

★ UPCOMING SHOWS AND WEEKLY EVENTS AT JOHN HENRY'S ★

Friday May 28th @ 10 PM PUNK ROCK LEGENDS POISON IDEA	Friday June 4th @ 10 PM LEO NOCENTELLI THE GUITARIST FOR THE METERS WITH LITTLE HERCULES	Tuesday June 8th @ 10 PM GOTHAM ROAD FEATURING MICHAEL GRAVES OF THE MISFITS
Friday June 11th @ 10 PM international reggae star DEZARIE (recorded with midnite)	Tuesday June 15th @ 10 PM DMBQ (from Japan) Fireballs (From Of Freedom PDX) B.R.O. (Turbonegro Tribute)	Wednesday June 16th early show from 7 - 10 PM THE RED ELVISES
Every Thursday the legendary dance party 80's NIGHT	Every Saturday DJ TEKNEEK SPINNING TOP HIP HOP & DANCEHALL. NO COVER NIGHT!!!	Every Sunday BROADWAY REVUE LIVE BURLESQUE SHOW
Every Wednesday REGGAE NIGHT DJ KAL EL VS. DJ TEKNEEK		

77 W. Broadway #342-3358 www.johnhenrysclub.com

Rainer Maria, *Anyone in Love with You (Already Knows)*

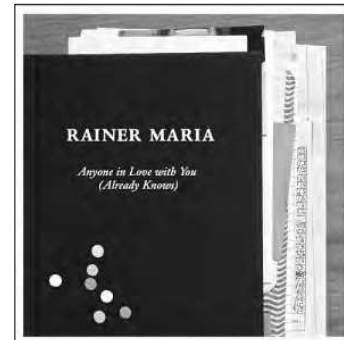
POLYVINYL RECORDS 2004. By Jeffrey Stout

I'd hoped *Anyone in Love with You* would be an all-out winner. The Midwestern emo (Dashboard Confessional, Modest Mouse, At the Drive-In, etc.) trio had wowed me with their previous two albums, *Look Now*, *Look Again* and *Long Knives Out*. The first was a study of volume dynamics and intelligent lyrics (the first track borrows from a botany text), defining a soft side of emo. On the latter, a more refined Maria channeled the punk origins of emo and produced uneven results but still a solid album.

These high points are a cause of slight disappointment in this live CD/DVD combo. The atmosphere of some of Rainer Maria's greatest songs (e.g. "Rise") is lost when translated to live performance, and on some tracks recording quality is a concern, particularly on "Mystery & Misery" and "Rise," which are included even though the tracks are culled from audience mic-recordings. Other tracks do better, coming from soundboard matrix mixes.

Sound and ambience issues aside, the audio CD is worthwhile due to the great power of the vocal performance and lyrical depth of Caithlin De Marrais. Nowhere is this more visible (literally) than on the included DVD. A full recording of a 2003 show in Carrboro, N. Carolina, the small room packed with heartbroken emo boys and girls, surges with raw emotion. Ranging from the elated liberation of "Long Knives" to the dejected requiem of "Broken Radio," the crowd is putty in the hands of these three heroes.

As a premature greatest-hits collection or short introduction to Rainer Maria, *Anyone in Love with You* excels, but it should never replace the studio works.



John Vanderslice, *Cellar Door*, BARSUK RECORDS 2004. By Kelley Holmstrom

John Vanderslice's albums are just that – cohesive works, rather than your common, sloppy amalgamation of tunes. *Cellar Door* is no exception. On *Time Travel is Lonely*, Vanderslice's second solo album, he created a character who's trapped in Antarctica and loses communication with the outside world. On *Cellar Door*, the protagonist's plight is less clear as he sings about war, family and drugs, drawing a web of connections among the three.

Vanderslice records at Tiny Telephone, his own studio in San Francisco, and he knows all the tricks. At first listen, my musician-boyfriend marveled, "He always has such great drum sounds," while I notice the beautiful sincere weirdness of the lyrics. No need to choose one or the other. They intertwine for a satisfying whole.



15-60-75 (The Numbers), *Jimmy Bell's Still In Town*

REISSUED BY HEARTHAN RECORDS/MORPHIUS ARCHIVES 2004. By Sean Campanella

It's time to move, brothers and sisters. Climb in your car and travel back to mid-1970s Cleveland, Ohio, courtesy of blues innovators The Numbers. Shadow the sidewalk-dealers and boozers, sleep in the all-night movie theaters, peel off the greenbacks and jiggle your loose change.

Jimmy Bell's Still In Town is urban Robert Kidney's gritty yet abstract expression of street-lit vitality and finger-snapping determination. Propelled by unflagging guitar and drum, swaggering vocals, blues harp, plenty of straight-ahead sax and maracas, the momentum builds throughout the album and peaks on the 11-minute track, "Jimmy Bell."

The Numbers' big sound makes for driving-music *par excellence* and the pace is at times furious, but always under control. Pure, unbeatable rock-n-roll, both otherworldly and forthright, without pause or pretense.

The spiritual dimension of Kidney's story is best exemplified by his confrontation with a heroin pusher on "Thief." Boiled down, the Numbers' message is this: Those who keep moving persevere. David Thomas of Pere Ubu called *Jimmy Bell's Still In Town* "one of the great moments of our culture." Recorded live in 1975.

Sigur Ros, (*)*, MCA RECORDS 2002. By Karman Ratliff

This album is full of beautiful string and keyboard arrangements, topped off by just the right amount of made-up "Hopelandic" lyrics, crooned by falsetto Jon Thor Birgisson. Titled only as (*)*, the album gave me a sense of déjà vu, until I realized that Sigur Ros' second album, *A Good Beginning*, was one of Radiohead's major influences.

Since 1994, this Icelandic quartet has put out three albums, and (*)* provides eight refreshing tracks that are New Age without ever being garish. Although those with shorter attention spans may need to skip over track seven – at nearly 13 minutes – this album is definitely one to play in the background anytime.

The Flaming Lips, *Yoshimi Battles the Pink Robots*, WARNER BROS 2002. By Tom Hubka

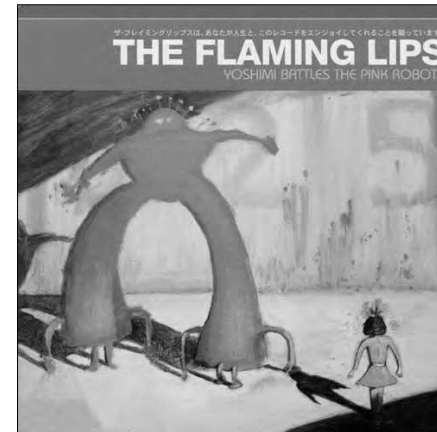
Members of the Flaming Lips knew they had already released their masterpiece, *The Soft Bulletin*, in 1999. So as they recorded their next LP, they proceeded as any band would: cautiously. On their 2002 release, *Yoshimi Battles the Pink Robots*, the Lips still take plenty of their well-known musical risks, such as seamlessly combing delicate acoustic guitar with fuzzy, uncut synth bursts.

Yet *Yoshimi* does not inspire and impress the way *Bulletin* did. The songs, while still well crafted, are more withheld, as if lead singer and captain-at-arms Wayne Coyne thought twice about spilling his guts on two consecutive albums.

The Lips still take us on an epic voyage from an intimate café-style gig to a futuristic, Japanese sci-fi movie theater to a lush, symphonic outdoor concert. Songs such as the upbeat, electric waltz "In The Morning of the Magicians" and the space-pop ballad "Ego Tripping at the Gates of Hell" are sure to please both new and old fans with their funky, driving bass lines and Coyne's roundabout storytelling. The single "Do You Realize??" is the closest the Lips gets to the limitless genre-mixing that was the genius of *Bulletin*.

Dealing with subjects like morality and love, "Do You Realize??" is a slow, flourishing, symphonic piece with the signature synth melodies, electric guitar additions and deafening, distorted, drum resonance for which they have become well known.

Overall, *Yoshimi* is a solid, thoughtful accomplishment, employing everything from the Lips' humorous roots to unrepentant emotions. It may look small standing in the shadow of *Bulletin*, but then again, what wouldn't?



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