

CULTURE

SOUND CHECK



Fiona Apple's unreleased *Extraordinary Machine* was quickly become a legend along the lines of Brian Wilson's *SMiLE* or Wilco's *Yankee Hotel Foxtrot*. After leaving producer Jon Brion for Mike Elizondo, however, Apple made a more complete and commercial album that is released nationwide today.

Extraordinary Apple
Fiona Apple Turns Out Best Work Yet
On Her Latest, 'Extraordinary Machine'

By JOHN CARROLL
THE EVENING BULLETIN

Fiona Apple's *Extraordinary Machine* has been sitting on the shelves at Epic for months as the label tried to figure out what to do with one of music's strongest female presences. With producer Jon Brion (who worked with Apple on *When the Pawn...*), Apple constructed a dense, complicated pop album that wandered and ignored any and all conventions of what pop music should be.

EXTRAORDINARY MACHINE
FIONA APPLE
EPIC
★ ★ ★ ★

What resulted was an unmastered masterpiece, if such a thing can exist: the album wasn't complete, but was on its way to completion, when it was leaked to the Internet earlier this year. Fans and critics were pleased with the unofficial release, and so they were shocked to hear that Epic was going to release the album. Not only that, Apple was ditching Brion — the singer decided that she wanted to work with another producer, not because she and Brion parted ways (the two remain good friends), but because she wasn't happy with what she had on tape.

And so, Brion set Apple up with producer Mike Elizondo, who has produced tracks for Eminem and 50 Cent. On paper, it seems like an odd match, but on CD (which is released today nationwide), the match is magnificent. *Extraordinary Machine* now lacks the layers that made it so intriguing, but Elizondo opens the album up. It's poppier, but not in the way that Liz Phair has recently tried to become an

older Avril Lavigne: Elizondo discovers the hooks in Brion's original productions and brings them to the forefront. Brion's hands are still all over this album, but Elizondo has keyed on in what Fiona, and this album, tick.

On songs like "Get Him Back" and "Please Please Please," Elizondo drives the rhythm and pace of the song to the forefront, letting Brion's orchestral touches fade to the back. The noted rap producer turns out to be a perfect fit: while Brion was happy to let his odd instrumentation drive forward his *Extraordinary Machine*, Elizondo knows that it's percussion that lies at the heart of any Apple song. "Not About Love" becomes much jazzier with a more traditional drums, guitar and piano backing.

While it's certainly disappointing to see Apple and Brion's experimentation pushed to the side, it's hard to argue with the final product: *Extraordinary Machine* is arguably the year's finest album, a high point in Apple's escalating career. Brion's no slouch, as anyone who has heard Kanye West's *Late Registration* can attest to, but what the recent Brion frenzy has overlooked is that part of Brion's success lies in the great artists he chooses to work with. In this case, he and Apple sacrificed their own work in order to release an album previously deemed uncommercial. While label executives at Epic are probably quite happy with their victory, Apple is the true winner: in forcing the issue, they allowed Apple to discover an album that's still experimental, but much stronger at its core. If anything, it promises to push this exciting performer further into the outskirts of pop music.

Who Needs
It Any Better?

New Franz Ferdinand
Album Plays It Safe

By JOHN CARROLL
THE EVENING BULLETIN

Things got big for Franz Ferdinand at the Grammy Awards. The band was a force to be reckoned with on the independent music scene, throwing together a sound that blended every indie trend — dance music, '80s nostalgia, punk spirit.

YOU COULD HAVE IT
SO MUCH BETTER
FRANZ FERDINAND
SONY
★ ★ ★

The Grammy Awards, though, paired the band with some decidedly un-indie acts, including pop crooners Maroon 5 and hip-hop act the Black Eyed Peas. While the medley was odd, it shot Franz Ferdinand to bigger fame, which of course raised expectations for their second album, due in stores today.

There are no tricks or departures on *You Could Have It So Much Better*. The sound remains the same, and for the most part, it's a good thing. This is no more evident than on the album's first single, "Do You Want To," which combines the band's general frenzy, hooks and quick jumps to great success. While there seems to be a definite formula to the songwriting of Franz Ferdinand, it's the departures that make this album from feeling tired. "Walk Away" is a rather slow, gentle song for these rockers, and it allows the band's sometimes overlook melodies a chance to shine. Of course, slower doesn't always mean better — later, "Eleanor, Put Your Boots Back On" overstays its welcome.

But again, such moves are the exception. The band is still at its best when firing on all cylinders, like they do on "Evil And A Heathen," which features all of your typical Ferdinand characteristics: wordplay, forceful percussion and layered guitar work.

There is some worry that the band's sound has become so familiar two albums into their brief career, but for a sophomore album written almost entirely on the road, this is a rather tremendous effort. It lacks the cohesiveness that made their self-titled debut one of 2004's best albums, but it's still an album without any worthless tracks.

Ten years from now, Franz Ferdinand could become a parody of themselves by sticking to their same style. But two albums into their career, it's unfair to make such projections. Right now, Franz Ferdinand is one of rock's best acts, if not its most original. The title, *You Could Have It So Much Better*, is only a half-truth: we could find better, but when what we have is so good, well, it's easy to accept.

New Broken Social Scene Album A Perfect Collaborative Effort

By JOHN CARROLL
THE EVENING BULLETIN

Canada's Broken Social Scene came out of nowhere with 2002's *You Forgot It In People*. The album was the first from new label Arts & Crafts. No one expected it to have much of a life in Canada, let alone outside of Canada.

BROKEN SOCIAL SCENE
BROKEN SOCIAL SCENE
ARTS & CRAFTS
★ ★ ★ ★

Music, however, has completely changed in the age of the Internet, sometimes rendering marketing plans useless. A few strong Internet reviews of *You Forgot It In People* started some brisk sales. Internet downloads of the album grew and before they knew it, the band had become a sensation, selling out venues across the nation. The collective, which recorded their album in Toronto, brought together over a dozen local musicians to make that first album, everyone chipping in ideas, improvisation and interludes to make a truly amazing collaborative work that hopped genres almost effortlessly.

The band toured relentlessly after the release of the album, and even released a somewhat disappointing B-sides collection (2004's *Bee Hives*), but were slow to record a third full-length album (their first album, 2001's *Feel Good Lost*, was recorded by only a few of the band's current members, and wasn't widely recognized or sold until after *You*



Broken Social Scene release their self-titled third album today. The band, pictured above, swells to over a dozen members when the band enters the studio. The collaborative spirit is perfected on *Broken Social Scene*.

Forgot It In People. This is completely understandable, of course — when your band contains over a dozen contributors, it's not easy to call everyone in to work on a track. Still, there were many fears that the band had fired its one good shot.

With the release of their self-titled third album, however, Broken Social Scene has put those fears to rest. *Broken Social Scene* is a noisy, chaotic, dense album that makes *You Forgot It In People* sound like glossy pop rock. The album takes their collaborative efforts to a new extreme, with instruments and vocals layered all throughout the album. The result is a brilliant concoction of noise that is at chaotic, and yet, perfect. The construction of this album seems like an absolute mess, but the final result is brilliant.

For instance, the first single — "7/4 (Shoreline)" — is chock full of guitars, drums, female and male vocals, faint whispers, a brass section and even more that we probably cannot even distinguish. While *You Forgot It In People* is easily one of the best albums of the past decade, it never fully embodied the collaborative spirit of the band. The instrumentation was spot-on, but it almost had the vocals approach of Santana album with singers (like band founders Brendan Canning and Kevin Drew, or contributors Leslie Feist and Emily Haines) stepping in from track to track. It's no surprise then that the album seems most similar to *You Forgot It In People*'s most popular track, "Almost Crimes" which saw Drew and Haines taking a duet and turning it upside down.

MOVIE TIMES



<p>REGAL UA RIVERVIEW PLAZA STADIUM 17 1400 S. COLUMBUS BLVD. PHILADELPHIA 215.755.2353</p> <p>40 Year-Old Virgin, The (R) 12:55, 3:55, 7:05, 9:55 Cry Wolf (PG-13) 11:55am, 2:30, 5:00, 7:25, 10:05 Exorcism of Emily Rose, The (PG-13) 1:25, 4:25, 7:20, 10:15 Flightplan (PG-13) 1:00, 2:00, 3:30, 4:45, 5:50, 7:15, 8:10, 9:40, 10:35 In Her Shoes (PG-13) 7:30 Into the Blue (PG-13) 12:10, 1:10, 2:50, 4:10, 5:30, 7:10, 8:00, 9:50, 10:30 Just Like Heaven (PG-13) 1:30, 4:15, 6:55, 9:20 Lord of War (R) 1:05, 4:00, 7:00, 10:00 Roll Bounce (PG-13) 12:15, 1:15, 2:45, 3:45, 5:15, 6:15, 7:45, 8:45, 10:20 Salaam Namaste (NR) 12:00, 3:15, 6:30, 9:45 Serenity (PG-13) 12:20, 1:20, 3:10, 4:20, 6:20, 7:20, 9:10, 10:10 Tim Burton's Corpse Bride (PG) 12:05, 6:45 Tim Burton's Corpse Bride (PG) 12:45, 2:15, 3:05, 4:30, 5:20, 7:30, 9:00, 9:45 Transporter 2 (PG-13) 1:45, 4:40, 10:25.</p>	<p>Serenity (PG-13) 1:30, 4:30, 7:30, 10:15 Tim Burton's Corpse Bride (PG) 1:25, 4:25, 7:25, 9:30.</p>	<p>BAEDERWOOD 4 THEATRE 1615 THE FAIRWAY JENKINTOWN 215.887.6310</p> <p>Flightplan (PG-13) 4:15, 6:45, 9:30 Greatest Game Ever Played, The (PG) 4:00, 6:55, 9:40 Just Like Heaven (PG-13) 4:00, 6:25, 8:45 Tim Burton's Corpse Bride (PG) 4:05, 6:30, 8:45, 10:30.</p>
<p>YOU COULD HAVE IT SO MUCH BETTER FRANZ FERDINAND SONY ★ ★ ★</p>	<p>ROXY THEATRE 2023 SANSOM ST. PHILADELPHIA 215.923.6699</p> <p>2046 (R) 12:00, 2:30, 5:00, 7:30, 9:50 Tim Burton's Corpse Bride (PG) 12:00, 1:35, 3:35, 5:35, 7:35, 9:35.</p>	<p>CLEARVIEW BALA THEATRE 157 BALA AVENUE BALA CYNWYD 610.668.4695</p> <p>Greatest Game Ever Played, The (PG) 4:00, 7:00, 9:15 Junebug (R) 4:15, 7:15, 9:20 Proof (PG-13) 4:30, 7:30, 9:30.</p>
<p>RITZ AT THE BOURSE 400 RANSTEAD STREET PHILADELPHIA 215.925.7900</p> <p>Everything Is Illuminated (PG-13) 12:15, 2:40, 5:10, 7:30, 9:55 Memory of a Killer (De Zaak Alzheimer), The (R) 1:30, 4:10, 7:00, 9:40 Proof (PG-13) 12:25, 1:25, 2:45, 3:45, 5:05, 6:05, 7:25, 8:25, 9:45 Thumbsucker (R) 1:00, 3:10, 5:15, 7:20, 9:30.</p>	<p>AMC GRANITE RUN 8 1067 W. BALTIMORE PIKE MEDIA 610.891.6440</p> <p>Exorcism of Emily Rose, The (PG-13) 1:10, 4:00, 7:10, 9:55 Flightplan (PG-13) 2:00, 5:40, 8:00, 10:30 Four Brothers (R) 1:30, 4:40, 7:15, 9:45 Into the Blue (PG-13) 1:50, 5:00, 7:50, 10:20 Just Like Heaven (PG-13) 1:55, 5:20, 7:30, 9:40 Roll Bounce (PG-13) 1:40, 4:30, 7:00, 9:30 Serenity (PG-13) 1:20, 4:10, 7:20, 10:10 Tim Burton's Corpse Bride (PG) 1:00, 3:00, 5:30, 7:40, 9:50.</p>	<p>CLEARVIEW ANTHONY WAYNE 5 109 W. LANCASTER AVE WAYNE 610.225.0980</p> <p>40 Year-Old Virgin, The (R) 4:30, 7:30, 9:50 Flightplan (PG-13) 5:30, 7:45, 10:00 Just Like Heaven (PG-13) 4:15, 7:00, 9:15 Oliver Twist (PG-13) 4:45, 7:15, 9:40 Tim Burton's Corpse Bride (PG) 5:00, 6:45, 9:00.</p>
<p>RITZ FIVE 214 WALNUT STREET PHILADELPHIA 215.925.7900</p> <p>Aristocrats, The (NR) 10:00 Broken Flowers (R) 12:30, 2:55, 5:20, 7:45 Constant Gardener, The (R) 1:30, 4:20, 7:10, 10:00 Greatest Game Ever Played, The (PG) 1:15, 3:55, 6:35, 9:30 Junebug (R) 3:00, 9:25 March of the Penguins (G) 1:00, 5:25, 7:25 Oliver Twist (PG-13) 12:45, 3:40, 6:45, 9:40.</p>	<p>REGAL UA MAIN STREET 6 3720 MAIN ST. MANAYUNK 215.482.6138</p> <p>Exorcism of Emily Rose, The (PG-13) 12:50, 3:45, 6:45, 9:30 Flightplan (PG-13) 1:30, 4:15, 7:20, 10:00 History of Violence, A (R) 12:45, 3:00, 5:15, 7:45, 10:15 Lord of War (R) 1:00, 4:00, 7:00, 9:45 Roll Bounce (PG-13) 1:15, 4:30, 7:30, 10:15 Tim Burton's Corpse Bride (PG) 12:30, 2:45, 5:00, 7:10, 9:15.</p>	<p>REGAL PLYMOUTH MEETING 10 1011 W. RIDGE PIKE CONSHOHOCKEN 610.940.3890</p> <p>40 Year-Old Virgin, The (R) 2:05, 4:50, 7:30, 10:10 An Unfinished Life (PG-13) 2:15, 4:55, 7:20, 9:45 Exorcism of Emily Rose, The (PG-13) 1:45, 5:00, 7:50, 10:30 Greatest Game Ever Played, The (PG) 1:50, 4:40, 7:35, 10:15 Junebug (R) 1:55, 4:30, 7:15, 9:50 Lord of War (R) 1:40, 4:35, 7:40, 10:35 March of the Penguins (G) 2:00, 4:10, 6:40, 9:35 Oliver Twist (PG-13) 1:40, 4:45, 7:45, 10:40 Thing About My Folks, The (PG-13) 1:45, 4:20, 7:25, 9:55 Transporter 2 (PG-13) 2:05, 4:15, 6:50, 9:40.</p>
<p>RITZ EAST 204 WALNUT ST. PHILADELPHIA 215.925.7900</p> <p>History of Violence, A (R) 12:45, 1:45, 3:00, 4:00, 5:15, 6:15, 7:30, 8:30, 9:45.</p>	<p>UA MOVIES AT 69TH STREET 9 53 S. 69TH ST. UPPER DARBY 215.482.6138</p> <p>Cry Wolf (PG-13) 2:40, 5:00, 7:20, 10:00 Exorcism of Emily Rose, The (PG-13) 2:05, 4:55, 7:40, 10:25 Flightplan (PG-13) 2:10, 4:30, 7:00, 9:50 Into the Blue (PG-13) 2:15, 4:50, 7:30, 10:10 Lord of War (R) 2:20, 5:20, 8:00, 10:30 Roll Bounce (PG-13) 2:00, 2:30, 4:40, 5:15, 7:10, 7:45, 9:40, 10:15 Tim Burton's Corpse Bride (PG) 2:45, 4:45, 7:25, 9:30 Transporter 2 (PG-13) 2:25, 5:10, 7:35, 10:20.</p>	<p>AMC PLYMOUTH MEETING 12 500 GERMANTOWN PIKE PLYMOUTH MEETING 610.397.0784</p> <p>Constant Gardener, The (R) 1:10, 4:00, 6:50, 9:40 Flightplan (PG-13) 1:00, 1:50, 3:10, 4:30, 5:30, 7:00, 8:00, 9:30, 10:30 History of Violence, A (R) 2:20, 5:15, 7:50, 10:15 In Her Shoes (PG-13) 7:30 Into the Blue (PG-13) 1:45, 4:45, 7:15, 9:50 Just Like Heaven (PG-13) 1:30, 4:35, 7:00, 9:30 Roll Bounce (PG-13) 2:00, 4:40, 10:20 Roll Bounce (PG-13) 2:00, 4:40, 10:20 Serenity (PG-13) 1:20, 2:10, 4:15, 5:00, 7:10, 7:45, 10:00, 10:30 Tim Burton's Corpse Bride (PG) 1:00, 1:40, 3:00, 4:20, 5:10, 6:40, 7:20, 9:15, 9:50 Wedding Crashers (R) 2:00, 4:50, 7:40, 10:20.</p>
<p>REGAL UA CHELTENHAM SQUARE 8 2385 CHELTENHAM AVE. PHILADELPHIA 215.884.6306</p> <p>Cry Wolf (PG-13) 12:15, 2:45, 5:05, 7:10, 9:50 Exorcism of Emily Rose, The (PG-13) 12:50, 3:30, 7:00, 10:05 Flightplan (PG-13) 12:20, 2:40, 5:20, 7:40, 10:20 Into the Blue (PG-13) 12:40, 3:20, 7:25, 10:10 Roll Bounce (PG-13) 12:00, 12:30, 2:30, 3:00, 5:00, 5:30, 7:30, 8:00, 10:00, 10:30 Tim Burton's Corpse Bride (PG) 12:10, 2:10, 4:10, 7:15, 9:30 Underclassman (PG-13) 12:05, 2:50, 5:10, 7:20, 9:40.</p>	<p>THE BRIDGE: CINEMA DE LUX 230 S. 40TH STREET PHILADELPHIA 215.386.3300</p> <p>40 Year-Old Virgin, The (R) 12:00, 2:20, 4:50, 7:30, 10:00, 12:30am Exorcism of Emily Rose, The (PG-13) 12:20, 3:50, 6:50, 9:40, 12:20am Flightplan (PG-13) 12:00, 2:10, 4:30, 7:00, 9:30, 12:00am In Her Shoes (PG-13) 7:30 Lord of War (R) 12:40, 4:00, 10:10, 12:50am Serenity (PG-13) 12:30, 4:10, 7:10, 9:50, 12:30am Tim Burton's Corpse Bride (PG) 12:50, 3:40, 5:40, 7:40, 9:40, 11:40.</p>	<p>TUTTLEMAN IMAX DOME THEATRE 222 NORTH 20 ST. PHILADELPHIA 215.448.1200</p> <p>Aliens of the Deep (G) 3:00 Magnificent Desolation: Walking on the Moon 3D (NR) 12:00, 2:00, 4:00, 6:00, 7:00, 8:00, 9:00 Mystery of the Nile (NR) 10:00am, 5:00 Roar: Lions of the Kalahari (NR) 11:00am, 1:00.</p>
<p>AMC ORLEANS 8 2274 BLEIGH STREET PHILADELPHIA 215.728.0955</p> <p>Exorcism of Emily Rose, The (PG-13) 2:15, 4:45, 7:15, 10:00 Flightplan (PG-13) 2:00, 5:00, 7:45, 10:15 Into the Blue (PG-13) 1:45, 4:30, 7:30, 10:10 Just Like Heaven (PG-13) 2:15, 5:00, 7:45, 10:10 Roll Bounce (PG-13) 1:45, 4:15, 7:15, 10:00 Serenity (PG-13) 1:30, 4:15, 7:00, 9:50 Tim Burton's Corpse Bride (PG) 2:00, 4:30, 7:00, 9:30 Transporter 2 (PG-13) 1:30, 4:45, 7:30, 9:45.</p>	<p>AMC MARPLE 10 400 S. STATE ST. SPRINGFIELD 610.328.5348</p> <p>Cry Wolf (PG-13) 2:30, 5:00, 10:30 Exorcism of Emily Rose, The (PG-13) 1:10, 5:10, 7:50, 10:10, 12:30am Flightplan (PG-13) 1:50, 4:50, 7:20, 9:50, 12:10am Greatest Game Ever Played, The (PG) 1:00, 4:20, 7:10, 10:10 History of Violence, A (R) 1:40, 5:20, 7:40, 9:50, 12:10am In Her Shoes (PG-13) 7:30 Into the Blue (PG-13) 2:10, 5:00, 7:40, 10:00, 12:30am Just Like Heaven (PG-13) 2:20, 5:30, 8:00, 10:20 Roll Bounce (PG-13) 1:30, 4:20, 7:00, 9:30, 12:00am Serenity (PG-13) 1:20, 4:10, 7:00, 9:40, 12:20am Tim Burton's Corpse Bride (PG) 2:00, 4:40, 7:20, 9:20, 11:30.</p>	<p>AMC FRANKLIN MILLS MALL 1149 FRANKLIN MILLS CIRCLE PHILADELPHIA 215.612.2715.</p> <p>40 Year-Old Virgin, The (R) 1:40, 7:15 Cry Wolf (PG-13) 2:20, 5:15, 7:45, 10:10 Exorcism of Emily Rose, The (PG-13) 1:45, 4:25, 7:05, 9:50 Flightplan (PG-13) 1:50, 4:35, 7:25, 10:15 Four Brothers (R) 1:55, 4:40, 7:10, 9:45 Greatest Game Ever Played, The (PG) 1:35, 4:20, 7:20, 9:55 History of Violence, A (R) 2:05, 4:50, 7:10, 10:15 In Her Shoes (PG-13) 7:30 Into the Blue (PG-13) (01:50): 2:10, 4:50, 7:25, 10:00 Just Like Heaven (PG-13) (01:41): 2:30, 4:55, 7:35, 9:55 Lord of War (R) (02:02): 4:30, 10:05 Oliver Twist (PG-13) (02:10): 1:35, 4:20, 7:10, 10:10 Roll Bounce (PG-13) (01:52): 1:30, 4:05, 7:05, 10:15 Serenity (PG-13) (01:59): 1:30, 4:15, 7:15, 10:10 Tim Burton's Corpse Bride (PG) (01:14): 1:40, 4:00, 7:30, 9:40</p>
<p>UA GRANT PLAZA 9 1619 GRANT AVE. PHILADELPHIA 215.677.8019</p> <p>40 Year-Old Virgin, The (R) 1:00, 4:00, 7:00, 9:45 Exorcism of Emily Rose, The (PG-13) 1:20, 4:20, 7:20, 10:05 Flightplan (PG-13) 1:10, 4:10, 7:10, 9:35 History of Violence, A (R) 1:40, 4:40, 7:40, 10:00 Into the Blue (PG-13) 1:15, 4:15, 7:15, 9:50 Just Like Heaven (PG-13) 1:35, 4:35, 7:35, 9:55 Roll Bounce (PG-13) 1:05, 4:05, 7:05, 9:40</p>	<p>AMBLER THEATRE 108 E. BUTLER AVE. AMBLER 215.345.7855</p> <p>Grizzly Man (R) 4:15, 7:00, 9:25 Junebug (R) 4:15, 7:00, 9:25.</p>	<p>NARBERTH THEATRE 129 N. NARBERTH AVE. NARBERTH 610.667.0115</p> <p>Just Like Heaven (PG-13) 3:40, 5:50, 8:15, 10:25 Tim Burton's Corpse Bride (PG) 3:45, 5:55, 8:10, 10:20.</p>