

er Noah "40" Shebib.—CW

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single off St. Vincent's forthcoming third  
cy, finds the indie chanteuse, as usual, all  
cally. St. Vincent's sole proprietor, multi-  
d odd beauty Annie Clark, opens with  
electronica, as the song simmers with lyr-  
summer on my back" and climaxes into  
aos. Clark remains a study in opposites,  
at walk the line between sexual and gro-  
a surgeon/Come cut me open") in her  
e voice. There's a groove somewhere in  
what could be the most sardonic dance  
niths. But the real paradox in "Surgeon"  
of funk guitars and far-out synths, turn-  
elements into an appetizing sample of

beginning of the 28-year-  
old singer/songwriter's  
return to the mainstream.  
While the strong beat and  
steady vocals are reminis-  
cent of her hits "All You  
Wanted" and "Everywhere,"  
Branch's lyrics don't exactly  
match the song, and her  
voice, although powerful,  
is sometimes overshadowed  
by the heavy, upbeat  
guitar track. Yet the minor  
discrepancies don't dimin-  
ish the song's strong beat,  
steady vocals and breezy  
melody that help catapult  
her signature sound into the  
present day.—SM

"Mama" picks up the tempo  
from previous singles like  
"Where We Gonna Go From  
Here" and "Breathe In,  
Breathe Out," with a steady  
train of hand claps and nim-  
ble percussion underscor-  
ing Kearney's Chris Martin-  
esque delivery. The result is  
a song that is sincere enough  
to earn its "woo-hoos" in  
the chorus and ambitious  
enough to feature a full drum  
line in the track's video. "Hey  
Mama" might not bring Ke-  
arney universal recognition  
on the level of West and the  
Peas, but the light love song

has recently given him some  
play on Billboard's Adult Pop  
Songs chart.—AB



then opening also  
*I'm With You*, "The  
Adventures of Rain

Dance Maggie" is at once a satisfying and frustrating new entry in the Red Hot Chili Peppers' singles catalog. The first taste of new music since the veteran group's 2006 double-album *Stadium Arcadium*, "Maggie" slakes the thirst of fans longing for Flea's funk-tinged bass, Chad Smith's assured cymbal-slamming and Anthony Kiedis' elliptical storytelling return. Josh Klinghoffer also makes a smooth slide into John Frusciante's vacated guitar slot, with his screeching ax supporting Kiedis' mantra, "Hey now/We've got to make it rain somehow." The only problem with "Maggie" is the ambiguity it presents as a preview of RHCP's first album in five years: The track glides along without making a statement about the group's next musical direction. A solid if unassuming lead single, "The Adventures of Rain Dance Maggie" will undoubtedly have a greater impact when surrounded by the rest of *I'm With You*.—JL

## ROCK

### SLEEPER AGENT

**Get It Daddy (2:25)**

**Producer:** Jay Joyce

**Writers:** T. Smith, Sleeper Agent

**Publishers:** Sleepaway Camp dba Mom+Pop Publishing (BMI) Mom+Pop Music

"Oooh, I'm not a baby no more," garage-pop band Sleeper Agent sings defiantly on "Get It Daddy," the first single from the group's debut album, *Celebrasian*. The Bowling Green, Ky., sextet's coming-of-age track packs in energy, angst and ferocious instrumenta-

tion in slightly more than two minutes. The song begins with a single guitar line and builds quickly with layers of forceful drums, Alex Kandel's youthful vocals and a nimble bassline. In a surprising turn, the band switches up the groove for the bridge with a slowly descending guitar riff. Guitarist Tony Smith takes on the vocal duties and stresses that he's all grown up—and drops a reference to Pavlov's classical conditioning experiment to prove it. "I'm sick of drooling every time I hear your bell ring," he sings over a cowbell.—ET

## LEGEND & CREDITS

**EDITED BY MITCHELL PETERS (ALBUMS) AND JASON LIPSHUTZ (SINGLES)**

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