - www.sheaseger.com

Produced by Martin Terefe for Pax Producers / Mixed by
Commissioner Gordon and Martin Terefe



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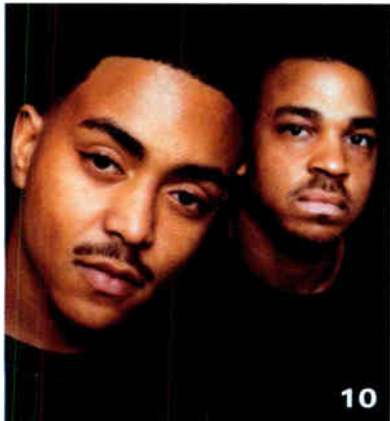
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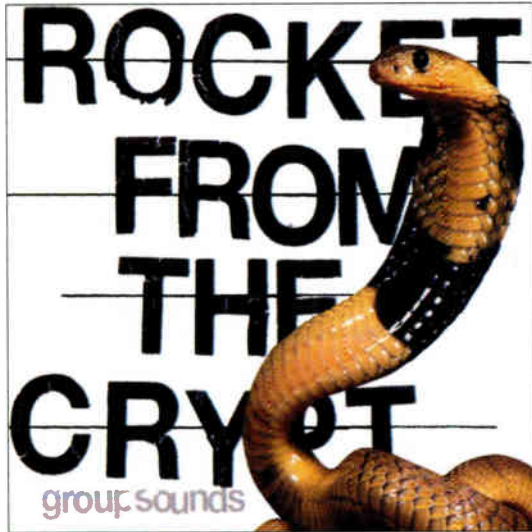
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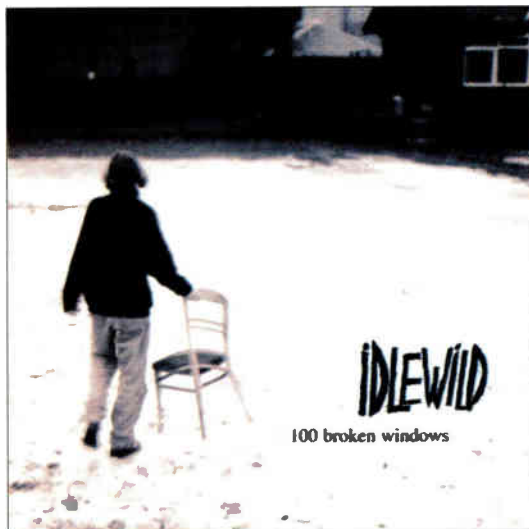


R.I.Y.L.: Hot Snakes, the Humpers, the Lyres
Contact: Jessie Tappis
Phone: 323.302.0100
E-mail: jessie@vagrant.com
Release Date: March 6; at radio now
Tour Dates: Philadelphia (3/6); Cambridge, MA (3/7);
New York City (3/8); Pittsburgh (3/10); St. Louis
(3/11); Seattle (3/14); San Francisco (3/16)

ROCKET FROM THE CRYPT

Group Sounds (Vagrant)

San Diego sextet Rocket From The Crypt is very much like former labelmate Reverend Horton Heat. Both the Reverend and Rocket are dogged touring machines, comprised of tattooed rock 'n' roll traditionalists. And rather interestingly, they also both released a couple of records on Interscope, but have emerged from their deals unscathed. It's a credit to both the label (which did do its best to promote the two groups while they were still on the roster) and the tenacity of the bands, with their take a lickin', keep on tickin' constitutions. The two bands are also enjoying the same sort of benefits with their newfound indie status. Just like the Reverend's *Spend A Night In The Box*, *Group Sounds* is a rip-roaring return to form, bursting with the kind of blasting rowdy, meaty rock 'n' roll that keeps fans coming back for more year after year. The effect is bolstered by the horn section's move back to a supporting role, allowing the six-string fury of guitarists Speedo and ND to retake the spotlight. And dig this new and quite clever recording technique: The band's bass and drums were recorded on a boom box, while the guitars, vocals and horns were captured on a regular 8-track. The result is a blasting, distorted low end that suits the band's beefy, greaser stature. — **Cheryl Botchick**

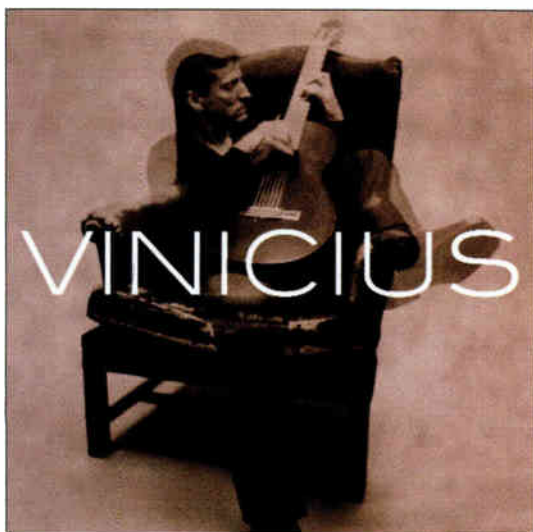


R.I.Y.L.: Early R.E.M., Jawbreaker, Nirvana
Contact: Steve Nice
Phone: 323.871.5174
E-mail: cagepromo1@aol.com
Release Date: March 13; at radio now

IDLEWILD

100 Broken Windows (Food-Odeon-Capitol)

Growing up punk is tricky, but the Scottish rocker hooligans in Idlewild have navigated the task with remarkable grace. The snotty, screamy brilliance of the band's debut, *Hope Is Important*, certainly pointed to a future worth keeping an eye on, but it sure didn't hint at what the quartet would deliver on *100 Broken Windows*. Singer Roddy Woomble is still fond of the occasional raspy squawk, but somewhere along the way he discovered how to channel Michael Stipe's unbreakable choruses. Meanwhile, the rest of the band got a handle on how to write deliriously catchy indie-rock songs. Much of *Windows* recalls early R.E.M., but the Scots' bratty upbringing rears its head enough to evoke early Jawbreaker as well. Tracks such as "Listen To What You've Got" and "These Wooden Ideas" are especially Stipe-y, but Idlewild never gets its teeth too firmly planted in its heroes — it just takes the best parts of legends like R.E.M. and smashes them into the best parts of *100 Broken Windows*. They don't stop at reviving indie rock's tired carcass either; "Rusty" brings in an unexpectedly fetching bit of '80s synth pop, and it's just as successful as the rest of the band's new endeavors. Idlewild's all grown up, and the years sure have been good. — **Nicole Keiper**



R.I.Y.L. Caetano Veloso, Arto Lindsay, Nana Vasconcelos, Susana Baca
Contact: Annette Mitchell
Phone: 212.545.8128
E-mail: annette@transparentmusic.com
Release Date: March 6; at radio now
Tour Dates: Playing SXSW

VINICIUS CANTUÁRIA

Vinicius (Transparent)

Brazilian songwriter Vinicius Cantuária has said that living in New York City for the last few years has allowed him to create music that is actually more “Brazilian.” If he’s suggesting that his sound is increasingly open to change and chance, then his third solo album has his back on that claim. Like the grand innovators of Brazilian music (Jobim, Veloso, Zé) Cantuária is part collagist, part alchemist in the way he reshapes jazz, folk and the avant-garde into something both lyrical and magical. As with his 1998 masterwork *Tucuma*, Vinicius welcomes a brilliant supporting cast (Bill Frisell, David Byrne, Brad Mehldau) and a wide-open sound made even mistier by impressionistic guitar lines and splashes of strings and piano that invoke Miles Davis and Gil Evans in a rebirth of Brazilian cool. Cantuária’s songs ride on waves created by delicate, yet intricate hand percussion and nylon guitar, allowing them to drift towards atmospheric jazz (“Nova De Sete”) and more pensive waters where samples and fragmented rhythms darken the mood (“Confusa”). In just 10 tracks, Cantuária reveals all of the restless beauty that is the new bossa nova, highlighting a timeless, romantic appeal and a hunger to bring more sounds into the fold.

— **Steve Ciabattini**



R.I.Y.L.: Throwing Muses, Lisa Germano, Cat Power
Contact: AAM
Phone: 212.924.3005
E-mail: justin@aaminc.com
Release Date: March 6; at radio now
Tour Dates: Seattle (3/6), Portland (3/7), San Francisco (3/9), Westwood, CA (3/10), Santa Fe, NM (3/13), Metairie, LA (3/18), Atlanta (3/20), Washington, D.C. (3/22)

KRISTIN HERSH

Sunny Border Blue (4AD-Beggars Banquet)

Against all stereotypical intensity-stifling odds — maturation, motherhood, mid-career stagnation — Kristin Hersh has continued her uneasy but fruitful relationship with the ghosts of adolescent anxiety much further into a solo career than anyone might have expected. *Sunny Border Blue*, her fourth post-Throwing Muses recording (and fifth overall), is as dark and stormy as anything she’s done before, and easily as contradictory: “You’re so beautiful/ you’re so rude” she tosses off on “Your Dirty Answer,” “you’re inscrutable/ you’re all mine.” Here and elsewhere she questions her ties to her past, simultaneously embracing and despising her missteps and mis-construed experiences, all with an artistic diarist’s penchant for impressionistic, often sharply bitter, wordplay. Musically, she counters her emotional confusion with a steely, confident layering of acoustic and electric textures, forced into lopsided pop forms by her otherworldly coo of a voice and equally off-kilter but gripping melodic sensibility. But for all its below-the-surface resentment and near-hallucinatory psychic ache, *Sunny Border Blue* manages to evoke considerable beauty — “Candyland,” about Hersh’s forced estrangement from her son, offers the mixed life-lesson that “life is unkind/ he gave me a reason to live it.” As much as her childhood poltergeists still haunt her, Hersh realizes that they may be the greatest key to understanding adulthood. — **Colin Helms**

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MIXED BY RANDY STAUB
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ALBUM IN STORES MAY 8

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Napster: We'll Play Nice!

To perhaps appease Judge Marilyn Patel (so she'll show a little mercy when she rewrites her injunction against the company, per a Feb. 12 ruling by the Court of Appeals) a repentant Napster unveiled details of its new service and, not surprisingly, those details are copyright-friendly.

The new Napster will equip traded MP3s with a new protection layer so the company can keep track of the downloaded files. In addition, the company may prevent users from burning downloaded MP3s onto CDs. Napster hopes to launch as soon as possible, but reports indicate a June or July release.

In related news, it was revealed that Belgian police raided the homes of several users of music-sharing websites in December and January looking for evidence that they violated copyright laws. The searches were a result of an inquiry into the website mp3blast.com, but according to published reports, four cases against Napster users were under review.

GMM Gets Distribution Victory

Punk label GMM Records has signed a worldwide distribution deal with Chicago-based Victory Records, Inc. All GMM releases will be handled through Victory's distribution partners, including RED Distribution for the U.S., Koch in Canada and Plastichead in the U.K.

The first albums to benefit from the new agreement will be an anthology from hardcore band Iron Cross entitled *Live For Now*, and a new album from the Templars entitled *Horns Of Hattin'*, both to be released April 24. Also coming down the pipeline are label sampler, *Skinz 'N Pinz, Vol. II*, and *Live In Boston*, a live

Dropkick Murphys CD due out June 5.

Releases from GMM artists like Pressure Point, Hudson Falcons, Whiskey Rebels and the Allegiance, and re-releases from Anti Heroes, Ducky Boys, Condemned 84 and Patriot are scheduled for this year as well.

Emusic Offers Apples And Donnas

Despite the recent blows it has suffered (company layoffs, the departure of top executives), embattled Emusic.com just keeps on keeping on. The MP3 site is currently offering downloads from indie faves, Apples In Stereo and the Donnas.

The Apples In Stereo have posted a live album recorded last April in Chicago on the site. Fans can purchase the entire CD or single MP3s for download.

"Growing up, my friends and I were really into the home cassette culture — sharing tapes of our own music and of music we loved," said Apples singer/guitarist Robert Schneider in a statement. "The Internet is an expansion and extension of this culture."

The Donnas have also teamed with Emusic by offering every one of the group's albums for download, including its latest, *Turn 21*, as well as 100 MP3s picked out by the band. Emusic is using this offer to sweeten the deal for a free trial of its subscription service.

Cuba Still Taboo

Ry Cooder has become the latest person to fall under scrutiny in connection with the ongoing investigation into the last days of Clinton's presidency, in connection with his recent government-approved trip to Cuba and a \$10,000 donation he made to Hillary Clinton's campaign for U.S. Senator.

Cooder, most famous as the man responsible for bringing the Buena Vista Social Club to America — and, by association, responsible for the album being played over and over in every Starbucks in America! — was previously fined \$25,000 for recording without a license during his 1996 trip to Cuba, per the terms of the 40-year-old U.S. embargo against the country. Cooder's most recent jaunt, however, had the full support of the U.S. government.

Also hitting on the Cuban nerve is the Manic Street Preachers. The Welsh band rocked Havana's Karl Marx Theater on Feb. 24 in support of its most recent effort, *Know Your Enemy*, whose cover bears a Cuban flag. The word is still out on whether or not the gesture will hurt the band's U.S. visitation rights due to the embargo.

Oops!

In the coverage of New Brunswick, NJ in our "On The Street" section (NMR issue #702), we neglected to list Rutgers University's other radio station WRLC (90.3 FM; Music Director: Fred Navarette; 732.445.4105), broadcasting from Rutgers' Livingston campus in Piscataway. Student-run WRLC has been broadcasting for 30 years and is in its first year on the FM dial. WRLC's programming spans a wide range of music, including indie rock, electronic, hip-hop, live spinning shows, local music, hardcore, metal, punk, jazz, and Latin. Past guests on the station have included the Wu-Tang Clan, At The Drive-In, Bouncing Souls and Weston, as well as local acts such as God Forbid, Relapse Artist and the Luddite Clone. CMJ regrets the oversight, as the station is a valuable source for new and local music.

THE NAME GAME

L.A.'s **Self Scientific** thrives on defying definition. By Neil Drumming



"Self Scientific is exactly that." — Chace Infinite

"It just means the study of self." — DJ Khalil

Okay, the alliteration is catchy, but come on guys, don't play provocative. Everybody knows that high-concept hip-hop handles with cryptic explanations are the quickest way to get you tossed in with all the other obscure, under-the-radar rappers boasting names like Mass Influence and Infinite Loop. But then, of course, Self Scientific is, at the moment, profoundly underground. And they understand that such a designation is a necessary evil.

"I don't give a damn what you're doing," says Chace. "You have to categorize it so it can be marketed, for it to sell — especially now, because hip-hop is so large. Imagine if you work at Tower Records [and you're aren't] a hip-hop fan, but you're a buyer for hip-hop music — it's just your job. And there's like a thousand releases a fucking year, and you're only going to know, like, 20 of them. So, if I don't say, 'Well, Self Scientific, they're sort of like Gang Starr and Brand Nubian,' or whatever. Then it's kind of hard to sell. It's sad, but it's fucking true."

But what is Self Scientific, really?

"What is it?" Chace jokes. "It's music. Listen to it. It's dope."

It doesn't take much listening to *The Self Science*, the group's recently released debut (S.O.L. Musicworks—Landspeed), to understand why Chace's comparison to Gang Starr is more than a passing analogy. DJ Khalil has expanded upon DJ Premier's 10-years-plus jazz salvage mission by employing just as much live instrumentation as sampling on his lush, layered tracks. And Chace, like Guru, is comfortable getting his point across without yelling. Instead, he delivers in a smooth but aggressive manner, appropriate for Khalil's mostly mid-tempo production. More importantly, both Gang Starr and Self Scientific are built on a sense of balance, both between the DJ and the MC and in their

representations of real life.

"We talk about negative things and we talk about positive things," says Khalil. "In order to relate to your audience, you have to be able to show both sides." Chace agrees: "The reason I like Jay-Z or the reason I like Mos Def is that there's something in it that appeals to my own personal struggle or triumph."

"With Self Scientific, I want us to represent that duality, that righteousness and that... I don't know," he stops, breaking into laughter again. "What's the other side of righteousness?"

**"WE TALK ABOUT
NEGATIVE THINGS
AND WE TALK
ABOUT POSITIVE
THINGS. IN ORDER
TO RELATE TO
YOUR AUDIENCE,
YOU HAVE TO BE
ABLE TO SHOW
BOTH SIDES."**

Khalil (Abdul-Rahman) and Chace's (Aaron Johnson) mothers lived in the same apartment building in a prominent predominantly black neighborhood of Los Angeles before the boys were even born. Long separated, the families eventually reunited at one of the boys' basketball games. But Chace and Khalil's friendship was hardly the result of some heavenly hip-hop predestination. It wasn't God, but Gang Starr — again — that brought them together.

"We just shared a love of music," recalls Chace. "I remember Khalil was listening

to [Gang Starr's debut] *No More Mr. Nice Guy* when I first met him at basketball practice. We were both trippin' because we knew Premier used to be Lord Finesse's DJ and shit. Just shit like that."

The two kept trippin' off of beats, rhymes and life in general, toying with hip-hop the way most young black men did in those days. They remained friends even when they went away to different colleges in Atlanta. Khalil says that it was an important time in the group's musical as well as intel-

lectual growth.

"I guess it was like '93, '94. We were just maturing as people. Once we started learning, our music became a little more serious. There were people from so many different areas. Like you had New York, then you had the South. I think that started [influencing what] we were going to create and what we wanted to talk about."

They formed officially when they came home to L.A., Khalil with a degree, Chace without. Their first name, the Numbskulls, undermined the complex perspective they had already started to develop. (Hey,

the Pharcyde was huge then, Khalil and Chace were just victims of the times.) With the help of Chace's cousin, then up-and-coming L.A. promoter William "Bigga B" Operin, the duo signed a development deal with Loud Records under the name Self Scientific in '95. Surprisingly, Chace has distanced himself enough from the episode to laugh off a squandered deal-of-a-lifetime.

"The manager that we had at the time, she made bad decisions, we made bad decisions and the shit just really never worked out," he chuckles. "We ended up blowing probably like \$18,000 and never came out of it with anything."

Naturally, Loud chose not to renew its contract and Chace and Khalil were left with three little letters: D.I.Y. They began pushing tapes at all of Bigga B's functions — his traveling UNITY show soon became L.A.'s not-to-be-missed hip-hop party, and attracted not just local artists but big national names as well, from Black Moon to Busta Rhymes. Their connection with UNITY and Bigga B are primarily responsible for their buzz. And his recent death from a heart attack was a defining moment for Self Scientific.

"He represented so much for me, and when that brother passed, man..." Chace says, "that shit really fucked me up. But it kind of gave us the drive to go ahead and finish this shit and pull everything together."

The Self Science is a collection of four year's worth of songs, new to the world but a little dated in the duo's eyes. "This was just something we needed to put out," says Chace. "We've already begun working on the second project." Appropriately, Khalil says the next album will deal with "change." What does Self Scientific mean, really? Who knows? Like the men behind the name, it could be different tomorrow. **NMR**

Jon Brion is primarily known as a producer of some great records, including a few Aimee Mann titles and Fiona Apple's *When The Pawn Hits*, but few recognize him as a songwriter himself. Brion has a new solo album available exclusively online via ARTISTdirect. Featuring a star-studded back-up band (including drummer Jim Keltner and pianist Benmont Tench), the album sees Brion collaborating with the aforementioned Mann and Grant Lee Phillips. Visit www.jonbrion.com for more info on picking up a copy.

May promises to be a bustling month for releases, the most anticipated of which is certainly the new Björk album. *Vespertine* is slated for release on Elektra on May 22, and will be preceded by a series of unusual performances in the spring that will see the Icelandic pixie backed by a full orchestra and choir. If you can't see her in person, be sure to watch the Academy Awards show — and try to stay awake! — on March 25. Björk isn't nominated for her acting in the challenging *Dancer In The Dark*, but she will perform that movie's Oscar-nominated

song, "I've Seen It All." Speculation on who will perform the duet with her on the broadcast (Radiohead's Thom Yorke tackles the part on the soundtrack) is already



Travis

running wild.

Iceland fanatics will also be pleased to learn that the critically acclaimed Sigur Rós is putting together plans for a debut U.S. tour. Though the venture hasn't yet been officially announced, it seems

likely to happen, considering the fact that the band has been drawing major-label interest in the States, most notably from Interscope.

May will also see the U.S. release of the new Placebo album on Virgin Records.

Though *Black*

Market Music has been out in Europe since last October, its release here is being readied for May 8. With its last album, 1998's *Without You I'm Nothing*, topping out at a million copies sold worldwide, and this album already moving 750,000 copies without release



Placebo

in the U.S., it should be interesting to see Placebo take the next step. It's almost like — gasp! — artist development!

Take the news with a grain of salt since it's not yet official, but ultimate-level Travis fan websites are reporting that the band's sophomore album is nearing completion, with a U.K. release date likely for May. The official Travis site only shows photos of the band in the recording process and stays mum on any actual finish date, but doesn't it always seem like the official band websites are always the last to know?

Finally, it seems that indie rock legend J Mascis has perhaps found someone nearly as weird and funny-lookin' as he is. His label reports that Mascis has hooked up with Ron Asheton, one of the mighty former Stooges, and that the reclusive Asheton will join

Mascis onstage at various shows between March 26 and April 21. Seeing one of the Asheton brothers in the flesh is quite an event — don't miss it. In the meantime, take heart in the fact that Iggy Pop rages on:



J Mascis

He's finishing up his newest solo album, *Beat 'Em Up*, in his adopted home of Miami Beach. Expect it to hit the streets in late spring.

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ACTION TIME

Versus The World
(Southern)

The Action Time takes '60s girl-group music and makes it all the better by kicking it squarely in the face. Though inspired by soul and Phil Spector's wall of sound, *Versus The World* isn't pretty like the Ronettes or the

Shangri-La's, but it doesn't want to be either. The London sextet (three girls, three guys) toughens up its female harmonies and jangling guitars with sloppy-mouthed, whiskey-spitting male vocals, fuzzboxes, manic drumming and an edginess granted by its "Fuck me? Fuck you!" punk attitude.

Opening with the anthemic "Soul On Ice" and often singing about the healing powers of rock 'n' roll, the group charges through 11 tracks in under 30 minutes. The Action Time is what *The Commitments* would have been had they written their own songs and eaten Benzedrine day and night. Better yet, they are the band

Quadrophenia's mods all wanted to be: Violent and sexy, like a scar across an otherwise perfect face.

— Kelso Jacks

R.I.Y.L.: Shangri-La's, Dead Boys, Bis, Prissteens
Contact: Shannin Cartwright
Phone: 773.235.5030
E-mail: shannin@southern.com
Release Date: Jan. 22; at radio now



BOB BELDEN

Black Dahlia (Blue Note)

The "Black Dahlia" murder of 1947, in which Elizabeth Short, an aspiring actress/lady-about-town was found cut in half, is considered one of the most gruesome in Los Angeles' history. The case has never been solved, though more than 500 people have

confessed to it. For jazz composer/saxophonist Bob Belden, what's most intriguing about this macabre tale are its themes of broken dreams and innocence lost. Featuring everything from a trio to a 60-piece orchestra, *Black Dahlia* could sound overwrought, but doesn't. As rendered by a handful of gifted soloists, Belden's dark, melancholy melodies are delivered with near operatic drama. When things aren't so bombastic, the tunes flow with a maudlin sadness that matches the deepest blues. It's been 10 years since Belden did an original album, and this one is truly masterful. — Tad Hendrickson

R.I.Y.L.: James Ellroy, Henry Mancini, Lalo Schiffrin, Terence Blanchard
Contact: Groov Marketing
Phone: 800.544.7668
E-mail: groov@pacifinet.net
Release Date: Feb. 28



BIGGER LOVERS

How I Learned To Stop Worrying (Black Dog)

It's been a while since you've heard an album with the down-home community ambience of *How I Learned To Stop Worrying*. Not a hippie vibe, mind you, but something warm and knowing and caring

— and created under the spell that punk rock No's never really existed. Here then is a record of modernized '60s guitar-pop crunch that remembers to move the kids internally, and throughout its charm-added debut, the Philly quartet shimmers and sways in emotional waves. Of course, there are moments of *Who Sell Out*-style ass-kicks amongst the shimmies, particularly the rambunctious "Catch & Release," on which drummer Patrick Berkery does a fine Keith Moon impersonation. But far more often, *How I Learned* wants to win you over through acoustic guitar-heavy melodic caresses, strumming chords learned long ago on a back-porch in July, telling stories about people you already know but wouldn't mind hearing about again.

— Peter Orlov

R.I.Y.L.: Big Star, Pastels, Beulah
Contact: Jeffrey Reed
Phone: 601.587.7966
Email: blackdog@telapex.com
Release Date: March 13



BLACK BOX RECORDER

The Facts Of Life (Jetset)

Car accidents, suicide and death never sounded as sexy as they do when Sarah Nixey sings about them: Icy and perpetually bored, she could read a math textbook and you'd swoon (let's not even mention when she starts

speaking French on "French Rock 'N' Roll"). Part of Black Box Recorder's charm is that it pairs such a lovely voice with the most appalling subject matter: fumbling teenage sex, public sex, group sex, disintegrating relationships, exhumed bodies and all sorts of other good stuff. Songwriters Luke Haines and John Moore provide a perfect bed for such ruminations — all fake strings, lightly pulsing synths and tremoloed guitars — that are a little bit Gainsbourg, a little bit Badalamenti. The album's spare arrangements might grate on some, and the drum programming occasionally smacks of '80s-ballad cheese, but Nixey's voice and the subversive appeal of Haines' lyrics more than make up for its faults. — Tom Mallon

R.I.Y.L.: Pulp, Arab Strap, Nico, Serge Gainsbourg
Contact: Will Simon
Phone: 212.625.0202
E-mail: will@jetsetrecords.com
Release Date: March 20
Add Date: March 6



BLAKE BABIES

God Bless The Blake Babies
(Zoë-Rounder)

With all egos sufficiently stroked by individual critical and/or commercial success, the members of Boston's Blake Babies finally quelled their personal ambitions and gathered in the studio last year after a

decade-long hiatus. Despite the ever-present potential for individuals to overwhelm the resulting *God Bless The Blake Babies*, it's quickly clear that this is a true three-way collaboration, rather than a collection of Blakes-ified John Strohm or Juliana Hatfield tracks. The snappy guitar-driven openers, "Disappear" and "Nothing Ever Happens," easily recall the band's bright, clean and often lyrically scathing indie-pop excellence. "Invisible World" proves the only real exception to the group effort, with the chronically underexposed Strohm revealing the same command of American roots shown on his last two solo albums. The real charm of the Babies, though, was its sometimes-strange yet accessible melodies. You'll find plenty of those here as well, from the lo-fi Breeders-like "When I See His Face," to the humble, unassuming "Civil War." God bless, indeed.

— Aaron Clow

R.I.Y.L.: Mysteries Of Life, Belly, Juliana Hatfield
Contact: Daniel Gay
Phone: 617.218.442
E-mail: danielg@rounder.com
Release Date: March 6
Tour Dates: Boston (3/9), New York (3/10)



CASH AUDIO

The Orange Sessions
(Orange)

B.B. King said that the blues doesn't have to mean that you were out in the field all day picking cotton; it could mean coming home to find another guy's Cadillac in your driveway. For Cash Audio, maybe it means having your original name

heisted by a certain clockin'-dollars hip-hop crew. Which isn't to say that *The Orange Sessions* finds the ineffable duo of guitarist John Humphrey and drummer Scott Giampino settling down into 12-bar traditionalism or a hipster deconstruction thereof. This tough, gritty sound is just where they're at, in place and time. It's a Chicago sound that's recognizable even to those of us who haven't gotten any closer to Maxwell Street than the moving sidewalk between connections at O'Hare. The sound is also patient and solidly muscular, in that family-man-you-don't-want-to-fuck-with way. Humphrey sings when it occurs to him, but mostly lets the guitar do the talking. Giampino, likewise, doesn't feel the need to fill up the space where a bass player might be, so that in between the pounding and tube-amp serrations, there's plenty of room to rock.

— Scott Frampton

R.I.Y.L.: Jon Spencer Blues Explosion, R.L. Burnside, 20 Miles
Contact: Orange
Phone: 619.384.8317
E-mail: ron@orangerecordings.com
Release Date: March 6
Tour Dates: Austin, TX (SXSW) (3/15-17)



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ALICE COOPER

Billion Dollar Babies

(Warner Archives–Rhino)
When the long-awaited Alice Cooper box set was finally released in 1999, fans hailed it as the ultimate Coop collection. Little did they know that a fantastic deluxe edition of *Billion Dollar Babies* was on its way two years later, with a second disc of

rare material that nearly trumps the box's unearthed tracks. Among its 14 cuts are three studio outtakes, but the majority of the disc is live material from around the time of the original album's release in 1973. Stripped of the commanding visuals of Alice's legendary stage antics, it gives you the opportunity to focus entirely on the band's playing. Quite frankly, it's a how-to lesson in hard rock. The Coop's original band was one of the greatest, and is too often criminally underrated. Check out its ability to be unrelentingly heavy in feel without cheating by merely playing louder — that's thanks to the loose-limbed, octopus-style drumming of Neal Smith. Or dig into the guitar parts, where Michael Bruce's workman-like riffing leaves plenty of room for legendary guitarist Glen Buxton to smear his gritty leads and steely solos.

Alice's snake-and-guillotine act may have been more of an obvious draw, but in reality it was only a fraction of the real show. — Cheryl Botchick

R.I.Y.L.: Black Sabbath, the Fluid, Queens Of The Stone Age
Contact: Bill Smith
Phone: 310.441.6651
E-mail: bill_smith@rhino.com
Release Date: Feb. 6



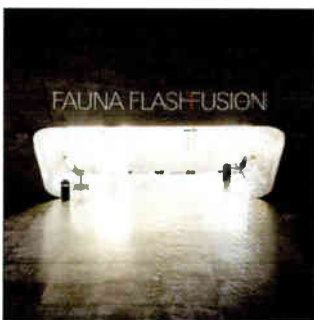
CROPDUSTER

Drunk Uncle (We Put Out)

You know how Matthew Sweet's big hit "Girlfriend" was such a well-embraced, much-loved, put-the-top-down tune because of the way it managed to be inescapably catchy with an unforgettable, big rock riff? Well, Cropduster's metro-country-punk gem *Drunk Uncle* is

an album full of those kind of musical moments. "In Yr Ear" and "Milkman," the tunes that kickstart the album, blow right in with foot-tapping, head-bobbing hooks. It's the spunky addictiveness of this quartet's power chords that has elevated the NYC-area buzz on Cropduster's plucky rock 'n' roll into something of a phenomena, with the New Jersey quartet attracting the attention of critics and collegians alike. *Drunk Uncle*, Cropduster's first full-length, comes on like the bastard child of Ween and the Rolling Stones, infused with distortion and a bluesy, bar-friendly guitar. While *Drunk Uncle* is admittedly twangy, it strays from the alt-country style with goofy eccentricity. Rather than crying tears into their beers, Cropduster waxes poetic about not being a people-person, breaking hearts and legs, and smoking crack. Yee-haw. — Amy Sciarretto

R.I.Y.L.: Pavement, Ween, Rolling Stones, Matthew Sweet
Contact: The Syndicate
Phone: 888.666.2061
E-mail: college@thesyn.com
Release Date: at radio now
Tour Dates: Reading, PA (3/2), New York (3/8)



FAUNA FLASH

Fusion (Compost)

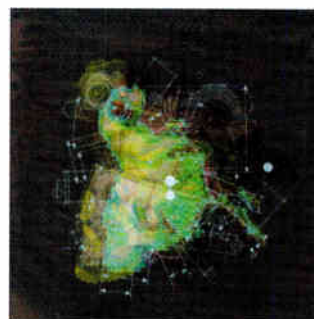
Stylistically, Munich's Fauna Flash (comprised of producers Roland Appel and Christian Prommer) is considered drum 'n' bass, given the duo's earnest endorsement of skittish snare drums and rolling basslines. But *Fusion*, their second full-

length, shows that pledging allegiance to a musical form does not necessitate being confined by its arbitrary restrictions. Fauna Flash bends brisk breakbeats and sub-bass tones around a constantly evolving core of house, dub, jazz, Latin, and hip-hop influences. One minute the album sways with the effervescent disco loops of "Free," the next it glows with the samba-inspired rhythm and cascading melody of "Tel Aviv." The result is a recording that references Tito Puente, Masters At Work and Jurassic-5 as much as it does Roni Size, Spring Heel Jack and LTJ Bukem, and connects all the dots with charming style and finesse.

And you thought only Brits could construct drum 'n' bass this inspired.

— M. Tye Comer

R.I.Y.L.: Roni Size/Reprazent, LTJ Bukem, Spring Heel Jack
Contact: Dirk Kahl
Phone: 415.956.4090
E-mail: dirk@studio-k7.com
Release Date: Feb. 27; at radio now



STEVE FISK

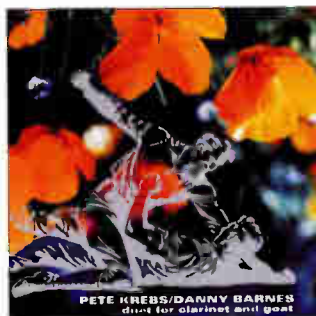
999 Levels Of Undo

(Sub Pop)

There are few surer signs that rock 'n' roll has comfortably come to terms with its technologically-reliant antecedents than *999 Levels Of Undo*. The product of Steve Fisk, one of grunge's preeminent producers, the album contains nary a

recognizable power chord, let alone traditional song structure. Rather, it finds Fisk crafting the sort of squirmy, headphone-happy trip-no the Orb began pioneering during Fisk's Seattle heyday. That's not to suggest that this is the work of some dilettante — truth be told, Fisk has been making electronic/beat-oriented side recordings under various guises for over a decade. Here, sampling from a pool of contributions by current Pacific Northwest standard-bearers, Fisk pieces together a surprisingly complex palette of rhythms and textures. Backwards looped snares and synths, sputtering electronic drum patterns, eerie whirring Optigans and Mellotrons, snippets of guitar (some courtesy of none other than Soundgarden's Kim Thayil) and the occasional sung/spoken-word bit all play into the mélange of criss-crossing half-melodies, dazzling polyrhythms and ambient ooze. — Colin Helms

R.I.Y.L.: The Orb, Howie B, Chemical Bros., Bill Laswell
Contact: Sara Pourghasemi
Phone: 206.441.8441
E-mail: sarap@subpop.com
Release Date: March 6



PETE KREBS/ DANNY BARNES

Duet For Clarinet And Goat

(Cavity Search)

Though this is the first collaboration between Pete Krebs and Danny Barnes, it's a union that makes a lot of sense. Both of these artists were digging deep into the bluegrass tradition

years before it became a trend, and Barnes' Bad Livers in particular rev up this Appalachian party music with a raucous punk approach. Krebs' Golden Delicious is a much more traditional outfit, however, and *Duet For Clarinet And Goat* falls mostly along those lines, with the pair dabbling in a smattering of traditional styles and putting their stamp on the finished product. Consider the loping "C&W," a lovelorn front-porch lament that breaks into a particularly odd spoken-word part that sounds like it's from the mouth of a *King Of The Hill* character ("Uh, baby? Tell me somethin'. Where are my pants? And who was that strange man in the bathroom this mornin'?). A couple of tracks on the album dabble in more modern sounds (are those synthesizers?), and we could probably do without the gadgetry, but when Krebs and Barnes set to pickin' and grinin', they make another fine addition to the newgrass canon.

— Cheryl Botchick

R.I.Y.L.: Golden Delicious, Split Lip Rayfield, Bad Livers
Contact: Denny Swofford
Phone: 503.243.3662
Email: csr@teleport.com
Release Date: March 6; at radio now



RAE & CHRISTIAN

Sleepwalking

(Grand Central-Studio K7)

Manchester DJs/producers Mark Rae and Steve Christian have been shaping slow-and-low breaks since '95, infusing hip-hop with U.K. clubland, and producing heavenly downbeat sounds that carry more gusto

than their 18th Street and Vienna counterparts. On *Sleepwalking*, they apply that vibe to a wide array of soulful vocalists, proving their meddle at producing more than just progressive hip-hop tracks. Soul legend Bobby Womack, roots-reggae harmonizers the Congos, and a trio of smooth female voices, lend their talents to a batch of tailored mid-tempo tracks. The Pharcyde rock two sets of trippy beats that beg why, in the age of left-field rap productions from the likes of Timbaland and Jay-Dee, more American MCs aren't chasing the Mancunians for a little psychedelic hip-hop love. Still, the diversity of R&C's arsenal is best exemplified when they bust out the funky Philly-soul on the instrumental "Ready to Roll." If they could just find a vocalist who could keep up with them on such a floor-burner, the world would undoubtedly be theirs. — Peter Orlov

R.I.Y.L.: Gilles Peterson, Faithless, Massive Attack, Chemical Brothers
Contact: Dirk Kahl
Phone: 415.956.4090
Email: dirk@studio-k7.com
Release Date: March 6

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MANAGEMENT: THE FIRM

World Radio History

H2O GO! Let me start off by saying that H2O signing a deal with MCA is going to give the hardcore scene a much-needed shot in the ass, because front-man Toby Morse will continue to proudly wave the flag for NYHC as his band's popularity grows. He'll never forget the DMS crew or Coney Island High matinees, and neither should you. I saw the band twice on its tour with Snapcase and Face To Face, and during H2O's ball-of-energy set there was sea of finger-pointing and pogo-bouncing kids, which is what hardcore is all about. The quintet played three new songs that were catchier than herpes from a hooker. The kicker? They still sound like the H2O I've known and loved since 1995. I saw the band's earliest shows at the First Unitarian Church in Philly and it's been my distinct pleasure to

see them graduate to bigger venues with each passing tour. I



H2O

caught the Snapcase/Face To Face/H2O spectacle at NYC's

Roseland and Philly's Electric Factory, and the latter show was far superior. The crowds were the most entertaining part of these shows: an oddball mix of snooty indie rockers with a soft spot for F2F's mature punk and the windmill moshers there to see Snapcase and H2O. At the NYC show, Morse delivered an onstage epiphany for the recently kaput Madball (pun intended, since

both H2O and Madball were once on Epitaph Records), and then Madball singer Freddie Crizien came out and sang "Guilty By Association" with Morse. During H2O's biggest anthem, "Family Tree" (where they quote the Warzone lyrics "Don't forget the struggle/ Don't forget the streets/ Don't forget your roots/ And don't sell out") Morse gave a shout out to the late Raybeez of Warzone. Toby Morse is a class act, and I hope H2O gets bigger than Blink 182. The new album, *Go*, is due out on May 15. Also check the band out on the Warped Tour this summer—it shouldn't be surprising to see them on that bill, since they're perennial Warped Tourers. At the Philly show, Snapcase announced that it would be their last tour for a little while and that they'll be working on some new songs this summer.

SYSTEMATIC

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Dillinger Escape Plan opened that show and we all enjoyed a snazzy little cover of Guns N' Roses' "My Michelle." During the set closer, "43% Burnt," singer Dimitri breathed fire! Cool! It's funny how such a handsome guy can morph into a complete psychopath



Dillinger Escape Plan

onstage • New Ozzfest additions include Crazy Town on the main stage, with Disturbed headlining the side stage. Other confirmed side stagers include Slaves On Dope and Union Underground • I caught Thursday and Drowningman at the

Hard Rock Café in midtown NYC for a free show recently, and it was much less enjoyable than it should've been. Don't get me wrong, Thursday's indie rock-style hardcore was spell-binding as they performed the tortured "Cross Out The Eyes"

from their forthcoming Victory debut, *Full Collapse*, and Drowningman's vein-bursting noisecore was spectacular as always, but certain hardcore fans make me want to throw my frustrated hands up. It was a *free show* at the fabulous Hard Rock, and we're surrounded by invaluable music memorabilia from legends like John Lennon, Paul McCartney and Eddie Van Halen, but some people just can't seem to control themselves and refrain from windmill moshing in such a tight, contained space. No respect for relics. It'll serve them right if the Hard Rock stops putting on hardcore shows • Embodiment

came all the way from Texas to jump on the NYC date of the Factory 81, Relative Ash and Downset tour. One of my fave bands, they played the new songs "K9" and "Set The Stage" which are going to be on their next album, tentatively titled *Hold Your Breath*. The songs are similar to the melodic maelstrom of "Winter Kiss" from last year's *Narrow Scope Of Things*. (And speaking of "Winter Kiss," it was dedicated to yours truly.) I wonder when a smart major label is going to snatch up Embodiment. E-Town Concrete squeezed on the bill, too, going on just before Downset. The NYC/NJ kids love their E-Town,

LOUD ROCK CRUCIAL SPINS

Period ending 2/20/2001

www.cmj.com

Contributing reporters this week: 92 • See page 56 for a complete list of Crucial Spins reporters

TW	LW	ZW	PK	WKS	PS	LWS	+/-	ARTIST + TITLE	LABEL
1	3	6	1	4	274	268	6	GODHEAD 2000 Years Of...	Posthuman-Priority
2	4	8	2	4	270	249	21	LIVING SACRIFICE The Hammering Process	Solid State
3	1	2	1	4	270	284	-14	ANNIHILATOR Carnival Diablos	Metal-Is-Sanctuary
4	2	1	1	4	265	282	-17	VARIOUS ARTISTS Dracula 2000	Columbia-CRG
5	5	4	4	4	259	244	15	FLYBANGER Headtrip To...	Columbia-CRG
6	7	7	6	4	232	209	23	CLUTCH Pure Rock Fury (EP)	Atlantic
7	6	3	2	4	212	238	-26	HAUNTED Made Me Do It	Earache
8	-	-	8	1	193	D	-	DIECAST Day Of Reckoning	Now Or Never
9	12	12	9	4	190	164	26	RAMMSTEIN Selections From...	Republic-Universal
10	8	9	6	4	172	195	-23	HOPE CONSPIRACY Coldblue	Equal Vision
11	9	10	9	4	150	192	-42	EARTH CRISIS Last Of The Sane	Victory
12	16	30	12	4	148	117	31	DOWNER Downer	Roadrunner
13	17	-	13	2	148	117	31	SKRAPE New Killer America	RCA
14	15	25	14	4	143	121	22	BOY HITS CAR Boy Hits Car	Wind-Up
15	24	27	15	4	132	90	42	UNEARTH The Stings Of Conscience	Eulogy
16	-	-	16	1	130	D	-	CHILDREN OF BODOM Follow...	Nuclear Blast America
17	31	48	17	3	126	74	52	SOUNDTRACK Valentine	Warner Bros.
18	11	5	3	4	125	166	-41	NONPOINT Statement	MCA
19	27	-	19	2	114	86	28	VARIOUS ARTISTS Contaminated 3.0	Relapse
20	18	31	18	4	111	115	-4	COLD AS LIFE Declination Of Independence	CTYC
21	14	17	14	4	108	124	-16	OBITUARY Anthology	Roadrunner
22	13	11	8	4	103	146	-43	SICK OF IT ALL Yours Truly	Fat Wreck Chords
23	29	40	23	4	95	80	15	RHAPSODY Dawn Of Victory	Limb
24	19	16	11	4	92	114	-22	CRADLE OF FILTH Midian	Koch
25	20	14	14	4	92	107	-15	VARIOUS ARTISTS Strait Up	Immortal-Virgin

TW	LW	ZW	PK	WKS	PS	LWS	+/-	ARTIST + TITLE	LABEL
26	22	20	17	4	91	100	-9	CANNAE Troubleshooting Death	East Coast Empire
27	26	21	13	4	90	87	3	BOILER ROOM Can't Breathe	Tommy Boy
28	33	-	28	2	89	72	17	SALIVA Metal Radio Sampler (EP)	IDJMG
29	-	-	29	1	88	D	-	DOG FASHION DISCO Dog Fashion Disco...	Spitfire
30	36	23	23	4	81	68	13	NEVERMORE Dead Heart, In...	Century Media
31	25	24	22	4	80	89	-9	MORBID ANGEL Gateways To Annihilation	Earache
32	-	-	32	1	80	D	-	SOILWORK A Predator's Portrait	Nuclear Blast America
33	41	-	33	2	72	62	10	AMONG THIEVES 2001 Demo	Among Thieves
34	32	38	32	4	72	72	0	THIS DAY FORWARD The Transient Effects...	Eulogy
35	37	-	35	2	69	66	3	VINTERSORG Cosmic Genesis	Napalm
36	28	19	19	4	64	81	-17	DREADNAUGHT Down To Zero	Music Cartel
37	42	-	37	2	63	59	4	FORSAKEN Manifest Of Hate	Century Media
38	30	29	28	4	60	74	-14	SOULFLY Primitive	Roadrunner
39	21	18	18	4	60	101	-41	NOTHINGFACE Violence	TVT
40	39	33	32	4	59	64	-5	CRYPTOPSY And Then You'll Beg	Century Media
41	23	15	12	4	57	98	-41	RAGE AGAINST THE MACHINE Renegades	Epic
42	43	42	42	3	57	58	-1	ABSCISSA Tormented	Necropolis
43	35	26	25	4	54	70	-16	FACTORY 81 Mankind	Mojo
44	-	-	44	1	54	D	-	RED HARVEST Cold Dark Matter	Relapse
45	50	-	45	2	53	44	9	DISCIPLINE A.D. Heaven And Hell	Triple Crown
46	34	28	16	4	50	71	-21	CORROSION OF CONFORMITY America's...	Sanctuary
47	-	-	47	1	50	D	-	UNLOCO Sampler	Maverick
48	-	-	48	1	48	D	-	VARIOUS ARTISTS New York City...	Victory
49	-	-	49	1	47	D	-	STEREO MUD So Much Pain (Ep)	Loud
50	R	46	45	3	45	D	8	SPINESHANK The Height Of Callousness	Roadrunner

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

ADDS

1	56	SOILWORK A Predator's Portrait	Nuclear Blast America
2	53	CATASTROPHIC The Cleansing	Metal Blade

3	52	DIECAST Day Of Reckoning	Now Or Never
4	46	PRIMAL FEAR Nuclear Fire	Nuclear Blast America
5	31	DEATH BY STEREO Day Of The Death	Epitaph

evidenced by all the sweaty, dirty E-Townphiles who bum-rushed the stage to scream lyrics and beg frontman Anthony Martini to pass the mic. Another mystery to me: Why hasn't ETC been snagged by a big label, given the popularity of rapcore? Especially since ETC ain't your standard issue rap metal band—these guys are all heart and were doing it before it had a name. Downset bookended their set with "Empower" and "Anger," the quintessential anthems. It gave me chills to hear everyone screaming all the words. Singer Rey Oropeza and



Embodiment

his cronies performed "Cold Blue Coma," a song you can't find on record anywhere. Those Angelinos are like Sabbath with Latino flavored raps, and they still rip shit up... Sadly, Cali hardcore band Adamantium—named after the strong metal that laces *X-Men* member Wolverine's skeleton—have reportedly broken up. I heard that former Soundgarden powerhouse Chris Cornell is practicing with the remaining members of Rage Against The Machine. Cornell's got a set of pipes that don't sound nuttin' like Zack de la Rocha's nasally raps, so this seems like a stretch, but • Christian-core band No Innocent Victim will release *Tipping The Scales* through Victory Records in late May. Former guitarist Corey is now with Project 86. Speaking of P86, those rock stars are going on tour with Living Sacrifice and Stavesacre. Viva la Jesus •

SnoCore 2001 was a hoot. While it didn't feature as eclectic a lineup as it has in the past, the package tour shook the Rose-land in NYC. Boy Hits Car opened and I was very curious and anxious to check these guys out. Singer Cregg is a fireball. The guy was shaking and spinning with such vehemence that I got a headache just watching him. He's very captivating live, running around in his bare feet. His quivery, twitchy voice sounds the same live as it does on record. I met the band afterwards and they were quite cordial. Slaves On Dope —is it me

or does the singer look like Disturbed's frontman David Draiman?—followed up and these guys always seems so freakin' angry. The crowd

loved 'em, regardless. Check 'em on Ozzfest's side stage this summer. Union Underground, another Ozzfest 2001 sidestage, put on an energetic set. Kittie's Morgan Lander is a consummate frontwoman. You gotta love watching her rock out and spew the "f" more than a former sailor who drives a truck for a living in his old age! The grrls performed the new tune "Mouth Full Of Poison," which sounded very stompy and very Hatebreed-like to me. Thumbs up. Fear Factory headlined and these computer metallists never give a bad performance. FF is always hungry when playing live. The band performed the new song "Digimortal" and "Lynchpin," along with "duh if they don't" live staples "Pisschrist," "Shock," and "Edge-crusher," during which members of Slaves On Dope came out to sing the chorus.

LOUD ROCK COLLEGE

Period ending 2/20/2001

www.cmj.com

Contributing reporters this week: 287 • See page 52 for a complete list of Loud Rock airplay reports.

TW	LW	ZW	PK	WKS	ARTIST + TITLE	LABEL
1	2	3	1	6	LIVING SACRIFICE The Hammering Process	Solid State
2	3	4	2	7	ANNIHILATOR Carnival Diablos	Metal-Is-Sanctuary
3	5	6	3	5	EARTH CRISIS Last Of The Sane	Victory
UP 21 POSITIONS						
4	25	-	4	2	CHILDREN OF BODOM Follow The...	Nuclear Blast America
5	9	-	5	2	VARIOUS ARTISTS Contaminated 3.0	Relapse
6	7	9	6	4	CLUTCH Pure Rock Fury (EP)	Atlantic
7	1	2	1	10	HAUNTED Made Me Do It	Earache
8	4	1	1	8	VARIOUS ARTISTS Dracula 2000	Columbia-CRG
9	10	8	8	4	FLYBANGER Headtrip To Nowhere	Columbia-CRG
10	6	5	3	10	HOPE CONSPIRACY Coldblue	Equal Vision
#1 DEBUT						
11	-	-	11	1	DIECAST Day Of Reckoning	Now Or Never
12	8	13	8	5	UNEARTH The Stings Of Conscience	Eulogy
13	16	17	13	4	DOWNER Downer	Roadrunner
14	14	23	14	4	GODHEAD 2000 Years Of Human Error	Posthuman-Priority
15	19	21	15	4	BOY HITS CAR Boy Hits Car	Wind-Up
16	15	10	8	7	OBITUARY Anthology	Roadrunner
17	13	11	11	6	RHAPSODY Dawn Of Victory	Limb
18	18	19	18	4	RAMMSTEIN Selections From Mutter	Republic-Universal
19	30	18	18	4	FORSAKEN Manifest Of Hate	Century Media
20	17	20	3	15	DYING FETUS Destroy The Opposition	Relapse
21	11	7	1	14	CRADLE OF FILTH Midian	Koch
22	22	25	22	5	THIS DAY FORWARD The Transient Effects Of...	Eulogy
23	38	-	23	2	RED HARVEST Cold Dark Matter	Relapse
24	20	15	14	5	COLD AS LIFE Declination Of Independence	CTYC
25	-	-	25	1	SKRAPE New Killer America	RCA
26	29	22	22	3	ABSCESS Tormented	Necropolis
27	32	-	27	2	NIGHTWISH Wishmaster	Century Media
28	21	14	8	12	CRYPTOPSY And Then You'll Beg	Century Media
29	23	-	23	2	SOUNDTRACK Valentine	Warner Bros.
30	-	-	30	1	SOILWORK A Predator's Portrait	Nuclear Blast America
31	27	24	4	11	SICK OF IT ALL Yours Truly	Fat Wreck Chords
32	R	29	1	19	NILE Black Seeds Of Vengeance	Relapse
33	-	-	33	1	DOG FASHION DISCO Dog Fashion Disco Sampler	Spitfire
34	28	-	28	2	VINTERSORG Cosmic Genesis	Napalm
35	R	30	9	14	LINKIN PARK Hybrid Theory	Warner Bros.
36	-	-	36	1	SALIVA Metal Radio Sampler (EP)	IDJMG
37	40	-	19	11	IMMOLATION Close To A World Below	Metal Blade
38	24	16	13	12	NONPOINT Statement	MCA
39	34	31	9	10	NEUROSIS Sovereign (EP)	Neurot
40	33	32	12	10	CANNAE Troubleshooting Death	East Coast Empire

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

ADDS

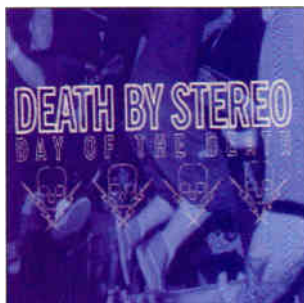
1	DIECAST	Day Of Reckoning	Now Or Never
2	SOILWORK	A Predator's Portrait	Nuclear Blast America
3	CATASTROPHIC	The Cleansing	Metal Blade
4	PRIMAL FEAR	Nuclear Fire	Nuclear Blast America
5	VARIOUS ARTISTS	WWF: The Music Vol. 5	Koch



NAPALM DEATH Enemy Of The Music Business (Spitfire)

U.K. quintet Napalm Death has been making mincemeat out of death metal/grindcore fans' ears for nearly a dozen years, and the band's new full-length, *Enemy Of The Music Business*, finds them refusing to soften their approach one iota. In an age where pay-to-play is commonplace and watered-down rap rock is celebrated as "heavy," Napalm Death stands as a self-styled thorn in the music industry's corporate cashwhore side. The band consciously avoids partaking in any commercial tomfoolery—just look at the album's title and pay close attention to the tune "Can't Play, Won't Pay," where Barney Greenway vomits up lyrics like "You corporate fuck!" while guitarist Jesse Pintado's lightning-fast riffs help the band clamp their jaws down on the fleshy, exposed necks of their listeners. Greenway's larynx emissions and drummer Danny Herrera's footwork might tear another hole in the ozone layer. Assume a fight posture before spinning "Necessary Evil," "Vermin" and "Taste The Poison."

R.I.Y.L.: early Sepultura, Extreme Noise Terror, Venom
Contact: Sean McEneely
Phone: 516.942.7729, ext. 11
E-mail: spitfiresean@aol.com
Release Date: March 6; at radio now



DEATH BY STEREO Day Of The Death (Epitaph)

If Kerry King ever decided to leave Slayer to explore his sensitive side, only to discover that he's really a punk rocker at heart and start a punkmetal-hardcore band, it would probably sound a lot like Death By Stereo's *Day Of The Death*. This So Cal fivesome inserts nimble-fingered guitar solos and melodic emo vocals in the middle

of circle-pit fury. When the hell was the last time you heard a band attempt such a feat and succeed? Probably not since Refused, right? *Day Of The Death's* 11 tunes deliver everything you love about hardcore and punk—communal, fraternal chants, a sardonic sense of humor, inspired lyrics, melody amidst mayhem and untamed energy—with a metal edge. Whether it's a basement show or an all day punkathon, Death By Stereo's the kind of band that can skillfully rouse up a crowd. Show me your pointer finger: "No Shirt, No Shoes, No Salvation," "91" and "You Mess With One Bean, You Mess With The Whole Burrito."

R.I.Y.L.: Slayer, Agnostic Front, Refused, Ignite
Contact: McGathy Edge
Phone: 888.744.8636
E-mail: edge@mcgathypromotions.com
Release Date: Jan. 23; at radio now

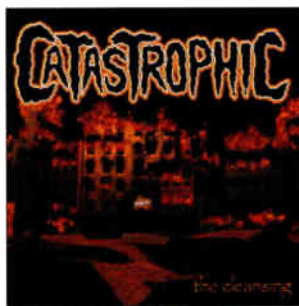


VARIOUS ARTISTS WWF: The Music Vol. 5 (Koch)

Can you smell what the Rock is cooking on the fifth installment of the *WWF: The Music*? Crank up Triple H's theme "The Game" (as interpreted by Motörhead), and proceed to bodyslam your opponents accordingly. The age-old adage "sex, drugs, and rock 'n' roll"

has now been supplanted by an improved maxim: "loud rock and professional wrestling." Both Lita and Raven's themes ("It Just Feels Right" and "What About Me?") revolve around fat riffs, while Billy Gunn's intro music, "I've Got It All," smacks of mid '80s cock-rock glory. Granted, *WWF: The Music, Vol. 5* isn't organic metal, but we can't think of any music more suited for charts on both your classic metal specialty shows or your current Loud Rock rotations! It's a smackdown!

R.I.Y.L.: Soap operas, the Rock's euphemisms, Jibronis
Contact: Concrete Marketing
Phone: 888.687.
E-mail: ericcole@concretemarketing.com
Release Date: Feb. 20; at radio now



CATASTROPHIC The Cleansing (Metal Blade)

Obituary rhythm guitarist Trevor Peres burns down the house with his side project Catastrophic. The quintet's debut, *The Cleansing*, is stocky death metal with a knack for hardcore grooves and a potent mosh factor—not unlike Six Feet Under's *Warpath* or Dying Fetus's *Destroy The Opposition*. Vocalist

Kevin Devito nixes the standard monotone, Cookie-Monster vocal delivery without sacrificing a shred of cred; he can growl with the best of them. We don't need no water, let the motherfucker burn: "Balancing The Furies" and "Enemy." Also check out "Lab Rats," where the band parades around what sounds like a death metal sing-along.

R.I.Y.L.: Obituary, Six Feet Under, Dying Fetus
Contact: The Syndicate
Phone: 888.666.2061
E-mail: hardrock@thesyn.com
Release Date: March 6; at radio now



DARKANE Insanity (War-Century Media)

Hail Sweden: A stronger-than-all current of death metal based in that Nordic country is steadily sweeping through American airwaves thanks to labels like Century Media and Nuclear Blast America. Darkane does its fatherland right with *Insanity*, an album that fuses a decidedly European vibe with tinny

production. The vocal stylings of new frontman Andreas Sydow will make the mall kids who think Fear Factory, Static-X and Disturbed rewrote the metal canon stop, look, and listen. The five Scandinavian madmen who concocted *Insanity* have made sure it's dense with cocksure solos and plenty of stomp and circumstance. But still, Darkane manages to pull off accessibility with its ferocity. Go with "Psychic Pain" and "Perverted Beast," which may bring Fear Factory to mind.

R.I.Y.L.: At The Gates, Haunted, Naglfar, Fear Factory
Contact: Andrew Sample
Phone: 310.574.7400, ext. 112
E-mail: andrew@centurymedia.com
Release Date: March 6

PLAYING CATCH-UP

For the most part, I try to stay on top of new material—after all, I’m supposed to be knowledgeable. But with so much indie rap stuff showing up in my mailbox every week, it’s hard to absorb it all. This week I’m catching up on some of the vinyl that’s been in rotation on campuses around the country while my lazy ass dozed.



DECLAIME

“Move It” (Superrappin’-Grooveattack-Landspeed)
As a producer, Lootpack MVP Madlib is approaching auteur status. His (Quasimoto’s) *The Unseen* was one of last year’s few hip-hop masterpieces. So naturally, I had uncharacteristically high hopes for this EP. From jump, I was disappointed with Madlib’s laziness on the first cut. The

spare guitar loop that forms the foundation of “Move It” is momentarily catchy, but Declaime lacks the personality to fill up the space. Even while he was lacing beats with Quasimoto’s enthralling sociopathic squeak on *The Unseen*, Madlib had the wisdom to keep the songs short and dynamic. “Move It” drags. As if to say, ‘this is how it should be done,’ Quasimoto pops up on “Don’t Trip” — and brings along all the squirrely trappings that made *The Unseen* such a pleasure, including hilarious sound bites and Madlib’s awkward adlibs. But the EP’s last two songs are more bland than the first, leaving me hungry for *The Unseen Part II*.

R.I.Y.L.: Quasimoto, Declaime
Contact: Tone at Superrappin
Phone: 646.792.2420
E-mail: tonecapone@gmx.de
Release Date: At radio now



PHOENIX ORION AND TEAM ELOHEEM

“Music Is” (Atomcandy)
Although it’s got four cuts to choose from, this EP doesn’t offer much in the way of variety from song to song. The lead single establishes the crew’s sci-fi gimmickry straightaway. Shouting out “cyberonauts” and referencing *The Jetsons*, this “celestial

squadron” simultaneously recalls *Rage Against The Machine* (without the politics) and *Deltron 3030* (without that fantastic Prince Paul cameo). The chorus is abrasive and pointless, and the verses are brutally corny and jam-packed with sci-fi jargon: “Quantum, gamma, centurion/ Dragon Ball-Z, supernova, seraphim/ Believe me when I tell you son, you really don’t want none/ Killin’ MCs without a gun.” “Music Is” is, ironically, also musically uninteresting, relying on droning bass and electronic screeches that barely resemble a melody. Out of the four tracks, the best is the B-side: Despite forgettable rapping and some guy taking both *Tron* and himself way too seriously, the combination of organic (guest Dandelion’s singing) and electronic (more synths) give this cut the air of innovation that Phoenix Orion and company so desperately strive for.

R.I.Y.L.: Deltron 3030, Cannibal Ox
Contact: Jessica
Phone: 323.644.3774
E-mail: jessica@spectreradio.com
Release Date: At radio now



J. SCOTT

“Ravenous” (Catalyst)
I was all set to dismiss this MC as an oddly coherent Mystikal impersonator with delusions of Tupac, until I caught a whiff of perspective amidst the stench of ‘get yours’ gangsta materialism. Sure, J. Scott shouts “gotta get more cash” and calls himself a “playa” on the chorus, but then he also refers to himself as a “certified expansionist.” Whoa. Tune in closer for one of the more thoughtful verses of the last few months: “Ain’t listening to my rhyme, independent competitors kill me/ We better off being allies, nigga what?! Think about it for a second and just trip, if Rap-A-Lot thought the same/ They could’ve made a killing working together with Death Row and Bad Boy/ Leaving the game forever changed/ Imagine.” Damn my snap judgments! I almost missed out on a virtual meeting of the minds between Suge Knight and John Lennon.

R.I.Y.L.: Mystikal, Tupac
Contact: Bryan Farrish
Phone: 818.905.8038
E-mail: bryan@radio-media.com
Release Date: At radio now

SHOW SPOTLIGHT

KGLT

Bozeman, MT 91.9 FM
Eammon Bryers
406.994.6483
kgltmus@montana.edu

“Heads approach us like, ‘I don’t really know what you’re playing. I don’t really understand it, but I’ve been trying to. It’s really out there, but it seems like a progression for hip-hop.’” — DJ Eammon Bryers

ACEYALONE *Accepted Eclectic*

FOUR EYED MORTALZ “Permanent Paradise”

MF DOOM & MF GRIMM *EP*

SELF SCIENTIFIC “Three Kings”

EX2 *Undersounds Of The 562*

BINARY STAR *Masters Of The Universe*

L FUDGE *The Final Word*

GROUCH “Wish You A Good Day”

MR. DEAD *Metabolics Vol.II: Dawn Of The Dead*

EDAN “Rapperfection”

Q&A



FREESTYLE (Formerly of the Arsonists)

What are you up to now?

I'm working on a solo album. I've got about more than half done. Just looking for a label to get it on so that I can put the album out this year. I'm trying to work hard, you know? Just been recording. I did the thing with the Prunes; that came out last month. I've been on the road a little bit. I did most of my album on the road — actually, all of it. Germany, Denmark and Canada.

You were touring solo?

Yeah, I was touring solo— with other groups.

Are you on a label? How can you afford to tour like that?

I'm not on a label. They just book me to go on tour, promoters and stuff like that. Everything's paid for.

So, you're not on the new Arsonists album?

Not at all.

Are you part of the group?

Not at all. I'm one of the co-founders of the group and that's about it.

What was the reason for the split? Because I talked to [fellow former Arsonist] D-Stroy a few months ago—

He was the reason for the split, if he didn't tell you.

He didn't tell me.

Of course he's not going to tell you because he doesn't want to look like the bad guy. There were problems in the group because of regular industry bullshit, you know? But it was him that made everybody fight and all confused. That's why we got together: to do group albums. And he was like, 'Well, I want to go solo.' And it made everybody confused and arguing and fighting and—ugh. It just got ugly.

So why did you decide to finally just leave?

I didn't decide to just leave. They didn't want me [as] part of the group anymore because it was me and him that had the most tension.

How do you feel about that and the fact that there's a new Arsonists album?

I don't care.

I was just wondering...

That's the answer: It's all good.

The single "Rockin The Mic" b/w "Enemy Of The Crate" (produced by Denmark beat-making trio the Prunes and featuring Freestyle) is now available on Grand Royal. The Arsonists' second Matador LP, *Date Of Birth*, featuring neither D-Stroy nor Freestyle, hits stores this May.

HIP-HOP

Period Ending 2/20/2001

www.cmj.com

Contributing reporters this week: 147 • See page 57 for a complete list of Hip-Hop airplay reports.

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	1	1	1	17	TALIB KWELI AND HI-TEK Reflection Eternal	Rawkus
2	5	6	2	5	SELF SCIENTIFIC "Three Kings"	Landspeed
3	2	4	1	13	OUTKAST StanKonia	LaFace-Arista
4	3	3	2	16	DELTRON 3030 Deltron 3030	75 Ark
5	15	23	5	4	LARGE PROFESSOR "Blaze Rhymes"	Matador
6	6	9	2	16	BLACK EYED PEAS Bridging The Gap/Request Line...	Interscope
7	4	8	4	6	ACEYALONE Accepted Eclectic	Ground Control-Nu Gruv
8	7	19	7	3	CAGE "Suicidal Failure"	Eastern Conference-Rawkus
9	8	7	4	18	JURASSIC-5 Quality Control/W.O.E. Is Me (EP)	Interscope
10	18	22	9	8	VARIOUS ARTISTS Lyricist Lounge Vol. 2	Rawkus
11	21	-	11	2	M-BOOGIE "Different Design"	Ill Boogie
12	25	16	12	5	BEATNUTS "No Escapin' This"	Loud
13	11	13	3	10	WU-TANG CLAN The W	Loud-Columbia-CRG
14	14	17	14	6	VARIOUS ARTISTS Battle Axe	Battle Axe
#1 DEBUT						
15	-	-	-	15	1	PHOENIX ORION AND TEAM ELOHEEM "Music Is" Atomcandy
UP 16 POSITIONS						
16	32	34	16	4	KRS-ONE "Hot"	Koch
17	10	2	2	7	BAD SEED "Uggggnnnnhhh"	J Grand-Rawkus
18	17	10	3	11	GURU'S JAZZMATAZZ Vol. 3: Streetsoul	Virgin
19	9	5	5	13	JAY-Z The Dynasty Roc La Familia	Roc-A-Fella-Def Jam-IDJMG
20	12	21	12	6	MISSION "Contagious"	Insidious Urban
21	19	18	1	11	BLACK THOUGHT "Hardware"	MCA
22	16	36	14	8	SNOOP DOGG "Snoop Dogg"	No Limit-Priority
23	22	25	14	9	MEMPHIS BLEEK The Understanding	Roc-A-Fella-Def Jam-IDJMG
24	13	14	12	12	LUDACRIS Back For The First Time	Def Jam South-IDJMG
25	27	11	11	12	JA RULE Rule 3:36	Murder Inc.-Def Jam-IDJMG
26	30	-	26	2	KUTFATHER "Hard Core"	Certified
27	23	-	23	3	OBIE TRICE "Mr. Trice"	Certified
28	39	39	28	4	VARIOUS ARTISTS QB Finest	Columbia
29	-	-	29	1	LA SYMPHONY "Broken Tape Decks"	Squint Entertainment
30	40	32	30	3	J-LIVE The Best Part	Triple Threat
31	29	26	26	4	ERYKAH BADU Mama's Gun	Motown
32	33	20	6	11	UNsung HEROES Unleashed	Scenario-75 Ark
33	-	-	33	1	RISE AND SHINE "Confess Your Sins"	Rawkus
34	28	27	12	14	MYSTIKAL Let's Get Ready	Jive
35	-	-	35	1	SOUNDTRACK Double Take	Jive
36	26	24	4	14	COMMON Like Water For Chocolate	MCA
37	24	28	24	3	DJ CLUE The Professional Vol. II	Def Jam
38	R	33	15	15	M.O.P. Warriorz	Loud
39	36	-	36	2	MACK 10 Paper Route	Priority
40	R	-	35	3	TRICK DADDY Book Of Thugs - Chapter AK Verse 47	Atlantic

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

ADDS

1	YAH SUPREME "Alone"	Son Duo
2	SNOOP DOGG "Snoop Dogg"	No Limit-Priority
3	BEATNUTS "No Escapin' This"	Loud
4	LA SYMPHONY "Broken Tape Decks"	Squint Entertainment
5	PHOENIX ORION AND TEAM ELOHEEM "Music Is"	Atomcandy

On February 16, after less than a year on the shelves, *Revolution* magazine announced that it was closing its doors. Despite the obvious growing popularity of the electronic music culture on which *Revolution* focused, the decision to shut down the magazine came from its U.K.-based parent company Future Network, which also laid off 350 employees and closed five Web sites and 19 other loss-making magazine titles in the U.S., France and Germany. *Revolution* officially launched in August 2000 and released six issues on a bi-monthly basis before folding... London's Basement Jaxx - the duo of Felix Buxton and Simon Ratcliffe who turned house music upside-down with their 1999 album *Remedy* — will surface with their highly-anticipated second album on June 26 on Astralwerks Records. At press time, sources had no comment (or no knowledge) of the musical direction the band will take on the still-untitled album, but if the Jaxx's exclusive gig at New York's Centrofly during Thanksgiving weekend 2000 is any indication, fans can expect a little more hip-hop flavor thrown into the erratic house grooves this time around... Sheffield, England experimental techno duo Autechre (Rob Brown and Sean Booth) will release its new album, entitled *Confield*, on April 17 on Warp Records. Most excitingly, the band will appease fans with their first U.S. tour in three years upon the album's release.... Everything But The Girl's Ben Watt and Tracey Thorn are scheduled to mix the third U.S. installment of *Back To Mine*, a DJ mix series that finds dance artists mixing together some of their old favorites for more of a post-party, chillout atmosphere. Everything But The Girl's selection will follow previous volumes from Danny Tenaglia, Groove Armada and Faithless.

Q&A



JOHN DIGWEED
Britain's John Digweed first brought his distinctive brand of brooding house and textured trance to the States in the early '90s, and since, he's become one of the U.S. club scene's most progressive, popular and important DJs. Fitting, then, that he would choose the City Of Angels as the locale for his latest *Global Underground* mix. Digweed's Bedrock label (www.bedrock.org.uk) continues to reign as one of dance music's most forward-thinking imprints, and April 2001 marks the four-year anniversary of his almost legendary residency at New York superclub Twilo (with partner Sasha). All things considered, we thought the time was ripe for an extended one-on-one with Diggers.

Los Angeles is your third mix for the *Global Underground* series in the past three years. What keeps you coming back?
I think more than any other series, *Global Underground* is the best at letting the DJs express themselves. A lot of companies will only let you do a mix if they can dictate what you play. But I only have an interest in doing albums where I have total control over what's going on, and the *GU* guys understand that.

Why Los Angeles this time?
I did my previous *Global Underground* albums from Hong Kong and Sydney, but I've been coming to America since 1993 and I thought it was really important to choose a U.S. city this time. It was a tough choice because there's so many good places in the States. But the par-

ties I've been playing in L.A. have really been fantastic, and I wanted to do something in an American city that had a really massive scene, but also keep it based on an underground party. The CD is based on a gig that I did on a Monday night, so only the people who were at the real core of the scene were present.

The progressive house/trance scene has become so huge as of late. Does the word "underground" still apply?

I think it's underground if you compare it to hip-hop and country and music like that. Everyone's sales have rocketed, but it's not like the music's getting played on MTV all the time. There's not loads of national radio stations supporting it. There's only select people that know about it.

In addition to your *Global Underground* CDs, you consistently put out solo mixes, as well as CDs with Sasha. Do you approach each CD series differently?

Obviously when I am working with Sasha, there are two of us involved and there's a joint decision made on every track. We try to capture both of our sounds. When I did the *Bedrock* CD [in 1999], it was based on a mix I did for BBC Radio 1 that got such a great response, I thought it made sense to see if we could license the tracks and release it officially. But there's so many mix albums out these days, to stand out from the crowd, you've got to be different. That's the factor that makes them all consistent.

The Los Angeles mix is based on a five-hour set. How did you choose which tracks made the cut for the CD?

Well, I knew I had to compress that five-hour set into two and a half hours, so it was partly picking out the best moments of the set, but also realizing that people aren't going to be listening to that CD in a club. They're going to be listening to it in a home environment or in their cars. So it's

important to whittle it down so it comes across sounding like it's a journey and tells the story within the mix. The first part of the gig, I was just building the night up...and it wouldn't have made much sense to put that segment on the CD. You've got to cut to the chase a bit quicker and make the biggest impact with the records you choose.

Your singles and remixes as Bedrock (with partner Nick Muir) have always been so well-received. Do you ever have thoughts of putting out a full-length artist album?

There's not a big game plan to do a full-length album at the moment. If there comes a period where Nick and I think we have the base of something bigger, then we'll work harder at it. But at the moment, we're just happy doing remixes and tracks. We can't wait to go out and play them and I don't think we could sit on our material for six months until it's released. Never say never, but right now, we're just enjoying making music.

Is being a celebrity DJ all it's cracked up to be?

I don't really look at myself as a celebrity DJ. I'm very high-profile, I sell a lot of CDs and obviously I have a big draw status attached to me, but I just keep my feet on the ground. I don't turn up to gigs in a limousine. I still hang out with the people at the club. I walk in through the front door like everyone else. I just try to stay very approachable, and stay in contact with the people who support me.

Last month at Twilo, you played for eight hours straight. When do you go to the bathroom?

Well, there's a toilet right behind the DJ booth, so I just put on a long record and duck out. But when I'm in the mood, the time goes really quickly. It's like, "Jesus, where'd the last five hours go?" When I'm having a good time playing, I don't even think about it. It's the best time ever.



H3LLB3NT

Hardcore Vanilla (Invisible)
Masterminded by Bryan Black (Haloblack) and Eric Powell (16 Volt), H3llb3nt's *Hardcore Vanilla* is a delicately balanced and intricately constructed sonic experiment of man co-existing with (rather than raging against) the machine. Channeling its rock, pop and hip-hop sensibilities through an ever-present

industrial/electro filter, the mood remains frenzied and fierce throughout, thanks to the production brilliance of guru Martin Atkins, but the album never loses its startling juxtaposition of sonic fury and melodic finesse. "Forget You" seeps into your ears with a smattering of rigid breakbeats, flowing synths and hissing, desperate voices. "Switching Off" twists and contorts as a backdrop of white noise and mechanized chaos buffers the sneering insanity of the vocals, as does "Modulate," a track that drops a sneering industrial rap over a stark hip-hop/jungle break and an almost translucent keyboard melody. Members of Thrill Kill Kult, Pig, Chemlab and Sow drop by to add the final flourishes to this incessantly cool offering.

R.I.Y.L.: Chemlab, Haloblack, 16 Volt
Contact: Luke
Phone: 312.421.1214
E-mail: invisihq@aol.com
Release Date: Feb. 20; at radio now

FAITHLESS

Back To Mine (Ultra)

Recalling the by-gone era when DJs disregarded the restrictions of style and tempo and simply dropped songs because they were *good*, Rollo and Sister Bliss of the U.K. duo Faithless push their passion for euphoric house aside and whip up an eclectic, charismatic *Back To Mine* set. Drawing from the smoky, slow-burning ambiance of Dido and Mazzy Star, the sophisticated back-room grooves of Alex Gopher and Sub Sub, and the pulsing sensuality of Adamski and Paperclip People, this 15-track mix draws ingenious parallels between trip-hop, house, soul, acoustic pop and subdued techno without breaking a sweat or its stride. This is a blissful, brazen and impeccably arranged collection of timeless tunes.

R.I.Y.L.: Groove Armada, Dido, Alex Gopher
Contact: Mandy Cox
Phone: 212.343.2200
E-mail: mandy@ultrarecords.com
Release Date: Feb 20; at radio now

BOY GEORGE

Essential Mix (London-Sire)

Okay, we know exactly what you're thinking—but his past seven years as a celebrity club DJ *has* taught '80s pop icon Boy George a little something about moving a crowd. The pudding he offers as proof is the fourth U.S. *Essential Mix*, which kicks off with hardcore kitsch, including a frilly breakbeat version of "The Girl From Ipanema." But from there, the set twists through an eclectic mix of instantly accessible and unapologetically "Euro" two-step, disco-house and hypnotic trance that never relies on standard, overplayed club anthems. Let your ass do all the thinking and you'll discover an undeniably fun journey by a very skilled DJ. Who knew?

R.I.Y.L.: MJ Cole, Pete Tong, Danny Rampling
Contact: Sean Fogarty
Phone: 212.253.3923
E-mail: sean.fogarty@london-sire.com
Release Date: Feb. 20; at radio now

RPM

Period Ending 2/20/2001

www.cmj.com

Contributing reporters this week: 225 • See page 55 for a complete list of RPM airplay reports.

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	1	1	1	5	VARIOUS ARTISTS Rareworks	Astralwerks
2	4	2	2	4	BLUE STATES Nothing Changes...	Eighteenth Street Lounge
3	2	4	2	5	VARIOUS ARTISTS Motion	Six Degrees
4	11	-	4	2	JOHN DIGWEED Global Underground: Los Angeles	Boxed
5	5	6	5	6	FUNKSTAR DE LUXE Keep On Moving	Hypnotic
6	3	12	3	5	VARIOUS ARTISTS Shadow: Hard Sessions	Shadow
7	7	16	7	3	P'TAAH De'Compressed	Ubiquity
8	6	7	4	6	DAFT PUNK One More Time (CD5)	Virgin
9	8	25	8	4	DELERIUM Poem	Nettwerk
10	33	-	10	2	VARIOUS ARTISTS Ars Antiqua	Atomcandy
#1 DEBUT						
11	-	-	11	1	NORTEC COLLECTIVE The Tijuana Sessions Vol. 1	Mil-Palm
#2 DEBUT						
12	-	-	12	1	VARIOUS ARTISTS Enviroments	OM
13	14	22	13	5	STRYKE Staying In	Sunrise-Strictly Hype
14	13	8	4	10	JAZZANOVA Remixes 1997-2000	Compost
15	12	3	2	9	SUPA DJ DMITRY Scream Of Consciousness	Wax Taxi-TVTV
16	-	-	16	1	JACK DANGERS !Hello Friends!	Shadow
17	28	39	17	3	VARIOUS ARTISTS Too Good For Radio	A Differnet Drum
18	17	-	17	2	RICHARD DEVINE Lipswitch	Schematic-Warp
19	26	28	19	3	MOUNT FLORIDA Arrived Phoenix	Matador
20	10	5	1	11	FATBOY SLIM Halfway Between The Gutter...	Astralwerks
21	20	21	20	5	NOEL SANGER Ritual	Sunrise
22	-	-	22	1	FUNKER VOGT T	Metropolis
23	16	33	16	3	APOPTYGMA BERZERK Kathy's Song (EP)	Metropolis
24	-	-	24	1	JOI We Are Three	Real World
25	15	10	2	10	GATECRASHER: GLOBAL SOUND SYSTEM	INcredible-Epic
26	19	30	5	13	PAUL OAKENFOLD Perfecto Presents: ...	London-Sire
27	30	15	2	15	VARIOUS ARTISTS Xen Cuts	Ninja Tune
28	9	11	9	5	PAN SONIC Aaltopiiri	Mute
29	39	-	29	2	FAUNA FLASH Fusion	Compost
30	-	-	30	1	TRICKY Mission Accomplished [EP]	Epitaph
31	-	-	31	1	DIVERJE On Skin	DSBP
32	-	-	32	1	AGHAST VIEW Truthhead	Gashed!
33	21	9	1	14	RONI SIZE/REPRAZENT In The Mode	Island-IDJMG
34	25	13	13	10	PEPE DELUXE Super Sound	Emperor Norton
35	-	-	35	1	LADYTRON 604	Emperor Norton
36	24	17	17	4	DELAROSA AND ASORA Agony Part 1	Schematic
37	37	20	5	13	DIESELBOY The Sixth Session	Palm Pictures
38	29	38	29	3	CLAIRE VOYANT Time And The Maiden	Metropolis
39	27	-	27	2	EKOVA Space Lullabies And Other Fantasmagore	Six Degrees
40	35	-	35	3	SIGNAL 12 Signal 12	Cop International

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

ADDS

1	WALKING ON PENNSYLVANIA AVENUE	Sounds Of DC	Open Source Music
2	SHIRLEY BASSEY	The Remix Album...Diamonds Are Forever	Nettwerk
3	BIOWIRE	Disparation	Electronic Watusi Boogaloo-Kindercore
4	RAE & CHRISTIAN	Sleepwalking	Grand Central-Stud!o K7
5	FAITHLESS	Back To Mine	Ultra

The Berklee College of Music recently received a \$1 million endowment for its first-ever faculty chair: The Gary Burton Chair In Jazz Performance is named for Berklee alumnus, longtime faculty member and Executive Vice President Gary Burton, well-known outside the student body of the Boston campus as one of the great vibists. The chair has been awarded to fellow Berklee alumnus Joe Lovano, who will fill the position for the fall 2001 semester. In an act of extreme generosity, Berklee Board trustee Scott Benson, a leader in the software industry, seeded the chair. In other Lovano news, Blue Note plans to release the next installment of his *Trio Fascination* series on March 13. • Though it's always been a re-



Joe Lovano

sue and archival label, Label M recently signed the living, breathing, drumming Leon Parker. Label head Joel Dorn knows a thing or two about talent, having worked with many of the jazz greats way back when, and he's looking at Parker as one of the few really unique talents in jazz. Having produced Parker's two albums for Columbia, Dorn and Parker go way back, and the chemistry will surely reveal itself when Parker's as-yet-untitled album drops this spring. Though it's been a few years since his Columbia records were released, Parker's name has been out there as half of the



Dave Douglas

self-titled album he made with Charlie Hunter—he also appeared on Hunter's self-titled album from 2000. Word is that the upcoming album combines material recorded on the streets of New York City with stuff laid down in the studio. We expect nothing less from the ever-innovative Parker... Hot on the heels of a beautiful new solo disc, *Solo—Live In New York*, Cuban pianist Chucho Valdés will be taking it Stateside once again. His 13-city tour is set to run from March 13 to April 21, with a six-night run at New York City's Village Vanguard tossed in for good measure. Valdés will do the first three dates as a solo act and will then be joined by his regular quartet for the remainder of the tour. Those looking for more Valdés can get a double dose: The pianist is featured in a rare duet with his father, Bebo Valdés, in Fernando Trueba's Latin jazz film, *Calle 54*, scheduled for release in selected cities on May 11. The soundtrack will be available April 10 on Blue Note Records. • The always interesting GM Recordings has announced plans to issue a double CD of material from the Mosaic Sextet. While the name of this sorely overlooked band (that functioned from 1987-1990) might not mean much to many jazz fans, the names of the members should: trumpeter Dave Douglas, pianist Michael Jefry Stevens, violinist Mark Feldman, acoustic/electric bas-

soonist Michael Rabinowitz, bassist Joe Fonda and drummer Harvey Sorgen. This package will feature the group's only album, *Today, This Moment*, ironically released in 1994, and

a second disc of unreleased material. While Douglas and Feldman can be found playing in the trumpeter's Charms Of The Night Sky group, the rhythm section can still be found playing together as well. As for Rabinowitz, he's probably the only jazz bassoonist still working out there besides Karen Borca. • Speaking of GM, there will be a concert on March 18 marking both the 75th birthday of label owner Gunther Schuller and the label's 20th year in business. Held in the label's hometown of Boston, this momentous event will feature such performers as John Lewis, Ran Blake and Joe Lovano. Happy birthday Gunther, and I'll be looking for that Mosaic disc in the mail.

JAZZ

Period Ending 2/20/2001 www.cmj.com

Contributing reporters this week: 119 • See page 60 for a complete list of Jazz airplay reports.

TW	LW	ZW	PK	WKS	ARTIST + TITLE	LABEL
1	2	1	1	4	JOHN SCOFIELD Works For Me	Verve
2	4	4	2	5	BEN ALLISON Riding The Nuclear Tiger	Palmetto
3	1	2	1	6	MATTHEW SHIPP New Orbit	Thirsty Ear
4	5	7	4	3	DAVID S. WARE Surrendered	Columbia-CRG
5	3	3	1	7	JIMMY SMITH Dot Com Blues	Blue Thumb-Verve
UP 17 POSITIONS						
6	23	-	6	2	LARRY GOLDINGS TRIO As One	Palmetto
7	14	-	7	2	BILL FRISELL Blues Dream	Nonesuch
8	7	14	7	3	KURT ROSENWINKEL The Enemies Of Energy	Verve
9	6	6	1	15	MEDESKI MARTIN AND WOOD The Dropper	Blue Note
10	19	12	10	4	CHARLES MINGUS A Modern... Bethlehem Archives-Avenue	
#1 DEBUT						
11	-	-	11	1	RON CARTER When Skies Are Grey	Blue Note
12	12	11	1	18	SAINT GERMAIN Tourist	Blue Note
13	R	-	13	2	M.O.B. TRIO Loose	Omnitone
14	10	15	10	5	RAN BLAKE Horace Is Blue	Hatology
15	-	-	15	1	CHUCHO VALDES Solo - Live in New York	Blue Note
16	9	24	9	4	PAT METHENY Live	Warner Bros.
17	R	19	9	6	VON FREEMAN & FRANK CATALANO You Talkin' To...	Delmark
18	22	-	18	2	FLORA PURIM Perpetual Emotion	Narada
19	-	-	19	1	JOHN LEWIS Evolution II	Atlantic
20	-	-	20	1	T.K. BLUE Eyes Of The Elders	Arkadia Jazz
21	R	17	12	5	SOULIVE Turn It Out	Velour
22	13	5	3	7	VARIOUS ARTISTS The Best Of Ken Burns'...	Sony Legacy
23	8	9	2	11	K. JARRETT/G. PEACOCK/J. DEJOHNETTE Whisper Not	ECM
24	R	22	14	4	TOPAZ Listen!	Velour
25	25	-	13	5	BILLY CHILDS TRIO Bedtime Stories	32 Jazz

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

Q&A



VON FREEMAN & FRANK CATALANO

The November/April saxophone duo of 78-year-old Von Freeman and 20-something Frank Catalano recently co-led a date on Delmark entitled *You Talkin' To Me?!*. CMJ caught up with them to see what they had to say to each other; the following is a brief excerpt of a much longer conversation.

Von: You being a young cat, obviously very great for your age, you've learned a whole lot very quickly. How do you feel about your current place in jazz? Playing and recording with guys three or four times your age. How do you feel about this?

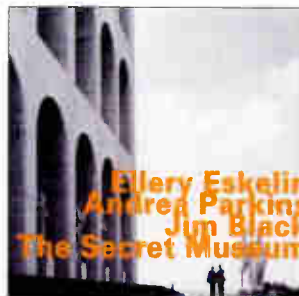
Frank: I feel about as lucky as anybody could possibly feel. Because I've learned so much stuff by getting to record with people like yourself and people that have a lot more experience than me, I was able to take a part of that experience and put it into my own music. When we did the Chicago Jazz Festival together, you have thousands of people watching you and you've got to play your best. After you do that a few times it's not a big deal. I feel I learn at a much faster rate than most people because of that experience. So, I'm very lucky for that.

F: How do you feel at this point, at 78 years old, looking at all you've accomplished in your career? What stands out as being some of the most memorable things? What would be a summary of your most memorable or favorite parts of your career?

V: Well, you know I came up at a time when a lot of the greats were still living. And of course that made a big difference on the way I think even today. In fact, I was on stage with some of these people and a lot of 'em I heard in person. It's a lot different from listening to a person's records. But the one thing that I really learned from all of these experiences is that time marches on and you must take all of your previous training and experience and not tuck it away, but use it as part of your growing. Try to keep growing. So, even at the age I am now, I try to listen as hard as I can to everyone that I think is really doing something that can help the music go along.

F: What do you think is on the horizon?

V: Well Frank, you know, of course there's a lot of years that separate the two of us, but actually we think a lot alike. See because, I believe that nothing can be stagnant. Either it's going down or it's going up, and I like to be on the upside, just like you do. Now I believe that anything you come up with in music if it's valid to you, I think it should be put out there. Because you have as much right as anybody living to find your self-expression or put your self-expression out there.



ELLERY ESKELIN

The Secret Museum (Hatology)
During the '90s, Ellery Eskelin and his working trio have been both prodigious in output and unique in sound. With Andrea Parkins on sampler and Jim Black on drums, Eskelin is back to his familiar trio after dalliances with a quintet recording and a duo with Han

Bennink. These three have a unique sound that comes off like a postmodern organ trio, which may or may not be the intention since Eskelin's mom was an organist who led her own groups in the '60s. Parkins also adds some mid-length ambient pieces that nicely counter the more uptempo tunes. When the band does get cookin', as they do on "You'll Know When You Get There" and Monk's "We See," Black's jittery percussion nicely prods Eskelin's slow-flowing but angular lines. The trio also takes on a couple of guitar iconoclast Eugene Chadbourne's tunes, further pulling the group sound into odd new territories. Suffice to say, Eskelin continues to refine even as he looks in new directions. Nicely done.

R.I.Y.L.: Ken Vandermark, Joe McPhee, John Zorn
Contact: Carl Ericson
Phone: 315.287.2852
Email: northcountry@cadencebuilding.com
Release Date: Feb. 28; at radio now

JACKY TERRASSON

A Paris (Blue Note)

The concept is a good one: Parisian-born pianist Jacky Terrasson does a bunch of French tunes and makes up a few of his own along the way. Strangely, he does the French national anthem; not so strangely, he covers the ubiquitous "La Vie En Rose." Spicing up his trio of bassist Ugonna Okegwo and drummer Leon Parker with the addition of some French folk, Terrasson seems remarkably at home here, blazing through the upbeat numbers with his fiery pyrotechnics. There is of course a bit of romance on *A Paris* as well, though he leaves the café vibe out of it, instead drawing upon the blues (check out the title track), calypso and other non-French styles. Seldom in jazz do theme albums hang together, but Terrasson is smart enough to know when to push and when to pull back, definitely making this one a keeper.

R.I.Y.L.: Dexter Gordon, Herbie Hancock, Brad Mehldau
Contact: Groov Marketing
Phone: 800.544.7668
Email: groov@pacificnet.net
Release Date: Feb. 28; at radio now

SHIRLEY HORN

You're My Thrill (Verve)

Shirley Horn is a classic jazz singer in every sense. While she's also a darn good pianist, Horn's warm vocals and unique phrasing are so singular that fans immediately recognize her voice. As someone who remembers "back in the day," Horn's taste runs towards the classic, taking on gems like "Why Don't You Do Right," "The Very Thought Of You" and "The Best Is Yet To Come," but the music here never turns saccharine or mushy.

R.I.Y.L.: Charlie Haden's Quartet West, Abbey Lincoln, Andy Bey
Contact: Crissy Zagami
Phone: 212.331.2059
Email: crissy.zagami@umusic.com
Release Date: March 13

FROM THE TIN

With techno beats and an Afro-beat-driven, lyrical rap that goes "If the world wants to turn me into a whore, I'll make the world into my bordello," Columbian vocalist Ivan Benavides wrapped up the inspired five-song live debut of



Lata

New York's new Latin alt duo Lata ("Tin") on Feb. 15. A side project of Benavides and Dominican electronic producer Ramon Nova, Lata intends to strike a balance between the organic Latin grooves and the precision of a computerized pulse.

It's been more than two years since singer/songwriter Benavides' *vallento*-rock band Bloque debuted with their stunning and innovative self-titled album. Likewise, Nova released *Namaste*, a mixed bag of dubbed-out beats, under the moniker Om on the Aztlan label three years ago. Both have kept busy since: Benavides became the main voice in the Sidestepper salsa-drum 'n' bass experiment released last year on Palm, while Nova provided the electronic tone on King Chango's new release, *The Return of El Santo* (Luaka Bop).

A bassist, percussionist and guitarist joined the duo on stage for the live performance, hosted by Yuzzy Acosta's Eclectic Media at New York's Filter 14. Benavides seemed at home soulfully crooning and

rapping as if in a cabaret, his silky voice underscoring his deftness at writing moody lyrics and slipping them over danceable rhythms. One song lamented the lack of beer in the fridge, and a long list of other mishaps (think: "Hay un daño en el baño"), leading to the youthful refrain "No way, José!" Keeping the delights found in *Namaste* in mind, I expected Lata to deliver a down-the-middle meshing of vocals and electronic beats. Instead, Nova's breakbeats and flourishes were understated as Benavides wielded a rhythm guitar, and the live percussion was always present. Someone put these guys in the studio. *Ojo!*

REY DE LA RUMBA

La rumba. Not the Cuban rumba, or the re-appropriated Zairean rumba, but the Catalan flamenco-gypsy rumba from Spain. In the early '70s, Barcelona singer/guitarist Peret (born Pubill Calaf) became beloved for incorporating a guitar strumming technique he called "el ventilador," for "fanning" the guitar strings as if his hand were a hand fan. Adding Afro-Cuban dance rhythms, particularly the mambo, and rock elements, Peret's sound



Peret

influenced an entire generation of artists. Unfortunately for his fans, he became a recluse in the decades that followed, citing religious reasons. Thank God he's back.

Reinventing himself over the

past two years, Peret revisited a handful of his greatest hits, collaborating with some of Spain's most cutting-edge artists and Latin alt groups from around the world, updating his sound with *norteño*, cumbia, dub and breakbeats. The result is *Rey De La Rumba* (Virgin Spain), which went gold the day it went on sale in his home country. On March 13, Narada will release this soon-to-be classic CD in the U.S. as *King Of The Rumba*.

Some of the names may sound familiar: El Gran Silencio, Sergent Garcia, Fermin Muguruza and David Byrne. But the treat here is how this album can act as an excellent gateway to like-minded Spanish alternative outfits. Keep these artists in mind:

Amparanoia, a sensual, ranchera-inspired singer who did a growling rendition of



Tonino Carotone

Manu Chao's "Welcome To Tijuana" on her debut album; Tonino Carotone, whose smoky voice and '60s-cabaret-style kitsch gives a post-modern treatment to love balladry; and Professor Angel Dust, a Mexico transplant who is considered Spain's answer to Fatboy Slim.

Ñ ALTERNATIVE

Period Ending 2/20/2001

www.cmj.com

Contributing reporters this week: 30 • See page 66 for a complete list of Ñ Alternative airplay reports.

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	1	1	1	25	SOUNDTRACK Amores Perros	Surco-Universal Latino
2	3	2	1	14	KING CHANGO The Return Of El Santo	Luaka Bop
3	2	3	1	16	ORISHAS A Lo Cubano	Surco-Universal Latino
4	4	7	4	8	VARIOUS ARTISTS Mexamerica	Angelino
5	5	10	5	6	EL GRAN SILENCIO Chüntaros Radio Poder	Virgin Mexico
6	6	5	4	22	JULIETA VENEGAS Bueninvento	BMG U.S. Latin
7	9	4	1	24	LOS AMIGOS INVISIBLES Arepa 3000	Luaka Bop
8	7	6	3	15	JUANES Fijate Bien	Surco-Universal Latino
9	8	8	8	6	VARIOUS ARTISTS Hijos De Borinquen	DLN-Radical Sonica
10	11	17	7	7	SLOWRIDER Mas Alla	De Volada
11	12	11	11	10	SIDESTEPPER More Grip	Palm Pictures
12	10	9	7	12	VARIOUS ARTISTS La Tejadora De Nubes	Nimboelectric
13	13	18	1	21	LOS RABANES Los Rabanes	Crescent Moon-Sony Discos
UP 11 POSITIONS						
14	25	12	4	22	PLASTILINA MOSH Juan Manuel	Astralwerks
UP 5 POSITIONS						
15	20	15	15	6	RITUALES Otra Percepción	DLN-Liber
16	15	16	8	16	EL TRI No Podemos Volar	WEA Latina
17	17	25	14	10	AUGE Jugar	Sirena Music
18	14	22	14	8	ORIXA 2012 e.d.	DLN-Elegua
19	18	-	18	2	JOSE FORS Forseps .02	Opción Sónica
20	23	21	20	5	LA MOSCA TSE-TSE Vesperas de Carnaval	EMI Latin
21	21	-	21	3	NORTEC COLLECTIVE The Tijuana Sessions Vol. 1	Mil-Palm
22	R	-	1	35	LA LEY Uno	WEA Latina
23	R	14	14	6	LA GUSANA CIEGA Correspondencia...	Manicomio-Universal Latino
24	22	-	22	2	FERMIN MUGURUZA FM 99.00 Dub Manifest	Esan Ozenki
25	16	-	14	11	SANTA SABINA Mar Adentro En La Sangre	Babel Discos

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

Q&A



JOSH NOREK

Co-founder of the Latin Alternative Music Conference (LAMC) and a respected crossover publicist for such acts as Molotov, Jaguares and Julieta Venegas, Josh Norek is the executive producer of the Ark 21 compilation *Escena Alterlatina: Future Sound In Español*. A hodge-podge of offerings culled from the global Latin alternative scene from 1995 to the present, *Escena Alterlatina* is the latest in a parade of compilations aimed at introducing this thing called rock en español to new listeners. Norek points out that the typical rock en español fan in the United States is more likely to be a bilingual, assimilated Latino or an Anglo new music lover than a recent immigrant. Miles Copeland—owner of Ark 21 and Sting's manager—hand-picked Norek to put together the comp; now Norek is on a mission to ensure that as many people get this record as possible.

How did you connect with Miles Copeland for this project?

He called me, saying he was aware of my work as a publicist and with the LAMC, and asked me if I'd do a compilation. It's sort of a dream pro-

ject. I got total creative leeway, and marketing leeway, too. I was in a good position with the LAMC, having done "The Battle of the Bands" contest for best unsigned acts. Miles wanted six or seven totally new bands, and exclusive tracks from bigger, known artists.

Were there any parameters that you worked with? A sound?

I wanted to market this to an English-speaking audience—that means Latinos as well. The market is the open-minded college kid, the crossover sector that buys Café Tacuba or Fabulosos Cadillacs, and mainstream Latinos who listen to KROQ and aren't familiar with Latin rock or hip-hop. There are a lot of different genres on this album. The idea is [that] if it falls on the lap of some kid in Iowa, he doesn't feel threatened. It's not Ricky Martin, it's not merengue. "This is something I could put on my show and it doesn't have to be a specialty show" is the idea. That is one of my goals, to break it on college radio.

Is there an artist on the album you'd call the star?

Julieta Venegas. We licensed the song "Me Van A Matar" from the *Amores Perros* soundtrack.

What are some of your marketing ideas?

Both Ark 21 and Universal [the distributor] have been proactive and agreed to some of the unconventional ideas I have, [ideas] a lot of labels would have balked at. We are doing a lot of different tactics. We are doing a series of release concerts with Julieta Venegas headlining. We're going to build the wholesale cost of the CD into the ticket price. A kid pays \$18, and he's going to get to see Julieta and two other bands, and get a copy of the

album. We'll be able to count it towards [sales], and the buyer will get to hear the entire compilation. We are also doing in-store promotions.

And advertising?

We are doing a money-back guarantee for mail order. We are running ads in *CMJ [New Music] Monthly*, *Alternative Press*, *La Banda Elástica*, *Urban*

Latino. On those ads there will be an address. If you don't like it we'll refund you. It'll come from my pocket. So there's no risk for the buyer. We've already pre-sold 1,000 copies. We are also doing cross-promotion with *Starmedia.com*. Latin Internet media knows that this music isn't played on radio, so they're into this big time.



VARIOUS ARTISTS

Escena Alterlatina: The Future Sound In Español (Ark 21)

If you're just getting into Latin alternative, *Escena Alterlatina* is fine place to start—each artist on the album leads to one branch in the rock en español genealogical tree. Executive-produced

by the LAMC's Josh Norek and spanning the last six years, the comp's 14 tracks go all over the musical map. Norek made sure that at least one band from each of the global scene's hotspots was represented, from Argentine hyper-fusion and folk-punk (Arbol) to Spain's children of Mano Negra (Hechos Contra El Decoro). The result could leave you looking for an atlas to help navigate through such disparity—especially when it says Español on the recording's title and one song is in Portuguese (Brazil's avant-rap group O Rapa) and another two are *en inglés*.

What's clear is that five of the groups represented here are homegrown U.S. product: Miami's alterna-pop Volumen Cero, L.A.'s veteran bilingual rappers Delinquent Habits and multi-culti Latin dance-rap combo Bayú, San Francisco's old-school Latin funksters Los Mocosos and ska-funk quintet Orixa (the only group with two songs on the album). Mexican singer/songwriter Julieta Venegas and Panamanian reggae party band Los Rabanes, who have both received some U.S. exposure, provide a little name recognition, but the hidden gem here is Monterrey, Mexico's Kinky. Taken under the wing of Chris Allison (The Beta Band, Coldplay), the Dadaist electro-collagists come from the same planet that brought us Beck and provide the most forward-looking sound of Latin alt.



Kinky

R.I.Y.L.: *Amores Perros* soundtrack, *Price of Glory* soundtrack, *Front-Era Rockera*

Contact: JN Media

Phone: 718.832.5799

E-mail: radioalterlatina@yahoo.com

Release Date: March 13

Tour Dates: Los Angeles (3/28), San Francisco (3/30), New York (4/3)

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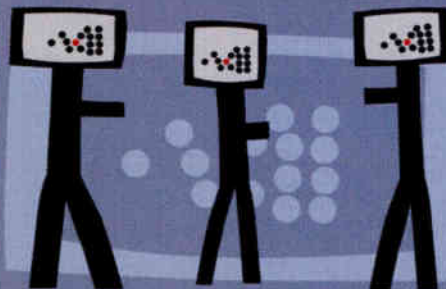
A FOND FAREWELL
Normally, this is where you'd find the latest Triple A related news and gossip. But for this issue, I'm using this space to give out some props and good-byes as I bow out of writing the Triple-A column after five years. I've really loved giving you a weekly rundown of some of the best new music and news in our niche over the years. It has allowed me to hear all of the latest music, fill my home (for better or worse) with thousands of CDs, and most importantly, given me the opportunity to meet hundreds of you in radio, records and indie promotions. All the while, I've been busy growing an indie promotion company of my own (Powderfinger), along with two baby boys (Walden and Hank). Each of these three babies have become increasingly demanding of my time, and as much as I've enjoyed developing this column, I need the extra hours as my company and family continue to grow quickly. Before I get to my thank-yous, I want to give a big fat apology to everyone whose call I couldn't return and CD I couldn't review over the years. Until I

picked up this column, I had no idea how many Triple A and Americana CDs were really out there. At CMJ, I especially want to thank Glen Sansone, who trusted me enough to offer up the column in the first place. Glen was also a great editor/pain-in-the-ass for not letting anything resembling sloppy writing pass over his desk. He forced me to become a better writer, even as I bitched and moaned about it. Also, mad props to Robert Schmerler for explaining and demonstrating the "art of the sale," Alex Ellerson for giving clear-headed and good-humored guidance in spite of being a law talkin' guy, and to both Colin Helms and Cheryl Botchick for continuing to offer up good advice, criticism and music in the face of sometimes trying and stressful circumstances. On the radio side — I love you all! — special thanks to Sarah Willis at Maine Public Radio and Vic Mickunas at WYSO for consistently offering constructive criticism and suggesting new music that I may have missed. To all the publicists (too numerous to list) who continued to send quality music

when the odds were against them, I thank you for not giving up. Special props to Ariel Publicity, Full House Promotions, Luck Media, Aristomedia, Mazur PR, KL Productions, and Grass Roots. On the label side (again, way too many people to thank) but I appreciate all the good music sent by Compass, Warner, Ryko, Hightone, Columbia, Reprise, Shanachie, Universal, Atlantic, and especially Rounder. But more than anything else, I want to thank those of you who realize that it's about the music first. I'll continue to speak with many of you with my promoter's hat on, but I'm also continuing my relationship with CMJ, writing reviews from time to time for the monthly. Please feel free to contact me (617.423.5620; DMAvery@aol.com). Good luck and goodbye from this little corner of the music world.

SWITCHFOOT

LEARNING TO BREATHE



Featuring "You Already Take Me There" and "Learning to Breathe"

• **AT RADIO FEBRUARY 27** •

Contact: stereo type music (503)-885-8484 www.stereotypemusic.com » switchfoot.com

EARTHSUIT



The Debut Album, *Kaleidoscope Superior*, featuring "One Time" and "Schizophreniac"

• **AT RADIO FEBRUARY 27** •

Contact: stereo type music (503)-885-8484 www.stereotypemusic.com » earthsuit.com



PUSH STARS

Opening Time
(Co-op Pop-Wicked Disc)

It's not often that a successful pop band records its best material and then works to separate itself from the major-label muscle that could back it up. But when your A&R guy takes another job, and your label drops both Richard Thompson and John Hiatt, then it's time for a tal-

ented songwriter like Chris Trapper and his Push Stars to take a hike. Produced by the band, *Opening Time* is not only Push Stars' best collection of songs to date, but it's also their sonic zenith. In fact, "Waiting, Watching, Wishing" is like no other Push Stars song; with layers of booming drums, bass, keyboards and guitars, the catchy, zooming track is a wall-of-sound metaphor for a desperate tale of stealing a car to escape small-town bleakness. The Push Stars have already scored movie soundtrack hits for *Something About Mary* and *Me, Myself & Irene*; *Opening Time* is teeming with gorgeous songs ripe for film. With an uncanny knack for painting wordscapes, Trapper can evoke a gripping image through full-throttle rock songs like "Millionaire," or do the same with only his voice and a piano on the anguished "Last Night's Dream." Whether or not any songs on *Opening Time* end up as radio or movie hits, there's no denying the sheer depth of talent and beauty contained on these twelve tracks.

R.I.Y.L.: Lemonheads, Buffalo Tom, Jeff Buckley
Contact: Ralph Jacodine
Phone: 617.441.3808
Email: ralphbkwf@aol.com
Release Date: March 2001
Add Date: Contact for copy of CD
Tour Dates: March 2-Buffalo, March 3-Syracuse

SEKS BOMBA

Somewhere In This Town (Yaya)

On first listen, it's tempting to lump Seks Bomba with surf-spy bands. But with B3 keyboards given equal prominence to the guitar and Chris Cote's Tom Jones-inspired vocals, Bomba is what you might call a tight lounge-rock combo. In spite of instrumentation, songs like "Happy Hour" are actually loaded with edge and defiance.

R.I.Y.L.: Jack Lukeman, Tom Jones, Dick Dale
Contact: Steve
Phone: 978.443.8683
Email: info@yayarecords.com
Release Date: April 2
Add Date: April 2
Tour Dates: March 23-Boston, April 20-New York City, April 26-Alfred, NY

AMERICAN LAD

American Lad (Oniram)

Garth McDermott's American Lad is a charming excursion into pure pop. McDermott's powerful vocals are a little reminiscent of Jason Falkner on the catchy and humorous "Pinko Dave." Garth's lyrics are also outstanding, avoiding some of the typical pop clichés and showing some real craftsmanship on tracks such as "So Long."

R.I.Y.L.: the Grays, Jason Falkner, Posies
Contact: Charles P. Manson
Phone: 718.746.8339
Email: americanlad@aol.com
Release Date: April 1
Add Date: April 1

TRIPLE A

Period Ending 2/20/2001

www.cmj.com

Contributing reporters this week: 38 • See page 42 for a complete list of Triple A airplay reports.

TW	LW	ZW	PK	WKS	ARTIST + TITLE	LABEL
1	1	4	1	5	RODNEY CROWELL The Houston Kid	Sugar Hill
2	4	6	2	4	DOLLY PARTON Little Sparrow	Sugar Hill
3	3	2	2	5	JEB LOY NICHOLS Just What Time It Is	Rough Trade-Rykodisc
4	2	1	1	6	JIMMY SMITH Dot Com Blues	Blue Thumb-Verve
5	5	3	3	5	HONEYDOGS Here's Luck	Palm
6	8	7	6	3	HOLMES BROTHERS Speaking In Tongues	Alligator
7	10	11	7	5	JONATHA BROOKE Steady Pull	Bad Dog
8	6	13	6	5	TIM EASTON The Truth About Us	Red Ink-New West
9	7	5	4	5	SOUNDTRACK O Brother, Where Art Thou?	Mercy Nashville
10	19	24	10	3	BOB SCHNEIDER Lonelyland	Universal
11	21	-	11	2	ELIZA CATHY Angels & Cigarettes	Warner Bros.
12	14	21	12	3	JOSH JOPLIN GROUP Useful Music	Artemis
13	13	15	13	4	DRUMS & TUBA Vinyl Killer	Righteous Babe
14	15	9	9	5	DOUBLE TROUBLE Been A Long Time	Tone Cool
15	22	-	15	2	STEPHEN MALKMUS Stephen Malkmus	Matador
16	18	-	16	2	WILLARD GRANT CONSPIRACY	Slow River-Rykodisc
17	12	19	12	3	EKOVA Space Lullabies And Other Fantasmagore	Six Degrees
18	26	17	17	3	JIM WHITE No Such Place	Luaka Bop
19	20	34	19	4	ETTA JAMES Love Songs	MCA
20	24	-	20	2	MINUS 5 VS. YOUNG FRESH FELLOWS Let The ...	Mammoth
#1 DEBUT						
21	-	-	21	1	MARK ERELLI Compass & Companion	Signature
22	36	-	22	2	RAINER MARIA A Better Version Of Me	Polyvinyl
23	9	8	1	13	PJ HARVEY Stories From The City	Island-IDJMG
UP 16 POSITIONS						
24	40	32	24	3	EDDI READER Simple Soul	Compass
25	-	-	25	1	UNITED FUTURE ORGANIZATION Bon Voyage	Instinct
26	35	-	26	2	VARIOUS ARTISTS Rarewerks	Astralwerks
27	23	36	23	3	BRASSY Got It Made	Wiiiija-Beggars Banquet
28	31	-	28	2	LUNA Live!	Arena Rock
29	11	22	11	5	DEATH BY CHOCOLATE Death By Chocolate	Jetset
30	39	-	30	2	MELLOW Another Mellow Spring	CyberOctave
31	32	35	31	3	SHOOGLENIFTY Solar Shears	Compass
32	28	39	10	4	LOW Things We Lost In The Fire	Kranky
33	-	-	33	1	PAUL BRADY Oh What A World	Compass
34	-	-	34	1	TORTOISE Standards	Thrill Jockey
35	34	-	13	5	ERYKAH BADU Mama's Gun	Motown
36	R	33	R	13	KEB' MO' The Door	550-Epic
37	27	-	2	19	JOHN HIATT Crossing Muddy Waters	Vanguard
38	-	-	38	1	BILL FRISELL Blues Dream	Nonesuch
39	R	31	31	3	CURTIS SALGADO Soul Activated	Shanachie
40	-	-	40	1	BEAUTIFUL SOUTH Painting It Red	Ark 21

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

ADDS

1	KRISTIN HERSH Sunny Border Blue	4AD-Beggars Banquet
2	RAE & CHRISTIAN Sleepwalking	Grand Central-Stud!o K7
3	JIM WHITE No Such Place	Luaka Bop
4	ORBIT XLR8R	Lunch
5	MORENO VELOSO + 2 Music Typewriter	Hannibal

CMJ RADIO 200

Period Ending
2/20/2001

Contributing reporters this week: 489 • See page 42 for a complete list of airplay reports.

www.cmj.com

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL	TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	2	4	1	4	RAINER MARIA A Better Version Of Me	Polyvinyl	52	66	64	52	4	GOB The World According To Gob	Nettwerk
2	3	16	2	3	STEPHEN MALKMUS Stephen Malkmus	Matador	53	60	70	53	3	EKOVA Space Lullabies And Other Fantasmagore	Six Degrees
3	1	1	1	7	LOW Things We Lost In The Fire	Kranky	54	62	82	54	3	BOY HITS CAR Boy Hits Car	Wind-Up
4	31	-	4	2	TORTOISE Standards	Thrill Jockey	55	47	32	10	9	RAGE AGAINST THE MACHINE Renegades	Epic
5	5	3	3	6	DONNAS Turn 21	Lookout!	56	37	26	21	6	DAFT PUNK One More Time (CD5)	Virgin
6	6	6	6	7	LIVING END Roll On	EMI-Reprise	57	61	47	47	5	ACTIONSLACKS The Scene's Out Of Sight	Self-Starter
7	4	2	2	6	DEATH BY CHOCOLATE Death By Chocolate	Jetset						#2 DEBUT	
8	12	178	8	3	LADYTRON 604	Emperor Norton	58	-	-	58	1	HOT WATER MUSIC Never Ender	No Idea
9	11	9	9	5	LE TIGRE From The Desk Of Mr. Lady	Mr. Lady	59	67	52	47	8	NEW PORNOGRAPHERS Mass Romantic	Mint
10	16	161	10	3	TRAM Frequently Asked Questions	Jetset	60	68	88	60	5	RODNEY CROWELL The Houston Kid	Sugar Hill
11	19	19	11	4	MINUS 5 VS. YOUNG FRESH FELLOWS Let The War...	Mammoth	61	50	-	50	2	WILLARD GRANT CONSPIRACY Everything's... Slow River-Rykodisc	
12	9	10	9	5	BRASSY Got It Made	Wiiiija-Beggars Banquet	62	65	62	62	5	TIM EASTON The Truth About Us	Red Ink-New West
13	13	25	13	5	DROPKICK MURPHYS Sing Loud, Sing Proud	Hellcat-Epitaph	63	46	36	36	5	PAN SONIC Aaltopiiri	Mute
14	14	37	14	5	BS2000 Simply Mortified	Grand Royal						#3 DEBUT	
15	8	12	8	5	FRANK BLACK & THE CATHOLICS Dog In The Sand	W.A.R.?	64	-	-	64	1	VARIOUS ARTISTS Japan For Sale	Sony
16	27	151	16	3	PROPAGHANDI Today's Empires...	Fat Wreck Chords						#4 DEBUT	
17	7	8	7	6	HONEYDOGS Here's Luck	Palm	65	-	-	65	1	HOPE SANDOVAL/WARM INVENTIONS At The...	Rough Trade
					UP 105 POSITIONS		66	63	61	61	5	GODHEAD 2000 Years Of Human Error	Priority
18	123	-	18	2	SPOON Girls Can Tell	Merge	67	55	29	6	10	PIZZICATO FIVE The Fifth Release From Matador	Matador
19	17	14	13	6	GENTLE WAVES Swansong For You	Jeepster-Never	68	51	48	41	5	MARGO GURVAN Take A Picture	Franklin Castle
20	35	146	20	3	LUNA Live!	Arena Rock	69	53	65	53	4	DOWNER Downer	Roadrunner
21	25	20	20	5	DRUMS & TUBA Vinyl Killer	Righteous Babe	70	73	59	59	5	JEB LOY NICHOLS Just What Time It Is	Rough Trade-Rykodisc
22	10	5	3	12	U2 All That You Can't Leave Behind	Interscope	71	97	71	42	7	SOUNDTRACK O Brother, Where Art Thou?	Mercury Nashville
23	18	15	15	6	GOSSIP That's Not What I Heard	Kill Rock Stars	72	86	72	72	4	DOLLY PARTON Little Sparrow	Sugar Hill
24	28	22	22	4	VARIOUS ARTISTS Rarewerks	Astralwerks	73	48	34	7	10	SOUTHERN CULTURE ON THE SKIDS Liquored Up And...	TVT
25	23	17	10	6	CAUSEY WAY Causey Vs. Everything	Alternative Tentacles						#5 DEBUT	
26	21	24	21	5	JAPANCAKES The Sleepy Strange	Kindercore	74	-	-	74	1	NORTEC COLLECTIVE The Tijuana Sessions Vol. 1	Mil-Palm

CHART TOPPER



Rainer Maria

#1 DEBUT



John Frusciante

#2 DEBUT



Hot Water Music

#3 DEBUT



JAPAN FOR SALE

27	15	7	1	13	PJ HARVEY Stories From The City... Island-IDJMG	
28	34	105	28	3	OLD 97'S Turn The Power On College Sampler Elektra EEG	
29	20	11	8	7	TAKAKO MINEKAWA Maxi On Emperor Norton	
30	26	21	21	5	LLAMA FARMERS El Toppo Beggars Banquet	
31	22	18	18	6	SHIPPING NEWS Very Soon, And In Present... Quarterstick	
32	30	39	30	5	ARLO Up High In The Night Sub Pop	
33	24	27	24	16	DIFFUSER Injury Loves Melody Hollywood	
34	52	131	34	3	MELLOW Another Mellow Spring CyberOctave	
35	32	35	32	4	BRIGHT EYES/SON, AMBULANCE Oh Holy Fools Saddle Creek	
36	36	31	28	6	MATH AND SCIENCE Math And Science Brick Red	
37	42	42	37	4	BLUE STATES Nothing Changes Under The Sun ESL	
38	43	56	38	3	IDLEWILD Discourage (EP) Food-Odeon-Capitol	
39	33	38	30	5	ACETONE York Blvd. Vapor	
40	38	30	29	5	GARY NUMAN Pure Spitfire	
41	39	23	1	17	RADIOHEAD Kid A Capitol	
42	59	73	42	4	BOB SCHNEIDER Lonelyland Universal	
43	40	28	13	15	COLDPLAY Parachutes Nettwerk-Capitol	
44	44	43	43	5	JOSH JOPLIN GROUP Useful Music Artemis	
45	57	182	45	3	TRICKY Mission Accomplished (EP) Epitaph	
46	49	-	46	2	MATTHEW GOOD BAND Beautiful Midnight Atlantic	
47	45	155	45	3	ORANGE PEELS So Far SpinART	
48	29	13	1	11	BLUR The Best Of Virgin	
49	41	51	41	6	TINFED Tried + True Third-Rail Hollywood	
					#1 DEBUT	
50	-	-	50	1	JOHN FRUSCIANTE To Record Only Water... Warner Bros.	
51	56	41	39	5	CALL AND RESPONSE Call And Response Kindercore	

75	54	33	19	7	STARS Nightsongs Le Grand Magistry	
76	58	49	49	5	RED TELEPHONE Cellar Songs Raise Giant Frogs	
77	69	-	69	2	VARIOUS ARTISTS Reproductions March	
78	-	-	78	1	BARE JR. Brainwasher Virgin	
79	-	-	79	1	FACE TO FACE Standards & Practices LadyLuck-Vagrant	
80	76	79	76	4	INK & DAGGER Ink & Dagger Buddyhead	
81	85	74	74	5	DELERIUM Poem Nettwerk	
82	82	89	82	3	CENTRO-MATIC South San Gabriel Songs/Music Idol	
83	-	-	83	1	HALF JAPANESE Hello Alternative Tentacles	
84	83	118	5	17	BLACK EYED PEAS Bridging The Gap/Request Line Interscope	
85	64	67	64	4	RAMMSTEIN Selections From Mutter Republic-Universal	
86	78	54	41	6	JIMMY SMITH Dot Com Blues Blue Thumb-Verve	
87	74	46	40	5	AZURE RAY Azure Ray Warm	
88	95	-	88	2	INTERNAL/EXTERNAL Inside Out (EP) K	
89	91	63	63	5	ACTION TIME Versus The World Southern	
90	160	-	90	2	MOE. Dither Fatboy	
91	89	108	89	3	JOHN SCOFIELD Works For Me Verve	
92	80	77	77	3	CLUTCH Pure Rock Fury (EP) Atlantic	
93	75	50	23	9	ERYKAH BADU Mama's Gun Motown	
94	71	75	62	5	ABBC Tete A Tete Wabana	
95	81	53	4	13	OUTKAST StanKonia LaFace-Arista	
96	106	-	96	2	GOTOHELLS Rock N' Roll America Vagrant	
97	90	57	1	32	JURASSIC-5 Quality Control/W.O.E. Is Me (EP) Interscope	
98	96	66	66	3	OF MONTREAL The Early 4-Track Recordings Kindercore	
99	-	-	99	1	BAD ASTRONAUT Acrophobe Honest Don's	
100	100	69	12	12	POE Haunted Atlantic	



Japan For Sale

#4 DEBUT



Hope Sandoval

UP 105 POSITIONS



Spoon

Chart information is based on combined
airplay reports from CMJ's panel of col-
lege, commercial and non-commercial
radio stations. Statistics are compiled from
point totals tabulated from positions (1-30)
of artists on airplay reports, then multiplied
by station code factor (based upon market
size, market impact and market reach).
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glen phillips
abulum



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5 YEARS AGO

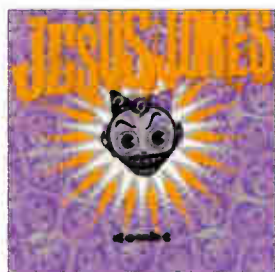
CIBO MATTO
Viva! La Woman
(Warner Bros.)

POSSUM DIXON
Star Maps (Interscope)

FRANK BLACK
The Cult Of Ray
(American)

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

TORI AMOS
Boys For Pele (Atlantic)



10 YEARS AGO

JESUS JONES
Doubt (Food-SBK)

SCREAMING TREES
Uncle Anesthesia (Epic)

POP WILL EAT ITSELF
Cure For Sanity (RCA)

DANIEL ASH
Coming Down
(Beggars Banquet-RCA)

TRASH CAN SINATRAS
Cake (Go! Discs-London-PG)

CMJ RADIO 200

Period Ending 2/20/2001

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TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
101	104	87	2	19	BADLY DRAWN BOY The Hour Of...	XL-Beggars Banquet
102	70	40	6	12	FATBOY SLIM Halfway Between The Gutter...	Astralwerks
103	-	-	103	1	KIND OF LIKE SPITTING \$100 Room	Ganaa-Ohev
104	98	107	98	5	JONATHA BROOKE Steady Pull	Bad Dog
105	72	44	28	11	Q AND NOT U No Kill No Beep Beep	Discord
106	111	101	101	4	HOLMES BROTHERS Speaking In Tongues	Alligator
107	102	81	81	3	AND/ORs Will Self-Destruct	Better Looking
108	-	-	108	1	NEW YEAR Newness Ends	Touch And Go
109	84	55	18	10	YO LA TENGO Danelectro (EP)	Matador
110	108	60	60	6	SOUNDTRACK Snatch	TVT
111	-	-	111	1	TERIYAKIS Pre-Literate: Post-Necessary	Terciopelo
112	79	58	43	5	WHISTLER Faith In The Morning	Wiiiija-Beggars Banquet
113	-	-	113	1	FROGS Hopscotch Lollipop Sunday Surprise	Scratchie
114	-	-	114	1	AUTOUR DE LUCIE Faux Movement	Nettwerk
115	126	120	115	4	JENNIFER TEFFT Shift	Gypsy Spin
116	94	111	94	3	MAGIC MAGICIANS Girls	Suicide Squeeze
117	122	-	117	2	LIGHTNING BOLT Ride The Skies	Load
118	120	-	118	2	ELIZA CARTHY Angels & Cigarettes	Warner Bros.
119	155	-	119	2	ANGUS MACLAURIN Glass Music	Bubble Core
120	191	172	77	10	KLEENEX GIRL WONDER Why I Write Such Good Songs	March
121	112	99	40	14	LINKIN PARK Hybrid Theory	Warner Bros.
122	-	-	122	1	PETE YORN Sunset (EP)	Columbia-CRG
123	170	198	82	5	BRIAN JONESTOWN MASSACRE Zero	Tangible-Bomp!
124	105	122	76	5	VARIOUS ARTISTS Motion: A Six Degrees Dance Collection	Six Degrees
125	115	80	80	3	GEOFF FARINA Reverse Eclipse	Southern
126	137	98	98	3	RED SCARE Strangers Die Everyday	Troubleman Unlimited
127	101	-	101	2	REVOLUTIONARY HYDRA The Swiss Admiral (EP)	Burnout
128	110	119	110	13	FUEL Something Like Human	550-Epic
129	128	-	128	2	SOUNDTRACK Valentine	Warner Bros.
130	-	-	130	1	REMINGTON SUPER 60 Pling 2001	S.H.A.D.O.
131	92	84	11	17	GREEN DAY Warning	Reprise
132	88	96	88	4	DEATH BY STEREO Day Of The Death	Epitaph
133	109	110	5	15	NEW FOUND GLORY New Found Glory	Drive Thru-MCA
134	-	-	134	1	JOHN HUGHES Scarlet Diva	Hefty
135	116	94	50	10	EVERCLEAR Songs From An American Movie, Vol. 2: Good Time For A Bad Attitude	Capitol
136	-	-	136	1	JOI We Are Three	Real World
137	103	109	103	4	HONEYBOY EDWARDS Mississippi Delta Bluesman	Smithsonian Folkways
138	136	112	112	4	DOUBLE TROUBLE Been A Long Time	Tone Cool
139	180	-	139	2	FUCK Cupid's Cactus	Smells Like
140	119	137	65	7	VARIOUS ARTISTS Dracula 2000	Columbia-CRG
141	107	-	107	2	RICHARD DEVINE Lipswitch	Schematic-Warp
142	159	92	26	13	R.L. BURNSIDE Wish I Was In Heaven Sittin' Down	Fat Possum-Epitaph
143	93	95	93	4	MATTHEW SHIPP New Orbit	Thirsty Ear
144	99	78	48	6	ARCHER PREWITT Gerroa Songs	Carrot Top
145	134	-	134	3	ETTA JAMES Love Songs	MCA
146	135	130	130	3	MANIFOLD SPLENDOR My Night Time Career	Bandaloop
147	-	-	147	1	JANUARIES Chocolate & Strawberries (EP)	Foodchain
148	-	-	148	1	LUIGEE TRADEMARQ Bande Original	Rectangle
149	87	68	57	5	BROKEBACK Morse Code In The Modern Age: Across The Americas	Thrill Jockey
150	121	132	121	4	FLYBANGER Headtrip To Nowhere	Columbia-CRG

CMJ RADIO 200

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TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
151	-	-	151	1	BILL FRISELL Blues Dream	Nonesuch
152	144	104	13	13	LESS THAN JAKE Borders & Boundaries	Fat Wreck Chords
153	-	-	153	1	UNITED FUTURE ORGANIZATION Bon Voyage	Instinct
154	-	-	154	1	JAPANIC The Social Disease	Plethorazine
155	161	152	152	4	JIM WHITE No Such Place	Luaka Bop
156	113	90	90	3	CALIFORNIA ORANGES California Oranges	Darla
157	156	157	1	22	AT THE DRIVE-IN Relationship Of Command	Grand Royal
158	129	-	129	3	DELAROSA AND ASORA Agony Part 1	Schematic
159	77	45	2	14	JOHNNY CASH American III: Solitary Man	American-Columbia-CRG
160	133	171	133	3	FONTANELLES Init	Alpha Street
161	143	194	143	3	MOUNT FLORIDA Arrived Phoenix	Matador
162	184	-	162	2	DRUNK STUNTMEN More Bad News	Natural Disaster
163	-	-	163	1	SOMETIMES SEVEN Somehow You Just Don't Get It	Round Circle
164	-	-	164	1	VARIOUS ARTISTS When It Was As Good As Pillow Talk	Round Circle
165	148	115	7	14	DEATH CAB FOR CUTIE Forbidden Love (EP)	Barsuk
166	117	135	17	10	DASHBOARD CONFESSIONAL The Swiss Army Romance	Drive-Thru
167	195	-	167	2	MARK ERELLI Compass & Companion	Signature
168	200	-	168	2	DJ FOOD Quadraplex (EP)	Ninja Tune
169	147	149	10	27	A PERFECT CIRCLE Mer De Noms	Virgin
170	154	-	154	3	MOTHS Lepid Opera	Lunasea
171	130	76	76	5	ELECTRO GROUP New Pacifica	Omnibus
172	-	-	172	1	P'TAAH De'Compressed	Ubiquity
173	132	93	75	10	FARAQUET The View From This Tower	Dischord
174	118	126	34	11	VARIOUS ARTISTS Strait Up	Immortal-Virgin
175	124	91	91	5	DAVE MATTHEWS BAND I Did It (CD5)	RCA
176	-	-	176	1	KRISTIN HERSH Sunny Border Blue	4AD-Beggars Banquet
177	-	-	177	1	FRODUS And We Washed Our Weapons In The Sea	Fueled By Ramen
178	152	186	64	18	JOHN HIATT Crossing Muddy Waters	Vanguard
179	181	-	179	2	34 SATELLITE Radar	Hideaway
180	168	-	168	2	CANYON Canyon	Slowdime
181	-	-	181	1	GWENMARS Driving A Million	SeeThru Broadcasting
182	R	150	68	14	SARAH HARMER You Were Here	Zoë-Rounder
183	140	83	11	11	VARIOUS ARTISTS Badlands: A Tribute To Bruce Springsteen's Nebraska	Sub Pop
184	114	133	105	9	LIFHOUSE No Name Face	Dreamworks
185	-	-	185	1	ANNIE HAYDEN The Rub	Merge
186	-	-	186	1	BLUELINE MEDIC A Working Title In Green	Fueled By Ramen
187	R	-	19	17	SAINT GERMAIN Tourist	Blue Note
188	-	-	188	1	PAUL BRADY Oh What A World	Compass
189	R	-	21	13	DOVES Lost Souls	Astralwerks
190	127	86	10	12	DELTRON 3030 Deltron 3030	75 Ark
191	157	121	41	10	SICK OF IT ALL Yours Truly	Fat Wreck Chords
192	R	187	187	2	BLAIR TEFKIN Shocked And Devastated	Bossyboots
193	R	191	114	9	ERIN MCKEOWN Distillation	Signature Sounds
194	-	-	194	1	EDDI READER Simple Soul	Compass
195	193	-	193	2	FREEZEPOP Forever	Archenemy
196	145	-	145	2	ALBUM LEAF In An Off White Room	Troubleman Unlimited
197	177	129	129	5	MONC Guilty	Conglomerated Industries
198	-	-	198	1	STICKMEN Insatiable	Cuneiform
199	198	116	113	5	THEE MICHELLE GUN ELEPHANT Gear Blues	Alive-Total Energy-Bomp!
200	-	-	200	1	VENICE UNDERGROUND Venice Underground	Immergent



15 YEARS AGO

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

LLOYD COLE
& THE COMMOTIONS
Easy Pieces (Geffen)

BANGLES
Different Light (Columbia)

JESUS AND MARY CHAIN
Psycho Candy
(Blanco Y Negro (UK))

THE CULT
Love (Sire-WB)



20 YEARS AGO

THE CLASH
Sandinista (Epic)

THE JAM
Sound Affects
(Polygram)

ELVIS COSTELLO
Trust (Columbia)

XTC
Black Sea (Virgin)

ECHO AND
THE BUNNYMEN
Crocodiles (Sire)

CORE RADIO

Period Ending 2/20/2001

www.cmj.com

Contributing reporters this week: 101 • See page 42 for a complete list of Core airplay reports.

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL	TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	2	4	1	3	RAINER MARIA A Better Version Of Me	Polyvinyl						#2 DEBUT	
2	1	1	1	6	LOW Things We Lost In The Fire	Kranky	39	-	-	39	1	TRICKY Mission Accomplished (EP)	Epitaph
3	3	11	3	3	STEPHEN MALKMUS Stephen Malkmus	Matador	40	34	28	25	5	LLAMA FARMERS El Toppo	Beggars Banquet
4	15	-	4	2	TORTOISE Standards	Thrill Jockey	41	44	31	31	7	NEW PORNOGRAPHERS Mass Romantic	Mint
5	4	3	3	4	LE TIGRE From The Desk Of Mr. Lady	Mr. Lady	42	31	26	12	15	COLDPLAY Parachutes	Nettwerk-Capitol
6	8	-	6	2	LADYTRON 604	Emperor Norton	43	59	57	43	3	DOLLY PARTON Little Sparrow	Sugar
7	6	5	5	5	DONNAS Turn 21	Lookout!						#3 DEBUT	
8	10	12	8	5	BRASSY Got It Made	Wiiija-Beggars Banquet	44	-	-	44	1	HOPE SANDOVAL/WARM INVENTIONS At The...	Rough Trade
9	18	-	9	2	TRAM Frequently Asked Questions	Jetset	45	R	54	22	6	SOUNDTRACK O Brother, Where...	Mercury Nashville
10	5	2	2	6	DEATH BY CHOCOLATE Death By Chocolate	Jetset	46	58	45	45	5	JEB LOY NICHOLS Just What...	Rough Trade-Rykodisc
11	11	20	11	7	LIVING END Roll On	EMI-Reprise	47	43	63	43	3	IDLEWILD Discourage (EP)	Food-Odeon-Capitol
12	7	7	7	4	FRANK BLACK & THE CATHOLICS Dog In The Sand	W.A.R.?	48	39	-	39	2	VARIOUS ARTISTS Reproductions	March
13	19	10	4	6	CAUSEY WAY Causey Vs...	Alternative Tentacles	49	-	-	49	1	BOB SCHNEIDER Lonelyland	Universal
14	13	13	13	5	GENTLE WAVES Swansong For You	Jeepster-Never	50	46	-	46	2	ORANGE PEELS So Far	SpinART
					#1 DEBUT		51	-	-	51	1	NORTEC COLLECTIVE The Tijuana Sessions Vol. 1	Mil-Palm
15	-	-	15	1	SPOON Girls Can Tell	Merge	52	38	43	38	4	JOSH JOPLIN GROUP Useful Music	Artemis
16	22	49	16	3	BS2000 Simply Mortified	Grand Royal	53	37	22	5	12	U2 All That You Can't Leave Behind	Interscope
17	9	9	9	5	GOSSIP That's Not What I Heard	Kill Rock Stars	54	36	21	9	6	STARS Nightsongs	Le Grand Magistry
18	21	17	17	4	VARIOUS ARTISTS Rarewerks	Astralwerks	55	64	48	48	5	ACTIONSLACKS The Scene's Out Of Sight	Self-Starter
19	12	14	9	6	HONEYDOGS Here's Luck	Palm	56	-	-	56	1	HALF JAPANESE Hello	Alternative Tentacles
20	24	19	19	5	DRUMS & TUBA Vinyl Killer	Righteous Babe	57	45	-	45	2	WILLARD GRANT CONSPIRACY	Slow River-Rykodisc
21	17	18	17	4	JAPANCAKES The Sleepy Strange	Kindercore	58	70	-	58	4	TIM EASTON The Truth About Us	Red Ink-New West
22	14	6	3	6	TAKAKO MINEKAWA Maxi On	Emperor Norton	59	-	-	59	1	HOT WATER MUSIC Never Ender	No Idea
23	25	27	23	3	MINUS 5 VS. YOUNG FRESH FELLOWS Let The...	Mammoth	60	73	53	53	4	ACTION TIME Versus The World	Southern
24	41	-	24	2	MELLOW Another Mellow Spring	CyberOctave	61	49	35	33	6	DAFT PUNK One More Time (CD5)	Virgin
25	27	-	25	2	LUNA Live!	Arena Rock	62	47	25	3	9	PIZZICATO FIVE The Fifth Release From Matador	Matador
26	26	30	26	3	DROPKICK MURPHYS Sing Loud...	Hellcat-Epitaph	63	68	37	1	16	RADIOHEAD Kid A	Capitol
27	33	-	27	2	PROPAGHANDI Today's Empires...	Fat Wreck Chords	64	55	-	55	3	MARGO GURVAN Take A Picture	Franklin Castle
28	16	16	14	5	SHIPPING NEWS Very Soon...	Quarterstick	65	R	-	48	3	KLEENEX GIRL WONDER Why I Write Such...	March
29	30	-	29	2	OLD 97'S Turn The Power On College Sampler	Elektra-EEG	66	62	42	34	6	JIMMY SMITH Dot Com Blues	Blue Thumb-Verve
30	40	23	21	5	CALL AND RESPONSE Call And Response	Kindercore	67	72	62	62	3	DELERIUM Poem	Nettwerk
31	28	44	26	5	ACETONE York Blvd.	Vapor	68	-	-	68	1	ANGUS MACLAURIN Glass Music	Bubble Core
32	20	8	1	13	PJ HARVEY Stories From The City...	Island-IDJMG	69	63	39	39	3	OF MONTREAL The Early 4-Track Recordings	Kindercore
33	29	33	28	4	ARLO Up High In The Night	Sub Pop	70	R	-	41	3	BRIAN JONESTOWN MASSACRE Zero	Tangible-Bomp!
34	35	32	32	4	BLUE STATES Nothing Changes Under The Sun	ESL	71	42	41	41	8	DIFFUSER Injury Loves Melody	Hollywood
35	23	15	15	5	PAN SONIC Aaltopiiri	Mute	72	-	-	72	1	KIND OF LIKE SPITTING \$100 Room	Ganaa-Ohev
36	32	24	24	4	BRIGHT EYES/SON, AMBULANCE Oh Holy...	Saddle Creek	73	-	-	73	1	LIGHTNING BOLT Ride The Skies	Load
37	52	-	37	2	RODNEY CROWELL The Houston Kid	Sugar Hill	74	69	72	69	3	JONATHA BROOKE Steady Pull	Bad Dog
38	51	-	38	2	EKOVA Space Lullabies And Other Fantasmagore	Six Degrees	75	66	-	66	2	RICHARD DEVINE Lipswitch	Schematic-Warp

RADIO 200 ADDS

Period Ending 2/20/2001

www.cmj.com

POSITION	TOTAL ADDS	ARTIST + TITLE	LABEL
1	171	GWENMARS Driving A Million	SeeThru Broadcasting
2	141	KRISTIN HERSH Sunny Border Blue	4AD-Beggars Banquet
3	131	ATARIS End Is Forever	Kung Fu
4	95	ORBIT Xlr8r	Lunch
5	73	LORDS OF ACID Farstucker	Antler Subway-Never
6	60	GO ROBOT, GO! Wait 3 Days...Then Attack!	Bandaloop
7	55	RAE & CHRISTIAN Sleepwalking	Grand Central-STUDIO K7
8	53	MORENO VELOSO + 2 Music Typewriter	Hannibal
9	52	LOVE TRACTOR The Sky At Night	Razor & Tie
10	48	TURBO A.C.'S Fuel For Life	Nitro
11	42	DIESEL BOY Rode Hard And Put Away Wet	Honest Don's
12	41	JIM WHITE No Such Place	Luaka Bop
13	38	NEW YEAR Newness Ends	Touch And Go
14	30	VARIOUS ARTISTS I Guess This Is Goodbye	Deep Elm
15	29	POOR RICH ONES Happy Happy Happy	Fire One
16	25	ZERO DOWN With A Lifetime To Pay	Fat Wreck Chords
17	23	FIRE IN THE BOATHOUSE Fire In The Boathouse	Accurate
18	20	VIOLET TRUTH Candy Coated	Buffalo Queens
19	20	CRUSHSTORY A+ Electric	Pop Kid
20	19	AVEY TARE & PANDA BEAR Spirit They're Gone They've Vanished	Ani

GOING FOR ADDS

www.cmj.com

MARCH 6

BIG DUMB FACE Duke Lion Fights The Terror!	Interscope
BIGGER LOVERS How I Learned To Stop Worrying	Black Dog
BLACK BOX RECORDER The Facts Of Life	Jetset
BLAKE BABIES God Bless The Blake Babies	Zoë-Rounder
CASH AUDIO The Orange Sessions (EP)	Orange
CROPDUSTER Drunk Uncle	We Put Out
EINSTEIN'S SISTER Humble Creatures	Yummy Pop Tunes
GORKY'S ZYGOTIC MYNCI The Blue Trees EP	Mantra-Beggars Banquet
IKARUS Touch The Sun	EarthTone
KINGS OF CONVENIENCE Quiet Is The New Loud	Astralwerks
KITTY IN THE TREE Hello Kitty	Lunasea
MOMUS Folktronic	Le Grand Magistry
P.I.C. Hiphoppunkfunkmambaska	Riding Mower
POLAR GOLDIE CATS Polar Night Stress	Up
SHEA SEGER The May Street Project	RCA
SHEILA DIVINE Where Have My Countrymen Gone	Co-Op Pop
SWAG Catch-All	Yep Roc
TIM KINSELLA He Sang His Didn't He Danced His Did	Troubleman Unlimited
TYLER HILTON Tyler Hilton	Avalon
VARIOUS ARTISTS KVRX Local Live V.5: Aural Fixation	KVRX
VARIOUS ARTISTS Wayne Kramer Presents: Beyond Cyberpunk	Musiclitz

MARCH 13

ALIEN TECHNOLOGY Alien Technology	Dreampop
ALVA STAR Alligators In The Lobby	Parachute Adams
AM/FM Mutilate Us	Polyvinyl



THE BLAKE BABIES

God Bless The Blake Babies

The First Album
in 10 Years
from Boston's
Seminal
Alt-Pop Gurus

Featuring the original line-up:
JULIANA HATFIELD,
JOHN STROHM and
FREDA LOVE SMITH

Guest vocals by:

EVAN DANDO!

Add Date:
March 6th

Contact:

Dan @ Rounder
617-218-4442
danielg@rounder.com



Chicago hardcore punk label Victory Records surprised a few folks out there with the *Hot Caribbean Hits* compilation that came out near the end of 2000. The Caribbean music comp even featured Anselm Douglas' original version of the annoyingly overplayed "Who Let The Dogs Out," popularized here in the States by the Baha Men. Victory has now announced plans to work with Jah Warrior Records to internationally release a compilation entitled *Rootical Vibrations* on March 20. The CD will feature 14 exclusive tracks that are a combination of alternative mixes of classic Jah Warrior cuts and new material from Jamaican folks like Alton Ellis, Hoarace Andy, Dillinger, Prince Alla, Peter Broggs and Trinity, as well as U.K. player Tony Roots and Nigerian MC Afrikan Simba. Expect continued world music collaborations to come from this staunchly independent Chicago label • Morgan Heritage's next album, entitled *More Teachings*, is set to drop March 13 on VP Records. Continuing the soulful roots sound of their father Denroy Morgan, Morgan Heritage is



Morgan Heritage

dabbling, but the band members were raised in the U.S., and sounds from their surroundings will inevitably creep into their music. The follow-up to 2000's searing *Live In Europe*, *More Teaching* is the band's fifth album for V.P. and sixth overall • Some South American music fans are no doubt wondering what's up with Colombia's Bloque, which made its American debut with a self-titled release on Luaka Bop in 1998. Band singer Ivan Benavides has now relocated to New York City, effectively putting the band on hiatus, but not breaking it up. Benavides recently performed with his new electronic-oriented project called Lata. For an in-depth



Lata

actually comprised of some of the singer's sons. While the band is usually on the authentic reggae tip, listeners will hear elements of hip-hop and R&B finding their way into the band's sound. Purists may have problems with this non-reggae

review of the live show, look to CMJ's *Ñ* Alternative section, where ace columnist Enrique Lavin offers a full review. • Time to plug those fighting the good fight: Music fans with a hunger for Eastern and Central European music should be familiar with Tamizdat, a non-profit organization started to help bands of all types to gain exposure outside their native country. Providing an internet presence for artists like Iva Bittova, Plastic People Of The

Universe, Uz Jsme Doma, Sunshine and a surprising number of other artists, www.tamizdat.org is the place to go for more info on bands from that corner of the world. The organization seems interested in putting something together for this year's CMJ Marathon, so watch for it. • The reviews of the *Rebel Music: The Story Of Bob Marley* documentary that aired as PBS's *American Masters* series have been universally positive. There is the obligatory footage from Marley performances that are familiar to those that have seen

Live At The Rainbow, *Rhythms Of Resistance* and *Old Grey Whistle Test* performances, but there is also new interview footage with Rita Marley, Bunny Wailer and others. There is even some cool footage of Haile Selassie's coronation. And of course, the interview footage with Marley, himself is always a revelation: it's easier to get a sense of who Bob Marley was as a human being rather than as larger-than-life musical figure. Those looking to get more information on the film can go to www.pbs.org.

Send all music for review to:
Christina Roden
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New York, NY 10128
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NEW WORLD

Period Ending 2/20/2001 www.cmj.com

Contributing reporters this week: 115 • See page 59 for a complete list of New World airplay reports.

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	1	4	1	4	EKOVA Space Lullabies And Other Fantasmagore	Six Degrees
2	2	2	2	7	VARIOUS ARTISTS Carnival	Putumayo
3	4	3	3	5	I ROY Touting I Self	Heartbeat-Rounder
4	5	1	1	10	AMADOU ET MARIAM Tje Ni Mousso	Circular Moves
5	3	5	3	4	VÄRTTINÄ Ilmatar	Northside
6	8	24	6	3	VARIOUS ARTISTS Gypsy Caravan	Putumayo
7	17	-	7	2	BERES HAMMOND Music Is Life	VP
8	19	-	8	2	VARIOUS ARTISTS Ethiopiques Vol.9	Buda Musique
9	7	13	7	4	CAPLETON More Fire	VP
10	12	-	10	2	VARIOUS ARTISTS Planet Chant	Triloka
#UP 14 POSITIONS						
11	25	-	1	16	YOUSSOU N'DOUR Joko (The Link)	Nonesuch
12	13	-	4	9	OUMOU SANGARE Ko Sira	World Circuit-Nonesuch
#1 DEBUT						
13	-	-	13	1	MORENO VELOSO + 2 Music Typewriter	Hannibal
14	9	12	5	10	GJALLARHORN Sjofn	Northside
15	10	14	10	4	SHOOGLENIFTY Solar Shears	Compass
16	16	-	16	2	JOI We Are Three	Real World
17	21	10	3	8	AFRICANDO ALL-STARS Mandali	Stern's Africa
18	18	6	1	10	SOUNDTRACK Genghis Blues	Six Degrees
19	11	8	5	10	PARIS COMBO Living Room	Tinder
20	R	-	20	2	GRUPO EXPLORATION Drum Jam	Bembe
21	23	-	21	2	JACK COSTANZO Back From Havana	CuBop-Ubiquity
22	R	11	11	7	ZIGGY MARLEY AND THE MELODY MAKERS Live...	Elektra-EEG
23	R	-	23	2	PAPA NOEL Bel Ami	Stern's Africa
24	15	15	8	6	MARIA KALANIEMI & ALDARGAZ Ahma	Northside
25	-	-	25	1	GILBERTO GIL Music From The Film Me, You, Them	Atlantic

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

Q&A

AMADOU & MARIAM

For many listeners, this blind married couple from Mali has created an entirely new genre of modern West African music. Neither was born into the strictures of the Jali (praise-singing hereditary musician) caste, so they were free to incorporate non-traditional musical influences and write lyrics about whatever they pleased. Their second album, *Tje Ne Moussa*, is a funky mixture of pentatonic (five-tone) scales and R&B conceits. The Islamic-flavored vocals of the two band-leaders spar with Amadou's bluesy guitar; which is supported by a gut-rumbling bottom, retro organ riffs, rustic fiddling and brass to die for. CMJ caught up with the musical couple as they were visiting Paris.

When do you recall first being attracted to music?

Amadou: When I was two, my father brought me to his hometown, to a party with many tam-tam players. This is where I was first attracted by music. I started playing tam tam and harmonica before learning guitar from my uncle. Mariam was listening a lot to radio when she was a child and was singing for family parties at the age of six.

Are you of Manding, Was-soulou, or Bambara background, or perhaps a mixture of cultures? Your fiddler recalls Ibrahim Hamma Dicko's Gao-based sound.

We both have a Bambara (i.e. Boubacar Traore) background but feel very close to the Was-soulou tradition (i.e. Oumou Sangare). Regarding Ibrahim Hamma Dicko, it is true that the soku (the fiddle Dicko uses) is close to our kind of violin, but music from Gao is different from what we are doing. Bam-

bara music influences us the most profoundly, especially when it is played with n'goni (a fretless, banjo-like stringed instrument).

Do you ever get tired of being marketed as "The Blind Couple?"

We don't get tired of the expression. People in Africa are used to naming others as they are. I think it's a cultural problem. People from abroad, especially from Europe, get more embarrassed than us.

How do you put your songs together?

All of our songs are original. Mariam usually composes the songs she sings, and I usually compose the songs that I sing. First, we do a selection of songs; demos are usually made on guitars and voice. Then we try, with our producer, to give the right instrumentation to each mood of each song.

What lessons do you intend your lyrics to teach?

We believe in justice, tolerance, love and freedom.

How do you feel about the "global village?"

We don't feel that traditional cultures are in danger from the Internet and the media. We think that it is really positive and will help to bring people closer.

Tje Ni Moussa is doing very well with American press and radio. Your popularity is getting stronger everywhere your music is being released. How do you feel about this and what would you like to do next?

We feel very proud of this very good news! We would love to play our music to more people and we'd love for more people to know us. We wish to meet many new artists from the U.S. We have also been listening to their music and it will be a pleasure to play our music to them.

DONAL LUNNY

Journey – The Best Of Dónal Lunny (Hummingbird-Rounder) Dónal Lunny (pronounced "Loony") has been at the epicenter of Irish traditional and neo-trad music for more than 30 years. Besides being a legendary singer/composer/instrumentalist, he is also a talent scout, producer and promoter. Obviously, a two CD set cannot relate his entire saga; but this compilation makes a brave attempt and is as much fun to listen to as it is long overdue. Lunny is heard with supergroups like the Bothy Band, Planxty, Moving Hearts, and Coolfin. He also sits in with an international and multi-generational roster of guest artists that includes Sharon Shannon, Christy Moore, Maighread and Triona Ni Dhomnaill, Frank Harte, and Hassam Ramzy. The festivities conclude with "Millennium Suite," a composition commissioned by RTE, Ireland's national broadcast organization. It consists of tributes to Wales, Northern Ireland, Galicia, Brittany, Scotland, and Nova Scotia, with each section led by a star from that Celtic homeland.

R.I.Y.L.: Altan, Andy Irvine, Davy Spillane

Contact: Daniel Gay

Phone: 617.218.4442

Email: danielg@rounder.com

Release Date: Jan. 23; at radio now

BONGA

Mulemba Xangola (Lusafrica)

During the mid-'70s, Bonga Barceló de Carvalho was a poet-in-exile who devoted himself to Angola's struggle for independence until it was finally achieved. He is still an outspoken advocate for human rights and personal freedom. Bonga shares a point of view with fellow Angolese pacifists like the Kafala Brothers, but his tunes are more dance-oriented. He mostly favors the semba, which resembles a speeded-up Cape Verdean morna or a Brazilian samba with soft edges. Bonga's deft phrasing and sandpaper voice recall Cape Verde's Bana and even the late Pape Seck of Africando fame. Semi-acoustic guitars, flutes, accordions and richly-textured vocal soloists and choirs support a message of empowerment that is at once timely and a pleasure to listen to.

R.I.Y.L.: Waldemar Bastos, Cesaria Evora, The Mendes Brothers

Contact: Andrew Seidenfeld

Phone: 201.433.3907

Email: noprob@mindspring.com

Release Date: March 13

VARIOUS ARTISTS

Cajun (Putumayo)

In 1755, a group of French-speaking colonists were forced out of Acadia, which is now Nova Scotia, Canada. Pockets of their descendants are found throughout the lower 48, but one particularly feisty bunch migrated as far south as the swamps and prairies of Louisiana. They call themselves "Cajuns" (a colloquial version of "Acadian"), and are fiercely protective of their customs, language, and musical traditions. The present collection is an entertaining and varied excursion into chugging accordion-laced bayou two-steps, reels, and waltzes. As Quebecois music is based on many of the same sources, it's not odd that there is a family resemblance; but echoes of bluegrass, Appalachian folk tunes, and mournful country ballads also turn up in this spicy, compulsively danceable American hybrid.

R.I.Y.L.: Beausoleil, Eddie LeJeune, the Balfa Brothers

Contact: Jennifer Daunt

Phone: 415.701.1894

Email: jennifer@putmayo.com

Release Date: Jan. 8; at radio now

March 5

ROBERT CREELEY Robert Creeley
DANIELSON FAMILIE Fetch The Compass Kids
 ➔ *First new release in three years.*
LUCID JONES Code
VARIOUS ARTISTS Wintertime Blues
 ➔ *Live blues jam concert featuring performances by Susan Tedeschi, Gov't Mule, Edwin McCain and others.*

March 6

27 Songs From The Edge Of The Wing
ACEYALONE Accepted Eclectic
GEORGE ACOSTA Release AM Edition
GEORGE ACOSTA Release PM Edition
SASHA ALEXANDER Dedicated To...
ALIEN ANT FARM Anthology
STEVE ALMAS Kingo A Wild One
AM/FM Mutilate Us
AMORPHIS Tales From The Thousand Lakes (reissue)
DJ JAMES ANDERSEN NYC's Best DJs Vol. 4
BALLY SAGOO Dub Of Asia
AFRIKA BAMBAATAA Mixer Presents (reissue)
BEATNUTS Take It Or Squeeze It
BENEDICTION
BIG DADDY KANE The Very Best Of
BIG DUMB FACE Duke Lion Fights The Terror
BIG IN JAPAN Destroy The New Rock
BLOCK 16 Now If Not Sooner (12")
DJ BRIAN Psychotrance 2002
KOFFEE BROWN Mars/Venus
KIM BURRELL Live In Concert
VICTOR CALDERONE Are You Satisfied (12")
CASH AUDIO The Orange Sessions
CATASTROPHIC The Cleansing
CHINCHILLA Madness
DANNY THE WILDCHILD Booked 001
DJ DEEP Respect Is Burning Presents: Respect To DJ Deep
DESTINY'S END Transition
DISMAL EUPHONY Python Zero
DOG FASHION DISCO Anarchists Of Good Taste
BOBBY DOOWAH The Musical Mayhem Of Bobby Doowah
ECONOLINE CRUSH Brand New History
EVE Scorpion
FABULOUS DISASTER Put Out Or Get Out
STEVE FISK 999 Levels Of Undo
ROBBEN FORD Anthology: The Best Of
FREE DESIGN Cosmic Peekaboo
 ➔ *First new material in 30 years from the group that is cited as an influence by Stereolab and High Llamas.*
GENOCIDE SUPERSTAR We Are Born Of Hate
THE GO (7")
RICKY IAN GORDON Bright-Eyed Joy
GREYBOY Greyboy (12")
HEFNER We Love The City
KRISTIN HERSH Sunny Border Blues
DAN HICKS & HIS HOTLICKS Canned Music: The Most Of
TYLER HILTON Tyler Hilton
JENNIFER JACKSON Birds
HANK JONES TRIO Bluebird
KINGS OF CONVENIENCE Quiet Is The New Loud
THE KINKS The Songs We Sang For Auntie: BBC Sessions '64-'94
KNOXVILLE GIRLS In A Paper Suit
KRAFTWERK Expo 2000 Remixes (CD5)
GIDON KREMER Tracing Astor
LAPTOP Opening Credits
LENOLA Treat Me To Some Life

Jagjaguwar
 Secretly Canadian
 Bullfrog
 Evil Teen
 Relapse
 Ground Control-Nu Gruv
 Ultra
 Ultra
 Reprise
 DreamWorks
 Parasol
 Polyvinyl
 Relapse
 Logic
 Echo Beach
 Mixer
 Loud
 Nuclear Blast America
 Warner Archives-Rhino
 Interscope
 Honest Don's
 Nuphonic
 Moonshine
 Arista
 Tommy Boy Gospel
 Tommy Boy Silver
 Orange
 Metal Blade
 Metal Blade
 Booked-Strictly Hype
 Astralwerks
 Metal Blade
 Nuclear Blast America
 Spitfire
 Beyond
 Restless
 Interscope
 Fat Wreck Chords
 Sub Pop
 Avenue
 Marina
 Distortion-Relapse
 Sub Pop
 Nonesuch
 Ubiquity
 Too Pure
 4AD-Beggars Banquet
 Sony Legacy
 Avalon
 Parasol
 Savoy
 Source-Astralwerks
 Sanctuary
 In The Red
 Astralwerks
 Nonesuch
 Trust Me
 File 13

LOS FABULOSOS CADILLACS Chau
LOS FABULOSOS CADILLACS Hola
LOVE TRACTOR The Sky At Night
DELBERT MCCLINTON Nothing Personal
MEGASHIRA (12")
MUM Sincerely Yours 2/5 (12")
NARNIA Desert Land
NOVASONIC DOWN HYPERSPACE Mathing Moonlight
LAURA NYRO Angel In The Dark
OURS Distorted Lullabies
P.I.C. Hiphoppunkfunkmambaska
PRAYER BOAT Polichinelle
AMY RAY Stag
 ➔ *The Indigo Girl's first solo record.*
RIDDLER AND CHRISTIAN B Club Series Vol. 3
PETE ROCK (12")
ROCKET FROM THE CRYPT Group Sounds
A.K. SALIM Pretty For The People
SCANNERFUNK Wave Of Light By Wave Of Light
SENO COCONUT El Gran Baile (reissue)
SLAM VS UNKLE Narco Tourists (CD5)
PHOEBE SNOW Greatest Hits
SLAM STEWART Bowin' Singin' Slam
SLY & ROBBIE Ultimate Collection - In Good Company
SOUNDTRACK 15 Minutes
SOUNDTRACK The Adventures Of Joe Dirt
SOUNDTRACK Contact
PAM TILLIS Thunder And Roses
TLM Electrastars
TAXI Blue Zero One
TAXI Take What You Want (12")
THIS YEAR'S MODEL Wanted: New Best Friends
UKO
GEORGE USHER GROUP Days Of Plenty
VAN ZANT Van Zant II
VARIOUS ARTISTS A Call To Irons, Vols. 1 & 2: Iron Maiden
VARIOUS ARTISTS Another Piece Of Meal: A Scorpions Tribute
VARIOUS ARTISTS Calling All Kings & Queens
VARIOUS ARTISTS Crunch Presents: Music To Sweat To
VARIOUS ARTISTS El Son No Ha Muerto: The Best...
VARIOUS ARTISTS Fat Music Vol. V: Live Fat, Die Young
VARIOUS ARTISTS Fred Hammond Presents: In Case You Missed...
VARIOUS ARTISTS Girl Group Greats
VARIOUS ARTISTS Mas Mambo Mania: More Kings And Queens Of Mambo
VARIOUS ARTISTS More Girl Group Greats
VARIOUS ARTISTS No Categories Vol. 4
VARIOUS ARTISTS Pickin' On Sheryl Crow
VARIOUS ARTISTS Shoe Fetish—A Tribute To Shoes
VARIOUS ARTISTS The Very Best Of Burt Bacharach
VARIOUS ARTISTS Trance Atlantic Communication V. 01
VARIOUS ARTISTS Tribute To Abba
VARIOUS ARTISTS Tribute To Accept 2
CRISTIAN VOGEL La Isla Piscota (12")
WAGON CHRIST Musipal
W.G. SNUFFY WALDEN Music By... W.G. Snuffy Walden
ERNIE WILKINS Top Brass Featuring The 5 Trumpets
MAC WISEMAN Most Requested

BMG Latin
 BMG Latin
 Razor & Tie
 New West
 Infracom
 Klein
 Nuclear Blast America
 Spectra Mobile
 Rounder
 DreamWorks
 Riding Mower
 Atlantic
 Daemon
 After Hours-Strictly Hype
 BBE
 Vagrant
 Savoy
 Sulfur
 Emperor Norton
 Soma
 Sony Legacy
 Savoy
 Universal
 1500
 Sony Legacy
 RCA Victor
 Arista
 Hydrogen Dukebox
 Infracom
 Infracom
 Law Of Inertia
 Klein
 Parasol
 CMC International
 Dwell
 Dwell
 Mr. Lady
 TVT
 Son
 Fat Wreck Chords
 Verity
 Rhino
 Rhino
 Rhino
 Ubiquity
 CMH
 Parasol
 Rhino
 City Of Angels
 Nuclear Blast America
 Nuclear Blast America
 Novamute
 Ninja Tune
 RCA
 Savoy
 CMH
 Lookout!
 Blue Note
 Nettwerk
 Kindercore-EWB
 Knitting Factory
 Ultimatum
 Capitol
 Capitol

March 13

ALKALINE TRIO Hell Yes
MOSE ALLISON The Mose Chronicles: Live In London, Vol. 1
ATOUR DE LUCIE Faux Movement
BABALU Hi-Fi Lo-Tech Spaceblues
BALLIN' THE JACK The Big Head
THE BASTARD SONS OF JOHNNY CASH Walk Alone
BEACH BOYS Surfin' Safari/Surfin' USA (reissue)
BEACH BOYS Surfer Girl/Shut Down (reissue)

404

P.O. Box 827, Normal, IL 61761
KATT LOWE — Katt Lowe And The Othersyde [7129]

ACCURATE

P.O. Box 390115, Cambridge, MA 02139 617.277.6262
FIRE IN THE BOATHOUSE — Fire In The Boathouse [5043]

ALTERNATIVE TENTACLES

P.O. Box 419082, San Francisco, CA 94141 415.282.9782,
info@alternativetentacles.com
HALF JAPANESE — Hello [245]

ATLANTIC

1290 Ave. Of The Americas, New York, NY 10104
212.767.2000
PRAYER BOAT — Polichinelle [83431]
ROD STEWART — Human [83411]

AWARE

P.O. Box 803817, Chicago, IL 60680 312.226.6335
Info@awaremusic.com
VARIOUS ARTISTS — Aware 8: The Compilation [19]

BLUE HEART

179 Baltic Cr., Tampa, FL 33606 813.254.5388
RONNY ELLIOTT — Poisonville [10]

BLUE LADY

5042 Wilshire Blvd., Ste. 537, Los Angeles, CA 90036
323.933.7560
TOMMY GRyce BAND — Our Day Will Come [1005]



BRICK RED

1544 20th St., Santa Monica, CA 90404
GLEN PHILLIPS — Album [50001]

BUBBLE CORE

P.O. Box 909, Port Chester, NY 10573 914.939.7717
VARIOUS ARTISTS — Motortab #1 [1]
VARIOUS ARTISTS — Motortab #2 [2]
VARIOUS ARTISTS — Narts Nibbles [3]

CLIFFDIVE

P.O. Box 330327, San Francisco, CA 94133 415.922.1046
JOHNNY BOYD — Last Word In [6864]

DEEP ELM

P.O. Box 36939, Charlotte, NC 28236 704.333.4732
info@deepelm.com
VARIOUS ARTISTS — I Guess This Is Goodbye - The Emo Diaries:
Chapter Five [390]

DRAG CITY

P.O. Box 476867, Chicago, IL 60647-6867 312.455.1015
playlists@dragcity.com
U.S. MAPLE — Acre Thrills [208]

PRIME-DREAMY

6 Kenilworth Road, London, WF 3UH U.K. 181.567.1556
SANTA SPREES — Keep Still [012]

EVOLVING EAR

326 St. John's Pl., Ste. 01, Brooklyn, NY 11238
ccf@expectdelay.com
ALL TIME PRESENT — Good Vibrations/No Expectations [02]

FAT WRECK CHORDS

P.O. Box 193690, San Francisco, CA 94119-3690
415.284.1790, mailbag@fatwreck.com
ME FIRST & THE GIMME GIMMES — Blow In The Wind [620]

FUELED BY RAMEN

20 W. University Avenue, Gainesville, FL 32601 352.378.9967
STEREO — No Traffic [039]

HOPELESS

P.O. Box 7495, Van Nuys, CA 91409-7495 818.997.0444
ATOM AND HIS PACKAGE — Redefining Music [653]

INVISIBLE

P.O. Box 16008, Chicago, IL 60616 312.421.1214
CHEMLAB — Suture [161]
CHRIS CONNELLY AND THE BELLS — Blonde Exodus [168]
CHRIS CONNELLY AND THE BELLS — The Ultimate Seaside
Companion (Revisited) [174]
VARIOUS ARTISTS — Tribute To The Pixies [179]

J-BIRD

5 River Road Ste. 301, Wilton, CT 06897 203.761.9393
PORNOSONIC — Cream Streets [356]

JAGJAGUWAR

1703 N. Maple Street, Bloomington, IN 47404 812.335.1572
info@jagjaguar.com
ROBERT CREELEY — Robert Creeley [901]

MADE IN ENGLAND

23500 Lake Valley Dr., Moreno Valley, CA 92557
VARIOUS ARTISTS — So You Want To Be An Elephant: A Tribute
To The Elephant 6 Recording Co. [01]

MAVERICK

3300 Warner Blvd., Burbank, CA 91505 818.846.9090
TANTRIC — Tantric [47978]

MEGAFORCE

P.O. Box 779, New Hope, PA 18938 215.862.5411
DISCO BISCUITS — They Missed The Perfume [1299]

MINORITY

P.O. Box 113 110 01 Prague 1 Czech Republic, Prague
420.2.8384.23.48, dan@minorityrecords.cz
WARWE — Timestorm Was The Signal [16]

STRICTLY HYPE

7400 49th Ave. N., New Hope, MN 55428
DANNY THE WILDCHILD — Booked 001 [1013]

NEW WEST

608 W. Monroe Street, Austin, TX 78701 512.472.4200
OELBERT MCCLINTON — Livin' It Down [1005]

POWERBUNNY 4X4

P.O. Box 792, New Brunswick, NJ 08903-0792 908.214.8954
VENDING MACHINE — The Chamber From Here To There [12]

PRIVATE MIND

4814 Second Road N., Arlington, VA 22203-2631
703.527.1758
MIKE SHUPP — The Key [40002]

RED HOUSE

501 West Lynnhurst Ave., St. Paul, MN 55104 612.644.4161,
redhouse@redhouserecords.com
JOHN GORKA — The Company You Keep [151]

REPHLEX

c/o Motormouth 1680 N. Vine, Ste. 508, Hollywood, CA 90028
323.856.9021
VARIOUS ARTISTS — The Brainsdance Coincidence [2]

ROCKBOX

228 Fifth Avenue, 2nd floor, New York, NY 10001
MACHINERY HALL — Tear It Down [013376241]

ROUGH TRADE

65 Solborne Road, London, W10 5PS 20.8960.9888
HOPE SANDOVAL & THE WARM INVENTIONS — At The Doorway
Again [008]

ROUNDER

1 Camp St., Cambridge, MA 02140 617.354.0700
SHARON KENNEDY — More Irish Folk Tales For Children [Rounder
Select 8110]

SECRETLY CANADIAN

1703 N. Maple St., Bloomington, IN 47404 812.335.1572
info@secretlycanadian.com
HAVERGAL — Lungs for the Race [28]

SHANACHIE

13 Laight St., New York, NY 10013 212.334.0284
contact@shanachie.com
GRADY CHAMPION — 2 Days Short Of A Week [9029]

SISSYBAR

P.O. Box 344, S. Boston, MA 02127
LEMONPEELER — The First Time [1]

SMITHSONIAN FOLKWAYS

750 Ninth St., Washington, DC 20560 202.287.3539
VARIOUS ARTISTS — Every Tone A Testimony [47003]

SPIT FACTORY

P.O. Box 360282, Brooklyn, NY 11236 917.293.8482
RACK LO — Rack Lauren [122]

SUBLINGUAL

P.O. Box 391516, Cambridge, MA 02139 781.388.9855
info@sublingual.com
VARIOUS ARTISTS — Acoustophobia [009/010]
STEFFEN BASHO JUNGHANS — Song of the Earth [008]

SUNNYSIDE

348 W. 38th St., New York, NY 10018
LASZLO GARDONY — Behind Open Doors [1093]

TELEGRAPH COMPANY

P.O. Box 2553, New York, NY 10009
HOTBOX — Lickity Split [122]

TOUCH AND GO

P.O. Box 25520, Chicago, IL 60625 773.388.8888
info@tgrc.com
THE EX — Dizzy Spells [221]

TPM

718.777.2901, info@thepopmafia.com
POP MAFIA — Down At The Astoria [001]

TVT

23 E. Fourth St., New York, NY 10003 212.979.6410
SOUNDTRACK — 3000 Miles To Graceland [Soundtrax 6970]

JAZZ

BLUE NOTE

1750 N. Vine St., Hollywood, CA 90028 323.462.6252
JOE LOVANO — Flights Of Fancy: Trio Fascination, Edition Two
[7243527618]



GO JAZZ

1712 Notre Dame NE, Albuquerque, NM 87106
GO JAZZ ALLSTARS — Live In Japan [6007]

HEADS UP

P.O. Box 976, Lynnwood, WA 98046 206.775.8677
CITRUS SUN — Another Time Another Space [3058]

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23307 Commerce Park Road, Cleveland, OH 44122
216.464.2313, comments@telarc.com
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[83400]

VERVE

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FREDDIE RAVEL — Freddie Ravel [01080]

LOUD ROCK

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18 W. 27th St. 6th Fl. Front, New York, NY 10001
212.448.9503
ROACHPOWDER — Atomic Church [43]

VAGRANT

2118 Wilshire Blvd., Ste. 361, Santa Monica, CA 90403
310.396.9011
FACE TO FACE — Standards & Practices [Lady Luck 338]

NEW WORLD

ATLANTIC

1290 Ave. Of The Americas, New York, NY 10104
212.707.2900
GILBERTO GIL — Music From The Film Me, You, Them [83430]

BUDA MUSIQUE

14134 N.E. Airport Way, Portland, OR 97230 800.288.2087
VARIOUS ARTISTS — Ethiopiques Vol. 9 [82983]

HEARTBEAT

1 Camp St., Cambridge, MA 02140 617.354.0700
info@rounder.com
MICHAEL ROSE — Never Give It Up [7684]

NONESUCH

75 Rockefeller Plaza, New York, NY 10019 212.275.4910
COMPANY SEGUNDO — Las Flores De La Vida [85502]

SHAKTI

4650 N. Port Washington Rd., Milwaukee, WI 53212
SHEILA CHANDRA WITH THE GANGES ORCHESTRA — This
Sentence Is True (The Previous Sentence Is False) [15315]

SIX DEGREES

1550 Bryant St. Ste. 800, San Francisco, CA 94103
415.626.6334
EUPHORIA — Beautiful My Child [1045]

RPM

GOOD LOOKING

Clarendon House 125 Shenley Road, Borehamwood, HERTS.,
WD6 1AG 181.236.0985
LJ BUKEM — Producer 01 [01]
MC CONRAD — Vocalist 01 [01]
BIG BUD — Late Night Blues [002]

PLANET E

4221 Cass Avenue, Detroit, MI 48201 313.831.8711
info@planet-e.net
IBEX — Macamba (EP) [65259]

UC MUSIC-STRICTLY HYPE

9208 Ivanhoe St., Schiller Park, IL 60176
VARIOUS ARTISTS — Club Series Part Four [1014]
LJ IRENE — Audio Underground VI [1022]
PSYCHO-BITCH — Beatblaster [1011]
VARIOUS ARTISTS — Sessions Vol. 3 [1008]
VARIOUS ARTISTS — Transit [1012]

INFRACOM-STUDIO K7

210 Fifth Ave., New York, NY 10010 212.685.7161
stk7@earthlink.net
VARIOUS ARTISTS — Tribes Vol. 6: Soul Searching [04596]

ULTRA

588 Broadway, New York, NY 10012 212.343.2200
info@ultrarecords.com
EDDIE MIX — Eddie Mix Presents Miami Power Mix [1074]

THE FIVE SPOT

WHAT I'M LISTENING TO



Chris Davies Co-Founder THE PLANETARY GROUP

QUINTAINE AMERICANA *The Devil Went Down To Mississippi*

PALO ALTO *Palo Alto*

SHEILA DIVINE *Where have My Countrymen Gone*

SWERVEDRIVER *Ejector Seat Reservation*

PRIMAL SCREAM *XTRMNR*

REPORTING DATES*

Feb. 23 - Feb. 27

March 2 - March 6

March 9 - March 13

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

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FAX, EMAIL OR WEB 6 a.m. Friday - 3 p.m. Tuesday EST

EMAIL: reports@cmj.com

WEB: www.cmj.com/mnrstrs/reporting.php

106 VIC

West, NY 106.9 CaFM... Reporters: Ross Angulo, Matt Z. 106vic@106vic.com

ACRN

Brass, OH 90.3 FM... Reporters: Dustin Green, 740.583.4910

CFB

St. Catharines, ON 103.7 FM... Reporters: Kevin Placencio, 905.866.4771

CFCR (A)

Saskatoon, SA 80.5 FM... Reporters: Thea Kruat, 306.940.8078

Hawthorn

ON 93.3 FM... Reporters: Mike Bowman, 905.525.0140

CFRC

Kingston, ON 101.9 FM... Reporters: Peggy Shantz, 613.533.2121

CFRE

Mississauga, ON 91.9 FM... Reporters: Kevin Bonanno, 905.881.4771

CFVJ

Victoria, BC 101.9 FM... Reporters: Maura Bionzio, 250.728.9131

CHMA

Hawthorn, ON 108.0 FM... Reporters: Zac Taylor, 905.525.0140

CHSR

Fredericton, NB 87.9 FM... Reporters: Candace Lewis, 506.453.4965

CHUO

Ottawa, ON 89.1 FM... Reporters: Philippe Charbonneau, 613.740.4825

CHYZ

Quebec City, QC 94.3 FM... Reporters: Dimitri Fortin, 514.728.9131

CIBL

Montreal, PQ 89.3 FM... Reporters: Sylvain Lafreniere, 514.326.2501

CISM

Montreal, PQ 89.3 CaFM... Reporters: Elyane Roy, 514.343.7571

CISR

Edmonton, AB 88.5 FM... Reporters: Jeff Willis, 780.482.8244

CIUT

Toronto, ON 99.5 FM... Reporters: Ron Rubin, 416.774.9909

CIXS

Montreal, QC CC... Reporters: Pablo Duran, 514.851.4731

CIAM (C)

Ottawa, ON 91.5 FM... Reporters: Christian Engler, 613.276.8733

CILQ

Montreal, PQ 89.0 CaFM... Reporters: Louis & Omar, 514.846.7401

CITR

Vancouver, BC 101.9 FM... Reporters: Julie Colero, 604.482.8244

CJWS

Calgary, AB 90.9 FM... Reporters: Jason Corral, 403.278.9131

CKCW

Ottawa, ON 83.1 FM... Reporters: Jennifer Tettersall, 613.526.9901

CKDL

London, ON 96.8 FM... Reporters: Colin Lajunen, 613.271.7051

CKIU

London, ON 89.7 FM... Reporters: Scott Bishop, 483.236.2355

CKUT (C)

Montreal, PQ 90.3 FM... Reporters: Lorrie Edwards/John, 514.382.8272

COUGRF

Vancouver, WA 97.7 FM... Reporters: Wynn Storer, 360.985.4180

CPR

Quebec, QC 88.5 CaFM... Reporters: Jean Veauhan, 514.852.6277

CSCF

Scarborough, ON 90.3 CaFM... Reporters: Chris Collins, 416.281.7051

KAJG

Ephraim, UT 88.5 FM... Reporters: Lauren Ray, 435.282.8272

KAKX

Manitowish, WI 88.3 FM... Reporters: Mitcha Hodges, 707.937.0073

KALX

Tempe, AZ 1280 AM... Reporters: Tommie, 602.965.4180

KALA

Seattle, WA 88.5 FM... Reporters: Dean Wurman, 206.332.8217

KALF (A)

Barkley, CA 90.7 FM... Reporters: Don Strickland, 530.842.1111

KANN

College Station, TX 98.9 FM... Reporters: Jerry Tennant, 979.241.8991

KAPL

Altoona, PA 104.7 FM... Reporters: Alan Jacob/Slim, 626.415.3677

KBA

Missoula, MT 89.8 FM... Reporters: M. Ishihara/T. Aronov, 406.243.5717

KASF

Homestead, CO 90.9 FM... Reporters: Eric Munizaga, 716.587.4254

KAWR

Sioux Falls, SD 89.1 FM... Reporters: Bruce Winterford, 605.338.4838

KAZC

Facetville, CO 90.3 FM... Reporters: Patrick Grove, 970.833.7597

KBCS (A)

Buena Vista, WI 91.3 FM... Reporters: Bruce Wright, 920.264.6194

KBEV

Corvallis, OR 88.7 FM... Reporters: Jennifer Boag, 503.759.8168

KBFH

Chattanooga, TN 88.1 FM... Reporters: Cary Drury/Helen, 615.842.8255

KBLK

Kamela, WI 90.7 CaFM... Reporters: Michael, 262.594.3804

KBDB (C)

Portland, OR 90.7 FM... Reporters: Brandon Liberman, 503.231.8828

KBUX

Columbus, OH 91.1 FM... Reporters: Mike Finch, 614.292.9438

KBRV

Corvallis, OR 88.7 FM... Reporters: Jennifer Boag, 503.759.8168

C = Core Station

A = Triple A Station

WCS
Wilma, CT 90.1 FM
Scott Lucas
967.466.5354
wscs@wscs.com

WERG
Erie, PA 89.9 FM
Gena Anderson
717.222.8300
werg@sonnet.com

WESS
East Stroudsburg, PA 90.0 FM
Amy Holstad
717.222.8300
wess@sonnet.com

WFCJ
Franklin, NJ 88.5 FM
Dave Cabral
973.738.9295
wfcj@yaho.com

WFIT
New York, NY 54.0 FM
Debra Miller
718.468.7347
wfit@yaho.com

WFOW
Franklin, NJ 88.5 FM
Dave Cabral
973.738.9295
wfcj@yaho.com

WFRW
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Debra Miller
718.468.7347
wfit@yaho.com

WGR
Queensbury, NY 82.7 FM
Jeffrey Proctor
716.222.8200
wgr@wgr.org

WGTB
Washington, DC 82.3 FM
Brendan Keadyell
716.222.8200
wgtb@wgtb.org

WHPK
Chicago, IL 88.5 FM
M. Blago / E. Bernstein
716.222.8200
whpk@wgtb.org

WFT (A)
Champaign, IL 90.1 FM
Dino Bishop
717.355.9339

WERS (C)
Boston, MA 98.0 FM
Jeff Goodson
717.355.9372
wers@wgtb.org

WESS (C)
Medford, CT 88.1 FM
Jesse Kullner / Rick Sienkiewicz
860.832.3750
wess@wgtb.org

WFCN
New Britain, CT 107.7 FM
800 Sencio
800.832.3750

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wgr@wgr.org

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wgtb@wgtb.org

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716.222.8200
whpk@wgtb.org

WHT
Washington, DC 82.3 FM
Brendan Keadyell
716.222.8200
wgtb@wgtb.org

WHSH
Chicago, IL 88.5 FM
Mark Hanson
717.372.1811
whsh@wgtb.org

WGL (C)
Aurora, IL 91.1 FM
Ryan Hanson
617.448.0800
wgl@wgtb.org

WERU
East Windsor, NJ 88.0 FM
Roverio Ocasio
973.983.3040
weru@wgtb.org

WXP
Philadelphia, PA 53.0 AM
Pat Hanson
856.468.7347
wpx@wgtb.org

WFOU (C)
Tussock, NJ 88.1 FM
Jerry Rubin
973.281.4778
wfoou@wgtb.org

WFMN
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717.355.9372
wfmn@wgtb.org

WGRW
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Sharon Mandy
618.468.7347
wgrw@wgtb.org

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whrr@wgtb.org

WHUS (C)
Starr, CT 81.7 FM
Candy Brown / Jesse Russel
860.428.3040
whus@wgtb.org

WHEI
Charlotte, IL 88.9 FM
Lisa Van Dyke / J. Heumann
217.501.7370

WERW
Scranton, NY 157.0 AM
John Vaccanti
717.448.2021
werw@wgtb.org

WFBW (A)
Bloomington, IL 91.3 FM
Jim Stanton
617.222.1200
wfbw@wgtb.org

WPR
Blindie, 81.1 FM
Owen Linton
LIVING END
TRUCK

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Scott Thornburg
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wccg@wgtb.org

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Washington, IL 88.1 FM
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309.556.8263
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Waco, TX 81.5 FM
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WFSE
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Angela Linton
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309.556.8263
wgdr@wgtb.org

WGSU
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Hartford, PA 88.5 FM
Barrett Washburn
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Sara Wiley
207.374.5814

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Omaha, NE 103.5 FM
Chris 'Booger'
402.224.4227

WAIH
Potsdam, NY 80.3 FM
Seth Warren
607.257.4888

WALF
Alfred, WI 88.1 FM
Eddie Nordman
608.771.2287

WABC
Pemberton, NJ 88.0 FM
Producers
908.994.8311

WAWL
Charlotte, NC 88.0 FM
Jim Lajoie
704.726.3222

WAWM
Charlotte, NC 88.1 FM
Lester Boy
704.726.3222

WASU
Boone, NC 80.5 FM
Patrick Siles
828.282.3178

WAWL
Charlotte, NC 88.1 FM
Lester Boy
704.726.3222

WAWM
Charlotte, NC 88.1 FM
Lester Boy
704.726.3222

WBLD
West Bloomfield, MI 88.3 FM
Joe Tomalin
248.330.2585

WBYW
Birmingham, AL 81.3 FM
Theresa Pettit
718.976.3080

WBRS
Watsonville, CA 100.1 FM
Glenn Phillips
717.336.5277

WBWL
Tampa, FL 1820 AM
John Pisciunati
813.974.9090

WBCN
Charlotte, NC 88.3 FM
Carlos Souffront
704.783.3580

WBCN
Charlotte, NC 88.3 FM
Carlos Souffront
704.783.3580

WBCB
Albany, NY 80.8 FM
Kenny Herzog
518.442.5292

WBCB
Albany, NY 80.8 FM
Kenny Herzog
518.442.5292

WBCN
Charlotte, NC 88.3 FM
Carlos Souffront
704.783.3580

WBCN
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WBCN
Charlotte, NC 88.3 FM
Carlos Souffront
704.783.3580

WBCN
Charlotte, NC 88.3 FM
Carlos Souffront
704.783.3580

WCWP
Brooklyn, NY 88.1 FM
Brian Burt
718.781.2812

WERC
Erie, PA 88.0 FM
Denise Kolovski
814.771.5841

WCWC
Waco, TX 90.8 FM
Robb Miller
718.976.3080

WCWC
Waco, TX 90.8 FM
Robb Miller
718.976.3080

WCWC
Waco, TX 90.8 FM
Robb Miller
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Waco, TX 90.8 FM
Robb Miller
718.976.3080

WCWC
Waco, TX 90.8 FM
Robb Miller
718.976.3080

WEGS
Denver, CO 80.7 FM
Jeff Goodman
814.771.5841

WERG
Erie, PA 88.0 FM
Denise Kolovski
814.771.5841

WERG
Erie, PA 88.0 FM
Denise Kolovski
814.771.5841

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WJAJ
Davenport, IA 81.7 FM
David Burt
718.976.3080

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718.976.3080

WNWS
Starks, CT 81.7 FM
Mike 'Dazz' Bertrout
913.852.8587

WNWS
Starks, CT 81.7 FM
Mike 'Dazz' Bertrout
913.852.8587

WNWS
Starks, CT 81.7 FM
Mike 'Dazz' Bertrout
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WJAJ
Davenport, IA 81.7 FM
David Burt
718.976.3080

Crucial Spins Reporters This Week

WUSD Springfield, OH 89.1 FM... WWSR Scranton, PA 95.5 FM...

WVYA Tuscaloosa, AL 90.7 FM... WYWR Valparaiso, IN 95.1 FM...

WXIC Danbury, CT 91.7 FM... WYBC New Haven, CT 134.0 AM...

WYAC Casper, WY... WYCF Anchorage, AK... WYCU Columbia, SC...

WYCR Buffalo, NY... WYDF Fairfield, CT... WYDK Columbus, GA...

WYEM Evansville, IN... WYFR Tallahassee, FL... WYFS Lincoln, NE...

WYGC Baton Rouge, LA... WYGL Glasgow, NJ... WYH2 Hilton Head, SC...

WYHU Lubbock, TX... WYIC Indianapolis, IN... WYIS Waterlool, NY...

WYJB Phoenix, AZ... WYKA Albany, NY... WYKB Boston, MA...

WYLD Phoenix, AZ... WYLF Pomona, NJ... WYLG Lake Geneva, WI...

WYLV Knoxville, TN 80.3 FM... WYVU Blacksburg, VA 80.7 FM...

WYVW Valparaiso, IN 95.1 FM... WYWB Dayton, OH 106.9 FM...

WYWC Dayton, OH 88.3 FM... WYWF Colchester, VT 88.7 FM...

WYWG Phoenix, AZ... WYWH Baton Rouge, LA... WYWI Madison, WI...

WYXJ Jacksonville, FL 90.3 FM... WYXK Birmingham, AL... WYXL Grand Rapids, MI...

WYXN Jacksonville, FL 90.3 FM... WYXO Baton Rouge, LA... WYXP Nashville, TN...

WYXW Baton Rouge, LA... WYXZ Baton Rouge, LA... WYZZ Baton Rouge, LA...

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KRLN Mt Vernon, IA 88.7 FM 318.845.4431 krln@cornell-low.edu

KSLU St. Louis, MO 530 AM 315.377.1574 KSLS@slu.edu

KUMD Duluth, MN 103.3 FM 218.724.2861 kumdmn@brigs.edu

WKCP 85.5 FM Paul Brown 518.542.2900 wkcp@brigs.edu

WMBM East Lansing, MI 88.9 FM 517.355.4414 wmbm@brigs.edu

WDOB 88.9 FM Bill Fraeman 517.355.4414 wdob@brigs.edu

WEDS 88.9 FM Julia Poole 517.361.3812 wed@brigs.edu

WHFR Raleigh, NC 88.3 FM 318.845.9163 whfr@brigs.edu

WKNC Raleigh, NC 88.1 FM Jen W 518.333.2960 wknc@brigs.edu

WMDH Tarboro, NC 90.5 FM Jay Brot 312.877.8350 wmdh@brigs.edu

KRSC Stillwater, OK 91.3 FM 505.372.2636 krsctv@brigs.edu

KSAC Ashland, OH FM 514.562.8762 ksac@brigs.edu

KUNM Albuquerque, NM 89.9 FM 505.757.8022 kunm@brigs.edu

KXUA Evan, TN 88.7 FM David Tanner 501.755.4273 kxua@brigs.edu

W8MB Chattanooga, AL 90.5 FM Bill Fraeman 517.355.4414 w8mb@brigs.edu

WDCS Richmond, VA 80.1 FM Graham Eng-Wilmit 850.466.4007 wdc@brigs.edu

WERS Stone, CT 81.7 FM Chrissy McPhaul 817.824.8462 wers@brigs.edu

WHUS Stone, CT 81.7 FM Chrissy McPhaul 817.824.8462 whus@brigs.edu

WHWO Whitesboro, NY 88.5 FM 518.460.2327 whwo@brigs.edu

WMTT West Lafayette, IN 88.1 FM Wm Hodson 606.833.9108 wmtt@brigs.edu

KRUI Knoxville, TN 89.7 FM Scott Stone 318.325.7215 krs@brigs.edu

KSRH San Rafael, CA 88.1 FM L Gramajo / L Velazquez 415.457.5194 ksrh@brigs.edu

KUHM Indianapolis, IN 770 AM Eric Hoover 318.825.3500 kuhm@brigs.edu

KZOW Fort St. Vrain, CO 91.1 FM 515.587.8196 kzo@brigs.edu

WBNY Buffalo, NY 91.3 FM 515.587.8196 wbn@brigs.edu

WDCR Richmond, VA 80.1 FM 850.466.4007 wdc@brigs.edu

WERS Stone, CT 81.7 FM Chrissy McPhaul 817.824.8462 wers@brigs.edu

WHWO Whitesboro, NY 88.5 FM 518.460.2327 whwo@brigs.edu

WHWT West Lafayette, IN 88.1 FM Wm Hodson 606.833.9108 whwt@brigs.edu

WMTT West Lafayette, IN 88.1 FM Wm Hodson 606.833.9108 wmtt@brigs.edu

KRUY Las Cruces, NM 91.5 FM 505.545.4540 krsu@brigs.edu

KSTD Northfield, MN 63.1 FM Matt MacInnes 507.848.3033 kstd@brigs.edu

KUUP Pullman, WA 90.7 FM Teard Edge 509.335.2288 kuup@brigs.edu

WBSR Portland, ME 88.1 FM Leslie Lovoy 207.517.4148 wbsr@brigs.edu

WCBN Miami, FL 88.3 FM Carlos Soubott 305.327.2266 wcbn@brigs.edu

WDOB Detroit, MI 101.9 FM Brian Banay/Chuck 313.377.4148 wdo@brigs.edu

WDSU New Orleans, LA 34.3 FM Marka Bess 504.585.2522 wdsu@brigs.edu

WESU Bloomington, IN 101.7 FM Amy Sarano 317.338.2820 wesu@brigs.edu

WIUS Pittsburgh, PA 88.3 FM Ken Thermon 309.398.3217 wi@brigs.edu

WJCL University Heights, OH 88.7 FM John Humphries 216.397.4437 wjcl@brigs.edu

KSRB Mission Viejo, CA 88.5 FM Joy Wagner 949.458.4883 ksrb@brigs.edu

KSBK San Francisco, CA 89.3 FM 508.458.5173 ksbk@brigs.edu

KUHF Kailash, AK 91.5 FM Ryan Solter 415.785.9173 kuhf@brigs.edu

MUSIC CHOICE West Orange, NJ cable FM Seth Holman 973.471.7054 music@brigs.edu

WBCW Williamsport, PA 91.9 FM Benjmin 517.827.4888 wbcw@brigs.edu

WDBB Brantville, OH 91.1 FM 518.457.2000 wdbb@brigs.edu

WDSU New Orleans, LA 34.3 FM Marka Bess 504.585.2522 wdsu@brigs.edu

WIUS Pittsburgh, PA 88.3 FM Ken Thermon 309.398.3217 wi@brigs.edu

WJCL University Heights, OH 88.7 FM John Humphries 216.397.4437 wjcl@brigs.edu

WJMU Martinsburg, WV 88.1 FM Dave Goodwin 518.375.3132 wjmu@brigs.edu

KSCL Sheepsport, LA 91.3 FM 518.955.526 ksc@brigs.edu

KSQR Mt. Vernon, MO 90.1 FM 359.416.7822 bigsapp@brigs.edu

KVCU Boulder, CO 1190 AM Dave McNeill 303.492.7405 kvcu@brigs.edu

WARG Meawville, PA 80.3 FM 518.457.2000 warg@brigs.edu

WBCS楠木山, MI 1610 AM 616.955.7877 wbc@brigs.edu

WDBB Brantville, OH 91.1 FM 518.457.2000 wdbb@brigs.edu

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www.kfsr.com

KPFA
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www.kpfa.com

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Jason Bligg
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www.kmut.com

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Mike Ayers
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Maria Schneider
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David Eason
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www.wtju.com

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Matt Chan
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www.cjismf.com

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wbgu@wbgu.org
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KURT ROSENWINKEL
LARRY GOLDINGS TR
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Diana Rom
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wbsd@wnet.net
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SHIRLEY HORN
WALTER BEASLEY
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STANZ & FARSA
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Mike Reiser
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wbqq@planetbloom.com
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JIMMY SMITH
BIG CHARLAP
PATRICIA BARBER
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DAVID S. WARE
TOPAZ
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953.854.3311
wbzcc@wisc.edu
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TRANCE GROOVE
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M.O.B. TRIO
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JANIS ROEBKE
JIM BLACK
MYRA MELFORD/MART
BARCO ENEDI
CREELEY/MASSEY/SW
NEW POWER TRIO
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Nathaniel Borsary
413.587.2373
musicdir@wcfm.williams.edu
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JOHN SCOFIELD
CHRISTIAN MCBRIDE
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ASTROSLUT
BRIAN ALLES
JAN ALLISON
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Kylie Miller
610.436.2414
wcur@wcur.edu
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CHARLIE HUNTER
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JOHN SCOFIELD
DUKE ELLINGTON
LARRY GOLDINGS TR
MIKE CLARK
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Dyan
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richnurban@hotmail.com
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CLINE/GAUTHER/ST
LOU DONALDSON
NELS CLINE
FLORA PURIM
ELAINE LUCIA
BARBARA MONTGOMER
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Ekt Lansing, MI 88.9 FM
Greg Heim
517.353.4414
wdbm89m@planet.msu.edu
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DAVID S. WARE
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SAM JONES
JOHN SCOFIELD
BOBBY HUTCHERSON
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Herb King
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wdce@richmond.edu
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JOHN SCOFIELD
MATTHEW SHIPP
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LARRY GOLDINGS TR
DAVID TATHIE
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ELAINE LUCIA
DIANNE REEVES
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Amelia Thrall
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carl13@excite.com
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wdct@wdctfm.org
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ERNEST DAWKINS
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music@wpcr.plymouth.edu
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VATT DOOD DOGS
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LEE MORGAN
STEAMREALTIME
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Jon Williams
412.646.7897
wpts@pitt.edu
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SVEN-ÅKE JOHANSSO
JIM BLACK
ERNEST DAWKINS
VANDERMARK 5
MATTHEW SHIPP
RASHED ALI/PETER
OSKAR AICHINGER
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Mary Lou
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wrct@andrew.cmu.edu
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SCHLIPPENBACH QUA
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802.443.6324
wrwc@middlebury.edu
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SCOTT ROSENBERG/A
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ANTHONY BRATTON
JENNY SCHEINMAN
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ERNEST DAWKINS
YON FREEMAN &
ELTON DEAN
ANTHONY ORTEGA TR
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LALO SCHIFRIN
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music@wsia.fm
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VATT DOOD DOGS
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MERITAGE
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Trevor Stottiemer
717.532.8006
wycr@shippensburg.edu
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KURT ROSENWINKEL
CARLA WHITE
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JOHN PIZZARELLI
FLORA PURIM
WALLACE RONEY
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David Eisenman
804.924.8995
wtjl@wtjla.edu
STEPHANIE NAKASIA
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JIMMY SMITH
KURT ROSENWINKEL
PETE MCCANN
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Linda Acker
608.838.4170
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JIMMY SMITH
REGINA CARTER
JAM MIAMI
CHRISTIAN MCBRIDE
ABDULLAH IBRAHIM
DAVID S. WARE
ROY HAYNES TRIO
ANTHONY OF WIS
DRUMS & TUBA
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L.J. Rog
802.838.4234
wuvv@smcvt.edu
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CLUSONE 3
BILL FRISSELL
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KURT ROSENWINKEL
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JOHN LINDBERG
IVO PERELMAN
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CLEO LAINE
GORDON GOODWIN'S
ROY HAYNES TRIO
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EDDIE ALLEN QUINTE
RON MCCONNELL TEN
MARTIAL SOLAL
HOUSTON PERSON
CARLA HELMBRECHT
- WVLM**
Schnecksville, PA 90.3 FM
Truman Ingalls
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wvfm@hotmail.com
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DENA DEROSE
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CARLA HELMBRECHT
WILKINS & ALL
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Franz
919.962.7768
wvyc@unc.edu
MARC DOUGLAS
SUN RA
GUILLELMO GREGORI
TOMICAN-SCHWEIZER
LEO CLYPPERS
MATTHEW SHIPP
SCHLIPPENBACH QUA
ALAN SILVA/DOLLYEM
MARCIO ENEDI
ANTHONY ORTEGA TR
- WYSD**
Yellow Springs, OH 91.3 FM
Wick Mickunas
937.267.6420
wysd@wysd.org
JIMMY SMITH
SOLIVIE
JOHN SCOFIELD
STEVE SLAGLE
MARCIA MANCINI
BEN ALLISON
KEITH JARRETT/GAR
CARLA BLEY
DON BYRON
DANILIO PEREZ
- WZBC**
Chester Hill, MA 80.3 FM
Paul Roberts
617.552.3511
BEN ALLISON
KURT ROSENWINKEL
MATTHEW SHIPP
PHILIP JOHNSTON
BEN ALLISON
STEVE SLAGLE
RAM BLAKE
KEITH JARRETT/GAR
JOHN SCOFIELD
MEDESKI MARTIN AN
LARRY GOLDINGS TR

ALFA RADIO NETWORK

Little Ferry, NJ FM
Rodrigo Alvarado
201.857.9178
rodrigo.alvarado@verizon.net
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AMORES PERROS
MESTIZO
LA OREJA DE VAN G
JUANES
RITUALES
AUGE
NATALIA OREIRO
LOS RABANES
ILEGALES

CJSF

Burnaby, BC 93.9 FM
Bibi Camarero
604.291.3076
cjsfmusic@slu.ca
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KING CHANGO
SIDESTEPPER
MOTION A SIX DEG
MESTIZO
CUBA WITHOUT BORD
LOS AMIGOS INVISI
LA CASA AZUL
TENDENCIA POSITIV
ZUCO 103

KASC

Tempe, AZ 1260 AM
Jose Vilagomez
602.965.4160
kasc@asu.edu
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AUGE
ORISHAS
ORIXA
JULIETA VENEGAS
JUMBO
MELON DIESEL
LA LEY
KING CHANGO

KBGA

Missoula, MT 88.9 FM
Penelope Bagoero
406.743.9715
kbga@sevier.umd.edu
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BACILOS
SIDESTEPPER
BACILOS
SUBA
LOS LOROS
LOS AMIGOS INVISI
CYPRESS HILL
EL MANJAR DE LOS
AMORES PERROS

KBUX

Columbus, OH 91.1 FM
Ernesto Machado
614.292.9436
radio@underground.fm
NORTEC COLLECTIVE
NONA DELICIAS
RITUALES
AMORES PERROS
HIJOS DE BORINQUE
KING CHANGO
AUGE
LA TEJADORA DE NU
LUCIFRO
LOS AMIGOS INVISI

KCPR

San Luis Obispo, CA 91.3 FM
Pedro Arroyo
805.756.2935
kcpr@kcpr.org
LA TEJADORA DE NU
MEXAMERICA
ORISHAS
JUAN PERRO
FERMIN MUGURUZA
ELY GUERRA
AMORES PERROS
JOSE FORS
SLOWRIDER
NONA DELICIAS

KDNK

Carbondale, CO 90.5 FM
Andrea Nolas
970.983.9129
kdnk@rol.net
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ORIXA
RITUALES
LA TEJADORA DE NU
AUGE
LOS RABANES
LOS AMIGOS INVISI
BUNSBURY
FULANO
FORD PROCO

KDVS

Davis, CA 90.3 FM
Steven Scott
530.752.9903
musicdept@kdvs.org
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SIDESTEPPER
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AMORES PERROS
ANTILEYES
FUTUROS PRIMITIVO
ZURDOK
LA BESTIA
EL TRI

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303.449.4885
music@kgnu.org
PLASTILINA MOSH
KING CHANGO
ORISHAS
SIDESTEPPER
EL OTRO YO
AMORES PERROS
RITUALES
LA TEJADORA DE NU
TITAN
ANIM A L

KPKF

N. Hollywood, CA 90.7 FM
John Morales
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matiores@aol.com
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AMORES PERROS
JULIETA VENEGAS
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SIDESTEPPER
FERMIN MUGURUZA
ORISHAS
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KSJV

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lacrove@aol.com
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TRANSISTAL
PLASTILINA MOSH
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mcastill@slu.ca.gov
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LA MOSCA TSE-TSE
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JUANES
MARIA FATAL
LOS RABANES
JOSE FORS
JULIETA VENEGAS
ZURDOK

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MARRISA MONTE
SIDESTEPPER
RICA AMABIS
NACAO ZUMBI
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NORTEC COLLECTIVE
ORISHAS

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nagustin@greggson.com
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MALDITA VECINDAD
MEXAMERICA
MANU CHAO
MARRISA
AZULAN UNDERGROUN
MAURICIO REDOLES
PIERPOJAK
FULANO
SKA P

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Bary Ewin
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emusic@pop.mindspring.com
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PLASTILINA MOSH
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KING CHANGO
EL TRI

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lospuimones@hotmail.com
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HAMLET
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SANTA SABINA
MOTIVOS DEL SITIO
LA GUSANA CIEGA

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shockking@inch.com
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EL TRI
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JUANES
LOS AMIGOS INVISI
LOS RABANES
HIJOS DE BORINQUE
LA GUSANA CIEGA

WBCR

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Alberto Cajigas
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belion007@aol.com
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GONDWANA
PERICOS
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LOS AMIGOS INVISI
ZURDOK

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Mark Torres
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HIJOS DE BORINQUE
ORIXA
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A NI M A L
LA OREJA DE VAN G
ALTERNATIVO
KING CHANGO

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Carlos Pina
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CIELO CENIZA
LIBIDO (PERU)
ALBERTO COMESAANT
MADRE MARILE
OREJA DE VAN GOGH
MEXAMERICA
ORIXA
EL GRAN SILENCIO
SLOWRIDER
LUEYBEL

WOUJ

Chicago, IL 98.9 FM
Miguel Calderon
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KING CHANGO
SLOWRIDER
ORISHAS
EL TRI
JULIETA VENEGAS
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SANTA SABINA
LA LEY
ORIXA

WRAS

Atlanta, GA 88.5 FM
Betty Arboleda
404.851.2240
wascharts@hotmail.com
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HIJOS DE BORINQUE
MEXAMERICA
KING CHANGO
JUANES
ORISHAS
BACILOS
AMORES PERROS
SIDESTEPPER

WRIB

Providence, RI 1220 AM
Riqui Gonzalez
401.751.7216
Riquiegr@aol.com
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HIJOS DE BORINQUE
MEXAMERICA
SIDESTEPPER
SUBTE
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SOPA
ORISHAS
KING CHANGO
ORIXA

WRPI

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518.276.2848
wrpi-md@pt.edu
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VEA ME AN
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WSYC

Shippensburg, PA 88.7 FM
Trevor Stottlmyer
717.532.8006
wsycfm@arkship.edu
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lunna_1@yahoo.com
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Julia Pire
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YMOR

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amandiolea@hotmail.com
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MIKEI ERENTXUN
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If you're a CMJ reader or reporter you are.

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Radio contact: Steve Nice @ the cage 1.800.342.8842

cagepromo1@aol.com

Retail contact: Melanie Halbach 323.871.5761



OLYMPIA

Olympia, WA

Despite being the capital of the Evergreen state, Olympia, Washington is like a younger sibling who is constantly overshadowed by its louder and more brazen older brother — in this case Seattle, situated merely 61 miles north.

With such close proximity to the Emerald City, Olympian musicians fought hard to differentiate themselves from the sea of



Sleater-Kinney

flannel that enveloped the Northwest in the early '90s. They had their own sound that was a bit more ragged and D.I.Y., encompassing everything from basement folk to raging hardcore. Olympia's burgeoning punk scene gave birth to noncommercial favorites like Karp, Bikini Kill, godheadSilo, Unwound and Sleater-Kinney. And from local labels Kill Rock Stars, K Records, Chainsaw Records and Yoyo Recordings, Olympia musicians get much love and support. Yoyo Recordings will be hosting its fourth "Yoyo A Gogo" music festival in July, a multi-day event that Modest Mouse, Built To Spill, Elliott Smith and Fugazi have all played in previous years.

Things are also beginning to evolve beyond the indie rock scene in Olympia. While those kinds of acts still dominate the club scene, hardcore, punk, hip-hop and techno acts are gaining momentum among local fans. Ask anyone what's going on in

their city in the music scene, and they'll say one thing: "It's changing."

RADIO

Community station KAOS (89.3 FM; Music Directors Kate Moon and Dawn Colombo; 360.867.6896; www.kaosradio.org) is owned by the local college, Evergreen State, but the station is supported by local businesses and over 100 volunteers from the community. KAOS is, per its website, "committed to ensuring that 80% of all music played on the station come from sources other than the five major multi-national record distributors." With specialty shows like *God's Misfits*, *Na Mele O Hawaii* and *What's New, Pussycat?*, the station serves up everything from Christian rock to punk, with a little Hawaiian flavor in between. Commercial stations broadcasting out of Seattle can also be picked up in the area.

RETAIL

Phantom City Records & CDs (117 Washington St. NE; 360.357.6852) specializes in punk and hardcore. Rainy Day Records (2008 Harrison Ave. NW; 360.357.4755) stocks a fuller range of music, and carries both new and used CDs. CD Connection in nearby Lacey (700 Sleater Kinney Road SE; 360.413.9118) deals in used CDs, cassettes, vinyl and DVDs.

PRESS

Most of the press on events in Olympia comes from Seattle-based publications like *The Stranger* (1535 11th Ave., 3rd Fl., Seattle; 206.323.7101; www.thes-

tranger.com) and *The Seattle Weekly* (1008 Western Ave., Ste. 300, Seattle; 206.623.0500; www.seattleweekly.com). The best suggestion for finding out what's going on around town is to simply head to the nearest coffee shop, where flyers of local events cover bulletin boards and front windows.

NIGHTLIFE

The Midnight Sun (113 Columbia St. N; 360.786.9437; contact: Barbara Zelano) and the

Capitol Theater Backstage (206 5th Ave. SE; 360.754.5378; contact: Harry) can be rented out by anyone looking for a stage. Other notable venues include the 4th Avenue Ale House (210 4th Ave.; 360.786.1444) that has music at least three nights a week ("Everything but country," as they themselves note), and Thekla (425 Franklin St. SE; 360.352.1855) where local and national DJs spin six nights a week.

AIRCHECK

45 Speed - 7" VINYL ONLY PROGRAM WVFS - 89.7 FM

Tallahassee, FL (Florida State University)

Playlist for Tuesday, Feb. 6 10:00 p.m. - 11:00 p.m. DJ: Chris Berry

THE SHINS New Slang
BRIGHT IDEAS New Years Day
CHARIOT What If I Run Out Of My Pills?
GEOFF FARINA Steely Dan
STRING BUILDER Forces
CAPSULE GIANTS Wendy
CHESSIE Approach Limited
HARPER LEE Bug
MA CHERIE FOR PAINTING Pirates Of Trash
VIVIAN GIRLS Janitor Or Genius
GRACE PERIOD Et In Arcadia Ego
BLACK CAT #13 Cat Daughter Remix
zRAPTURE The Chair That Squeaks
MASTERS OF THE HEMISPHERE
All You Had To Write
FURTIPS Famke Janssen
DIANOGAH Hannibal
PLASTIC MASTERY Sidelines

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

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NATION

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MARCH 12, 2001**

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MEOLA@ROADRUNNERRECORDS.COM**

Management: Rick Sales and Kristen Mulderig for Rick Sales Management.

Produced by Steve Evetts.

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