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Bio information: **CHEER-ACCIDENT**

Title: **NO IFS, ANDS OR DOGS** (Cuneiform Rune 326)

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FILE UNDER: ROCK / POST-ROCK / AVANT-PROGRESSIVE

"Tons of weird rock records have streamed out of Chicago over the past two decades, but none have blended pop smarts and avant-garde impulses as skillfully as this marvelous brainteaser of an album [Introducing Lemon]."

– Best albums of the decade by Hank Shteamer, Time Out New York

"...[Cheer-Accident] meld difficult, angular rock with absurdist lunacy in intentionally disturbing ways that are just brilliant."

– Alternative Press

"[...] the influences go by in blurred, subliminal hints, within those bleakly beautiful King Crimsonish lopes: Morricone, early Genesis, UK, (loads of) Stravinsky, (loads of) Yes, Lalo Schifrin...Bacharach? Is that what that is, at the end? ...they always sound like Cheer-Accident, whatever myriad fragments of their collective musical memories pop up in the stew (Stereolab? Henry Cow?). Above all, they will always arrive at a tense, haunted, mysterious place, whether exploring with minimalist drones and sparse drums or, as in 'Fear Draws Misfortune', going for all-out maximalism."

– Organ

Emerging from the incredibly diverse crucible of music that is Chicago, prog-pop-noise collective **Cheer-Accident** embodies and re-affirms the "promises made" by previous generations of progressive rock, post-punk, and post rock bands—the creation of a thoroughly NEW rock-based music. There are bands with pretty melodies, bands that rock, bands that dazzle with exalted technique, bands that make you laugh, and bands aiming to perplex even the most intrepid listener. Cheer-Accident is all those things and more, truly a band for the 21st century. Forged from the best aspects/influences of classic/iconic bands—**Pere Ubu**, **Wire**, **Peter Gabriel**-era **Genesis**, **Art Bears**, mid-'70s **Yes**, **This Heat**, **Pet Sounds/Smiley Smile**-era **Beach Boys**, the Canterbury faction, **Burt Bacharach/Hal David**—Cheer-Accident wrap thorny creativeness inside an inviting enigma of honeyed vocals, harmonious pop melody, and thorny dissonance that fans of **Yo La Tengo**, **Frank Zappa**, and **Slapp Happy** can appreciate. While Cheer-Accident do not *sound* like **Wire** or the **Beatles**, it is uniquely *like* both in its rare ability to synthesize and juxtapose pure pop, thundering rock, and avant-garde complexity and ambiguity, intuition and intellect, sweetness and sarcasm, to create a stunning signature sound.

No Ifs, Ands or Dogs, Cheer-Accident's 17th album and second for Cuneiform Records, is a kaleidoscopic, inclusive trip into a musical madhouse that you'll *want* to stay lost within. The core membership of the ever-shifting organism that is Cheer-Accident remains **Thymme Jones** (vocals, keyboards, brass, synth, drums); **Carmen Armillas** (vocals), **Alex Perkolup** (vocals, bass, guitar), and **Jeff Libersher** (vocals, guitar, keys, trumpet, bass), **D. Bayne** (keyboards, trombone), with able assists from **Andrea Faught** (vocals, keys), and **Lise Gilly** (saxophones), among others. The songs on *No Ifs...* run the gamut of everything that makes Cheer-Accident an exceptional band: prickly, lurching psychedelia with honeyed singing ("Drag You Down"), quizzical **Steve Reich**-meets-**King Crimson** rockers ("Sleep"), and sweetly peculiar soft-pop a la **Beach Boys** and **Free Design** ("Drug You Down," "Cynical Girl"). This sweet harmoniousness segues into a rocking mash-up that suggests **Yes** arguing with neighbors **Killing Joke** just before **John Surman** stops by ("Salad Dies") to put in his two cents. This diversity does not denote dilettantism, however—Cheer Accident *empowers* and devotes itself to whatever style, mode, or genre it absorbs. Even after a few listens, regardless of stylistic diversity displayed during *No Ifs, Ands or Dogs* is the commitment to primo performance of the album/music/concept as a whole—songs often lead into one another like the second side (that's "record talk") of the **Beatles' Abbey Road**.

Cheer-Accident was founded seconds after midnight on New Years Day 1981 by **Thymme** (pronounced "Tim") **Jones** (keys, later drums...& several more!), **Mike Greenlees** (drums), **Jim Drummond** (vocals, from Tar), **Kevin Njjaastad** (trumpet), and **Steve Past** (drums). Their collective taste ran the gamut pop quirkiness to tightly arranged progressive rock to freely improvised, glorious noise. Like many indie bands in the pre-CD era, Cheer-Accident self-released their music via the very affordable medium of cassette tape. These early cassette albums include *Younger Than You Are Now* (re-released in 2004), *Life Isn't Like That*, and *Vasectomy* (the latter on the **Complacency** label, co-founded by Jones and **Illusion of Safety's Dan Burke**). On July 17, 1987, Cheer-Accident decided to do in public what it had done only in recording situations. Solidified then as a trio—Jones on drums, **Chris Block** on bass, **Jeff Libersher** on guitar—Cheer-Accident rocked the Chicago club Igloo, establishing itself as a hard-hitting *live unit*, combining wild inspiration with visceral thump.

A year on, **Complacency** issued Cheer-Accident's first full-length album *Sever Roots, Tree Dies*, produced by **Phil Bonnet**. This set built on the trio sound, adding other instruments (including Mellotron) and exploring long-form progressive rock ambitions. In 1989, the lads enlisted indie rock/Chicago legend **Steve Albini** to produce *Dumb Ask*, in which they'd reprised their earlier aggressive, stripped-down approach whilst working in aspects of **King Crimson** circa *Red*, **Henry Cow** circa *Western Culture*, and the testosterone-fueled bashing of '70s hard-rockers **AC/DC**. *Signal To Noise* magazine said *Dumb Ask* "ups the complexity factor...this Cheer-Accident lineup deserves to be considered as a math-rock pioneer alongside contemporaries **Don Caballero**, **Bastro**, and **Breadwinner**."

In 1990 Cheer-Accident recruited a second guitarist: **Phil Bonnet**, and '91 saw its third long-player, *Babies Shouldn't Smoke*. Around the same time, Jones began what would become a long-standing collaboration with **Scott Rutledge**, who would add lyrics to already-established Cheer-Accident songs. The rest of the 1990s found the bass chair revolving somewhat—**Chris Block** left, to be succeeded by **Dan Forden**

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for the years 1992-94. **Forden** played on—and **Albini** returned as producer—the first Cheer-Accident platter not self-released, *Not A Food*, on the Chicago indie label **Pravda**. This album received both local and national attention—the *Chicago Tribune* praised the album as “adventurous, abrasive, arresting...a dark prickly gem that evokes the **Jesus Lizard** and *Red*-era **King Crimson** with its melodramatic merger of polyrhythmic guitar dissonance and crack musicianship.”

For their next Pravda release *The Why Album* (1994), **Dylan Posa**, of simpatico noise-meisters **Flying Luttenbackers**, joined on bass. This album stunned both the post punk and avant-garde spheres with its finely crafted, earnest, pop-oriented tunefulness. Pravda hosted their next opus, *Enduring the American Dream*, perhaps their own *Sgt. Pepper* (or *Cpl. Punishment?*), a culture-clash melding of **They Might Be Giants**, **Charles Ives**, **Ben Folds**, and **Krautrock** pioneers like **Faust** and **Neu!** The decade ended, however, with a tragedy—shortly after sessions began in January ‘99 for what would be Cheer-Accident’s *Salad Days* album, guitarist **Bonnet** passed away, the victim of a brain aneurysm.

The new millennium saw Cheer-Accident have a “rebirth” of sorts, marked by a frenzy of activity. As the decade drew to a close, the band received increasing invitations to perform and/or headline at a variety of festivals. Guitarist **Jamie Fillmore** joined, and 2000-02 saw the release of the 50 minutes-plus “EP” *Trading Balloons, Variations On a Goddamn Old Man* (**Pravda**), and *Introducing Lemon*. The latter was their most expansive and inclusive set to date—**Led Zeppelin**-esque bluster, **Univers Zero**-like classical/rock fusion, and folk-flavored Americana. In 2008, Cheer-Accident performed at North Carolina’s annual outdoor festival of progressive rock, **ProgDay**. 2009 was a banner year for Cheer-Accident—the release of their debut for Cuneiform, *Fear Draws Misfortune*, and a cover story in the Winter issue of *Signal To Noise* magazine, *THE* premier North American magazine for/about independent, creative, improvised, and avant-garde music of all stripes. Furthermore, in April that year the band headlined at the first annual **Avant-Fairfax Festival**, a festival of avant-garde music and “out” sounds near Washington DC. Following the release of *No Ifs, Ands, Or Dogs*, Cheer-Accident will perform June 5 at **Musique Action**, an international festival of avant-garde music in Nancy, France, and tour Europe for two weeks. Over the course of the past decade, Cheer-Accident have progressed from being one of Chicago’s favorite home bands, to being on the cover of America’s premier avant music magazine, to being in demand on the international stage. With *No Ifs, Ands, Or Dogs*, Cheer-Accident have assumed their position as one of the most distinctive, idiosyncratic and beloved **American** rock bands, breaking as many conventions as they cherish, and remaking music in their funhouse-mirror image.

For more information on Cheer-Accident, please see:

www.cheer-accident.com - www.myspace.com/cheeraccident

PROMOTIONAL PHOTOS

Digital [High-Resolution / Color] images of **Cheer-Accident** are available for download on www.cuneiformrecords.com in the “Press” section.