



LEFT *of the* DIAL

band width



Gnarl's Barkley
St. Elsewhere
(Downtown
Recordings/Atlantic)

It's already begun. Chances are you've heard Gnarl's Barkley's "Crazy" and it will not stop shaking around in your head. Complete with thumping bass line and the soul-stirring vocal from Cee-Lo Green, the song that could be the single of the year is all over radio, topping charts worldwide. It is one of the most downloaded songs online. "Crazy" is just the first of many more like it on Gnarl's Barkley's infectious debut *St. Elsewhere*. Gnarl's Barkley is the collaborative effort of former Goodie Mob MC Green (a.k.a. Thomas Calloway) and producer DJ Danger Mouse (a.k.a. Brian Burton), whose credits include the outlawed Beatles/Jay-Z mash-up *The Grey Album* and recent records with Gorillaz and as half of DangerDoom. Mouse provides the richly detailed musical backdrop while Green drops his distinctive and ubiquitous melding of rap, soul and funk. The resulting record is a bona fide success as a genre-defiant collection of songs that could turn the tide of "pop music's" connotation as curse words. "Smiley Faces" sounds like a great lost psychedelic Motown 45 recorded in space. "Who Cares?" dips into organ-laden, laid-back 1970s funk territory. Gnarl's' cover of the Violent Femmes' "Gone Daddy Gone" is about as perfect as a cover could be as it manages to thoroughly revamp an already great song without stripping away the meat and bones of it. Danger Mouse maneuvers a slinky electro beat to Green's deadpanning vocal, which arguably bests Gordon Gano's. While there isn't a dull moment on *St. Elsewhere*, it isn't a perfect record either. Some material here is filler, like the silly "Boogie Monster" and the CoD-Dirty South hip-hop of "Transformer," but such is only when compared to the many high points of the record. All in all, there is enough here to mark it one of the brightest musical spots of 2006. *St. Elsewhere* is the first must-have album to pump on the car stereo this summer.

—donny kutzbach



Various Artists
Zero: A Martin Hannett
Story 1977-1991
(Big Beat UK)

Record producers are usually not the stars of the music industry. A life behind the mixing console can be well-paid but not so glorious, unless you are, say, "Mr. Wall of Sound" Phil Spector, whose patented sonic identity and colorful life made him a bigger name than most of the singers and musicians he worked with. Then there's Phil's punk rock equivalent: Martin Hannett. Hannett often described himself as a "Wall of Sound Merchant" in part as homage to Spector and in part as the most truthful assessment of what he did. It's been 15 years since Hannett's death but the sounds he helped sculpt couldn't be more in the present tense, and the resonance of his sound is apparent in plenty of the younger bands of the moment. Making his base in Manchester, Hannett had his hand in many groundbreaking records; *Zero* is the first collection of its kind to offer a complete retrospective of Hannett's remarkable but all-too-short career. His innovation and experimentation made him more than the average knob-twiddler and ultimately proves him, decades on, as the "Spector of post-punk," a title he would no doubt be proud of. Beginning with 1977's fevered punk pulse of Buzzcocks' "Boredom," one of the great opening salvos of English punk's first year, and ending around the rise of Shaun Ryder and the Happy Mondays, with whom he knocked out the magnificently thuggish and cacophonously funky "Wrote For Luck," *Zero* captures an across-the-board look at Hannett's work. His greatest claim to fame could be as the de facto house producer for the fabled Factory Records imprint. Hannett cut landmark recordings with Joy Division ("Transmission," with its sparse but explosive, dark beauty, is included here) and New Order as well as OMD, Vini Reilly's the Durutti Column and the Names. *Zero* hits on some punk gems bound to find fresh ears, like Jilted John's self-titled song and John Cooper Clarke's rant "I Don't Want to Be Nice." On the other hand, it might surprise a few to find out that there are some artists and songs from Hannett's resumé that scraped well into the mainstream, including a young band from Dublin, one of whose earliest songs was out to ape Joy Division (U2's "11 O'Clock Tick Tock") and a jangly masterpiece bound for teen movie glory (the Psychedelic Furs' "Pretty in Pink.")

—donny kutzbach

Group name: Lazlo Hollyfeld

When/where playing this week? Improv Mondays @ Allen Street Hardware, w/ DJ Zuk, every Monday 10pm-1am, no cover charge

Band members?

Tugboat Scott—Keys

Tin Can Mcleod—Guitar

Battleship—Bass

Fat Melski—Drums

When did the band form? We are a static result of every moment and reaction in time since the big bang.

You might like us if you like... Torontoise, Jaga Jazzist, Phillip Glass, McNuggets, Silent Movies, DJ Shadow



Upcoming events... June 16th @ Soundlab w/the Lymbyc Systym; June 17th @ Mezzanotte w/the Lymbyc Systym; July 27th @ Thursday at the Square

List of Recorded Releases...

Our Universe Is Feeding (May 2004)

The Pacer EP (August 2005)

Worst show ever played... Merlin's 4/12/03. Take Five invoked cleavage into rage, haven't been back since.

Best show the band ever played... The next show will be the best show.

Anything else you would like our readers to know about the band... We are recording a new album. We are currently seeking management and booking agents who are serious about what they do. Contact us.

Contact information...

www.LazloHollyfeld.com

www.MySpace.com/LazloHollyfeld

To respond to this article, e-mail editorial@artvoice.com or write to: Artvoice, 810 Main St., Buffalo, NY 14202

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