

# o u t t h i s w e e k . . . . .

## album of the week

### a mountain of one : institute of joy

the yacht-rocking, balearic loving outfit follow up their 'collected works' retrospective with a cd full of new material, which sees them heading in a more psychedelic direction. 'institute of joy' is a more polished affair. zig-zagging between psychedelic pop, progressive rock & funky krautrock & it even manages to include a cover version of leonard cohen's 'who by fire'. whilst singer zeb jameson's voice & piano work will inevitably bring comparisons with talk talk's mark hollis, there are plenty more influences at work, most notably in the fleetwood mac/lindsay buckingham stylings, their pink floyd progginess & healthy doses of roxy music & santana to boot. it's full of hypnotising emotion, driving drums, pastoral folk, gospel choirs & voodoo healings for your soul. its vast scope, unapologetic vaulting ambition & the rich grandeur is undeniable. on one level it demands your attention - its musical tapestry urging you to engage & yet, its beautiful musicality & otherworldly melodies are the perfect sonic tonic for educated escapism. mmmmm..... ten worlds records

## rock / indie / modern classical

### yo la tengo : popular songs

(standard cd & standard lp) nowadays, almost any song can sound like yo la tengo, provided it's them playing it : the strings-&-keyboards orchestrations of the opener, 'here to fall' ; the clean-feeling pop of 'avalon or someone very similar', unburdened by gravity or friction ; georgia's aching 'by two' - a warm shiver for cold, still nights...& that's just the first 3 tunes! what of the garagey rave-up of 'nothing to hide', the funky but unfunklike 'periodically double or triple' & the classic-pop duet, 'if it's true'? which isn't to even mention the gently ambling 'i'm on my way', containing some of the album's smartest, simplest lyrics, which rolls into a duo of romantic tunes alternately fronted by georgia ('when it's dark') & ira ('all your secrets'). then fans of the band's well-established habit of stretching out will be enthralled by the simmering, sultry 'more stars than there are in heaven' & the hypnotic ebbing flow of 'the fireside' - these 2 epics totalling 20+ minutes of the most beautiful, obsessive yo la tengo music. another essential addition to an outstanding catalogue. [matador](#)

### jamie t : kings & queens

(standard cd / cd & dvd / lp) some 2½ years after the release of his mercury nominated debut 'panic prevention', jamie treays finally returns with his "difficult" 2<sup>nd</sup> album. after experimenting with some folkier recordings & various other approaches, jamie finally went back to what he does best & as a result he now delivers a set of mainly short, sharp & punchy songs that are also occasionally slow, dreamy & haunted. still pungent with the whiff of london streets & messy times but less celebratory, more troubled & increasingly poetic. full of the gutter poetry, anger & humour of the first album but tougher, more focused, more confident. drawing influence from his bob dylan obsession & a fondness for the more melancholy passages of the clash's 'combat rock' the record sounds like a melting pot of the arctic monkeys, manu chao & the streets. "a 43-minute, all-killer, no-filler set of stunners" 5/5 - omm, "a bloody minded triumph" 4/5 - q. [virgin](#)

### the cribs : ignore the ignorant

(standard cd / cd & dvd / lp- comes with a free badge) this wakefield born trio of brothers have always managed to confound expectations one way or another, roping in unlikely collaborators like alex kapranos & edwyn collins, tanking it over a table at the nme awards but i think enlisting johnny marr into the band has to be the biggest of those. come on, johnny marr?! the union works suprisingly well & marr has effortlessly slipped into the fold - his chiming guitars proving the perfect foil to gary's angry & acidic singing. the title refers to the election of a bnp member in local elections & also signals their serious intent on this album. have the jarman's been doing some growing up? their rough charm remains but the addition of johnny marr brings some welcome finesse. "marr's influence has exposed the tender, more endearing side of the brothers jarman" - 4/5 the skinny. "britain's most undervalued band" - 4/5 the guardian. "another stepping stone towards the domination they have always hinted at" 7/10 clash magazine. [wichita](#)

### victorian english gentlemen's club : love on an oil rig

since the release of their 1<sup>st</sup> album, the cardiff outfit toured for too long, changed up a few band members (although this was recorded with the old club) & then locked themselves away. they wrote 100 songs, disposed of 88 humanely & have now laid out the remaining dozen on a 5" silver platter, for your dirty soul to revel in. their eponymous debut saw them groping their instruments like over-anxious teenagers - fast, furious & lots of fun. their 2<sup>nd</sup> record maintains the lo-fi charms but they have been bolstered by scuzzy grit & a guttural, muscled-up rhythm section, alive with the twin spirits of c86 & nirvana at their discordant best, circa 'in utero'. 'love on an oil rig' takes triple distortion, the most obscure of harmonies & refracts them through the prism of pop. the stripped down primal ideas are defined & sharp, retaining their well-developed art school sensibilities of the absurd, the outrageous & the other. this is a record that somewhat brutally demands your respect - a record with balls! [this is fake diy](#)

### mount eerie : winds poem

(cd / 2lp - this uk tomclab version contains 3 exclusive tracks) for 'wind's poem', phil elverum (the microphones) spent almost 2 years out behind the house, at the edge of the woods, listening into the night & finding these words. songs of impermanence, dark change, destruction, temporary blossoming, mortality & an immense river of air tearing through the world, make up the 3rd official album by mount eerie. a hundred kinds of distortion, oceans of synth & clouds of bass are the elements these 12 songs are built from, with moments of clarity occasionally revealing soft harmonies (featuring nick krgovich from vancouver's no kids) reverently attempting to describe a dark mystery. the album holds a large debt to the music & world of david lynch's twin peaks & angelo badalamenti's dreamwave electronics, as well as to some of the more innovative artists on the edges of ambient, colossal black metal. an intense listen! "not only did elverum succeed in his aim "to make the loudest album yet", but he also succeeded in presenting it delicately" - drowned in sound. [tomclab](#)

### vowels : the pattern prism

vowels is a band comprising james rutledge (who has collaborated with kevin shields, prefuse 73 & the pastels & has remixed the likes of fever ray, radiohead, telepathe & grizzly bear) & drummer chris walmsley. like all rutledge's other work, it's deep on the sonics, meticulously crafted & truly mesmerising. krautrock at heart, it's a brutal & cosmic melange of sound & rhythm, where terry riley-like keyboard motifs entwine with battles intensity drumming & clouds of audio detritus, gamelan gongs, rewired synthesisers & clashing feedback guitars. oscillating between pools of crystal clear ambience & miasmatic clouds of dense noise, it somehow manages to span whole decades of musical exploration: the fractured psych dreams of the united states of america, the dense weave of stockhausen's hymnen, the intensity of conrad schnitzler era tangerine dream, the mind altering drones of growing & the ferocious sonic assault of boredom. epic in scope & faultless in its execution, 'the pattern prism' is surely a contender for one of the most inspirational & intense rock albums of the year. a truly awesome record for fans of fuck buttons & any of the aforementioned. highly recommended. [loaf](#)

### dot allison : room 7 1/2

the one dove founder member releases her 4<sup>th</sup> solo album which includes collaborations with paul weller, peter doherty & james johnston of nick cave & the bad seeds. dot allison has moved a long way from the electronic beats that characterised her 1<sup>st</sup> album as 'room 7 1/2' is predominantly a folksy, whispered affair. the edinburgh born lass' latest offering is an arresting, atmospheric cocktail of americana country & softly spoken ballads, full of wisful regret & emotive pleas (although she chucks in a bit of a surprise at the end, with the album closer 'portrait of the sun' - a cacophonous squall of feedback & spiky guitars. [arthoused ltd](#)

## the antlers : hospice

written by head antler pete silberman in a period of enforced 'social isolation', hospice is the story of a relationship with a terminally ill child. so far, so heavy... this record is, though, a beguiling mix of the ambient & the anthemic. silberman's voice has the intensity & seriousness of arcade fire's win butler & his skyscraping scope mixed with the fragile ambient washes of bon iver's 'for emma forever ago' & the textures of spiritualized's 'songs in a & e.' after its initial self release this record has been causing quite a stir in the states & it's easy to see why. it's hard to view this record as anything but autobiographical, so intense are the performances & the lyrical subject matter but whether it is or not, this grand & ambitious record is to be listened to from beginning to end & admired. "hospice is a work of rare beauty" – *tinymixtapes*. "as vast & empathetic as loneliness itself" 8.5/10 *pitchfork*. "hospice is at once the simplest & most immense album of the year" - *my old kentucky blog*. [french kiss / k7](#)

## taken by trees : east of eden

victoria, previously best known for her work with the concretes & peter bjorn & john's 'young folks', now works under the nom de plume taken by trees. for her 2<sup>nd</sup> album under this guise, she wanted to travel to record in a mysterious, relatively uncharted area, avoiding the usual clinical studio experience which she has always disliked & found to be an uncreative environment. she chose pakistan. the rhythm, drums & flutes of pakistani music have long captivated victoria & this, coupled with a deep admiration for singers abida parveen & the legendary nusrat fateh ali khan, helped her choose the location. victoria is one of very few western women, if not the only one, to record in this region & the bureaucracy, cultural differences & prejudices she had to overcome to see this project through almost beggar belief. it's therefore little short of a miracle that this album turned out the way it did. includes a cover of animal collective's 'my girls', which victoria has re-interpreted as 'my boys' & the band's noah lennox also contributes vocals on 'anna'. [rough trade](#)

## peter yorn & scarlett johansson : break up

with her 2008 david sitek produced debut of tom waits covers, 'anywhere i lay my head', it was proven that there's much more to the indie actress than a pretty face & pouty lips. this album was actually recorded prior to that release & enacts the tempestuous course of a love affair on the rocks. the collaboration includes 8 original compositions by pete & scarlett in the spirit of serge gainsbourg's recording with brigitte bardot. the album had its genesis in the aftermath of a breakup in 2006 : after country-rock singer-songwriter yorn was unable to sleep for a week. "i suddenly felt like i really needed to make a record in the style of serge gainsbourg & brigitte bardot. so then i asked myself, who's brigitte bardot today? it's scarlett johansson". intrigued by his out-of-the-blue invitation, scarlett decided to go for it. the resulting album has a similarly nostalgic feel to that of m ward & zoëe deschanel's she & him debut – it works much better than you might think. features a cover of the art-rock classic 'i am the cosmos' by chris bell, co-founder of big star. [atco](#)

## frank turner : poetry of the dead

former million dead frontman frank turner has followed his venture in raucous punk music with a solo career in folk rock. 'poetry of the deed' is turner's 3<sup>rd</sup> full-length album & has been produced by famed producer alex newport (at the drive-in, two gallants, death cab for cutie). after touring extensively, material for this release soon emerged & was arranged & recorded with a full band - previous efforts have mainly been recorded solely by turner. the opening few tracks could fit easily onto either of his folk punk infused previous albums, whereas in the latter stages, frank swaps furious acoustic guitars for epic ballads. a talented guitarist & lyricist, frank turner is proving more & more that he is here for the long haul. "heavy-clever wit & wry, do-or-die romantic solidarity of socially superconscious\_singer-songwriter billy bragg by way of joe strummer" - *austin chronicle*. [xtra mile recordings](#)

## voluntary butler scheme : the voluntary butler scheme at breakfast, dinner, tea

the debut album from rob jones, a 23-year old pop prodigy penning songs of classic sound, vivid imagination & tin-pot ingenuity. rob's studio may, by his own admission, be nothing much – "just a bedroom full of wires & keyboards" in his native stourbridge in the midlands – but his ambition is by no means stuck in the bedsit. not lo-fi, nor hi-fi, but a sweet marriage of the two, these songs are warm, observational pop polaroids that live in the everyday but suddenly seize your heart with a simple but affecting turn of phrase. atop chiming piano, lightly strummed guitars & soft brass, the voluntary butler scheme write songs that make you smile but ring true. much like noah & the whale or johnny flynn on their debuts. "infectious & charming, one-man-band rob jones is like a mix of badly drawn boy & brian wilson's more acid-fried work" - q, "bubblegum, call-&-response motown, manufactured in the midlands & as sweet as candy" - *sunday times*. [split records](#)

## david daniel & douglas mcombs : sycamore

(ultra limited) david daniel (of san agustin) & douglas mcombs (tortoise, eleventh dream day, pullman & brokeback) met in 2006 while touring as members of rhys chatham's 6-guitar die donnergötter band. on their 1<sup>st</sup> collaboration, the duo approached these live recordings as raw material which they subsequently edited, arranged & recomposed (with a nod to teo macero's work on miles davis' 'in a silent way' & 'bitches brew' & the work of the french musique concrète masters) into entirely new musical constructions. the final edits & mixes were performed with john mcentire (tortoise) at his soma electronic music studios. 'sycamore' features 3 highly respected drummers : frank rosaly, john herndon (tortoise) & steven hess (pan american, haptic on, nemeth) but ultimately the record is a delicate tapestry of spacious & ethereal guitar lines woven into abstract, slow-burning & multi-layered textural improvisations. the sounds blend & overlap to create richly faceted & thickly psychedelic passages, unveiling new layers of detail with each & every listen. highly recommended. [thrill jockey](#)

## the pastels / tenniscoats : two sunsets

(cd & lp) pastels are from glasgow & tenniscoats are from tokyo. if you know the bands & can imagine the output that their combined efforts might generate, then you'll have the sound of this album in your head already – the record does pretty much what it says on the tin, as it were. the bands have different sounds but something in common too. this collaboration originally arose from a suggestion by tenniscoats that some studio time be booked while they were in glasgow, just to see what happened. the 2 bands inhabit such similar musical worlds - dreamy places where vocals are wispy, melodies gossamer & the word twee never far away - that their alliance makes perfect sense. with the rise of crystal stills, vivian girls & pains of being pure at heart, the pastels influence & relevance is being felt more than ever & their work here with tenniscoats makes for an enchanting album, perfect for long lazy summer days & hazy nights. "a buoyant confidence infuses every subtly orchestrated note" 4/5 – *guardian*. [geographic](#)

## dawn landes : sweetheart radio

landes' vivid girl-next-door indie pop encapsulates the best qualities of laura veirs & cat power. recorded in landes' own studio with regular collaborator, drummer & all-rounder ray rizzo, guitarist josh kaufman & bassist annie nero. her 3<sup>rd</sup> album kicks off with 'young girl', which ponders gender stereotyping over a reductive & distorted keyboard riff. the haunting 'money in the bank' marries down-home hippie wisdom to a glorious chorus bolstered by a wistful french horn. landes even drums on an unlikely cover of margo guryan's already unlikely 'love', a 1968 collision of cool jazz & nascent psychedelia. rizzo's idiosyncratic harmonic style boosts the quirky 'wandering eye', while 'little miss holiday' imagines a conversation between jodie foster & the teenage hooker that inspired her character in scorsese's 'taxi driver'. 'brighton' is a tribute to a magical day in our great city, yet it could hardly sound more american, appalachian even. by the album's closer, the wobbly wedding march of 'all dressed in white', you'll be swept off your feet. [cooking vinyl](#)

## japanther : tut tut, now shake ya butt

for the past 7 years, brooklyn's japanther have baffled unsuspecting audiences & steadily grown their cult following, self-releasing & self-producing records in keeping with the "art project" persona the group was founded on. on their latest effort, legendary crass poet & drummer penny rimbaud performed the executive producer role & contributed 2 epic poems ('i thee indigene' & 'africa seems so far away') to the album. the amazing b'more club mc spank rock provides vocals on 'radical businessman'. stylistically, the album is all over the map, with straightforward punk mixed with rambling ambient passages & heavily distorted robo-vocals. "japanther remains one the new york city's most under rated acts" - *pitchfork media*, "one of the hardest fucking bands in brooklyn right now. they sound like iron maiden, throbbing gristle, & lightning bolt gave birth to a squealing little baby with flaming guitars for arms" - *vice*. [truth cult](#)

## v/a : theme time radio hour – season 2 with your host bob dylan

(2cd) following the massive commercial & critical success of the 1<sup>st</sup> volume, the fabulous ace label treat us to a 2<sup>nd</sup> selection of tracks taken from dylan's 'theme time radio hour'. 50 tracks spanning the history of recorded music showcased in the radio show have been carefully chosen : all styles, all genres, all decades are here. dylan's legendary eclectic taste & vast musical knowledge touches all bases. similarly packaged to volume 1, this cd features a deluxe colour booklet with track-by-track notes by luminaries including al Kooper, jerry dammers, fred dellar, charlie gillett, mark lamarr & many, many more. long-time friend of ace billy bragg contributes the introduction. compiled in association with the producer of the radio show, eddie gorodetsky, & dylan's manager, jeff rosen, this is an officially approved release. "deliciously unique" – uncut, "a display of love & scholarship" – guardian, "the world's greatest radio programme" – the times. [ace](#)

## jet : shaka rock

the 3<sup>rd</sup> album from the aussie rockers is released on their newly created real horrorshow records. recorded between miami, brooklyn, austin, sydney & melbourne, with the band working side by side as co-producers with chris "frenchie" smith & the resulting record closes the gap between the raw roots of 'get born' (2003) & the grace & melody of 'shine on' (2006). 'shaka rock' captures the charisma & energy of classic rock & roll with just enough swagger & contemporary flair to create something distinctively their own. "every album is a real & accurate window into how we are reacting to our lives in that point in time which is why every album is uniquely different & i think 'shaka rock' is the most honest so far" – nic cester, "the band is thrilled with shaka rock in every conceivable way. there are moments on this record that are just pure & moments that just rock harder than we ever have before" – chris cester. [eleven seven](#)

## gemma ray : lights out zoltar!

the 2<sup>nd</sup> album from gemma ray sees her move away from the pj harvey-esque debut & instead moves comfortably between gorgeous sweeping mazy star-esque tunes, 60s inspired shangri-la's-esque girl group pop & jenny lewis-esque country tinged tracks. ray has so many ideas to squeeze into this album that we get everything from cabaret underpinned with flamenco rhythms & a sprinkling of toy piano to dreamy kaleidoscopic pop songs & dramatic gunslinging, morricone-styled soundtracks but surprisingly, the album manages to hang together as a whole. features joe gideon of joe gideon & the shark on the duet '1952'. "an entrancing tapestry of soul, blues & pop...raw & honest" – the sun, "disarming...swooning. ray sits between nina simone & isobel campbell" – mojo, "defies easy categorisation. imagine pj harvey in thrall to the shangri-las : minor key squalls, straight, sparkling pop & full girl group majesty" – word. [bronzera](#)

## martin belmont : the guest list

guitarist martin belmont is reunited with many of the singers he's played with on this set of all new recordings, with guest vocals by nick lowe, carlene carter, graham parker, geraint watkins, hank wangford, sean tyla, paul carrack, johnny nicky, barbara marsh & reg meuross. belmont's long & varied career has found him playing with many outstanding artists. after an initiation as roadie for brinsley schwarz, in 1972 he formed ducks deluxe, issuing 2 albums on rca. in 1975 he formed graham parker & the rumour, who were much-feted over their 5 years & 6 albums. then he spent 2 years as guitarist for carlene carter, succeeded by 5 years with nick lowe's cowboy outfit, playing alongside paul carrack. martin continued as an in-demand sideman, with sessions for elvis costello, billy bragg, john hiatt, desmond dekker & johnny cash to name a few. when his manager & friend dave robinson suggested he should send out invites to old band-mate vocalists to record on his own project, everyone was eager to join. the result is this unique rock'n'roll & country blues album. [goldtop](#)

## foot village : anti magic

foot village are a thunderous drum-n-shout assembly from los angeles. a thick forest of whirling limbs beating out rhythms for whispers & hollers to leap & dive through. featuring members of gang wizard, friends forever & the infamous international voice of reason, foot village describe 'anti-magic' as "a collection of drum essays embracing the physical & rejecting the imaginary". contrary to what a first listen to the band's run riot sound might indicate, foot village are decidedly anti-jam - very few parts of the record are improvised. over the course of this record, they do their best to show just how brutal a drums & screaming only approach can be but by the end, the virtues of all music are revealed to them & they join hands for an 'it's a small world' sing along with bands of all styles, including aids wolf, jason forest, tussle & death sentence: panda! "who would've thought that blunt drums & vocals could sound so fucking brutal? so fucking vital? but here it is. 'anti-magic' is more crushing, musically & emotionally, than the work of any hardcore, metal or punk band" – dis. [upset the rhythm](#)

## prefab sprout : let's change the world

paddy began work on 'let's change the world with music' in 1992 in what was meant to be the follow-up to 'jordan : the comeback' but it was denied a release by his record label back then. 17 years later, it's been resurrected with paddy returning to the songs that are some of his personal favourites that he has ever written. the 11-tracks are joyful & uplifting, disco influenced numbers, striking an endearingly familiar chord, all the while sounding fresh & timeless. "its melodic riches & passionate headlong rush are not to be denied" 4/5 – mojo, "with songs ranging from more sumptuous pet shop boys house to what almost sound like Broadway epics crammed into 4-minute pop songs, mcaloon is at the top of his game. one only hopes that this won't be the last we hear from "the last of the great romantics"" 4/5 – guardian, "a heartbreakingly good record" 5/5 – sunday times. [kitchenware](#)

## reverend horton heat : laughin' & cryin' with the reverend horton heat

the biggest chops. the most kick-ass live show. the greatest rock-country-punkabilly performer of his generation, the reverend horton heat is back after a lengthy recording hiatus. the man that first linked roots & alternative music is taking it back to where his heart is with 'laughin' & cryin''. a pomade-stiff romp down the dusty road less travelled, the album leans toward the hard-drinking, hard-driving 'billy' side of rockabilly with lounge love songs ('aw, the humanity'), odes to the good life ('drinkin' & smokin' cigarettes'), comical takes on family life ('please don't take the baby to the liquor store') & country guitar wizardry, rev-style ('oh by jingo!'). since his breakout album 'smoke 'em if you got 'em', the rev has gained a diehard cult following who flock to his never ending string of gigs & continue to spread the myth of the biggest, baddest guitar man on the planet - the reverend horton heat. [yep roc](#)

## jeb loy nichols : strange faith & practice

since moving to the uk from his native america & finding himself living in an east end squat with neneh cherry, adrian sherwood & ari up from the slits, jeb has lived the life of a modern day renaissance man, leading a creative life spanning countless records, exhibitions & more recently books. artist, writer, musician - for jeb it's all part of the same journey - & quite a journey it's been: from middle america & its soundtrack of country music & southern soul, through 70s new york, the loft scene & a sound clash of free jazz & rap via london, reggae & the creative resistance to thatcherism & finally to wales, a place to build a home, print, write & record, at least for a while. a relaxed & candid set of songs that sees him take a new direction with his songwriting. "in the past, the wyoming-born singer-songwriter has mixed country with soul & reggae, but this foray into drifting, downtempo jazz is a wonderful & surprising departure" – independent. [impossible ark](#)

## peasant : on the ground

2nd album from us singer-songwriter. the irresistible charm of the arrangements & vocals has folk pop elegance & unexpected detailing. the songs of love & loss are genuinely stated - warm & dreamy vocal harmonies are delicately entwined with inventive composition. for fans of peter broderick's 'home, elliot smith or nick lowe. "derose's vocals float above acoustic guitar melodies, evoking the lyrical eloquence & delicate arrangements of rogue wave & the late elliot smith" – magnet, "a blossoming pennsylvania-based troubadour" – spin. [paper garden](#)

## david bazan : curse your branches

although he has been releasing records for over ten years as pedro the lion, this is david bazan's debut solo record. this is by far david bazan's most autobiographical record to date. long time listeners will already be aware of his incredible lyrical ability from the stories told on previous pedro the lion records but this time around, david is far more self-reflective. although it is a record about a broken relationship, it is his relationship with his beliefs & god, a truly heartfelt & brutally honest collection of tracks & yet, at the end of the record, you will feel strangely uplifted & alive. a must for fans of conor oberst / bright eyes. [one four seven](#)

## **rufus wainwright : milwaukee at last!!!**

(cd/dvd - comes packaged in a clamshell box with 4 postcards) containing a 10-track cd & dvd boasting 23 songs, this was recorded at the pabst theatre in milwaukee, wisconsin on the us leg of his tour, august 27th 2007. wainwright excels in the spotlight & demonstrates what a remarkable showman he's become. the literate, romantic pop songs are as effective as ever but the power & clarity of wainwright's voice shines through too - for a masterclass in vocal skill & performance, check out his acapella take on the celtic folk song 'macushla'. while undoubtedly at his best when stripped back, 'tulsa' & 'pretty things' being 2 of many sobering piano/voice delicacies, he has fun in mixing it up - within the 2 ½ hour dvd, he fits in everything from showstopping razzle dazzle (the opener 'release the stars'), crowd participation ('between my legs') & er, lederhosen. he even gets his glad-drag on for a rendition of judy garland's 'get happy' for a camp-as climax, topped only by a transcendent encore of his trademark torch song 'gay messiah'. a must have for any fan. [polydor](#)

## **eagle twin : the unkindness of crows**

although eagle twin is a new entity, its helmsman, gentry densley, is no stranger to innovative, heavy music. densley was the musical visionary & leader of the legendary jazz/prog/rock/metal/hardcore group iceburn from 1991-2001. he has influenced the likes of isis, pelican, sunn 0))) & many more. in order to disseminate his majestic & mountainous riffs in the present day he enlisted massively behemoth skinsman tyler smith. although iceburn was primarily an instrumental force, here gentry is much more vocal & the depth of his lyrics is endless. his vocal evocations bring to mind the hoarse rasp of tom waits & howlin' wolf but channelled through tuvan throat singers - his voice is used much like an instrument & often creates a unique drone of its own. eagle twin have been invited to be main support for every sunn 0))) show this year & the album has been recorded by randall dunn & mastered by mell dettmer (boris, earth, sunn0))). [southern lord](#)

## **chuck prophet : i let freedom ring !**

prophet started his wild ride back in 1984, when green on red, the seminal purveyors of american rock-roots, plucked him out of berkeley, ca & threw him in the van for an 8 year ride & the recording of as many albums. most recently, chuck reached out to some musicians & talked them into going down to mexico city, the biggest city in the world. within 3 days of arriving, swine flu broke out & over the course of the next 8 days, the band set about recording this record enduring a blackout, shakedowns by the policia & a 6.4 earthquake mid-take. but whilst mayhem ensued, the band buckled down to the task in hand, all set up together in a tight little bamboo lined room with the amps cranked. chuck played his fender squire, kelly stoltz on backing vocals, rusty miller (jason lyte's band) played bass, while drummer ernest "boom" carter turned his sticks into kindling. from the clash inspired opener to the power pop of 'let freedom ring' & the eddie cochran infused 'good time crowd', this is a crowd pleasing rock 'n' roll workout. [cooking vinyl](#)

## **numlers : dont throw me away**

a sextet of "kids chasing pure soul with whatever tools are at hand," the numlers hail from san jose, california, a city not much known for its musical output but rather its diverse population & its status as an epicentre of the cyber world. the tools they use are quirky & old & the songs they create emanate from a place on the fringes of modernity, more in line with the forgotten oldies blasting from lowriders around their hometown than with the flashing, disposable universe of the internet. this record embraces the unusual. a darker sound, washes of harmony & sharp percussion set their 2<sup>nd</sup> record apart, as tape machines, old preamps, vintage organs & tremolo effects colour the music. all songs were written by lead singer will sprott, whose favourite artist is bobby bland - as such, soul is the closest genre that this resembles but even then, it's not a throwback or purely soul record of any sort. it's a tangle of influences ranging from blues to garage rock, country to jazz & more with galloping rhythms & folky undertones that evoke a muted, romantic, melancholy tom waits. [galaxia](#)

## **money can't buy music : the universe for beginners**

an electronic pop collaboration between gordon mcintyre from edinburgh's ballboy & maja mångård from sweden. annoyingly precious band name aside, this is a sweet & poignant little side project. over the last 10 years, gordon has released 5 albums with ballboy & has gained him a devoted fan following (not least of whom was the late great john peel, who invited the band to record sessions for the show 5 times). there's no great departure from the ballboy blueprint but there is a more downbeat, melancholic feel, mcintyre concentrating on atmospheric & spoken word over big band bluster. clicky beats, sweeping synths & strummy guitars dominate throughout & when the duo hit their stride, as in the beautifully thoughtful 'the ghosts' or the wonderfully atmospheric piano-led semi-instrumental closer 'secret plans & clever dicks', it makes for sumptuous, sensual & emotional listening. "mcintyre's forte is mining that particularly scottish brand of gallows whimsy, depositing lyrical barbs, half-spoken, half-sung, in a twee musical landscape" - scotsman. [pony proof](#)

## **polar bear club: chasing hamburg**

polar bear club is an indie rock/hardcore band from rochester & syracuse, new york. a demo released back in 2005 brought them much attention & their debut album was released to great adoration. now they are back with their sophomore effort. 'chasing hamburg' is a powerful display of an incredible band that is bound by no genre - they are rock, post hardcore & punk in equal measures. at the end of the day, their unique sound can only be described as for fans of polar bear club (although fans of gaslight anthem, crime in stereo or set your goals might want to check them out too). [bridge nine](#)

## **the hot melts : the hot melts**

it's certainly all systems go with the hot melts relentless devotion to all things rock 'n' roll. the wirral based 4-piece release their eagerly awaited album loaded with monstrous swooning grungesque guitars & unsettling memorable choruses. the hot melts were the first british band to sign a worldwide deal with epitaph records' uk based imprint wonderland records, wooing the legendary punk label back in 2007 with their thrashy guitar driven pop. shortly after label & band were united, the melts flew out to chicago to cut their debut with the help of marc mcclusky (farewell, hit the lights), & landed back on this side of the pond with a 13-track masterpiece! for fans of jet, arctic monkeys & weezer. [wonderland](#)

## **src : black sheep**

detroit, michigan in the late 1960's played host to a rock explosion of talent with, at the top of the pile, the mc5 & their rivals the src. rising at the same time as the stooges, grandfunk railroad, bob seger & the amboy dukes, the src (standing for scott richards case - scott richardson being the lead singer), began, like the mc5, by playing their version of uk r&b. before supplanting their own take on the music, characterising it with doomy organ, anglicised vocals & searing bursts of stun-guitar drenched in sustained feedback. this is the definitive collection taken from across the src catalogue of 3 albums & 6 singles, as originally recorded for capitol in 1968 & 1969. fans of the 60's us rock scene, already into the stooges & mc5, the src will be an important addition to your collection. [rpm](#)

## **the blades of grass : are not for smoking**

a keenly sought after repress for this best-selling release. from rochester, ny, one of the later signings to legendary new york doo-wop label jubilee records, the blades of grass were one of the prime east coast exponents (along with the free design) of that usually west coast genre of sunshine pop - its complex, baroque harmonies & optimistic atmosphere having a much overlooked but firm second front in the city that never sleeps. this is the 1<sup>st</sup> ever complete collection by these masters of soft pop. it features their only lp from 1967, together with all of their non-lp singles in the original mono. includes detailed notes, interviews with group members, with details on the extraordinary story of the blades of grass, written with complete participation from all of the band members. [rev-ola](#)

## **daniel johnston : yip jump music - summer 1983**

daniel johnston had previously written hundreds of songs but 'yip jump music' marked his first deliberate album. as for his early music, this may be the best place to begin immersing yourself in the world of daniel johnston. extremely primitively recorded with little instrumentation other than keyboards, johnston's upbeat mood makes this a funny, sometimes moving exercise in obsessive behaviour. two things he thinks about a lot, the beatles & casper the friendly ghost, are the subject of songs, along with his usual examinations of unattainable love. not the easiest record in the johnston canon but a rewarding one nonetheless. digitally re-mastered, with new packaging, a fold out poster, lyrics sheet & drawing. [feraltone](#)

## **bat for lashes : two suns**

(cd & dvd. this reissued version of the album includes a 48 minute documentary, offering an extraordinary insight into the making of the album & 7 bonus tracks, including the stripped back version of 'daniel', a reworking of the cure's 'a forest', the chilling version of kings of leon's 'use somebody', david sitek's drum-heavy 'in darktimes' remix of 'sleep alone' & the previously unreleased track 'wilderness'). with her dazzling 2<sup>nd</sup> album, natasha khan will have you on the first listen. it kicks off with an absolute belter with 'glass', a soaring joy of a song that will test your vocal range when you try & sing along. from there it just gets better, from the single 'daniel' right through to the haunting closer with the inimitable scott walker, 'the big sleep'. the enchanting narratives & inspired collaborations (other than scott walker, khan hooks up with yeasayer & 'pearl' - her blonde alter ego) make this a really special follow up to 2007's magical classic 'fur & gold'. khan has been brave with this bombastic outpouring, avoiding the temptation to deliver a commercially viable record that would capitalise on her mercury prize nomination. instead she's allowed herself to be even more fantastical & ambitious but without sacrificing the pop element - we defy you not to fall for the infinite charms of 'two suns'. "an engrossing, enlightening experience" 8/10 - drowned in sound. [parlophone](#)

## **cluster & eno : cluster & eno**

(re-issue). originally released in 1977, this classic from brian eno & cluster (hans-joachim roedelius/ dieter moebius) was their 1<sup>st</sup> collaboration. these instrumental pieces are intensely & emotionally rich, evoking feelings of hesitancy & regret that rescue the music from mere rapid prettiness. 3 tracks in particular indicate things to come. 'wehrmut' is an ethereal synth piece with the pace slowed to a tantalizing crawl. 'steinsame' features a treated guitar playing a slow figure over a dark, almost funereal synth melody. 'schöne hände' uses watery synth effects to highlight a shivery rhythm pattern. other pieces dispense with moody atmospherics altogether while tracks like 'ho renomo' & 'selange' consist mainly of pounding rhythm patterns lightly embellished by piano or synthesizer. this remains an important album & along with eno's 1978 'music for films', these works helped define the depth & promise of ambient music. essential! [bureau b](#)

## **eno moebius roedelius : after the heat**

(reissue) this 1978 album represents the 2<sup>nd</sup> collaboration by the trio. again, it was created in collaboration with the hugely influential krautrock producer, conny plank. eno attended a cluster concert in hamburg in 1975, strategically positioning himself in the front row. he was invited on stage to jam with the band & after the show, the participants arranged to meet up again. they did so 2 years later at the old weserhof in forst, the domicile of the german duo. eno & cluster spent 3 weeks in conny plank's studio, resulting in 2 albums. in the liner notes, asmus tietchens (who also played on 'cluster & eno') writes: "whilst 'cluster & eno' bears the hallmark of a cluster composition guided by eno's ambient concept, 'after the heat' is more of an eno album bearing stylistic characteristics of cluster music. clearly, all 3 musicians inspired each other during their 3 weeks together without any clash of personalities" another essential purchase from these prolific & highly influential artists. includes one of the highlights from optimo's stunning 'sleepwalk' compilation, 'broken head'. [bureau b](#)

## **damon & naomi : the sub pop years**

compiling the best of damon & naomi's records over the course of 4 albums on the venerable sub pop label, 'the sub pop years' commemorates a grand chapter in the career of a band who never planned an existence in the first place. after 'more sad hits' (just reissued last year), the duo was ready to call it a day & concentrate on their book company. however, they were convinced to continue onward by sub pop poobah jonathan poneman, who saw great potential in their continued collaboration. it was not the first time (nor last) his hunch proved right. for the next 10 years, damon & naomi developed from a simple recording project to a fully fleshed-out band, with a knack for articulating sounds & accumulating collaborators that continues today. every early damon & naomi release was an event by virtue of its very existence. an eagerness to experiment with folk music formats from around the world, combined with the developing abilities of 2 true artists, plays out on this compilation, displaying the duo's growing sound. 20.20.20

## **v/a : the wild wild world of mondo movies music**

mega-mix of remarkably cool b-movie trailers & some of the grungiest rock 'n' roll ever. a totally cool little compilation - kind of the sonic equivalent of a night at the drive-in movies! the package digs through some really raunchy exploitation rock of the 60s - gritty garage tracks, freaky exotic numbers & other rough-edged gems - then mixes the music with rare horror film trailers & movie dialogue from the time, creating a combination that's totally out of this world! there's a creepy feel to the whole thing - an edgy sensibility that goes way beyond the novelty mode you might expect & which really gets at the eerie undercurrent that lingered in the farther reaches of film production during these glory days. features the original of 'get off the road' as covered by the cramps. you won't find a hipper cd than this... [big beat](#)

## **v/a : the laurie records story volume three - girls & girl groups**

back in the pre-cd era, the impact logo was launched with the album 'stop, look & listen', an all-female 16-tracker drawn from the catalogue of laurie records & its off-shoot rust. 24 years having gone by since then & now we are treated to a cd version of that much-discussed lp. the revamped result is a must-have for girl group fans & laurie collectors alike. taking great care not to duplicate titles that are available elsewhere on ace, the title song is one of a handful of inclusions by top girl group the chiffons, queens of the doo-lang. cult favourites the del-rons are represented with their debut single, while their lead singer reparata offers up her solo contribution to the death disc genre. in-demand session singer bernadette carroll should have been a star - hear her 2 tracks to understand why. ace has a long-standing connection with laurie, (apparently one of their favoured labels) & here they present a very special catalogue selection. [ace](#)

## **rafael anton irisarri : daydreaming**

(reissue) having been out of print for 2 years, the miasmah label had the good sense to reissue this gem. irisarri's music is a dual perspective close-up focus on the micro textures of rustling static-filled sonic surfaces with the wide-open distant tree lined horizons of sunset at dusk. submerged piano melodies, reverberating guitar tonalities & electronic punctuation all contribute as the converging elements but it's his hand at electro-acoustic composition that offers the us the often breathtaking vantage into this sonic world. this music draws as much on modern genre progenitors like brian eno, robin guthrie & my bloody valentine as it does from the more historic traditions in neo-classicism from erik satie & olivier messiaen. it's this intersection of sounds, both traditional & modernly avant, that make for the balancing act that can be described as something beyond just "ambient" or "cinematic" in his music - it brings us to a state somewhere between emotionally entranced & psychologically adrift - much as the title might suggest. utterly beautiful. [miasmah](#)

## **world domination enterprises : let's play domination - the analogue remaster**

long-awaited re-release of the debut album from the influential late 80's group - the british missing link between post-punk & grunge. the 3-piece achieved much contemporary journalistic celebration (melody maker & nme both featured them on their front cover). includes the band's best known single 'asbestos lead asbestos'. as the extra tracks, this new re-mastered release contains all 4 of the bands other 45rpm a-sides, plus 1 previously unreleased song. also includes 12 page booklet with photos, lyrics & band history. a few cd versions of the original vinyl release were manufactured at the time, but these are very rare & for years it has been literally impossible to find. bouncy, heavy, eclectic but most of all downright noisy, it's still as fresh & unpredictable today. [free love](#)

## **apples in stereo : #1 hits explosion**

the shiny pop centrepiece of the famed elephant 6 collective, the apples in stereo was born of robert schneider's infatuation with recording & his near-pathological compulsion to write the perfect pop song. citing 'pet sounds'-era beach boys as their root text a decade before it was en vogue, schneider & former & future band members hilarie sidney, jim mcintyre, chris parfitt, john hill, eric allen, chris mcduffie, bill doss, john ferguson, john dufilho & others, used their basement-d.i.y. beginnings as a launching pad into a kaleidoscopic galaxy of sound. constantly mutating from debut album 'fun trick noisemaker' through to the recent opus 'new magnetic wonder', that galaxy has expanded from 4-track recordings made in schneider's bedroom to 100-track sonic experiments complete with new musical scales. collecting their best known songs, '#1 hits explosion' reminds us of the art of the 3 minute pop song. [yep roc](#)

## **turin brakes : bottled at source – the best of the source years**

(2cd). to celebrate their 10th anniversary, turin brakes release a 'best of', rounding off their career-to-date. formed in 1999 by olly knights & gale paridjanian, the band are renowned for creating harmoniously gorgeous output. disc one of this set features 13 singles, non-album releases & a number of album tracks, as a tribute to their fans, the band offered the chance for them to help select the songs that would contribute towards the make up of the 2<sup>nd</sup> disc, so the 2<sup>nd</sup> disc is a collection of fan favourites, as voted for on their website. [virgin](#)

## **the fall : hex enduction hour (deluxe edition)**

(2cd) first released in march 1982, 'hex enduction hour' is the fall's 4<sup>th</sup> studio album & is regarded as the "classic" in their catalogue. honing the vicious edge of his lyrics to a new level of ability, smith led his by-now seasoned band - at this time sporting the double-drumming lineup of paul hanley & karl burns - to create a literal hour's worth of entertaining bile. the marc riley/craig scanlon team had even more of a clattering, industrial edge than before, now inventing its own style of riff & melody that any number of later groups would borrow. this deluxe edition adds a complete 2<sup>nd</sup> disc of bonus tracks ranging from tracks recorded for a radio one peel session in september '81, the single 'i'm into c.b.' & 6 live tracks recorded in england & new zealand between november '81 & august '82. [umc](#)

## **slipknot : slipknot (10th anniversary special edition)**

(cd+dvd) hailing from the 'middle of nowhere' - des moines, iowa - slipknot are a true phenomenon of modern metal. fortified with an arsenal of blistering music saturated with screams, drums, searing riffs, sampling, scratches & melody, their music runs the scale from eerily thought-provoking to utterly terrifying. it all started 10 years ago with their self-titled debut, hailed as a landmark in metal music. even now, a decade on, the album (produced by ross robinson) sounds as fresh & exciting as the first time you heard it. this special edition features a mammoth 8 extra tracks plus a bonus dvd of rare & unseen footage from the 1st album cycle, compiled by the band's visionary clown. all this is packaged in a dazzling digipack with a 20-page booklet & expanded artwork. [roadrunner](#)

**wednesday release (09/09/09)**

## **the beatles :**

the biggest band in history sees their original catalogue digitally remastered for the 1<sup>st</sup> time with improved packaging, including extra rare photographs, expanded/new essays & all enhanced with a video mini-documentary on the making of each album in their own words. these classic albums were first released on cd in 1987 when they were transferred "flat" from the album tapes. since then, technology has moved on & it is fair to say that the beatles are the last of the really classic, great artists to receive the remastering treatment. this process, by a dedicated engineering team at the abbey road studios, has resulted in the finished cds sounding better than ever. the 1<sup>st</sup> 4 albums - 'please please me', 'with the beatles', 'a hard day's night' & 'beatles for sale' - are released in stereo on cd for the 1<sup>st</sup> time. [emi](#)

## **the beatles : please please me**

(1963) once the single 'please please me' rocketed to number one, the beatles rushed to deliver a debut album, bashing out 'please please me' in a day. decades after its release, the album still sounds fresh, precisely because of its intense origins. as the songs rush past, it's easy to get wrapped up in the sound of the record itself without realizing how the album effectively summarizes the band's eclectic influences. naturally, the influences shine through their covers, all of which are unconventional & illustrate the group's superior taste. there's a love of girl groups, vocal harmonies, sophisticated popcraft, schmaltz, r&b & hard-driving rock & roll, which is enough to make 'please please me' impressive but what makes it astonishing, is how these elements converge in the originals. [emi](#)

## **the beatles : with the beatles**

(1963) 'with the beatles' is a sequel of the highest order - one that betters the original by developing its own tone & adding depth. while it may share several similarities with its predecessor - there is an equal ratio of covers-to-originals, a familiar blend of girl group, motown, r&b, pop & rock & a show tune that interrupts the flow of the album - 'with the beatles' is a better record that not only rocks harder, it's considerably more sophisticated. they could deliver rock & roll straight ('i wanna be your man') or twist it around with a little latin lilt ('little child'); lennon & mccartney wrote sweet ballads (the achingly gorgeous 'all i've got to do') & sprightly pop/rockers ('all my loving') with equal aplomb & the propulsive rockers ('it won't be long') were as richly melodic as slower songs ('not a second time'). it was clear that, even at this early stage, the beatles were rapidly maturing & changing, turning into expert craftsmen & musical innovators. [emi](#)

## **the beatles : a hard day's night**

(1964) 'a hard day's night' not only was the de facto soundtrack for their movie, not only was it filled with nothing but lennon-mccartney originals, but it found the beatles truly coming into their own as a band. all of the disparate influences on their first 2 albums had coalesced into a bright, joyous, original sound, filled with ringing guitars & irresistible melodies. this is where the beatles became mythical but this is the sound of beatlemania in all of its giddy glory. decades after its original release, its punchy blend of propulsive rhythms, jangly guitars & infectious, singalong melodies is remarkably fresh. not only are the melodies forceful & memorable but lennon & mccartney have found a number of variations to their basic merseybeat style, from the brash 'can't buy me love' & 'any time at all' through the gentle 'if i fell' to the tough folk-rock of 'i'll cry instead'. it's possible to hear both songwriters develop their own distinctive voices on the album but overall, 'a hard day's night' stands as a testament to their collaborative powers. [emi](#)

## **the beatles : beatles for sale**

(1964) it was inevitable that the constant grind of touring, writing, promoting & recording would grate on the band but 'beatles for sale' comes as something of a shock. only 5 months before, the group released the joyous 'a hard day's night'. now, they sound beaten, worn & in lennon's case, bitter & self-loathing but in a musical context, that's no bad thing. his opening trilogy ('no reply', 'i'm a loser', 'baby's in black') is the darkest sequence on any beatles record, setting the tone for the album. moments of joy pop up now & again, mainly in the form of covers & the dynamic 'eight days a week' but the most notable change on this record is lennon's discovery of bob dylan & folk-rock. his newly developed bleakness works in contrast to mccartney's cheery 'i'll follow the sun' or the thundering covers. the record's best moments find them moving from merseybeat to the sophisticated pop/rock they developed in mid-career. [emi](#)

## **the beatles : help!**

(1965) 'help!' functions as the beatles' 5<sup>th</sup> album & as the soundtrack to their 2<sup>nd</sup> film. again, they pad the album with covers but the bakersfield bounce of 'act naturally' adds new flavour (along with an ideal showcase for ringo's amiable vocals) & 'dizzy miss lizzy' gives john an opportunity to flex his rock & roll muscle. george is writing again & if his 2 contributions don't touch lennon & mccartney's originals, they hold their own against much of their british pop peers. lennon's dylan infatuation holds strong, particularly on the plaintive 'you've got to hide your love away' & the title track. driven by an indelible 12-string guitar, 'ticket to ride' is another masterpiece & 'you're going to lose that girl' is the kind of song mccartney effortlessly tosses off - which he does with the jaunty 'the night before' & 'another girl'. 'i've just seen a face' is an irresistible folk-rock gem & the arrangement & composition of 'yesterday' (an acoustic guitar supported by a string quartet) suggest much more sophisticated & adventurous musical territory, which the group immediately began exploring with 'rubber soul'. [emi](#)

## **the beatles : rubber soul**

(1965) while the beatles still largely stuck to love songs on 'rubber soul', the lyrics represented a quantum leap in terms of thoughtfulness, maturity & complex ambiguities. musically, too, it was a substantial leap forward, with intricate folk-rock arrangements that reflected the increasing influence of dylan & the byrds. the group & george martin were also beginning to expand the conventional instrumental parameters of the rock group, using a sitar on 'norwegian wood (this bird has flown)', greek-like guitar lines on 'michelle' & 'girl', fuzz bass on 'think for yourself' & a piano made to sound like a harpsichord on the instrumental break of 'in my life'. while john & paul were beginning to carve separate songwriting identities at this point, the album is full of great tunes & george was also developing into a fine songwriter with his 2 contributions, 'think for yourself' & 'if i needed someone'. [emi](#)

## **the beatles : revolver**

(1966) all the rules fell by the wayside with 'revolver', as the band began exploring new sonic territory, lyrical subjects & styles of composition. it wasn't just lennon & mccartney either - harrison staked out his own dark territory as demonstrated on the fightin' wounded, cynical rocker 'taxman'. his explorations were bold, yet they were eclipsed by lennon's trippy kaleidoscopes of sound. his most straightforward number is 'doctor robert', an ode to his dealer & things just get stranger from there as he buries ' & your bird can sing' in a maze of multi-tracked guitars, gives ringo a charmingly hallucinogenic slice of childhood whimsy in 'yellow submarine' & then caps it off with a triptych of bad trips : the spiraling 'she said she said' ; the druggy 'i'm only sleeping' & 'tomorrow never knows'. mccartney however tries on every pop style from chamber pop to soul & when placed alongside lennon's & harrison's outright experimentalism, his songcraft becomes all the more impressive. daring sonic adventures & consistently stunning songcraft - the ultimate modern pop album. [emi](#)

## **the beatles : sgt peppers lonely hearts club**

(1967) with 'revolver', the beatles made the "great leap forward", reaching a previously unheard-of level of sophistication & fearless experimentation. 'Sgt. Pepper', in many ways, refines that breakthrough, consciously synthesising such disparate influences as psychedelia, art-song, classical music, rock & roll & music hall, often in the course of one song. not once does the diversity seem forced. mccartney dominates the album in terms of compositions, setting the tone with his unabashed melodicism & deviously clever arrangements but lennon's contributions, although fewer, are stunning : 'lucy in the sky with diamonds' remains one of the touchstones of british psychedelia & he's the mastermind behind the bulk of 'a day in the life', a haunting number that skillfully blends lennon's verse & chorus with mccartney's bridge. it's possible to argue that there are better beatles albums, yet no album is as historically important as this. after sgt. pepper, there were no rules to follow - rock & pop bands could try anything, for better or worse but few have achieved the sweeping, all-encompassing embrace of music as the beatles did here. [emi](#)

## **the beatles : magical mystery tour**

(1967) 'magical mystery tour's' psychedelic sound is very much in the vein of 'sgt. pepper' & even spacier in parts (especially the sound collages of 'i am the walrus'). unlike 'sgt. pepper' however, there's no vague overall conceptual/thematic unity to the material, which has made 'magical mystery tour' suffer slightly in comparison. still, the music is mostly great & 'penny lane', 'strawberry fields forever', 'all you need is love' & 'hello goodbye' are all huge, glorious & innovative singles. the stunning ballad 'the fool on the hill', though only a part of the 'magical mystery tour' soundtrack, is also one of the most popular beatle tunes from the era. [emi](#)

## **the beatles : the beatles (the white album)**

(1968) (2cd) each song on this sprawling double album is an entity to itself, as the band touches on anything & everything it can. this makes for a frustratingly scattershot record or a singularly gripping musical experience, depending on your view but what makes the so-called white album interesting is its mess. lennon turns in two of his best ballads with 'dear prudence' & 'julia', scours the abbey road vaults for the musique concrète collage 'revolution 9', pours on the schmaltz for ringo's closing number 'good night', celebrates the beatles cult with 'glass onion' & with 'cry baby cry', rivals syd barrett. mccartney doesn't reach quite as far, yet his songs are stunning - the music hall romp 'honey pie', the mock country of 'rocky raccoon', the ska-inflected 'ob-la-di, ob-la-da' & the proto-metal roar of 'helter skelter'. clearly, the beatles' 2 main songwriting forces were no longer on the same page & although none of it sounds like it was meant to share album space together, somehow 'the beatles' creates its own style & sound through its mess. [emi](#)

## **the beatles : yellow submarine**

(1969) the only beatles album that could really be classified as inessential, mostly because it wasn't really a proper album at all but a soundtrack that only utilized 4 new beatles songs - the rest of the album was filled out with 'yellow submarine', 'all you need is love' & a george martin score. what's more, 2 of the 4 new tracks were little more than pleasant throwaways that had been recorded during 1967 & early 1968. these aren't all that bad though : 'all together now' is a cute, kiddieish mccartney singalong, while 'hey bulldog' has some mild lennon nastiness & a great beat & central piano riff, with some fine playing all around. beatles-life is still far superior to most of the output of their peers so this still deserves a place in the collection. [emi](#)

## **the beatles : abbey road**

(1969) the last beatles album to be recorded (although 'let it be' was the last to be released), 'abbey road' was a fitting swan song for the group, echoing some of the faux-conceptual forms of 'sgt. pepper' but featuring stronger compositions & more rock-oriented ensemble work. the group was still pushing forward in all facets of its art, whether devising some of the greatest harmonies to be heard on any rock record (especially on 'because'), constructing a medley of songs/vignettes that covered much of side 2, adding subtle touches of moog synthesizer, or crafting furious guitar-heavy rock ('the end', 'i want you (she's so heavy)', 'come together'). george harrison also blossomed into a major songwriter, contributing the buoyant 'here comes the sun' & the supremely melodic ballad 'something', the latter of which became the first harrison-penned beatles hit. whether 'abbey road' is the beatles' best work is always a subject of debate but it's certainly the most immaculately produced (with the possible exception of 'sgt. pepper') & most tightly constructed. [emi](#)

## **the beatles : let it be**

(1970) the only beatles album to occasion negative, even hostile reviews. although released in may 1970, this was not their final album as it was largely recorded in early 1969, way before 'abbey road'. phil spector was enlisted in early 1970 to do some post-production mixing & overdubs but he did not work with the band as a unit. although his use of strings has generated much criticism, by & large he left the original performances to stand as is: only 'the long & winding road' & (to a lesser degree) 'across the universe' & 'i me mine' get the wall of sound treatment. the main problem was that the material wasn't uniformly strong & that the beatles themselves were in fairly lousy moods due to intergroup tension. all that said, the album is on the whole underrated, even discounting the fact that a substandard beatles record is better than almost any other group's best work. [emi](#)

## **the beatles : past masters (volumes 1 & 2)**

(1987) when emi & capitol released the beatles' recordings on cd, it was decided to issue the albums in their original formats. the albums frequently did not contain singles released by the beatles at the same time & there were other odd tracks not included on any regular album. thus, 2 discs were necessary to gather the stray material (which included some of their biggest hits). [emi](#)

## **the beatles : the beatles boxset**

(16 cd/dvd) this stereo boxset contains all 13 original albums plus the past masters as a double set, which have been remastered & repackaged with expanded booklets including rare photographs & additional liner notes. each original album comes with an enhanced bonus video of the making of each album & for this box set only, these have been collated onto 1 bonus & exclusive dvd. packaged in a box with magnetic fastening, this collection costs less than the price of all 14 albums if purchased separately, with the dvd as a bonus added extra. [emi](#)

## **the beatles : the beatles in mono boxset**

(13 cd) during the beatles' career, the primary format was mono, so important that the band only attended the mono mastering sessions. for many, the mono masters are considered to be the pinnacle of audio reproduction of the beatles - this is how they were meant to sound at the time. from 'please please me' to 'the beatles (white album)', all the original mixes are represented here & the 'past masters' cd has been recreated as mono masters to reflect this period duplicating the 'past masters' track listing with the exception of those tracks that only ever appeared in stereo. however, as a bonus, 5 tracks from the 'yellow submarine' soundtrack plus 'across the universe', all originally intended for a mono ep, are also included. the box also includes an essay explaining the history of these recordings, highlighting why these versions are so eagerly anticipated. apart from the 1<sup>st</sup> 4 albums, this is the first time any of the albums have been available in mono on cd. all the albums are repackaged in miniature vinyl sleeves recreating the original releases down to the tiniest detail. [emi](#)

# dance/electronica

## vladislav delay : tummaa

(cd / 2lp) after several years of releasing albums through his own huume label, legendary producer vladislav delay (aka sasu ripatti) signs to the leaf label to release his most organic, acoustic record to date. 'tummaa' sees him collaborate with celebrated scottish soundtrack composer craig armstrong (on piano & rhodes) & argentine saxophonist/clarinetist lucio capece, with ripatti returning to his background as a jazz drummer & percussionist. ripatti's reputation as a genuine musical maverick precedes him, with venerated work as delay, luomo, uusitalo & with partner antye greie as agf/delay & he has also recently recorded a superb album for honest jon's as part of the moritz von oswald trio. under this moniker he makes perpetually gorgeous, imperfectly fractured ambience – a kind of sonic madness that whilst being slightly disturbing, is also utterly enchanting & really rather lovely & mesmerizing. a late night/early morning listening beauty. [the leaf label](#)

## lawrence : until then, goodbye

peter kersten delivers a colourful mixture of ambient pieces, acoustic live takes & a few deep club tracks with plenty of his trademark lush melodic touches & delicate percussive work spread throughout. 'until then, goodbye' kicks off with a special "intro" version of a fan favourite 'friday's child', followed by the introspective ambient piece 'sunrise'. 'grey light' remarks the electronic style of drutti column while 'jill' is purely sweet slow house music. the album shifts towards more acoustic driven material with songs such as 'father umbrillo' & 'toderhausen blues'...don't fret though purists...lawrence hits back with his classic signature sounds with the likes of 'in your eyes', 'sleep' & 'suffer'. he leaves us with a whisper in the most beautiful of ways - the atmospheric ambient tune 'don't follow me', the ebb & flow of the piano driven 'a new day' & the title track will leave you in a state of bliss. one of lawrence's most daring & diverse albums to date, showcasing his gift for provoking a remarkably diverse range of musical influences & styles. not to be missed! [mule electronic](#)

## v/a : nightmares on wax - coming home

stereo deluxe continue their 'coming home' series, with some of their favourite artists compiling songs which have influenced & excited them over the years. this time around e.a.s.e. of nightmares on wax makes the selections & as you'd expect it's a fine array of soul, jazz, reggae & downtempo fare with some hip hop flavours thrown in for good measure, including the likes of donal byrd, erykah badu, jimmy cliff, roots manuva, marvin gaye & mr scruff as well as a couple of nightmares on wax tracks exclusive to this release. [stereo deluxe](#)

## pentatonik : a thousand paper cranes

r. simeon bowring's debut pentatonik album 'anthology' was released in 1994 & forged a new path for intelligent & emotive electronic music. over 10 years later he made 'the five angels', a beautiful album full of melodic compositions & intricate self-portraits. now, after a much shorter time, bowring returns with his 3rd pentatonik album. this time he builds upon his own musical legacy using organic & electronic sounds with incredible effect. always one to shy away from the mainstream of electronica & techno, bowring prefers to inhabit the same musical outposts as brian eno, ryuichi sakamoto, philip glass, klaus schulze & vangelis. indeed bowring's compositions only help emphasise pentatonik's development in sound, orchestration & music into a world that conjures up strong emotions, sweeping images & soundtrack adventures. "bridging the gap between dance culture & classical music" (nme)[hydrogen dukebox](#)

## two fingers : two fingers instrumentals

amon tobin & doubleclick's twisted experimental hip hop project 'two fingers' was originally released earlier this year with sway on mc duties, but now gets a release as an instrumental version. musically its dark, edgy & of course, with mr tobin involved, immaculately produced. sounding at times like timbaland stuck in a k-hole, it's stark & industrial business - all stuttering bass stabs & jangly tablas - but catchy & up-tempo enough to work in a club. fans of amon tobin, boxcutter & tipper should check this out. "amon tobin & doubleclick track a path from the wild bunch to boxcutter via baha men creating casual brilliance as they go" – time out. [big dada](#)

## ben neill : night science

neill has been described as a "creative composer, genius performer & inventor of the mutantrumpet" (time out), whose music "masterfully blurs the lines between electronic dance music & jazz sounds" (billboard). his new music combines dubstep beats & basslines with the trippy, otherworldly sonic explorations of his self invented instrument, the "mutantrumpet" , a hybrid trumpet/electronic device he introduced in 1984. he generates percussion & synthesizer textures on this multi-bell horn, allowing for greater expression & control. he continues to meld the technological advancement of interactive electronic music with dj culture, as he has done in previous recordings. "if he were around today, miles would unequivocally be picking up on what ben neill's is laying down"—all about jazz. [thirsty ear recordings](#)

# hip hop

## raekwon : only built 4 cuban linx pt. 2

raekwon has been promising the follow up to his debut for a long time now & he's been promising it'll live up to the billing too... the advance notices have been encouraging & the awesome j dilla produced & method man/ghostface adorned album track 'house of flying daggers' has been doing the rounds for a while. thankfully the rest of the album goes a long way to justifying the hype, & so it should as it features production by the rza, dr dre, pete rock, alchemist & j-dilla & guests include the mighty ghostface, a rejuvenated method man & slick rick. you may think it might be all over the place considering how many cooks are in rae's kitchen but the album flows seamlessly & it seems he's gone to great deal of effort to echo the atmosphere & street level drug deals gone wrong stories of 'cuban linx 1' after a number frankly disappointing records his debut finally gets the follow up it deserves. [ice h2o](#)

## funky dl : the interview

east london's funky dl has been on the uk hip hop scene for around 15 years. one of the 1st to receive regular airplay on a number of mainstream stations, he's also been one of the most reliable mcs for that time. his style looks to the deep & soulful jazzy productions of the likes of pete rock & tribe but from a strictly east london perspective. his latest album is presented as a radio interview intercut with the tracks of the album. "the idea is to intrigue the listener to gain a personal understanding of funky dl the human being, through a person-to-person medium (the interview) & to access an intimate comprehension of what i am all about as well as the normal artistic & creative understanding". fans of the aforementioned tribe & pete rock & the more hip hop end of soweto kinch's oeuvre should take note! [bbe](#)

# soul/funk

## v/a : the complete goldwax singles vol. 2 – 1966-67

the 2nd volume of the "complete goldwax singles" sees us hit the label's golden period, where classic southern soul 45s pour out at a rate of knots. james carr cements his place in the pantheon of great soul singers with a series of simply jaw-dropping, & need we say essential, singles. on this volume we have 'you got my mind messed up', 'love attack' & 'pouring water on a drowning man' before we get to 'dark end of the street', the song that not only defined him, but quite possibly the whole southern soul genre. of course goldwax is not just james carr: the ovations made amazing 45s in this period of the label's history, as did soul man spencer wiggins, who serves up the sublime 'uptight good woman'. as with volume one, part of the fun of a complete singles compilation are the oddities & one-offs. here are r&b dancers by oboe, ivory joe hunter & future hit-maker timmy thomas & fantastic memphis garage from the yo-yo's. goldwax even took forays into the country market. recommended. [ace](#)

## v/a : the 100 club anniversary singles – 61's 1979-2009

the 61s 100 club all-nighters are about to celebrate their 30th anniversary, an unsurpassed event in discotheque & youth cult history, as these nights have been going about 15 years longer than anything similar. yearly from 1986, strictly limited pressings of approximately 400 vinyl 45s have been given out at the september anniversary dances. mostly unissued titles – including tracks by mary love, carla thomas & the platters – taken from master tapes, they have been an eagerly awaited event on the northern soul scene ever since. this compilation brings all the a-sides together on cd for the first time & includes the very first issued in 1984. the singles become instant collectors items nowadays, with the first copy on ebay hitting the £50 mark immediately plus – ah, the modern age! each track has an interesting history that father to the vinyl, ady croasdell, will tell in the sleevenotes along with all the amusing (& embarrassing) anecdotes. [kent](#)

## the miracles : depend on me – the early albums

the fantastic hip-o select reissue label continue their ambitious overhauling of the motown label & now turn their attention to (smokey robinson &) the miracles. this beautiful package compiles their 1<sup>st</sup> five albums when they were simply the miracles: 'hi, we're the miracles,' 'cookin' with the miracles,' 'i'll try something new,' 'the fabulous miracles' & 'recorded live on stage,' three of which are on cd for the first time, plus a handful of non-lp singles. included are such early smokey classics as 'you really got a hold on me,' 'shop around' & 'the only one i love.' as per usual these records have been remastered with the usual care & devotion, in a delightful package showcasing the original miracles lp covers, front & back, with rare photos, detailed track annotations & a rich essay about the group. [hip-o select](#)

## big pimp jones : bad bad jimmy ruckus

this record is purportedly the score to the never released, mythical blaxploitation flick 'bad bad jimmy ruckus' that never saw the light of the day & which has supposedly garnered a \$927,000 final auction price for an original reel with a q. tarantino signing the cheque for payment. while we can't confirm the veracity of this fairly tall tale, we can't argue with the music found here within. drums all over the place, bass so thick you can spread it on toast & other instrumentation that adds up to a serious dose of funk. not only are the tunes good, but the arrangement of it all as well – who knew people used clips of dialogue like this on soundtracks back in the day (!). if the film is like the soundtrack (if it even exists, except in the mind of these musicians), it is going to be one bad, bad experience. [freestyle records](#)

# blues

## davy knowles & back door slam : coming up for air

the most ferocious roots guitarist from the uk since the yardbirds. 22-year-old isle of man born davy knowles returns to the uk with his band back door slam & a brand new album 'coming up for air' produced by peter frampton. davy knowles has spent the last two years on a us blues pilgrimage, even giving guitar legend jeff beck a run for his money. the album has the force of stevie ray vaughan, while vocally resembling the late, great jeff healey, evoking the guitar expertise of peter green & rhythmically embracing robert cray. davy goes beyond the blues on his 2<sup>nd</sup> studio album 'coming up for air', which curiously marks his introduction into the uk. "these boys have studied the greats - & might end up in that category themselves, 8/10" - classic rock. "he shreds like robert cray & wails like the love of his life was hit by a truck" - village voice. [blix st](#)

## john mayall : tough

affectionately regarded as the 'godfather of british blues', mayall's influence on the genre cannot be overestimated in a career stretching back to the mid-sixties that has nurtured the talents of eric clapton, mick taylor, peter green, john mcvie, mick fleetwood, coco montoya, aynsley dunbar, walter trout & buddy whittington amongst many others. 'tough' is the new studio album from john mayall, his 6<sup>th</sup> for eagle records, & is well titled with a harder hitting feel & a real edge that sets it apart from his recent albums. after a long period with a stable line-up of the bluesbreakers, 'tough' sees mayall working with a new group of musicians that has clearly revitalised him & acted as a spur to his creativity. now approaching his 76th birthday, mayall shows no sign of slowing down! [eagle](#)

# jazz

## v/a : bridge into the new age

the late 60s saw a flowering of expression in black american arts. its core was a spirituality fed from the ongoing civil-rights movement & a search for african roots. jazz music & jazz musicians desperately sought out a role at a time when soul was the musical voice of black america. this compilation looks at an era when these concerns were addressed by mixing jazz with latin, african & soul rhythms; album & song titles expressed the concerns of the both the mind & the spirit. this collection includes sought-after records from azar lawrence, gary bartz & jack dejohnette, who learned their trade playing in the ground-breaking early 70s groups of miles davis on albums such as "on the corner" & "agartha". the post-coltrane school of jazz is represented by pianist mccooy tyner & norman connors, whose path from pharoah sanders' band to jazz funk chart star hit a crucial mark with the release of 'mother of the future'. this is deep, but accessible music for the soul. if you wanted a companion to jazzman's 'spiritual jazz' compilation then look no further. highly recommended. [bgp](#)

dizzy gillespie : getting dizzy this 2cd collection compiles three mid 50s albums by the legendary gillespie: 'birk's work,' 'afro' & 'world statesman.' undoubtedly one of the greatest jazz trumpeters of all time, his playing was so complex that his contemporaries ended up cribbing miles davis' & fats navarro's style instead! 'world statesman' introduced the dizzy gillespie big band that received rave reviews across the world on its state sponsored world tour, 'afro' fuses a jazz band & orchestra with a latin rhythm section & contributions from hank mobley, j.j. johnson, quincy jones & mongo santamaria & 'birk's work' is further dizzy gillespie big band, by this point including fiery contributions from lee morgan & more. [not now](#)

# folk

## jackie oates : hyperboreans

this, the 3<sup>rd</sup> album from two time bbc folk awards winner jackie oates clearly aims to make you sit up & take notice. oates has pulled some familial strings & so her avant folk brother, jim moray, produces & scottish folk don alasclair roberts has contributed the title track & ably assists on two other tracks. her roots clearly go deep in the thriving new folk scene but she certainly doesn't let herself get over-shadowed by these illustrious contributors. she does a great job delicately balancing traditional song with subtle modern touches that will please the traditionalists & more progressive folk fans equally. "on all fronts oates delivers, with beautiful singing, innovative arrangements & an intriguing selection of songs" 5/5 – songlines. "jackie oates is deservedly becoming yet another young celebrity in the new folk scene" 4/5 - the guardian. [one little indian](#)

## v/a : folk routes

(2cd) folk routes is a 2cd collection presenting the best of folk & acoustic music old & new. it aims to draw the dots between the various strands of the new folk movement (american & british) & the folk revival of the 60s & 70s. from folk icons woody guthrie, joan baez, pentangle, davey graham & fairport convention thru folk rock acts like traffic, nick drake to the new breed in all their different stripes: fleet foxes, eliza carthy, beth rowley, tunng, sufjan stevens & more... an excellent place to start if you like, say, kate rusby, & want to sample some of the other delights of the many tentacled folk world. [decca](#)

## os mutantes : haih or amortecedor

this brazilian group have long been a name to drop for any alternative rock artist in order to indicate how cool & eclectic their tastes are. this impossibly young group seemed able to create music so wild & omnivorous that it was surely out of the reach of a trio of 16 year olds? well obviously that was a way back & like so many others the band succumbed to bad trips & inter-band fallouts. little did anyone ever dream they would ever reform (well kinda). sergio baptista is the only remaining original member but with the help of fellow tropicalistas tom zé & jorge ben (who wrote their most famous tune 'a minha menina') he has resurrected the spirit of the band & recorded a brand new record. like the band of old, baptista & co. tumble through odd time signatures, national anthem mash-ups, soviet speeches, strangled guitars & veer from 50's doo-wop to devotional harmonies, often within a few bars. "carries forward the ideals & exploratory spirit that made us all love the band in the 1st place" – pitchfork. "with so much at stake, this is a joyful triumph! – 4/5 *mojo*. "recalls mutantes' classic period in it's magpie ingenuity" – uncut. [anti](#)

## rodrigo y gabriela : 11:11

(cd/dvd) they have journeyed far since their days playing heavy metal in mexico & busking in ireland! the duo have wowed audiences around the world for a number of years now with their unique mixture of latin duel guitars played with heavy metal fervour & have finally found time to squeeze in a new studio album, their 1st since their self titled debut in 2006. these 11 new instrumentals are intended to betray their eclectic influences, old & new - from hendrix & santana to spanish flamenco guitarist paco de lucia or the palestinian oud players of le trio joubran. the addition of oud, sitar, piano, & even electric guitar adds another welcome dimension to their music, yet at the heart of the record remains the duo's dazzling rhythmic & melodic exchanges. anyone familiar with their blistering shows will know what to expect. includes a bonus dvd with 60 minutes of exclusive footage. [rubyworks](#)

# soundtracks

## ennio morricone : morricone kill

morricone revolutionised film music & from as far away as his base in rome made the american western his own. the sparse arrangements, eerie tunes & unorthodox instrumentation of his theme for 'the good the bad & the ugly' is arguably the most famous piece of music ever recorded for film. on 'morricone kill' the achingly beautiful melodies for leone's 'a fistful of dynamite' establish the magical atmosphere & here alongside collected music from a number of lesser known spaghetti westerns his contribution to the genre can begin to be gauged. bells, church organs, harmonicas, slashing spanish & electric guitars all get thrown into the mix & this cocktail of sounds creates music so powerful that, though many of the films have faded from memory the music will not. potent stuff & highly recommended. [bella casa](#)

## ennio morricone : morricone in the brain

this album will take you take you on a profoundly psychedelic trip through one of the most fertile imaginations in 20th century music. it is a mind-bending 70 minutes with the maestro. morricone was the biggest living man in film music, & this album is when he was in the beat pop acid sixties & seventies at the height of his creative powers when his abilities as a composer went far beyond even what the best international groups in each genre were capable of. the majority of the music featured collected here is from obscure european art movies. morricone in the brain is a testament to his incredible artistry & also his versatility. [bella casa](#)

## ennio morricone : morricone giallo

the giallo is a type of thriller particular- & peculiar - to italy. morricone himself has called his compositions for this type of film as meditations on fear & tension, "traumatic music". with simple sounds that combine repetitive rhythmic motifs with improvised often discordant cries on top morricone ratchets up the fear & tension in time with the images & his music became synonymous with the genre & he ultimately scored more of the genre's films than any other composer. [bella casa](#)

# vinyl

## tafo brothers : plugged in pakistani pops

(very limited lp) those ever reliable finders keepers guys have decided to start a subscription service of extremely limited (500 only, vinyl only) library records & only a few of these will be making it into shops like ours. here for their 1st volume of 'disposable music' they present a first ever collection of the prolific tafo brothers – lollywood's premier cinematic incidental tunesmiths. featuring numerous previously unreleased tracks, 'plugged in pakistani pops' draws together some of their most creative excursions taken from some of lollywood's biggest hit movies. under the tutelage of m. ashraf – whose own recordings have been chronicled on the excellent 'sound of wonder' compilation – the tafo brothers were given free reign of the emi studios in lahore & boy did they run riot! absolutely essential stuff for the pakistani library music nuts amongst you. [finders keepers](#)

## bruno spoerri : ekstrakugel

(very limited lp) the 2nd volume in finders keepers 'disposable music' series takes aim at the vast catalogue of bruno spoerri, the mythical character who worked with members of legendary krautrockers can, composed music for engineering companies & made motivational music for industrial sites & factories utilising concrete techniques, primitive sampling techniques & contemporary experimental psych-rock & funk musicians. the man is quite simply a legend - exactly the kind of composer which has subliminally influenced many of today's electronic producers. from embryonic pre-nintendo sprite themes for the germanic equivalents of 'it's a knock out' & various 'takeshi's castle style' fantasy sporting events to educational robot sex films & art school cinematic anomalies – if it was recorded to celluloid there's a good chance bruno was the anonymous composer behind the cosmic ambient/proto-techno/sci-fi soundscape - delete as applicable - score. as always, essential. [finders keepers](#)

## nadja & black boned angel : nadja & black boned angel

2 epic 20+ minute tracks of raw doom bliss. in fact, they sound exactly like you'd expect a collaboration between nadja & black boned angel to sound. the 1st track starts out all buzzing ambient, then it jumpstarts at about 6:30 & your walls start crumbling...gorgeous monster doom, tearing up your speakers. that doesn't last for too long, though. the beauty & percussion drop out & it morphs into a swarm of shrieking – a terrifying wall of sound that stays the course of the last 10 minutes. as with the 1st song, the 2nd begins with some ambience, an ocean breeze with a dark undercurrent, the impending doom easily recognisable. after what seems like an eternity of buildup, a slow drum beat makes it's way into the enormous mass of hiss. eventually you have no idea who's doing what - it's all one big scarily beautiful mess. there is no final catharsis however - instead, the song itself is the explosion & everything fades away. mammoth! [20 buck spin](#)

## whispertown 2000 : down with love ep

(10") la-based the whispertown 2000 are known for dreamy harmonies, countless hooks & a sound that is both modern & nostalgic. at the forefront are the melding voices of morgan nagler & vanessa corbala, paired with the avant-blues guitar of tod wisenbaker & robust bass playing of his brother casey. released to coincide with the band's second european tour, featuring album highlight 'done with love' as its lead track, the ep is backed with a brand new recording of 'restless', a song that featured on the band's hard-to-find debut album 'lavin' in a dream' whilst 'hometown' originally featured on a promotional jenny lewis 7". two acoustic tracks from the 'swim' album sessions also appear: 'when the day is done' & 'mexico'. the ep also features the dntel remix of album track 'atlantis' with backing vocals by gillian welch, jenny lewis & david rawlings. [acony](#)

## **silk flowers : silk flowers**

the lo-fi quality of 'silk flowers', recorded with fred thomas of saturday looks good to me & city center, reinforces the bittersweet, emotional shadings of singer / multiinstrumentalist aviram cohen's baritone voice, suggesting scott walker fronting an early mute records group. silk flowers play rough-textured, electronic pop that sounds as though it's been pressed from a worn-out cassette tape. songs lead by vocalist/electronics player ethan swan recall the adenoial-fury-era chris thompson backed by a mechanized version of crass. the music throughout, anchored by keyboardist peter schuette, fits beguiling melodies sometimes reminiscent of utopian krautrockers harmonia & tangerine dream into condensed pop structures. the group, encompassing one half of car clutch (swan) & former members of soiled mattress & the springs (cohen, schuette), creates a sound that bears little resemblance to the musicians' past efforts. a percolating grid of swelling, anthemic keyboards, analogue heaven, tape echo, crackling, sometimes dub-like rhythms & carefully counterbalanced vocals. one for fans of cold cave. ace! [post present](#)

## **high places / soft circle : split**

(limited) an album containing 2 bands playing for each other whose mental brain paths collide in perfect symmetry - a nice nugget of pleasing sounds & artwork by 3 individuals who know how to kill it. high places are from new york - rob & mary have been making music for years now & it has taken them all over the world. their 'late bloomer' track is a long & beautiful piece of composition, with a vocal hook that stays in your head for weeks. the way they write songs is very mysterious, with rhythmic collisions, whispers, bangs, clangs, sea shores & melody seeping into your body. soft circle is hisham bharoocha's solo effort, formerly of black dice, pixeltan & lightning bolt. soft circle's previous endeavours were more akin to his role in 'beaches & canyons'-era black dice ; eastern, droning, blissful. the 2 tracks on the split - 'don't just stand there' & 'light bright' - are way more geared to a dancefloor inspired mass. always original & epic, soft circle remains a new york secret (until the full album drops in the autumn at least). [post present](#)

**v/a : dekha jaye ga/ uf yeh beviaan** (2 separate 10"s) [finders keepers](#)

**the cave singers : welcome joy** [matador](#)

**current 93 : aleph at hallucinatory mountain** [coptic cat](#)

**monotonix : where were you when it happened** [drag city](#)

## **singles**

### **single of the week**

**v/a : hyperdub 5.1 ep - featuring kode 9, flying lotus, & black chow** v.limited 12". [hyperdub](#)

**girls : lust for life** 7". [fantasy trashcan](#)

**the big pink : dominos** 7". [4ad](#)

**various production vs the silt : how can you stand** 7". [fire records](#)

**golden silvers : please venus ep** limited double 7" on white vinyl, available in selected shops only. [xl](#)

**muse : uprising** 7" & cd. [warner bros](#)

**tenebrous liar : no guiding light** limited 7". [tenor vossa](#)

**male bonding / eat skull : year's not long / heaven's stranger** limited 7". [tough love records](#)

**mika : we are golden** gold 7". [island](#)

**cryus (random trio) : space cadet / junk yard** limited 12". [tectonic](#)

**hyetal : pixel rainbow sequence / peverelist remix** 12". [reduction](#)

**blackdown ft durty goodz : concrete streets / zombie remix** limited 12". [keysound](#)

**pearl jam : the fixer** cd. [island](#)

**u2 : i'll go crazy if i don't go crazy tonight** 7". [mercury](#)

**wave machines : punk spirit** 7". [neapolitan](#)

## **pre-orders**

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this can be especially useful for limited edition albums or 7's which tend to disappear quickly or cd singles which we don't always stock in great quantity. it also means that you will be able to have any freebies that come with the album / single (posters, stickers, badges etc) reserved for you too.

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although we do try to cover as many new releases as possible, it will never be possible for us to take everything that is released, so if there is anything that we do not stock, we are more than happy to order it in for you.

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