



checking out, but not something to write home about. (EG)
www.triplecrowrecords.com

♫ **P:ano – Brigadoon, CD**

Kindly men do-si-do girdlebound bitches with parasols and balloons and zebras wearing rhinestoned overalls throughout this Vancouver, B.C., band's third CD. And who's to blame? The gays? Mary Poppins? My vote's for Brian Wilson and bands such as Of Montreal. Their mad-hattered pop aesthetic lays the blueprint for Brigadoon. The wise and oddly educated among us recognize the disc's title as that of a musical. And yes, many of these tiny, bouncy anthems seem plucked from a mythical carnival midway, circa 1937. Folks into quirky pop will find much to love here, especially the Spoon-like "Clapping Hands." Everyone else can latch onto two strong points: 1. Lyrics that namedrop the works of Blind Lemon Jefferson, Harry Nilsson, and Lipps, Inc. and 2. A subversive despair, held over from P:ano's early slow-core releases, that turns Brigadoon into sly black comedy. (TS)
Mist Records, P.O. Box 3613, Vancouver, BC V6B 3Y6, www.mistrecs.com

♫ **Pak – Motel, CD**

This is all over the place. Changing tempos and paths like a skipping CD, though thoroughly intentional. This is a project of Ron Anderson of the Molecules and other outfits. Its core is precision guitar, sharp bass, and multifaceted drumming, capped with inane vocals that hardly give a damn. This mix is interspersed with piano, violin, and horns. He's played and toured with the Ruins and the protean nature of the music certainly shares some parallels with that band in their ability to quote genres from one passage to the next. There's immense talent in its musicianship but can feel like technical exercises rather than songs with substance. And, only spotty attention is given to its lyrics which are Dadaist and nonsensical, but that's their gig. With minor quibbles, this is a strong work, plus they're great live. (BA)
Ra Sounds, 468 Grand Ave, 2B, Brooklyn, NY 11238, www.ronanderson-molecules.com

♫ **Parish School – Alikehood, CDEP**

The 90 Day Men seem like a band you would either love or hate. Personally, I love them. The same, can be said for Brian Case of 90 Day Men's solo project Parish School. This five-song EP mixes the best elements of the 90 Day Men, throws in some electronic beats, and keeps it all real with Case's husky, recognizable voice. The overlapping, ambient melodies play out perfectly through Case's use of strings, synths, piano, and reverb-heavy guitar. Topped off by the expert production of John Congleton, "Alikehood" may very well be one of the best records I've heard in a while. (MB)
Record Label, www.recordlabelrecordlabel.com

♫ **Pelican – March Into The Sea, CDEP**

Pelican has never let me down. Ever. And with their 2-song CDEP, they

continue to make me crave even more sludgy stoner metal. Ah, yes... heavy-as-hell guitar with fist-pumping drums that you just can't live without. This instrumental quartet makes me want to be in a metal band more than anything else I've listened to. The first song clocks in at 20 minutes and 28 seconds, ending with a nice acoustic breakdown... the perfect epic for any stoner metal fan. While they have never let me down, I was a little weirded-out by the second track, which is a remix of a song off of *Australasia*. ... I was expecting a totally different song with a lot of drum programming, but it starts out remarkably similar to the original song (which is amazing) with some synth and "glitchy-stuff" added in... Towards the end, however, the song drastically changed into a warm, distorted electronic remix—exactly what I had hoped for. Amazing. (MB)
Hydra Head Records, www.hydrahead.com

♫ **Peppermints, The – Jesus Chryst, CD**

This band comes on like a trashier, punk version of the Manson family... I'm not sure if I should follow them or run and hide. The album is pretty much thirty minutes of loud and dirty excess, and it totally frightened me... but in a good way. (TG)
Paw-Tracks, PO Box 20368, New York, NY 10609, www.paw-tracks.com

♫ **Phantom Limbs, The – Random Hymns, CDEP**

Dark art punk a la Christian Death that's definitely mood music. If you dig theatrical sounding punk that really gives a feeling of what punk was all about in the early '80s and has Goth leanings, check this out. Also, their live show is supposedly the shit, so check it out. (DM)
GSL, www.getstandards.com

♫ **Phillips, U. Utah – Starlight On The Rails: A Songbook, CD**

A lovely collection that spans over 30 years of Phillips' long-wandering life as a train-hopping storyteller and folk hero. Each song is accompanied by a story "about how it came to be, and although the songs are all beautifully mournful, the album is worth it for the stories alone. (TG)
Daemon Records, PO Box 1207, Decatur, GA 30031, www.daemonrecords.com, AK Press, www.akpress.com

♫ **Phosphorescent – Aw Come Aw Wry, CD**

Predominantly Matthew Houck, Phosphorescent puts together fine, weepy folk rock with currents of country-tinge. Some of the songs come across as fragile self-proclamations, while others turn as jingly sing-alongs. Their mixture of instruments sound like junkyard-type clangings, which then burst into dynamic melodies, making up a pleasant album with its reservations in tow. (AJA)
Misra Records, 1405 Broadmoor Dr., Austin, TX 78723, www.misrerecords.com

♫ **Photopulos, Maria – S/T, CDEP**

Photopulos has some bite to her songwriting, opening this EP with a short and snappy (literally) pop song. During quieter moments, traces of the energy on more upbeat tracks quietly pulses with her changing rhythms and hushed, bluesy vocals. She doesn't let her songs stay too long in one

place, subtly speeding things up and slowing thing down. (AJA)

"Actually, Records," 1307 W. Hollywood Ave., 2W, Chicago, IL 60660, www.actuallyrecords.com

♫ **Picastro – Metal Cares, CD**

Downbeat but not down, and experimental but not so experimental that it's unlistenable, *Metal Cares* is another great release from Polyvinyl. Featuring soft female vocals, gentle acoustic guitars, old pianos, moody string arrangements, and minimalist drums, these combined ingredients are very interesting (in a good way). While a collection of spare, folksy tunes filled with a dark atmosphere may not make people jump out of their seats and dance, you must sit and soak this stuff in to enjoy it. (EG)
Polyvinyl Record Co., PO Box 7140, Champaign, IL 61826-7140, www.polyvinylrecords.com

♫ **Piers Whyte – S/T, CD**

I can sum this up pretty quickly: soundscapes. Some songs are computer bleeps and blips, and others are ambient noise. Not my style, but maybe it's yours. (DA)
Ache Records, PO Box 138 W. Broadway #101, Vancouver, BC www.acherecords.com

♫ **Pine Hill Haints/Clampit, Gaddis, & Buck – split, CD**

Awesome split disc with each band contributing three tracks—two originals and a cover of one of the other group's tunes. Pine Hill has a country blues based sound, while CGB is more traditional bluegrass. Both bands and all the tunes are killer. (AJ)
Jelp Recordings, P.O. Box 57698, Chicago, IL 60657, www.jelprecordings.com

♫ **Pink Razors – Scene Suicide, CDEP**

Richmond, Virginia, gives us another great band, boasting hooky pop-punk in a vein of the Explosion and Dillinger Four. While this stuff may be played to death elsewhere, it sounds pretty fresh here. (EG)
Robotic Empire, PO Box 4211, Richmond, VA 23220, www.roboticempire.com

♫ **Player Hater – Picking You Up Just To Put You Down, CD**

First off, the name has got to go. It's not funny, it destroys any redeeming qualities that the music presents, it's flat out fucked and I can't take anyone bearing it as an artistic title seriously. Assuming I could take this seriously I'd describe it as uninspired, shoegazy, singer-songwriter stuff. (BM)
Kessel Run Records, www.dontcallhome.com

♫ **Please Mr. Gravedigger – Throw A Beat, CDEP**

PMGD has cool guy and sometimes girl vocals, attached to some dancy rock music. But their brand of dance rock isn't obvious or overdone. This EP is cymbal drenched and organ heavy. The singing is great and this is fresh and exciting. Great! (EH)
Plato Records, 2000 Ave. G, Suite 804, Plano, TX 75044, www.platorecords.com

♫ **Polysics – Polysics Or Die, CD**

Holy shit, is this good. Crazy, electronic punk rock played by Japanese Devo worshipers. Devo is merely a starting point for Polysics, though, as they ultimately sound like no one else. This disc compiles old songs

Reviewer Spotlight: Scott J. Morrow (SJM)

Mr. Bungle, California. Assuming that Mr. Bungle never laces up the sneakers for one more come back, California is one hell of a swan song. The rumored feud between Mike Patton and Trey Spruance suggests that this may have been their final collaboration, as each have gone on to start labels and bands without each other. Even the liner notes of additional musicians hint at a time when we could all just get along: trumpet by Timb Harris of Estradasphere (whose albums are put out by Spruance's label Web of Mimicry), violin and viola by Eyvind Kang (regular Patton / John Zorn collaborator), and violin and viola by Carla Kihlstedt (who has releases on Zorn's label Tzadik as well as Spruance's Web of Mimicry). As for the album itself, calling it a masterpiece is not too much of a stretch. In my mind, California is as much of an incremental upgrade over *Disco Volante* as *Disco Volante* was to the self-titled album. The über-catchiness of the alloyed production (a grab bag of surf, big band, swing, Indian, Jewish, western, heavy, epic, circus, and pop sounds) is nearly unparalleled. Hearing what a fourth Bungle album would sound like would probably cause my head to implode upon itself.

Jamming in the boom box: The Benevento Russo Duo, *Best Reason to Buy the Sun*; Ben Folds Five, *The Unauthorized Biography of Reinhold Messner*; Ex-Models, *Zoo Psychology*; The Faint, *Wet From Birth*; Text, *S/L*

Reviewer Spotlight: (Mr.) Dana Morse (DM)

Orange 9mm, S/T, EP In the mid '90s, the face of hardcore had taken on a new face of metal. While people in the punk rock scene used to snub metal bands like Slayer a few short years previously, hardcore began to take on a more metal sound (thanks, Earth Crisis) and this was OK by the masses. So the rules of what hardcore was changed as well. No holds barred was the new rule of thumb, and Orange 9mm started out strong right out of the gate. Former Burn vocalist Chaka teamed up with some others from NYC and created a wall of noise that had elements of what the post-hardcore scene was doing at the time. It was thick and complex, in your face, and brutal but very coordinated at the same time. The message was introspective and emotional, which never really existed in this rare form of hardcore before. Their starting point of a four song EP was their nova stage; when they were at their brightest and before their trek into the rap-rock fusion explosion. Their efforts weren't so bad afterwards but there was definitely a downward spiral for this group. But, isn't there always? Revelation is known for putting out some gems and this was definitely one of them.

What does it for (Mr.) Dana: Baby Huey, The Baby Huey Story; Alkaline Trio, *Crimson*; TS and God (Themselves & Notwist); Common, *Be*; Al Green, *Gets Next to You*; MIA, *Arular*; Temper Temper (reviewed this issue); and Chappelle's Show Season 2, *blitches!*