



Bio information: **CHEER-ACCIDENT**

Title: **PUTTING OFF DEATH** (Cuneiform Rune 446) Format: CD / DIGITAL / VINYL

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

Chicago Avant-Prog Pioneers CHEER-ACCIDENT Return After a Six-Year Hiatus with *Putting Off Death*, a Predictably Unpredictable Celebration of their Unlikely Longevity and Tireless Originality

Bands, like the human beings that comprise them, are mortal. Whether a group of neighborhood kids banging on instruments in their parents' garages or iconic rock stars selling out the world's largest arenas, their time on the planet is finite, their demise assured.

Against all the odds, in the face of an unstable record industry that never embraced their restless experimentation, Chicago avant-rock pioneers **CHEER-ACCIDENT** have survived to release their 18th album, *Putting Off Death*. More than 30 years after first joining forces, fellow eclecticists **Thymme Jones** and **Jeff Libersher** have faced down the inevitable and returned with a new set of songs that's as unpredictable, exploratory and viscerally compelling as anything they've released over the course of their erratically evolving career.

Putting Off Death, with Libersher's evocative cover painting, may suggest a sense of whiling away the hours until the final curtain falls, but sonically it's more like a game of three-dimensional chess with the Grim Reaper.

The music is action packed and filled to the brim with living, breathing humanity. The band's continuing hunger bleeds through in the music's immediacy. As Jones says, "There's still something to prove."

The band's third release for Cuneiform follows in the elusive, meandering trajectory of their earlier work, which is always instantly identifiable if never quite definable. They've managed to conjure a unique collage of intricate prog, lush pop and experimental noise, drawing on the disparate influences of **Pere Ubu**, **King Crimson**, **Can**, **Art Bears**, **Wire**, early **Genesis** and **Yes**, and the more Baroque leaps of the **Beatles** and the **Beach Boys** without ever settling on a sound that could be definitively traced to any of them in isolation.

Following their previous release, *No Ifs, Ands or Dogs*, after a gap of six years, *Putting Off Death* is on the one hand simply an assertion that "We're still here" from a band that never expected to be. **CHEER-ACCIDENT** continues to make vital, adventurous music after three decades despite - or maybe because of? - a revolving cast of collaborators (more than a dozen musicians are featured), a notoriety in uneasy balance with an accompanying obscurity, and a fair share of the kind of tragedies that have ended lesser (and maybe a few greater) bands, most notably the sudden death of guitarist **Phil Bonnet** of a brain aneurysm in 1999.

"I remember asking Jeff at that time how long he saw doing this," Jones recalls. "I was kind of floundering and didn't really see us as having a band at that point, but he said, 'It's a till I die kind of thing.' That inspired me to keep going, and it's been a series of little moments like that, where we realize it's still worth it somehow, ever since."

In the unusually long span since the band's last release, the music industry has undergone seismic changes, which led **CHEER-ACCIDENT** to question whether traditional albums were still the ideal platform for their music. In the meantime, they continued to write music until the seven songs that make up *Putting Off Death* revealed their thematic and musical coherence and virtually demanded to become an album.

Listening to the singular blend of invention and accessibility, challenge and chemistry throughout the new album, another meaning for *Putting Off Death* emerges. Complacency can be its own kind of death, one that **CHEER-ACCIDENT** defiantly laughs in the face of. Seeing too many so-called "progressive rock" bands become calcified by life-squelching technical perfectionism and virtuosity for its own self-congratulatory sake, Jones and Libersher have adhered to the forward-thinking definition of the term "progressive" while subverting and diverting from the genre with cleverness and abandon. [press release continued on verso]

“Progressive rock has become really boring to me since it’s become a genre with a lot of rules,” Jones says. “Back when it first excited me there were a lot of questions being asked, and I like music that asks questions rather than just feeding people predigested styles like it was created in a lab. Even if something is musically complex, I need there to be a lot of humanity in it.”

The album’s epic opener, “Language Is,” presents the CHEER-ACCIDENT sound in microcosm, constantly shifting and transforming throughout its 11-minute length, frequently disarming the listener without ever becoming aggressively alienating. In its early moments it’s a lovely, lyrical piano ballad that becomes gradually complicated by staggered rhythms before erupting into an angular freneticism. That resolves into a droning, agitated ambience which veers briefly into an off-kilter approximation of jazz improvisation that coheres into a tense, stabbing horn fanfare that is finally corrupted in a static burst of aural entropy.

The song’s lyrics croon a theme that became inadvertently central to the album: the elusiveness of capturing the richness and complexity of the human experience through language, the inadequacy of words to communicate the full breadth of emotion. “Language is only the sound of what is no more,” Jones sings, a sentiment made even more potent in “Hymn,” which asserts that “Hemingway never wrote about shooting metaphors into his mouth.”

The lyrics for the latter song were written by keyboardist and vocalist **Amelie Morgan**, who doesn’t actually perform on the album – which points to a distinguishing characteristic of CHEER-ACCIDENT: there seem to be multiple, parallel incarnations of the band at any given time. One is a tight live group, which in its current incarnation has featured Morgan and bassist **Dante Kester** for the last several years; while the other is a more amorphous studio concoction, able to realize a more densely layered idea of what the band is.

“People who are used to a certain idea of what a band is might quickly get very frustrated with this approach,” Jones admits, “but it’s really been working well for the last decade or so. On stage we have a real band dynamic, but then there’s another stream of activity happening simultaneously.”

That more expansive definition of what a band can be also encompasses **Scott Rutledge**, who has been CHEER-ACCIDENT’s chief lyricist for more than 25 years. Rutledge co-wrote four of the new album’s seven songs with Jones, who calls him “a key figure in the CHEER-ACCIDENT world. I can’t imagine what it would be like if we hadn’t been working with him for all these years because I get too attached to the sound of a syllable and can’t write actual, meaningful words. We definitely consider him to be a member of the band.”

Rutledge’s contributions include the lively, dramatic “**Immanence**,” featuring the fervently alluring vocals of **Carmen Armillas**, the lyrics of which gave the album its title; the percussive “**More and Less**,” which sounds like the folk music of some alien tribe combined with an example of the band’s unique take on math-pop; and the jangling “**Lifetime Guarantee**,” a collision of rock anthem and **Zappa** antics. Jones’ “**Wishful Breathing**” is a further elaboration and abstraction of the Beatles’ tape-manipulation psychedelia, while “**Falling World**” tosses the band onto jagged shores lined with barbed-wire guitar.

As Jones suggested, these are songs that ask questions, ones that can only be answered in the mindspace of the receiver. *Putting Off Death*, he says, is “not a complete thought. It’s a question awaiting an answer. It requires an audience with which to interface. Others’ ears and minds are required to complete the story.”

CHEER-ACCIDENT have performed at numerous rock and progressive music festivals worldwide, including the acclaimed **Rock in Opposition Festival** (2013) in **France**. They recently shared the stage with **Tortoise**, and this summer they’ll perform two Chicago shows with **Free Salamander Exhibit**, who consist of former members of **Sleepytime Gorilla Museum** (whom CHEER-ACCIDENT frequently played with in the past). To support *Putting Off Death*, CHEER-ACCIDENT’s Summer 2017 tour schedule will include numerous shows throughout the USA, including concerts in Chicago, St. Louis, Kansas City and other Midwest cities, in addition to a tour of the East Coast. They’ll also be performing in Europe; on Sept. 15, 2017, CHEER-ACCIDENT return to France to perform again at the Rock at Opposition Festival.

For more information on CHEER-ACCIDENT:

Twitter: @cheeraccident - www.cheer-accident.com - www.facebook.com/CheerAccident - www.cuneiformrecords.com

PROMOTIONAL PHOTOS

Digital [High-Resolution] versions of these images are available on the **CHEER-ACCIDENT** page @ www.cuneiformrecords.com



Cuneiform Records asked Thymme Jones of CHEER ACCIDENT to give us some of his thoughts about the new album, *Putting Off Death*. Here's what he wrote:

More than just about any other CHEER-ACCIDENT album, this began as really just a collection of songs (culled over a three-year period). It's not a complete thought. It's a question awaiting an answer. It requires an audience with which to interface. Unlike most of our other releases, there's no unifying idea behind it. Others' ears and minds are required to complete the story.

Having said that, it coheres as a "work." Very much so, in fact. Once again, intuition has proven itself to be a very reliable friend for us. Serendipity continues to reveal itself. (For instance, there's the album's bookends, "Language Is" and "Hymn," which were instinctively placed where they were because of their similarities in mood and breadth, but now turn out to have at least one other point of connection: "Hymn" has, as its final line, "not the wind, it's the train horn," while "Language" contains the actual sound of a train horn in its "ambient section.")

The cover painting (in conjunction with the album title) indicates a sort of "whiling away" of time. Another day. Putting off death. Ho-hum. Putting it that way makes me understand the irony inherent in the title/cover... because we are not merely "whiling away the hours" or "treading water" or "killing time" or "clocking in." The music is action packed and filled to the brim with living/breathing humanity. There's a hunger. There's an immediacy. There's still something to prove.

So, those are some of my impressions. ... Anyway, thanks for getting the ball rolling in regard to how this music will mingle with the masses.

*Kinetically,
Thymme
March 2017*

Cuneiform also asked him if CHEER ACCIDENT has won any awards for its music over the years:

We once held our own awards ceremony (at a Fireside Bowl show, New Year's Eve, going into 1998, I believe), wherein we won sixteen out of the seventeen awards. I don't remember too many of the categories, but two of them were "most time signatures in an evening" and "best looking audience." We probably should have won several Grammys by now, but ya gotta get nominated before ya can win.

WHAT THE PRESS HAS SAID ABOUT

CHEER ACCIDENT

NO IFS, ANDS OR DOGS

CUNEIFORM

2011

"Chicago's experimental rock band Cheer-Accident has been around for 30 years... in the early years...a current was rising in the band's material – harmonies, melodies, performed with increasing affection and skill. ... *No Ifs Ands or Dogs* indulges in pleasure more than any previous album by the group. ... Cheer- Accident is worth deliberate investigation."
– Milo Miles, *NPR Music*, August 2011

"Cheer-Accident's move to Cuneiform, and the release of 2009's *Fear Draws Misfortune*... saw many of the more exasperating inclinations ironed out and additional sweeteners offered in the form of pronounced, protracted bouts of undiluted melodicism.... a newfound accessibility continues on the marvellous *No Ifs, And or Dogs*, documenting a streamlined reconfiguration of progressive (not prog) rock recalling past Fred Frith projects such as Henry Cow and Art Bears, or even Soft Machine prior to Robert Wyatt's departure. ... a track like the disarmingly charming piano-led, horn-laden Cynical Girl ...or the splendidous Sleep... At such moments, Cheer-Accident ..commence hitting home runs from out of the same ballpark as The Beach Boys and Van Dyke Parks."
– Spencer Grady, *BBC Music*, July 2011

"I love this CD. It easily made my best of 2011 list, and in my book 2011 was a great year for creative music. That a band can make such a wildly interesting album after being at it so long ... says a lot about their vision and talent. ...Cheer-Accident... refuses to sit in a box. ... This is a great example of small-p progressive music that has very little of the large-P in it."
– Jon Davis, *Exposé*, April 2013

"Cheer-Accident ... proclaim pop sensibilities with futuristic overtones, where the 60s and 70s are merged into the present. ... In sum, previewing this album was akin to falling in love on the first date. ...They're a tenacious bunch, armed with a creative spark that goes well above and beyond the call of duty."
– Glenn Astarita, *Jazz Review*, July 2011

"Chicago based art collective...Cheer-Accident...[doesn't] fail to confound us with their interpretation of influences. ... These tunes... are simply loaded with musicianship. ... *No Ifs, Ands or Dogs* is a really enjoyable CD."
– Jerry Lucky, *Jerry Lucky*

"Over the past three decades...Cheer Accident have embraced and hybridized every musical genre that has come their way."Barely Breathing" would not be out of place on The Beach Boys' "Sunflower" and "Cynical Girl" shows affection for Todd Rundgren. "No Ifs, Ands or Dogs" is bewildering and bizarre, but entertaining."
– Willsk, *Leicester Bangs*

BBC Music Blog, BBC Music Writer's Albums of 2011 – (Cheer Accident's *No If And Or Dogs* featured under Spencer Grady)

Alarm Press: "This Week's Best Albums: May 31, 2011," "Honorable Mentions: Cheer-Accident: *No Ifs, Ands or Dogs* (Cuneiform)"

“...Cheer-Accident’s music...seems like the inevitable nexus of half a century’s worth of Chicago music, Styx meets the AACM meets SKiN GRAFT noise. ...you could call them “post-rock” if they didn’t, in fact, rock. ... Though their musical ideas come from all over the place, Cheer-Accident put those ideas together in ways that approach the ideal of ears raised on radio: one kick-ass sound after another, a never-ending string of rad shit. ... Imagine ELP with better beats and a yen for German neo-tonal composer Paul Hindemith. ... Cheer-Accident writes interesting and unconventional melodies. ... you should listen to ‘em.” [8 out of 10 stars]
– Josh Langhoff, *PopMatters*, September 2011

“Cheer-Accident stands out... you could pigeonhole them into experimental rock, but their music covers the gamut of...Squeeze, Frank Zappa, Yes, Henry Cow and even the Beach Boys. ... Moreover, the music is all done up with cheery wit that’s been present in British avant-rock since the mid-60s...Canterbury scene. ... The songs ... hit so many touchpoints of the weird alongside the conventional, but like a whole bandful of Adrian Belew, they prove to be master pop craftsman even as they fearlessly prance in areas few commercial acts know about, much less dare attempt to venture out to. ... After three decades, many long-running acts have long run out of ideas. Cheer-Accident in 2011 sounds like a band that’s barely dug into its big bag of tricks.”
– Victor Aaron, *Something Else!*, July 2011

“Take a big pot, throw in Beatles 1996, early 10 CC, The Residents, spice with Zappa, U Totem and King Crimson. The music is so complex, it’s like being at an art exhibition with extremely colourful paintings. It’s fascinating, overwhelming.”
– Stefan Ek, *Terrascope*, December 2011

“Who gets proggy with age? “Sleep” comes from their 17th album, *No Ifs, Ands or Dogs*, and it’s quite the 90s-style weirdo pop-rock number, reminiscent of Mike Patton’s Mr. Bungle project – or maybe that should be the other way around?”
– *Tiny Mix Tapes*, July 2011

“...These guys have been making credible music for many years now with no signs of letting up. *No Ifs, Ands or Dogs* is another fine addition to the band’s catalog... Imagine combining artists like Todd Rundgren, The Beatles, Frank Zappa, and 10CC with bands like Soft Machine and Gentle Giant...and you might begin to have some idea of where this band is coming from.”
– *Babysue*

“Cheer-Accident [makes] prog-pop-noise. ... *No Ifs, Ands Or Dogs* contains quite an eclectic bunch of songs. ...You have to like that kind of stuff.”
– André de Waal, *Background Magazine*

“Cheer-Accident most readily recalls Art Bears, Fred Frith’s avant-rock troupe formed from the ashes of Henry Cow. It’s probably the way both groups seem to navigate clearly defined genres, without being attached to any. ... Stripped of extraneous gristle, these carefully crafted compositions demonstrate an acutely keen pop sensibility.”
– Spencer Grady, *Record Collector*, August 2011

“*No Ifs, Ands or Dogs* finds...Cheer-Accident...regressing to its garage roots. ... the songs are engaging with their playful numbness and bent, dedicated delivery, as well as ... crafty pop sensitivity.” [6.5/10]
– Avi Shaked, *Maelstrom*, 2011

Sea of Tranquility: Honorable Mention 2011: Cheer-Accident: *No Ifs, Ands or Dogs*

CHEER ACCIDENT

FEAR DRAWS MISFORTUNE

CUNEIFORM

2009

“Cheer-Accident are the quintessential Chicago post-rock band...a pronounced influence on the Windy City's art-rock scene. ... If 1997's *Enduring the American Dream* served as Cheer's first ambitious...synthesis of post-rock, krautrock, orchestral pop, and minimalist classical influences, their new *Fear Draws Misfortune* is the fuller realization of those initial experiments.”
– D. Shawn Bosler, *Pitchfork*, April 8, 2009, www.pitchfork.com

“Cheer-Accident are a Chicago underground phenomena, a band who way outdo even Cardiacs for hiding their talents under a bushel. ... If your radar's finely tuned, you catch that sparkle of slippery brilliance, and you're hooked chasing it forever. ... Its as cool as Shellac and Pavement and F*cked Up and any number of out there alt.indie bands, whilst simultaneously being one of the greatest progressive rock albums, ever. It's way more dense and detailed and complex than The Mars Volta, and way easier to listen to courtesy of a seemingly endless supply of richly varied melody. 'Fear Draws Misfortune' is a coming-of-age, a perfect maturation point with years of creativity behind it. ... Thymme Jones holds it all together...he may well be one of the finest drummers of our time, as distinctive and personalised as Zach Hill... A breathtaking, essential album for anyone into post or math or real progressive rock, or just the different and beautiful beyond classification.”
– *Organ*, #297, March 5, 2009

“Listening to a Cheer-Accident song is like toppling over a box full of riddles and non-sequiturs, yet these bursts of experimental pop invite newcomers to join the strange revelry...”
– Scott Gordon, *AV Club*, February 2, 2009, www.avclub.com

“...Cheer-Accident is still releasing whatever the hell it wants, and now it does so for the first time on Cuneiform. ...make no mistake: this album lays down some big-time rock riffs.”
– Scott Morrow, *Alarm*, January 20 2009, www.alarmpress.com

“*Fear Draws Misfortune* is more of the solid music that has made Cheer-Accident a staple amongst atmospheric rock lovers.”
– Bryan Sanchez, *Adequacy.net*, August 18, 2009

“They were recently the deserving cover stars of *Signal to Noise* magazine and have signed with a real-deal modern-day prog-rock label, Cuneiform... Fans pick it up now, and for newcomers it's an excellent place to start.”
– Larry Dolman, *BLASTITUDE* #28, June 01, 2009

“They’re musicians’ musicians... the guys to watch to see what everyone will be doing next year or next decade or maybe just never dare to do at all. I can’t imagine why it’s taken them till this point in their quarter-century career to turn up on the cover of *Signal to Noise*, but better late than never. The new *Fear Draws Misfortune* is their first album for Cuneiform... a stalwart experimental label that’s been around almost as long as the band. ...if you’ve ever loved Magma’s apocalypticisms, Neu!’s ghosts in the machine, or Beefheart’s Dada boogie—or at least dreamed of watching the Mormon Tabernacle Choir fall down a very long flight of stairs—it might be for you.”
– Monica Kendrick, *Chicago Reader*, February 2009

“...*Fear Draws Misfortune* is a very sharp and focused proposition, an excellent calling card for the band and point of entry for curious listeners. ...it definitely belongs to the group's select best opuses, thanks to good (and simple) production values and strong songwriting... This one might even make a convert out of you.”
– Francis Couture, *All Music*, www.allmusic.com

- “It’s a great blend of some of the disc’s most earnest pathos with some of its most agile rock, and a great way to close what is ... the beginning of a bountiful new pairing of a band and a record label.”
– Adam Strohm, *FakeJazz*, March 27, 2009, www.fakejazz.com
- “The last time I heard anything like this was when the Cardiacs were in their prime. ...the album is...entertaining, engaging and at times downright exciting. ... Conclusion: 7 out of 10”
– Mark Hughes, *Dutch Progressive Rock Pages*, 2010: Volume 16, www.dprp.net
- “*Fear Draws Misfortune* features only nine tracks, but boy, are they ever packed with music. ... It’s totally captivating... The music itself is a mix of rock, played with a Frank Zappa off-kilter sensibility spiced up with a variety of proggy embellishments. ... *Fear Draws Misfortune* is well worth the time you invest in it.”
– Jerry Lucky, *The Progressive Rock Files*, <http://www.jerrylucky.com>
- “Brand new release by art prog-jazz-rock-whatEVER band from Chicago that the promo sticker blames post-rock, math-rock, post-punk and most other indie rock on ... I’d...align this with the creativeness of Glenn Branca and other NYC types. ... (I used to think that “post-rock” was just bands who wished they could play jazz or prog. If that’s the case, then this is the prog they wished they could play). Do not miss this!”
– KZSU, *Zookeeper Online*, March 31, 2009, zookeeper.stanford.edu
- “... “Fear Draws Misfortune” is again unrestrained by a single genre but would appeal to...followers of avant-progressive-post-math-art jazz-rock! There are moments of sheer groove ... sections when math-rock’s atypical time signatures come to the fore, as well as snippets of cool jazz.”
– *Leicester Bangs*, March 26, 2009, www.leicesterbangs.co.uk
- “*Fear Draws Misfortune* is a very strong CD that could have easily been a miss. When a band creates an album with so many different elements in a non-traditional way it must take a lot thought to make it sound interesting and pleasing at the same time... [4 stars]”
– Christian Bernier, *Sea of Tranquility*, June 25th 2009, <http://www.seaoftranquility.org>
- “This is intelligent new rock music with an important contribution of RIO compositional techniques with a good rhythm section. ... At certain small points/stage they remain closer to progressive rock. Well-composed newrock-RIO from Chicago.
– Gerald Van Waes, *Psychemusic.org*, July 3, 2010, <http://www.psychemusic.org>
- “...The way Thymme Jones manages to sweep in with such a ... simple drum beat over all those confusing, jangly sounds is simply staggering. Something that started out sounding almost alien in its obliqueness suddenly sounds perfectly natural.”
– David Edwards, *Prog Archives*, www.progarchives.com, March 2, 2009
- “This album is on my short list for the best album of 2009. It’s simply a masterwork. ...”
– Fred Trafton, *Gibraltar*, May 31, 2010, www.gepr.net
- “Cheer-Accident... [has] ... every quality I go for. ...persistent off-kilter rhythms, complex chord progressions, intriguing polyphony, unexpected structural twists, varied instrumentation, and loads of technique. ... This is one wild ride, but definitely one you’ll be taking again and again if you dare to give it a first listen.”
– Jon Davis, *Exposé*, 2010
- “The aura of unpredictability and the almost pan-musical diversity of styles they embrace, which includes art rock, math rock, punk, experimental-noise, indie-pop and much more, is the essence of their character, and *Fear Draws Misfortune*—their first Cuneiform release, is no exception.”
– Peter Thelen, *Exposé*, 2010
- “Chicago’s Cheer-Accident thrive on absurdity and perversity. ... They’re like Thinking Plague’s drunken uncle... hogging the stereo at family gatherings with way-out records. ... Yes, they sound like a clusterfuck at times, but they’re also capable of great beauty, and they never stop being fun. ...Cheer-Accident includes an impressive cast of vocalists and brass and wind players on *Fear Draws Misfortune*. ... the whole album is terrific...”
– *Difficult Music*, March 2010
- “Aggressively head-spinning genre blurring and mind-blowing music by this Chicago-based musical performance group. Playing a chopping angular sort of mathematically precise prog-rock with the vim and vigor of a polished punk band ...it does sound highly energized, creatively wild, and artistically ambitious. ... it’s hardly confined to any single musical approach for very long, there are spacey slow-motion oceans, haywire panic scenarios...pools of minimalistic patterns...and even some song-like moments.”
– George Parsons, *Dream Magazine*
- “Chicago’s Cheer-Accident makes its Cuneiform debut...they’ve rendered as brave and eclectic and album as is possible without losing the musical plot. ...Killer opener “Sun Dies” comes alive with indie-rock innocence, old-school Yes harmonies and somber Chicago Transit Authority- style jazzy brass. ... If you’re looking for adventurous music this doesn’t zap your sanity, *Fear Draws Misfortune* proves you need not be afraid.” [Total Rating: 12.5]
– Michael Popke, *Progression*
- “Cheer-Accident [embodies] what, at the beginning of the movement, made progressive rock true to its name – fearlessly blending sharply contrasting styles, and using their impressive technical and compositional skills as the glue that bind everything together. ... one of the best opening tracks I have heard in a while. Sun Dies is an utterly exhilarating, riveting effort... Magnificent is the word. ... “Fear Draws Misfortune” is an extremely intriguing album by an amazing band, which deserves more exposure in spite of its many years of activity.” [6 out of 10]
– Raffaella Berry, *Progressor*, May 2010
- “In a world where music is religion, Chicago’s Cheer-Accident is the prodding agnostic, poking fun at genres and factions with its own sullied theology. ...By writing dense songs with a keen sense of pop, Jones makes Cheer-Accident accessible to the common ear. ... Cheer-Accident is the sound of constantly breaking...rules. ...”
– Joseph Hess, *Riverfront Times*

Excerpts from Features on Cheer-Accident:

SIGNAL TO NOISE COVER FEATURE: “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] by Hank Shteamer, photos by Pete Gershon, *Signal To Noise*, Issue #52, Winter 2009

“...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 [*Introducing Lemon*], but “Camp O’Physique,” 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. ...’”says the label head. ...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. ...”



CHEER-ACCIDENT RECORDINGS ON CUNEIFORM RECORDS



CHEER-ACCIDENT
Putting Off Death
[2017, Rune 446]



CHEER-ACCIDENT
No Ifs, Ands or Dogs
[2011, Rune 326]



CHEER-ACCIDENT
Fear Draws Misfortune
[2009, Rune 276]