

of your living room couch. However, I'm not going to hold it against them because, incidentally, their new album is quite good. This Swedish four-piece settle on "less is more" songwriting by crafting pretty pop-rock with minimal instrumentation. The album opens with its strongest track, "Midnight Skies," a perfect example of the hushed anthems that make up the bulk of the LP. Joining the list are "Never Bloom Again" and "Almost Pretty" — both quiet in composition but thunderous in delivery. Even hints of electronica surface on "Come Out Of The Shade" and "8am Departure." The Perishers' third studio album is worth picking up, even if you'll hear it through your TV's speakers eventually anyway.

CCCC½ | JH

PINBACK *Autumn Of The Seraphs*

(Touch&Go) | www.pinback.com

When I spun this record, I couldn't help but be reminded of the mid-to-late '90s, when you couldn't escape the pop-funk exploits of overrated bands like Incubus. Pinback's fourth record starts out promisingly enough with "From Nothing To Nowhere," a staccato guitar attack with a melodious bass line acting as the aural bedrock. From there on out, the LP falls flat on its face. While magnetic vocal delivery is what you've come to expect of Pinback, it's as stunted and stuttering as their guitar tomfoolery. None of it is all that original. The jangly riff behind "Blue Harvest" sounds dangerously close to The Police's iconic "Roxanne." While Pinback's first album since 2004 might be their most fully realized record to date, it struggles to reach beyond an overwhelming feeling of been there, done that.

CC | ML

QUI *Love's Miracle*

(Ipecac/Fontana North) | www.ipecac.com

Qui's first album with Jesus Lizard frontman David Yow is a disaster. The former two-piece play abstract art-rock with stoner metal undertones, the kind of sound Yow would normally excel in given his former projects. Instead, we're given a sparse, bland bore of an album that brings to mind Liars at their most droning, minus all the atmospheric. The songs go absolutely nowhere and, though they introduce interesting passages, they never follow up on them. Yow's vocal work should have, in theory, complemented Qui's style, but in execution it only serves to make it unbearably bad. His lyrics are obtuse to the point of being nonsensical and his voice lacks the sort of energy needed to counter-balance the music's dead weight. Don't let anyone fool you into thinking you don't "get it" — this is arty pomp of the highest (or lowest) degree.

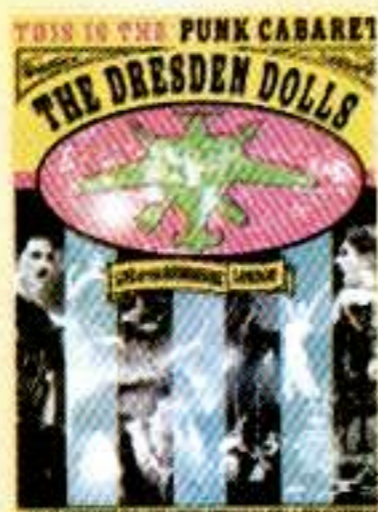
C | SJ

SADAHARU *Resist.Revolt.Reclaim*

(CI) | www.cirecords.com

Sadaharu have great intentions, but like the kid who makes his parents a sandwich out of Play-Doh and crayons, they're a little misguided. They have a Refused/Nation Of Ulysses-esque aesthetic, with their overtly political lyrics and song titles like "A Treatise On The Bankrupt Nature Of The Current Zeitgeist" and "This Is Less A Protest Of What Is Than A Celebration Of What's To Come." While the aforementioned bands are legendary for their experimentation in addition to their subversive

REEL MUSIC



THE DRESDEN DOLLS *Live At The Roundhouse In London*

(Eagle Vision)

Punk cabaret duo The Dresden Dolls have never been shy about pushing the envelope. In this massive show, they pulled out all the stops and the result is a glorious collaboration of art, music and chaos. Among the live rock theatrics are acrobats, costumed dancers, smeared makeup, flagrant nudity, onstage painters and a whole lot of garter belts. But the highlight — other than Amanda Palmer's soaring, powerful vocals — are the crowd shots, which reveal looks of joy on delighted fans' faces as they sing along.

CCCCC | CH



BEYONCE *B'Day Anthology Video Album*

(Columbia/Sony BMG)

Ever the over-achiever, Beyonce's one-upped herself once again by re-releasing her latest album in video format. Queen B, as she's referred to on the DVD menu, shot all 12 videos in just a few weeks, but you can't tell by looking at them. From the feline-inspired "Kitty Kat" to #1 hit "Deja Vu," each vid is fittingly slick and sexed-up with elaborate dance numbers and flashy sets. Bonus features show the diva behind the scenes and in action.

CCC | NK

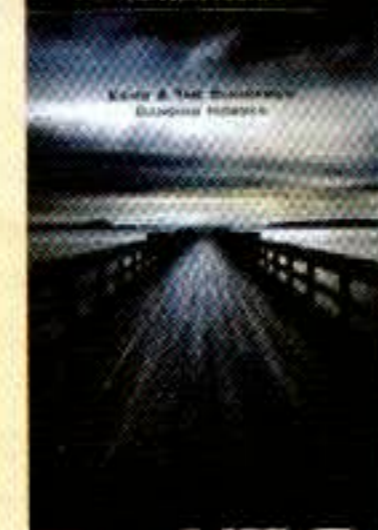


DILATED PEOPLES *The Release Party*

(Decon)

Celebrating corporate freedom as they finish their contract with Capitol, L.A.'s Dilated Peoples document their return to independence with *The Release Party*. It's hard not to fast-forward when the group sit down to discuss the ups and downs of their 10-year career, though some cool video clips scattered throughout help. The bonus features include every Dilated video back to "3rd Degree" and a bonus CD with two new tracks and five remixes.

CC½ | PR



ECHO & THE BUNNYMEN *Dancing Horses*

(Secret Films/MVD)

You wouldn't expect Echo & The Bunnymen to put on an enormous live spectacle worthy of, say, Iron Maiden, so a minimalist approach is obvious for these gloomy post-punkers. But this DVD is still a decidedly muted affair. From the unenthused crowd to the lack of extra features (a lone interview with Ian McCulloch and Will Sergeant supplements the live footage) to watching McCulloch choke through the formerly booming notes of "With A Hip," this is the definition of phoning it in.

C½ | CH



GET THRASHED: THE STORY OF THRASH METAL (Saigon 1515/Kundrat)

"Everyone had a good time... even if they were bleeding." This simple statement defines *Get Thrashed*, a fun and engaging documentary about one of heavy metal's most prolific yet unacknowledged sub-genres. Packed with live footage, interviews and photos, this comprehensive effort is stunning. Tales about joy, hardships, fandom and undying passion are delivered by bands such as Metallica, Exodus, Megadeth, Anthrax and Slayer. *Get Thrashed* captures the essence of the genre's brief yet vibrant musical and cultural impact.

CCCC½ | KC



THE SOUND OF ANIMALS FIGHTING

We Must Become The Change We Want To See (Equal Vision)

The dudes from various emo bands who comprise The Sound Of Animals Fighting can't tour, given their day job obligations, so instead they've documented a few "special" shows. Their performances are marginally more digestible than their music, due to the elaborate stage setups and effort put into production, but the music is so blatantly pretentious that everything they do seems contrived. You come to the same conclusion with this performance that you do with their music — they're just jerking each other off with their instruments.

CC | SJ



CHART RATINGS: MOVIE HEROES

- CCCCC Jason Bourne
- CCCC Han Solo
- CCC James Bond
- CC Neo
- C Teen Wolf

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