

# Coachella festival heats up SoCal

Radiohead and The Cure were two of the bands at the Coachella Valley Music and Arts Festival this year

By Ryan Murphey  
Freelance Reporter

The Coachella Valley Music and Arts Festival began in 1999 and since then has carried popular acts such as Björk, Jane's Addiction and Weezer. Located just outside of Palm Springs on the Empire Polo Field in Indio, Calif., this two-day festival draws music fans from all parts of the globe. This year's festival was May 1 and 2, and the lineup included bands such as Radiohead, The Cure, The Flaming Lips and AIR.

The first act this reviewer saw at Coachella was the Swedish electro-clash rockers The Sounds. As unprofound as their catchy Pat Benatar-esque synth-pop may be, there is no denying its power to move your butt. As long as you were dancing hard enough to ignore frontwoman Maja

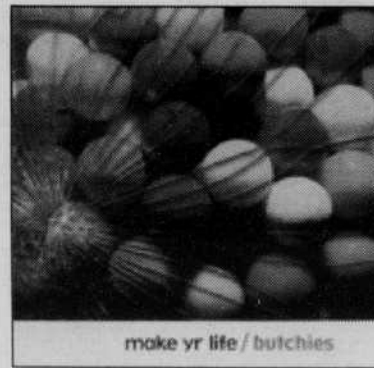
performance featuring Del's songs "If you must" and "Clint Eastwood" managed to get the crowd moving a little bit, but all the sun-fatigued and dehydrated audience could muster by that point was bobbing heads and tired enthusiasm.

I returned to the main stage 20 minutes before The Pixies came on. But even my early arrival didn't guarantee a good spot — the closest I was able to stand was within a football field's distance from the performers. Still, by the time Frank Black began to bray the first lines of "Bone Machine," the crowd looked as if it stretched a half-mile back from the stage. Fans got a little out of hand as they attempted to acquire a position closer to the stage. At one point, an ambitious and unscrupulous audience member shoved me into a female onlooker, who in turn punched me in the face three times.

Dusk began to set in as Radiohead opened with "The Gloaming." The dark reds of the desert sunset provided the perfect backdrop as vocalist Thom Yorke sung out the words, "This is now the witching hour" in his eerie drawl. Rumor had it Radiohead would cancel its show because Yorke was suffering from a severe throat infection. However, they played anyway, and Yorke's voice was nearly flawless, only faltering on the high part of their first hit, "Creep." The set list was a near-perfect blend of hits and lesser-known gems. By the time they finished "Street Spirit," I didn't even need the encore.

When !!! (pronounced "chik chik chik") started playing, I lost control and began moving back and forth as if hypnotized by the group's signature brand of disco-punk. The gyrations eventually spread to my legs, my arms and my head, and I suddenly found myself dancing feverishly in near 109 degree weather. The audience was either in the midst of seizures or dancing just as hard as I was by the time the band reached its

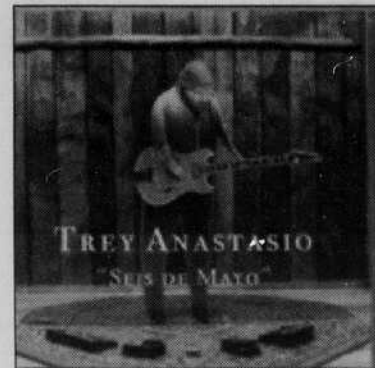
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make yr life / butchies

Courtesy

The Butchies' new release, "Make Yr Life," dropped in April. The band will perform at the fifth-annual Lesbopalooza this weekend.



TREY ANASTASIO  
SEIS DE MAYO

Courtesy

Phish guitarist Trey Anastasio's "Seis de Mayo" has new originals and songs from Phish played with classical instruments.

## 'Seis' tries too hard while 'Make Yr Life' needs new lyrics

Trey Anastasio battles with the Butchies to see whose album can be more boring and devoid of originality

By Ryan Nyburg  
Senior Pulse Reporter

It seems that Phish guitarist Trey Anastasio wants us to take him seriously as a composer. His new solo album, "Seis de Mayo," is a loose, oddball collection of solo acoustic pieces and orchestral renditions of his compositions.

The problem? Anastasio is derivative and boring when held to the standards of classical composers. The album's centerpiece, the nearly 12-minute-long orchestral piece "Guyute," comes across as a mishmash of some 19th-century American composers, Mozart and Western theme music from television shows. It crescendos to undeserving dramatic moments the piece does not earn, and ends without having done anything interesting. This cheap melodrama is

throughout the album. Most of the orchestral pieces included on the album sound like rhythmic and melodic templates for discarded Phish songs; this fact only makes the idea of "Trey Anastasio: American Composer" that much more difficult to swallow. Anastasio is capable of writing some groovy pop rock jams, but this talent translates poorly to traditional classical structures.

Even the more standard solo pieces aren't all that exciting from either a compositional or instrumental standpoint. The songs just wander into the album, then wander back out, much like a drunk stumbling through a room. While it's nice to hear Anastasio trying new things, he needs to move away from his "spot the influence" style of composition and make something a little more original and a little less vague.

Some other people who could use a little more originality are the members of the Butchies, if their new album, "Make Yr Life," is any indication. Despite being a rarity in rock music — the band comprises an all-female trio of musicians — the band is pretty much status quo in every other way. Three-chord riffs, simple love lyrics, catchy chorus ... and

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### CONCERT REVIEW

ics, you were fine. Ivarsson assaulted the audience with countless peeks at her little boy-style undies. Between Ivarsson's doughy appearance and her stiff, sluggish prancing, the naughty display was about as erotic as walking in on your parents. Still, the music was a good way to kick-start the day, and Ivarsson's gratuitous misuse of English profanity was funny enough to be redeeming. Another main stage act was Hieroglyphics, a truly independent and truly exceptional hip-hop crew comprised of Del the Funky Homosapien, Casual, Pep Love, Domino and the group Souls of Mischief. The only disappointing thing about this show was the crowd's reaction. A flawless and energetic

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