

CMJ FREE FREE FREE INSIDE!! EXCLUSIVE

# NEW MUSIC

THE BEST MAGAZINE YOU EVER HEARD.

MONTHLY



# TV ON THE RADIO

is the sound salvation

\$6.98 US \$9.98 CAN  
ISSUE NO. 123/124  
WWW.CMJ.COM

BEN KWELLER • MUSE • CEE-LO  
• PEDRO THE LION

\*\*\*\*\*AUTO\*\*SCH 5-DIGIT 78739  
65130 CMJNMM 7581  
CHRIS KENNEDY S 152 450  
10825 BEACHMONT LN  
AUSTIN TX 78739-1791

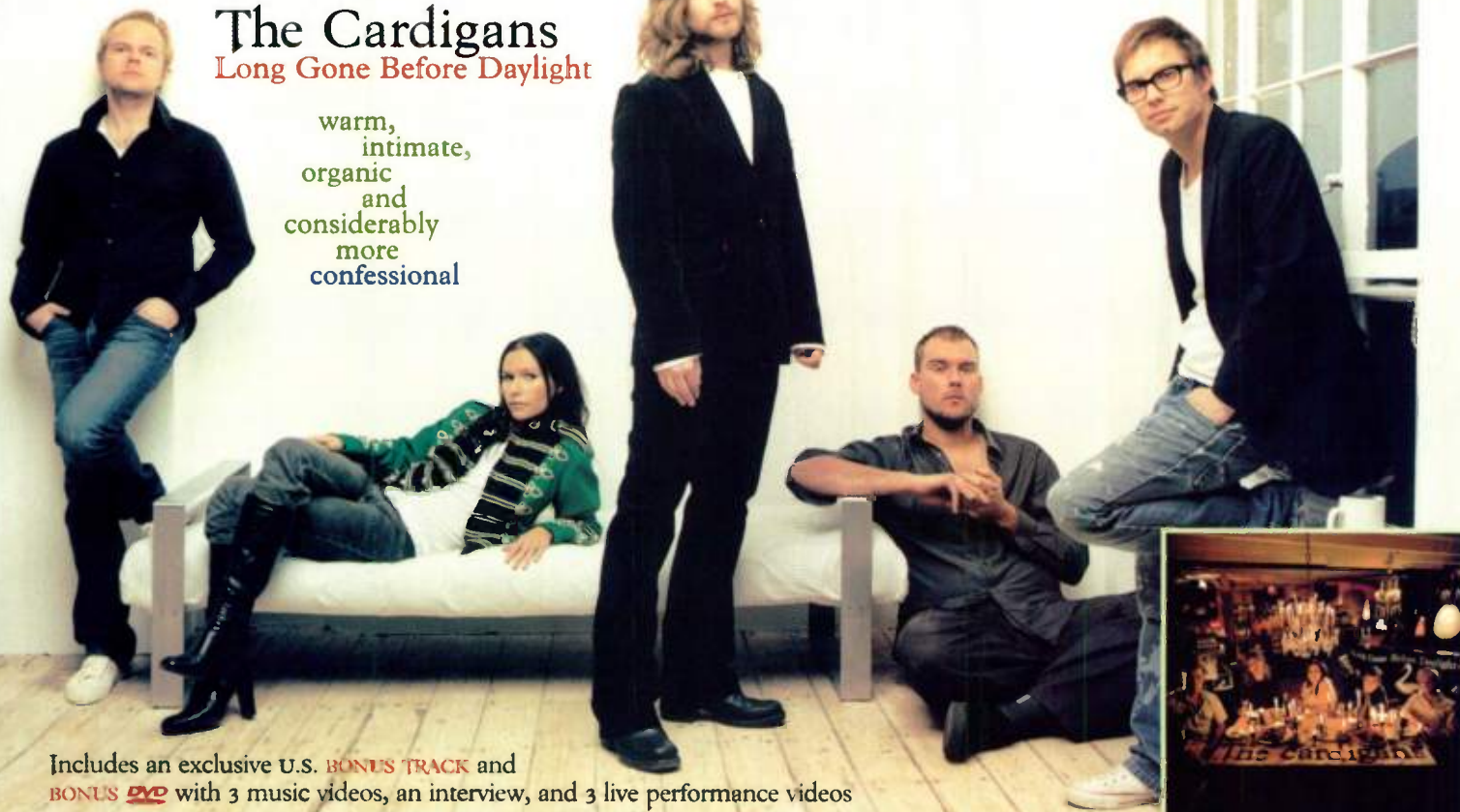


...ason, The Damnells; Pixies' Joey Santiago shakes up some Martinis

# The Cardigans

Long Gone Before Daylight

warm,  
intimate,  
organic  
and  
considerably  
more  
confessional



Includes an exclusive U.S. **BONUS TRACK** and **BONUS DVD** with 3 music videos, an interview, and 3 live performance videos

Featuring the hit singles: **YOU'RE THE STORM** and **FOR WHAT IT'S WORTH**

The Cardigans are coming! Tour dates at [thecardigans.com](http://thecardigans.com)

**KOCH**  
records  
[kochrecords.com](http://kochrecords.com)



IN STORES 5.25.04

## SLOAN ACTION PACT

FEATURING "REST OF MY LIFE"

IN STORES 5.11.04

U.S. VERSION INCLUDES  
EXCLUSIVE BONUS TRACKS

THE ACTION PACT AMERICA TOUR STARTS 5/8.  
GO TO [SLOANMUSIC.COM](http://SLOANMUSIC.COM) FOR TOUR DATES

**KOCH**  
records

[KOCHRECORDS.COM](http://KOCHRECORDS.COM)

World Radio History

BOTH CDs AVAILABLE AT:

**TOWER**  
**RECORDS**  
Tower.com

Good News For People  
Who Love Bad News  
by Modest Mouse

Thank you college radio  
for making Modest Mouse  
#1 Most Added!



For more info please contact:  
Dave Heggie  
212.835.8564  
david\_heggie@sonymusic.com

Tim, Justin & Schroeter at AAM  
212.924.3005  
tim@aaminc.com  
justin@aaminc.com  
schroeter@aaminc.com

www.modestmouse.com www.modestmousemusic.com  
© 2004 Sony Music Entertainment Inc.



**THE BETA BAND**

The new album from one of the UK's most innovative & adored groups.  
Produced by the Beta Band. Mixed by Nigel Godrich.

Features 'Assessment' & 'Out-Side'

"Heroes To Zeros marks the Betas' true arrival as  
instruments of Brit-pop seduction." - TRACKS

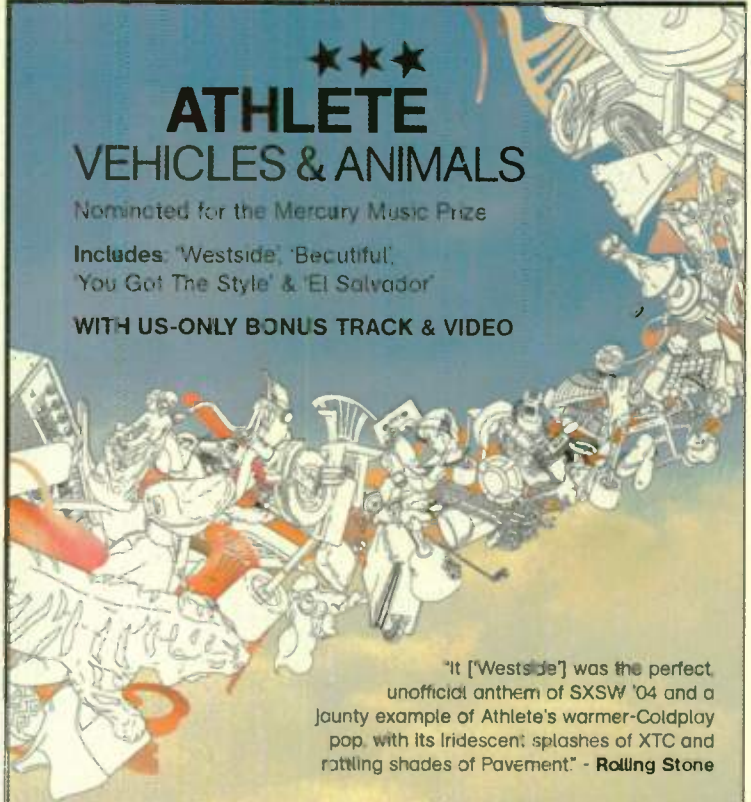


\*\*\*  
**ATHLETE**  
VEHICLES & ANIMALS

Nominated for the Mercury Music Prize

Includes: 'Westside', 'Beautiful',  
'You Got The Style' & 'El Salvador'

WITH US-ONLY BONUS TRACK & VIDEO



"It ['Westside'] was the perfect,  
unofficial anthem of SXSW '04 and a  
junky example of Athlete's warmer-Coldplay  
pop, with its iridescent splashes of XTC and  
rattling shades of Pavement." - Rolling Stone

"a British pop gem" - The Times



# THE TALK

IT'S LIKE MAGIC IN REVERSE

in stores  
*april 2004*



**THE TALK.**  
 IT'S LIKE MAGIC IN REVERSE...

out on cd/lp

"equal parts the strakes and cheap trick with a punk edge to punch up both of those ideas" - *Rolling Stone*

"These guys sound like cheap trick in the 11th grade. I mean it's weird. This miserable day in 'bad scenery' on the radio I should want it over 'Zoo' and company making a comeback I did every track and how often can you say 'KID'?" - *Rolling Stone*

"The Talk play an all-out, electric, melodic rock, the sort that summons the notion that guitars will never go out of style" - *Rolling Stone*

produced by *mike megan*

**MoRan**

# LOUDEN UP NOW



Louden Up Now the new album from !!! (ChkChkChk)  
 out June 8th  
 tg234 2xLP \$15/CD \$11

also available  
 tg259 12"

PARDON MY FREEDOM

2/1

SHIT SCHEISSE MERDE (Part 2), PARDON MY FREEDOM (Maurice Fulton Instrumental Mix)

# TV On The Radio

desperate youth, blood thirsty babes



This new offering picks up where their EP 'Young Lions' left off, which is to say, in complete silence. Seconds later a broken telephone sparks a rusty flame over suburban psychic fog and noise as if to say it

None says about it in particular order - "descent being, misperception, how nothing nothing can be, life, school, love and love" after hours, sometimes.

tg1542mp sound by

Mail Order these and other titles from Touch And Go Records.  
 Write for your FREE Catalog, P.O. Box 25520, Chicago, Illinois 60625  
 Visa and Mastercard orders, please call 1(800)3 TOUCH-1 [usa only]



EDITORIAL

Editor: STEVE CIABATTONI  
 Associate Editor: NICOLE KEIPER  
 Assistant Editor: TOM MALLON  
 Editorial Coordinator: CHRISTOPHER R. WEINGARTEN  
 Contributing Writers: BRAD FLICKY, KORY GROW, DOUG LEVY

ART/PRODUCTION

Art Director/Designer: STEVE CASSIDY

Publisher: ROBERT K. HABER  
 Vice President/GM: MIKE BOYLE  
 Editorial Director: SCOTT FRAMPTON  
 Director of Sales: JON RAYVID

THE CMJ NETWORK

CEO and President: ROBERT K. HABER  
 COO: JAY B. ZISKROUT  
 Consultant: MICHAEL HERSON  
 Fulfillment and Business Services Manager: JASON GLASTETTER  
 Customer Service Coordinator: GREG BURGETT

HOW TO REACH US

SUBSCRIPTIONS, ORDERS, CUSTOMER SERVICE

Call: (800) 414-4CMJ  
 Outside the U.S. call: (917) 305-0095  
 Write: CMJ NEW MUSIC MONTHLY  
 P.O. BOX 1016  
 NEW YORK, NEW YORK 10114  
 E-mail: [newmusicmonthly@cmj.com](mailto:newmusicmonthly@cmj.com)  
 On the Web: [www.cmj.com/nmm](http://www.cmj.com/nmm)

EDITORIAL COMMENT

E-mail: [cmjmonthly@cmj.com](mailto:cmjmonthly@cmj.com)

TO ADVERTISE

Call: (917) 606-1908  
 Write: CMJ SALES DEPARTMENT  
 151 W. 25TH ST., 12TH FL.  
 NEW YORK, NY 10001  
 E-mail: [SALES@CMJ.COM](mailto:SALES@CMJ.COM)

GOT SOMETHING YOU WANT US TO HEAR?

CMJ NEW MUSIC MONTHLY  
 ATTN: REVIEWS  
 151 W. 25TH ST., 12TH FL.  
 NEW YORK, NY 10001

## TV ON THE RADIO 41

When TV On The Radio unleashed last year's *Young Liars* EP and the new *Desperate Youth, Blood Thirsty Babes*, they rearranged the face of indie rock. Now, they'd really like it if you'd stop focusing on what color that face is, thanks. Tom Mallon waits for a signal or a sound.

## CEE-LO 19

Cee-Lo Green weighs in on moral travesties, blasphemy and being the best Cee-Lo he can be. Christopher R. Weingarten keeps up.

## MUSE 36

Muse doesn't think small: Where some bands prefer three chords and songs about girls, Muse pumps up the jam with *Liszt* and the extinction of the human race. Doug Levy tries to take it all in.

## AUF DER MAUR 38

If Melissa Auf Der Maur could survive five years in close quarters with Courtney Love, launching a solo career should be no problem at all—let's just hope her venture gets off to a smoother start. Tom Lanham helps her stay out of court, for starters.

## PEDRO THE LION 20

David Bazan's opinions got him into trouble on his last foray as Pedro The Lion, making for some uncomfortable after-show confrontations. Now, he turns his focus inward and finds his *Achilles Heel*. Trevor Kelley listens to him roar.

## BEN KWELLER 22

Between touring with Death Cab, quietly selling hundreds of thousands of records and making the new *On My Way*, Ben Kweller somehow finds the time to hug all the fans, pet all the doggies and nurse flea-bitten kittens back from the brink of disaster. This kid is a-goddamn-dorable. Kara Zuaro pinches his cheeks.

## ON THE VERGE 10

Willy Mason, Black Dice, Hangar 18, the Damnells.

## ON THE CD

Disc 1: Ben Kweller, Morrissey, Dilated Peoples, RJD2, Sloan, cLOUDDEAD, Jolie Holland, Buddhahead, Behren & Der Club Of Gore, Sly & Robbie Meet The Mad Professor, the Cardigans, the Talk, Amen, Cosmo.

Disc 2: TV On The Radio, Blue-Eyed Son, the Killers, the Kinison, Louque, Rachael Yamagata, Paco, the Beta Band, Hangar 18, Eighteen Visions, Bela Fleck & Edgar Meyer, Angellique Kidjo, Athlete, the Martinis, Shamra, Decomposure, Myg, Sizzia.

## QUICK FIX 6

Pixies' Joey Santiago takes some time from all that reunioning to shake a few Martinis, and there's gold in them thar toilets in Dilated Peoples' bathroom.

## BEST NEW MUSIC 44

## REVIEWS 46

CMJ NEW MUSIC MONTHLY (ISSN 1074-8978) is published monthly (except bi-monthly in January/February) by The CMJ Network with offices at 151 W. 25th St., 12th Fl., New York, NY 10001. Subscription rates are \$39.95 per year. Subscription offices: P.O. Box 1016 NY, NY 10114-1036 / Phone (800) 414-4CMJ. Periodicals postage paid at New York, NY, and at additional mailing offices. Ride Along Enclosed. Postmaster: Send address changes to CMJ New Music Monthly, Membership Office, P.O. Box 1016 NY, NY 10114-1036. CMJ New Music Monthly is copyright 2003 by College Media Inc. All rights reserved; nothing may be reproduced without consent of publisher. Unless indicated otherwise, all letters sent to CMJ are eligible for publication and copyright purposes, and are subject to CMJ's right to edit and comment editorially.

"...Tuesday Weld is the "nom de disque" of Londoner Stephen Coates, whose musical style recalls the hallucinatory, slightly sinister 80s-cum-30s retro modernism of Terry Gilliam's *Brazil*.... Weld has but one concern: lots of lovely, lovely, love - mostly the bittersweet variety."  
 -Time Out New York

Everything is closer than you think.  
[www.sixdegreesrecords.com](http://www.sixdegreesrecords.com)

six degrees



## THE MARTINIS' JOEY SANTIAGO ON...

### MAKING THE PIXIES STICK

We're older, a little wiser now. Not partying as much, if at all. This is a warm-up tour, a club tour. These are clubs that we would have played at before—it kind of surprised me that it sold out. The chemistry is good—the same. There's not much ruckus going around. We have a dry backstage; we have a dry bus. There's absolutely no funny business in those two areas. When people come to visit [in the] back, it's just like, "Hmmm, maybe we should go out." It keeps it a little more sane, too. It keeps you focused. You wake up earlier in the day. You wake up refreshed. You walk around town, instead of sleeping all day. You get to enjoy the surroundings more. We went through the middle of Canada. That's beautiful. We rented a scooter, and scooted around [Vancouver] island.

### DWARVES FRONTMAN/MARTINIS PRODUCER BLAG DAHLJA'S WAY WITH THE LADIES

[Working with Blag on *Smitten*] was a little rough at times. I don't know if he knows how to treat a woman. We had a little misunderstanding perhaps, but I don't think I misunderstood anything. We just had to let him go at one point. There were a bunch of warnings [about being disrespectful]; I told him, "I know exactly what's going on because I'm married to Linda, I know what you're doing to her. Please stop..." I mean to call him and tell him overall it was a good job.

## LINDA MALLARI ON...

### A BIG, BIG LOVE

I had moved into Boston to go to school. I had just gotten off the road with *Up With People* and was sitting at the bar. I [saw Joey and] was like, "Hey, you're Filipino! I'm half-Filipino." We had this long conversation; he said, "Oh, I'm in a band." I was like, "I'm a musician too, we should write together. Where do you play?" [Laughs.] He said, "I haven't really played any shows before." [The Pixies] were about to work on their first demo for *Surfer Rosa*. So, I gave him my phone number and said, "Call me if you want to write some music together, or if you need someone to sing with you in the band." He said, "No, we have a chick already."

We just hit our 11-year anniversary. We try not to make it a huge deal that we're married because people think, "Okay, married couple, you know Sonny and Cher." It seems patronizing, "Oh, it's Joey's wife, must be some kind of side-project she's



making him help with or something." It's definitely a dual effort. When we first moved [to California], we started writing. Somebody lent us their four-track, and we said, "Let's play around with this thing." We were hanging out, drinking martinis and writing stuff. We used to drink a lot of martinis.

### SHARING A SPOTLIGHT WITH PATTI LABELLE

I was her waitress in Boston years ago and she gave me free tickets to her show. During the concert she asked, "Does anyone want to sing?" And I was like, "Yeah!" Everybody's throwing their hands up in the air, and she says, "Come on up, girlfriend." I go up there and I'm sort of scating and whatnot. There was an article [in the *Boston Globe*] about how some girl got onstage with Patti LaBelle and knew not one word to "Lady Marmalade." So I had a taste of, "Wow, the big lights, this is crazy, I love it!" Then, I found out she does that at every show.

Interview by Kory Grow.

*Santiago's other band, the Pixies, will be touring through the end of 2004, and he'll be intermittently playing with his very-pregnant wife in support of the Martinis' new *Smitten* (Distracted).*

ARTIST APPEARS ON THIS MONTH'S **CD**

World Radio History

# AUTOMATO

AUTOMATO



self titled  
digipak and gatefold double vinyl  
produced by the DFA

in stores everywhere

  
**COUP DE GRACE**

[www.coupdegrace.tv](http://www.coupdegrace.tv)  
World Radio History



PHOTO: B+

## IN MY ROOM

**WHO:** Rakaa (pictured, left) of Dilated Peoples  
**WHERE:** His apartment in mid-city Los Angeles  
**WHY:** The tireless and inventive L.A. hip-hoppers have returned with the ever-bumpin' *Neighborhood Watch* (Capitol). >>>CHRISTOPHER R. WEINGARTEN

### RING RING RING (HA HA HEY)

I have an entire collection of demos that I haven't ever thrown away. Most of them I haven't gotten a chance to listen to, but hundreds of 'em. Two hundred or 300 CDs of people's dreams—that's a serious undertaking.

### JOHN DOUGH

The only thing in the bathroom that's different from everybody else's bathroom is a jar of coins from all around the world. You get all this change back. You can't take change and change it back to American money, so you end up with pockets full of change. So I just keep it in a jar that's in my bathroom. Most of them are really just annoying at this point because you can't do anything with them, so it's just wasted money... It's a cross between all the places I've been and all the money I've wasted. But probably all that shit together is like 10 bucks.

### HONKIN' ON DOJO

I train Brazilian jiu-jitsu, so I have books on the Gracie family, which is the family I study under. Jiu-Jitsu is a relatively humane martial art, but at the same time it's one of the most effective martial arts that there is. You're not throwing punches and kicks for the most part, it's letting people make up their own mind. "Do you wanna go ahead and let this slide because your arm is contorted? Or because you're about to go to sleep? You can go ahead and tap it out and we can let this slide."

ARTIST APPEARS ON THIS MONTH'S **CD**

## OFFICE COOLER PERKS FOR US JERKS

Carpark Records mastermind Todd Hyman has opened a no-wave Pandora's box with his **Acute Records** imprint: Glenn Branca's 1980 microtonal punk-throb guitar army composition *Lesson No. 1* and Metal Urbain's *Anarchy In Paris* (a comprehensive discography of the French Stooges-via-Suicide synth-punks) are finally available on CD thanks to the tireless and unbroken Hyman. It's certainly cheaper than spending all your hard-earned scrilla on the latest



Scenic Youth, Mission Of Burma, A.R.E. Weapons, Le Tigre, Chromatics, Semiautomatic...

We honestly have no idea what approximately 150 of the pages in the lavishly illustrated, 200-something-page **Melvins** book *Neither Here Nor There* have to do with the Melvins... But buy it anyway—the Melvins are the sweetest fucking band, like, ever!

If *CMJ* ruled the world, K-Rock would play Radiohead and Lightning Bolt all day and rappers would only spit over MF Doom beats. Get one step closer to utopia with the two-disc **Special Blends Vol. 2** (Nature Sounds), where acappellas from hip-hop's grittiest (M.O.P., Ghostface Killah, Mobb Deep) and wittiest (De La Soul, Public Enemy, MC Lyte) get crushed under the blunted, jagged beats of the Metal Faced Villain. If that's not enough, DJ Food Stamp mixes 17 more tracks on **M.F. Doom Blends**, an exclusive combo of Doom beats and new-school treats (Pharoahe Monch, Nas, Dead Prez) that's free(!) whenever you cop any Doom release on [undergroundhiphop.com](http://undergroundhiphop.com).



One of the most revered videos in punk's underground tape-trading network. **The Cramps Live At Napa State Mental Hospital** (MVD), shows the shimmying and shaking psychobilly band tearing it up for a bunch of shimmying and shaking mental patients! Filmed in 1978, the peak of their creative output, the band works up the "committed" crowd of mic-grabbing, arm-swinging crazies to the point where even the giant mute Indian is singing along to "Human Fly."



# the <sup>\*</sup>Starlitedesperation<sup>\*</sup>



*violate a sundae*

the brand new extended player

cd/ep in stores everywhere may 18th, 2004



**cold sweat records • los angeles • [www.coldsweat.org](http://www.coldsweat.org)**

**coming soon: BATTLES 12"/CD.EP, THE (INTERNATIONAL) NOISE CONSPIRACY and CANYON**

CLD-001

photo: pipar ferguson / illustration: arnest eugene gibson III ©2004

World Radio History

**Cold Sweat**



## WILLY MASON

ended up waking up on the Bright Eyes tour bus in Vermont, and Conor invited me up on stage that night to play," 19-year-old singer/songwriter Willy Mason recounts. "I had never played off the island [before]." The island is Martha's Vineyard, and Mason, whose previous performance on a local Massachusetts radio station eventually led to catching Oberst's ear, took that big break and ran with it, signing to the Bright Eyes kingpin's new Saddle Creek-distributed label, Team Love. He may not have traveled much, but Mason's curious folk and blues still suggests he's lived other lives, working odd jobs and leaving loves behind across the land—even if the real stories are a bit more tame. "I went through a phase where there was this one girl I wrote letters to, and I started writing songs as if they were letters. When I did that it broke down all the rules. Having someone specific to write for allowed me to go deeper into different brands of humor and inside jokes, which it turns out everyone knows about." His parents, both accomplished songwriters themselves, bolstered his early interest in everything from musical theater to classic country. But lately, Mason's found his inspiration hanging out in the streets of New York, tape recorder in hand, while he polishes off his Team Love debut due in the fall. "It's been such a huge stimulus just watching people going by... having conversations with homeless folks and rich folks," he says. "I just stand there and wait for someone to talk to, which doesn't take long." >>>STEVE CIABATTONI

"Imagine a more full-on version of the Eels or Son Volt, with all the infectious qualities of U2 and Oasis when they still sounded fresh..."

- *The Independent (UK)*

# Gingersol

"Melodies so gorgeous that they continually triumph over their inherent tendencies towards brooding and melancholy."

- *No Depression*

[www.gingersol.com](http://www.gingersol.com)



Gingersol

**EASTERN**

rub56

The triumphant return of this internationally acclaimed alternative folk rock heroine Mary Lou Lord's *Baby Blue* is a diverse, multi-genre album co-written with Nick Saloman of The Bevis Frond.

# Mary Lou Lord

## BABY BLUE



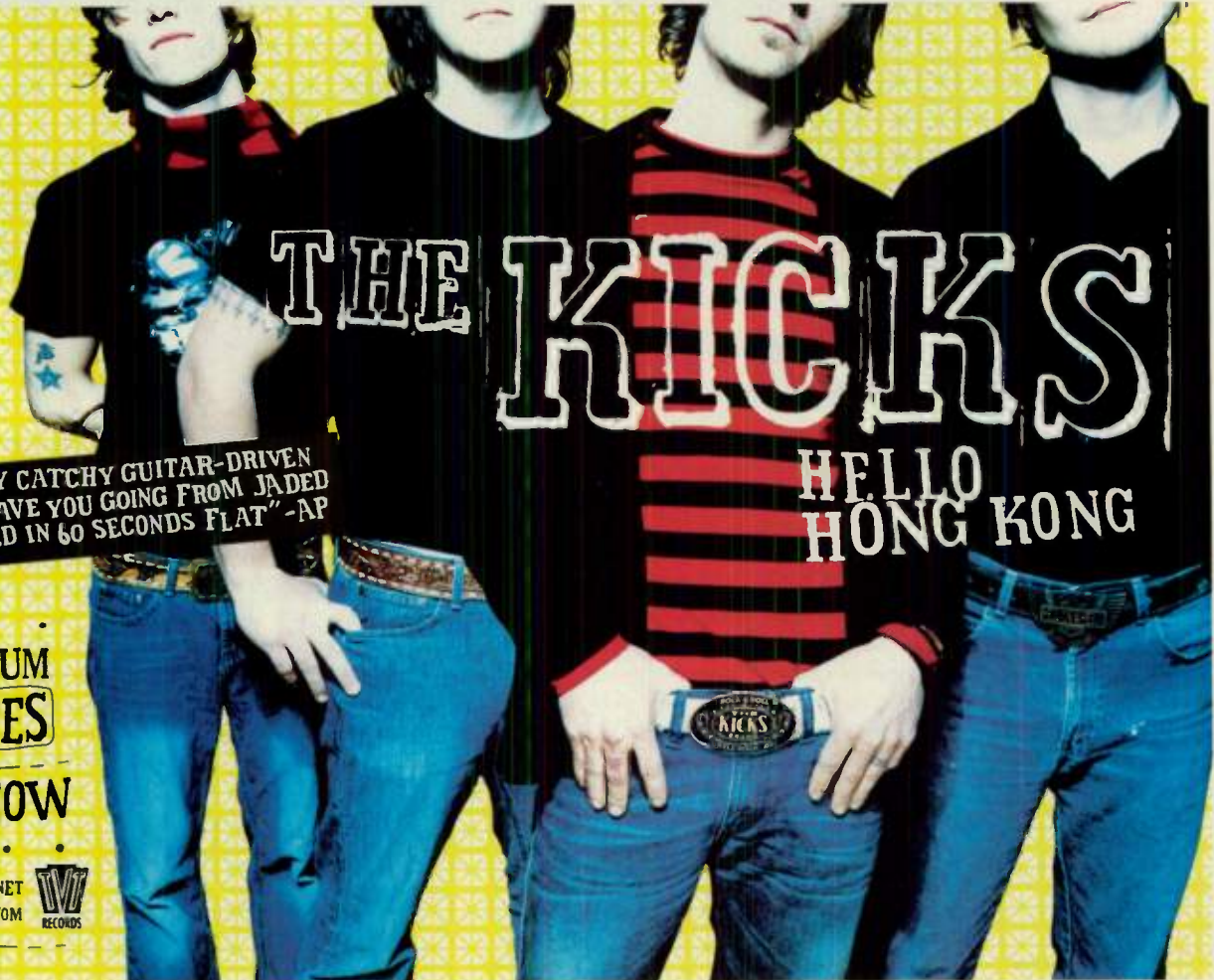
"...emotional commitment, vulnerability and unforced intimacy" - *Q Magazine*



RUBRIC RECORDS

[WWW.RUBRICRECORDS.COM](http://WWW.RUBRICRECORDS.COM)

[WWW.MARYLOULORD.COM](http://WWW.MARYLOULORD.COM)



# THE KICKS

HELLO HONG KONG

"RIDICULOUSLY CATCHY GUITAR-DRIVEN POP THAT'LL HAVE YOU GOING FROM JADE TO CONVERTED IN 60 SECONDS FLAT" - *AP*

DEBUT ALBUM  
IN STORES

ON TOUR NOW

[WWW.THEKICKS.NET](http://WWW.THEKICKS.NET)  
HEAR IT NOW AT [TVTRECORDS.COM](http://TVTRECORDS.COM)





## BLACK DICE

**W**hen something is really loud, it just puts it in this other context," says Aaron Warren, noise-harvester for hazy Brooklyn sound experimentalists Black Dice. "There could be a sound, like a cricket, that you hear really quietly; but when it's really, really loud, it's just unlike anything you've ever heard." Black Dice's sophomore full-length, the animal-themed *Creature Comforts* (DFA), is full of nebulous swooshes, jarring swoops and ethereal beastie calls—all of which are as fantastical and unexplored by humans as a Maurice Sendak jungle. "We have to name parts, certain kinds of sounds," says Warren. "It's pretty stupid sounding. We'll have a part called 'the jet part,' 'the swooshy part,' 'dog-barking part.'" All of this unholy racket (the closest analogues are electro-acoustic weirdos like Varèse, free-Kraut weirdos like Cluster and noiserock weirdos like Wolf Eyes) is made by just three guys (having recently parted ways with their drummer, and currently going drummerless rather than having to teach someone their "musical language"), a single guitar, a whole shitload of pedals and lots of volume. "It's really expensive to be a loud band," says Warren. "Gear is totally not a joke. It costs thousands of dollars a year in speakers. You blow them, you have to rethink the setup. It's a labor of love." >>>CHRISTOPHER R. WEINGARTEN

JASON FRANK ROTHENBERG

# (oh-ya-ya)

*noun.*

1. a. A feeling of great pleasure or happiness; joy. b. The expression of such feeling.
2. A source of pleasure or satisfaction.

The new album that celebrates the African roots of Latin and Caribbean music from 3-time Grammy®-nominated vocalist Angélique Kidjo. Featuring "Congoleo" and 12 other exhilarating performances that redefine salsa, calypso, merengue and ska for today.

angélique kidjo  
**OYAYA!**



Music that translates into joy. Literally.

Produced by Steve Berlin and Alberto Salas



WWW.COLUMBIARECORDS.COM WWW.ANGELIQUEKIDJO.COM

© 2004 Sony Music Entertainment Inc.

AVAILABLE AT

**BORDERS**®  
BOOKS MUSIC MOVIES CAFE

## JAM-PACKED



SR 92108

**BELA FLECK &  
EDGAR MEYER  
MUSIC FOR TWO**

**CD IN STORES NOW!**

INCLUDES THE **FREE** 40-MINUTE DVD FILM  
**OBSTINATO: MAKING MUSIC FOR TWO.**  
PLUS BONUS AUDIO TRACKS.

Long-time friends and Grammy® Award-Winners Bela Fleck (leader of the Flecktones) and Edgar Meyer explore an invigorating mix of diverse musical styles.

"Astounding!" - *The Boston Globe*

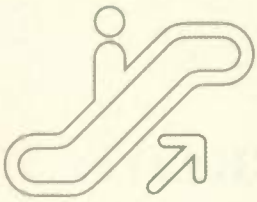
"Fleck and Meyer play with energy, humor and virtuosity..." - *The Washington Post*

edgarmeyer.com flecktones.com sonymusic.com sonyclassical.com

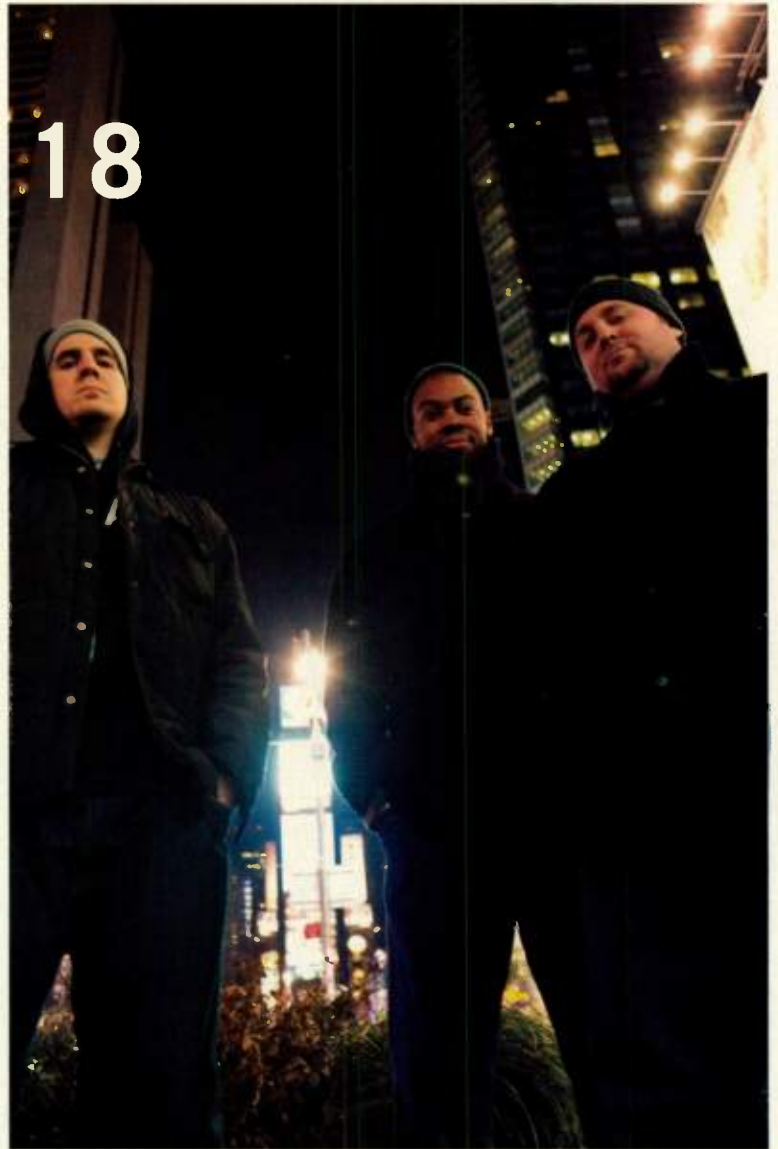
**BARNES & NOBLE**  
BOOKSELLERS  
Available at Music Locations

Distributed and © by Sony Music Entertainment Inc.





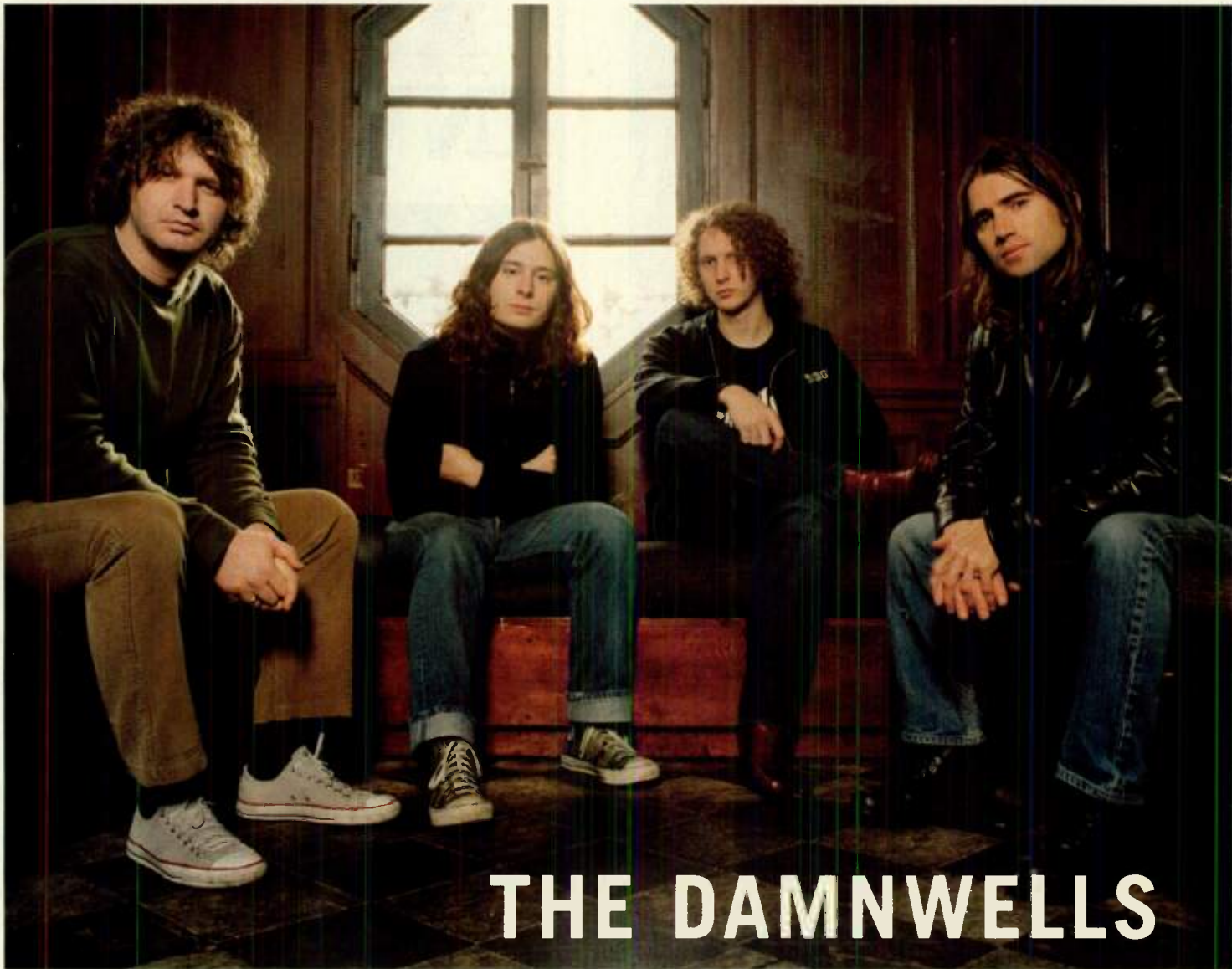
# HANGAR 18



DAN PAK

**T**hey were nervous about us going out on tour," says Alaska, burly MC for New York's Hangar 18. "We did one date with [Def Jux drunkcore group] S.A. Smash at Clark University and it just turned into complete bedlam. We brought a bottle of absinthe. Within 15 minutes the place was covered in water, alcohol, grapefruit juice, food." Adds paWL, the soft-spoken producer of Hangar's bombastic beats, "I think the tour manager summed it up best: 'Thanks, Hangar, I can never go back to Clark!'" Although Alaska, paWL and MC Windnbreez sound like barfing, beer-spraying beastie brats, the trio—perched at a table in their fave Brooklyn haunt, fresh out of work, clad in button-downs and neatly-trimmed facial hair, professing love for Dave Eggers and RPGs—proves merely to be weekend warriors of the highest caliber. Promoting the hyper-eloquent double-speed indie-crunk of *The Multi-Platinum Debut Album* (Definitive Jux), the crew did a mere 10 days on the nationwide Jux tour because Windnbreez could only take spring break off... due to his day job as a first-grade teacher. "We probably would have drank ourselves into a coma if we did the whole thing," says Alaska, who also daylights as an ad sales rep for a trade rag, taking days off when he can. "It's a rigorous schedule. But soon Rock 'N' Roll Camp is gonna be reality." >>>CHRISTOPHER R. WEINGARTEN

ARTIST APPEARS ON THIS MONTH'S 

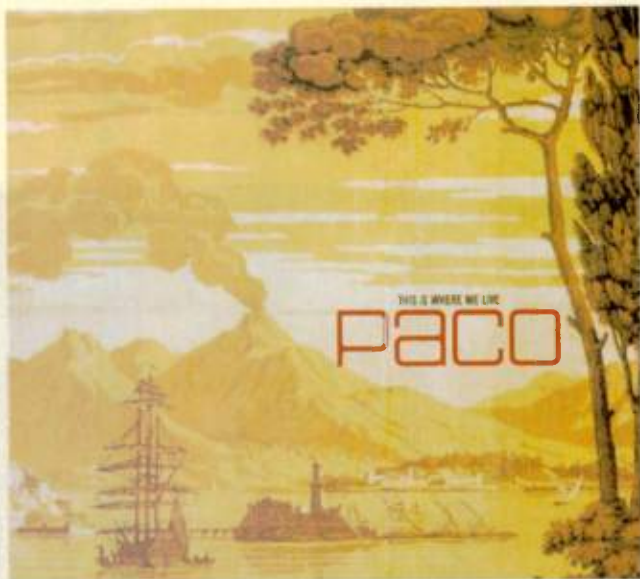


# THE DAMNWELLS

**A**ccording to songwriter Alex Dezen, his is the ultimate New York band. The Damnells' acoustic-alternative doesn't seem to fit the NYC garage-overflow sound, but with its four members originally hailing from all over the U.S. and convening in the big city a few years ago, the band represents a more important New York characteristic. "We're a genuine melting pot and it ends up we just fit in all the better," Dezen says. But the Damnells set their sights outside Manhattan, as well: From a modest start two years ago, they began rocking hot venues in the Northeast, quickly gaining ground by joining tours with Cheap Trick, Josh Rouse and the Old 97's. Attention from touring and 2002's *PMR + 1* EP led to a deal with Epic, who've released *Bastards Of The*

*Beat*, a debut LP rich with texture and sharp melodies. With a cast notably including former Whiskeytown drummer Steven Terry, the band upholds a rugged sincerity, equally smacking of the *Anthology Of American Folk Music* and the sparkly pop charm of Matthew Sweet or, for what it's worth, Better Than Ezra. Infectious catch-alls like "The Sound" and "Sleepsing" charge with bustling choruses and harmonies, and "Newborn History" could've fallen straight off the Wilco truck. Dezen thinks there's something for everyone, particularly in their live show. "It's a miracle that people even come out to see shows anymore," he says. "People go out to be a part of something, so we give them something to be a part of. When we play a show, I promise, we'll try." **>>> RATTIE NASTY**

ARTIST APPEARS ON THIS MONTH'S 



THIS IS WHERE WE LIVE

# PACO

FEATURING VOCALS BY

**DOMINIQUE DURAND  
OF IVY**

AND INCLUDING "MY LOVE"



[WWW.UNFILTEREDRECORDS.COM](http://WWW.UNFILTEREDRECORDS.COM)

IN STORES  
MAY 18, 2004



# Bleedin' 'Ell! IT'S A BRITISH INVASION!



## GET YER BOOTS ON THE VERY BEST OF SLADE

The first U.S. collection of their fabulous hits. Includes "Cum On Feel The Noize," "Mama Weer All Crazee Now," "Run, Runaway," plus other misspelled classix!

## SLADE IN FLAME (DVD)

The '74 cult classic that's more realistic than "Quadrophenia" and "A Hard Day's Night."



## COME SEE ME • THE VERY BEST OF THE PRETTY THINGS

The first comprehensive collection of their hits. Features 25 dirty, gritty tracks, including "Don't Bring Me Down," "Defecting Grey" and "Rosalyn."



Available at:





# BROOKLYN BEST

# 2004

# CONEY ISLAND

The Brooklyn Best 2004 and CMJ present  
**THE FIVE-BOROUGH BATTLE OF THE BANDS**

This celebration of music from all corners of New York City is scheduled for June 6 as part of the Brooklyn Best 2004 - June 5 and 6, 2004 in Coney Island.

The Grand Prize Winner will receive a premier performance opportunity at CMJ Music Marathon 2004 in New York City. The Grand Prize winner will also have a track of their music placed on a CMJ compilation for inclusion in CMJ New Music Monthly and other goodies provided by Brooklyn businesses. Second and Third Place Winners will also receive an opportunity to play at CMJ Music Marathon.

## THIS YEAR'S 10 FINALISTS

<b>Aquavibe</b>	Staten Island
<b>Four Volts</b>	Manhattan
<b>The Head Set</b>	Manhattan
<b>The iOs</b>	Brooklyn
<b>Kite Operations</b>	Queens
<b>Looker</b>	Manhattan
<b>Raination</b>	Brooklyn/Queens
<b>Tammany Hall NYC</b>	Manhattan/Brooklyn/Queens
<b>Triple Cream</b>	Brooklyn
<b>Tropy</b>	Queens

For more information go to: [www.cmj.com/bob](http://www.cmj.com/bob)

# Pedro the Lion's ACHILLES HEEL

CD Out Now! Listen online at [achilles-heel.net](http://achilles-heel.net)  
LP available from Devil in the Woods



[jadetree.com](http://jadetree.com)



# piebald

ALL EARS ALL EYES ALL THE TIME

New Full Length Album Out May, 18 2004

**SIDEONEDUMMY**  
RECORDS  
[www.sideonedummy.com](http://www.sideonedummy.com)

# CEE-LO GREEN

THE SOUL MACHINE ON...

## FREAKS OF THE INDUSTRY

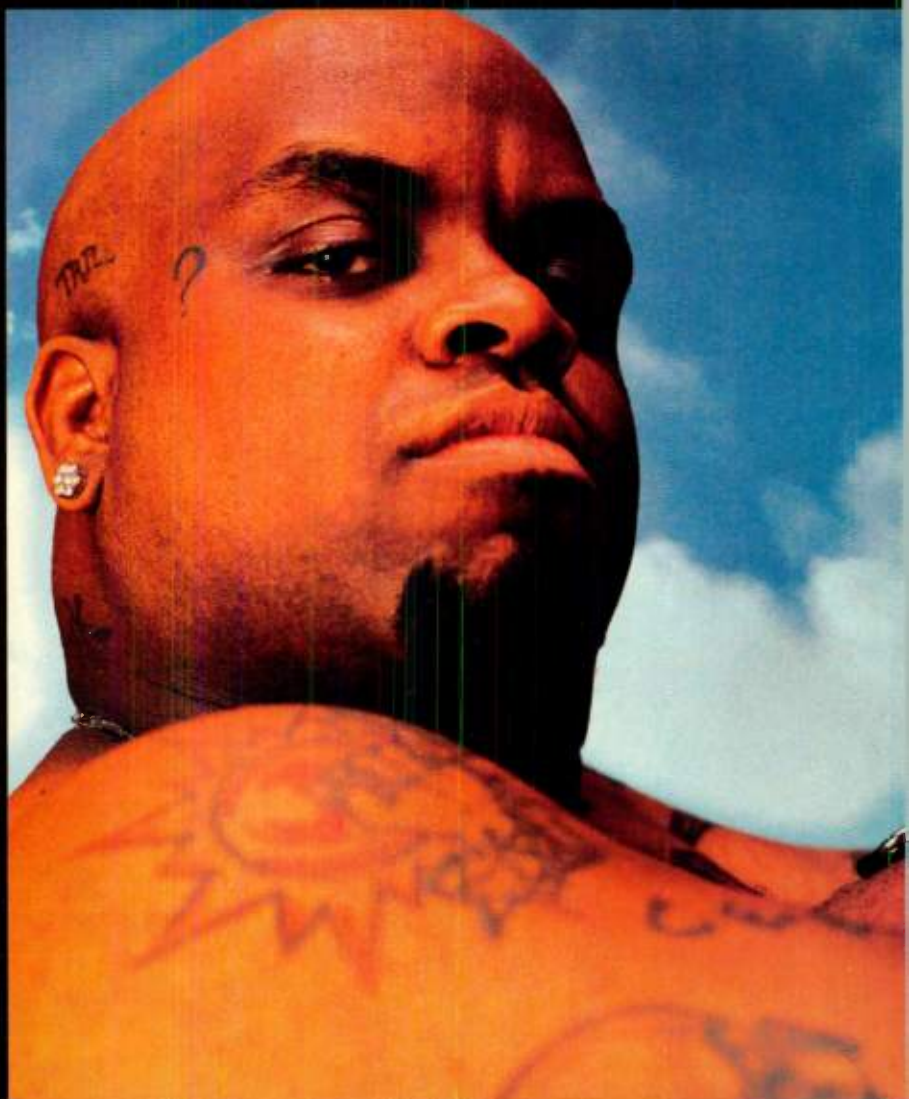
[The last Goodie Mob album] was a moral travesty. It was blasphemous. I hated it. And I let people know. 'Cause it was so beneath our bar, I was ashamed of it. I hate that people ever had to waste their money, their time, their energy. I knew it wasn't gonna be pleasing in the sight of our fans that really depend on the Goodie Mob to be the last real hope. I needed to make sure I signified what my intent was for music. That's why I had to do that with these two solo albums, to reaffirm and reassure people that what they loved about me, what they needed from me, I still have to offer. I didn't lose it in the dog-eat-dog world of the recording industry. I've interacted with an industry such as this that will ultimately, and can ultimately, bend the integrity of the best of them. I still have a whole lot of integrity. And it's quite impressive, 'cause this industry eats you.

## THINGS SO COMPLICATED

Ultimately a lot of our job is to kind of entertain the simple-minded. And that's not an insult, because simplicity is not a lesser law than complexity, it is equal. The Nellys, the Chingys and the Ludacrises, those guys master simplicity. And that's no joke. But it's easier for someone who's naturally complicated to complicate even further, so I'm having a trial of my own... It's cool being the only one, but it's lonely.

## FAITH LO MORE

I don't question the faith at all. I'm not gonna stop believing. This album's out, but Arista closed for good. My album [Cee-Lo Green... Is The Soul Machine] is out there with no safety net, no marketing, no promotional dollars behind it.



It's just out there. I'm gonna endure. Because a lot of the adversity I've endured, I've only come out shining. So it's almost like, "Gimme some, if that's the case. Give me more of it... *Bring the pain.*" My music comes from a lot of pain. I'm not some happy-go-lucky guy. That's why people fear God in that sense. You almost don't even want to deal with it. That's why ignorance is bliss. You're not held accountable or responsible for anything, you just don't know any better. But, to know is a gift and a curse. But on top of all that, I'm a regular guy. I really am. I'm a regular guy, man, but God has allowed me to see, and has bestowed upon me a wisdom. Believe me, I'm in as much awe as you may be. Half of the time, man, I'm just like, "Damn." I don't truly know what I've done to deserve it.

## SIMPLY THE BEST

Yeah, I say I'm the best in the regard of there's only one me, I'm the only Cee-Lo Green. I don't have any competition doing what I do. I'm the incomparable Cee-Lo Green. I have no meet nor match. So therefore, I'm the best me that'll ever be. Anybody trying to beat me at doing what I do, and being me, they're gonna lose.

Interview by Christopher R. Weingarten.

# Under Pressure



TW WALSH, DAVID BAZAN

# CEE-LO GREEN

## THE SOUL MACHINE ON...

### FREAKS OF THE INDUSTRY

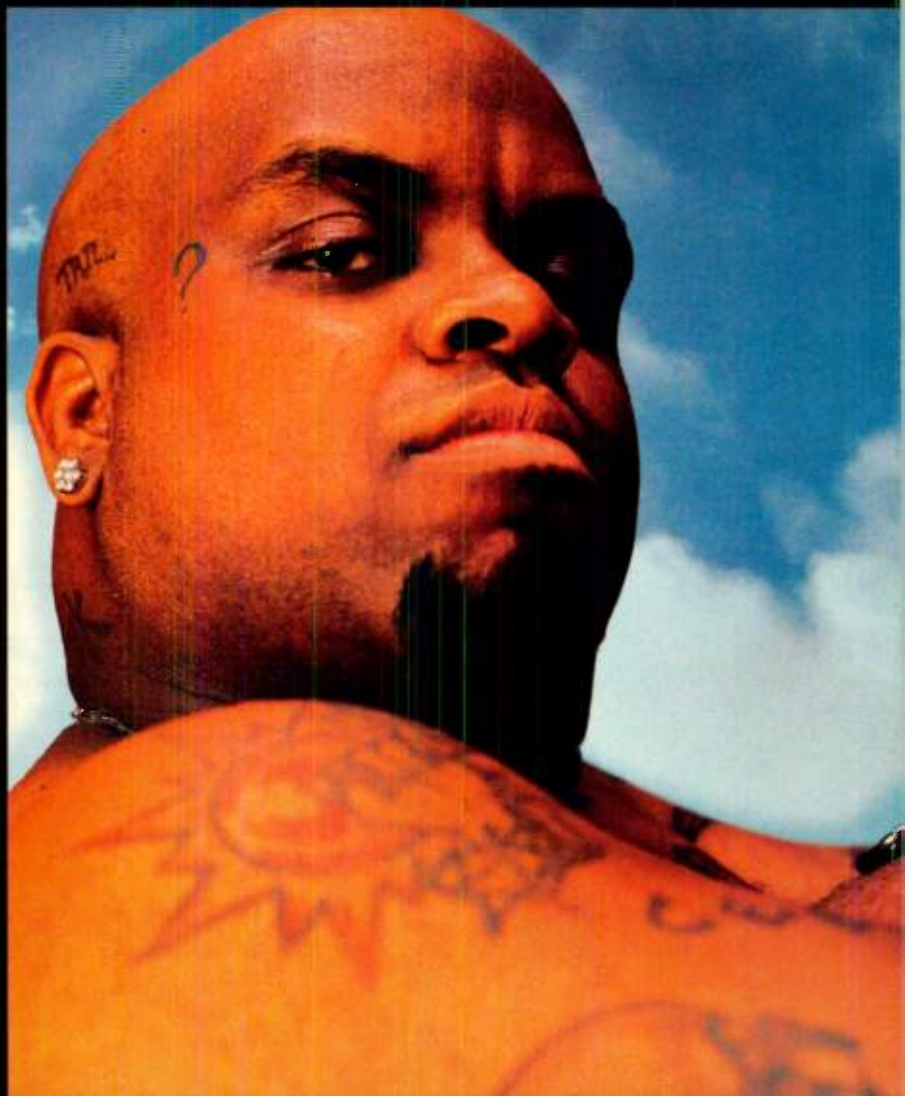
[The last Goodie Mob album] was a moral travesty. It was blasphemous. I hated it. And I let people know. 'Cause it was so beneath our bar, I was ashamed of it. I hate that people ever had to waste their money, their time, their energy. I knew it wasn't gonna be pleasing in the sight of our fans that really depend on the Goodie Mob to be the last real hope. I needed to make sure I signified what my intent was for music. That's why I had to do that with these two solo albums, to reaffirm and reassure people that what they loved about me, what they needed from me, I still have to offer. I didn't lose it in the dog-eat-dog world of the recording industry. I've interacted with an industry such as this that will ultimately, and can ultimately, bend the integrity of the best of them. I still have a whole lot of integrity. And it's quite impressive, 'cause this industry eats you.

### THINGS SO COMPLICATED

Ultimately a lot of our job is to kind of entertain the simple-minded. And that's not an insult, because simplicity is not a lesser law than complexity, it is equal. The Nellys, the Chingys and the Ludacrises, those guys master simplicity. And that's no joke. But it's easier for someone who's naturally complicated to complicate even further, so I'm having a trial of my own... It's cool being the only one, but it's lonely.

### FAITH LO MORE

I don't question the faith at all. I'm not gonna stop believing. This album's out, but Arista closed for good. My album [Cee-Lo Green... Is The Soul Machine] is out there with no safety net, no marketing, no promotional dollars behind it.



It's just out there. I'm gonna endure. Because a lot of the adversity I've endured, I've only come out shining. So it's almost like, "Gimme some, if that's the case. Give me more of it... *Bring the pain.*" My music comes from a lot of pain. I'm not some happy-go-lucky guy. That's why people fear God in that sense. You almost don't even want to deal with it. That's why ignorance is bliss. You're not held accountable or responsible for anything, you just don't know any better. But, to know is a gift and a curse. But on top of all that, I'm a regular guy. I really am. I'm a regular guy, man, but God has allowed me to see, and has bestowed upon me a wisdom. Believe me, I'm in as much awe as you may be. Half of the time, man, I'm just like, "Damn." I don't truly know what I've done to deserve it.

### SIMPLY THE BEST

Yeah, I say I'm the best in the regard of there's only one me, I'm the only Cee-Lo Green. I don't have any competition doing what I do. I'm the incomparable Cee-Lo Green. I have no meet nor match. So therefore, I'm the best me that'll ever be. Anybody trying to beat me at doing what I do, and being me, they're gonna lose.

*Interview by Christopher R. Weingarten.*

# Under Pressure



TW WALSH, DAVID BAZAN

**Pedro The Lion's David Bazan has ticked off kids in chatrooms and churches with concept albums about greed and guilt. But after years of fretting over consequences, *Achilles Heel* emerges with an even more confounding concept: figuring it for yourself.**

**W**hen interviewing Pedro The Lion's David Bazan, there will without fail come a point when he starts interviewing you. It's kind of his thing: Over the course of three critically acclaimed albums—his 1998 debut *It's Hard To Find A Friend*, and two succeeding concept discs, 2000's *Winners Never Quit* and 2002's politically fueled *Control*—he's made an art of asking other people life's big questions. Bazan's latest release, *Achilles Heel* (Jade Tree), was made while he struggled with turning those questions on himself, recalibrating his place in the world (buying a house, freaking out, making a baby) and searching for a proper band (permanently inviting former solo artist Tim "TW" Walsh to join him). The resulting album is both the most scattered and focused of his career, filled with songs that carry on his indie-folk torch-bearing and lyrics that ask you to draw your own conclusions. "This record isn't *the one*," Bazan admits, while driving around his new neighborhood in the outskirts of Seattle. "But I have peace now."

#### **What feels different about this record?**

The writing process was a lot looser. On the other records, the criteria was so strict. This time around when I'd have a questionable line in a song I'd think, "Why should I change that?" With *Control* every possible response occurred. People were really appalled by some of it. I probably lost 20 percent of our fanbase. For some people, with the sorts of things they enjoyed and the kind of cultural associations they had, I'd gone too far. People came to the shows on that first tour and pinned me up against the wall for it. After the second tour behind the record, I stopped going out and talking to people. It became draining.

#### **How do you think you reacted to that?**

*Control* was awfully preachy. This record is definitely less outwardly focused. I feel like there's a lot more room for interpretation. All the rest of them, I had an idea of what I was trying to say. With this record, that wasn't part of the process. For a lot of people I know, it took a while to get that. [Death Cab For Cutie's] Ben Gibbard didn't like it at all. It took him six to eight listens before he got it. He told me, "When I first listened to it, it was just so straightforward." Then one day he said to me, as if it were a surprise, "I

really like it!" I don't expect everyone to come around to the record like that, and I don't even know what you think of it, but at first did you think that? Did you wonder, "What are they doing?"

**Honestly... yeah, I did.**

[Laughing] Really, why?

**At first it was hard to understand why you would write a song like "Bands With Managers" that's about bands with managers. It was head-scratching.**

It was for me, too.

#### **Is your contract with Jade Tree up now?**

It was supposed to be. But in between the last record and this record I got myself into some debt, so I asked Jade Tree for an advance. As they were writing the check they said, "You may want to consider resigning." So I signed for two more records. That was really short-sighted. I'm not saying that I don't like being on Jade Tree, but not having the time to make that decision...

#### **It forced you to make this album at more of a crossroads.**

I was having a bit of an identity crisis while making the record, actually. I needed to figure out what it is I like to do and whether or not I could still do that in a way that was sustainable. When we took *Control* out and played it amped up, by probably the 20th show I realized, "Wait, we're in an emo band now?" That wasn't what I wanted. Then it became a revolving door where I was singing these songs with guys who are my friends, but it wasn't their passion. Early on, I didn't think anyone understood the kind of records I wanted to make more than I did. When I got down to it, I thought I was the only one who understood what went into this. I'm not as interested in that now.

#### **How did you come out the other end of that?**

Both Tim and I look at the record the same way now: It was a step that we needed to take. I needed to figure out what I was doing and I needed his help. Now I have a better understanding of that. If it's going to sell or not, I don't know. I just know that I can go into my studio every day and have a blast.

STORY: TREVOR KELLEY • PHOTO: CHRISTOPHER WOODCOCK





**Pedro The Lion's David Bazan has ticked off kids in chatrooms and churches with concept albums about greed and guilt. But after years of fretting over consequences, *Achilles Heel* emerges with an even more confounding concept: figuring it for yourself.**

**W**hen interviewing Pedro The Lion's David Bazan, there will without fail come a point when he starts interviewing you. It's kind of his thing: Over the course of three critically acclaimed albums—his 1998 debut *It's Hard To Find A Friend*, and two succeeding concept discs, 2000's *Winners Never Quit* and 2002's politically fueled *Control*—he's made an art of asking other people life's big questions. Bazan's latest release, *Achilles Heel* (Jade Tree), was made while he struggled with turning those questions on himself, recalibrating his place in the world (buying a house, freaking out, making a baby) and searching for a proper band (permanently inviting former solo artist Tim "TW" Walsh to join him). The resulting album is both the most scattered and focused of his career, filled with songs that carry on his indie-folk torch-bearing and lyrics that ask you to draw your own conclusions. "This record isn't the one," Bazan admits, while driving around his new neighborhood in the outskirts of Seattle. "But I have peace now."

#### **What feels different about this record?**

The writing process was a lot looser. On the other records, the criteria was so strict. This time around when I'd have a questionable line in a song I'd think, "Why should I change that?" With *Control* every possible response occurred. People were really appalled by some of it. I probably lost 20 percent of our fanbase. For some people, with the sorts of things they enjoyed and the kind of cultural associations they had, I'd gone too far. People came to the shows on that first tour and pinned me up against the wall for it. After the second tour behind the record, I stopped going out and talking to people. It became draining.

#### **How do you think you reacted to that?**

*Control* was awfully preachy. This record is definitely less outwardly focused. I feel like there's a lot more room for interpretation. All the rest of them, I had an idea of what I was trying to say. With this record, that wasn't part of the process. For a lot of people I know, it took a while to get that. [Death Cab For Cutie's] Ben Gibbard didn't like it at all. It took him six to eight listens before he got it. He told me, "When I first listened to it, it was just so straightforward." Then one day he said to me, as if it were a surprise, "I

really like it!" I don't expect everyone to come around to the record like that, and I don't even know what you think of it, but at first did you think that? Did you wonder, "What are they doing?"

**Honestly... yeah, I did.**

[Laughing] Really, why?

**At first it was hard to understand why you would write a song like "Bands With Managers" that's about bands with managers. It was head-scratching.**

It was for me, too.

#### **Is your contract with Jade Tree up now?**

It was supposed to be. But in between the last record and this record I got myself into some debt, so I asked Jade Tree for an advance. As they were writing the check they said, "You may want to consider resigning." So I signed for two more records. That was really short-sighted. I'm not saying that I don't like being on Jade Tree, but not having the time to make that decision...

#### **It forced you to make this album at more of a crossroads.**

I was having a bit of an identity crisis while making the record, actually. I needed to figure out what it is I like to do and whether or not I could still do that in a way that was sustainable. When we took *Control* out and played it amped up, by probably the 20th show I realized, "Wait, we're in an emo band now?" That wasn't what I wanted. Then it became a revolving door where I was singing these songs with guys who are my friends, but it wasn't their passion. Early on, I didn't think anyone understood the kind of records I wanted to make more than I did. When I got down to it, I thought I was the only one who understood what went into this. I'm not as interested in that now.

#### **How did you come out the other end of that?**

Both Tim and I look at the record the same way now: It was a step that we needed to take. I needed to figure out what I was doing and I needed his help. Now I have a better understanding of that. If it's going to sell or not, I don't know. I just know that I can go into my studio every day and have a blast.

STORY: TREVOR KELLEY • PHOTO: CHRISTOPHER WOODCOCK



# HUG THIS ReCORD

The exuberant, focused and raw-edged pop of Ben Kweller's *On My Way* shows he's maturing as a songwriter, like we always knew he would. But he still can't shake the little boy who just wants to pet the nice doggies and kitties. Ain't he adorable?

**B**en Kweller's odds were 50/50: The wolves would eat him, or they wouldn't. And either way, it was going to be captured on film.

Okay, not exactly. But the concept for the cover of Kweller's new album, *On My Way*—three wolves flanking the slight, shaggy-haired singer, decked in a sweater vest and cowboy boots, '70s-style—depended upon Kweller's animal magnetism; trainers warned him that it was hit or miss if the wolves would take a liking to him during the photo shoot, and that if they didn't, things would get ugly. Fortunately, Ben Kweller is indeed as loveable as he looks.

"If they didn't like me, we would've had to shoot them separately and Photoshop me in, which would have been a nightmare," Kweller explains. "But luckily they did, and I liked them, and they let me pet them, and they were so sweet," Kweller coos, marveling at length about the wolves' bushy tails and beautiful yellow eyes.

Sitting in his plush tour bus parked outside a St. Louis club on the Mississippi River, Kweller smokes Camel Lights and

sports a tiny-but-tough leather jacket, tight jeans and a white belt cinched around his narrow hips—a fashion move likely inspired by his former tourmates, the Strokes. He's in the middle of a co-headlining tour with Seattle indie-rock superstars Death Cab For Cutie, preparing for the release of *On My Way*, his third LP, and readying himself to take on another pack of wolves: the music press. The odds of them liking him, however, are weighted in Kweller's favor.

The BK tour machine is no small-time operation. A friendly crew loads and unloads his band's equipment, and a fatherly tour manager delivers bottled water on cue. The members of Death Cab For Cutie are giddy about traveling on a tour bus for the first time, but are also drenched in sweat at midnight, pushing their own amps out of the club. It doesn't feel quite as indie rock in the BK bus—but then, Kweller's never been one to confine himself to the indie scene.

In high school, he fronted a grunge band called Radish, which, hailed as the next Nirvana (or at least the next Silverchair), signed to Mercury Records

while Kweller was just 15, and mounted a world tour. Kweller, in a sense, grew up on a major label.

When Radish broke up in the late '90s, Kweller moved from his parents' house in Greenville, Texas to his girlfriend Lizzy's in Connecticut—they met in Boston when Kweller was 17 and had been flown there to audition a new bass player for Radish. The couple relocated to a cozy neighborhood in Brooklyn a year later, and Kweller recorded *Freak Out, It's Ben Kweller*—which includes an endearingly dorky acoustic take on "Ice Ice Baby"—and burned copies on his home computer. One landed in the hands of former Lemonhead Evan Dando, who invited Kweller to open his solo tour.

"Evan took me under his wing, and that was my biggest confidence booster," he recalls. "Moving to New York, I pictured it being very intimidating—like every band for themselves. When I met Evan, it just alleviated all of that and helped me realize that it would be possible to find my own place."

Kweller is a natural performer, whether he's on stage, recounting the five-year history

of his relationship with Lizzy (who he recently married) in a sprawling thousand-word monologue, or sharing a poignant tale about a kitten he recently rescued from a dumpster.

"It was so sad because we just fell in love with this kitty, but he had fleas and all sorts of everything," he laments. On its first visit to the vet, the kitten was diagnosed with a fatal feline disease called panleukemia. "It was the worst-case scenario for any kind of living creature," Kweller says, explaining that all they could do was quarantine him so as not to infect their elder cat, and give him "the will to live." "We have a little laundry room, so I set up my sleeping bag and just slept with him every night. He slowly got better. That was six months ago, and he forgot all about that shit. He's the happiest kitty you ever met. He loves life!"

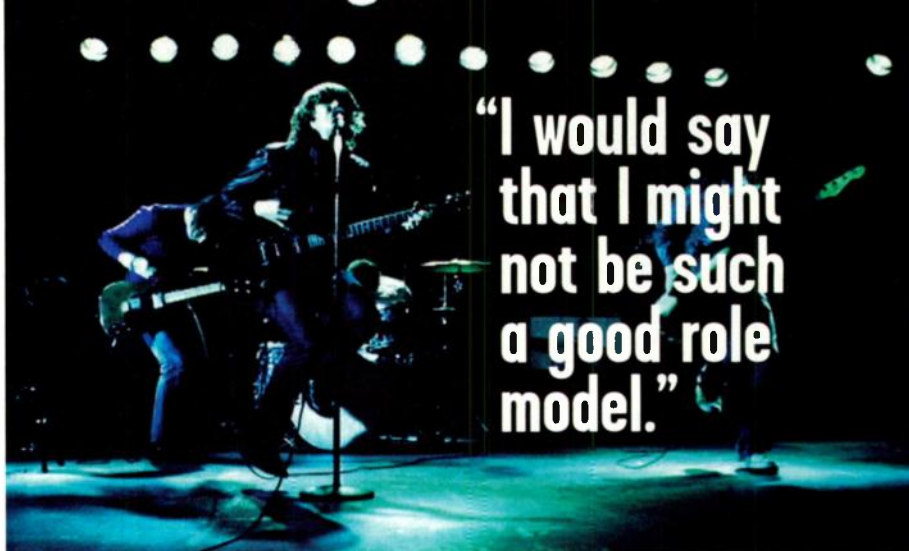
This is Ben Kweller, in a nutshell. At first, it's hard to trust that he's completely genuine, the way he doles out hugs to everyone he meets. But Kweller is the kind of person who will cuddle a diseased kitten on a laundry room floor, or hug a fan, a rock journalist, or a local St. Louis fly fisherman long enough for the hug-ee to release, think about pulling away, then realize that the affable singer isn't anywhere near finished. He has a lot of love to give, and with the release of *On My Way*, he's going to have a lot more people to give it to.

The album is Kweller's second for ATO, the imprint of RCA Records started by Dave Matthews. His relationship with the label, formed after one of the shows with Dando, has been a fruitful one—2002's *Sha Sha* has sold more than 100,000 copies, bolstered by tours with Jeff Tweedy, Juliana Hatfield and Dashboard Confessional, as well as his New York buddies the Moldy Peaches and the Strokes.

Over a three-night stint at New York's Village Underground, Kweller, then a goofy, curly-haired kid in a beat-up T-shirt and droopy corduroys, captured the sold-out crowd's attention by sprinting back and forth with a guitar that seemed bigger than he was (a tactic that he still uses—especially when he plays his old tunes), and belting out quirky couples-skate anthems from behind a keyboard. After the third show, Kweller was approached by ATO's Michael McDonald.

"He told me all about the label and how it was gonna be artist-driven and career-oriented as opposed to just one-hit bullshit, and it just sounded perfect," he says. "I had already been through the huge bidding-war catastrophe that can happen to young bands."

It's certainly not unwarranted that, at



22, Kweller will speak of the perils of "young bands" from the position of a knowing elder. He's been at it long enough to consider himself an old hand, and his maturity shines through on *On My Way*—if *Sha Sha* led some of Kweller's youthful fans out of the clutches of adolescence, then *On My Way* will guide them through their first rollicking years of college. Where he used to write precious ditties about how "butterflies are passive-aggressive and put their problems on the shelf," nowadays, Kweller's more inclined to just rock out and let things develop.

"It's way different from the days of me as a young songwriter," he says. "Sitting at the piano when I was 10, I'd get my paper and pen, and I'd be like, 'Okay, today we're gonna write a song about a kite and the string breaks and it goes into the forest and we have to go chase it.' You know what I mean? I'd come up with a story before I got started on the song because that's what you think as a young writer—you've got to come up with what you're gonna say or it's not a real song. But now, for me, it's just all about not forcing it, and it's more exciting for me on a personal level to just spit it out and see what happens."

The result of this newfound technique is tough choruses in place of passive-aggressive butterflies; his ballads still hover between retro-pop and sensitive rock, but songs like "Ann Disaster," built on garage-y two-chord riffs, are ragged and confrontational (though a little more Mick Jagger than Sid Vicious), with infectious roaring choruses like, "I know what you want/ You want a piece of me." The recording of *On My Way*, helmed by Ethan Johns (producer of Ryan Adams' solo work and son of legendary producer Glyn Johns), emphasizes the visceral feel of the new songs. According to Kweller, Johns told the band, "I'm gonna set you up just like my father set up the Rolling Stones in 1964." That is, the band in one room, facing each other, with no

headphones. The vocals aren't necessarily pitch-perfect since Kweller couldn't hear his own voice, but the tracks are raw, candid and more like his live sound than any of his past recordings.

Johns' production style brought Kweller's work closer to the feel of the artists he appreciates most—the Beatles, the Velvet Underground, Neil Young and Bob Dylan. Even the minimalist CD art for *On My Way* references his love of that era. "You know when you got CDs that were originally released in the '60s or '70s on vinyl, and they put them out on CD, and they just came in that generic silver—like Bob Dylan CDs?" He pulls out his new disc, a replica of that format. "Actually, this is a template for a lot of the '70s RCA artists, like Dolly Parton and John Denver and Elvis. But I don't know how many people will get that—most people will probably look and be like, 'Man, that's such a cheap-looking CD.'"

*On My Way* certainly targets an older crowd, but Kweller continues to take the attention of his many younger fans to heart. Support from teen magazines helped round up a stable of high school-aged devotees who populate his online message board with odes of love, devotion and Passover greetings; when the St. Louis show is over, teenagers swarm Kweller's bus and, despite the bad cold he's nursing, the singer toughs it out outside, taking every photo, signing every autograph, giving every long-lasting hug. But Kweller has grown up as much as his sound, cute and cuddly as he is—which means he feels a certain responsibility to those young fans, too.

"I would say that I might not be such a good role model in that I smoke cigarettes once in a while and, you know, drink," he admits. "If there's anything that kids are taking from me, I hope it's my messages about following your heart in life and staying true to yourself and keeping your head up in rough times. That's the kind of role model I'd like to be." **NMM**

ISSUE 123

CMJ NEW MUSIC MONTHLY  
**BEN KWELLER**  
**MORRISSEY**  
**DILATED PEOPLES**  
**RJD2**

SLOAN · CLOUDDEAD · JOLIE HOLLAND · THE CARDIGANS

1. **BEN KWELLER** "On My Way"

*On My Way*  
[www.benkweller.com](http://www.benkweller.com)  
*Ben Kweller* appears courtesy of RCA Records.  
See Feature p. 28.

2. **MORRISSEY** "Irish Blood, English Heart"

*You Are The Quarry*  
[www.youarethequarry.net](http://www.youarethequarry.net)  
*Morrissey* appears courtesy of Sanctuary Records.  
See Review p. 57.

3. **DILATED PEOPLES** "This Way"

*Neighborhood Watch*  
[www.dilatedpeoples.com](http://www.dilatedpeoples.com)  
*Dilated Peoples* appear courtesy of Capitol Records.  
See Quick Fix p. 6.

4. **RJD2** "Exotic Talk"

*Since We Last Spoke*  
[www.rjd2site.com](http://www.rjd2site.com)  
*RJD2* appears courtesy of Definitive Jux.  
See Review p. 60.

5. **SLOAN** "Rest Of My Life"

*Action Pact*  
[www.sloanmusic.com](http://www.sloanmusic.com)  
*Sloan* appears courtesy of Koch Records.  
See Review p. 60.

6. **CLOUDDEAD** "Rifle Eyes"

*Ten*  
[www.dirtyloop.com](http://www.dirtyloop.com)  
*CLOUDDEAD* appears courtesy of Mush Records.

7. **JOLIE HOLLAND** "Old Fashioned Morphine"

*Escondida*  
[www.jolieholland.com](http://www.jolieholland.com)  
*Jolie Holland* appears courtesy of Anti- Records.  
See Review p. 55.

8. **BUDDAHEAD** "When I Fall"

*Crossing The Invisible Line*  
[www.buddaheadmusic.com](http://www.buddaheadmusic.com)  
*Buddahead* appears courtesy of Sanctuary Records.

9. **BOHREN & DER CLUB OF GORE** "Constant Fear"

*Black Earth*  
[www.bohrenunderclubofgore.com](http://www.bohrenunderclubofgore.com)  
*Bohren & Der Club Of Gore* appear courtesy of Ipecac Records.  
See Review p. 48.

10. **SLY & ROBBIE MEET THE MAD PROFESSOR** "Finger On

The Pulse" *The Dub Revolutionaries*  
[www.ariwa.com](http://www.ariwa.com)  
*Sly & Robbie Meet The Mad Professor*  
appears courtesy of RAS-Sanctuary Records.

11. **THE CARDIGANS** "For What It's Worth"

*Long Gone Before Daylight*  
[www.thecardigans.com](http://www.thecardigans.com)  
*The Cardigans* appear courtesy of Koch Records.  
See Review p. 49.

12. **THE TALK** "Good Songs"

*It's Like Magic In Reverse*  
[www.the-talk.com](http://www.the-talk.com)  
*The Talk* appears courtesy of MoRisen.

13. **AMEN** "Oblivion Stereo"

*Death Before Musick*  
[www.refus3amen.com](http://www.refus3amen.com)  
*Amen* appears courtesy of Columbia Records.

14. **COSMO** "Boom Boom She-Boom"

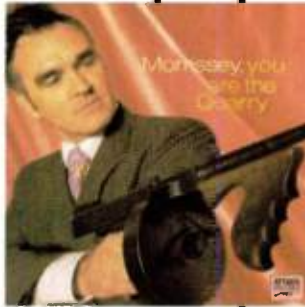
*Get Up And Jump*  
[www.cosmomusic.com](http://www.cosmomusic.com)  
*Cosmo* appears courtesy of Ginger Girl.

cut along dotted lines, fold and insert into jewel case

Did you purchase or receive *CMJ New Music Monthly* with a broken CD? Here's what to do: Within four months of the cover date on the issue with the damaged CD, please return the damaged CD to: CMJ, Attention: "CD Replacement," 151 West 25th Street, 12th Floor, New York, NY 10001. A new CD will be sent out to you upon receipt of your returned CD. Thanks for your continued support!

# WELL HUNG ARTISTS

THE VOTES ARE IN\*



**MORRISSEY**  
*You Are The Quarry* (Sanctuary)



**BEN KWELLER**  
*On My Way* (RCA)



**CLOUDDEAD**  
*Ten* (Mush)



**RJD2**  
*Since We Last Spoke* (Definitive Jux)

## MAY NEW MUSIC MOBILE

Brought to you by CMJ  
and your favorite independent  
record stores.

Look for these featured titles  
as well as **NEW RELEASES** from:

**DILATED PEOPLES**

**SLOAN**

**JOLIE HOLLAND**

**BUDDAHEAD**

**BOHREN & DER CLUB OF GORE**

**SLY & ROBBIE**  
**MEET THE MAD PROFESSOR**

**THE CARDIGANS**

**THE TALK**

**AMEN**

**COSMO**

\*As selected by our panel of  
fine retailers listed below

**Atomic Records**  
1813 E Locust St.  
Milwaukee, WI 53211

**Boo Boo Records**  
978 Monterey St.  
San Luis Obispo, CA 93401  
1800 Grand Ave.  
Suite O  
Grover Beach, CA 93433

**CD Central**  
377 S Limestone St.  
Lexington, KY 40508

**Criminal Records**  
466 Moreland Ave. NE  
Atlanta, GA 30307

**DCCD**  
2423 18th St. NW  
Washington, DC 20009

**Fingerprints**  
4612 B East 2nd St.  
Long Beach, CA 90803

**Good Records**  
617 N Good Latimer Expy  
Dallas, TX 75204

**Graywhale CD Exchange**  
248 S 1300 E  
Salt Lake City, UT 84102

256 East 12300 S  
Draper, UT 84020

4300 Harrison #7  
Ogden, UT 84403

3843 West 5400 S  
Suite D  
Kearns, UT 84118

1010 N Main  
Logan, UT 84341

1763 W 4700 S  
Taylorsville, UT 84118

852 West Hillfield Rd. Suite C  
Layton, UT 84041

**Grimey's**  
2825 Bransford Ave.  
Nashville, TN 37204

**Homer's Music And Gifts**  
1114 Howard St.  
Omaha, NE 68102

530 North Saddle Creek Rd.  
Omaha, NE 68132

2457 S 132 St.  
Omaha, NE 68144

**Homer's Music And Gifts**  
1015 Galvin Rd. S  
Bellevue, NE 68005

126 N 14th St.  
Lincoln, NE 68508

1228 N 27th  
Lincoln, NE 68502

6105 O St.  
Lincoln, NE 68510

**Independent  
Records And Video**  
3030 E Platte Ave.  
Colorado Springs, CO 80909

420 W 4th St.  
Pueblo, CO 81003

123 E Bijou St.  
Colorado Springs, CO 80903

5680 Hwy 85/87  
Fountain, CO 80906

3040 W Colorado  
Colorado Springs, CO 80904

937 E Colfax Ave.  
Denver, CO 80218

**Jackpot Records**  
3736 SE Hawthorne Blvd.  
Portland, OR 97214

203 SW 9th Ave.  
Portland, OR 97205

**Let It Be Records**  
1001 Nicollet Ave.  
Minneapolis, MN 55403

**Looney Tunes**  
31 Brookvale Ave.  
West Babylon, NY 11704

**Luna Music**  
1315B W 86th St.  
Indianapolis, IN 46260

**Music Millennium**  
3158 E Burnside  
Portland, OR 97214

801 NW 23rd  
Portland, OR 97210

**My Generation**  
25947 Detroit Rd.  
Westlake, OH 44145

**Park Avenue CDs**  
528 Park Avenue S  
Winter Park, FL 32789

#102A UCF Union  
Orlando, FL 32816

**Record Archive**  
1880 E Ave.  
Rochester, NY 14610  
1394 Mount Hope Ave.  
Rochester, NY 14620

**Rock-A-Billy's**  
New And Used CDs  
8411 Hall Rd.  
Utica, MI 48317

**Record Emporium**  
3346 N Paulina Ave.  
Chicago, IL 60657

**The Record Exchange**  
1105 W Idaho St.  
Boise, ID 83702

**Sea Level Records**  
1716 W Sunset Blvd.  
Los Angeles, CA 90026

**Shake It!**  
4156 Hamilton Ave.  
Cincinnati, OH 45223

**Sonic Boom Records**  
3414 Fremont Ave. N  
Seattle, WA 98103

2209 NW Market St.  
Seattle, WA 98107

514 15th Ave. E  
Seattle, WA 98112

**Twist And Shout**  
300 E Alameda Ave.  
Denver, CO 80209

**Waterloo Records  
And Video**  
600-A North Lamar Blvd.  
Austin, TX 78703

**CMJ Music Marathon 2004 Registration Form**

**Contact Information**

Name: \_\_\_\_\_

Company/Call Letters/Affiliation: \_\_\_\_\_

Title/Occupation: \_\_\_\_\_

Address: \_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_\_ Country: \_\_\_\_\_ Zip/Postal Code: \_\_\_\_\_

Daytime Phone: ( ) \_\_\_\_\_ Fax: ( ) \_\_\_\_\_

Email: \_\_\_\_\_

**General Information**

How did you hear about CMJ Music Marathon?

Attended in the past (# of years) \_\_\_\_\_  Friend/co-worker

CMJ Mailing  CMJ website  Other website, specify: \_\_\_\_\_

Ad in CMJ New Music Report  Ad in other magazine, specify: \_\_\_\_\_  Other: \_\_\_\_\_

Age:  Under 18  18-24  25-34  35-49  50+

Sex:  Male  Female

Type of business:  Band/Artist  Booking Agency  Commercial Radio

College/Non-commercial radio  Conference/Event  Film Industry  Independent Promotion

Internet/Multimedia Co.  Management  Music Publisher  Producer

Publicity  Press  Retail Outlet  Software/Technology  Student

Trade Organization  Other: \_\_\_\_\_

Record Label:  Major  Indie  Online

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

**Registration Price**

College Radio Discount Packages (must have valid student ID): # of students participating: \_\_\_\_\_

Before May 15:

\$125/ea. (10 or more students)

(To be eligible for these discounts, all persons who are part of this package must be students from the same college and submit all their registration materials, including payment, together in one package. "To Be Determined" registrations will NOT be accepted. For information on Student Registration Discounts, please call the CMJ Events Division at 917.606.1908).

**General Registration:**

\$350 (before May 14)  \$400 (before July 1)  \$445 (before August 13)

\$495 (before October 1)  \$545 (after October 1) • Pre-registration ends October 6, walk-up thereafter

**Student Registration (must have valid ID):**

\$175 (before May 14)  \$200 (before July 1)  \$225 (before August 13)

\$245 (before October 1)  \$295 (after October 1) • Pre-registration ends October 6, walk-up thereafter

**Payment Information**

Payment is enclosed in the form of:

Visa  MasterCard  American Express  Discover  Check  Money Order

Credit Card or Check #: \_\_\_\_\_

Expiration Date: \_\_\_\_/\_\_\_\_/\_\_\_\_

Name (as it appears on card): \_\_\_\_\_

Cardholder's signature: \_\_\_\_\_

**Waiver Statement**

In the event of a stolen, lost or misplaced badge(s), replacement of the same is the sole responsibility of the registrant. CMJ WILL NOT REPLACE LOST BADGES. There will be an additional fee charged of \$545 for regular registrants or \$295 for students to obtain a duplicate badge. Absolutely no refunds or credits. I acknowledge and agree that The CMJ Network Inc. (or any of its divisions, subdivisions, subsidiaries, affiliates, successors, or assigns, which shall in combination be referred to herein as "CMJ") and its agents, servants, employees, officers, and directors shall have no liability for damage or injury to the persons or property of the undersigned from any cause whatsoever that may occur on convention premises for the duration of CMJ Music Marathon 2004. Badges are non-transferable unless requests are made to and agreed to by CMJ in writing by October 1, 2004. I have read, understand and agree to the above.

Signature: \_\_\_\_\_ Date: \_\_\_\_\_

**CMJ Music Marathon 2004**  
**Oct. 13 – 16, 2004**  
 New York, NY  
 Javits Center

**Online Registration:**  
[www.cmj.com/marathon](http://www.cmj.com/marathon)

**Last day to pre-register:**  
**October 6, 2004**  
 (walk-up registration thereafter)

- The name and affiliation on your badge will appear exactly as they are on this form.

- Signed waiver statement mandatory

- Payment must accompany registration form

- Please bring a photo ID when picking up your badge. College students must bring their valid student ID. Badges will not be issued without proper ID.

- You may pick up your own badge only. If you wish to pick up a badge for someone other than yourself, a written request must be made to CMJ on company or station letterhead prior to October 1, 2004.

- All contact information will be listed in the online directory of registrants unless otherwise specified.

- Badges are non-refundable. No refunds or credits will be given.

**Make checks payable to:**  
 CMJ Music Marathon  
 (U.S. funds drawn on U.S. banks only. There will be a \$50.00 fee for returned checks).

**On-site registration:**  
 (All badges must be picked up during one of these times.)

**Wed. Oct. 13: 10am – 8pm**  
**Thurs. Oct. 14: 10am – 6pm**  
**Fri. Oct. 15: 10am – 6pm**  
**Sat. Oct. 16: 10am – 2pm**

**Mail to:**  
 CMJ 2004 Registration  
 151 W. 25th St., 12th Floor  
 New York, NY 10001

**Fax to:**  
 917-606-1914

**CMJ 2004 Info:**  
 917-606-1908  
[www.cmj.com/marathon](http://www.cmj.com/marathon)



CMJ PRESENTS...

# REVOLUTIONARY

16 NEW REVOLUTIONARY SOUNDS ARTISTS AT VIRGIN MEGASTORE EVERY MONTH.



**Nekromantix**  
*Dead Girls Don't Cry*

On Sale 4/27-5/24



**Elefant**  
*Sunlight Makes Me Paranoid*

On Sale 3/30-6/07



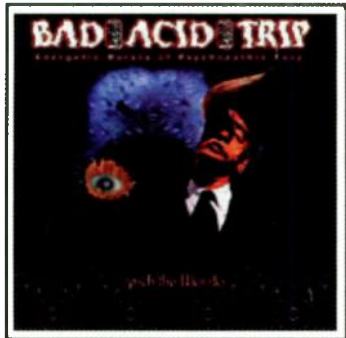
**Tweaker**  
*2 A.M. Wakeup Call*

On Sale 4/20-5/17



**Los Lonely Boys**  
*Los Lonely Boys*

On Sale 4/27-5/24



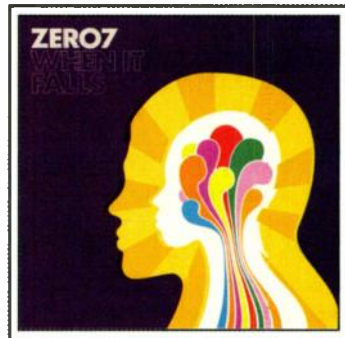
**Bad Acid Trip**  
*Lynch the Weirdo*

On Sale 4/20-5/17



**Young Heart Attack**  
*Mouthful of Love*

On Sale 5/4-5/31



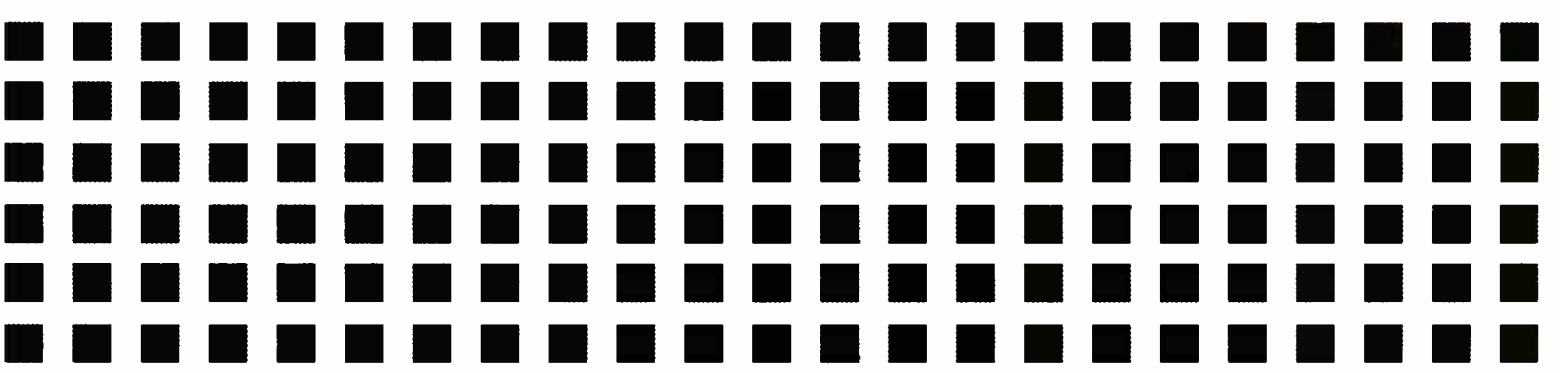
**Zero7**  
*When It Falls*

On Sale 5/4-5/31



**Horrorpops**  
*Hell Yeah!*

On Sale 5/4-5/17





# SOUNDS



**The Magnetic Fields**  
On Sale 5/4-5/31



**Modest Mouse**  
*Good News For People Who Love Bad News*  
On Sale 5/4-5/31



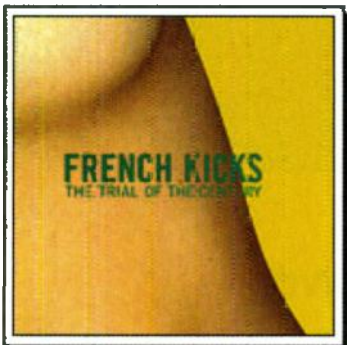
**The Icarus Line**  
*Penance Soiree*  
On Sale 5/4-5/17



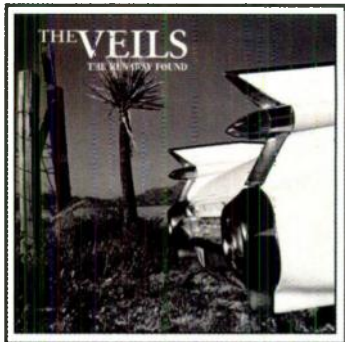
**Autopilot Off**  
*Make a Sound*  
On Sale 4/13-5/10



**The Kinison**  
*What Are You Listening To?*  
On Sale 5/18-6/14



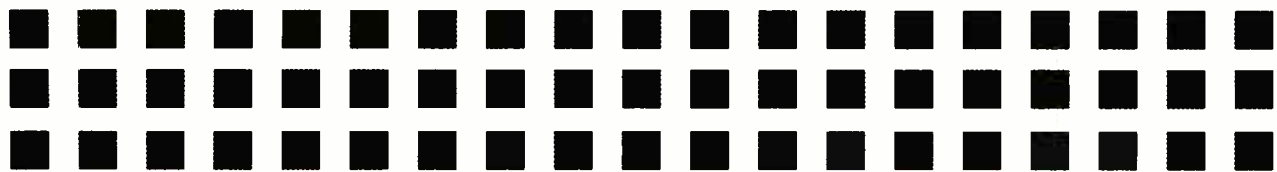
**French Kicks**  
*Trial of the Century*  
On Sale 5/4-5/31



**The Veils**  
*The Runaway Found*  
On Sale 4/27-5/24



**Mission of Burma**  
*ONoffON*  
On Sale 5/4-5/31



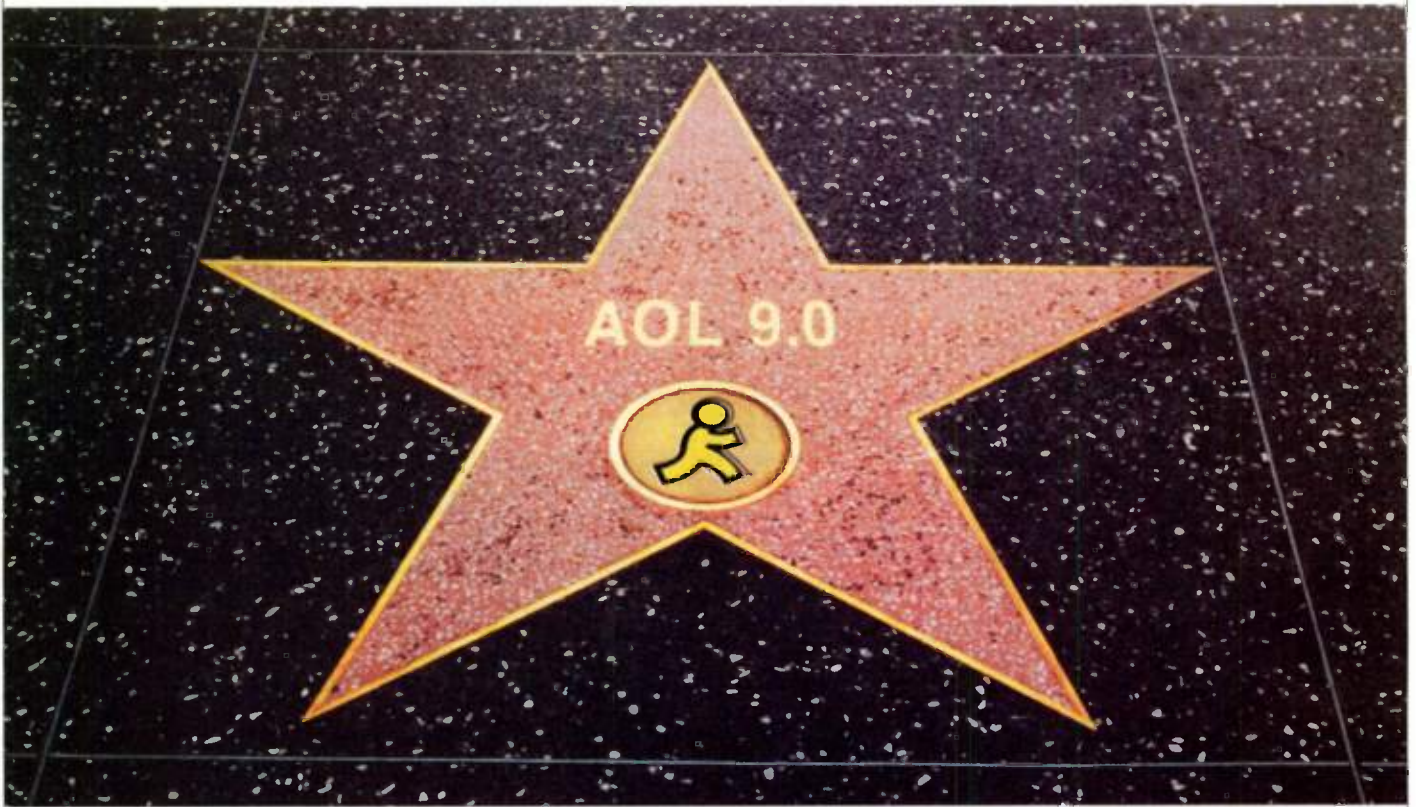
Hollywood • Times Square • Union Square • San Francisco • Orlando Walt Disney® World Resort • Chicago  
New Orleans • Denver • Las Vegas • Miami • Burbank • Sacramento • Costa Mesa • Ontario Mills • Arizona Mills  
Long Island • Orange • Columbus • Dallas Mockingbird Station • Dallas Grapevine Mills • Boston • Salt Lake City

Music that Matters. Part of The Complete Collection.

[VIRGINMEGA.COM](http://VIRGINMEGA.COM)

**"The most sweeping upgrade to the AOL software and service in years."  
– The Wall Street Journal, July 31, 2003**

**"The latest AOL software elegantly incorporates more custom sign-on information features, new communication options, added security and parental controls, and extra productivity and convenience features..."  
– PC Magazine, July 31, 2003**



## There's a new star in town.

AOL 9.0 Optimized has exciting features such as Adaptive Spam Filters, which remarkably learn which e-mails you want to get, and which ones you don't, as well as built-in e-mail anti-virus software that automatically repairs most known e-mail viruses. So, what are you waiting for? See what all the hype is about by signing up for AOL 9.0 Optimized today.



# AMP and MTV2 want your

DJ's, MD's, and PD's

# VOTE!!!

Be on the lookout for your  
**AMP ballot box:**



- ★ Your vote will help 12 bands get to the next level.
- ★ The winning band will be crowned LIVE on MTV2!
- ★ You could win a trip for 2 to the 2004 CMJ Music Marathon and other great prizes.
- ★ Checkout [AMPEnergy.com](http://AMPEnergy.com) to hear all the great 6Pack bands.



AMP and Mountain Dew are registered trademarks of PepsiCo, Inc.

Need a ballot?  
Contact: [joe@freedomzone.com](mailto:joe@freedomzone.com)

ISSUE 124

CMJ NEW MUSIC MONTHLY

TV ON THE RADIO

THE BETA BAND

HANGAR 18

EIGHTEEN VISIONS

ATHLETE · THE MARTINIS · ANGELIQUE KIDJO

1. **TV ON THE RADIO** "Staring At The Sun" *Desperate Youth, Blood Thirsty Babes*  
www.tvontheradio.com  
TV On The Radio appears courtesy of Touch And Go Records.  
See Cover Story p. 41.

2. **BLUE-EYED SON** "The Tide" *West Of Lincoln*  
www.eenieemeenie.com  
Blue-Eyed Son appears courtesy of Eenie Meenie.  
See Review p. 47.

3. **THE KILLERS** "Somebody Told Me" *Hot Fuss*  
www.thekillersmusic.com  
The Killers appear courtesy of Island Records.

4. **THE KINISON** "You'll Never Guess Who Died"  
*What Are You Listening To?*  
www.thekinison.com  
The Kinison appears courtesy of La Salle Records.

5. **LOUQUE** "Art" *So Long*  
www.louquemusic.com  
Louque appear courtesy of Everfine.

6. **RACHAEL YAMAGATA** "Worn Me Down" *Happenstance*  
www.rachaelyamagata.com  
Rachael Yamagata appears courtesy of RCA Victor.  
See Review p. 62.

7. **PACO** "My Love (Radio Mix/Edit By Tom Lord-Alge)"  
*This Is Where We Live*  
www.unfilteredrecords.com  
Paco appears courtesy of Unfiltered Records.

8. **THE BETA BAND** "Assessment" *Heroes To Zeros*  
www.betaband.com  
The Beta Band appears courtesy of Astralwerks.

9. **HANGAR 18** "Where We At"  
*The Multi-Platinum Debut Album*  
www.hangareighteen.net  
Hangar 18 appears courtesy of Definitive Jux.  
See On The Verge p. 14.

10. **EIGHTEEN VISIONS** "Waiting For The Heavens" *Obsession*  
www.eighteenvisions.com  
Eighteen Visions appear courtesy of Trustkill Records.

11. **BELA FLECK & EDGAR MEYER** "Woolly Mammoth"  
*Music For Two*  
www.sonymusical.com  
Bela Fleck & Edgar Meyer appear courtesy of Sony Classical.

12. **ANGELIQUE KIDJO** "Congoleo" *Dyala*  
www.sonymusic.com  
Angelique Kidjo appears courtesy of Sony Music.

13. **ATHLETE** "You Got The Style" *Vehicles & Animals*  
www.athlete.mu  
Athlete appears courtesy of Astralwerks.  
See Review p. 47.

14. **THE MARTINIS** "Right Behind You" *Smitten*  
www.themartinis.com  
The Martinis appear courtesy of Distracted/IMusic.  
See Quick Fix p. 6.

15. **SHAMRA** "State Of The Nation" *Frieze*  
www.shamra.net  
Shamra appears courtesy of Fum Records.

16. **DECOMPOSURE** "Piano And Toy Electronic Drumsticks"  
*Taking Things Apart*  
www.decomposure.com  
Decomposure appears courtesy of Unschooled Records.  
See Review p. 50.

17. **NYG** "Holla @ Yo Kid" *The Mining Fields*  
www.indamixrecords.com  
Myg appears courtesy of Inde Mix Records.

18. **SIZZLA** "You've Gonna Need My Love" *Jah Knows Best*  
www.sanctuaryrecordsgroup.com  
Sizzla appears courtesy of RAS/Sanctuary

MP3 Link: **COSMO** "Get Up And Jump" *Get Up And Jump*  
www.cosmomusic.com  
Cosmo appear courtesy of Ginger Girl Records.

cut along dotted lines, fold and insert into jewel case

Did you purchase or receive *CMJ New Music Monthly* with a broken CD? Here's what to do: Within four months of the cover date on the issue with the damaged CD, please return the damaged CD to: CMJ, Attention: "CD Replacement," 151 West 25th Street, 12th Floor, New York, NY 10001. A new CD will be sent out to you upon receipt of your returned CD. Thanks for your continued support!

# WELL HUNG ARTISTS

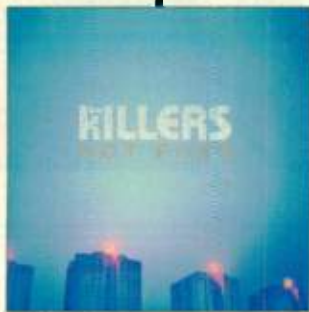
THE VOTES ARE IN\*



**TV ON THE RADIO**  
*Desperate Youth, Blood Thirsty Babes*  
(Touch And Go)



**THE BETA BAND**  
*Heroes To Zeros* (Astralwerks)



**KILLERS**  
*Hot Fuss* (Island Records)



**ATHLETE**  
*Vehicles & Animals*  
(Astralwerks/EMI)

## JUNE NEW MUSIC MOBILE

Brought to you by CMJ  
and your favorite independent  
record stores.

Look for these featured titles  
as well as **NEW RELEASES** from:

BLUE-EYED SON  
THE KILLERS  
THE KINISON  
LOUQUE  
RACHAEL YAMAGATA  
PACO  
HANGAR 18  
EIGHTEEN VISIONS  
BELA FLECK / EDGAR MEYER  
ANGELIQUE KIDJO  
SHAMRA  
DECOMPOURE  
MY G  
SIZZLA

\*As selected by our panel of  
fine retailers listed below

**Atomic Records**  
1813 E Locust St.  
Milwaukee, WI 53211

**Boo Boo Records**  
978 Monterey St.  
San Luis Obispo, CA 93401  
1800 Grand Ave.  
Suite O  
Grover Beach, CA 93433

**CD Central**  
377 S Limestone St.  
Lexington, KY 40508

**Criminal Records**  
466 Moreland Ave. NE  
Atlanta, GA 30307

**DCCD**  
2423 18th St. NW  
Washington, DC 20009

**Fingerprints**  
4612 B East 2nd St.  
Long Beach, CA 90803

**Good Records**  
617 N Good Latimer Expy  
Dallas, TX 75204

**Graywhale CD Exchange**  
248 S 1300 E  
Salt Lake City, UT 84102

256 East 12300 S  
Draper, UT 84020

4300 Harrison #7  
Ogden, UT 84403

3843 West 5400 S  
Suite D  
Kearns, UT 84118

1010 N Main  
Logan, UT 84341

1763 W 4700 S  
Taylorsville, UT 84118

852 West Hillfield Rd. Suite C  
Layton, UT 84041

**Grimay's**  
2825 Bransford Ave.  
Nashville, TN 37204

**Homer's Music And Gifts**  
1114 Howard St.  
Omaha, NE 68102

530 North Saddle Creek Rd.  
Omaha, NE 68132

2457 S 132 St.  
Omaha, NE 68144

**Homer's Music And Gifts**  
1015 Galvin Rd. S  
Bellevue, NE 68005

126 N 14th St.  
Lincoln, NE 68508

1228 N 27th  
Lincoln, NE 68502

6105 O St.  
Lincoln, NE 68510

**Independent  
Records And Video**  
3030 E Platte Ave.  
Colorado Springs, CO 80909

420 W 4th St.  
Pueblo, CO 81003

123 E Bijou St.  
Colorado Springs, CO 80903

5680 Hwy 85/87  
Fountain, CO 80906

3040 W Colorado  
Colorado Springs, CO 80904

937 E Colfax Ave.  
Denver, CO 80218

**Jackpot Records**  
3736 SE Hawthorne Blvd.  
Portland, OR 97214

203 SW 9th Ave.  
Portland, OR 97205

**Let It Be Records**  
1001 Nicollet Ave.  
Minneapolis, MN 55403

**Looney Tunes**  
31 Brookvale Ave.  
West Babylon, NY 11704

**Luna Music**  
1315B W 86th St.  
Indianapolis, IN 46260

**Music Millennium**  
3158 E Burnside  
Portland, OR 97214

801 NW 23rd  
Portland, OR 97210

**Park Avenue CDs**  
528 Park Avenue S  
Winter Park, FL 32789

#102A UCF Union  
Orlando, FL 32816

**Record Archive**  
1880 E Ave.  
Rochester, NY 14610

1394 Mount Hope Ave.  
Rochester, NY 14620

**Rock-A-Billy's  
New And Used CDs**  
8411 Hall Rd.  
Utica, MI 48317

**Record Emporium**  
3346 N Paulina Ave.  
Chicago, IL 60657

**The Record Exchange**  
1105 W Idaho St.  
Boise, ID 83702

**Sea Level Records**  
1716 W Sunset Blvd.  
Los Angeles, CA 90026

**Shake It!**  
4156 Hamilton Ave.  
Cincinnati, OH 45223

**Sonic Boom Records**  
3414 Fremont Ave. N  
Seattle, WA 98103

2209 NW Market St.  
Seattle, WA 98107

514 15th Ave. E  
Seattle, WA 98112

**Twist And Shout**  
300 E Alameda Ave.  
Denver, CO 80209

**Waterloo Records  
And Video**  
600-A North Lamar Blvd.  
Austin, TX 78703

CMJ PRESENTS...

# REVOLUTIONARY



**Scatter The Ashes**  
*Devout / The Modern Hymn*

On Sale 5/25-6/21



**Skinny Puppy**  
*The Greater Wrong of the Right*

On Sale 5/25-6/21



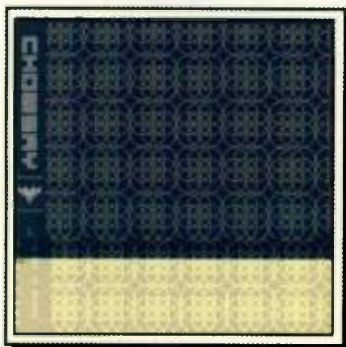
**Lostprophets**  
*Start Something*

On Sale 6/1-6/23



**Local H**  
*What Ever Happened to P.J. Soles?*

On Sale 5/18-6/14



**Chomsky**  
*Let's Get to Second*

On Sale 5/18-6/14



**The Cardigans**  
*Long Gone Before Daylight*

On Sale 5/25-6/21



**Ben Kweller**  
*On My Way*

On Sale 5/18-6/14



**Keane**  
*Hopes and Fears*

On Sale 5/25-6/21



VINYL NOW AVAILABLE AT ALL VIRGIN LOCATIONS

## FREE COPY OF CMJ MAGAZINE

WITH THE PURCHASE OF ANY REVOLUTIONARY SOUNDS TITLES!\*

\*While supplies last.

# SOUNDS



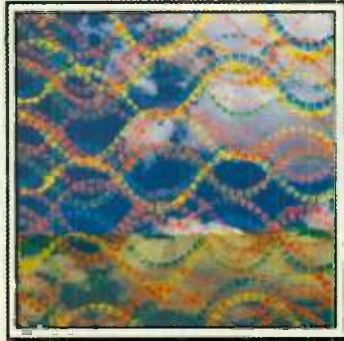
**Bumblebeez 81**  
*The Printz*

On Sale 6/1-6/28



**The Kinison**  
*What Are You Listening To?*

On Sale 6/18-6/24



**!!!**  
*Lucidn Up Now*

On Sale 6/05-7/05



**Athlete**  
*Vehicles & Animals*

On Sale 6/18-6/24



**Pedro The Lion**  
*Achilles Heel*

On Sale 5/25-7/5



**The Kicks**  
*Hello Hong Kong*

On Sale 6/1-6/28



**Franz Ferdinand**  
*Franz Ferdinand*

On Sale 6/1-6/28



**Modest Mouse**  
*Good News for People Who Love Bad News*

On Sale 6/1-6/28

## SEE PEDRO THE LION LIVE!

Virgin Megastore San Francisco June 2nd.

Virgin Megastore Denver July 6th.

Virgin Megastore Salt Lake City July 7th.



**LISTEN BEFORE YOU BUY.  
OVER 2 MILLION TRACKS AVAILABLE!**

Hollywood • Times Square • Union Square • San Francisco • Orlando Walt Disney® World Resort • Chicago  
New Orleans • Denver • Las Vegas • Miami • Burbank • Sacramento • Costa Mesa • Ontario Mills  
Arizona Mills • Orange • Dallas Mockingbird Station • Dallas Grapevine Mills • Boston • Salt Lake City



**Music that Matters. Part of The Complete Collection.**

**VIRGINMEGA.COM**



World Radio History

It's the end of the world as we know it.  
Welcome back **Muse**, the new horsemen of the Apocalypse.



**T**here are millions of people out there who believe that the apocalypse is coming," Muse frontman Matt Bellamy confers. "I think that's a scary thing. It's not scary that the apocalypse is coming—it's scary that there are so many people that actually believe it. I'm interested in following what's going on around the world in terms of religion and keeping an eye on it, because often, if you believe things, you can make them happen."

The singer's thoughts—or the ones that show up as lyrics—have always been this dark: On Muse's 1999 debut, *Showbiz*, and its follow-up, *Origin Of Symmetry*, lyrical focus shifted from greed to madness to lost innocence, with brief respites of brightness. With their third album, *Absolution* (Warner Bros.), the epic British rockers focus on this even larger, darker scale, staring at the potential twilight of humanity, and questioning our part.

"Humans developed the ability to consume all the natural resources around us in order to survive—that is both our biggest strength and our biggest weakness," Bellamy reflects. "And there's this constant contradiction within all of us, I think, because we know that we need to slow down on the way we're consuming. But at the same time, that's the one thing that brought us to where we are now: the strength to consume and the strength to survive through difficult conditions. I suppose the point is that we've done such a fucking good job of it that we're starting to destroy what's left. I think in the album, I'm trying to explore both those sides."

Bellamy's dissection of life's bleakest subject may sound lofty—pretentious even—when paired with titles like "Sing For Absolution" and "Thoughts Of A Dying Atheist," but it's the band's delivery that makes it all succeed: There's a sincerity, a desperation that's undeniably real. *Absolution's* songs are heavy—often in both senses of the word, Bellamy reflecting on the bigger picture while the music strays from lullaby-like string serenades in "Blackout" to blasts of blistering guitars that could easily belong to Rage Against The Machine or Metallica on "Stockholm Syndrome" or "Hysteria."

Gliding over it all, at times a gentle, cleansing wave, at others a harbinger of imminent doom, is Bellamy's unearthly voice. The similarities to Radiohead's Thom Yorke are undeniable, as is the fact that Muse often tread common lyrical ground, but the band, rounded out by bassist Chris Wolstenholme and drummer Dominic Howard, is hardly just Radiohead Dark. Each bandmember's virtuosic musicianship, coupled with a gorgeous and endearing bombast, smacks more of bands like Queen or Yes, where both the playing and songs are grandiose enough to fill Wembley Stadium.

Which Muse does: At home in the U.K., the band headlines

massive arenas, while in the States they've only just completed their second club tour, setting up in 300-capacity rooms. This massive dichotomy can be pinned on label struggles: Following *Showbiz's* release on Maverick, Muse found themselves without a U.S. label when the time to release *Origin* came—the disc never saw a proper Stateside release or tour. Their fanbase grew despite this, enough that the band's reemergence in the U.S., courtesy of a new deal with Warner Bros., was met with sold-out dates and eBay ticket shills going for hundreds of dollars a pair. And not only has *Absolution* brought about Muse's second crack at America—a chance made even better by their inclusion on the Cure's summer Curiosa festival—it's also the group's most emotionally and musically gripping record yet, a result spurred by a fruitful partnership.

"Originally, we wanted to work with three different producers, because we had three different types of songs on the album," explains Bellamy. "We had songs that were kind of just straightforward three-piece rock; songs that were much more classical-oriented, that involved working with strings, an orchestra and such; and a few songs that were more electronic-based and experimental." However, after the band completed two of the three more orchestral songs ("Blackout" and "Butterflies And Hurricanes") with producers Paul Reeve and John Cornfield, Rich Costey entered the picture, and plans changed. Costey had worked in various production capacities with everyone from Philip Glass to Audioslave, and his wide vision proved indispensable to Muse.

"Rich Costey had a very diverse experience," says Bellamy. "We started rocking with him, and our relationship was so good that we scrapped our original idea of working with three producers and just did the whole album with him, pretty much."

Combine that partnership with the fact that Bellamy himself has a broader-than-usual range of influences—rock bands from Queen to Nirvana, as well as "piano music composers like Rachmaninoff, Liszt and Debussy, through to flamenco guitar music from composers like Tarrega or Villalobos"—and you can get an idea of the complexity behind the band's compositions.

But then, it's a complex world. And when you think beyond that bubble of solipsistic living, it can all get a bit overwhelming. But is the weight of the world truly bringing Muse down?

"I think when you go purely on the album, you can maybe get that impression," admits Bellamy. "I think when you see us live, though, you'll see another side. When people see us live, they see more of the personality of the band. They see that sometimes we're just having a laugh. It's not all the end of the world, you know." **NMM**



STORY: DOUG LEVY AND NICOLE KEIPER • PHOTO: PEROU

MATT BELLAMY, DOMINIC HOWARD, CHRIS WOLSTENHOLME



# SWEET MELISSA

Melissa Auf Der Maur ditched Courtney Love, took a detour as a Pumpkin and now goes her own way with *Auf Der Maur*. But don't worry about her safety; Courtney ain't mad or nothin'.

STORY: TOM LANHAM • PHOTO: PHIL POYNTER

**T**here's so much to ask Melissa Auf Der Maur, it's hard to know where to start. Current paramour/pop-metal monster Andrew W.K.? Best bud Rufus Wainwright? Most recent employer Billy Corgan, who cast her as bassist in the Smashing

Pumpkins farewell world tour, and has since moved on to airing all his (and his bandmates') dirty laundry on the Web? There's a more pressing question right now, though, what with all those headlines: How in the hell did she survive five years along-

side the maniacal Courtney Love, slinging four-string in Hole?

Easy, sighs Auf Der Maur, a soft-spoken photography buff who's finally gone solo with the bludgeoning riff-fest of *Auf Der Maur* (Capitol). Working with Love, she recalls, "was obvious and effortless to me, although it must seem more dramatic from the outside than it was on the inside. Or maybe it's just because I grew up in such a bohemian, wacky environment that Courtney doesn't seem any more or less eccentric. I know lots of eccentric people who know exactly what they want and go for it." Corgan introduced the two femme fatales, and urged Auf Der Maur to waive her Canuck combo Tinker for the Cali-based Hole. So, Love at least threw a skelter when Corgan turned her bassist into a Pumpkin, right?

"She was really cool about it," Auf Der Maur assures. "There was unspoken respect. In my five years with Hole, we'd only made one record, and we'd sorta done our duty together, me being her partner in her mission to make a feminine mark on a male-dominated landscape. That's why I was turning to my four-track and writing a lot of my own stuff—I had more music in me that just wasn't being used."

Post-Pumpkins, Auf Der Maur took a full year off, catalogued her negatives, put



on photo exhibitions, and started compiling a book of on-tour self-portraits titled *July 1994 Through December 2000*. She self-financed her debut, calling in cameo favors from James Iha, Hole's Eric Erlandson, Queens Of The Stone Age's Josh Homme, even Steve Durand and Jordan "Blinker The Star" Zadorozny from Tinker. The cumulative effect is unearthly, almost bulldozing, with Auf Der Maur's devilish, serpentine basslines and conversely seraphic singing voice colliding within visceral tracks like "My Foggy Notion," "Followed The Waves" and the gut-punching opener, "Lightning Is My Girl." It's a positively primal scream, considering how long this fledgling front-woman has remained silent.

And her work is much simpler than it sounds or appears, Auf Der Maur maintains: "I'm not some big intellectualizer, and thank God I've learned how to somewhat use the English language, so I can communicate to other humans. Within my photographs and my music, the last thing I wanna be is intellectual. My lyrics are just something I feel, not something I labored over." And that honest emoting, she figures, is what draws all those high-caliber stars to her.

"They all love music as much as I do," she says. "It all started with Billy Corgan meeting me when I was 19, then Tinker

opening up for him because I wrote a letter to his P.O. box years later, going, 'Remember me?' He was the one who opened all these doors for me, in many ways. But I think that he—just like everyone else I've met—just sees how truly in

love I am with music and life. I gravitate toward these people as much as they gravitate toward me, and I'm profoundly moved by these human bonds. And who knows? Maybe that's what people see in me, as well." **NMM**

# CMJ2004 music marathon

october 13-16 ★ new york city

4 DAYS  
60 CLUBS  
1000 BANDS

**REGISTER EARLY  
FOR THE BEST  
SAVINGS!**

Special Discounts for college  
students and groups  
[www.cmj.com/marathon](http://www.cmj.com/marathon)

**DONT MISS:**

- Dozens of seminars, workshops and tradeshow exhibits
- Hundreds of the best new music artists
- Thousands of broadcast, music and film industry VIPs
- CMJ FilmFest - explore the convergence of music and film
- CVC@CMJ: *CVC Report's* annual Music Video Conference

The Largest and Longest  
Running New Music Festival  
in the United States

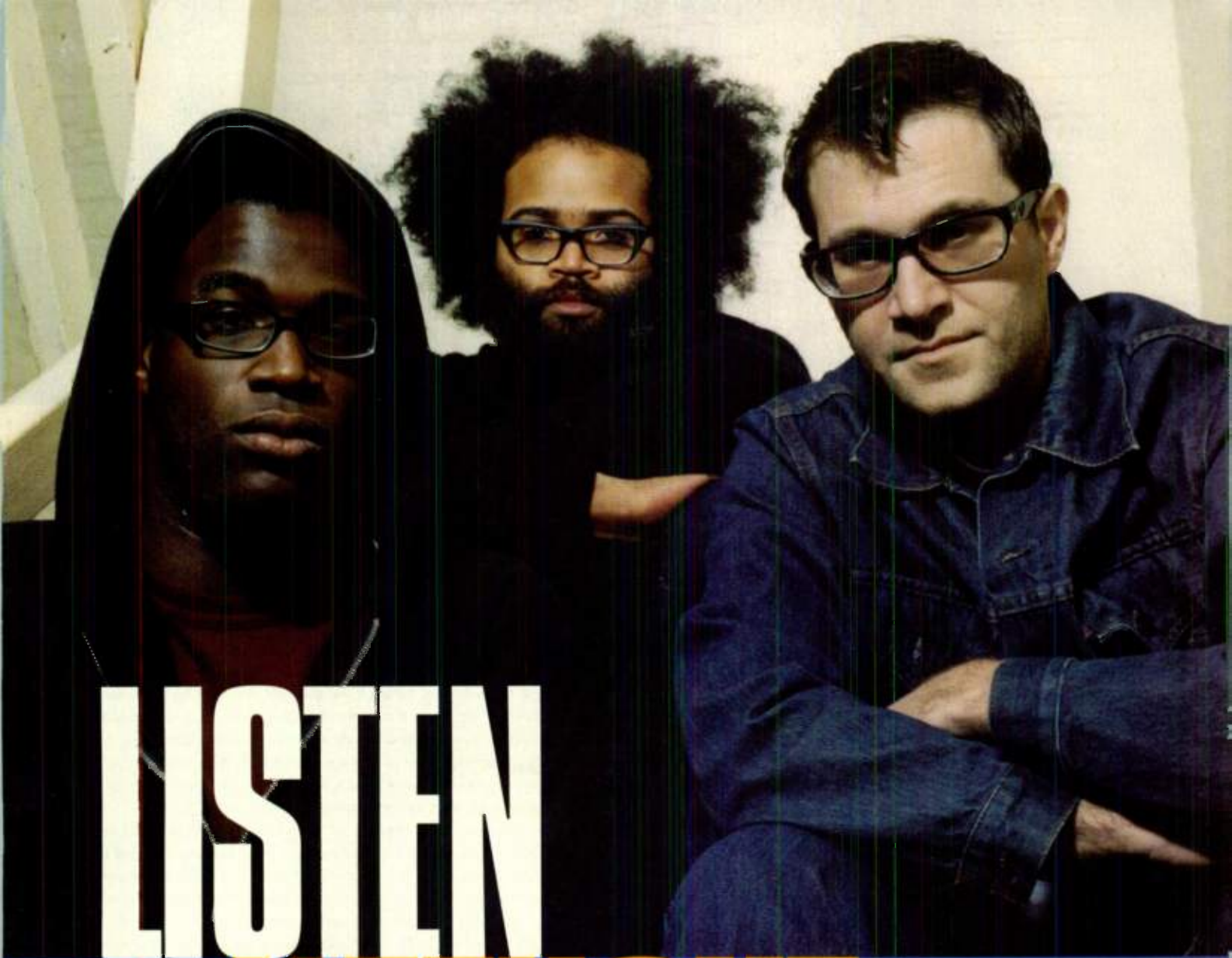
**HEY YOU WITH  
THE BAND!**

Your Big Break Awaits.  
Be Seen. Be Heard. Be Signed.

Now accepting showcase applications at  
[www.sonicbids.com/cmj2004](http://www.sonicbids.com/cmj2004)

Photo of The Mars Volta at Music Marathon '03 by Kevin Scardon

Powered by  
sonicbids



# LISTEN

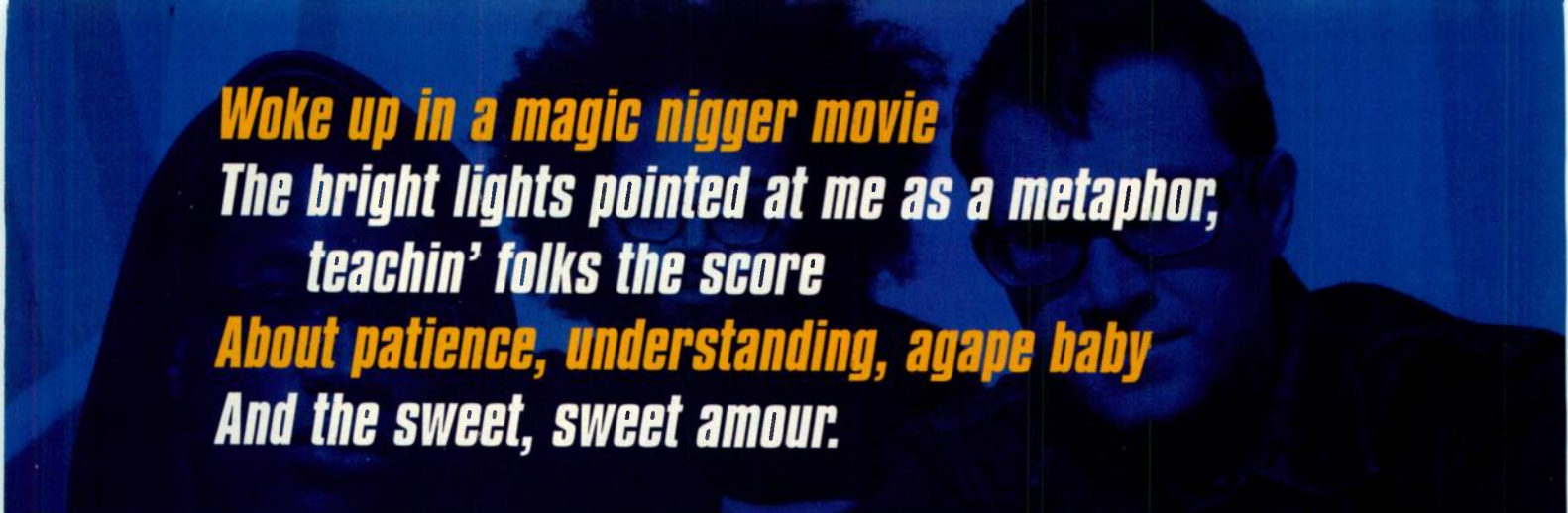
# WITHOUT

# PREJUDICE

They're the most fearlessly experimental pop band in indie rock. So stop asking **TV On The Radio** the same stupid question—there's more to them than meets the eye.

STORY: TOM MALLON • PHOTO: MICHAEL LAVINE

ARTIST APPEARS ON THIS MONTH'S 



**Woke up in a magic nigger movie**  
**The bright lights pointed at me as a metaphor,**  
**teachin' folks the score**  
**About patience, understanding, agape baby**  
**And the sweet, sweet amour.**

"Singing that line over and over again, in various circumstances," Kyp Malone sighs, "I'm kind of kicking myself."

It's the opening line of "The Wrong Way," the smack in the head that launches TV On The Radio's *Desperate Youth*, *Blood Thirsty Babes* (Touch And Go). In four and a half minutes, backed by a martial beat, a single-note, pavement-cracking bass and a traffic-jam cacophony of sax, TVOTR has delivered a "What's Going On" for the 21st-century hipster set, eviscerating every soul-eating stereotype the entertainment industry has offered America's nearly 40-million black citizens: the "loiterers united, indivisible by shame," the diamond-hungry bling worshippers, the grinning, soft-shoeing minstrel, and the damnable "magic nigger."

The "magic nigger," as defined by *urbandictionary.com*: "An African-American character archetype from fiction, usually found in Hollywood movies, whose sole purpose is to transform the white protagonist through magic and/or the power of his/her noble heart (which is sometimes given to the magic nigger by making him retarded, or at least comfortably stupid or submissive, in the style of a house slave)." The magic nigger is the always-second-billed star of movies like *The Green Mile*, *The Legend Of Bagger Vance*, *Driving Miss Daisy*. The gentle giant, the heaven-sent angel, the trusted servant who shows up to inject some color and life lessons into the white protagonist's world. Its appearance at the beginning of *Desperate Youth* is an unmistakable statement of intent, impossible to ignore.

Most people probably don't even realize it, but this year, when a legion of salivating fans and mostly white critics touted them as the salvation of music in one breath—only to relentlessly blurt the monumentally stupid question "What's it like being a black guy in an indie-rock band?" in the next—they were unconsciously casting TV On The Radio in a magic nigger movie of their own, the extras filled out by the members of an allegedly all-inclusive scene.

"I wouldn't be making music at all if that was a thought in my head," singer Tunde Adebimpe says. "I've dealt with that before; I stopped doing something I loved because someone asked me that. I was doing comics, underground comics, and someone was like, 'How does it feel to be doing this, this is kind of like a white-adolescent-male-dominated thing.' I had never thought about that. That wasn't why I went to do that—in fact, probably the reason that I was there was because I didn't have to put up with dumb shit like that."

"If people actually think about what they're asking when they ask that, they're basically saying, 'Don't you know your place? You don't know your place,'" says singer/guitarist Malone. "I can do whatever the fuck I want to do, wherever I want to do it. And you have to figure out for yourself that you can do the same. And separate from cultural privilege."

"At this point, it's *reaaaaally* tiresome," Adebimpe says. "How many times has Eminem been asked, 'What's it like to be a white rapper?' Probably a billion times. When did it stop for him? When he became, quote unquote, 'the best rapper in the world!' And he was then green, he was just made of money... Coming from people who are like music journalists, 'How does it feel to be black playing rock 'n' roll?'—I'm gonna put a red circle around that question. See me after class, dude... One thing I'd really like to know is whether people

knew we were black from listening to the album, or from seeing pictures of us. That's what I'm more curious about."

It was most likely the pictures—listening to *Desperate Youth*, or to 2003's breakthrough *Young Liars* EP, you can't tell if the individual members of this band are black, white, American or even of this planet. When you pop *Desperate Youth* into iTunes, it comes up "world music," Adebimpe says, and that's not too far off, in a sense. Anything and everything goes into this band; every style, musically and culturally, is mashed together. It's no wonder that the practically flawless *Young Liars* blew so many critical minds last year: It was the sound of two people (Adebimpe and Yeah Yeah Yeahs/Liars producer David Andrew Sitek) fearlessly experimenting in a Brooklyn loft, mashing genres that no one ever thought to combine as though it was the most natural thing in the world. Opener "Satellite" sets the best example, chomping along on an über-distorted electronic rhythm section topped by Adebimpe's multilayered, damn-near doo-wop vocals, finally exploding in an orgy of flutes. Finding reference points proved nearly impossible; *Young Liars* sounded like a band who never met a boundary they didn't blast their way through.

That situation hasn't changed on *Desperate Youth*—though it's only their first full-length, it solidifies their position as the best experimental pop band in indie music. After the knockout of "The Wrong Way," *Desperate Youth* takes a similar genre world tour: shoegaze-sans-reverb ("Dreams"), doo-wop ("Ambulance"), industrial barbershop ("Poppy"), eastern-tinged drone ("Don't Love You"). The main difference is the addition of Malone's rawer, on-edge vocals and a new lyrical focus: Where *Young Liars* felt like a bunkered-down ball of post-9/11 anxiety, *Desperate Youth's* lyrics surge forth and give life a shake.

"I'm all for wallowing, if it's genuinely wallowing, [but] as someone who did spend a lot of time wallowing, you just get sick of it after a while," Adebimpe says of the shift. "Your mind just burns itself out and starts to go in a different direction. I always thought *Young Liars* was like, 'OK, I'm kind of freaked out about everything that's going on,' so I put my thoughts to more of a different place, a place that's more imagination. This record is more about being in the present and dealing with whatever is there, right away, no matter how beautiful or ugly it was—just deal with it."

*Desperate Youth* also separates itself from *Young Liars* in its political bent, but it makes the rare coup of presenting politics in a way that personalizes them, dealing with the feelings they inspire rather than spitting facts and figures. That's what makes "The Wrong Way" such a perfect call-to-arms: It's not a pie chart of everything that's wrong, but rather a discussion of everything that's wrong from one man's perspective.

"You ever hear that Spacemen 3 song, 'Revolution'? It's a very slow diatribe, an angry young man high on heroin talking against the powers that be," Malone says of "The Wrong Way"'s genesis. "That song had me thinking about what I would be talking about if I were talking against power right now. And conversations we had while we were recording about the state of race relations in America, and the state of people in America who are black and the history of those people. It was something that I've

been thinking about ever since I found out that I was 'black,' when I found out what that meant, what the truth is about that. There's plenty of fodder for that song."

While the "magic nigger" line seems like a response to indie music's collective "Gee whiz, black people!" reaction, Malone, the song's lyricist, says that's not necessarily the case—rather, it was more of a preemptive strike, because he saw it coming.

"It was kind of anticipatory," he says. "I was saying—"

Adebimpe interrupts with fits of laughter. "Nice shot!" he hoots. "Nice call, dude!"

"But it was anticipatory. It'll come up in lyrics as much as it would come up in conversation. I kind of feel like I got that out of the way in that song... I kind of feel [we get treated] that way, not necessarily so much in interviews, but when people I don't know at shows are freaking out over it, talking about how soulful it is," Malone says. "People reference our blackness as holding something they couldn't possibly have within themselves, because we have this special

what else I can't do and I'm not supposed to do. 'How's it feel to be a black accountant?' 'Well, I used to be a black musician, but I didn't feel like it was my place. So I tried banking!' It's just weird, and it's so old."

"Imagine trying to be a doctor and someone being like, 'This is kind of a white man's/black man's game,'" Malone suggests. "What are you fucking talking about? Where have you been for the past 30 fucking years?"

"Surgery is a white man's game!" Adebimpe laughs. "Oh, then I'm just gonna leave this undone and walk out."

A few hours later, TV On The Radio is playing the basement of a church, a fitting setting: Live, the minimalist *Desperate Youth* becomes an overdriven gospel revival courtesy of a full-band makeover. Adebimpe and Malone belt the lyrics like classic shouters, bassist Gerard Smith and drummer Jaleel Bunton turn the sputtering electronics into muscular rock, and Sitek hollers the lyrics from the back of the stage while laying down cascades of nebulous guitar and organ. As they begin *that line*, looking around the crowd for reaction, it becomes apparent what a diverse audience this band

**"The only thing that feels real to me half the time is art and music, and if you have to put a skin on it, and limit it, it's lost all power."**

magic soul... If only people could see that [that idea] is a bunch of bullshit."

"You can separate those people really easily though," Adebimpe points out. "Like this girl yesterday, she said, 'You guys sounded like Guided By Voices at one point.' And I couldn't express to her—without making her really embarrassed—how happy that made me at that moment. We listen to a shitload of Guided By Voices."

"Along with a bunch of other music. If anyone wants to call it black music, I think it's black music, but when it comes down to it, music can't be about that," Malone says. "Because the only thing that feels real to me half the time is art and music, and if you have to put a skin on it and limit it, it's lost all power."

Putting a skin on things also violates the unwritten tenets of indie music—this is where this shit shouldn't matter, it's supposed to be an inclusive thing, it's not about defining drawing lines. At the very least, the ignorance supplies the band with good material.

"That's one of the most interesting parts of this whole experiment; all you have to do is put your stuff out and sit back and wait for people to respond," Adebimpe says. "It's been funny to me, the amount of shock I've gone into this year when people ask me certain questions, it's like, are you kidding me? Are you for real?" He puts his arm around an imaginary misguided youth. "Oh no, darling, we've got to sit down and talk about a few things. Like the whole 'How's it feel to be black playing indie rock,' or what people assume that you're into. This guy was astonished last night that I knew who the Mars Volta was. He was like, 'I thought you were bullshitting me.' Of course I know who they are! 'Oh, I just didn't think you'd be into that.' And I was like, 'Why?'"

"There's brown people all over the Mars Volta," Malone says.

"They're a brown band!" Adebimpe exclaims. "It makes me curious as to



JALEEL BUNTON, KYP MALONE, DAVID ANDREW SITEK, TUNDE ADEBIMPE, GERARD SMITH

**"I can do whatever the fuck I want to do, wherever I want to do it. And you have to figure out for yourself that you can do the same."**

has attracted. A room ordinarily filled with white punker kids is filled with white kids, black kids, Asian kids, middle-aged dudes standing in the back stroking their chins, all gleefully sending the lyrics right back to the band. Maybe they take the message of the song to heart, maybe they don't, but the fact is, for a little over an hour in a Philadelphia basement, TV On The Radio has set up their own little utopia, where these people don't think it's strange to be standing next to each other.

Says Adebimpe: "Here's the news: It's my prediction, as a lowly stupid human, that things will continue to mix and mix and mix. Blind people with ears who can make music will make music based on what they're hearing and what they like. They don't know what color they are. I wanna know what music is going to sound like in 20 years." Looking at the diversity in the crowd, maybe it will sound something like this, and maybe it will be magic. But the right kind. **MMM**



# BEST NEW MUSIC

**BLACK DICE**

**END**

**FRENCH KICKS**

**SECRET MACHINES**

 = ARTIST APPEARS ON THIS MONTH'S CD R.I.Y.L. = RECOMMENDED IF YOU LIKE



## BLACK DICE

**Creature Comforts** DFA

**T**he subsonic warbles that swim through Black Dice's "Live Loop" sound like sperm whale mating calls—nothing like reverberated guitars, the sound's origin. *Creature Comforts* is Black Dice's *musique concrète* take on animal noises, including replicated elephant sounds, duck calls and even sparrow chirps (all on "Treetops"). Occasionally an incoherent (human) voice appears, as well as somewhat danceable drums (this is DFA, after all), but what separates Black Dice from so many other noise-rock experimenters is that their *blurps*, *schvetches* and *vlurbals* define their subjects. Following up 2002's *Beaches And Canyons*, *Creature Comforts* continues Black Dice's quest for musical space, taking them away from their busy tone-poem roots and more towards the realm of free, improvisational composition. The 15-minute "Skeleton" has enough treated guitar parts to excite Glenn Branca, yet throughout it moves from atmospheric washes into ad-libbing guitar-drum interplays and even *chord progressions*, all unifying Dice audio histrionics. "Night Flight," the disc's closer, enters prog territory (as if they weren't progressive enough) with its arpeggiated piano-like chords and screechy, deconstructionist guitars (sounding like a penguin conversation), ending the disc with burbling noise that could signal their next Darwinistic new beginning. >>>KORY GROW

Link

[www.dfarecords.com](http://www.dfarecords.com)

File Under

*Sturm und clang*

R.I.Y.L.

Stockhausen, Edgard Varèse,

Cluster, Brian Eno, zoos





## END

**The Sounds Of Disaster** Ipecac

**U**ndoubtedly, when this summer's so-called blockbuster action/disaster film, *The Day After Tomorrow*, opens, the music by composer Harald Kloser will run right down the middle of traditional action film music—lots of strings, lots of timpani and drums, lots of orchestral climaxes designed to make audiences feel like the end of the world is at hand without causing you to toss your popcorn and run. The novel choice, though, would have been this second LP by End. *Sounds Of Disaster* marries the classic Hollywood movie themes of yesterday with gleefully breakneck drum 'n' bass programming. Swiping the go-go, fun-loving, and drama-filled feeling of composers like Mancini, Bacharach, John Barry and Jeff Alexander, End's Charles Peirce constructs tracks that echo the kind of disaster that entertains us in films. "You Only Live Once" starts out like a dashing surf-guitar-cum-Bond theme, but quickly spirals into a quixotic hash of rat-a-tat drumming, sizzling cymbals and grinding guitar noise, mimicking the precision CG effects we've come to expect of our action films. *Sounds* takes turns for the sing-along PG crowd ("Countdown To The End") as well as the carousing gangster genre ("Mr. Guns [The Theme From 11th Street]"), but on the whole, augments the bombast of past composers with contemporary drum technologies. Good, clean, madcap listening. >>>HEATH K. HIGNIGHT



## FRENCH KICKS

**Trial Of The Century** Startime International

**I**t must annoy the shit out of those New York bands who're constantly lumped together, how you can't hear a mention of one without a smirking flood of the Plurals following suit. But then, they really shouldn't blame anyone, what with all the commonalities—the nuh-nuh-nuh-nuh guitar strumming, all those fours-on-the-floor and whatnot. French Kicks' newest, *The Trial Of The Century*? Yup, it's got some cavernous Walkmen pianos and keyboards, lethargic Strokes/Stills vocal lines, some Interpolitical darkness. It does, however, also have another quality so many of those NYCers seem to share: It's really freaking good. Vocal harmonies on opener "One More Time" and "Oh Fine" uniquely inject sunny Californian melody into grimy New York rock, which, though it might seem like dumping lemon juice into your milk, works quite wonderfully. Rhythmically, the mix of Lawrence Stumpf's sinewy and insistent basslines propelling the songs, while creatively broken drumbeats from also-singer/keyboardist Nick Stumpf knock things off-kilter, brings in another dose of personality. Closer "Better Time" is a weird, plinky, programming-driven escapade (with requisite sleepyhead vocals) that brings more variety into the proceedings. True, there's no mistaking that French Kicks are a New York Rock Band, but there's no mistaking that Ben & Jerry's is ice cream, either, and you don't hear no complaints about that. >>>NICOLE KEIPER



## SECRET MACHINES

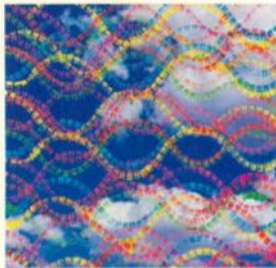
**Now Here Is Nowhere** Reprise

**N**othing should rattle your hipster, record-devouring soul more than the fact that a major label (gaspl) put out what is, arguably, the best rock record of the year. *Fie upon thee, faceless monolith of recorded sound!* Well, suck it up, bucko, and buy a copy, since the Secret Machines' sophomore record (a follow-up to their more indie-rock-fueled debut on Ace Fu) is lush, catchier and meaner than any meandering *Yoshimi Trips* *The Pink Floyd Fantastic*. Everything sounds like Floyd covering Echo And The Bunnymen (read: big) and these guys have aspirations that match their sound. Sure, the album nails you with pop hooks, but is also book-ended by a pair of nine-minute behemoths, includes a reprise and is clearly informed by an academic love of the methods of *motorik* handed down by Can and Neu! Their Kraut bend is what makes Secret Machines truly special—while riding the autobahn (or whatever) they let it all come down into Spiritualized territory around them, getting bigger and bigger, exploding, yelling, "Oh you'd be surprised how we race! ... Maybe the rain'll stop following me! With millions of colors reflected in daylight! Right on the kick drum!" Their ear toward syncopation is as sharp as the RZA's (or at least Steely Dan's)... and if all that shit don't interest you, at least it's, you know, catchy. >>>CHRISTOPHER R. WEINGARTEN

Link  
[www.worldwentdown.com](http://www.worldwentdown.com)  
 File Under  
 Disaster film music  
 R.I.Y.L.  
 Kid606, Jason Forrest,  
 Venetian Snares

Link  
[www.frenchkicks.com](http://www.frenchkicks.com)  
 File Under  
 Why yes, they can make it there  
 R.I.Y.L.  
 The Walkmen, Interpol, the Stills

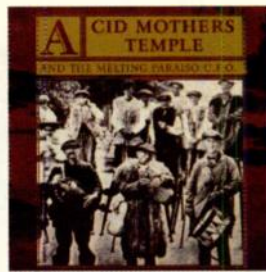
Link  
[www.thesecondmachines.com](http://www.thesecondmachines.com)  
 File Under  
 Pink eyes  
 R.I.Y.L.  
 Spiritualized, Can,  
 the Flaming Lips



**!!!**  
**Louden Up Now** Touch And Go  
 There's just so much to hate about !!!.  
 Like the band's Brooklyn-scene confreres,  
 the band's M.O. involves at least three widely  
 discredited ideas. 1. Be pretentious—be  
*really* pretentious; like, don't even flinch when  
 people refer to your band as "arty." 2. Fusion.  
 3. In applying the foregoing, be sure to drag  
 the pond for obscure influences; this will make  
 it clear that your goal, too, is to be "an acquired  
 taste." Trouble is, anyone who's actually seen  
 !!! play live has likely found it hard to maintain  
 hatred while shaking dat ass at the same time.

Unspooling Clash-style punk to the point that you  
 can hear the reggae influences that inspired the  
 band in the first place, adding in new-wave  
 basslines, disco beats and hip-hop scratch loops,  
 then pumping the resulting concoction with all  
 the messy, kinetic energy its eight members can  
 muster, !!! live is all about the groove. The  
 band's just not picky about where its groovalicious  
 ideas come from, and on *Louden Up Now*, its  
 big-tent approach reaps rhythmic bounty. Some  
 of the vitality of the live shows is missing once  
 the sound is down on tape, however, and shorn  
 of it, !!! occasionally comes off like a jam band  
 for hipsters. Which they are. Another reason to  
 hate them, perhaps, but you won't be able to for  
 long, so why bother trying? >>>MAYA SINGER

Link  
[www.brainwashed.com/!!!](http://www.brainwashed.com/!!!)  
 File Under  
 Get up and dance, punk  
 R.I.Y.L.  
 The Rapture, Gang Of Four,  
 Out Hud



**ACID MOTHERS TEMPLE AND THE MELTING PARAIISO U.F.O.**

**Mantra Of Love** Alien8

Link  
[www.acidmothers.com](http://www.acidmothers.com)  
 File Under  
 Psychedelic Japanese  
 hippie cults  
 R.I.Y.L.  
 Hawkwind, traditional  
 Japanese music, Fushitsusha

People tend to accuse Acid Mothers Temple of making head music—y'know, the kind of extended psychedelic jams and marathon guitar freakouts that lend themselves so perfectly to hallucinogenics. The band's latest record, *Mantra Of Love*, will do very little to change that impression, as its two long, exploratory tracks could easily serve as the soundtrack to both the best and worst acid trip you've ever been on. The first, a traditional Occitan piece called "La Le Lo," starts with a focus on the beautiful, mel- low vocals of Cotton Casino, but builds to at least two thundering crescendos

that fans of their last intense Alien8 album, *Electric Heavyland*, will appreciate. The second track, "L'Ambition Dans Le Miroir," is a 15-minute journey of spacey electronics and graceful guitar atmospherics that's both melodic and, well, *totally otherworldly, man*. This kind of psychedelic soundfuckery hasn't been huge in America since the '70s, and it probably won't be again anytime soon—to ears weaned on the three-minute radio single, the middle section of "La Le Lo" could be either mindblowing or, more likely, downright confounding. The laid-back pulse of "L'Ambition Dans Le Miroir" is just easy enough on the ears to be challenging without being threatening, but how big is the crop of people with the attention span to digest it? >>>BRAD FLICKY



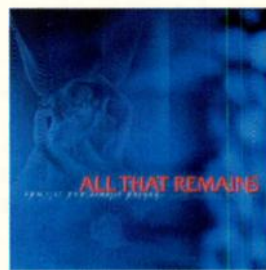
**THE ALBUM LEAF**

**In A Safe Place** Sub Pop

L.A.-based guitarists aren't supposed to sound this Chicago: Jimmy LaValle's third solo LP as the Album Leaf, *In A Safe Place*, lies somewhere between the navel-gazing guitar-noise slabs of Tortoise and the delicate indie-rock strumming of Pulseprogramming, L'Altra, Hood and all the other enchanting artists on the Aesthetics label. But muddying this equation is the fact that *In A Safe Place* was recorded in Iceland at Sigur Rós' studio, adding a greater sense of ambient placidity than the Album Leaf's prior releases. At times, *In A Safe Place* is lone-guitar meditation

music ("Streamside," "Window"), but much of it gravitates toward contemplative pop, particularly "Thule," a plaintive electric-piano ditty kept in time by a soft trap set and muted string accompaniment. LaValle sings on this one, too, his deadpan, emotionless delivery further contributing to the sense that *In A Safe Place* is more Midwestern pastoral than coastal. Throughout "On Your Way," his dispirited and vacant warbling with Black Heart Procession's Pall Jenkins undercuts the pleasant, chiming piano and guitar melody wholesale, leaving the impression that LaValle's mocking the album's surface themes of personal comfort and emotional security. *In A Safe Place*'s distinguishing quality, however, remains its captivating—and ultimately satisfying—quietude. >>>HEATH K. HIGNIGHT

Link  
[www.albumleaf.com](http://www.albumleaf.com)  
 File Under  
 Chicago indie rock (from L.A., via Iceland)  
 R.I.Y.L.  
 Languis, Tortoise, L'Altra



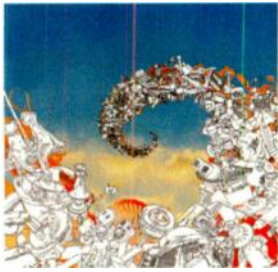
**ALL THAT REMAINS**

**This Darkened Heart** Prosthetic

Link  
[www.allthatremains.cc](http://www.allthatremains.cc)  
 File Under  
 Been there, done that  
 R.I.Y.L.  
 Killswitch Engage, Shadows Fall, God Forbid's *Gone Forever*

Much like their Western Massachusetts brethren Killswitch Engage and Shadows Fall, All That Remains characteristically blend elements of American hardcore and Gothenburg-style death metal. But the connection between these bands doesn't stop there—frontman Philip Labonte was once Shadows Fall's singer, and Killswitch Engage guitarist Adam Dutkiewicz produced ATR's *This Darkened Heart*, the follow-up to 2002's *Behind Silence And Solitude*. With that in mind, it's not surprising that ATR's second album is in the same vein as

their peers; it's packed with roaring vocals, double-bass kicks, shredding guitar assaults and obligatory breakdowns that keep the "core" in "metalcore." To the band's credit, *This Darkened Heart* isn't entirely made up of throaty growls with the occasional guitar solo and breakdown thrown into the mix: The band has refined their songwriting and developed more melody-driven tunes, including an acoustic-laden instrumental track ("Regret Not") and Labonte's recurrent (and sometimes abrupt) clean vocals (most notably in "Focus Shall Not Fail"). But while *This Darkened Heart* is an enjoyable effort—from the tranquil acoustic opening to the final teeth-gritting snarl—All That Remains doesn't really stand out among their more popular U.S. counterparts or their more innovative Nordic influences. >>>TRACEY JOHN



## ATHLETE

**Vehicles & Animals** Astralwerks

The most remarkable thing about the debut album from British indie quartet Athlete is evidenced by a simple fact: *Vehicles & Animals* was originally released in the UK over a year ago (and nominated for the Mercury Music Prize, natch). By the time you make it halfway through the disc, though, you'll be swearing it must have been a misprint—the music just sounds that new. As bands often do these days, Athlete goes beyond conventional instrumentation, messing with electronics and kooky sound effects; however, they do it subtly enough

that it never feels unnecessarily experimental or becomes the focal point of the songs. In fact, if you don't pay close attention, you might be so distracted by the huge sunny choruses that you'd never notice there was a theremin going in the background, or that the song you're merrily bouncing along to is actually about race relations, for that matter ("You Got The Style"). That overall brightness is what makes picking highlights here next to impossible—the title track is definitely the most touching, "Beautiful" the most soaring, and "Out Of Nowhere" the most jaunty—but for sheer hooks, unforgettable melodies, and guaranteed smiles, you're simply spoiled for choice. >>>DOUG LEVY

Link

[www.athlete.mu](http://www.athlete.mu)

File Under

Gold medal winner

R.I.Y.L.

Super Furry Animals, the Flaming Lips, the Beta Band



## ATREYU

**The Curse** Victory

Never mind that Atreyu are named after a character in *The Never Ending Story*, or that they wear eye makeup and sing about vampires. The SoCal quintet's 2002 Victory debut, *Suicide Notes And Butterfly Kisses*, turned heads in the metal and hardcore scenes, and *The Curse* is sure to put them at the top of the growing list of bands that fall under the "metalcore" tag. With the help of producer GGGarth Richardson (Melvins, Chevelle, Rage Against The Machine), Atreyu's second disc offers more polished and mature tracks, brimming with downright catchy breakdowns, melodic sing-

Link

[www.atreyurock.com](http://www.atreyurock.com)

File Under

Melodic metalcore for bloodsuckers

R.I.Y.L.

Avenged Sevenfold, Eighteen Visions, Funeral For A Friend

along choruses and bouts of Swedish death metal-inspired riffs (particularly in "Bleeding Mascara"). The band's dual vocal delivery is better executed on *The Curse*, frontman Alex Varkatzas' acidic screams flawlessly entwining with drummer Brandon Saller's passionate, tuneful wails (even making lines like "Will you still kiss me the same/ When you taste my victim's blood?" just as poignant to us mortals). *The Curse* also takes it down a notch at times, letting Saller take the lead with his haunting, dulcet vocals in slower-paced tunes like "The Crimson" and "The Remembrance Ballad." All in all, Atreyu successfully fuse metal and hardcore to form a maelstrom of melodic aggression that doesn't need a label to define its potency. >>>TRACEY JOHN



## BEASTIE BOYS

**To The 5 Boroughs** Capitol

First things first—the Beasties have never made a bad record, homeboy. However, after hearing *To The 5 Boroughs*, MCA's jive about "I got more rhymes than I got gray hairs" ain't exactly preaching the truth. In the six years since the disco-breakin' Furious Three revisionism of *Hello Nasty*, things done changed: post-CoFlow indie dogma, Atmosphere's license to spill, Aesop Rock's illest communications. Basically, lines like "We shake 'em, bake 'em and then we take 'em/ treat MCs like leaves, go out and rake 'em" ("The Hard Way") don't sound like cool old-skool throwbacks anymore,

they just sound fucking retarded. Fortunately, they make up for it with a refreshing sparseness (15 tracks, only three songs past three minutes, no guests, all hip-hop, no afrobeat, no bossa novas, no exotica, no hardcore) and some amazingly hot beats. Even though this album is a supposed to be an ode to New York (isn't all their non-Paul's output an ode to New York?), most of the beats are downright *crunk*—sounding like Mannie Fresh fueled on Kraftwerk and Eurodisco. Bravado scratching from Mix Master Mike abounds, one track is built around a Dead Boys sample, spaceships land and caddies ride down Greenwich on 22s—musically, the Beasties do whatever they want and that's what they do best. Now, seriously, stop rapping. >>>CHRISTOPHER R. WEINGARTEN

Link

[www.beastieboys.com](http://www.beastieboys.com)

File Under

Hot beats... but pass the mic

R.I.Y.L.

The non-crappy songs on *Hello Nasty*, Treacherous Three, Jurassic 5



## BLUE-EYED SON

**West Of Lincoln** Eenie Meenie

Punk is dead, especially for Andrew Heilprin (a.k.a. Blue-Eyed Son), who recently exited pop-punk newcomers 40 Watt Domain, acoustic guitar in hand. Heilprin ventures into Elliott Smith territory on *West Of Lincoln*, trading punk's excited torrent for smooth melodic sailing. His breezy voice surfs gentle acoustic waves throughout the disc, translucently shimmering like Jeff Buckley's (sans flamboyance) or soothing like Nick Drake's. An adept backing band (including Tracy "Mother Mother" Bonham, his 40 Watt friends and former

Link

[www.eeniemeenie.com](http://www.eeniemeenie.com)

File Under

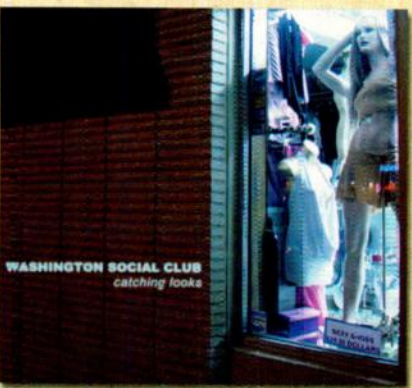
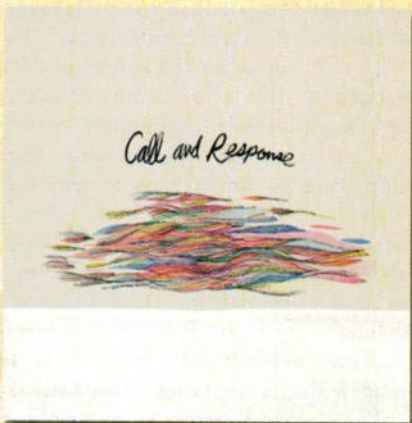
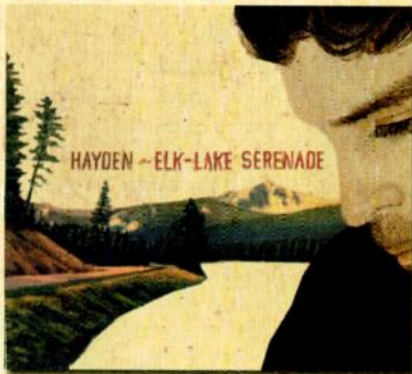
Do the evolution

R.I.Y.L.

Elliott Smith, later McCartney-penned Beatles, Sublime

Elliott Smith drummer Scott McPherson) ably complement Heilprin's gentle optimism. Heilprin comes to terms with himself across the catchy chorus of "Self-Fulfilling Prophecy," with its Sebadoh-like guitars and alternapop melody. "When I Come Home" bounces like McCartney's part on "A Day In The Life," making it so catchy that it's easy to miss Heilprin's lighthearted jabs at his disgruntled, couch-potato live-in girlfriend. *Lincoln's* best song, "Suffering Sea," shines with Heilprin's realization that "Everyone gets burned, eventually," befit with cellos and Rhodes piano, treading awfully close to sappy territory but managing to maintain his style. *West Of Lincoln* also features a heartfelt cover of Bob Dylan's countrified "I Threw It All Away" and a borderline gushy redux of Robert Louis Stevenson's "Time To Rise." By the end of *Lincoln*, it's easy to question whether singer-songwriter folk is the real post-punk. >>>KORY GROW

SUMMER JUST GOT BETTER.



**BADMAN** BADMANRECORDINGCO.COM

**TOWER**  
MUSIC · MOVIES · MORE  
TowerRecords.com



[Link](#)

[www.ipecac.com](http://www.ipecac.com)

[File Under](#)

[Triplet peaks](#)

[R.I.Y.L.](#)

[Angelo Badalamenti, early Goldfrapp, Barry Adamson](#)

**BOHREN & DER CLUB OF GORE**

**Black Earth** Ipecac

Exploring the darker half of mankind's heart, German ensemble Bohren & Der Club Of Gore bypass the über-dramatic trappings of metal and goth, instead exploring noir emotions through eerie lounge and jazz. Combining the stark ethereality of *Felt Mountain*-era Goldfrapp with the downtempo melancholy philosophy of doom metal's finest (their website links to Finland's Skepticism and Germany's Trouble), the band's subdued piano/sax interplay is comparable to the output of David Lynch soundtrack guru Angelo Badalamenti. Its name pays homage to the Dutch

instrumental group Gore (and "Bohren" means "drilling"), manifesting its sinister influence in Bohren's macabre music. A subtle sax solo, brushed drums and translucent piano adorn "Destroying Angels," which could easily conjure images of a seedy Humphrey Bogart film set in a smoky cabaret. The Raymond Chandler vibe continues on "Skeletal Remains," a programmatic exercise replete with another tasteful sax solo and gently cascading keys. Album closer "The Art Of Coffins" is a 12-minute requiem ranging from subterranean bass to largo hi-hat strikes and dark keyboard pads; you can almost feel that final breath escaping as the lid closes down. *Black Earth* aurally captures those hard-to-explain emotions like acrimony and remorse, while never coming across as pretentious. >>>KORY GROW



[Link](#)

[newjerusalemusic.com/danielson](http://newjerusalemusic.com/danielson)

[File Under](#)

[Questions of faith and Famile](#)

[R.I.Y.L.](#)

[Daniel Johnston, the Shaggs, the Polyphonic Spree](#)

**BR. DANIELSON**

**Brother Is To Son** Secretly Canadian

Christianity can be creepy, with its original sin, brutal crucifixions and wine-to-blood communal ceremonies and whatnot. Which makes it all the more surprising that most of the music branded "Christian rock" is steeped in peace, love and joy. Daniel Smith understands that his faith isn't so one-sided, and that the path to enlightenment entails a lifetime of suffering. For *Brother Is To Son*, the first Br. Danielson album in nearly a decade, Smith again enlists the help of the Famile to imbue his cracked prayers with good ol' fashioned musicality. The banjos, pianos, bells and harps wielded

by his kin serve to flesh out Smith's raw acoustic strumming. This elevates tracks like "Things Against Stuff" above their banal lyrics ("Things vs. stuff cannot get along") and gives the best tunes a kinetic energy. Though Smith still spends most of the album singing like a 17th-century eunuch (think Ween's "Push Th' Little Daisies"), he shows new range on the album's intensely personal second half: "Hammers Sitting Still" sees Smith struggling with the seeming unimportance of his day job as a carpenter, while "Physician Heal Yourself" finds the songwriter lost in questions of faith, singing, "I can't understand the ways of my Lord." Most astounding is the album's closer, "Brother: Son," where Smith makes peace with his father amidst angelic choruses, thus proving that questions of Famile can be as unnerving and endearing as questions of faith. >>>ANDY DOWNING

ARTIST APPEARS ON THIS MONTH'S CD • [R.I.Y.L.](#) - RECOMMENDED IF YOU LIKE



## BURNING BRIDES

### Leave No Ashes v2

Burning Brides have amassed an arsenal that's just raring to shock, awe and bang heads: Guitarist Dimitri Coats drops the high-watt power riffage while Jason Kourkounis strafes the ground with rapid-fire drumming and bassist Melanie Campbell keeps the woofer rumbling with bunker busters. But even the stiffs in the Pentagon know that your success on the battlefield doesn't depend on your stockpile as much as your intelligence and ability to adapt. While this Philadelphia trio boasts plenty of might, the first few songs on

*Leave No Ashes* are little more than rudimentary exercises. The codeine blues lines and gruff emoting would probably go over stupendously in a sweaty club, but on record, the post-grunge glory of it all seems a bit too derivative. Just when you think this fight might be lost, the Brides brigade displays impressive dynamics on "King Of The Demimonde," and on "Century Song," pulls together an impressive, swaying anthem that deserves to ripple through the rafters of Wembley Stadium. After a couple more tunes that solidify Coats' ability to pen a sturdy melody, he returns to relying on the rock-school chromatic riffs that Urge Overkill retreaded a decade before. Here's hoping that the next time out Burning Brides will allow themselves to rawk a little less. >>>NEIL GLADSTONE

Link

[www.burningbrides.com](http://www.burningbrides.com)

File Under

Chopper rock

R.I.Y.L.

Kyuss, Monster Magnet,  
Queens Of The Stone Age



## THE CARDIGANS

### Long Gone Before Daylight Koch

The Cardigans are one of those strange musical phenomena: a band that soars to fame, only to find the spotlight taken away just as things are getting interesting. Their last album, 1998's *Gran Turismo*, saw them shrug off the cheery pop that made them famous, in favor of soul-searching melancholia with a cold electronic pulse. Now, following a break for solo projects (Nina Persson's *A Camp* and bassist Magnus Sveningsson's *Righteous Boy*), *Long Gone Before Daylight* finds the Swedish stars regrouped, refreshed and once again

resplendent. The disc marks a return to a more organic approach, signaling that main musicman Peter Svensson may no longer be as smitten with his samplers. But aside from a few bursts of light, things remain as introspective and pleading here as on *Gran Turismo*. "I've seen you/ I know you/ But I don't know how to connect," laments Persson on lilting opener "Communication," as the emotive power of the disc instantly sinks in. More upbeat moments, such as "A Good Horse" and "Live And Learn" do a nice job of countering some of the desperation, but the true beauty lies in the starkness and yearning of tracks like "Couldn't Care Less" and "Please Sister." And really, who needs a spotlight when you have such a natural glow of your own? >>>DOUG LEVY

Link

[www.cardigans.com](http://www.cardigans.com)

File Under

Bitter-Swede symphonies

R.I.Y.L.

A Camp, Ivy, Aimee Mann

## THE CONCRETES

### The Concretes Astralwerks

Crafting a pastel mix of Nico's croons and Serge Gainsbourg's ethnic pastiche, Stockholm's Concretes adorn themselves in nostalgic Farfisa organs and sugary yearning. Victoria Bergsman's jejune, curl-lipped vocals emote the kind of long-ing bored housewives felt 40 years ago (think pre-Soon-Yi Mia Farrow or Miss Justine Jones, sans Devil). Bergsman's anxieties permeate album opener "Say Something New," amidst a James-like vocal melody and the most inspired tambourine-and-guitar interplays since the Ronettes, or even the Byrds. While this disc luxuriantly excels in hopeful day-

dreaming (even more than 2000's *Boy, You Better Run Now*), it exceeds in kitschy, whimsical balladry like "New Friend" (audibly inspired by U2's "One") and the Roy Orbison-like "Diana Ross," which fetishizes Lady Di's "Love Hangover." "Warm Night" channels French bistro music somewhere east of Disney's "It's A Small World" and north of Dino's "That's Amore," thanks to its strummed mandolins and lush strings. The disc's apex, though, is yet another Diana Ross-referencing song, "You Can't Hurry Love" (not the Supremes song), rose-tinted with optimistic horns à la Burt Bacharach, and a hummable query about whether Bergsman's lover still feels the same for her. While a few indie-pop gems shine on *The Concretes*, its blasé faux-'60s indulgences unfortunately blur the band's sheen, weighing the disc down like, well... concrete. >>>KORY GROW

Link

[www.lickingfingers.com](http://www.lickingfingers.com)

File Under

Help, I'm a rock!

R.I.Y.L.

Camera Obscura (Glasgow),  
Mazzy Star, Ronettes, Mirah



**Rachael Yamagata**  
Full-Length Debut  
**HAPPENSTANCE**  
Featuring the single **Worn Me Down** Produced by John Alagia

**Rachael Yamagata**  
HAPPENSTANCE

**On Tour Now** [www.rachaelyamagata.com](http://www.rachaelyamagata.com)

BMG RCA VICTOR RCA VICTOR © 2004 BMG Music. RCA Victor Group is a Unit of BMG Music.

"Be prepared to attain liftoff!"

—Boston Globe



**PARTICLE**



the debut album  
**LAUNCHPAD**  
in stores now!

**A sonic voyage from the  
pioneers of funktronic rock**

[www.particlepeople.com](http://www.particlepeople.com)

[www.ormusic.com](http://www.ormusic.com)



Link

[www.cutcopy.net](http://www.cutcopy.net)

File Under

Back to the future

R.I.Y.L.

The Notwist, Daft Punk,

Depeche Mode

## CUT COPY

**Bright Like Neon Love** Modular

Despite decades of creative symbiosis, man and machine often seem at odds within rock music. For traditionalists, the factions array themselves like warriors in a bad sci-fi flick: The gallant ape-men, bearing only righteous hearts and rudimentary tools (guitars) fight off the technobots who come to earth wishing to remix everything—everything!—to a four-on-the-floor dance beat. Granted, a universe of nothing but French House would indeed be a nightmare, but let's face it: Most music fans' hearts don't know the difference between digital and analog. Yet there is

something to the clichés of digital-versus-analog sensibility, and it's still rare to find artists whose aesthetic leans techno but whose spirit rings warm and true. New Order was the first band to master the trick of raiding souls on the club floor, and their heir is Dan Whitford, the talent presiding over Australia's Cut Copy. On his debut LP, *Bright Like Neon Love*, loops and synths and nudging disco beats engage a conversation with live riffs and melodies lifted from the folk-rock canon. Sometimes the debate is literal, as on the back-to-back versions of "Saturdays"—one electronic, one acoustic, both gorgeous. Other songs elude categorization entirely: "Autobahn Music Box" slips seamlessly between its Brian Wilson intro, shameless disco chorus and new wave everything else. Likewise, the album is its own creature, a Tin Man bursting with heart. >>>MAYA SINGER



Link

[www.decomposure.com](http://www.decomposure.com)

File Under

Humdrum and bass

R.I.Y.L.

Matmos, Fennesz, To Rococo

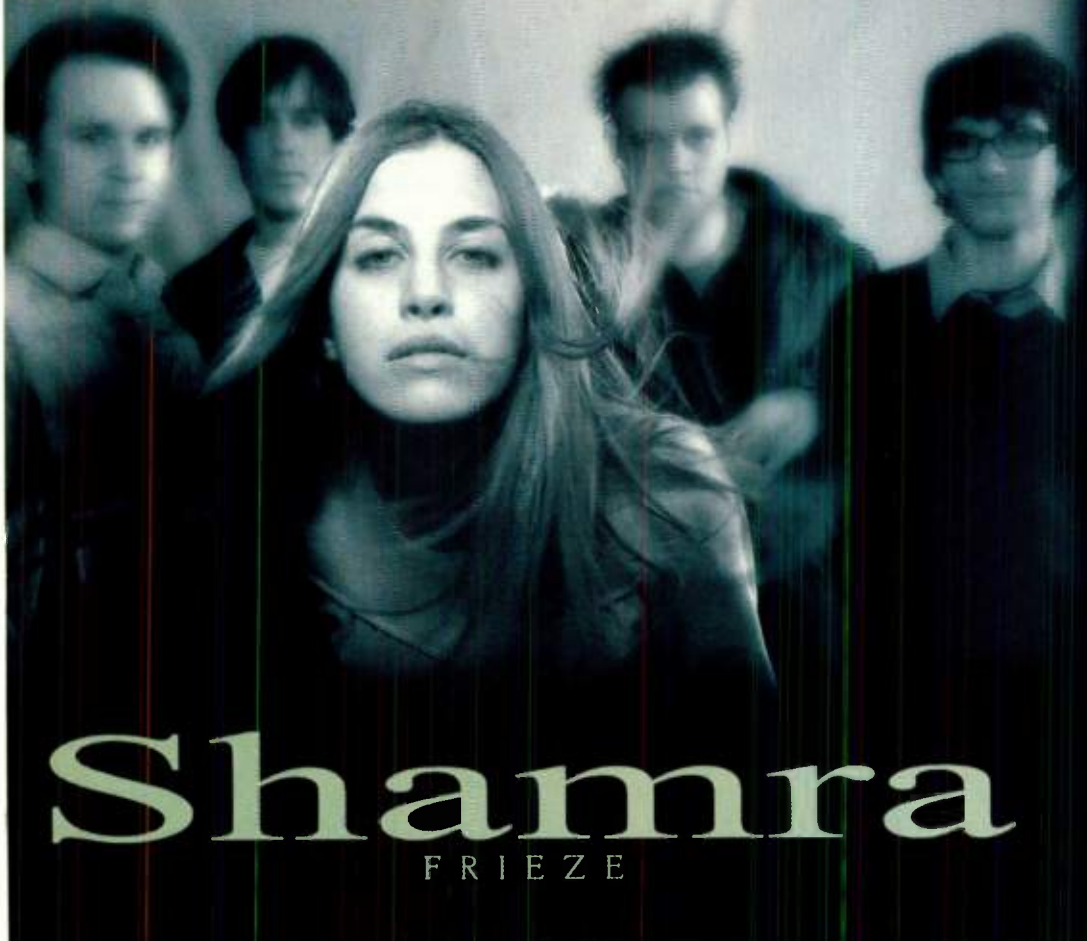
Rot, Blue Man Group

## DECOMPOSURE

**Taking Things Apart** Unschooled

Like Matmos without the gross liposuction sounds or Nymphomatriarch without the gross fucking sounds, 21-year-old Canadian IDM sound deconstructionist Decomposure makes joyous glitchscapes out of the sounds of life. Call it "Plunderphonics of the mundane," since he crafts lush, danceable, intricate tracks out of some pretty humdrum shit. A Scrabble game with wifey turns into Stomp-worthy polyrhythmic tribal clatter of wooden tiles, some noise made by a shitty sound card turns into a killer-bee attack with much finesse[z], a truck rumbling by his window turns into a thunderous bassline. The guy admits to being unbelievably inexperienced in the world of experimental electronic music (he only discovered IDM in art school two summers ago), and even indie music in general (influences include Aphex Twin, Rockapella, Counting Crows and Switchfoot)—but his naiveté makes him gleefully plunder dangerously obvious things (a Bush speech, head-phone-jack distortion), which actually makes the whole thing dangerously fun. This "new toy" atmosphere works best on tracks that actually feature new toys, like the appropriately titled "Toy DJ Playset" and "Piano/Toy Electronic Drumsticks," where the tiny, tinny speakers of gadgets scavenged at Toys "R" Us sputter and putter into fantastic oblivion. >>>CHRISTOPHER R. WEINGARTEN

 ARTIST APPEARS ON THIS MONTH'S CD • R.I.Y.L. - RECOMMENDED IF YOU LIKE



**Shamra**  
FRIEZE

**Going for Adds  
May 31 - June 1**

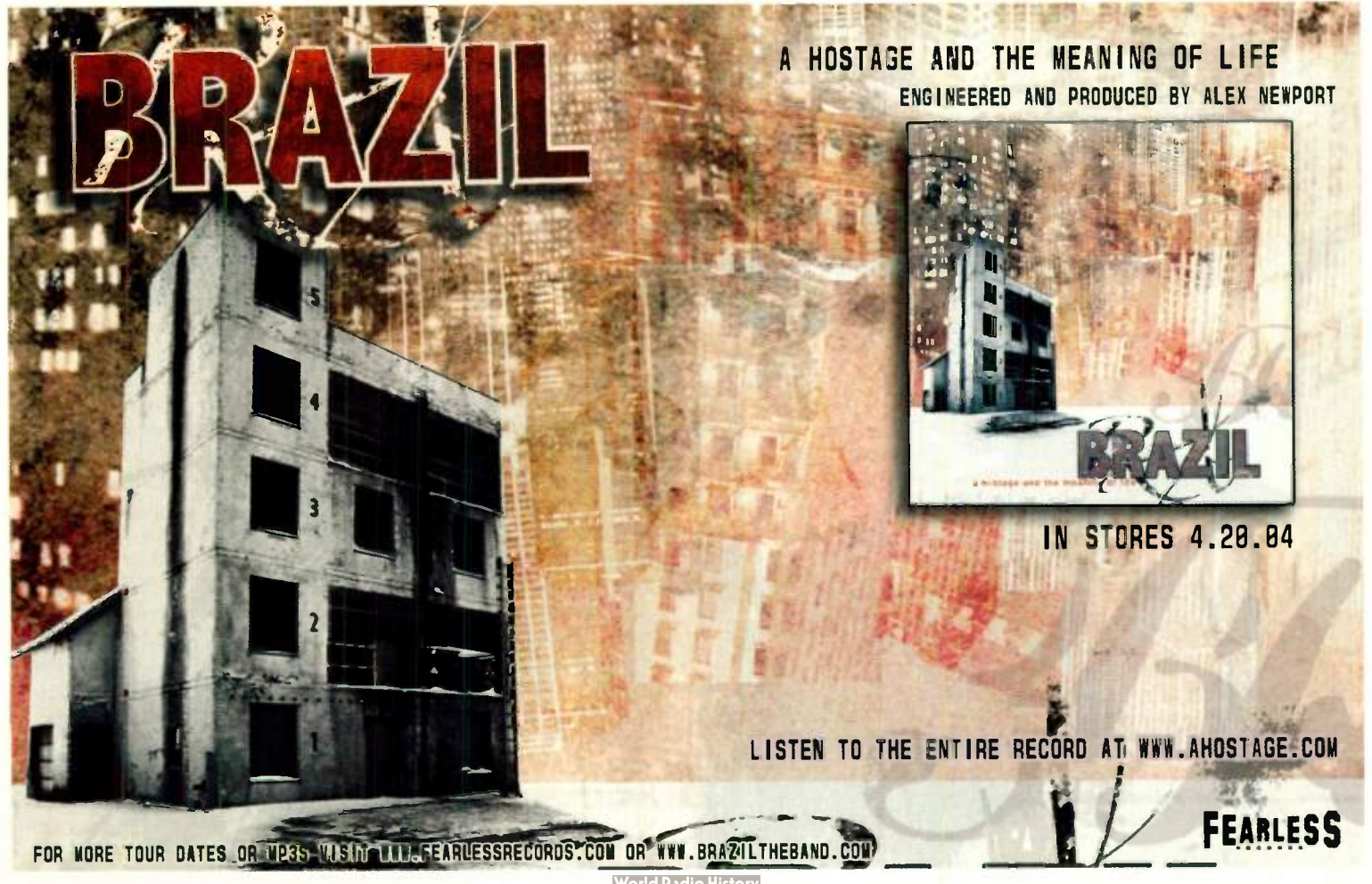
**Contact your McGathy  
Representative**

**Shamra**  
FRIEZE



FUM RECORDS

[www.shamra.net](http://www.shamra.net) [www.fumrecords.com](http://www.fumrecords.com)



**A HOSTAGE AND THE MEANING OF LIFE  
ENGINEERED AND PRODUCED BY ALEX NEWPORT**



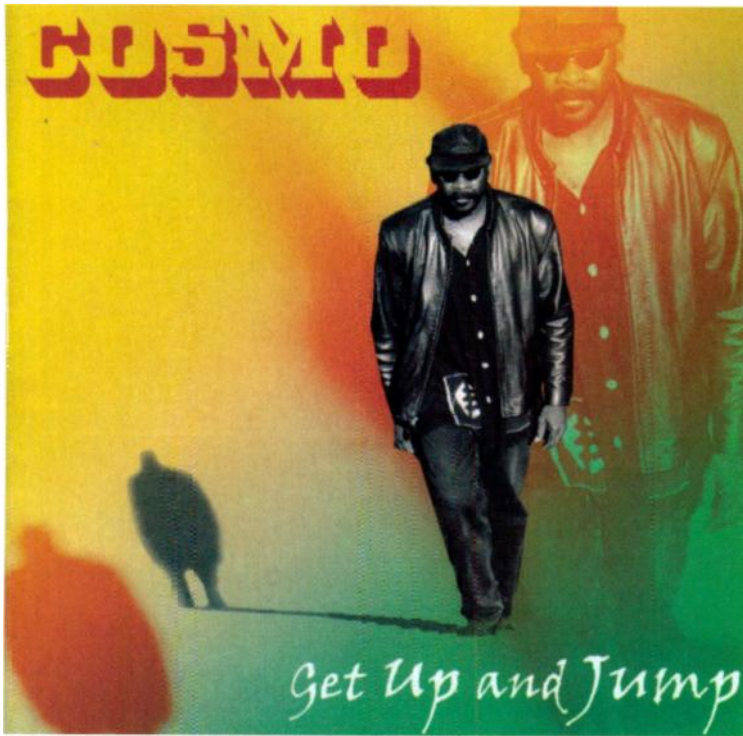
**IN STORES 4.28.04**

**LISTEN TO THE ENTIRE RECORD AT [WWW.AHOSTAGE.COM](http://WWW.AHOSTAGE.COM)**

**FOR MORE TOUR DATES OR MP3S VISIT [WWW.FEARLESSRECORDS.COM](http://WWW.FEARLESSRECORDS.COM) OR [WWW.BRAZILTHEBAND.COM](http://WWW.BRAZILTHEBAND.COM)**

**FEARLESS**

World Radio History



"Roots rock reggae/ it's a reggae music." These words from Bob Marley describe Cosmo Fraser's latest release. This CD features reggae luminaries like Leroy Wallace, George Fullwood and Tony Chin. These musicians create the atmosphere that frames COSMO's classic reggae voice and music. — Mark Kirby, MusicDish.com

Available in stores and online, today!  
[www.cosmomusic.com](http://www.cosmomusic.com)



## DETACHMENT KIT

*Of This Blood* Frenchkiss

Like the mysterious ninja, the Detachment Kit have mastered the art of alternating between restraint and fury. *Of This Blood* continues where the Kit's critically lauded, but slightly flabby debut, *They Raging*. Quiet Army, left off, but shows a leaner, more mature band. Ian Menard's mix of talk/sing/shout vocals and guitarist Charlie Davis's searing, nervous riffs once again dominate, and will further endear the pair to fans. *Blood's* tracks follow a consistent structure—down-tempo, melodic articulations appear, fester and complicate, finally erupting

into full-scale attacks. The songs are melodically heavy and often mathy, employing alternate time signatures and dissonant chord changes, with Menard and Davis' guitars moving from gaunt to meaty in the course of a few measures. Though smart, the Kit don't relapse into art-school posturing; these Chicagoans are enthused. This is clear in the blitzkrieg of stamping drums and banshee guitars on "Vanish Or Vanquish," the doomy, trudging "Roots Rock" and the intertwining guitar, vibraphone and Menard's indie-come-hither-howl on "Skyscrapers." The Detachment Kit reassert themselves as an ambitious, genre-blending duo on *Of This Blood*. And like the ninja's balletic wrath, they'll disarm and pierce you in a turn. >>>BRAD ANGLE

Link

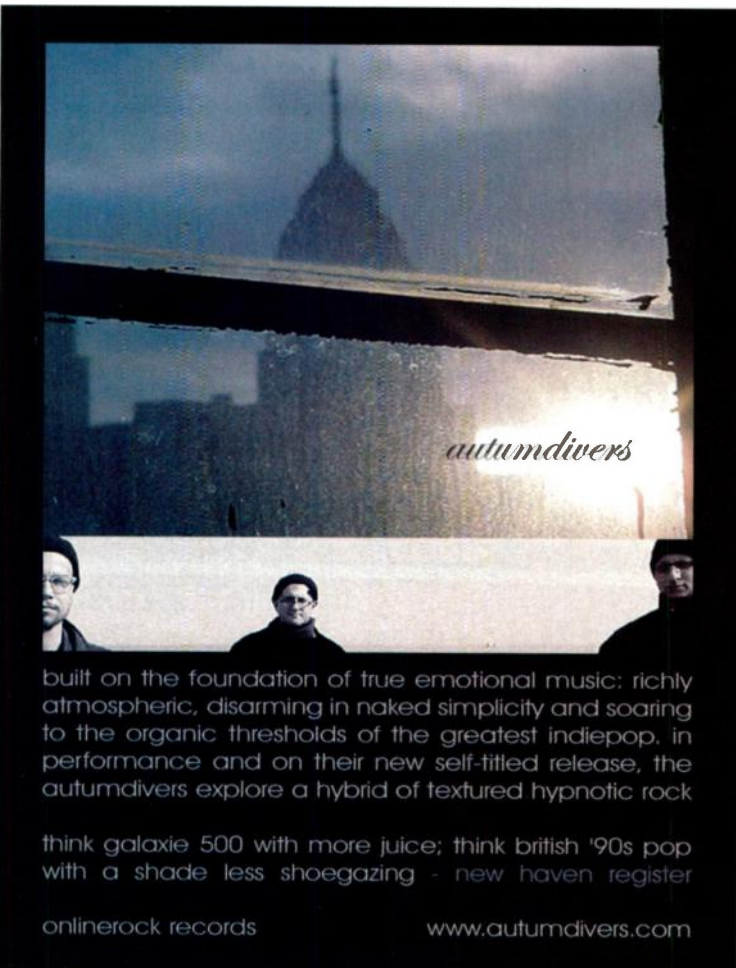
[www.detachmentkit.com](http://www.detachmentkit.com)

File Under

Emo in the dojo

R.I.Y.L.

Wire, Les Savy Fav, Fugazi

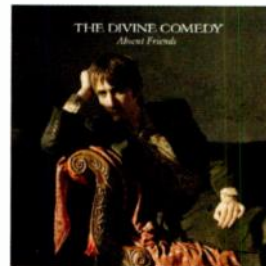


built on the foundation of true emotional music: richly atmospheric, disarming in naked simplicity and soaring to the organic thresholds of the greatest indiepop, in performance and on their new self-titled release, the autumdivers explore a hybrid of textured hypnotic rock

think galaxie 500 with more juice; think british '90s pop with a shade less shoegazing - new haven register

onlinerock records

[www.autumdivers.com](http://www.autumdivers.com)



## THE DIVINE COMEDY

*Absent Friends* EMI

If anyone wondered whether Neil Hannon would steer the orchestral steamliner known as the Divine Comedy back to familiar waters, they can find the answer right on the album cover, which features Hannon reclining over a luxuriously draped couch, resplendent in a green leisure suit. Such were the symbolic trappings of his career in the '90s, mixing droll wit, social satire, lush string arrangements and a knack for instantly memorable melodies. Having shed his dream of an actual band proper—which yielded mixed results on the last Divine

Link

[www.thedivinecomedy.com](http://www.thedivinecomedy.com)

File Under

Baroque folk

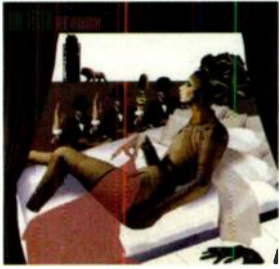
R.I.Y.L.

The Magnetic Fields,  
 Scott Walker, Tindersticks

Comedy record, *Regeneration*—Hannon boldly takes the helm again. The result is a gloriously languorous return to his roots with an inspired collection of songs. "Come Home Billy Bird," the bizarre and fiendishly catchy tale of a business traveler trying in vain to get home, surreal in its banality, has the best shot at the airwaves. But the highlights are the more substantive and, unfortunately, less radio-friendly tracks like "Sticks & Stones" and "Our Mutual Friend," where Hannon's brilliantly meandering melodies easily inhabit the clever orchestral arrangements by long-time collaborator Joby Talbot. This is some of Hannon's finest work, and though his musical maturity is largely responsible, lines like "Her face is whiter than the snows of Hoth/ But on the inside she's a happy goth," make it clear that there's plenty of old-Comedy charm to go round. >>>KARL WACHTER

ARTIST APPEARS ON THIS MONTH'S CD • R.I.Y.L. - RECOMMENDED IF YOU LIKE





## THE FEVER

**Red Bedroom** *Kemado*

Stylistic shifts are part-and-parcel of the world of music making, but it's rare to see a band make a dramatic one prior to the release of its first album. 2003's *Pink On Pink* EP saw the Fever emerge from NYC as a punk-rock melody machine, their feet planted on the dance floor, but their heads lodged firmly in the back door of the seediest of rock venues. *Red Bedroom*, however, brings us a band that has reinvented itself as a more off-kilter, beat-and-key-driven boogie beast. Giggling incessantly over the last few years, the

Fever quickly developed a set full of fan favorites that would easily fill a full-length release. Instead of taking that path, though, the band went into the studio and crafted an album of almost entirely new material. Of its 12 tracks, only three ("Ladyfingers," "Put It On You" and "Labor Of Love") are holdovers from the original repertoire; in contrast, fresher compositions like "Cold Blooded" and "Artificial Hearts" take a more synth-heavy '80s approach, surprisingly evoking a screamier Duran Duran and Gary Numan, respectively. Some of the old reference points still come across though, especially when vocalist Jeremy Jasper's beloved Beefheart shines through on the Coral-esque "Hexxxed," and the group even manages to recall its own protégé, the Flesh, as it brings the bass up front on "The Slow Club." What it all means is that, while the Fever may have mutated, it still remains dangerously contagious. >>>DOUG LEVY

Link

[www.thefeveronline.com](http://www.thefeveronline.com)

File Under

Infectious releases

R.I.Y.L.

The Faint, the Flesh, the Coral

## DONAVON FRANKENREITER

SELF TITLED ALBUM IN STORES MAY 11<sup>TH</sup>



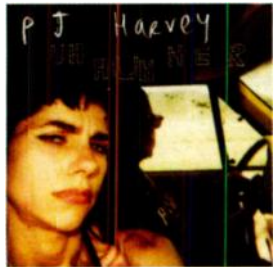
INCLUDES "FREE" FEATURING JACK JOHNSON  
AND "WHAT'CHA KNOW ABOUT" FEATURING G.LOVE

performing at



[DONAVONF.COM](http://DONAVONF.COM)

[BRUSHFIRERECORDS.COM](http://BRUSHFIRERECORDS.COM)



## PJ HARVEY

**Uh Huh Her** *Island*

Each PJ Harvey album has worn a different guise, from the intensely personal *Dry* to the raucous *Rid Of Me* to the theatrical blues of *To Bring You My Love* to the glossy sheen of *Stories From The City, Stories From The Sea*. *Uh Huh Her*, Harvey's seventh album, is an anomaly: It's defined less by a coherent style than by the stripped-down arrangements of most of the songs, whether based on noisy electric or quiet acoustic guitar or the occasional pulsing loops. With the exception of drums from longtime cohort Rob Ellis and some incidental backing vocals, the album is pure Polly (she wrote and played everything); that

it often feels like a collection of demos (more so even than 1993's *4-Track Demos*) is a little bit of a letdown, considering it's been four years since *Stories*. Still, Harvey is such a talent that even the sketchiest songs, like the mysterious, 68-second "No Child Of Mine," for instance, contain rewards. "I'm not trying to cause a fuss/ I just want to make my own fuck-ups/ I'm not trying to break your heart/ I'm just trying not to fall apart," Harvey sings on "The Pocket Knife," accompanied by little more than a quiet electric guitar and a tambourine. In their balance of introspection, desperation and independence, those lines are quintessential PJ and reason enough to dig into *Uh Huh Her*. >>>STEVE KLINGE

Link

[www.pjharvey.net](http://www.pjharvey.net)

File Under

Stories from the workshop,  
sketches from the studio

R.I.Y.L.

Kim Gordon, Nick Cave,

Patti Smith



## Ojee Walk Upright

Debut album from Ojee,  
the L.A. based indie dub-rock duo.

Available at [understandingojee.com](http://understandingojee.com)  
and [amazon.com](http://amazon.com).



Unkee Doon Sounds [unkeedoon.com](http://unkeedoon.com)  
12400 Ventura Blvd #643, Studio City, CA 91604





**Full Service CD & DVD Replication**  
Retail Ready product with disc, print and barcode

**Order Today!**  
**Call Us: 888-398-7600**  
**Email Us: seyk2@aol.com**

**New Artist Special**

**\$1800 Includes: 1000 Retail Ready packaged CDs,  
4 panel print with tray card and full graphic design.**

things  
are  
lookin'  
up  
:

**THE  
FACE**  
"if you can"

**M A H E  
E L E O E**  
"make believe" cdcp

www.flameshovel.com  
1658 N Milwaukee #274  
Chicago, IL 60647 USA

**FLAMESHOVEL**  
Exclusively distributed by southern



**JULIANA HATFIELD**

**In Exile Deo** Zoë

Ten years is an eternity for a musician. A decade ago, Juliana Hatfield was selling out shows with the support of a couple of hit singles (remember "Spin The Bottle"?) and a major label. Then she went indie and put out *Gold Stars*, a greatest hits and covers compilation. Now that she's got the past out of her system, she's turned out a personal, graceful and fun record. Alternately punchy and meditative, *In Exile Deo* is a little bit of singer/songwriter bliss. The song "Tomorrow Never Comes" meanders pensively around a landscape of violin, guitar and Hatfield's

softest, breathiest voice. Moments later though, she shelves her sentimental side and belts out the heel-thumping "Dirty Dog," inviting her lover to drink her wine, blow smoke in her face and show up late, as long as she's not being completely taken advantage of. Overwhelmed by her own sassiness, Hatfield sings a little in the background over the wailing guitar and drums. She's making guitar noises, ones that are maybe not supposed to be picked up by her mic, but she can't help herself, and it's that sense of self-assuredness that makes *In Exile Deo* such a fun listen. In some ways it's all over the map, but who wouldn't want to travel with such a seasoned guide? >>>JESSICA HILBERMAN

Link

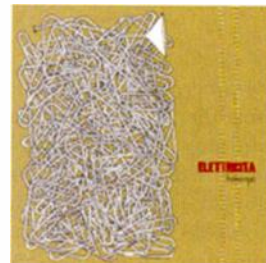
[www.julianahatfield.com](http://www.julianahatfield.com)

File Under

Feeling brand new

R.I.Y.L.

Mary Lou Lord, Liz Phair,  
Ryan Adams' *Gold*



**HAVERGAL**

**Ellettricità** Secretly Canadian

Anyone lucky enough to catch the bright but fleeting flash of brilliance in Havergal's 2001 full-length debut *Lungs For The Race* likely gave up hope in the years that followed, as Ryan Murphy's underappreciated one-man band completely faded from the indie-rock radar. Turns out he was becoming an architect, moving halfway across the country and writing new music the whole time—we just didn't know about it. Second chances being the American way, Havergal is back. The latest disc is an improvement on an already sound structure, making the most out of mini-

malist beats, patchwork electronics, melodic piano lines and an Isaac Brock-infused vocal drawl. *Ellettricità* moves slowly but determinedly, with each premeditated riff or pattern repeatedly tumbling over itself until even the most natural of sounds resembles an endless loop. The music rarely rises above a whisper, but contained in the lull is a sea of slight nuances and narrative lyrics that unravel like the final hopes before an emotional resignation. The few expectations of Murphy that still exist will likely be sated after the first few tracks are done, and after that, the rest of the unassuming crowd should be lucky enough to find just what a treasure they've been missing out on. >>>PETER D'ANGELO

Link

[www.secretlycanadian.com](http://www.secretlycanadian.com)

File Under

The calm before the storm

R.I.Y.L.

Grandaddy, Brian Eno,  
Ugly Casanova

ARTIST APPEARS ON THIS MONTH'S CD • R.I.Y.L. - RECOMMENDED IF YOU LIKE

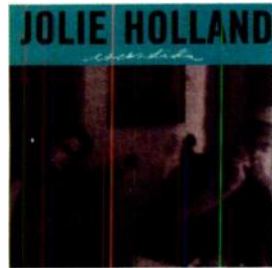


## HAYDEN

**Elk-Lake Serenade** *Badman*

Something happens to an artist after three or four quality records: The pressure for a successful follow-up has subsided, a fanbase has been procured, and the confidence level reaches an even keel. This isn't to say that *Elk-Lake Serenade* finds Canadian alterna-moper-cum-folk-rocker Hayden Desser phoning in his performance, but rather that the songs on his latest disc have an almost effortless groove that never reach for the shocking lyrical revelations or unnecessarily noisy crescendos he's toyed with in the past. Instead there are subtle explorations

in the mellowed-out style of 2001's *Skyscraper National Park*, slightly goofy acoustic ditties, and even a few tracks with an upbeat but relentlessly laid-back country feel. Desser's voice continues to alternate between a shaky Neil Young falsetto and his quiet guttural growl, both of which he's tamed over time, and his subject matter—confusion over relationships, longing for a movie star, even losing an ex-girlfriend to a bear attack—continues in his established style of mixing the exceedingly personal with slightly macabre fantasies. Ultimately there's something unique about this boy with a guitar, and as his oeuvre continues to grow, he's establishing himself as a consistent songwriter who hasn't stopped trying to be inventive. He just happens to have figured out what he wants from his music. >>>PETER D'ANGELO

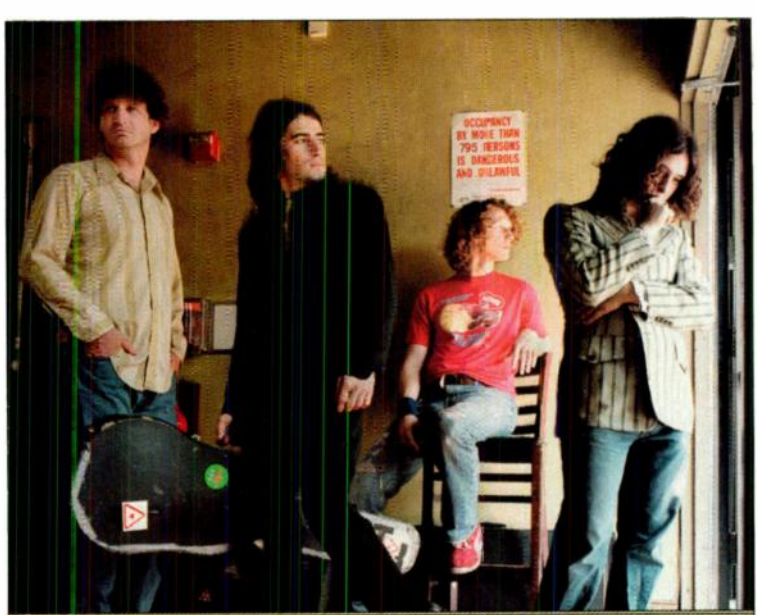


## JOLIE HOLLAND

**Escondida Anti-**

Jolie Holland makes you proud to be an American—and not that jingoistic fighter-jets-soar-over-a-NASCAR-race kind of American. Think Tom Joad, Bessie Smith, Jack Kerouac, Loretta Lynn—risky, poetic, big-hearted, beautifully flawed Americans. As on her demo/debut *Catalpa*, Holland rarely looks past 1960 for her musical inspiration. If that sounds limiting, ask Bob Dylan whether he thinks it's been a drawback for him. She reaches way back to the 1860s for "Faded Coat Of Blue," a Civil War ballad, but in a way that makes you think of present-day

soldiers dying pointlessly and loved ones grieving deeply. What makes it work is Holland's Beat-poet melancholy and restlessness bounding around in all that jazz and blues and country (she's moved from Texas to New Orleans to California herself). The free-wheelin' "Goodbye California" makes you want to keep driving west into the Pacific in search of something more while her off-the-beat phrasing (compare to Billie Holiday if you must) chases you down and keeps you off-guard. The hazy fix "Old Fashioned Morphine" namechecks William S. Burroughs, with musical nods to Willie Johnson and the spiritual "Wade In The Water." Lyrically and musically, it's one of the simplest tracks on the record, but also the most revealing when you consider the profound mix of influences and references contained within. >>>STEVE CIABATTONI



**The Damnells**  
**Bastards Of The Beat**  
featuring  
**"Sleepsinging"**  
in stores now



[thedamnells.com](http://thedamnells.com)

EPIC® and Reg. U.S. Pat. & Tm. Off. Marca Registrada. © 2004 Sony Music Entertainment Inc.

**L O L A R A Y**  
**I DON'T KNOW YOU**

featuring **automatic girl** in stores now

THE COOPER TEMPLE CLAUSE  
KICK UP THE FIRE  
AND LET THE FLAMES  
BREAK LOOSE

## THE COOPER TEMPLE CLAUSE

KICK UP THE FIRE. AND LET THE FLAMES BREAK LOOSE

"WAVING THE FLAG FOR  
REVITALISED UK GUITAR ROCK."  
- NME

SPECIAL ENHANCED CD FEATURING  
NEVER-BEFORE-RELEASED LIVE TRACKS,  
THE "PROMISES PROMISES" VIDEO AND AN  
INTERACTIVE GAME.

WWW.THECOOPERTEMPLECLAUSE.COM  
WWW.RCARECORDS.COM

morning  



## KILLSWITCH ENGAGE

**The End Of Heartache** Roadrunner

If future music historians want to know what metal was all about at the dawn of the 21st century, Killswitch Engage would be the band to study. Annihilating thrash riffs, passages of graceful melody and ace musicianship are woven together in a tapestry of brutality propelled by the vocals of singer Howard Jones, who can sing and shriek with equal passion and resolve. The band's latest record, *The End Of Heartache*—the first with Jones (who also sings for Blood Has Been Shed) and new drummer Justin Foley—continues to build on what they accomplished

Link

[www.killswitchengage.com](http://www.killswitchengage.com)

File Under

State-of-the-art metal

R.I.Y.L.

Shadows Fall, Overcast,

Blood Has Been Shed

with 2002's *Alive Or Just Breathing*. Guitarist, producer and musical prodigy Adam Dutkiewicz (who paid his dues in Aftershock) gets a deep and precise sound out of the band, each song coming through like a mini-epic that recalls both At The Gates and the best of sophisticated hardcore. If you attended last year's *Headbangers Ball* tour with Killswitch, Shadows Fall, Lamb Of God and Unearth, you witnessed the congregation of a building musical movement, and Killswitch is right at the forefront, advancing what it means to be metal. *The End Of Heartache* will remain one of the prime examples of that movement for years to come. >>>BRAD FLICKY



## SNOW PATROL FINAL STRAW

THE HIGHLY ANTICIPATED ALBUM  
IN STORES NOW!

FEATURING 12 BEAUTIFULLY WRITTEN SONGS,  
INCLUDING THE SINGLES:

"SPITTING GAMES"

"RUN"

"CHOCOLATE"

TOP TEN  
CMJ  
RECORD

NEW LOW PRICE

[www.snowpatrol.net](http://www.snowpatrol.net)



©2004 Polydor Ltd (UK) under exclusive license  
to AA Records in the USA. All rights reserved.

[www.MonitorThis.com](http://www.MonitorThis.com)

matt pond PA emblems



## MATT POND PA

**Emblems** Altitude

"There's no way to the heart better than awkwardly," Matt Pond sighs on *Emblems'* opening track, "KC." He then spends the rest of the record, rife with refined sensuality, proving this statement wrong. At last, Matt Pond PA add a swagger to their signature brand of deliriously pretty chamber pop. Keep in mind that, despite the misleading bandname, this not just a breathy singer/songwriter with sweet-yet-sultry lyrics that tug on the heart-strings like a high-school crush—it's a whole troupe of band geeks who grew up to create unexpectedly sexy music. On

Link

[www.mattpondpa.com](http://www.mattpondpa.com)

File Under

Upbeat chamber pop

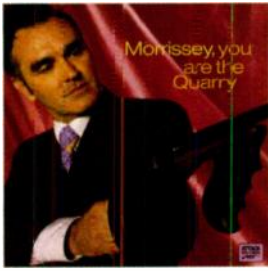
R.I.Y.L.

Elliott Smith, Rufus

Wainwright, Nick Drake

"Summer (Butcher Two)," Pond sings, in short bursts, "Saturday night/ Summer's here/ Under clothes, hands disappear." The staccato sweeps of Pond's lyrics make his voice sound like a bow drawing back and forth across a particularly articulate instrument in the band's seamless mini-orchestra. The record's most wistful track is "New Hampshire," baring an understated elegance akin to the melancholy of Nick Drake or Elliott Smith, but the band gets bold on this release, too. From the life-affirming and swingy "Lily" to the dramatic flourishes of "The Butcher," Matt Pond PA seem almost ready to soar into ELO territory, though they never rock out quite like "Sweet Talkin' Woman"—which is probably a good thing. This lush and lyrical record makes the perfect soundtrack for a steamy, lingering summer. >>>KARA ZUARO

 ARTIST APPEARS ON THIS MONTH'S CD • R.I.Y.L. - RECOMMENDED IF YOU LIKE



## MORRISSEY

### You Are The Quarry *Attack/Sanctuary*

If a seven-year absence from recording is enough to inspire whispers of "comeback" even for personalities as prodigious as Morrissey's, then his seventh solo effort, *You Are The Quarry*, answers the call nicely. As those who count themselves as fans were hoping, this record is arguably one of the best of his solo years. Lyrically speaking, Morrissey is at the top of his game, and the incisive wit of his songs lives up to the promise of such pleasing titles as "The World Is Full Of Crashing Bores" and "I Have Forgiven Jesus." Yes, the perpetually

wounded provocateur is back and singing with the same passion and verve as he did on Smiths records nearly two decades ago. Standout tracks include the single-bound "The First Of The Gang To Die," an energetic and catchy ballad about a Mexican gang member (featuring a 'killer' chorus), and "Irish Blood, English Heart," where Morrissey lashes out at his homeland backed by a driving and raw guitar track that *almost* makes up for the absent Johnny Marr. But it's been too long to keep yammering on about the Smiths; Morrissey proves his solo relevancy once again with *You Are The Quarry*, and his black-on-the-inside fans now have one more excellent arrow in their slings with which to defend themselves against any detractors. >>>KARL WACHTER

Link

[www.youarethequarry.net](http://www.youarethequarry.net)

File Under

Pomp and pompadour

R.I.Y.L.

Pulp, the Smiths, Scott Walker

## OLD CROW MEDICINE SHOW

O.C.M.S.

Featuring "Wagon Wheel"



On Tour Now with Gillian Welch and at MerleFest 4/30 & 5/1

"Cash's spirit lives on in Old Crow Medicine Show, a young and rowdy Nashville quintet that pulls back-porch banjos and frenetic fiddles down from the mountain and onto the doorstep of CBGB's." - *Esquire*



www.crowmedicine.com  
www.nettwerk.com



## THE NEW YEAR

### The End Is Near *Touch And Go*

"The end is not near, it's here..." So opens the latest from the New Year. Such doomed ruminations don't usually lead to a happy resolution, but in this case the vibe is slightly more optimistic than their proclamations let on. Born from the ashes of slowcore artisans Bedhead, the New Year is a quiet, lagging, beautiful entity that, while steeped in drones and whispers, is still a rock band at heart. Moments like the noise-riddled and BPM-impaired guitar freakout at the end of "18" just hint at the technical interplay on their sophomore disc, but the unobtrusive

and subtle arrangements are the real highlight, leaving room for the refreshingly straightforward musings of singer Matt Kadane. It's certainly a somber affair, with songs about uncomfortable parties, illness and generally sullen introspection, but Kadane has a rare melodic delivery that floats atop the shifting undercurrents. Add in the fact that the music is comprised almost completely of traditional rock instrumentation—i.e. none of the theatrical and ambient noise that so many of their peers use to complement and enhance a slow musical burn—and the resulting *The End Is Not Near* pulls off the rare coup of being drearily paced yet fully captivating for its duration. Pay a little bit of attention and you won't be able to tear yourself away from it. >>>PETER D'ANGELO

Link

[www.thenewyear.net](http://www.thenewyear.net)

File Under

Soothing the apocalypse

R.I.Y.L.

Bedhead, Low, Codeine

*the never*

"There's something instantly endearing about a band that intentionally bucks trends. The inherent bravery required to step apart from the pack can be irresistible, especially when the music in question is top-shelf quality. We have to believe that The Never will be rewarded in the end with deserved success."  
- Billboard

"Imagine if Brian Wilson teamed up with Pink Floyd and battled with Danny Elfman and Queen."

at radio May 11  
in stores May 18  
[www.the-never.com](http://www.the-never.com)

**MORISEN RECORDS**  
morisen.com

# Brian Eno: original masters

the early works

He co-wrote with David Bowie on *Low*, *Heroes* and *Lodger*, was a founding member of Roxy Music, as well as the producer of U2's *The Joshua Tree*, *Achtung Baby*, *Zooropa*, *All That You Can't Leave Behind*, Talking Heads' *Fear of Music*, *Remain in Light*, Devo's *Q: Are We Not Men? A: We Are Devo!* and many more

But that's just part of the story.

Astralwerks presents four extraordinary reissues in special digipacks featuring the highest standard in digital transfers from Brian Eno's original analogue masters.



Here Come The Warm Jets



Taking Tiger Mountain (By Strategy)



Another Green World



Before And After Science



## A.C. NEWMAN

The Slow Wonder *Matador*

## FANCEY

Fancey *March*



the slow wonder  
A.C. NEWMAN

Link

[www.matadorrecords.com](http://www.matadorrecords.com)

File Under

Pop genius without his accomplices

R.I.Y.L.

Guided By Voices, Zumpano, Zombies' *Odessey And Oracle*, the New Pornographers



Link

[www.fancey.org](http://www.fancey.org)

File Under

Wish it could be 1974 again

R.I.Y.L.

Sloan, recent Belle And Sebastian, the Polyphonic Spree, 10cc, Kings Of Convenience

Newman could pass for a genteel Robert Pollard, spiking his infectious melodies with a mischievous streak—he relegates the lead riff to cello on the disc's rockingest track, "The Town Halo," and delights in the twisted syntax of titles like "Drink To Me, Babe, Then." Without scaling the dizzying heights of *Mass Romantic* or *Electric Version*, Newman has crafted a brainy power-pop record that's nearly their equal.

Todd Fancey was the final cog in the Porno wheel, signing on after "secret member" Dan Bejar eschewed its touring regimen to focus on his own Destroyer. Since Fancey writes none of the Pornographers' tunes, it's not surprising his solo effort is a pop confection of another sort. While the New Pornographers are lauded for old school radio-ready hooks, *Fancey* nods to the true staples of early-'70s hit radio (think Starbucks' "Moonlight Feels Right," Ace's "How Long") rather than the cooler tunes we wish had inculcated those airwaves. *Fancey* is a paean to the redemptive powers of radio and music itself. "When I listen to music, I get high," he croons on "Dial Jupiter," and a few tracks later he's celebrating the joys of driving to a "Rock And Roll Rhythm." It's all delivered with a heavy dose of pre-new wave soft-rock keyboards and without a discernible trace of the smirk that seems to underpin his other band (only the harp flourishes of "'Til The Morning Comes" verge on parody). Wheeler extends her British Columbia tour of duty, sounding sweeter here than on Newman's disc, and more central to its lite-FM aura. For those with a high saccharine tolerance, *Fancey* is a polished and often endearing style exercise. >>>GLEN SARVADY

**VAS** FEAST OF SILENCE

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

NARADA  
[www.narada.com](http://www.narada.com)



## PAN SONIC

**Kesto** Mute

There's a temptation, when approaching a release like Muslimgauze's nine-disc *Box Of Silk And Dogs* or Pan Sonic's four-disc *Kesto*, to place it upon a pedestal purely because it sees the light of day. Its sheer immensity seems laudable in itself, never mind the actual musical content—its size warrants all matter of allowances for flawed or indulgent execution, production, focus and scope. That's not entirely true of this fifth album by the Finnish duo of Ilpo Väisänen and Mika Vainio, as the majority of *Kesto* pushes Pan Sonic's experimental technoid sound beyond

any boundaries that might have hemmed them in previously. The first of this four-disc set sees Pan Sonic within the noisier territories of their early works, with three versions of "Mayhem" riding hard on martial sägezahn techno beats and abrasive radio static. The second and third discs descend into unstructured sound trials on par with fellow Finn Vladislav Delay, hinting at the duo's longtime interest in pushing field-recording fodder outside its normal context. The final disc, an exquisite if deafeningly quiet 61-minute track, comes perilously close to the microtonal experiments of Richard Chartier and Ryoji Ikeda, more about silence than the sounds themselves. If one fault can be found in *Kesto*, it's the overwhelming amount of music we're intended to digest in a single release. >>>HEATH K. HIGNIGHT

Link

[www.mute.com/pansonic](http://www.mute.com/pansonic)

File Under

Technoid ambient opulence

R.I.Y.L.

Vladislav Delay, SND, Aphex Twin



## THE RACE

**If You Can** Flameshovel

The Race's 2002 LP *The Perfect Gift* was the sound of a band finding its way, reconciling Chicago math-rock roots with a Radiohead digital melancholy future. Put plainly, it showed a band that had good ideas but wasn't exactly sure how to execute them. The past two years have been well spent: The band has taken some pretty impressive steps, and *If You Can* is a markedly more focused effort. The band's ditched the math-rock touches and opted for a sound that approximates Pinback giving birth to *Kid A*; Craig Klein's vocals, the hit-or-miss point of *The Perfect Gift*, have

smoothed out (relatively speaking). The band's also gained a much firmer grasp on establishing a mood: "Ark Again" casts the slow death of a relationship over a single guitar and bass, winding in a confounding time signature; "Sinking Feeling," the album's standout track, conveys a lost floating with lightly touched pianos, a buoyant bassline and Kevin Duneman's broken, polyrhythmic drumming. Production from one half of Chicago electronic duo Telefon Tel Aviv gives the proceedings a perfect digital sheen and fills up the tracks with welcome ear candy, like the sampled ride cymbal that breaks free of the rhythm and bounces around "The Hours Eat The Flowers" or the swamp of echoes that punctuates the payoff of the title track. The Race has found their way; once they get there, they'll really give you something to cry about. >>>TOM MALLON

Link

[www.theracemusic.com](http://www.theracemusic.com)

File Under

Slow and steadier

R.I.Y.L.

Pinback, Radiohead, Dismemberment Plan

**SOME ACTION**

OUT JUNE 1st  
ON GIGANTIC MUSIC

contact: [college@thesyn.com](mailto:college@thesyn.com)

59 FRANKLIN ST SUITE 403 NEW YORK, NY 10013 PH:212-226-2373  
[www.giganticmusic.com](http://www.giganticmusic.com) [www.someaction.com](http://www.someaction.com)

**LOUQUE**

THE DEBUT ALBUM  
**SO LONG**

New Album In Stores Now

[www.louquemusic.com](http://www.louquemusic.com)

everlive  
Sava Records LLC for the United States & USA International  
For the World Outside the United States



# decomposure. taking things apart (out now)

By painstakingly crafting his own noises virtually (and in some cases, literally) from scratch, he makes most of contemporary electro's point-and-click whiz kids look like they're not even trying. Organic electronica? Who knew? *Splendid Magazine*

Decomposure's clever sonic deconstructions stun you with their chaotic convolutions. *The Seattle Stranger*

An intriguing release, both aesthetically and conceptually, "Taking Things Apart" showcases Decomposure's talent in approaching noises of the everyday and transforming them into fascinating sonic escapades. *Modsquare*

unschooled records | www.unschooled.com



**RJD2**

**Since We Last Spoke** *Definitive Jux*

It's Round Two of the Musical Fight of the Century—White Boy Indie Hip-Hop Revolutionary (RJD2) versus Establishment Hip-Hop—and the judges are calling another draw. In the quest to stuff Definitive Jux's superstar boy into an oversized hip-hop ring, the mainstream press is unable to settle on whether to prop RJD2 or dog his ass like other white hip-hoppers. So let's ditch the hype: *Since We Last Spoke*, like its lauded predecessor, 2002's *Dead Ringer*, employs rabid use of samples, breaks and downtempo vibes like Missy or Snoop. But coming to the

Link  
[www.definitivejux.net](http://www.definitivejux.net)  
File Under  
Hip-hop?  
R.I.Y.L.  
Automato, DJ Shadow,  
Boom Bip

purely subjective does-it-feel-like-hip-hop question, *Since We Last Spoke* steps off the street beats for what might otherwise be called traditional musicality. "Since '76," the album's shining star, pulls in Cubano horns and contemporary salsa threads to turn out a hot little number that's sure to swing with the Latin-lovin' crew—but with no bling. The follow-up track, "Ring Finger," miscogenates gogo guitar with a trap set mixed like the cool-bop grooves of Joe Morello—again, no bling. Anyone hoping RJD2 would distance himself from that other White Boy Indie Hip-Hop Revolutionary, DJ Shadow, will be disappointed by the title track's surfer-rock 'n' breaks catchiness. It's clear RJD2 is bobbin' and weavin' better than most, so perhaps the real bout is raising expectations of hip-hop beyond the mediocrity of mass commerce. >>>HEATH K. HIGHLIGHT



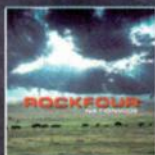
**THE WINNERYS** *And...The Winnerys*

Mersey-beat laden guitar pop with guitar textures that are clearly 21st century -- likened to labelmates **The Sin'ges** -- also bringing to mind **Squeeze**, **The Yachts** and **The Dentists** -- and **Beatlesque** is an understatement!



**THE WAXWINGS** *Let's Begin Our Descent*

Think 70's **Rolling Stones** with multi-part harmonies -- a pinch of **Buffalo Springfield**, a dash of **Stone Roses** and a smattering of **Buzzcocks**, **Teardrop Explodes** and **Echo and The Bunnymen**.



**ROCKFOUR** *Nationwide*

*Time out New York* called their debut 'Another Beginning' "... a mixture of **Byrds**, **Bowie** and **Floyd**." The new album continues in that vein, evoking **The Cars** and **ELO**, with guitars alternately chiming and blasting atonal squalls like **Sonic Youth** and **Fripp**.



**THE LACKLOVES** *The Beat and the Time*

The new album has surpassed even the **Lackloves'** *Starcitybaby* for sheer melody, harmony and songcraft -- but with a more muscular, polished and psychedelic effort which will put a smile on any **Rainbow Quartz** fan.



**THE CONTRAST** *Fade Back In*

"*Tom Verlaine* meets *Tom Petty*, infused with the lyrical anger of a younger **Elvis Costello** -- oh, and there's plenty of jangly **Rickenbackers** as well." - **Popmatters.com**

Visit our website for more information, streaming audio and video, and FREE mp3s!

Your source for perfect guitar pop



[www.rainbowquartz.com](http://www.rainbowquartz.com)



**SLOAN**

**Action Pact** *Koch*

Since 1991, Canada's Sloan has been exporting fantastic pop-drenched rock platters that have received little American appreciation or recognition. Perhaps trying to break that trend, the fiercely independent foursome decided to forsake their long-standing setup on their seventh studio effort by hiring their first full-time producer, Tom Rothrock (Badly Drawn Boy, Beck, R.L. Burnside). The result is a streamlined Sloan—a lean, mean poppy rock machine perhaps aided by a shift from their Toronto home to Rothrock's Los Angeles studio. *Action Pact* is heavily

Link  
[www.sloanmusic.com](http://www.sloanmusic.com)  
File Under  
Music for Stacy's mom  
R.I.Y.L.  
Urge Overkill, Spoon,  
Teenage Fanclub, Redd Kross

influenced by two of the biggest B-monikered pop bands in history, the Beatles and Big Star, yet it manages to steer clear of copycat syndrome. Sloan ain't no School Of Rock vehicle parked in the past; they rock like the present is the only moment that matters. The double-barreled wallop of openers "Gimme That" and "Live On" prove that: Both are straight-ahead, big dumb rockers of the first order. But Sloan can also bring the cheeky, chiming charm of Teenage Fanclub on *Action Pact*, along with an angular New Wave bent reminiscent of Spoon. Other stellar additions include "Reach Out," the propulsive "False Alarm" and the charming "Fade Away," which closed out the Canadian-released version last year. >>>JEFF BROWN



ARTIST APPEARS ON THIS MONTH'S CD • R.I.X.L. - RECOMMENDED IF YOU LIKE





## SONIC YOUTH

**Sonic Nurse** *Geffen*

Sonic Youth have made their career an American indie rock institution—and on their 19th full-length in 23 years, they're obviously nowhere near tired. The new *Sonic Nurse* is a salve for anyone aching for some good noise; a far cry from 2002's *Murray Street*, their sad and quiet response to September 11, this record bares rage and sass as an emotional direction. They're back to being the Sonic Youth of a few years ago, innovating and surprising with every turn, but always retaining the personality we've come to know and

love. Pretty foreground music is coupled with whiny, discordant sounds in the background, making listeners rethink first impressions. *Sonic Nurse* leans heavily on Kim Gordon's jarring but endearing vocals, and delivers more cultural satire and attitude than even *Daydream Nation*: In the oxymoronically titled "Peace Attack," Thurston Moore sings of a "reminder of the great empty hate, springtime is wartime." But it's clear elsewhere that the real war the Youth are waging is against bland pop: Songs like "Mariah Carey And The Arthur Doyle Hand Cream" and "Pattern Recognition," written about Justin Timberlake and the corporate music beast, show that Sonic Youth has a bone to pick—and they plan to suck it dry. >>>JESSICA HILBERMAN

Link

[www.sonicyouth.com](http://www.sonicyouth.com)

File Under

Flexing their snarl

R.I.Y.L.

*NYC Ghosts And Flowers, My Bloody Valentine, Sleater-Kinney*



## KEN STRINGFELLOW

**Soft Commands** *Yep Roc*

Known for his body of work with the Posies and more recently as a touring and recording member of R.E.M. and Big Star, Ken Stringfellow's musical pedigree has always revealed an almost preternatural penchant for pop. On his third solo album, *Soft Commands*, it might come as no surprise that Stringfellow checks in with a batch of contemplative and irresistible pop numbers—what might catch you off guard is that the batch contains elements of dub and reggae and some are partially sung in French. Of the latter, the gentle phrasing of "Je Vous En

Link

[www.kenstringfellow.com](http://www.kenstringfellow.com)

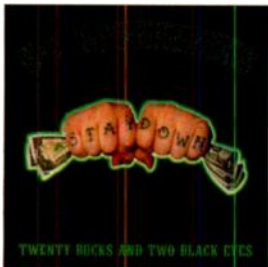
File Under

Animals strike serious Posies

R.I.Y.L.

*Dear John Letters, John Vanderslice, Roddy Frame*

Prie," which finds Stringfellow declaring, "All religion can sound like weeping," brings to mind Leonard Cohen. Meanwhile, "You Become The Dawn" begins as a signature Stringfellow pop number and wanders seamlessly into reggae territory, while the companion track, "Dawn Of The Dub Of The Dawn," featuring Gaffa Man, is a smooth glide into dub. Elsewhere, the piano ballad "Known Diamond" is heartbreaking and simply gorgeous; "Any Love (Cassandra Et Lune)" is an acoustic gem; and "When U Find Someone," which looks like it could be a Prince B-side, has an orchestral *Pet Sounds* feel. The strength of *Soft Commands* is that Stringfellow is a poised and gifted singer and the hooks come in with rolling, unexpected flourishes. >>>ALEX GREEN



## U.S. ROUGHNECKS

**Twenty Bucks And Two Black Eyes** *Hellcat*

Helping to rescue the kids from Good Charlotte and Hot Topic banality, the U.S. Roughnecks funnel their love of beer/hatred of cops into a scowling, squared-jaw debut. All neck tats, snarls and West Coast attitude, the Roughnecks' blend of hardcore revival aspects of Rancid, opting to follow in the boot-steps of former Epitaph cousins Agnostic Front. Though less aggressive than Agnostic Front or eastcore staples Murphy's Law, the Roughnecks still serve up a stout batch of tunes, loaded with guttural vocals, hurried chord progressions and rockabilly-tinged guitar

hooks. Bassist Big Jay (one of Lars Frederiksen's Bastards) joins these Sacto toughs as they trudge through 13 songs which, lyrically, can be reduced to the following statement: "We are not those kind of skinheads, but we do relish liberty, booze, makin' noise, brass knuckles, and sticking it to the big boss man." The Roughnecks have chosen a fitting form for their straightforward content: Look to the raucous stomps "Skinhead Blues" and "Serve And Protect," the tinge of ragged rockabilly in the riff-driven "Saturday," the urgent bass and utterly snotty guitar run on "No Justice," or the catchy football-chant chorus of "Midtown Nights." *Twenty Bucks And Two Black Eyes* finds the Roughnecks charging fist-first from track to track, pushing mall-punks to the gutter on the way. >>>BRAD ANGLE

Link

[www.usroughnecks.com](http://www.usroughnecks.com)

File Under

Fuck the cops, oi and broken-tooth smiles

R.I.Y.L.

*Agnostic Front, Murphy's Law, Whiskey Rebels*

**Listen...**  
**Do you really want to be the last to hear this?**  
*"Real Rock-n-Roll That's Utterly Dangerous."*

The Rhones, *Quitter*—AVAILABLE NOW  
[www.therhones.com](http://www.therhones.com)

records of mass destruction

RADIO PROMO—SPACE 380 • [radio@space380.com](mailto:radio@space380.com)

**ROLLERBALL**  
**BEHIND THE BARBER**

**SILBER 033**

psychedelic free jazz, electron-misted noise funk, organics, texture, and surprisingly sonic gestures.



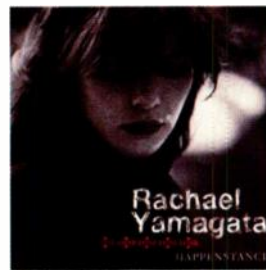
**Pink Grease.**  
*This is for real*

debut album available June 15th on CD & LP

"If there were a rock 'n' roll exploitation flick starring DAVID BOWIE as the cross-dressing principal, the CRAMPS' Lux Interior as the rebel without a cause, and the NEW YORK DOLLS as the switchblade-weilding street gang, PINK GREASE would play the trashy, new wave, doo-wop band in the sock-hop scene."  
- *Alternative Press*

also available from Pink Grease:  
*All Over You* (MUT 9221-2)  
mini-album CD and LP

horseleguere.com  
pinkgrease.com  
mute.com



**RACHAEL YAMAGATA**

**Happenstance** RCA Victor

There are some grand, polished pop moments on Rachael Yamagata's debut CD where she's not playing piano, her prime instrument. Even after just an EP, she's already trying to show she's not from the same mold as Tori Amos or Fiona Apple. She makes a good case mainly because her vulnerable voice is actually her most compelling instrument; it whispers, cracks, howls and flutters in all the right places. In some cases it's the sexiest, most life-affirming thing you've ever heard. In other places, you know she's just wants to die and never leave

Link  
[www.rachaelyamagata.com](http://www.rachaelyamagata.com)

File Under  
**Broken and blissful ballads**  
R.I.Y.L.

Fiona Apple, Carole King,  
Leona Naess

home ever again. The string-laden "I'll Find A Way" is a beautiful, broken and delusional look at a love she'll never get back. It's definitely heart-on-sleeve stuff, but Yamagata's musical and lyrical ideas avoid bland key clanging and overly-confessional lyricism. With Carole King and Stevie Wonder on her shoulder for the charmer "1963," Yamagata proves she's got the range and taste to rise above the Lilith set. A hidden track at the end features a one-mic, one-take performance (this time with Rachael on guitar) that suggests that scaling back the production a wee bit next time might reveal an even greater talent. >>>STEVE CIABATTONI

**ROCKFOUR**  
NATIONWIDE

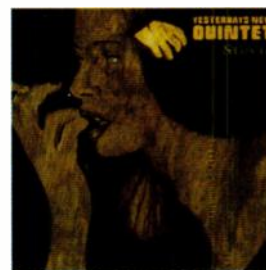
RockFour wears the prog-pop sensibilities well: chiming 12-string jangle, classic rock riffing, and clever atonal squalls of lead drive this recording

**denise james**  
**it's not enough to love**

A gorgeous mix of ethereal jangle and harmony -- mixing 60's French pop sensibilities with early 80's classic songwriting -- think Mazzy Star meets an alternative Petula Clark.

"...Rainbow Quartz label has quietly become the premier imprint for '60's tinged Rickenbacker psyche pop that's uniquely 21st century" - *Amplifier Magazine*

**Your Source for Perfect Guitar Pop**  
[www.rainbowquartz.com](http://www.rainbowquartz.com) | [rainbowqtz@aol.com](mailto:rainbowqtz@aol.com)



**YESTERDAYS NEW QUINTET**

**Stevie Stones Throw**

Stevie's short history goes like this: DJ/producer Otis Jackson Jr.—who is Yesterdays New Quintet when he's not Madlib, Quasimoto, one half of Jaylib or Madvillain or a third of Lootpack—crafts a vanity series of beat-y instrumental Stevie Wonder recreations. Quickly bootlegged, Stones Throw rushed Stevie out in 2002 as a promo release with a tracklist Jackson apparently couldn't hang with. The 2004 version loses the original's mystery, but the continuity gained by trimming three interludes makes up for it as Jackson reinterprets the familiar and arcane of

Link  
[www.stonesthrow.com/ynq](http://www.stonesthrow.com/ynq)

File Under  
**Beauty with a beat**  
R.I.Y.L.

Zero 7, Stevie Wonder, the  
Verve Remixed series

Wonder's wildly eclectic 1970's canon. Wonder's rhythmic textures get the biggest makeover, a choice that works for two reasons: First, no instrument could anchor these compositions with the emotion Wonder's voice evoked; and second, because the push-pull tension of cuts like "Superstition" blueprinted the build-build-release trick in every DJ's crate. From funk workouts like "Too High" to the nuanced jazz of "I Am Singing," Stevie showcases both Jackson's talent and his reverence for Wonder's genius, which is all you can ask for in a record like this. >>>CHAD SWIATECKI

ARTIST APPEARS ON THIS MONTH'S CD • R.I.Y.L. - RECOMMENDED IF YOU LIKE

STEREO



**RJD2**  
**1915**

SINCE WE LAST SPOKE



**RJD2 SINCE WE LAST SPOKE ALBUM LAUNCH TOUR**

THU 5.13 NEW YORK, NY @ BOWERY BALLROOM · FRI 5.14 PHILADELPHIA, PA @ UNITARIAN CHURCH · SAT 5.15 CAMBRIDGE, MA @ PARADISE  
SUN 5.16 MONTREAL, PQ @ CABARET MUSIC HALL · MON 5.17 TORONTO, ON @ PHOENIX · TUE 5.18 COLUMBUS, OH @ WEXNER CENTER  
WED 5.19 CHICAGO, IL @ ABBEY PUB · THU 5.20 PORTLAND, OR @ BERBATI'S PAN · FRI 5.21 SEATTLE, WA @ CHOP SUEY  
SAT 5.22 SAN FRANCISCO, CA @ Q · SUN 5.23 LOS ANGELES, CA @ EL REY THEATRE

RJD2 SINCE WE LAST SPOKE IN STORES MAY 18, 2004 · 12" SINGLE EXOTIC TALK IN STORES NOW · [www.definitivejux.net](http://www.definitivejux.net) · [www.rjd2site.com](http://www.rjd2site.com) · 

# Uh Oh, Uh Oh, Here Comes The Hangar

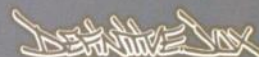


Debut LP from Atoms Family and long-time DJX crew members, Hangar 18

The Multi-Platinum Debut Album  
In stores June 15, 2004

Beatslope 12" in stores now

[www.definitivejux.net](http://www.definitivejux.net)  
[www.hangareighteen.net](http://www.hangareighteen.net)



Love Music!! ★ Love Music!! ★ Love Music!! ★ Love Music!! ★ Love Music!! ★ Love Music!! ★ Love Music!! ★ Love Music!! ★ Love Music!! ★ Love Music!!

# eenie meenie records

ই-নি-মি-নি-র-ক-র্ড-স্



We Love Music!

We Love Music!

in stores now

## Blue-Eyed Son [ West of Lincoln ]



Blue-Eyed Son is a handcrafted singer-songwriter and surfer from Venice, California. With influences ranging from Elliot Smith to Sebadoh, the debut album, West of Lincoln, is twelve songs of stripped-down pop that separates itself from the pack. Existing where melancholy vocals, crisp acoustic guitars and summer evening rhythms converge, West of Lincoln rises and falls with the tide, leaving the mark of an indelible listening experience.

available now

### Irving

[ Good Morning Beautiful ]



### Seksu Roba

[ Pleasure Vibrations ]



### From Bubblegum To Sky

[ Nothing Sadder Than Lonely Queen ]



coming sept '04

### The High Water Marks

[ Songs About the Ocean ]



\* songs about the ocean \*



# eenie meenie records

[www.eeniemeenie.com](http://www.eeniemeenie.com)

p.o. box 691397 Los Angeles CA 90069 USA

World Radio History

Love Music!! ★ Love Music!! ★ Love Music!!