

times, the net effect leaves something to be desired. I would say it "needs more cowbell," but it probably, in actuality, needs more horns or strings. The jazz-inflected Prokofiev and the Smurfs-themed "Night on Bare Mountain" rescue the set list from meaningless musical masturbation.

- Brad Linzy • Rating: 2 1/2

And The Electronic Revolution DVD Kraftwerk (Chrome Dreams UK)



The influence that Dusseldorf, Germany's reclusive electronic act Kraftwerk had over modern music cannot be quantified. From their avante

garde experiments of the late Sixties to their proto-electronica of the Seventies to their influence on the burgeoning hip-hop, techno, and dance scenes of the 80's and beyond, Kraftwerk's legacy is inescapable.

This (unlicensed but candid) documentary does a spectacular job following the history of the group, as well as tracing the rise (and fall) of the amazing 'Krautrock' scene that propelled acts like Can, Neu!, Kluster, Amon Duul, and Ash Ra Tempel to fame and international notoriety in the Sixties through early Seventies. Interviews with scene legends like Karl Bartos, Dieter Moebius, Hans Jochim Roedelius, Klaus Schulze, and Conrad Schnitzler are necessary and spot-on, and there's plenty of rare footage and sound samples to give better understanding to the discussions here. At three hours, it's an exhaustive and thorough examination of this important time in Germany's musical history. Being curious about this scene, but being a bit too young to truly appreciate it in its heyday, this is a wonderful way to learn about Krautrock and Kraftwerk before diving into a big listening party.

Superb and worthy!

-Todd Zachritz • Rating: 4

Gravity's Our Enemy CD Cadillac Sky (Skaggs Family)

While decidedly owing to the traditions of bluegrass, Cadillac Sky also pays occasional passing homage to such unlikely genres as psychedelic rock,



jazz, and classical music while tipping the traditional bluegrass balance toward the ragtime and blues ends of the spectrum. Nowhere is this more apparent than "Goodbye Story," an energetic ditty with a solo section that shows off the instrumental deftness of the players. The reason bluegrass is such fertile creative ground is apparent on "My Precious Waltz/I Hate to Love You Now", where an Italian-flavored waltz opening is quickly fused with a rousing and speedy bluegrass number with a banjo solo reminiscent of something Rimsky-Korsakov might have written over 100 years ago. Then this mood quickly gives way to a steady-paced melodic ballad on "Baby Don't Cry," which has all the country radio hit potential as anything you're likely to hear. In one way, it's too bad country radio doesn't support much bluegrass music these days. In another way, it's a good thing because it ensures bluegrass musicians aren't as tempted to sell their music out. It is for this reason many in the bluegrass music community have found second homes in the alternative or alt-country crowd. Cadillac Sky comfortably moves in and out of this ill-defined space where good music needs no genre or definition. On the first of two instrumentals on the album, "Thank You Esteban", the musicianship of this quintet is quite obvious, and hell, I if he inspired this, I want to thank Esteban too. Nowhere is the musicality of Cadillac Sky more apparent than on "Inside Joke", a raucous number about a bad dream that is a cross between a baroque fugue and a Scott Joplin rag. In all, this is an outstanding release from an outstanding band. It's no wonder they are on the Skaggs label, with musicianship like this.

- Brad Linzy • Rating: 4 1/2

The Bunny Boy CD The Residents (MVD Audio / The Cryptic Corporation / Mute)



Reviewing a Residents release is not an easy task. After nearly four decades (!), the group continues to confound fans and maintain their profile far

outside of the mainstream – despite their outright lampooning of that very pop culture.

The Bunny Boy seems to be a concept album about a misfit boy who posts videos on the internet as a plea to find his missing brother. Told through a series of surreal musical vignettes, the Residents' storytelling here synthesizes aspects of all sorts of pop musics – from rock to electronic to symphonic to hip-hop, but never actually becoming anything but Residents, if that makes any sense. Truly masters of their own particular arcane craft, the very theatrical eyeball-headed ones paint odd visual images in song form unlike anyone before or since.

Seriously, I can't decipher any possible lineage here, and dare I even try? Imagine, if you will, Frank Zappa, Devo, Captain Beefheart, prog-rock, industrial, kraut...I give up. I admit to not having much of an extensive Residents knowledge, having only heard a few select LPs from way back in the Seventies through Eighties, but *Bunny Boy*, to me, is a highly theatrical and idiosyncratic album of pop tunes that may confuse you (and me). It's an enjoyable listen and very well-presented – even if you don't bother with the story and just listen passively.

And they're doing a world tour right now, so if you get the chance, I'd guarantee a multimedia experience like you've never seen!

- Todd Zachritz • Rating: 3 ●



Rating Scale:

- 5 Wins Place in Shrine in Bedroom
- 4 A Cut Above

- 3 Didn't Make My Head Explode
- 2 Needs More Cowbell
- 1 My God, What is this Abomination?