

# Reviews

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"...arresting from the get-go."  
— *Harp Magazine*

"...masterful at painting in the blues  
and grays of everyday emotion ...  
great songs of love and alienation."  
— *Spin Magazine*

ANI DIFRANGO  
KNUCKLE DOWN

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Mingiedi, of  
Konono No. 1

intrepid blogs like the Suburbs Are Killing Us were linking to earlier this year, we suggest petitioning your cable provider immediately.

Alas, it won't be. Konono (full name: Orchestre Tout Puissant Likembe Konono No. 1 de Mingiedi) is a 25-plus-year-old street band based in the war-weary city of Kinshasa—in the Democratic Republic of Congo—that jams on thumb pianos and junkyard percussion amplified with crude DIY gear designed to whack through the city's noise like a machete. The resulting mix is a buzzing, frantically hypnotic sound-clash of ancient and modern: folk music beyond *National Geographic*, industrial music born of practical rather than metaphorical necessity. In other words, just the thing to send Western aesthetes into a frenzy,

though probably not the sort of mirror Africans will demand from their *TRL*.

Whatever. *Congotronics* is rhythmically red-hot, full of transcendent builds that DJ aficionados will feel in their bones, and it comes via the Belgian label that midwived Mahmoud Ahmed's *Ere Mela Mela* (the mind-blowing '70s-funk comp that spurred the East African crate-diggers series *Ethiopiques*), Bebel Gilberto's creamy novo bossa nova, and Zap Mama's Pygmy-inflected hip-hop soul. It may not do for African pop what Sunny Ade and Fela Kuti did in the '80s. But as Konono tour with Tortoise and get remixed by Björk's lapping pal, Matthew Herbert, it might do for Congolese folktronica what Diplo's *Favela on Blast* mix did for Brazilian baile funk—introduce a music to alien fans happy to dig it on its own art-brut terms. After all, MTV globalism ain't all it's cracked up to be.

WILL HERMES

Grade: B+

## Reggie and the Full Effect

Songs Not to Get Married To

Vagrant



Searching  
for that  
elusive emo  
funny bone

For the past seven years, James Dewees has been the goofy, nonsinging keyboard player in the Get Up Kids, the Midwest's best heart-on-sleeve guitar combo. While touring and inspiring countless MySpace crushes, Dewees found time—as bored



## TURBONEGRO *The ResErection* (Bitzcore/Music Video Distributors)

As their Afro wigs and blackface gave way to very broad gay caricatures, Norway's self-proclaimed "uncircumcised Ramones" took expectation confounding to new heights (or is that depths?). Singer Hank von Helvete's heroin addiction broke them up in 1998, and this uncommonly earnest hour-long documentary soberly charts their eventual reunion four years later. We see von Helvete chugging cod liver oil while working as a fishing-museum tour guide, then struggling through an early rehearsal. Bonus: their rowdy comeback gig, where they resemble the Village People fronted by Alice Cooper but sound like the most furious melodic punk rock you've never heard. DOUG BROD Grade B+

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