

= Demolition Plot J @-@ 7 =

Demolition Plot J @-@ 7 is the second extended play by American indie rock band Pavement , released in 1990 . The EP was the band 's first release on Chicago independent label Drag City , and its first release that was not self @-@ issued . Demolition Plot J @-@ 7 shared many of the same indie and punk rock influences of Pavement 's 1989 debut Slay Tracks ( 1989 @-@ 1989 ) , but also diversified the group 's sound by incorporating keyboards .

Many of the songs on Demolition J @-@ 7 were written while Scott Kannberg and Jason Fawkes were in their short @-@ lived band , Pa . After Stephen Malkmus heard demos recorded by Pa , the songs turned into a Pavement project . The recording session for Demolition J @-@ 7 was more difficult than for Slay Tracks due to tension between producer Gary Young and Fawkes . The EP received favorable reception from critics and fans , and solidified the band 's cult fanbase .

= = Background = =

Pavement had attained a degree of success within the underground music scene with its 1989 debut EP Slay Tracks ( 1989 @-@ 1989 ) . While Malkmus was traveling to parts of Europe , North Africa , and the Middle East , Kannberg managed Slay Track 's release on the band 's self @-@ owned label , Treble Kicker . Slay Tracks caught the attention of Dan Koretzky , an avid record collector working at Reckless Records in Chicago . Koretzky ordered 200 copies of the EP for the record store , and asked Kannberg to sign to his newly started independent label , Drag City . At the time the members of Pavement anticipated no further releases beyond Slay Tracks , and Kannberg initially expressed reluctance to sign to any label . Kannberg later said " I started talking to [ Koretzky ] and in our conversations he said ' I 'm starting this label . Do you want to do something for us ? ' I said , ' Well I don 't know if we 're even a band . Steve is off in Europe . ' He said , " Well if you want to I 'm up for it . " "

While Malkmus was still abroad , Kannberg moved in with a friend and his roommate Jason Fawkes in Sacramento , California . Fawkes and Kannberg formed a new band called Pa , with Fawkes on drums . Kannberg said , " I didn 't know if Pavement was going to do anything so I just said , ' Let 's start another band . ' " The duo frequently jammed , and considered a future release on Drag City . Pa recorded a series of instrumental demos , including new songs " Two States " , " Forklift " , and " Collapse " , at Young 's Louder Than You Think studios during a trip to Stockton . After Kannberg and Fawkes had returned to Sacramento , Malkmus visited and the group decided to turn the Pa songs into a Pavement project . Malkmus wrote lyrics to " Forklift " and presented the band with " two or three other songs " he had previously written .

= = Recording = =

Demolition Plot J @-@ 7 was , like Slay Tracks and the Pa demos , recorded by Gary Young at his Louder Than You Think studios in Stockton . The recording took place on October 16 and October 17 , 1989 . Malkmus was influenced by the rehearsal style of jazz musicians as significant to the EP 's recording , saying " When we start recording , we 're really focused on what we 're doing . We know how it 's going to sound in the studio . We don 't have to worry if it 's sounding good in the rehearsal space . We take those prescriptions from the great jazz people and applied them to our own framework . " "

The addition of Fawkes to the band created tension with Young . Young had served as the primary drummer on Slay Tracks , with Malkmus and Kannberg drumming on a few songs . Young did not play any drums for the Demolition Plot J @-@ 7 sessions , and expressed jealousy towards Fawkes , openly mocking the new drummer . However , Fawkes ultimately only played drums on the EP 's opening track " Forklift " , and Malkmus and Kannberg performed the rest of the songs .

= = Music = =

Stephen Thomas Erlewine and Heather Phares wrote in Allmusic 's biography of Pavement that , with Demolition Plot J @-@ 7 , Pavement " had begun to forge [ their ] influences into its own signature sound . " A review in the Baltimore City Paper likened the EP 's sound to " a cross between The Fall ( circa Frenz Experiment ) and Half Japanese " . A review in LA Weekly stated that " The guitar on ' Internal K @-@ Dart ' and ' Fork Lift ' is patently similar to Big Black and [ Dinosaur Jr . ] , but Pavement steer clear of the former 's pretentiously bleak posturing and the latter 's dreary self @-@ pity " . Malkmus noted the influence that jazz musicians had on the EP 's recording , and acknowledged jazz albums Interstellar Space by John Coltrane and Andrew !!! by Andrew Hill as two of his favorite records . The EP is Pavement 's first to incorporate keyboards .

The first song on the album , " Forklift " , features fuzzy guitar effects , like much of the band 's early material . " Forklift " also incorporates what Pavement biographer Rob Jovanovic calls " almost Kraftwerk @-@ sounding " overdubbed electronic keyboard sounds in the chorus . " Spizzle Trunk " is a punk @-@ influenced track with " thrashy guitars " , but it also includes " barroom Jerry Lee Lewis piano buried in the mix " . The next two tracks , " Recorder Grot " and " Internal K @-@ Dart " , are both heavy and guitar @-@ oriented songs . " Perfect Depth " is , according to Jovanovic , a " gloriously messy sonic assault " , and " reflects a more considered Malkmus attempt at lyric crafting , even if they are nonsensical and almost impossible to hear " . The EP ends with " Recorder Grot ( Rally ) " , a 21 @-@ second instrumental of guitar feedback .

= = Release and reception = =

Between the release of Slay Tracks and the recording sessions for Demolition Plot J @-@ 7 , Koretzky formed Drag City with Dan Osborn . The first release from the label was the Royal Trux single " Hero Zero " , which sold well . Despite the new label 's early financial struggles , Drag City used the profit from " Hero Zero " to press and release 1000 copies of Demolition Plot J @-@ 7 . Kannberg designed the cover of the EP , as he had done previously with Slay Tracks .

Demolition Plot J @-@ 7 was met with favorable reviews upon its release , though most of these reviews were from underground music zines . One of the few reviewers from a major music magazine to review Demolition Plot J @-@ 7 upon its release , Robert Christgau of the Village Voice gave the EP a two @-@ star honorable mention , citing " Forklift " as a highlight .

Demolition Plot J @-@ 7 was ranked as the fourth best EP of 1990 in the Village Voice Pazz & Jop Critic 's Poll . Demolition Plot J @-@ 7 helped define the early " messed @-@ up , art @-@ steeped guitar noise " sound of Drag City , which would become a seminal independent label . Donna Freydkin of CNN.com wrote in a 1999 retrospective of the band 's history that " it was with the release of the 1990 EP [ Demolition Plot J @-@ 7 ] that Pavement secured a devoted following . " Village Voice writer Michaelangelo Matos noted Demolition Plot J @-@ 7 and its follow @-@ up , the 1991 EP Perfect Sound Forever , as " epochal to ... sloppy early- ' 90s undergrads . "

= = Track listing = =

All tracks were written by Stephen Malkmus , with some early versions attributed to Scott Kannberg

" Forklift " ? 3 : 27

" Spizzle Trunk " ? 1 : 23

" Recorder Grot " ? 2 : 18

" Internal K @-@ Dart " ? 1 : 51

" Perfect Depth " ? 2 : 43

" Recorder Grot ( Rally ) " ? 0 : 21