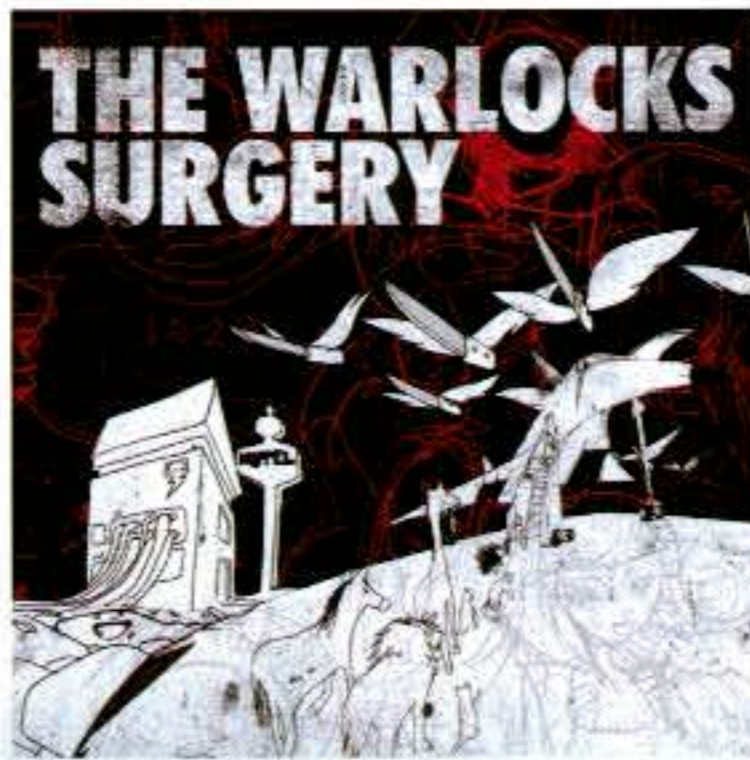


Kingsbury Manx tie ethereal vocals with layers of sound mixing acoustic-folk with pop hooks to give us a psychedelic journey you can sing along with. Haunting at times, poignant and introspective at others, The Kingsbury Manx have created a complete album here; it's not a difficult task to listen to it from beginning to end.

Adding a diverse instrumentation from song to song aids in the weaving of a musical landscape, as subtle picks of a banjo dance around flutes, piano, and organ, bringing the listener into the song.

Never losing the inherent core of their music, the Kingsbury Manx push forward with *The Fast Rise and Fall of the South*, giving us a hefty dose of ear candy as they sweep us up and take us away. There's plenty more where this came from, I'm sure.

—The Rev. Uncle Mark



### The Warlocks 'Surgery' Mute

When your band's moniker is same as the one the Grateful Dead and Velvet Underground used pre-fame, it's a statement. We'll likely never know if Bobby Hecksher named his seven-piece, psychedelic pop group with the intention of having his name spoken in the same breathe as Lou Reed or Jerry Garcia, but if so, it's a ballsy move.

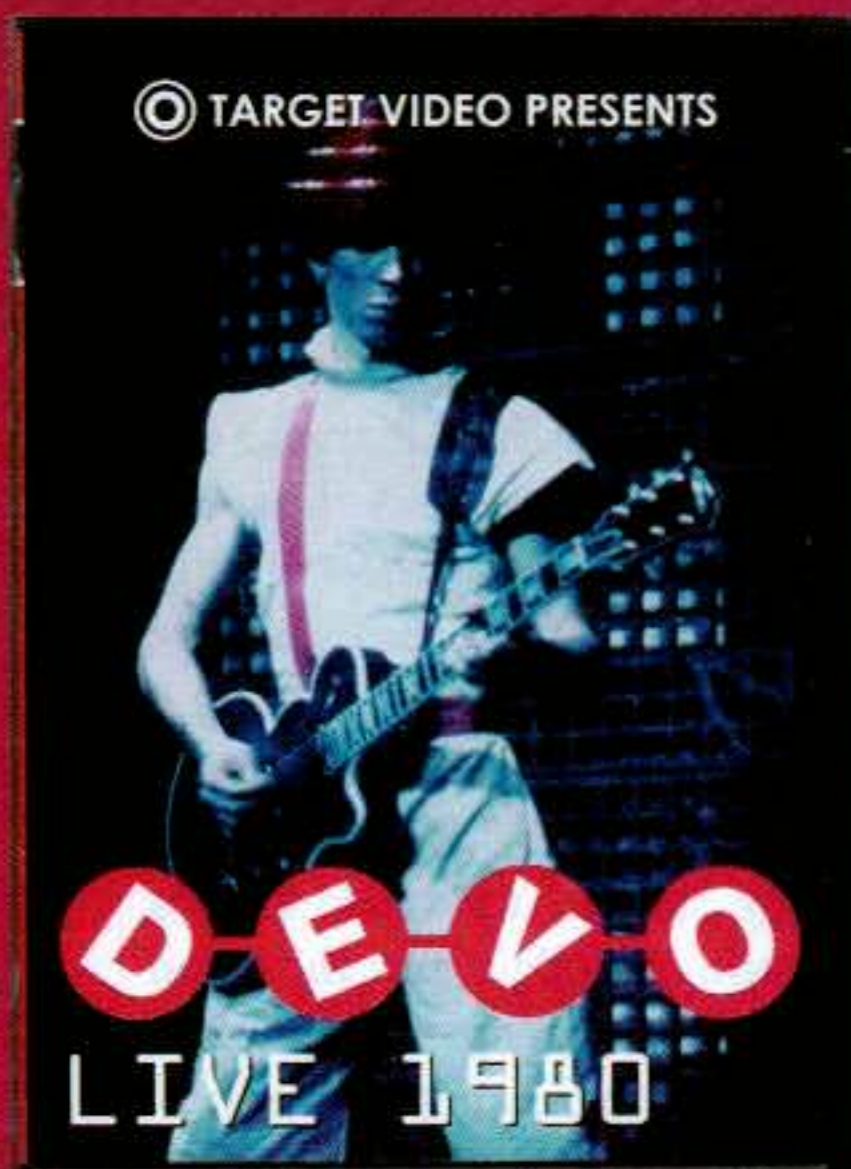
The Warlock's fourth release, *Surgery*, continues the '60s revivalist spirit that Heckshire started in his days with the Brian Jonestown Massacre. The difference is, unlike most BJM recordings, the Warlocks embrace the full capacity of a professional studio.

At times, *Surgery* blends synthesizers, cello and organ to produce a sound that references the past, yet is entirely contemporary. Finding the right balance of garage-style feedback and psychedelic precision can be difficult, but *Surgery* accomplishes it with an emotional integrity that's tough as balls.

Lou Reed? Probably not. Jerry Garcia? Not him either. But if the Warlocks continue progressing at their current rate, I may have to put their next album on my shelf right between White Light/White Heat and American Beauty.

—Tim Matray

## DVD Devo Live 1980



**F**ormed in 1972 by Kent State art students Jerry Casale and Mark Mothersbaugh. Devo was always part music project, part performance art. The group took its name from "de-evolution," the theory that mankind had actually regressed. This was no doubt influenced by the band watching their hometown of Akron, Ohio, oxidize its way into the rust belt.

One of the awesome things about this *Devo Live 1980* is that it captures an era. Filmed in 1980 at the Phoenix Theater in Petaluma, Calif., the DVD offers a documentary-like glimpse back to the time when this innovative band was at the height of its creativity. Devo's stage show—with subtle choreography and matching costumes complete with flower-pot like energy dome headgear—is evidence the band was unlike any before or since. Viewed in today's era of HD TV, the production values seem a bit crude. Yet, in a way, the dated feel adds to the experience.

The captured concert's set list highlights Devo's deep sonic library. The show opens with "Whip It." Though a fine song, to the uninitiated it betrays the breadth of band's sound. The true highlight is when Devo switches its focus from synthesizers to guitar and bass on "Uncontrollable Urge," followed by an urgent, intense rendition of "Mongoloid." Arguably the finest punk song by a non-punk band, "Uncontrollable Urge" slams its way into and through its chorus and features quirky choreography, harkening back to the groups' performance art roots. Other popular tracks, such as "Girl U Want" and a cover of the Rolling Stone's classic "(I Can't Get No) Satisfaction" are two more must sees.

This DVD is a must-have for hardcore Devo fans—and should be for hardcore music fans. Chances are, after a few viewings, everybody will become a hardcore Devo fan. Party on Spuds!

—David Barcus