

Excerpts from what the press has said about some of Cheer-Accident's past releases:

**WHAT SEQUEL?**

2006

PRAVDA

Featuring: **Scott Ashley** (Guitar), **Thymme Jones** (Vocals, Drums, Clarinet, Trumpet, Recorder, various keyboard instruments), **Jeff Libersher** (Bass, Guitar, Piano, Trumpet, bg. Vocals), **John McEntire** (Overdubs, Mixing), **Julie Pomerleau** (Violin), **Jessica Ruffins** (Engineer), **Toby Summerfield** (Double Bass)

“Cheer-Accident seems to thrive on the contradictions of experimental music. For every straight-ahead piano-driven pop number there's a song flailing hard rock riffs with abandon, and usually these two opposing genres are place right next to one another. ...the group does an admirable job synthesizing an avant-garde pop collection from decades old indie rock basics and eccentric asides. There are shades of Pavement, Unwound and Sonic Youth in the slightly atonal slacker guitar strum on "Keep in Touch," the pogoing chorus punctuation seems particularly Malkmus-ian. "Go Gone Green" has a great drive of '70s prog/jazz... Jesus Lizard skronk spreads out all over "Surviving a Methodology;" chugging guitars cut a sinister path through a rhythm section bent on strange time signatures. ...as an album of '90s fringe indie rock revisited, it's a fine statement.”

– Aaron Shaul, *Ink 19*, July 2007, [www.ink19.com](http://www.ink19.com)

“... Cheer-Accident has been dirtying their hands in some form or another for over twenty-years and it's obvious that music is the fruit of their hard work. ...

*What Sequel?* finds the band actually introducing the word “concise” into their terminology, thanks in large part to the efforts of producer John McEntire (Tortoise, The Sea And Cake). None of the tracks exceed the 6:38 mark, which means that all of the band's idiosyncrasies and progressive leanings have to be dealt with efficiently...

... *What Sequel?* has some real moments of forward movement.

“You Know You Know” ebbs and flows between lilting piano chords, time changes, and delicate horn punctuations. “Simple Life” takes a left turn through some heavily overdubbed guitars and the return of some nifty hornwork....

At times *What Sequel?* sounds like the lost mid-70's album that Todd Rundgren never made. Thymme occasionally comes across as a dead-ringer for Todd, and not just vocally, but in terms of humor, style and talent. Now Rundgren can be unbearably frustrating too, and Cheer-Accident hasn't made its *Something/Anything* yet for us to use as a benchmark. With *What Sequel?* they're getting closer to a benchmark of their own.”

– Todd Totale, *Glorious Noise*, March 2, 2007, [www.gloriousnoise.com](http://www.gloriousnoise.com)

**INTRODUCING LEMON**

2003

SKIN GRAFT

Featuring: **Steve Albini** (Engineer), **Eleanor Balson** (Tack Piano), **Jeb Bishop** (Trombone, Group Member), **Jamie Fillmore** (Organ, Guitar, Bouzouki, Vocals, Slide Guitar), **Kevin Gawthorp** (Flute, Saxes), **Lisa Gilly** (Flute), **Mike Hapadorn** (Trombone), **Thymme Jones** (Piano, Trumpet, Drums, Tambourine, Vocals, Moog Synthesizer, Radio), **Jeff Libersher** (Guitar, Trumpet, Vocals), **Shannon Morrow** (Vibraphone), **Julie Pomerleau** (Violin), **Dylan Posa** (Organ, Synthesizer, Bass, Vocals (bckgr), Melodica, Casio), **Scott Rutledge** (Vocals)

“Cheer-Accident is a band overflowing with chops and ideas... Like most of their other work, *Introducing Lemon* has moments that are brilliant... The centerpiece here is the 20-plus-minute opener, "The Autumn Wind Is a Pirate," a long instrumental voyage that alternates between Zappa-like prog acrobatics, a mellow middle section with melodica and acoustic slide guitar, and, out of nowhere, a tight funky part at the end with a gorgeous, trombone-heavy horn arrangement. ... On the plus side, "Smile" is a flawless, relaxed pop song that is easily the album's highlight, not just because it's catchy and lyrically moving, but because it has a directness and a sense of tasteful restraint... “

– William York, *All Music Guide*, [www.allmusic.com](http://www.allmusic.com)

...Introducing Lemon (Skin Graft, 2003) marks, for the most part, a glorious return to their most abstract and discordant prog-rock roots. The 22-minute suite *The Autumn Wind is a Pirate* is a summation of the band's prog-rock and post-rock ambitions. This is a powerful potion of Yes, Frank Zappa and King Crimson for the Tortoise generation. This stylistic tour de force is the real reason for the album to exist. ...”

– Piero Scaruffi, *The History Of Rock Music*, [www.scaruffi.com](http://www.scaruffi.com)

“... Cheer-Accident...remain up-to-date, picking up elements from groups like Henry Cow and King Crimson, no(w) wave and math rock, and then dousing it all in that SKiN GRAFT flava in what has become their swan song, the double-LP *Introducing Lemon*, with the finishing touch of Steve Albini's engineering (which, as always, makes itself obvious). So, so long as Thymme Jones is playing his drums, it's going to be a fun record.”

– *Killed in Cars*, [killedincars.blogspot.com](http://killedincars.blogspot.com), July 11, 2008

“*Introducing Lemon* is bookended by two (two!) twenty-minute plus mini-operas that apparently seek to sum up their whole canon of recorded music in single sprawling schizophrenic movements. Metal, jazz, film, country, choirboy shapes, good old fashioned dissonance and chamber music all rudely jockey for position, shouting over one another, throwing an elbow or two. Oddly, it's more enjoyable an exercise than it has any right to be. ‘Camp O'Physique’ brings to mind some of the weirder moments of Ween and Zappa, but a little more; kinda like Residents fronted by a Raymond Chandler protagonist... ‘Zervas’ begins with a simple Middle-Eastern sounding acoustic-guitar plucking pattern, building slowly, adding instruments, ominously and before you know it you're smack in the middle of a leviathan heavy rock instrumental that's worthy of Led Zeppelin at their Crowleyan best. ...

...‘The Day After I Never Met You’ mines a vein of off-kilter yet still epic rock that's been mostly untouched since Faith No More broke up; yeah, it surprised me too, but that's abruptly cancelled out by a lengthy piano interlude, and that in turn is supplanted by a guitar fade coda a la Loop or some such.

‘Smile’ is totally awesome mid-'90s perfect jangle pop a la Blake Babies/Drop Nineteens/Gumball (and they play it straight the whole damn time for a band full of avowed smart-asses), only injecting little bits of noise and weirdness like a boxer picking his shots. It's a hit, surely. ‘While’ begins life as a postlude to ‘Smile,’ holding it's bridal train, as it were, with insinuating shudders of pianos and guitars that imply a glimmering finality. When the fade comes, only one piano is left, but it's very quickly joined by what sounds like a small orchestra and what sounds like sampled material from an old radio broadcast. Weirdness, naturally.”

– Matthew Moyer, *Ink 19*, July 2004, [www.ink19.com](http://www.ink19.com)

**GUMBALLHEAD THE CAT**

2003

SKIN GRAFT

Featuring: **Kyle Bruckmann** (Guest Appearance), **Jamie Fillmore** (Instrumentation), **Thymme Jones** (Instrumentation), **Jeff Libersher** (Instrumentation)

“*Gumballhead The Cat* (Skin Graft, 2003) ...surveys the themes and styles they are more familiar with.”

– Piero Scaruffi, *The History Of Rock Music*, [www.Scaruffi.com](http://www.Scaruffi.com)

## SALAD DAYS

2000

## SKIN GRAFT

Featuring: **Jeb Bishop** (Trombone), **Phil Bonnet** (Guitar, Engineer), **Jim Drummond**, (Engineer, Microcassette), **Aadam Jacobs** (Engineer), **Thymme Jones** (Harmonica, Trumpet, Drums, Vocals, Moog Synthesizer, Engineer, Mixing, Casio), **Jeff Libersher** (Guitar), **Dylan Posa** (Organ, Bass, Guitar, Casio, Microcassette), **Steves** (Engineer, Overdubs, Mixing), **Tom Zaluckyj** (Engineer)

"This intriguing record contains everything from bizarre field recordings to falsetto vocals, and somehow also manages to work in ambient drum experiments, a charming guitar interlude, and an 18-minute escape into free-form songwriting. Recorded over three years, and spanning a period that saw the band lose their talented guitarist Phil Bonnet, Cheer Accident's *Salad Days* showcases a group functioning outside the normal bounds of what is considered accessible. With production help from Steve Albini, this five-song record from the Chicagoan collective is a puzzling journey that continuously weaves its way toward its final opus, "Salad Days." ... The track itself is a wild ride, complete with horns, wails, and a lot of other indefinable tones. Progressive in scope, it alternates between smart math rock, utter nonsense, and a weighty dose of Zappa-esque rhythmic tomfoolery. Cheer Accident is difficult to dislike, and if given the chance, they seem happy to let you take whatever you like from their challenging oeuvre."

– Peter J. D'Angelo, *All Music Guide*, [www.allmusic.com](http://www.allmusic.com)

"Cheer-Accident's first post-Bonnet album, *Salad Days* (Skin Graft, 2000), is another fantastic excursion in the realms of creative music. The 11-minute *Graphic Depression* (originally composed in 1981) and the 19-minute *Salad Days* rank among the band's most daring ventures, transcending both prog-rock and math-rock and coining a new form of abstract composition. *Insomnia* and *Post-Premature* are cubistic pieces built by warping melodies into geometric shapes and by assembling collages of disconnected sounds. The album...provides moments of intriguing theory. The scores are complex in the tradition of Frank Zappa and Soft Machine."

– Piero Scaruffi, *The History Of Rock Music*, [www.Scaruffi.com](http://www.Scaruffi.com)

## ENDURING THE AMERICAN DREAM

1997

## PRAVDA

Featuring: **Jeb Bishop** (Harmonium), **Chris Block** (Trumpet), **Phil Bonnet** (Oboe), **Laura Brown** (Organ, Trombone, Sax (Alto), Guitar (12 Str.)), **Dan Forden** (Drums), **Thymme Jones** (Piano, Drums, Vocals), **Jeff Libersher** (Synthesizer), **Dylan Posa** (Bass, Guitar, Vacuum Cleaner), **Scott Rutledge** (Bass), **John Towner** (Editing)

"Piano and organ largely replace guitars on the 72-minute 14-track tour de force *Enduring The American Dream* (Pravda, 1997). Often, the keyboards are used as percussion instruments, like in Steve Reich's minimalist scores. Nonetheless, "songs" such as *Metaphysical* indulge in melodic romanticism. What has remained the same is the abrupt rhythm changes (the 13-minute *Desert Song*), and the ironic attitude towards songwriting (*Dismantling the Berliz Waltz*). The opening *Vacuum* is just one 5-minute drone. " – Piero Scaruffi, *The History Of Rock Music*, [www.Scaruffi.com](http://www.Scaruffi.com)

"In their many years of existence, these veteran avant-gardists evolved further and further from their roots in complex rock into more and more "out" live performances. Check out their cd *Not a Food* on Pravda Records, recorded by Steve Albini. Cool stuff. Their sixth full-length *Enduring the American Dream* (also on Pravda)...careens from well-crafted pop-rock to almost unlistenable noise-a-thons. Though some of the tracks flirt dangerously with becoming overly-pretentious modernist noise-statements, the various elements of this concept-oriented album stands well together as a whole. Particularly interesting are the tracks "vacuum" (yep there's a vacuum played as an instrument) and the piano-oriented "dismantling the berlin waltz." "failure" sounds a bit like what Ben Folds Five would be if they got upset and didn't follow a pop-by-the-numbers formula. All in all a solid, if at times challenging (and that's not necessarily a bad thing), album."

– Centerstage, [www.centerstage.net](http://www.centerstage.net)

"...the band...may have hit on some of its finest moments on *Enduring the American Dream*. ...the record begins, appropriately, with an organ-driven drone that generates a sense of heat and scope - believe it or not - through the rhythmic gasps and groans of vacuum cleaners. ... it's a testament to the band's ingenuity and acute sense of composition that the piece works, and works well. ...

... *Enduring the American Dream* is... a document of diverse contributions from several musicians, ...whom have/had made names for themselves in Chicago circles.

Which leads us to the question of how one actually describes Cheer-Accident's "sound." While falling within the sonic boundaries set by more than a couple cousins in the Skin Graft family, Cheer-Accident seem to harbor a polished, calculated edge... *Enduring the American Dream* is a sprawling and emotive record, one that bounces between more academic-minded sound constructions and off-tempo rock pieces set to piano, voice, bass, guitar, drums, found sounds, and strings. It can be both somber and incredibly vicious at the same time, and its tendency to shift gears - sometimes quite abruptly - between different genres and emotional poles forces the listeners to stay on their toes, constantly awaiting another sharp bend in the road ahead.

While it may not be "safe" or suited for radio consumption, it presents countless moments - taken on their own merits or, better yet, as a complete package - that are better than anything you'll ever hear on your local top-40 station. ...

...brilliant moments can be found throughout: the simultaneous interjection of aggressive guitar scales from "1/30/94" and somber lyrics from "Dismantling the Berlin Waltz" into the lost-in-the-static swells of "A Hate Which Grows"; the twisting and turning bridges, all tangled within each other, of "Frozen"; the way carefully multi-tracked harmonies and piano punctuation are engulfed in an ocean of vicious electric guitars, bass, and drums in "The Reenactment." Before the listener completely drowns in moments like this, Cheer-Accident again shifts gears, introducing more measured, though siren-like, scales on organ and trumpet.

This juxtaposition of dense, highly orchestrated sounds and momentary lulls or breaks can be found throughout. ...Cheer-Accident always seems to keep the interplay of these elements fresh. In a larger sense, the entire record toys with this idea to an extent, shifting between a patchwork of academic sound constructions and strange post-rock musings.

It's so easy to get lost in the noise that it can be almost natural to overlook some of the forceful lyrical sentiment the band serves up as commentary ...very pointed about their message and very biting in their delivery. ...

The noise, for all its beauty and seductiveness, can be so enveloping and inviting that the meaning of the words - as important to the message of the record as they may be - get swallowed in tides of carefully constructed sound. It's the sound not of an American Dream but of a nightmare. And you just don't want to wake up. And maybe, just maybe, below the wonder of the sound, that's the message Cheer-Accident wants you to take to bed at night."

– Justin Vellucci, "Unappreciated Album of the Month: Cheer-Accident - *Enduring the American Dream* (Pravda Records 1997)", 03/01/05, *Delusions of Adequacy*, [www.adequacy.net](http://www.adequacy.net)

"If America ever needs a soundtrack to serve as its death knell, I vote for this obscure 1997 gem from Chicago's ruling experimental collective. Funeral dirges collide with angular post-punk pressure-cookers. Noisy Minimalist drones wed somber piano ballads. Experimental prog refrains bleed into static and prepared chaos.

And, through it all, Thymme Jones calmly disembowels contemporary America, brow-beating multinational corporations with his polished, almost theatrical voice as he critiques materialism and rampant consumerism as the yin and yang of western religions. ... But, it's the bizarre sonic landscape Cheer-Accident descults here that truly may sell the message: the way biting lyrics in catchy refrains are thrown off their linear courses by pounded pianos, segues laced with ear-piercing feedback and choral flourishes, or the frequent interjection of found sounds and blasts of punk/prog noise. It's an unnerving portrait of an American nightmare, but also the ideal introduction to a band that's required listening for anyone seeking an education in underground music."

– originally published in *Punk Planet*, May/June 2006; republished as "Reviewer Spotlight: Cheer-Accident - Enduring The American Dream." *Swordfish*, May 30, 2008; swordfishblog.wordpress.com

### **NOT A FOOD**

1996

PRAVDA

Featuring: *Steve Albini* (Engineer, Mixing), *Phil Bonnet* (Guitar), *Dan Forden* (Bass), *Thymme Jones* (Drums, Keyboards), *Jeff Libersher* (Guitar), *Scott Rutledge* (Mixing)

"*Not a Food* sounds very much of its time, but that's not a bad thing -- on this record, Cheer-Accident shares features with a number of the best noise and math rock groups of the mid-'90s. The band has Helmet's slashing angularity and rich guitar distortion, along with the studiously complex rhythms of Don Caballero. But most importantly, Cheer-Accident shares its puzzling sense of anti-humor with the Boredoms or the Cows. "Grow II," for example, begins with a chorus of nasal voices screaming "wahhh!" at irregular intervals, and ends with a cutoff so abrupt that the CD sounds as if it's broken. Many of Cheer-Accident's more straightforward sections, particularly the quieter ones, begin to blend together after a while. But the group's perverse mind games, along with the confounding, trickier-than-thou rhythms of some of the more up-tempo tracks, make *Not a Food* well worth checking out."

– Charlie Wilmoth, *All Music Guide*, www.allmusic.com

"...The band is a super-tight, well-oiled machine. Frenzied, spastic guitars soar over a machine-gun perfect rhythm section that shoots with assassin-like precision. Out of the nine tracks on the CD, Cheer-Accident proves themselves to be one hell of a great rock band." – Exclaim Magazine

"Adventurous, Abrasive, Arresting. Welcome to the world of Cheer-Accident. Not A Food is a dark prickly gem that evokes The Jesus Lizard and "Red" era King Crimson with its mesmerizing merger of polyrhythmic guitar dissonance and crack musicianship." – Chicago Tribune

### **DUMB ASK**

1991

NEAT METAL

Featuring: *Steve Albini* (producer), *Chris Block* (Bass), *Thymme Jones* (Drums, Piano), *Jeff Libersher* (Guitar)

"...on 1989's *Dumb Ask*, recorded by Steve Albini...the music is also conspicuously raw, driven by Block's fuzzed-out bass work and clearly influenced by the raucous post-hardcore of Albini's Rapeman. But *Dumb Ask* ups the complexity factor enough that this Cheer-Accident lineup deserves to be considered as a math-rock pioneer alongside contemporaries like Don Caballero, Bastro and Breadwinner."

– Hank Shteamer, *Signal to Noise*, Issue #52, Winter 2008

### **SEVER ROOT, TREE DIES**

1988

COMPLACENCY

Featuring: *Chris Block* (Bass), *Phil Bonnet* (Engineer), *Thymme Jones* (Drums, Piano), *Jeff Libersher* (Guitar)

"...*Sever Roots, Tree Dies* was their first release, and while the overused term 'avant-garde' is relevant, what I hear is a combination of '70s RIO (Henry Cow et al.), '80s King Crimson and some weirder shit... Although I've only given this album 3½ stars, I suspect it may get an upgrading in the future, as its hidden depths release their murky secrets; there's an awful lot going on here - far more than the average brain (especially mine) can assimilate in a single sitting.

Of the band's three members at the time, two (multi-instrumentalists Thymme Jones and Chris Block) play Mellotron, apparently borrowed from one Ted Dominick, whose sleeve credit reads "who else would have a Mellotron?" It isn't actually used until track four, the lengthy *Avoid The Invisible*, with what sounds like a cello line under one of the more 'normal' parts of the song, before a fantastic discordant strings part takes over. ..."

– *Central Do Prog Blog*, Aug. 16, 2008, centraldoprog.blogspot.com

### **Excerpts from Features on Cheer-Accident:**

#### **SIGNAL TO NOISE COVER FEATURE:**

"...Cheer-Accident isn't as out of place here [Prog Day 2008] as it might seem. Its set included plenty of what could have passed for prog, especially the intricate, metallic instrumental "Even Has a Half Life" and the lengthy art-rock suite "Salad Days." But the show also featured loopier moments..." King Cheezamin," for example, a marching-band-tinged jam over which Libersher delivers goofily cartoonish taunts. So while Cheer-Accident acknowledges a considerable debt of influence to many classic acts within the fest's namesake genre, such as Gentle Giant, Genesis and Van der Graaf Generator, that influence is highly selective. The band has adopted all of those artists' drive for originality and none of the self-important solemnity that has marked so many of their latter-day acolytes. Cheer-Accident, therefore, represents the difference between rock that's genuinely progressive and a long-codified notion of Progressive Rock.

...In essence, the band has made a pact with itself that if it can find a way to enliven a composition, album or performance, it will do so by any means, however jarring or self-defeating. ...in the band's eyes, aesthetic tension is endlessly fruitful ...Cheer-Accident's constant insistence upon adding acidic accents can be both enlightening and agonizing, sometimes simultaneously.

...Imagine a confluence of the grandeur of Yes, the range of This Heat, the irreverence of Ween, the poignancy of Elliott Smith and the mischief of Andy Kaufman, and you'll be getting close to the net effect of Cheer-Accident's musical output since its formation in 1981. Over the course of 13 full-length albums...the band has covered a remarkable amount of terrain, from eerie sound collage to gem-like song and burly math-metal. Figure in years' worth of epic and bizarre live performances, stimulating extramusical happenings, collaborations with many key figures in the Chicago musical underground and an utterly inscrutable cable-access program, and the result is one of the most fascinating creative careers in the modern American underground, in any medium.

*Fear Draws Misfortune* is an important work for the band, and perhaps its most mature to date. ...challenging the listener and yet never resorting to silliness. ...



*Introducing Lemon*...is hands-down the best weird rock record ever to emerge from Chicago—and that's no faint praise, considering that the town has churned out countless sterling examples of same over the past two decades. But *Lemon* has them all beat, topping Gastr del Sol's *Camofleur* for the visionary genre-blurring, Tortoise's *Millions Now Living Will Never Die* for atmospheric beauty and Shellac's *At Action Park* for sheer skronk factor. And by incorporating both exuberant horn-abetted grooves and insular high jinks, the record references two other important, yet utterly disparate strains in its hometown's musical history: those of Chicago (the band) and the Art Ensemble of Chicago. ...

...Cuneiform's Steve Feigenbaum...had expressed interest in releasing the record [*Introducing Lemon*], but "Camp O'Phsyique," a four-minute song...stopped him short. ...But there was no such conflict over *Fear Draws Misfortune*. Feigenbaum...agreed to issue an upcoming full-length, while at the same time offering a sincere, yet nonbinding request. "I just said to them, 'Give me your strongest foot forward. Don't go out of your way to be subversive or funny,'" says the label head. ...judging by the content of the record, the band actually took Feigenbaum's explanation to heart. ...*Fear Draws Misfortune* isn't a predictable release by any means, but its lack of blatantly sore-thumb elements contrasts with music of the band's past output. And this was entirely by design. ...

...there's definitely a relative degree of underground acclaim that could be theirs if they stepped up to meet it. And circa 2008, it seems like they're coming around. ...

...Prog Day offered convincing proof that the band hasn't reneged on its ethos of constant destabilization. But after years of gleeful self-sabotage, Cheer-Accident now seems ready to take on the one taboo it has thus far left largely unexplored: success."

– Hank Shteamer, "Cheer-Accident: No Success Like Failure: After sowing aesthetic mayhem for more than 25 years, Chicago's Cheer-Accident begins to make peace with maturity"[cover feature], photos by Pete Gershon, *Signal To Noise*, Issue #52, Winter 2009

#### **CHICAGO INNERVIEW FEATURE:**

"Over the past two decades as staples of Chicago's indie scene, Cheer-Accident has gained a reputation as the band known for its capacity for the unexpected. They are remembered for appearing on television and playing one note for an hour. And as local indie folklore has it, they once headlined a hardcore show at the Fireside Bowl and played cover songs including some by artists such as Burt Bacharach.

... Very little about...this band - is normal. But, what fun is normal?

... "Musically," Cheer-Accident admits, "we're all over the map." But, music is like a conversation in that it "goes through all sorts of emotions...silence, even." It's all about "evolution - where it's at and where it's going is what's interesting," adds guitarist Jamie Fillmore. Influences attributed to the band include King Crimson, Robert Wyatt, Henry Cow, and Gastr Del Sol.

One thing Cheer-Accident especially appreciates is humor. ... Jeff Libersher adds, "We're all over the map in terms of humor and in terms of wanting people to get us and all of that - none of it is meant to be aloof or random or condescending." According to Jones..."the litmus test is that we don't do anything we wouldn't want to see as an audience." ...

... The first time that Libersher met Thymme Jones (probably spelled "T-i-m" back then) was in college. Libersher recognized Jones - he had passed Jones' dorm room and noticed the paper bags hanging from the ceiling. Libersher thought this guy seemed pretty interesting and as Jones walked by Libersher, he said "Wait right here." After Libersher waited for 10 minutes or so, he realized, much to his amusement, that he'd been had. So, Libersher decided that Jones was his kind of people. And, thus began a friendship. ...

Cheer-Accident's most recent release is *Introducing Lemon*, on Skingraft Records. ...

... Jones explains further that the title "relates aesthetically to what happens on the record...It'll be cruising along and then...we introduce lemon." A LITTLE LEMON IS GOOD FOR THE HEART! So, what should you know about Cheer-Accident? They're good, regular guys, who are not just good, regular guys. Cheer-Accident is not trying to trick or torture their audiences. They're not trying to outsmart us. In fact, these guys have more faith in us than most artists today. Cheer-Accident is not - and will not likely ever be - Top 40 radio. And, well, this works out because Cheer-Accident suspects that we aren't either. And, as far as that goes, I'm pretty sure they're not blowing it at all. ...

– Michelle C. Liffick, "Cheer-Accident: Expect That Which You Don't Expect", CHICAGO INNERVIEW, Feb. 2004

[http://www.chicagoinnerview.com/archives/feb04\\_cheer\\_accident.htm](http://www.chicagoinnerview.com/archives/feb04_cheer_accident.htm)