



handed in a handful of major movies, including *Insomnis*, *Amour*, *Goth* and *Lord of the Vampire*. The band's tracks have also been featured in such compilation CDs as Cleopatra Records' *The Unquiet Grave Vol. III: Annihilation and Seduction* and *Eighteen*. Abney Park has performed all over North America and recently released its fifth album, *The Death of Tragedy*. ■

Abney Park—through the glass, deeply to rights Kristina (keyboards), Nathaniel Johnstone (guitar/vocals), Jean-Paul (bass), Magdalene Veer (vocals/dancer) and Robert Brown (singer/songwriter).

NEWS

The Proposition

A LOOK AT GOTH MAINSTAY NICK CAVE'S ANTI-WESTERN

BY KEVIN WRIGHT

**BEST KNOWN AS THE DARK,** brooding rock star who's recorded a string of albums over the past 25 years with his seminal goth/punk band The Birthday Party and his current band The Bad Seeds, 48-year-old Australian Nick Cave also moonlights as a novelist, playwright, poet, and screenwriter. His bleak and disturbing songs lyrically explore themes of brutality and violence and Biblical reckoning. His screenplay for the gritty revisionist western *The Proposition* is no different.

Ramming the harsh Australian Outback at the tail end of the bushranger era in the 1880s, outlaw Charlie Burns (Guy Pearce) is captured and forced to hunt down and kill his gang-leading older brother in order to save their innocent younger sibling from the gallows. Cave's mythic, blood-drenched tale of family loyalty and betrayal is on par with the best of Sam Peckinpah and Sergio Leone.

Director John Hillcoat beautifully captures the dusty landscape of the desolate region and the inhuman conditions under which criminals and law-abiding Aussies alike had to endure. Hillcoat and Cave previously collaborated on 1988's powerful and disturbing prison flick *Ghosts... of the Civil Dead*. Cave and his Bad Seeds bandmate Warren Ellis also wrote and performed *The Proposition*'s haunting original soundtrack. ■



SIX-PACK

A look at some of the hottest CDs and DVDs that you also need to know about.

**MOBB DEEP**  
*Blood Money*  
Interscope/J-Unit Records  
Speculation about the unlikely collaboration between this New York duo and 50 Cent's G-Unit Records was not good, but detractors have been proven wrong. Heavy—one-half of the Queens team—handles most of the production with a dark, gritty edge, while Prodigy elevates his lyrical flow to new levels. Cop this heat ASAP. —Hans Feuersinger

**THE ARCTIC MONKEYS**  
*Whatever People Say I Am, That's What I'm Not*  
Domino  
Could be the best debut by a U.K. band since the Sex Pistols and The Clash. Solid, with plenty of hooks underneath the banjo turns. "I Bet You Look Good on the Dancefloor" hits and grabs first, but it all eventually kicks in. These Monkeys shine. —Roy Trakin

**WOLFMOTHER**  
*Wolfmother*  
Moby/Dance/Interscope Records  
If Jack White had swapped his Kinks and Blind Willie McTell records for some Sabbath and Deep Purple, his band might sound something like the raw-powered debut from Wolfmother. The Aussie trio's monster riffs and freaked-out jams draw inspiration from classic and modern rock bands alike. These guys aren't "retro"—they just rock. —Kevin Wright

**GNARLS BARKLEY**  
*St. Elsewhere*  
Downtown/Atlantic Records  
*Danger Doom*, brilliant producer Bangor Mouse returns to collaborate with Gnodle Mob member DeLo as Gnarls Barkley. The aptly named opening track "Go-Go Gadget Gospel" sets the album's tone: Southern-tinged beats seemingly hallucinated by a teenage cartoon robot. Despite an unnecessary cover of the Violent Femmes' "Gone Daddy Gone," *St. Elsewhere* is surprisingly inventive for such a major release. —Matthew Brand

**T.I.**  
*King*  
Atlantic/Wea  
Rapper T.I. is usually reliable. Previous releases proved that Atlanta's "ruth-berland Man" had a signature-sounding beat and a flip-flopped flow. Sadly, King is only mediocre. It seems like an emotional rollercoaster, stocked with R&B—Rap and Bullshit—but skippy on the band of thuggery we've come to expect from the "King of the South." —H.F.

**WHAT I LIKE ABOUT JEW**  
*Unorthodox*  
WBLB  
Rob Hammerman and Sean Altman drag the concept of Bossy Bait stick into the 21st century, ryming fuckus with Success (Ho, Jewish Chick), and crowning—in Hanukkah With Monaca—"She put that age-old myth to bed/About Jewish girls not giving head." Who says vaudeville is dead? —R.F.

BLOW UP HOLLYWOOD

**The Diaries of Private Henry Hill**  
Image Entertainment  
This ambitious DVD/CD release unfolds à la four-opera and follows the journey of one misguided American soldier fighting the misguided war in Iraq. Unfortunately, instead of being an inspiring call to action, the calm, dreamy, piano-driven pop on this CD lulls the listener to sleep. It's pleasant listening, but not at all as powerful as the subject matter dictates. The bonus DVD features animated videos of three songs. —Keith Valcourt

THE SMITHS

**Under Review**  
Sexy Intellectual/MVD  
The new Under Review series provides in-depth looks at bands, and this time it's England's critically revered Smiths. The DVD leaves little stones unturned while examining the music and the *raison d'être* of the band that launched Morrissey. Good video clips: insightful interviews around. A must for Moz fans. —T.F.

**WU-TANG CLAN**  
*Legend of the Wu-Tang: The Videos*  
CMM/Loud/RCA/Legacy  
Sixteen videos, including all the classics, an unreleased version of "Method Man," "Old Man" (Ol' Dirty Bastard's final video) and "Enter the Wu-Tang, a 1994 MTV documentary on the band. The ultimate Wu-Tang video collection. —T.F.

**QUEEN**  
*The Making of a Night at the Opera*  
Eagle Rock  
A detailed examination of Queen's opus magnificent, complete with band and producer interviews, a cut-by-cut analysis of the album, and new acoustic performances of "39" and "I'm in Love With My Car." Indispensable for Queen fans. —T.F.

VARIOUS ARTISTS

**Baddyhead: Punk Is Dead**  
Image  
Remember when MTV used to show videos before they sold out? Here's an utterly indispensable collection of cutting-edge music videos from cool bands like British Sea Power, the Yeah Yeahs, Atari Teenage Riot and others that don't make the mainstream. Painless viewing. —T.F.

MY CHEMICAL ROMANCE

**Life on the Border**  
Scene Reprise  
The New Jersey goth band's fame is growing by leaps and bounds—and deservedly so. This DVD/CD tracks My Chemical Romance from its first gig (with video footage) to the outfit's current position—poised at stardom. Also included are clips from TV appearances, online concerts and a full-length documentary. —T.F.

AND MORE NEWS

We Still Love Them, YEAH, YEAH, YEAH

**A GEM OF A NEW BOOK** is out for Beatles aficionados this year, written by the sound engineer of the most innovative of the group's albums, including *Revolver* and *Sgt. Pepper*. In the Gotham Books release *Here, There and Everywhere*, Geoff Emerick clearly explains the many unrecorded ways to alter and create sounds in the recording studio. Before The Beatles, artists were recorded as close to straight or "as is" as possible. But with the encouragement and at the insistence of the Fab Four, Emerick devised such twists as submersing a studio microphone in water for segments of "Yellow Submarine" or splicing together the best takes of two separate takes—in different keys and tempo—for "Strawberry Fields Forever."

What makes Emerick's book truly pleasurable are the peeks into the personalities of the various Beatles, day to day, in the studio. There's John Lennon, who once or twice earnestly insisted he be tied to a rope suspended from the ceiling and swung around a microphone to improve his vocals. Paul McCartney often stayed late at night by himself to perfect his bassline recording take after take, especially during *Sgt. Pepper*. Drummer Ringo Starr took up chess to pass the time when he often wasn't needed, while George Harrison—the youngest Beatle, who was looked down upon by Lennon and McCartney—quietly said little except to complain.

Although producer George Martin briefly discussed The Beatles in his autobiography years ago, *Here, There and Everywhere* (penned by a true insider) is by far the most personal look to date at a group considered by many to be the greatest of all time. —Eric Haberstadt

GOOD-LOOKING GOLDFRAPP

**THE ELECTRO POP-TARTS OF GOLDFRAPP** are receiving much acclaim for the catchy *Supernatural*, the Brits' third album on Mute Records. In the band's homeland it entered the charts in the second spot and quickly went platinum. The single "Number 1" topped the Billboard Hot Dance Club Play charts, while *Supernatural* itself received critical praise across the board. *New Musical*



*Express* hailed it as "the best pop album of the year," while *Rolling Stone* noted: "Glam rock hooks, luscious synths, a smoking-hot singer? We're in love!" They ain't kidding. Just check out the babe in white, lead singer Alison Goldfrapp. —T.F.

Sediva the Soul Train Diva

**FOXY SOUL TRAIN DANCER** Sediva (right) has branched out from staking it onstage to releasing her own joints. The new hip-hop princess's debut outing, *All Night, All Day*, features Dirty South-flavored sex romps like "My Pussy" and "Rhythm and Blues." If Sediva raps as good as she looks, this California girl is gonna be a superstar. —T.F.

