

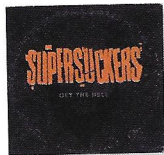
## ON THE RECORD

by these latest efforts. That, then, makes repeated listens all the more mandatory.

LEE ZIMMERMAN

### SUPERSUCKERS

*Get the Hell* (ACETATE)



All right, I'm gonna come clean right up front—I have always loved this band. Supersuckers are a grab-you-by-the-balls, take-no-prisoners band that can back it up on stage or on disc and *Get the Hell* is certainly no exception to that claim. Pure and simple, these guys fucking rock like nobody's business.

It takes about three seconds into the title track to realize you're in for an explosive ride straight into the bowels of real rock n' roll. Eddie Spaghetti (yeah, you heard right) delivers raw, menacing vocals throughout the entire album, matched only by the sheer brutality of the dual guitar assault of Dan "Thunder" Bolton and "Metal" Marty Chandler—hey, I ain't makin' this shit up.

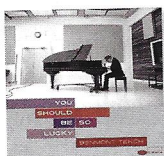
"Something About You," "Fuck Up," "Never Let Me Down Again," "Bein' Bad"—it's just balls-to-the-walls, blistering rock from front to back. Even the Gary Glitter penned "Rock On" has that special Supersuckers sauce oozing through it.

To put it very simply, Supersuckers and everything they do, including *Get the Hell* are not for the faint of heart...but then again, isn't that how all rock n' roll should be?

STEVE WALBRIDGE

### BENMONT TENCH

*You Should Be So Lucky* (BLUE NOTE)



Most of us have listened to an album, walked away less than impressed, but then, a few days later, found ourselves singing a melody or yearning for a hook that lingers in the head. This is one of those records—so subtle, so unobtrusive, and so sneaky good.

These songs, representing Tench's solo debut, have been brewing for years, throughout his 37-year tenure with Tom Petty and the Heartbreakers and as a premier session man for countless headlin-

ers. Nevertheless, Tench takes a modest, comfortable approach. He knows his limitations as a vocalist so he focuses on the song structures, together with producer/rock 'n' roll icon Glyn Johns and label head/rock 'n' roll icon Don Was, whose bass lines figure prominently in the mix.

Only two of the songs sound remotely like Heartbreakers material: the single "Blonde Girl, Blue Dress" and the title track, driven in part by Ryan Adams. Gillian Welch and David Rawlings nimbly pick through the traditional "Corrina, Corrina." Tench closes in barrelhouse fashion on Dylan's "Duquesne Whistle." His instrumental tunes are, of course, marvelous examples of what this master does best. Throughout, Tench delivers a well-crafted, classy debut.

JIM HYNES

### THE BOTH

*The Both* (SUPEREGO)



With an assertive, if somewhat brash delivery, an emphasis on lockstep harmonies and a blend of slashed and strummed guitars, the Both—aka Aimee Mann and Ted Leo—offer up a self-titled debut that marks a change in trajectory for both parties. Mann and Leo meet in the middle, Mann tempering her seductive demeanour and Leo adjusting his punk precepts, to create an impressive union.

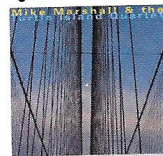
Driven and dynamic, this album occasionally brings to mind the purposeful sound of, say, early Crosby, Stills, Nash & Young. That's particularly evident in "The Gambler" and "Volunteers of America," a pair of especially stirring songs that borrow titles from familiar standards—those of Kenny Rogers and Jefferson Airplane, respectively—while still sounding fresh and vital in the here and now. Throughout, the album's melodic elements remain strong—note the McCartney-esque come-on that introduces "The Inevitable Shove" and the initial lilt of "Hummingbird"—even while an underlying determination prevents the pace from faltering. There's not a track here that doesn't pack a punch.

Whether this partnership is long-term remains to be seen, but for now, the Both make a perfect pair.

LEE ZIMMERMAN

### MIKE MARSHALL & THE TURTLE ISLAND QUARTET

*Mike Marshall & the Turtle Island Quartet* (ADVENTURE)



As talented a collection of string players as can be found anywhere, Mike Marshall and the celebrated Turtle Island Quartet defy any notion of classification. Moving freely between classical, Indian, bluegrass, blues and funk idioms, the quintet is a force to be reckoned with.

Mandolin virtuoso and alt-grass pioneer Mike Marshall flaunts his songwriting prowess on four original tunes: "Egypt," "House Camp," "Sweets Mill" and a new arrangement of his classic "Gator Strut." Holding their own alongside these eclectic offerings are several tunes penned by Turtle Island Quartet violinist David Balakrishnan. The album closes out with Darol Anger's arrangement of Robert Johnson's "Crossroads."

This is one of the more fruitful collaborations in modern string music in a long time. Not only is the musicianship unparalleled, but the compositions exceptional. This album is as stunning as it is hip as it is intellectually rigorous. It should stand as an achievement in a growing landscape of extraordinary recordings in a genre that is forever breaking boundaries.

ERIC RUSS

### MARY CHAPIN CARPENTER

*Songs from the Movie* (ZOË/ROUNDER)



Country music superstar Mary Chapin Carpenter has struck gold with her latest release, *Songs from the Movie*.

The singer/songwriter decided to go in a different direction with her 12th studio album, which marks her orchestral debut. The ten song album is comprised of songs which Carpenter had already recorded in her two-and-a-half-decade career, now reinvented as orchestral works with the help of composer/arranger/producer Vince Mendoza and co-producer Matt Rollings. *Songs* was recorded at London's legendary Air Studios, backed by a 63-piece orchestra, a 15-voice choir, and with a multiple Grammy award winner at