



Cover Story

On iTunes, a careless click may buy you an imposter.

If you've ever logged on to the iTunes store with liquor on your breath and ABBA on the brain, then you've probably unwittingly fueled the Red Sauce gravy train. The UK-based outfit specializes in doing covers—or "re-records"—of hit songs by a wide range of artists in a variety of genres from Aretha Franklin to the Buzzcocks to Antonio Carlos Jobim. Red Sauce's catalog boasts 600 compilation albums with roughly 25,000 songs, including tracks recorded under saucy monikers like Salsa Roja (Latin reduxes) and Sos Rouge (for the Francophile). "We play every conceivable genre," says cofounder John Thirkell, a studio musician who once played with '80s pop band Level 42, "from children's and Christmas music to rap and metal." But unlike most covers, many of the Sauce's renditions are uncannily close to the originals—close enough to create serious confusion. Its version of Guns N' Roses' "Sweet Child O' Mine," for instance, might fool Axl's own mother—at least for the duration of the 30-second snippet you listen to just before you click Buy Song. Which leads us to wonder if these 99-cent knockoffs exist to dupe drunken downloaders and other hapless music fans. "I'm sure there's some erroneous downloading," Thirkell says. "But with the number of downloads we get, they can't all be by mistake."

Granted, there are hundreds of cover acts on iTunes, many exploiting the absence of the few big names who won't license their music to Apple (meet the Beat-less!). But many of the songs Red Sauce re-records are available on iTunes by the original artist—for the same price. And, of course, once you realize you've been fooled, you're going to plunk down another buck for the real thing (and probably not bother asking for a refund). Which means Red Sauce keeps your dough and Apple scores a double purchase. "It's always a source of wonderment, who buys re-records," Thirkell says, "but I'm glad they do." Whether they mean to or not. —BRIAN RAFTERY



Music

Review



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Baby Dee

SAFE INSIDE, THE
The transgender harp presents her luxuriant cabaret with help from Will Oldham (Bonnie Prince Billy) and Matt Sweeney. The sound is heavenly, but her silly vocals are a deal-breaker. —Jake Swearingen



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The Mars Volta

THE BEDLAM IN GOLIATH
Five years and four albums in, the LA-based nu-proggers are conjuring up distorted howls, bombastic drums, and schizoid guitar noodling. Compared to their previous insanity, however, *Bedlam* is a little tame. —Steven Leckart



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Sia

SOME PEOPLE HAVE REAL PROBLEMS
Since 2005's hit "Breathe Me," the Australian songstress and Zero 7 alum has been creating kooky YouTube videos and this, her third album, a Feist-y, airy crowd-pleaser of jazzy electropop. —Eva Kokopeli



Sample these tunes at wired.com/extras.