

Literate Madness

Theatrical metal from Sleepytime Gorilla Museum

Before **Sleepytime Gorilla Museum's** performance at last year's Eugene Celebration, I overheard the bassist from an earlier band describe the upcoming Museum. "I saw them setting up their instruments and said, 'I'm not gonna listen to this hippie shit,'" he said, and paused in awe. "But then I heard them play."

The "hippie shit" is SGM's collection of DIY instruments, among which are "the log" (a sort of single-string bass), a toy piano and a large coil spring. Like an offspring of Einstürzende Neubauten, SGM makes purely original music from purely original instruments. Somewhere in the raising of the band, however, they went feral.

Both modern and shockingly primal, SGM is the collective subconscious' rage and fear, both of which are up for viewing in its live show. The band has the stage presence of golden age KISS, thanks to matching cloaks, hoods and ghastly make-up. Though dressed for a parade of Norwegian dark metal hits, the music is much more than metal. While the overall theme is heavy metal, albeit on the progressive side, elements of industrial, trance, opera and IDM texture an otherwise crunchy entree.

Intertwined in the brutal polyrhythm is a definite thesis of industrial and governmental collapse, with enough literary backing to include SGM's collected works in a political science curriculum. The latest album, ... of *Natural History*, satirizes futurist F.T. Marinetti, idolizes the Unabomber and quotes not one but two socially progressive poets. Though the topics are a bit straight, lead singer Nils Frykdahl delivers it all with a little wink and nudge.

Spooky in a more gentle way, are the folk- and legend-influenced songs of **Faun Fables**, opening for SGM. The work of singer/songwriter Dawn "The Fawn" McCarthy and SGM's Frykdahl, Faun Fables' gorgeous arrangements evoke the old world with ghostly instrumentation.

SLEEPYTIME GORILLA MUSEUM

FAUN FABLES

John Henry's • 7 pm
SATURDAY, MAY 14
\$8 adv., \$10 dos.



SHARON JONES AND THE DAP-KINGS

9 pm, Monday, 5/16
WOW Hall, \$8adv/\$10 dos

Desco Records met its demise at the advent of the new millennium. Around the same time Brooklyn's Daptone Records emerged with their house band, the Dap-Kings. Sharon Jones and the Dap-Kings' cover of Janet Jackson's "What Have You Done for Me Lately?" on their album *Dap Dippin'* With Sharon Jones & the Dap-Kings got Sharon Jones and the Dap-Kings a considerable amount of attention in Europe as well as the United States.

The members of the Dap-Kings (guitarist Tommy "TNT" Brenneck, trumpeter Dave Guy, guitarist Binky Griptite, bassist Bosco "Bass" Mann, baritone player El Michels, drummer Homer Steinweiss, tenor player Neal Sugarman and conga player Bugaloo Velez) are musical veterans and are involved in projects like the Antibalas Afrobeat Orchestra, the Budos, Dirt Rifle and the Bullets, the El Michels Affair, the Mighty Imperials and the Sugarman Three. — Sara Brickner

Natural Soul

Sharon Jones and the Dap-Kings bring funk to the new millennium

Naturally, the January 2005 release from **Sharon and the Dap-Kings**, sounds like a dusty vinyl LP you might find in the "soul" section of the record store. Then again, it could also be in the funk, blues or Motown sections, too, because the Dap-Kings' music is a combination of all four.

Their music is inspired by the best soul to come from the '60's and '70's. Like Aretha Franklin, Marvin Gaye and Otis Redding, Sharon and the Dap-Kings prove that feel-good soul is universally appealing and never goes out of style. Jones' smooth, throaty voice smolders with raw emotion, while all eight of the Dap-Kings synchronize a variety of instruments, creating music that is playful but structured enough for dancing. But it's their slow, sensual love songs that capture a heartfelt innocence often lost in modern music. With their smooth ballads, Sharon Jones and the Dap-Kings prove that they're the real thing. They aren't just playing soul — it's oozing from their pores.

Sharon Jones' singing career began in Augusta, Ga., where she began singing at her church as a young girl. As a result, Jones has a strong foundation in gospel music. Her smoky voice and electric stage presence eventually landed her with Desco Records in New York. However,

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