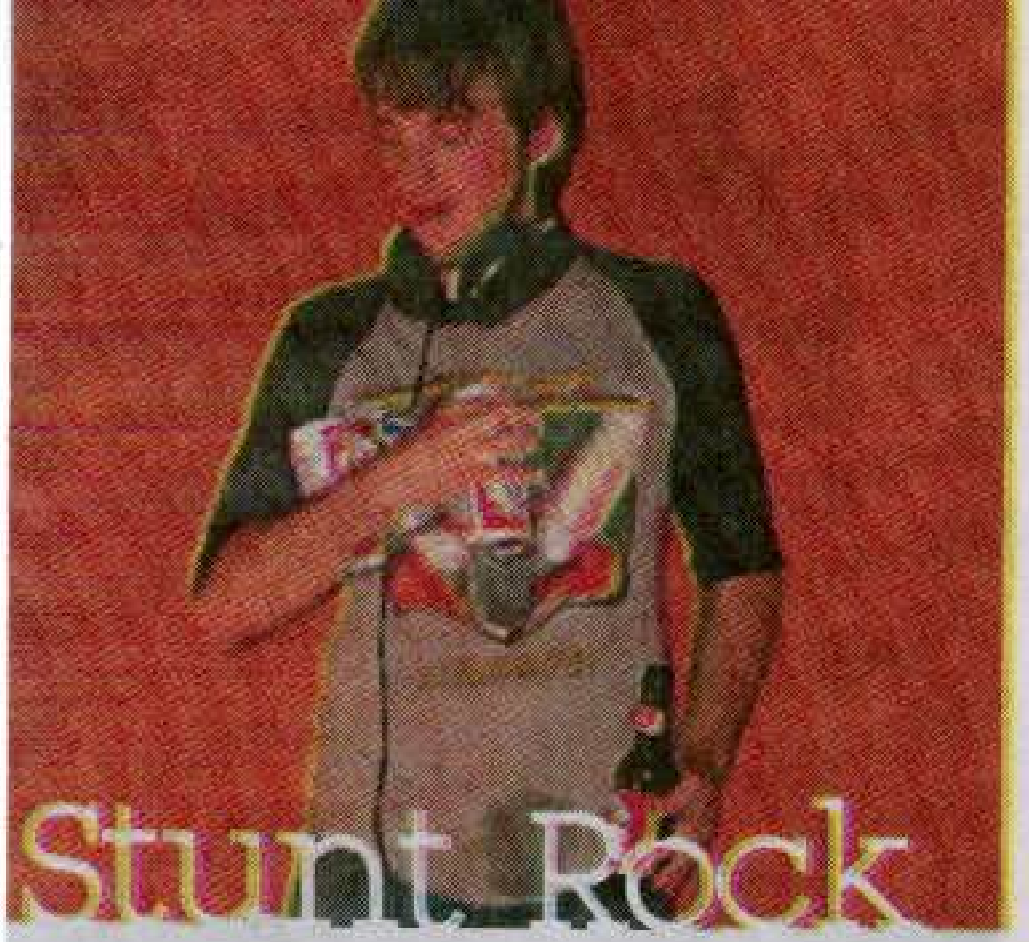

idea of what he is saying. Ultimately, the album defies comparison. The voice is unique to Shipp, even when he borrows phrases or styles from disparate sources. When he quotes songs like, "Angels We Have Heard on High," he somehow makes the melody his own. And since the solo piano is put in the forefront you're more able to admire the technical sophistication without any distractions. *–Spencer Jenkins*

The Modernettes
Get It Straight
Sudden Death Records
Street: 10.11
The Modernettes = The Ramones + Generation X + 7SECONDS
You can't help but feel good when you listen to The Modernettes. There's no way around it. Somehow lines like: "I don't want to see you cry, I just want to watch you die," from "No Tears" come across in the most calming and pleasing way. A new-wave punk band with an existence that was much too short-lived, in my opinion (around 1980-1983), The Modernettes made music with catchy pop-punk melodies that feel like they should be a guilty pleasure. *Get It Straight* offers remixed tracks from 1982's *View From The Bottom*, tracks from *Teen City EP*, *Gone…But Not Forgiven LP*, a couple of unreleased tracks and a load of live material. The live tracks from their final show have an appealing raw feel to them that makes you wish you were there to see the final stage antics of a band who made music for music's sake. "Barbra," "No Tears," "Rebel Kind" and "Femme Fatale" stand out from the other songs and leave you wanting more. If you want to kick back and take it easy after a long week, The Modernettes can help. *–Jeremy C. Wilkins*

Pennywise
The Fuse
Epitaph
Street Date: 08.09
Pennywise = Bad Religion – any musical nuances + NOFX
Several albums after *Unknown Road*, **Pennywise** has made a turn onto Mediocre Lane. Sadly, over the years the band's music has degenerated into mind-numbing repetition of the same political-punk-with-training-wheels shtick. They may as well have put a different album cover on their last album and called it good. Hating on the gov'ment can be good, but the music is so tired, it doesn't matter what singer **Jim Lindberg** is trying to get across. The formulaic music is like trying to climb a granite slab – There's not much to grab on to. Despite the press release's contention that the band is "shooting off one sonic fireball after another," *The Fuse* is a dud. *–Shane Farver*

Racebannon
The Inevitable: Singles and Rarities (1997-2005)
Alone Records
Street: 11.08
Racebannon = The Blood Brothers + Botch + Aerogramme/Mars Volta
How a band of this magnitude could come out of Bloomington, Indiana of all places, I'll never know. Racebannon is the true definition of 'assault and battery.' For nine years now, they have been engineering their revolutionary noise with no remorse for any living, breathing creature. *The Inevitable* bashes your skull in with a collection of some out-of-print 7"s, tracks from compilations, some unreleased noise and a few not-so-quality demos on not just one, but two discs. A label warning consumers to pace themselves while listening to this would be a brilliant idea. Too much too soon could cause a full-blown riot on your senses and result in a mental breakdown. The blend of punk, hardcore, extensive noise and razorblade vocals may make you want to jump into a straight jacket. *The Inevitable* is surely a winner for any Racebannon fan and for anyone looking for something outside of the ordinary. By the time these 28 tracks have run their course, you will not look at music the same way again. *–Jeremy C. Wilkins*

Rogue Wave
Descended like Vultures
Sub Pop
Street: 10.25
Rogue Wave = Shins + Dr. Dog
Zach Rogue follows up his solo album (released under the same name on Sub Pop) with a full band to back him up this time. The musicians may be varied, but the essence is not. Rogue Wave is a talented band, and their music is definitely catchy. But don't mistake them for a band treading ground that hasn't already been laid before their feet. Their influences are obvious. That being said, they do have some good songs. If you can't get enough of that retro-sixties Brit-pop sound, combined with a little sedated-sensitive-American with a hint of an English accent, then you better goddamn get your hands on it. If you don't care for the bands that have already beat them to the punch, don't let your fingers touch it as you browse through the "R" section next time you're shopping for music. *–Philip Lee*

Sonic Youth
SYR 6: Koncertas Stan Brakhage Prisiminimui
SYR
Street: 12.06
Sonic Youth = Thurston Moore + Kim Gordon + Steve Shelly + Lee Renaldo
This album was recorded live at a benefit show for the Anthology Film archives back in 2003 as a tribute, as well as to cover the medical expenses of Stan Brakhage right before he died. What makes this album incredible (the best in the SYR series since SYR 1 or 2) is its intimate appeal and improvisational pow-wow as they provided the musical resonance for Stan Brakhage's films; it even includes **Tower Recordings** drummer Tim Barnes! It begins with the tentative sounds of percussion and then starts to build into a ribald concussion of noise. It removes the densely layered pretension of previous SYR releases and seems to relapse into its own discordant axis. This recording is not just a hodge-podge of guitar doodling, electronic manipulation or just another avant-garde showcase in the critically acclaimed SYR series, but instead a highly synaptic and cultivated composition piece. *–Erik Lopez*

The Standard
Albatross
YepRock Records
Street Date: 10.04
The Standard = Josh Hodges + Hint Hint
The Standard lobs a smoothed-out combination of piano, quavering vocals, echoing drums and guitar dripping with indie riffs in super-slow motion until it smacks you in the head. *Albatross* is a quiet Sunday drive through your emotions, from despair to ultimate triumph. There's enough instrumental variance to keep you on your toes, but it wraps up into a pretty package far better than the gold toe-socks you got for Christmas. *–Shane Farver*

Stunt Rock
This is Stunt Rock: Volume Three
Cock Rock Disco
Street = 11.15
Stunt Rock = NWA + Neil Young + Judas Priest + Billy Joel + The Locust + 80s movie samples
This is Stunt Rock: Volume Three is a blistering pile of pretentious and trite shit chunks. OK, a complete disregard for convention can be powerful in the right hands, but in this case, it is reminiscent of a white-trash teenager with a **Boss** sampler and a case of beer. It's remotely humorous, yet tragically lacking any discrimination or taste. Although cleverly sampling 80s pop culture amidst a sea of loops, the album fails to show any originality or personal style. At its best, a glimpse of an interesting loop or sound will occasionally shine through the muck, although I would be willing to bet this is a mere coincidence, as there was no focus to what or who was sampled, in series of lazily placed samples that any fucking moron could randomly play and get equivocal results. Hailing himself as "funny as hell" and "the new punk rock," Stunt Rock should be raped for this absolutely foul attempt at breakcore. *–Ryan Powers*

Young Canadians
No Escape
Sudden Death Records
Street: 01.10
Young Canadians = The Ramones + The Queers + Iggy Pop + Dead Boys
Who knew that other awesome punk bands besides **DOA** hailed from Canada? The Young Canadians play simple punk-rock like the Ramones did, and this simplicity is what makes it so good. This album was originally released in 1995, but was recently reissued on Sudden Death Records. The album contains music from three of their EPs and some previously unreleased live tracks. The live recordings aren't the greatest, but you almost expect it from this band. Tracks five through eight from the *Hawaii EP* were my favorites on the album, especially "Hawaii," which sounds like a **Beach Boys** song that has been up for too many hours and has had to much to drink. *–Jeanette Moses*

DVD REVIEWS

The BellRays
@ the Barfly DVD
Punkvision/Music Video Distributors
Street: 10.25
The BellRays = MC5 + Ike & Tina Turner Revue + The Saints
By and large I'm not really into the whole concert DVD thing. It just doesn't really measure up to the real deal, you know? However, they do serve as an important historical document of a particular event that took place in a particular time. And for that I will argue their importance and, for the most part, am glad they exist. (I mean, really, *Live At The Isle Of Wight* is the closest I'll ever get to seeing **The Who** in their prime.) Also, be assured that I am equipped with the ability of discerning the good from the bad, and that being said, *@ the Barfly* falls into the "good" category. The sound quality is as great as is the cinematography, having been shot with multiple cameras, giving the viewer a full grasp of what's going on on-stage. Shot in England while on tour for their new album, *The Red, White, & Black*, the band is in fine form here, rarely pausing for air, which just goes to show what an entertaining live band The BellRays are.
–Jared Soper

Dwarves
Fuck You Up and Get Live
Grata Video
Universal Warning Records
Street Date: 04.19
As with some full-length movies, the extras in the ***Fuck You Up and Get Live*** are better than the main video itself. The live video of the **Dwarves** performance is pretty standard fare. Sure, it's great to see **Blag Dahlia** rip through "I will deny" and **HeWhoCanNotBeNamed** prance around in a thong and Mexican wrestling mask, but it just makes you crave a real performance and we already know they're not going to Salt Lake City. The crowd's head-bobbing and Dahlia saying "Yeah, fuck yeah," after every song gets a bit tiresome about halfway through. The "sextras" however, are more entertainment-filled. The deliciously low-budget video to "Over You" is good for a laugh and a peep show. The other extra videos are all show clips, album-cover photo shoot footage and naked debauchery filled with blood and breasts. Hey, isn't that what the Dwarves are all about? *–Shane Farver*

SLUG