

**BLUES TRAVELER**  
North Hollywood Shoutout  
Verve

**DRAGONFORCE**  
Ultra Beatdown  
Roadrunner

**THE GABE DIXON BAND**  
The Gabe Dixon Band  
Fantasy

**HOLLYWOOD UNDEAD**  
Swansongs / A&M/Octone

**JORDAN PRUITT**  
Permission To Fly  
Hollywood Records

**MOTORHEAD**  
Motorhead  
Steamhammer/SPV

**SLIPKNOT**  
All Hope Is Gone/Roadrunner

**THE VERVE**  
Forth/Mri Associated

sept 2<sup>nd</sup>

**CANDLEBOX**  
Alive In Seattle  
Image Entertainment

**THE CHEMICAL BROTHERS**  
Brotherhood  
Astralwerks

**MY MORNING JACKET**  
It Still Moves / ATO Records

**NEW KIDS ON THE BLOCK**  
The Block / Interscope

**RADIOHEAD**  
OK Computer: Limited Edition  
Capitol

**THE SMITHEREENS**  
B-Side The Beatles  
KOCH

**SONYA KITCHELL**  
This Storm / Decca

**YOUNG JEEZY**  
The Recession / Def Jam

sept 9<sup>th</sup>

**DAR WILLIAMS**  
Promise Land  
Razor & Tie

**ERIC BENET**  
Love And Life / Warner Bros.

**ICED EARTH**  
The Crucible Of Man (Something  
Wicked Part II)  
Steamhammer/SPV

**JESSICA SIMPSON**  
Do You Know? / Sony

**JESU**  
Why Are We Not Perfect?  
Hydra Head

**JOAN OSBORNE**  
Little Wild One  
Time Life Entertainment

**LL COOL J**  
Exit 13 / Def Jam

**METALLICA**  
Death Magnetic  
Warner Bros.a

aug 19<sup>th</sup>

**ANDROMEDA**  
The Immunity Zone  
Nightmare Records

**BUCKCHERRY**  
Black Butterfly/Atlantic

**DIR EN GREY**  
Glass Skin / Firewall Div.

**JACK'S MANNEQUIN**  
Glass Power / Warner Bros.

**JEM**  
Down To Earth / ATO/Red

**LISA LOEB**  
Camp Lisa  
Furious Rose Prod.

**TAPROOT**  
Our Long Road Home  
Velvet Hammer Music

**THE VERONICAS**  
Hook Me Up / Sire/Wea



**NSDWHOA**  
*Day Of Dog Year Of Gnar*  
**GoodCore**

A bit of experimental post-hardcore in the path laid plain by Converge, this five-piece out of Ohio basically independently released of *Day Of Dog Year Of Gnar*. It's immediately noticeable, as the album is essentially unmastered, and there are instances of clipping here and there, making it a hard listen for audiophiles.

But, on its "demo" strengths, there's plenty to like about NSDWHOA: There's some strong riffs and structure ideas, and even in their compressed little space of sound, there's life. They're bordering on psychedelic experimentalism, not afraid to let the songs expand into jammy sections ("Accidentally Finding Jesus While Looking For Condoms") that owe just as much to '70s rock as they do to forward-thinking late '90s hardcore.

That said, there's just as much, if not more, to frustrate, but much of it is fitting with the sophomore elements of this newly formed genre, such as the penchant for bullshit ironic song titles (see above), repetitiveness, and a general aversion to singing, preferring a nasal melodic singing, and of course, growls.

It's as polarizing as its genre, perhaps even more so. But there's more promise here than in most.

**In A Word: Sprackakack**  
**Grade: C+**  
—by Patrick Slevin

**Maybe Pete**  
*Straight To Red*  
**Bridge & Tunnel Records**

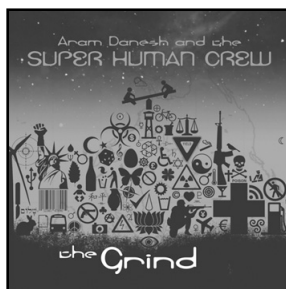
Maybe Pete is not only a fan favorite in New Jersey, they're a favorite of their fellow musicians as well. They've earned this respect by not only being genuine as people, but by playing music that is as real and honest as it gets.

There have been some changes for the band's second album. Longtime

bassist Marc Gambino left the band earlier this year, but not before he played on three tracks for this album. Keith McCarthy, does an admirable job in replacing him. Perhaps the biggest change of all has been the addition of the brilliant drummer Johnny Macko. It was the addition of Macko that proved to be the final piece in the Maybe Pete puzzle, taking them to the next level. Check out the thundering tom-toms on "Moonlight Ride." The band has also enlisted Eric Safka of the Matt O'Ree Band to add his usual brilliant touches on organ.

Guitarist/vocalist Frankie McGrath and guitarist Kelly McGrath continue their search for all the truth that can be found in three chords. If anything, Frankie McGrath's already intense vocals are more impassioned than ever here, as the band comes roaring out of the box with the one-two knockout punch of "Last One Standing," followed by live favorite "Another Cigarette." This time around the band has also included some acoustic-based songs, including the evocative "This Town."

**In A Word: Breakout**  
**Grade: A-**  
—by Ken Shane



**Aram Danesh & The Super Human Crew**  
*The Grind*  
**Mammoth Entertainment**

Guitarist Aram Danesh, born in pre-revolutionary Iran, absorbed influences from music around the world before relocating to the Bay area hip-hop scene. Unfortunately, Danesh's ambitious attempt to weave multiple genres into one album falls flat.

I wish the album would just stay in one place long enough for me to enjoy it. There's impressive wordplay throughout, and a lot of charmingly melodic segments. But even the first

track, "Fade To Black," is laden with an unnecessary guitar solo, as later, the lumbering three notes repeated in the background of "The Grind" verge on ridiculous. The rapping, as in "Money Matrix," has an excellent, laid-back quality, but is almost immediately supplanted by irritating choruses that try too hard to sound menacing.

"Love To Hate You" is the easy favorite, with sung lead vocals and a consistent groove. But even the very next track is a disappointment. "Em.poor.i.am"—a title like that almost portends lameness—is meant to be an indictment of materialism. The rhymes are fantastic, but the jumbling of styles make the emotion seem affected.

There's so much potential here, and it's hard to hold Danesh's eagerness to experiment against him. I'd love to hear the funky and smart hip-hop record that *The Grind* could have been. Part of the problem may lie with the Super Human Crew themselves—they number seven, three instrumentalists and four vocalists. It doesn't take a village to record an

album.

**In a Word: Busy**  
**Grade: C+**  
—by Molly Fitzpatrick



**Young Widows**  
*Old Wounds*  
**Temporary Residence Ltd.**

As a trio, Young Widows make music that falls between the cracks of genre classification. When they began as the quartet Breather Resist, the Louisville-based musicians were associated with the post-hardcore scene but upon the departure of lead singer Steve Sidoni in late 2005, the remaining three took on a new sound and name. The ferocity of a hardcore band is still apparent but as a lingering potential that's never quite unleashed. On their sophomore

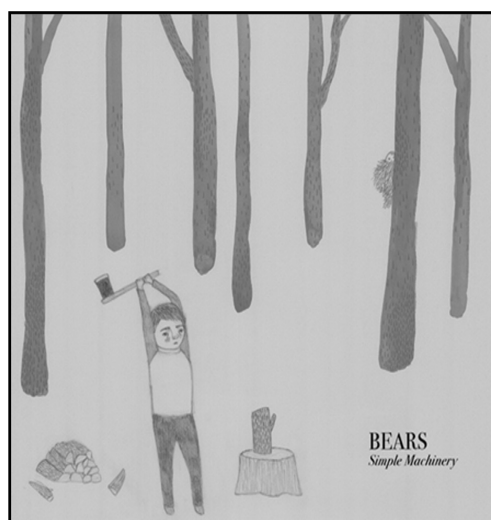
release, Young Widows put together a satisfying 11-track mix of live and studio recordings ranging from atmospheric to thrashing.

Young Widows span the sonic spectrum from loud hardcore punk to introspective ambient but sometimes settle into a disposable alternative rock crevice between those two poles. For the most part, however, the album is a competent effort that skews the typical perception of what this kind of band is capable of; they can do quiet just as well as raucous but are at their best when they sing and play loudly.

The intensity of singers Nick Thieneman and Evan Patterson is apparent and is definitely one of the band's strongest assets, but rather than implementing them as the driving force of the sound on a whole they're relegated to an equal level as the instruments. While the instrumentals are great in their own right, harnessing the band's vocal capabilities certainly seems like it would flesh out a new level of intensity.

**In A Word: Sweeping**  
**Grade: B+**  
—by Michael O'Leary

disc of the week



**Bears**  
*Simple Machinery*  
**Bears Pop Music**

In the wake of Grizzly Bear, Panda Bear, and Minus The Bear, Bears still manage to stand out. In *Simple Machinery*, their sophomore release, the Cleveland duo has created a lovely, twangy twee

album.

An initial concern of mine was that the record lacks energy, but the latter half picks up. Though they never get too mopey, there's some Elliott Smith to the vocals, which helps

Bears avoid the indie pop pitfall of sounding like music for preschoolers. Ironically, "Subtle Way" may be one of the least subtle tracks, and showcases a pep akin to that of The Boy Least Likely To.

The next song, "Never Again," sounds like a pop hit from the early '60s. Despite their apparent fondness for clapping and organ, Bears have as much in common with the Kinks as with Belle & Sebastian.

At its very worst, *Simple Machinery* is indie elevator music, the kind of record that could probably be piped into Urban Outfitters. At its best, it's great. But still, indie pop's obsession with bears remains unexplained.

**In A Word: Sweet [Not as in "Awesome, dude," but rather, "Mmm, cupcakes."]**  
**Grade: A-**  
—by Molly Fitzpatrick