

o u t t h i s w e e k

albums of the week

the black heart procession : six

when san diego's legendary three mile pilot went on a hiatus in 1998, its members split into 2 new bands. one became a beloved pinback & the other become one of underground music's darkest cult phenomenon, the black heart procession. they have defined a truly unique sound that is unmistakable & instantly recognizable & here, they've taken on a darker & more adventurous direction. brimming with pitch-black ballads of discarded loves & forgotten souls, it paints a bleak yet strangely comforting portrait of heartbreak, self-destruction & religious allegory over some of their most inspired songs to date. it's stripped back to mostly just pall jenkins & tobias nathaniel, switching among instruments & the result is a certain simplicity but not exactly a sparseness. a menacing but utterly compelling potent mix for fans of soulsavers, the gutter twins or nick cave. "moody, gothic & quivering with existential dread, a dark-toned graze through waltz-time piano ballads, twitchy, slouching, tamped down guitar rock & eerily keening musical saws" - *dusted*. temporary residence

rock / indie / modern classical

mumford & sons : sigh no more

(limited digipack) after a string of very limited 10"s, the eagerly anticipated debut album from the london 4-piece finally lands. formed from the same west london scene that has given rise to the likes of laura marling, jay jay pistolet & noah & the whale but this lot have a much broader, more colourful spectrum that they build their lively, folk/bluegrass songs from. marcus mumford built mumford & sons after his long standing position as laura marling's drummer / harmoniser began to earn him praise from all who saw them play live together. his battered & raspy voice soars with emotion over massive swells of country-tinged, banjo-laden orchestral pop. lovelorn lyrics filled with hope, anger, fear & every passionate extreme in between, are welded to the tight arrangements & backed with 4 part harmonies. uplifting, joyous songs that will undoubtedly appeal to fans of any of the aforementioned or sons of noel & adrian, fanfarlo or the leisure society. "an enchanting experience, a unique discovery" - *guardian*, "a perfect album for the autumn months" 7/10 - *thisisfakediy*. island

the mountain goats : the life of the world to come

(cd / 2lp) john danielle is one of the most imaginative lyricists of his generation. since he sat cross-legged in the early 90s with an acoustic guitar in front of a boom box & pressed record for the first time, skewed characters, vibrant images & perfectly-framed narratives have flowed in their hundreds. in that time, he has conjured - from laconic, blazing phrases - insights into a multitude of vivid alternative realities. for the band's brilliant 6th album for 4ad, danielle turns to one of the rather hefty lyrical sources : the bible, for an intense immersion in biblical poetry & imagery. danielle remains the creative hub - this time flanked by peter hughes & jon wurster - & 'the life of the world to come' was recorded in 3 studios across 3 states with string arrangements from owen pallett (final fantasy). "john danielle has been one of the best songwriters of the '00s" - *rolling stone*, "mountain goats auteur john danielle continues to write songs that could inspire a season's worth of tv movie melodramas...the results can be extraordinary. get the man an orchestra, now" - *entertainment weekly*. 4ad

daniel johnston : is & always was

following a string of recent reissues, this is the 1st new daniel johnston album in over 7 years, produced by jason falkner (beck, air, paul mccartney). 'is & always was' aims to take the rock & roll symphonies in daniel's prolific musical brain & deliver fully realized, professionally produced recorded songs but thankfully, the requisite air of chaos is maintained faithfully by all involved. there is a slew of additional instrumentation brought into the mix but it never overpowers or even intrudes on the raw, unvarnished nature of johnston's songwriting talent. rollicking, rambling alt. folk/rock with typically surreal & colourful verbal overflow about johnston's recognition of some dark days behind him. johnston is the musician's cult hero, whose music is appreciated for its undeniable simple brilliance & this record will only further secure his legendary status. recommended, naturally. *feralton*

the twilight sad : forget the night ahead

expertly articulate, brooding songwriting from the scottish outfit who deliver a brilliant meshing of increased pop sensibility with devastating guitar noise. andy macfarlane's distinctive tremoloed guitar creates startling shifts between melancholy introspective & explosive tension, the cacophony broadening to accommodate the band's most melodic & also thrillingly discordant moments yet. 'forget the night ahead' features the violin work of my latest novel's laura mcfarlane & the band have recently recruited 5th member martin docherty (formerly of aereogramme) for additional live keyboards & guitars. their sound is blisteringly intense, deafening & tender in equal measure, with james graham's sometimes understated, sometimes unhinged vocals adding the distinctive glaswegian punch - sonically & lyrically, a complex 2nd album that rewards time & unfurls a little more with each listen, while also packing the raw, immediate power of their debut. *fat cat*

why : eskimo snow

(cd / lp) a year & a half after releasing the acclaimed 'alopecia' lp, why? return with their 4th album. the 2 records are each other's perfect foil : while last year's release found yoni wolf & the gang delivering a tight set of intricate rhymes, live loops, slurred hooks & acerbic wit, 'eskimo snow' offers a sung, sobering take on mortality that unfurls in lush waves of americana & pop-infused psych-folk. this album is why?'s most live-sounding yet - a shadowy & sprawling piece as intimate in subject matter as it is handsome in timbre. rich instrumentation, deliberate pacing, a rhythm section operating under heavy reverb, vibraphone duetting with piano, folksy grandness, warped drawing, crescendos of bells & much more all sit beneath yoni's picturesque observations for an album that is more akin to death cab for cutie, the national or mountain goats than the cloudead / leftfield hip hop routes he is leaving further & further behind. "it's a privilege & a pleasure as always to be let inside his head...it's a little unclear why we're allowed in & very much unclear how to get back out!" - *dusted*. *tomlab*

lou barlow : goodnight unknown

(cd / lp) the lo-fi originator & sebadoh/folk implosion founder releases his first new music in 4 years. since his career-redefining, mostly acoustic record 'emoh', he has reunited with dinosaur jr. & has reissued 3 of sebadoh's classic albums but as the brilliant new 'goodnight unknown' illustrates, he's hardly living in the past. borrowing the live band energy of dinosaur jr. & the stylistic reach of sebadoh, barlow has built on 'emoh's full production & written a set of immediate, melodic pop songs that lou describes as, "a cross between my later work with folk implosion & my earlier work with sebadoh". from the surging opening track 'sharing' to the surprisingly soulful performances on 'the right', 'goodnight unknown' benefits from barlow's tunefulness & his decision to record the record relatively quickly, with old friends & new. the melvins' dale crover adds inspired drum work throughout & the album's urgent sound owes just as much to frequent collaborator imaad wasif (yeah yeah yeahs, alaska!). other contributions come from producer andrew murdock & lisa germano. *domino*

vic chesnutt (with jonathan richman) : skitter on take-off

vic chesnutt's debut on vapor records comes just a fortnight after the release of his 2nd collaboration with a silver mt zion & co on constellation. so, why do you need another vic chesnutt album so soon? well, because it's vic.....oh, & because this is a wholly different, but equally astonishing affair. this time round, he's hooked up with the modern lover, jonathan richman & his drummer tommy larkins. "i'm honoured to work with jonathan richman. over the years he's taken me under his wing & mentored me in a very meaningful way, truly shaping me into the songwriter & performer i am today". the production of the record has been kept nice & simple to avoid clouding his voice or his poetry. 'skitter on take-off' is one of vic's most dramatic albums yet & contains devastating songs like 'rips in the fabric' & 'dick cheney', recorded live with no overdubs. another highly recommended album in his rapidly expanding catalogue. *vapor*

rameses iii : i could not love you more

(cd / lp) following on from acclaimed releases for type, foxglove & important records, london outfit rameses iii return with their most accomplished, approachable & involving material yet, from the spectral shimmer of those robin guthrie-style guitars on 'we shall never sing of sorrow' the band begin to chart a serene & introverted brand of pastoral drone-folk. it's harmonious & languid but bolstered with enough grit & substance to give these ambient drifts a real sense of purpose. like a british answer to mountains' expansive soundscaping, the assembled cast of daniel freeman, spencer grady & stephen lewis combine sultry, elongated tones with found sounds from the natural world. although there are certainly elements of the record that hint towards ambient music's more abstract properties, this never sounds like a directionless gush of sound & instead, the pieces here tend to have a strange, time-lapsed feel to them. fans of the aforementioned mountains, tape or even helios should investigate without delay - highly recommended. [type](#)

kurt vile : childish prodigy

the philadelphian troubadour (of the ace war on drugs) makes his matador label debut. a self-confessed musical sponge, he began to create a series of lo-fi home recordings that reflected his admiration of everything from delta blues & skiffle right through to the minimalist aggression of suicide. a collection of these early low key & beautiful bedroom songs were released as 'constant hitmaker' by the u.s. label gulcher. kurt's unique blend of hazy psychedelic folk coupled with his signature languid drawl is still intact but this record is more diverse than its predecessor - a rich tapestry of rock & folk moments drenched in echo & feedback. glossier in production & yet still retaining those essential lo-fi sensibilities, it bears echoes of tom petty, 'street legal'-era bob dylan, spacemen 3 & skip spence. with a voice that is intimate yet immediate, it rewards patience - like all the best records do. top stuff! "*vile has seemingly absorbed a lifetime's worth of fm rock & the ghosts of bruce springsteen, bob seger & others glimmer under the surface of his woozy, homemade bedroom pop*" - [pitchfork](#). [matador](#)

the leisure society : the sleeper / a product of the ego drain

(2cd / 2lp) a stunning album that has won over even the most hard hearted of us here. it's now reissued with an exclusive 8 track bonus ep featuring previously unreleased tracks, including the much loved 'pancake day'. burton-upon-trent's nick hemming (the telescopes) plays ukulele, mandolin, banjo & guitar & christian of fellow burtonians, 'christian silva', tinkles the ivories & twiddles the knobs. nick has drawn on a pool of talent from the wilkommen collective (brighton's sons of noel & adrian & shoreline) to incorporate a sitar, pedal steel, flute, drums & more. the resulting album of wistful, romantic, nostalgic folk, underpinned by unmistakably ray davies-like wry & whimsical songwriting, should appeal to fans of fanfarlo, noah & the whale or sufjan stevens. an insanely beautiful set of songs that will get firmly lodged in your brain & lighten your mood. highly recommended. "*beautifully pastoral*" 4/5 - [mojo](#), "*a uniquely british take on americana ; almost as if scott walker or nick drake had 'gone country', making music for coalminers rather than cowboys*" - [independent](#). [full time hobby](#)

evangelista : prince of truth

(cd / lp) carla bozulich has shaped her evangelista group into something more complex & more sonically & compositionally adventurous than ever. initial tracking was scheduled at the hotel2tango studio in montreal, with regular bozulich/evangelista collaborators shahzad ismaili, lisa gamble, thierry amar, nadia moss & ches smith all in attendance. on day 2 of the sessions, carla went down with full blown pneumonia, confining her to bed for the ensuing week. the band went on to track the song foundations, along with a pile of extras, outtakes & overdubs & bozulich returned to her los angeles home with these stacks of tracks digitised from the analogue master tapes. over the next 2 months, carla, tara & dominic would de- & re-construct these sessions, with carla adding vocals. the result is an album of searing & beguiling depth, occupying an entirely original zone at the intersection of improv, noise, post-industrial & post-punk music & the incantatory/seductive/soul persona of the chanteuse. for fans of thee silver mt. zion, patti smith or gowns. [constellation](#)

raveonettes : in & out of control

(cd / lp) the raveonettes are sune rose wagner & sharin foo, both danish-born & now residents in new york & los angeles respectively. this is their 4th album. the lush production at times harks back to the early 80s when trevor horn sprinkled sugary sonic sweetness over everything he touched. from the giddy opener 'bang!', it's clear that their penchant for 3 minute thrillers is still very much intact. continuing to create their strange mix of modern & old, dark & happy, long term ravers can rest assured therefore that the duo's creative heart remains as delightfully black as ever, as evinced by the solemn ambience of 'oh i buried you today' & weary album closer 'wine'. if anyone was thinking that the raveonettes have abandoned their scuzzed-up crown, then the coolly berserk 'break up girls' will teach a few of those mary-chaining young tykes like the pains of being pure at heart & glasvegas a thing or two about a feedback blitzkrieg. [fierce panda](#)

the holloways : no smoke, no mirrors

the holloways exploded onto the scene in 2006 with the instant indie classics 'generator', 'two left feet' & 'dancefloor' taken from their debut album 'so this is great britain?' which brought them critical acclaim. following a battle with their former u.s. record label, they now return with their long awaited 2nd album. they have managed to retain the endearing charm & cheery energy which has key to their successful, quintessentially british indie-pop. it is full of beautiful harmonic melodies & cheeky vocals backed by rich & accomplished orchestration resulting in an overwhelmingly upbeat & uplifting record. 'no smoke, no mirrors' has all the hallmarks the holloways have come to be known & loved for & it's jam-packed with rampant pop spirit & humour but with a little something extra. for fans of the maccabees, the rifles or arctic monkeys. "*the pop album of the year*" - [nme](#). [snapper](#)

kill it kid : kill it kid

(limited digipack) debut album from hotly tipped newcomers. fronted by the gorgeous 2-part vocal harmonies of singers chris turpin & stephanie ward, the lyrical intimacy of the songs is rendered all the more powerful by the interplay between the pair - turpin's singular & distinctive voice seemingly arriving from another time & place, while ward's softer, huskier tones form the perfect foil. buttressed with strings, keys & slide guitar, kill it kid blend delta blues & roots to striking effect, producing blistering, unapologetic rock'n'roll one moment & a smoky film-noir ambience the next. the band have already drawn comparison to tom waits, frank zappa & zeppelin, as well as more recent examples gomez, mumford & sons & the raconteurs. "*a hook-laden riot*" - [nme](#), "*theirs is a vibrant blend of the white stripes, barn dances & the stephane grappelli-like fiddle-frenzy jazz/blues*" - [q](#), "*uncontrived...a brave, raw talent*" - [bbc](#), "*thrillingly unaffected, delightful*" - [music week](#), "*demands attention from the off...the strength & depth of their songs belie their age*" - [clash](#). [one little indian](#)

early day miners : the treatment

(cd / lp) the long time secretly canadian band deliver their most polished & accessible work to date. after years of building gorgeous & sprawling guitar rock epics, early day miners have trimmed their sound into shorter, tighter songs with a decidedly pop edge to them. they have also slimmed their line up down from as many as 8 members to the lean 4-piece outfit of dan burton (guitar, vocals, keys), john dawson (guitar), marty sprowles (drums) & johnny 'yuma' richardson (bass). when early day miners loosen up, it's almost a different band. the complex layers & atmospheric are still there but front-&-centre on 'the treatment' are insistent basslines & straightforward melodies on multiple organs & guitars. whereas previous albums leaned towards sprawling explorations, this one resolutely ditches the slide guitar in favour of overlapping layers of loops, tight motorik rhythms & guitar & bass processed to resemble cello or brass. [secretly canadian](#)

the shaky hands : let it die

portland darlings the shaky hands combine classic rock riffs with nick delff's unique vocal delivery on their 3rd album. this is their 1st record to feature new drummer jake morris (the joggers, pseudosix). mayhaw hoon's soul influenced basslines shine through & lead the way to handclaps & the dance party. armed with a solidified line-up & some of the best songs the band have written, they have brought their live energy into the studio & captured it perfectly. jay pellicci's (deerhoof, erase errata, subtle) production is solid & immediate & the songs sound absolutely huge. timeless classic rock for fans of the hold steady or dr.dog. "*prodded by clattering drums & scraping guitars, frontman nick delffs often sounds desperate, moaning & muttering like someone who's torn between leaping into the abyss & clinging to hope*" - [spin](#). [redeye / kill rock stars](#)

gary war : horribles parade

(cd / lp) horribles parade is gary war's eagerly awaited follow up to last year's 'new raetheonport' lp, & it certainly doesn't disappoint. this thick, synth heavy psychedelia occupies a space between spacey bedroom experimentalists like r. stevie moore or the more contemporary kurt vile, & the abrasive proto-punk of chrome & debris. the album expands on the more stripped down sound of his previous material, plying layers of warm fuzz & feedback on top of psychedelic pop song structures. verses & choruses blur & mutate, sometimes layering themselves on top of each other or appearing suddenly, as if out of nowhere. the result is truly spectacular experimental pop, with a sound that brings to mind both the underwater & the interstellar. *"horribles parade' is the bold statement of an incredibly eccentric vision, a complete rethink of the premises of pop writing"* - the wire. [sacred bones](#)

zola jesus : the spoils

(cd / lp) zola jesus' (aka nika roza danilova) 1st full length on sacred bones, after a series of increasingly stunning yet hard to find singles & eps. it occupies a sphere of sparse industrial rhythms, no-fi drones & ethereal femme vocals. nika's vocals are a revelation, for her opera trained voice possesses an incredible emotional resonance. in a fraction of a second she can change a song from gorgeous & wistful to intensely claustrophobic & frightening. this intense vocal performance is backed by similarly dark & atmospheric drones, occasional industrial beats & subtly dazzling synth melodies. despite the obvious theatricality & intense emotion on display, it never seems forced or cloying. the overall effect is in fact one of great beauty, accompanied by terrifyingly harrowing moments. incredible. [sacred bones](#)

nancy elizabeth : wrought iron

the 2nd album by wigan's nancy elizabeth is largely focused on piano-led songs & the album is a more understated affair than the guitar & harp-centred debut. the quality of the songwriting is stronger than ever, with a more personal, emotional edge. recorded in a remote corner of north wales, following time spent in rural spain & the faroe islands, the album's arrangements reflect a sense of space & solitude. as much influenced by the minimalism of arvo pärt & steve reich as by the choral harmonies of judee sill & the bare expression of leonard cohen's early records, 'wrought iron' should appeal to fans of pj harvey's 'white chalk', talk talk, beth gibbons or blue roses. *"the most extraordinary hit-your-head-off-your-desk, whimpering-like-a-demented-man-child minimal folk. it seems to come out of nowhere, like ghosts from the battle of hastings playing samurai harps made from widow's hair & it's awesome"* - fact, *"wigan folkstress lays herself beautifully, brilliantly bare. it's a lesson in how economy & atmospherics create true emotion"* 4/5 - [mojo](#). [leaf](#)

aaron martin : chautauqua

the 3rd album from aaron martin is as darkly compelling as you'd hope. it manages to distil pure emotional range, poised at the meeting point of intensity, calm & resolution. 'chautauqua' puts aaron's considerable talents & unique compositional vision at their most sharp & measured level yet. concentrating on a core group of instruments - cello, banjo & organ - these pieces are interwoven with field recordings as well as sounds from home movies, creating an edge tingling with a heightened, ghostly kind of nostalgia. this is a poignant work, magnetic in its compulsion & will undoubtedly appeal to fans of nick cave & warren ellis' soundtrack works. there are certainly elements of the more melancholic, overlapping string figures of hildur gudnadottir's astonishing 'without sinking' album at play here but this is an altogether more melancholy affair. absolutely gorgeous & very highly recommended. [preservation](#)

ethernet : 144 pulsations of light

the debut album from tim gray, as ethernet. tim states : "i set out to apply trance-inducing sonic effects to drone-ambient music. i recontextualized the deep bass kick sound used in techno dance music as a subdued hypnotic pulse to accentuate the textures. an unprocessed analogue roland tr-808 was used for this pulse, as well as binaural beats & spatial effects processing to create music to facilitate deep meditation. i blended layers of synthesized textures with organic field recordings made in japan & northern california". while tim's description may read as somewhat dry & technical, the sonic landscapes that he composes are anything but. he sculpts textural washes of sound to create immersive, constantly shifting aural psychedelic environments. hazy, gaseous atmospheres that are alternately arid & humid float above, in & around the muffled pulses used as rhythms. imagine a sonic accompaniment to landing on an alien planet, stepping out of a spaceship & surveying new, dusty terrain. highly recommended for fans of gregg kowalsky, stars of the lid & gas. [kranky](#)

epic45 : in all the empty houses

based around the nucleus of 27-year-old school friends ben holton & rob glover, epic45 have had a varied & fluid line-up since their debut in 1999. inspired by their english countryside surroundings, blissful childhood summers & mysterious/inspiring walks, the duo have been making music for more than a decade. epic45's last full-length album, 2007's 'may your heart be the map' cemented the band's reputation as purveyors of gorgeous, hazy, atmospheric pop. described by word magazine as "the best english summer album ever", it displayed their masterful blending of acoustic & electronic instruments, their subtle use of field recordings to evoke different moods & memories & glorious, understated vocal harmonies. with this release, the now unmistakably epic45 sounds continue : the hushed vocals, chiming guitars, warm electronics, the beautiful turn of phrase, the heartbreaking melodies are all present & correct. a rich, intricate & quite stunning album of delicate, atmospheric post rock & electronic instrumentation. [make mine music](#)

chimes & bells : into pieces of wood ep

the brainchild of 26 year old danish singer & cellist cæcilie trier. the classically trained multi-instrumentalist has long been a major part of the copenhagen indie scene, performing with several renowned bands including the highly acclaimed choir of young believers. however, with chimes & bells, she submerges into her own song-writing for the first time. the music of chimes & bells defies formal genre definitions but contains elements of noise rock, art pop, shoegaze & r&b. on 'into pieces of wood', slow, brooding & circular song structures are seamlessly intertwined with dark, gleaming "diamond-in-the-rough" pop melodies & climatic explosions of melodic noise rock. cæcilie's deep, booming, soulful voice - almost a force of nature in itself - combined with the shuffling, gritty & organic groove of the band, creates a hauntingly grim beauty & a highly alluring soundscape, centred around layered vocal harmonies, cello, organ, guitar, bass & drums. hypnotic & meditative in a similar way to kranky's valet but with a touch more structure & melody. recommended. [figerspring / bella union](#)

the heavy : the house that dirt built

(indies exclusive - initial copies come with a free copy of the counter label sampler) the brand new album from the heavy has been produced by jim abbiss (arctic monkeys, adele & kasabian) & features backing vocals from noisettes' shingai shoniwa, sounding like a one-woman 60's street gang. to be honest, the last album from this lot bypassed us somewhat as we couldn't really make head or tail of them but somehow, on their 2nd album, they have managed to take all their disparate influences & turn them into a singular, thrilling whole. by the fifth track we've already been taken through soul, garage punk, voodoo swamp revue, a bit of james brown funk, hendrix & balls-out rock & by the album's end, they've also kicked rockabilly, reggae & even a closing ballad into the gumbo pot. it's impossible to know how to describe this band - all we can tell you is that it came as a genuine surprise to us that it was half this good & that so many different influences chucked into the melting pot could actually sound this coherent & focused. check 'em out..... [counter](#)

polvo : in prism

(import) the surprising return of polvo should be an event to be celebrated but with no sign of a uk release date, we thought we'd better get some of these in from across the waters for you. although 12 years is a long hiatus, it's hardly noticeable that time has passed, with the exception of a few machinery & personnel updates: trading in their el cheapo 60s sears guitars for some new gear & swapping out their drummer. back on merge after re-forming in 2008 to play all tomorrow's parties, they still have their chops intact & they're intent on using them to create winding guitar & bass riffs & intertwining them with haphazard shifts in tempo. along with getting mathy & ultra-precise, the band takes the opposite approach & elongate passages, stretching songs into psychedelic space rock territory & surpassing the 8 minute mark on several occasions. *"in prism' ultimately sets a new standard for them : don't just make it sound like you never left, but rather make the past seem like a mere warm-up for what's to come"* 8.1/10 - [pitchfork](#). [merge](#)

jonny trunk : scrapbook

if you're at all familiar with the 1st class curio crate-digging of true english eccentric & all round good egg jonny trunk then hopefully you'll already have an inkling of how this record's going to sound. 'scrapbook' is just that – a 20-track musical collage that includes weird analogue machines, dusty drum breaks & all manner of exotic samples, no doubt procured from sir trunk's mystical musical archive. if it were in a song title competition it would win hands down as one really can't argue with the genius of 'fuddy duddy' & 'wife swapper'. peculiar, spooky, daft & joyous in equal measure, fans of old crackly library music, spook jazz & of course all things trunk are gonna love this! "from eerie childhood reprise to the endearingly carefree, we are thrilled jonny's got it out at last." - the guardian. "a kitsch hitchcock, he silently lurks behind snatches of dramatic strings, flickering keyboards & brooding basslines" - 4/5, record collector. [trunk](#)

curly hair : ivy league ep

the debut release from the brighton & london based duo curly hair comes in the form a 6 track ep/mini album, released on their own label & beautifully packaged. this is a set of utterly adorable twee folk complete with handclaps, joyous strummings, string pluckings, glockenspiel plinks, whistles, las, boy/girl harmonies & much more besides, that will sit very comfortably alongside the likes of emmy the great, sons of noel & adrian & belle & sebastian. "putting on a curly hair song has the same rejuvenating effect as taking a midday walk in the park. there's no disturbances, no irritating twats hurling their egotistical chants at you, just time allocated to wandering about & collecting your thoughts" – bearded, "i love it, i absolutely love it...an absolute delight!" - marc riley, "a really lovely little ep!" - steve lamacq, "charming lo-fi pop" – independent, "a great listen & would make the world a happier place if everyone were to be commissioned a copy" - inthenews.co.uk. [toy soldier records](#)

the longcut : open hearts

returning to the fray as fast, furious & frenetic as ever, the longcut are back with both fists flying. following their acclaimed debut, the manchester-based trio have shifted to grass roots principals for this album: it was recorded in the band's salford rehearsal room & produced by friend-of-the-band & nine black alps guitarist david jones, who brought "a fucked up pop sensibility". for a group whose reputation was built on blistering live shows, they set out to make an album that reflected the raw energy of their performances. this is the rough-edged, vital, visceral sound that's still undeniably the longcut - stuart's shamanic howls, jon's crunching bass & lee's hypnotic guitar are all in place - but it's fresher, trimmer & more focused than ever before. lyrically, it's upbeat, happier, lovestruck even but with that weighty sonic sucker-punch behind it to counter-balance the sugar. [melodic](#)

cerys matthews : don't look down

(cd – available in both english & welsh language versions) 'don't look down' makes history as the first album by an artist to be released in welsh & english language versions simultaneously! the former catatonia frontwoman's incredible voice is fully to the fore on her 3rd solo album which is jam-packed with lush-pop anthems. "listening to the beautiful, atmospheric range on her new album, where she can slip from astrud gilberto to rod stewart in a single song, it feels like matthews is finally speaking up for herself & it is hard not to be swept along by her passion for music & life" – telegraph. [rainbow city records](#)

idlewild : post electric blues

the scottish indie rock stalwarts deliver their 6th album – a record of boss-like bombast, flecked with 70's synths & dashes of brass. it's an album that leaps from fleetwood mac epic folk/rock/pop peaks into joyous loch-side sing-a-longs - the sound of a deft & defiant band exploring soundscapes whilst finding hooks & generally, genuinely & quite clearly, having a fookin good time. when the coke-shrivelled testicles of brit-pop were still in full-swing, idlewild were dropping out of art school & ingesting fugazi, superchunk "...& all those small bands on american indie-rock labels." unlike most modern bands, they've been able to develop into the tamed beast that purrs like james dean's harley. idlewild sound as hungry as ever, melding lead singer roddy woomble's hugely poetic lyrical talent with raucous guitar lines & the kind of all-round musicianship & togetherness that comes from playing with the same people for over a decade. [cooking vinyl](#)

omar rodriguez-lopez : xenophobes

recorded in mexico, 'xenophobes' is the 1st album which finds omar at the helm vocally & lyrically, as well as musically. sung entirely in spanish, this record showcases a side of omar rarely seen before, truly distinguishing this album from its myriad predecessors. equal parts mars volta bombast, el grupo nuevo technicality & a textural richness unequalled on prior solo releases, 'xenophobes' is a concept album that tells a story about a character's journey through life, death & re-birth. in order to execute these emotionally-charged compositions, rodriguez lopez again enlists his veteran co-conspirators : bassist juan alderete de la peña, drummer thomas pridgen & keyboardist/percussionist marcel rodriguez lopez. also, the album includes contributions from mark anderud (keyboards), as well as the notable voice of ximena sariñana, doubling & backing rodriguez lopez's vocals. a triumph of imagination & an inspired, concise statement. [rlpe](#)

homelife : exotic interlude

you might remember homelife. they were a sprawling collective from manchester who made records of a fairly eccentric nature taking in dub, hip hop, psych & crackly soundtracks & spewing it all out as one slightly addled whole, which thankfully reached our ears courtesy of the ninja tune label. well, forget what you knew about homelife, as this incarnation of the group consists of just 2 of the original members, founders paddy & tony, & treads a very different path to the homelife of old. some of the more erratic & wonderfully shambolic tendencies have been ironed out in favour of unplugged loveliness & more traditional songwriting values, but the general air of multi-instrumentalism & potting shed ingenuity remains at the heart of all things. reminiscent of the leisure society & early badly drawn boy, lovely! [humble soul](#)

phantogram : eyelid movies

sarah barthel & josh carter deliver a fresh new sound of electronic influenced rock on their debut. all the tracks have been written, composed, performed & engineered by sarah barthel & josh carter themselves & it was recorded in upstate new york in a barn, on the cheap, resulting in a lo-fi sound that works well with the crackly electronics, programmed beats, simple basslines, lush beds of synthesiser & dreamy female vocals. sitting somewhere between the xx, chairlift, beach house & nite jewel, their intelligent pop employs numerous samplers, guitars, analogue synths, keyboards, drum kit, various percussive instruments, tapes, records, a 4-track, computer & a myriad of guitar pedals. they route a whole array of influences through their music from soul, jazz, concrete, rock, shoegaze, hip-hop, psyche, afro-beat & pop, without sounding at all forced. a real grower. "a refreshing, unusual & diverting first record from two new talents, then, & one to recommend for jaded electro & indie fans who felt the new york scene had gone as far as it could with art-skrunk" - bbc. [bbe](#)

o+s : o+s

the oddly named o+s is orenda fink & scalpelist, better known as cedric lemoyne of alt.rock stalwarts remy zero. orenda's name will be more than familiar to long term saddle creek fans as both one half of label mainstays azure ray & a solo artist in her own right. o+s is the product of a very long term friendship which started back in birmingham, 16 years ago. orenda was asked to take part in an art residency at the bemis centre of contemporary arts in omaha & quickly enlisted the help of her pal lemoyne. having collected field recordings from her excursions across the us & into haiti over the previous 2 years, the pair delved into fink's pandora's box of sounds & began to cut them into shape, using these as a basis or a kickstart to fully fledged songs. what became of that artist residency is the duo's debut album - a sound that falls somewhere in between early 4ad releases, sol seppy & mazy star. [saddle creek](#)

teitur : all my mistakes

teitur lassen is a singer/songwriter from the faroe islands who left the for copenhagen when he was 17 after fronting a pop/rock band & now resides here, in the u.k. teitur, the highly acclaimed 'the singer', teitur's 3rd album, was finally released in the uk in early 2009 & now, we get this uk exclusive compilation record that spans his short musical career & provides a perfect & long overdue introduction to his considerable talent, for fans of damien rice, scott matthews, david gray & rufus wainwright. "there's more than enough evidence here to bear out teitur's assertion, in the title-track, that "all my mistakes have become masterpieces" 4/5 – independent. [a & g](#)

castanets : texas rose, the thaw & the beasts

ramond raposa, aka castanets, delivers 39 minutes of stride-hitting, potential-reaching & pure, big, epicness. recorded with a full band & featuring guest appearances from dm stith, pall kenkins (black heart procession), jason crane (rocket from the crypt), david j (bauhaus) & produced by asthmatic kitty's wunderkind rafter roberts, it is, without a doubt, castanets' most accessible record to date - bringing in the rustic country, folk & blues of past records whilst nodding its head to the idea of creating something that can appeal to many. without a doubt, existing fans of castanets will embrace this record as much, or even more so, as they have previous efforts but it will appeal to a far broader audience, so if you're a fan of phosphorescent, viking mooses or bonnie "prince" billy, check this one out. "of all the acts tagged under the "freak-folk" genre, the man behind castanets - ray raposa - may be the "freakiest." - pop matters. [asthmatic kitty](#)

the slits : trapped animal

at the same time as celebrating the 30th anniversary of their groundbreaking debut album 'cut', the slits are back with a brand new album. known for their infusion of punk & reggae sounds, the slits are one of the most significant female punk-rock bands in history becoming a major part of the punk pantheon with songs that even today continue to be meditations on alienation & angst. with 'trapped animal', the slits remain the same genre bending band they were in their inception, still standing out from the rest of the pack. the current lineup features original members ari up & tessa polliitt along with hollie cook (daughter of sex pistols drummer paul cook), anna schulte & adele wilson. there is a satiric, tongue-in-cheek quality to their songs instead of a strident peachiness - they are loud, brash, bold & unrepentant. the slits continue to expand the boundaries of punk, combining it with various ethnic & experimental sounds. [sweet nothing](#)

hallelujah the hills : colonial drones

hallelujah the hills follows the legacy of disparate-sounding boston bands like mission of burma, the cars, galaxie 500 & the pixies who inject a clever & incredibly wry sense of humour into their lyrics while rocking forward with a straight face. there's a salty grit here, a good time collision of the city's working class roots with its constantly transient collegiate populace. on their 2nd full length album, the band makes the leap & crafts a record that's as sharp & full of wit as it is entertaining. the album abounds with oodles of hooks & shout-along choruses, crunchy guitars, raucous horns (courtesy of brian rutledge), irresistible keyboard flourishes (by elio deluca) & more inspired instrumentation throughout to fuel them on. tiffus andronicus' patrick stickles sings & plays guitar on the revenge song 'you better hope you (die before me)' & it's no surprise that the 2 bands are friends - drivers in a car wreck of wonder & regret, wistfulness & irreverence, all bouquets & beer & shut-the-fuck-up profundity. for fans of conor oberst / bright eyes. [misra](#)

chet : chelsea silver, please come home

ryan beattie has been quietly making music in the city of victoria (on vancouver island), playing guitar in critical favourites frog eyes & recording both solo as himalayan bear & with chet, the band he formed with his brother patrick & some friends. this is chet's 4th album in 7 years & the 1st to receive release outside of western canada. there's something of wild beats about the vocal delivery, a touch of grizzly bear's majesty & fleet foxes' harmonies & hints of dm stith's flamboyance but the overall sound is so diverse, it's impossible to pin down. it's a sad & strangely beautiful album that keeps you guessing throughout as the sugary sweetness turns sour & the tranquil dreams descend into darkness. it's a work of country folk gold from well-read musicians that have managed to evoke a humble turn-of-the-century quality in their music without feeling like they try too hard & it's a record that definitely gets better with every listen. [absolutely kosher](#)

nerina pallot : the graduate

the 3rd album from the gold-selling artist is an album of clever, classy pop featuring a series of radio bound singles. pallot has shaken up her sound & has written & produced this record herself. 'the graduate' has piano-driven songs high on happy pills, woozy electronics & beefed up bass. where guitars would once have swooned, now they swagger & there is a new-found feistiness to pallot's emotive vocals. this is a compelling collection of songs that range from the rocky 'the right side', pallot's attempt at a football chant, to the quirky, heavily-programmed funk-pop of 'i don't want to go out', to the sheryl crow-meets-squeeze song 'when did i become such a bitch'. more typical pallot perhaps, are strings-drenched slowie 'human' & love song 'it starts'. the biggest surprise is the dreamy, spaced-out, electronic-pop of 'cigarette'. [echo](#)

the terrordactyls : the terrordactyls

the terrordactyls is a duo featuring michael cadiz & tyrel stendahl. both are currently enrolled at evergreen state college in olympia, wa where they've managed to gain some popularity in the anti-folk movement. alternating time between studying, recording & touring, the terrordactyls' debut full-length album showcases the duo's simple but charming sound complete with toy piano & kazoos. despite being labelled a "lo-fi" band, they say that they "strive for the highest fidelity". the album is well produced but full of the whimsy you might expect in homemade recordings - the songs are bittersweet & sadness or nostalgia are common themes. 'devices' features guest vocals from fellow olympian riot-folker kimya dawson. [seayou](#)

gogol bordello : live from axis mundi

(cd & dvd) the internationally acclaimed & unstoppable gypsy punk band gogol bordello present the ultimate fan piece. available as a cd & dvd set, this release features 6 tracks from the band's bbc sessions, a previously unreleased track from the 'super taranta!' recording sessions & 3 live tracks from irving plaza in nyc. the dvd captures gogol bordello's legendary live show over 2 nights in 2008 at irving plaza in nyc, featuring all the fan favourites live for the first time on one dvd. the dvd has over an hour of bonus features including additional live footage, video discography, candid interviews, behind the scenes & studio footage, offering a better understanding of these colourful gypsy punks. [side one dummy](#)

richard walters : the animal

the beautiful debut album from richard walters was written over a 3 year period of ecstatic highs & crushing lows & has been co-produced by david kosten (bat for lashes) & ant whiting (paloma faith, zero 7, mia). at the end of this period, he was galvanised to record the album only after he had fallen in love with an american girl & moved with her to paris from his home town of oxford. this is a well constructed album of delicately sung songs, supported by subtle instrumentation that will appeal to fans of stephen fretwell, james morrison or iain archer. "in an outrageously mature debut, his astonishingly confident multi-octave talent accompanied by graceful strings could stir the stoniest of hearts" - the music magazine, "dazzlingly beautiful, fragile & mesmeric" - clash, "the most haunting balladry you'll hear outside of jeff buckley or antony & the johnsons" - the guardian. [kartel](#)

kiss : sonic boom

(standard version or 2cd+dvd) after a 9-year wait, rock superstars kiss release a brand new studio album featuring 11 new kiss anthems. 'sonic boom' is an emphatic statement from one of rock's most iconic bands. says guitarist/vocalist paul stanley : "the purpose of this album isn't to let people know that we're still around - it's to let people know we can still knock out anybody who's out there!". the 19th album of their 35-year recording career, marks a new chapter for the band : it is the first kiss studio album to feature guitarist tommy thayer alongside paul stanley, gene simmons & drummer eric singer, but as paul states: "this isn't 'new kiss' - this is classic kiss!". paul proudly states: "there isn't a filler track on this entire album...it's very much a declaration of not only being alive & well but being lethal". 35 years after kiss released their classic debut album, 'sonic boom' proves that this legendary band is still a genuine creative force. [roadrunner](#)

mission of burma : the sound of the speed of light

mission of burma's 4th lp is a departure from the pinned-needles roar of 2006's 'the obliterated'. far more spacious & dynamic, it blasts off with the anthemic, catchy '1, 2, 3, party!', a classic burma rocker. other tracks, such as 'feed', 'forget yourself' & 'slow faucet', are slow, hypnotic builders. 'good cheer' is a burst of almost uncontainable joy that literally explodes from the speakers. of course, all the burma trademarks are also present : the military snare drum, the melodic basslines high up on the neck & the furiously dissonant guitarwork, refracted back into the songs via tape loops - all punctuated by the hoarse shouts of drummer peter prescott. this controlled chaos, this disciplined letting go, is at the heart of what they do & it remains as exhilarating & fulfilling as ever. [matador](#)

the jim jones revue : here to save your soul

(cd / lp) the jim jones revue follow up their critically acclaimed self titled debut with a black rocking collection of all their singles & b sides, available for the first time in physical format, alongside 2 new hard rockin' exclusive tracks. the album kicks off with 'rock'n'roll psychosis' which explodes out of the speakers like an atom bomb detonating an unholy jam between jerry lee lewis & the birthday party. their 2nd single, 'cement mixer', sees the jir step back in speed but increase the power with elliot mortimer unleashing a hurricane of hammond keys & the pace never lets up from here on in. plenty of filthy sleaze, distorted broken down honky tonk piano, rockabilly rhythms, lecherous vocals, chuck berry riffs & free jazz freaks outs – like a car crash between little richard & the mc5. rockin! [punk rock blues](#)

v/a : bite harder - the music de wolfe studio sampler

(cd / lp) production company de wolfe trawl through their archives once again for a follow-up to the now legendary & long-since deleted 1998 lp 'bite hard'. that feted album included a wealth of tough funk breaks taken from the library music label's catalogue, including tracks that would eventually end up being sampled by jay-z, high & mighty & ja rule. now, after years of pestering from relentless beat-nuts like demdike stare's sean canty, johnny trunk, & cherrystone's godsy, the label have dug out a wider selection of psyche-funk, afro-rock & electronic prog alongside the usual hard funk gems, providing another barrels worth of bullets for your sampler/turntable. a sterling collection for finders keepers & trunk fanatics everywhere. [de wolfe](#)

screaming lights : like angels

out-of-step & isolated from many of their contemporaries, screaming lights are very much a product of their home-town. steeped in that time-honoured scouse tradition of forward-thinking, bloody-minded psychedelia, 'like angels' shares a fair bit with the likes of fellow mersey pop-pranksters such as the teardrops or the bunnymen. adventurous yet still anchored in that classic liverpudlian song-writing tradition, the 11 tracks of the album sound far more accomplished than you'd expect on a debut album from band just out of school. for fans of editors or white lies. "majestic & full of english grit" – [artrocker](#), "this scouse 5-piece somehow manages to both rave & rock" – [nme](#). [anti/epitaph](#)

the witch & the robot : on safari

the witch & the robot are from the lake district & this is their jaw-dropping debut album. psych-folk-rock for all - 11 deep, dark & beautiful tracks of weird, wonderful & at times, unsettling music. their live show includes a masked mascot, dancers, bunting, custard pies & of course, a meat raffle. "incredibly out of time, but strangely compelling. the complex, "let's try it & see if works" arrangements belying the authors' tender years, adding to the idea that the interesting works are afoot somewhere off the skinny jean radar. the acoustic guitars chime, the bass often has a bit of funk to it & the vocals switch to suit the material, meaning it's never just eleven variations on the same song" 7/10 – [the music fix](#), "incredible...brilliantly, fantastically deranged stuff" – [6 radio](#). [atic](#)

bruce gilbert : oblivio agitatum

gilbert's career stretches back to late 1960s british avant garde art & music scenes - he was one of the founding members of the influential & experimental art-punk band wire & a pioneer in the experimental noise scene. 'oblivio agitatum' is gilbert's 1st album length release since 'ordier' (realised 1996 & released in 2004), essentially making this his 1st album of the 21st century. it's a startling & mesmerizing work which recalls some of his mid 80's works such as 'this way' & 'shivering man'. an ever shifting set of agitated & obscure tones create a sense of confusion while still being highly structured & concentrated. if you can imagine a set of stark compositions created for a slow moving, visual art installation in an empty gallery on the outskirts of berlin, you'll get the idea. [editions mego](#)

the assassinations : future blasts from the past

the assassinations is the latest incarnation in the career of berlin music legend & agent provocateur ghazi barakat. a mainstay of the city's underground music scene since the early 90s, barakat was the founder & singer of garage noise outfit the golden showers. he also performed as part of give up, a digital hardcore-affiliated band with shizuo's david hammer & cobra killer's annika trost. barakat is a free radical. he robs & steals, rapes & pillages from cultural history to create an inspired pop art collage. 'future blasts from the past' is a cultural time machine that bears the traces of all barakat's inspirators : sun ra & the plasmatics, burroughs & celine, lynrd skynrd & the gun club - musique concrete meets punk & blues, hard rock meets free jazz & garage rock collides with library music. [hashishin](#)

rose melberg : homemade ship

the uniform elegance of rose melberg's past work with tiger trap & the softies is present on her new solo venture. this album transcends her work with her previous groups - never has her voice sounded so full & refined as it does here. always tender & hushed, 'homemade ship' is enchanting; its stark stillness is as haunting, playful & familiar. this batch of songs was recorded in the winter time in vancouver. a small masterpiece, melberg uses just a guitar & vocals (with occasional harmony vocal & piano work provided by larissa loyva of the choir practice & p:ano), at the forefront, her voice holds a warmth & generosity that adds strength & hopefulness to her aching, insightful lyrics. "rose melberg has a perfectly tuned ear for romantic, rainy day tunes" – [venus](#), "a songwriter of simple grace with a real ability to cut through the haze of everyday life & hit you where it counts, gently but with lasting effects" – [amg](#). [where its at is where you are / k records](#)

the wildebeests : the gnus of gnavarone

the wildebeests are something of a garage-rock supergroup, seeing as the group consists of john gibbs (the kaisers, holly golightly band, the masonics), lenny helsing (thanes, green telescope) & last but not least, russ wilkins (pop rivets, milkshakes & delmonas). these 3 old gits all cut their teeth playing raw beat music & generally causing a rumpus aurally. when their paths crossed, they found that they had the same old cranky, rusty equipment plus some new(ish) shiny tunes that had accumulated along the way & hey, the wildebeests were born! thusly they did verily go forth & bang, scrape, thump & twang to make some seriously good, toe-tapping, garage-beat sounds. [dirty water](#)

n.a.m.b. : bman

n.a.m.b. is a band from turin, italy. ask them what the initials stand for & you will probably get a different answer every time. visit their myspace page one day & you might see the caption "nascere artisti morire buffoni" ("born artists, die clowns"), but the following day it could be something entirely different, like "neuroni annoiati masticano boiate" ("bothered neurons chew rubbish"). one thing's for certain though : their 2nd album is a magnificent sonic adventure, with a psychedelic flair reminiscent of the flaming lips, dynamics & industrial elements á la nine inch nails, massive stadium-friendly tunes & beating underneath it all, a big heart of soulful pop. 'bman' is an ambitious, multi-layered odyssey about a little robot called bman & his quest for self-identity. the beautifully illustrated accompanying 100-page booklet of original drawings by maq4ka, illustrates the story of bman, with additional drawings by gabriele ottino. [monotreme](#)

horse the band : desperate living

a little worse for wear, a whole lot worldlier & most importantly, letting life & art influence the noise they commit to tape, horse the band have taken all the shit of the last few years (arguments, debts, constant touring) & have channelled it into 'desperate living' - a compelling testament to a band determined to make insane, captivating music. let's see what life throws at horse the band next - however they juggle it, one thing is sure - they'll channel it into some effed up but totally mind-blowing music. [vagrant](#)

the dodge brothers : louisa & the devil

feel-good americana with a skiffle'n'blues vibe from the long-established 4-piece band co-fronted by alabama-born mike hammond & culture show/film critic icon mark kermode. a decade of live performance has honed the hampshire-based quartet into a uniquely tight yet relaxed ensemble. the line-up is mark kermode (bass, harmonica, vocals), aly hirji (rhythm guitar, mandolin, vocals), alex hammond (washboard, snare drum, percussion) & mike hammond (lead guitar, lead vocals). the music is a hybrid of country blues & rockabilly & the album includes a guest appearance by billy lunn of the subways. songs of love, death & railroads are performed on joyous guitars, thumping double bass & washboard with heartfelt harmonies & vocal virtuosity. [weeping angel records](#)

the jesus lizard : deluxe remastered reissues

(cd / lp with download code – 'pure' is a vinyl only release but is included on the cd format of 'head') the jesus lizard's touch & go era albums have been newly remastered by steve albini & bob weston & are now bolstered with bonus tracks on the cds (available as downloads with the lps). *"the jesus lizard always had the trajectory of a band that was always going to matter" - steve albini, "every generation has its exciting band, & the jesus lizard are it. they make elvis presley look like a kewpie doll" - timothy leary.* [touch & go](#)

: head / pure 'head' was the 1st full length album by the jesus lizard. the band was by now a very direct, laser guided unwavering bolt of light. the guitars are bracing, bass bruising, drums galloping & vocals sounding as if sung from inside a leather mask. the brutal, bass-heavy slam of the music, testament to the uncredited engineering/producing abilities of steve albini, gives the whole record a punch that most indie rock didn't have at the time, looking ahead to where similarly minded groups like helmet (also produced by albini) would end up soon enough. the 'pure' ep was the 1st ever record by the jesus lizard. it reveals an opening bone-crushing trifecta - 'blockbuster', 'bloody mary' & 'rabid pigs', which became classics in the jesus lizard's cannon, featuring some of the band's most endearing characteristics : duane denison's guitar frenzy, david yow's garbled vocal hysterics & david wm. sims' uncanny precision on bass.

: goat their 2nd album delivers on the jesus lizard promise in ways almost too numerous to mention : it is noisy yet controlled, dark but humorous. the record followed in the vein of the 1st with little immediate variation : loud, excellently produced by steve albini, plenty of space in the recording to emphasize the sheer force of mcneilly's drums & sims' bass & more besides. the whole album seems like a party in hell & provides demonstrative proof that there's still plenty of fun to be had with a basic rock lineup ; it's just a matter of how it's handled.

: liar from the first few seconds, in which 'boilermaker' leaps out of the speakers like a crank-addled mugger armed with a tire iron, 'liar' captures the jesus lizard in gloriously manic & muscular form & if it sounds a bit less grimy & psychotic than 'goat', this is still the musical equivalent of a ranting lunatic you would never dream of sitting next to on the bus. 'liar' isn't quite the wildest or weirdest album the band ever made but it may well be the strongest & maybe even the best.

: down the last of the touch & go era jesus lizard albums - classic jesus lizard in many ways, captured when the band were playing at their absolute tightest, filled with odd, unpredictable turns & nuances. while it was regarded as something of a disappointment when it was first released in 1994, in retrospect, 'down' stands as the last really vital album from the jesus lizard. it was the last jesus lizard album to benefit from steve albini's spare, dry recording & it reveals one of the band's greatest strengths : their skill at inventive arrangements.

v/a : these ghoulish things - horror hits for hallowe'en (& all year) a timely re-pro for the best-selling & definitive halloween compilation

the market for old-style 'hammer horror' /halloween novelty rock just won't quit – it seems you folks out there just can't get enough of the stuff! yet, for all that, there's never been a truly satisfying compilation of this type, just a series of ragbag bootlegs that have wetted the appetite until the real deal came along. that moment has arrived with 'these ghoulish things' which bears all the familiar ace hallmarks of a fine track selection, attention to detail & irresistible artwork rolled into one potent package. the double whammy visual combine eye-catching cover art & a booklet with ghoulish internals designed to complement the sounds. nearly half of the content is new to cd & includes several never-before-released bobby "boris" pickett radio station plugs from 1962 that provide a neat framing effect. [ace](#)

library tapes : alone in the bright lights of a shattered life

(limited) reissue of the debut album from library tapes. this swedish duo met when per jardsell was called by a promoter as a last-minute replacement for the guitarist in david wenggren's band. 5 months later they begun to record the album whose dark atmospherics echo the work of the likes of max richter, lunn, sylvain chateau, esmerine, rachels & a silver mt zion. they took their name after performing live in a library & their structures & approach take their lead from classical music. the 7 expansive, sprawling, emotive compositions here are effectively one piece of music split into subsections or movements. gorgeous & slightly spooky. [aetioic](#)

library tapes : feelings for something lost

(limited) reissue of the 2nd album from library tapes. it was originally released in 2006 on the resonant label & has now been made re-available by aetioic, a swedish label run by david wenggren. once more, sparse, bleak compositions take centre stage, with the piano more prominent & the overall sound more stripped down than was the case with its predecessor but the dark atmospherics remain. guest appearances come from cecile schott (colleen) on the stunning 'leaves abstract in a village plunged into mourning' & erik skodvin (deaf center) on 'departures (burning saints for your own sins)'. the album features 12 tracks, recorded between november 2004 & january 2006, all of which have lengthy titles that convey the feeling of the music perfectly. for fans of max richter, erik satie, sylvain chateau, goldmund, peter broderick et al. [aetioic](#)

endless boogie : focus level

(reissue) the appropriately named endless boogie began with no delusions of grandeur. they started off as an "old mens' hobby" & eventually, they put out this seriously fine rock record. they started off as dudes jamming on riffs, locking into grooves, finding that transcendental part of a song & stretching it into eternity. the perfect soundtrack to hot summer nights - hanging out in the basement, smoking fags in the yard. this is the record kings of leon could have made in their 50s, if they hadn't gone all stadium rock. *"steeped in everything from tres hombres-quality zz top to early beeheart (with a hint of canned heat tossed in for good measure), 'focus level' is one of those rare records that gets its kicks out of presenting absolutely nothing new, instead taking the scenic route through a few crates of dusty old records that your dad & his friends probably got wasted to when they were young" - dusted.* [thrill jockey](#)

pere ubu : datapanik in year zero (the boxed set)

(v.limited 4cd box set) pere ubu was supposed to be an end, not a beginning. assembled in august 1975 as the crosby stills nash & young of the cleveland music underground, the plan was to record one, maybe 2 singles & exist no more. within months, however, those first self-produced records were being snapped up in london, paris, manchester, new york & minneapolis. pere ubu was changing the face of rock music. over the next 34 years, they defined the art of cult, refined the voice of the outsider & inspired the likes of joy division, pixies, husker du, henry rollins, rem, sisters of mercy, thomas dolby, bauhaus, julian cope & countless others. this boxset compiles the original ep of the same name, their first 5 albums, along with 'terminal drive', a disc of studio related rarities. *"like no other band alive" - word.* [cooking vinyl](#)

close lobsters : forever until victory – the singles collection

an unfortunately short-lived but utterly wonderful neo-psychedelic jangle pop band, close lobsters only managed 2 albums & an ep in their brief career but all 3 releases are brilliant - some of the best music of the late-80's u.k. indie scene. the band were formed in the scottish village of paisley (prophetically enough, given the band's psychedelic tendencies) in 1985 by singer andrew burnett & drummer stewart mcfayden. adding guitarists tom donnelly & graeme wilmington, plus burnett's brother robert on bass, they gained some early notoriety when their song 'fire station towers' showed up on the legendary new musical express cassette c-86, although they had a greater commitment to melody than most of the c-86 bands. these tracks have been re-engineered by andrew burnett & graeme wilmington for this retrospective release. [fire records](#)

tee & cara : as they are

a reissue of the a rare, 1967 easy listening romantic pop lp by the male/female duo of tee & cara, with traces of rock & folk influences. effortlessly cool & breezy, sophisticated yet naive, this is the perfect missing link between acid-folk & new york t'n pan alley pop with a wistful bossa flavour redolent of a&m records albums of the period. as the manchester poet robert cochrane says in his appreciation of this album, *"people are still trying to achieve the balance of calculated innocence that these 2 managed in their teens. belle & sebastian have made an entire career from such obsessions, creating much beauty in their wake. what followed for tee & cara is presently unknown, but in the summer of 1968 a boy & a girl in new york got something right"*. [rev-ola](#)

the appletree theatre : playback

the 1st cd release of one of the most enigmatic pop albums of the 1960s. the project was set up by brothers terry & john boylan & this is essentially a loosely-woven concept album, divided into 3 acts. it's an inventive pop album with great songs, strange sound effects, comedy bits & trippy dialogue comprising a collage of interlaced vocal narratives, sound effects & song fragments, recalling the golden age of radio & prefiguring the antics of the firesign theatre, along with top quality pop songs such as 'hightower square' & 'i wonder if louise is home', with its distorted megaphone vocals & soaring horns. some of the tracks suggest the boys may have indulged in too many psychedelic drugs. it's not for us to say. in 1968, john lennon referred to 'playback' as one of his favourite albums. fans of friends era beach boys, family tree, the smoke & the millennium will really love this record even though it has more of a downbeat mood than the before mentioned sunshine pop classics. wonderfully mastered by joe foster & norman blake at the mysterious studio 3. [rev-ola](#)

v/a : refugees – an anthology of the famous charisma label 1969-1978

(3cd) led by the visionary tony stratton smith, the famous charisma label became one of the most innovative independent labels of the 1970s. the first 10 years of that story are told here across 3cds featuring tracks by genesis, peter gabriel, the nice, van der graaf generator, lindisfarne, peter hammill & many more. amongst these well known artists are also several rarities such a track from the hot thumbs o'reilly album (jim pembroke of finnish proggers wigwam), the swedish multi-instrumentalist bo hansson, as well as an appearance from monty python. the 3cd, 44-track set comes with a 48 page booklet which features a 20k word essay on the label & the artists featured. [virgin](#)

chrome : third from the sun

chrome is legendary. period. back in the late 70s & early 80s, their unique style of tripped out psych-wave made them one of the most popular bands to come out of post-punk scene in california. the brain child of the late damon edge & guitar legend helios creed, their amalgam of distorted guitars & vocals, samples from tv & a raw punk aesthetic (inspired by the stooges) became much more popular in the early 90s than it ever was while the band was around in the 70s & 80s. on this, their final proper record, they continue the blend of straight-up rock crunch & crumbling weirdness that made their name - both just accessible & just gone enough. opening track 'firebomb' sets the stage well - edge sings in deep basso profundo mode, the stench brothers keep the beat going & creed unleashes more incredible, strong soloing to go with his crisp rhythm work. another shoulda-been new wave classic. this reissue features the original art from the initial release, as well as beefed up remastered audio. can't ask for much more than that now, can you? [noiseville](#)

stomu yamashta : go too

'go too' was the final album in stomu yamashta's go trilogy of albums. the first 2 works ('go!' & 'go! live from paris' both available on esoteric recordings) were released by island records & featured the japanese percussionist & instrumentalist collaborating with such stellar names as steve winwood, klaus schulze & michael shrieve to produce 2 classic albums of progressive & ambient rock. moving to arista records in 1977, yamashta completed his trilogy with another excellent work that featured his previous collaborators (with the exception of steve winwood). the record is a collage of sounds & textures that are difficult to describe - the percussionist & drummer yamashta creates a musical tapestry for fusion guitarist al dimeola to spin his web in. this esoteric recordings reissue has been re-mastered from the original master tapes & restores all artwork in full. [esoteric](#)

the claim : black path ~ retrospective 1985 - 1992

formed in the mid-1980s, the claim hailed from cliffe in kent & emerged as part of the medway valley scene of bands which reared the prisoners, the dentists & the milkshakes. this is the first-ever cd of the claim, a retrospective drawn from 2 albums & various singles issued between 1985 & 1992. many of these records fetch high prices on ebay today, perhaps prompted by their association with the c86 scene. their poignant, melodic style attracted comparisons with both the jam & the smiths as well as some of the early creation records bands. today, it's easy to draw parallels with their contemporaries the stone roses & even blur. the band's records appeared on various labels: trick bag, esurient communications, bob stanley's caff imprint & a turntable friend & the manic street preachers were big fans, playing their 1st ever london show as support to them. [rev-ola](#)

the barracudas : mean time

the barracudas are an english based anglo-canadian band formed in the late 1970s. originally perceived as a novelty surf act due to the 1st album, subsequent recordings showed them to be a fierce garage rock & roll band, in the mould of the 13th floor elevators & the seeds. 'mean time' is their masterpiece. if you combined early & latter-day flamin' groovies, this is what you'd get - tons of gorgeous 12-string jangle but with the aggressiveness that was lacking on the last few groovies albums. at this point the barracudas were truly an international band, featuring members chris wilson (himself a former groovie) from the u.s.a. on guitar & backing vox & aussie jim dickson (passengers) on bass, along with english perennials jeremy gluck & robin wills. the album kicks off with 2 of the band's finest songs, 'grammar of misery' & 'bad news'. both of these songs show the band in their finest light : sensitivity mixed with resolve - a rare combo for such a rocking outfit. from there the pace is maintained throughout, which is why this is almost loaded with greatest hits. a must. [lemon](#)

hefner : we love the city

(2cd) 'we love the city' was hefner's commercial & creative peak. having cleared a large backlog of songs on the band's 1st 2 albums & various b-sides, for their 3rd release darren hayman wrote a new set of loosely themed songs about love in the capital city. the record eschews the band's former broken indie-folk sound in favour of a bouncy, urban, blue-eyed soul & an expanded line up including hammond organs, wurlitzer pianos & brass sections. songs like 'greedy ugly people', 'good fruit', 'painting & kissing' & 'the day that thatcher dies' are typical examples of the direct, infectious, intelligent style that endeared hefner to so many. this 2 disc set expands the original album set to a mighty 39 songs including all of the relevant b-sides, substantially different alternate versions & surprising remixes from 'electric sound of joy', 'piano magic' & 'the wisdom of harry'. [belka](#)

helios creed : deep blue love vacuum

helios creed's solo career is almost as legendary as the legacy he left with his original band chrome. psych guitar was redefined in the late 80s when his 1st album came out, only to be followed by a string of classic albums on amphetamine reptile & constant touring around the world. there was a bit of a break in his output before 'deep blue love vacuum' but helios was far from idle, as this album was quickly labelled "his best solo album to date" by byron cole & thurston moore in their review in san francisco's arthur magazine. featuring another former chrome collaborator fabienne shine, as well as j.d. pinkus from the butthole surfers, this album is as far out as anything he's ever done - pure space travelling bliss. the album also features a tribute to the velvet underground with a cover of 'all tomorrow's parties' which proved to be the show stopping song on the 'deep blue' tour. wild, slightly sadistic & totally brain-expanding. [noiseville records](#)

pugwash : giddy

newly signed to ape, thomas walsh of pugwash is best known for his recent collaboration with neil hannon of the divine comedy as the duckworth lewis method. 'giddy' is a compilation of pugwash's finest material to date & includes 2 tracks from the forthcoming new album 'eleven modern antiquities', scheduled for release in january 2010. all tracks have been handpicked by ape headman andy partridge & thomas & have been remastered for this album. their pure brand of 60s inspired pop is reminiscent of beatles, beach boys, 'a night at the opera' period-queen, xtc (hence the label signing) & the kinks. xtc's dave gregory & andy partridge put in guest appearances on some tracks. thomas walsh is that rare breed of british songwriter capable of writing that melodic gem with an instant hook. [ape records](#)

v/a : nick cave's jukebox

while nick cave is a highly original & talented songwriter in his own rite, in common with many of the musical heroes he holds most dear, he rarely misses a chance to both acknowledge the influence & cover the music of those who have provided him with sonic inspiration over the years. this 24 track compilation collects together some of the most potent influences on nick cave's enormous & ever-growing body of work. from the drone-blues of john lee hooker to the wild guitars of jimmi hendrix & from the punk-folk of the pogues to the gothic-country of johnny cash - all via classic rock n roll, country blues, murder ballads, trad-jazz, one off novelties, neil, bob & elvis. [chrome dreams](#)

hawkwind : levitation (expanded edition)

(limited 3cd version) atomhenge, the home of hawkwind's catalogue from 1976-1997, continue their series of definitive reissued editions of these classic albums with the limited 3cd deluxe edition release of 'levitation'. recorded in 1980 & featuring ginger baker, the album is a classic work & spawned an equally legendary tour. although baker's tenure with hawkwind was brief, a concert at lewisham odeon in december 1980 was recorded by a mobile unit. now remixed from the original multitrack masters this deluxe edition includes the entire concert on discs 2 & 3 (during which sci-fi author michael moorcock guested). all the tracks are newly remixed from the original 24-track master tapes. includes previously unreleased tracks, booklet, photos, memorabilia, an essay & a replicated tour programme. [atomhenge](#)

red lorry yellow lorry : talk about the weather

red lorry yellow lorry were formed in leeds in 1982 & they ploughed a lone furrow with their dark & often manic rhythms; almost assaulting the audience with their force! one of our more subtly original goth rock groups, they were initially branded as worshipful joy division acolytes but came up with enough distinct variations to break free of their main influence. their foundation always remained icy, droning post-punk, replete with sludgy, murky guitars & mumbled ian curtis-style vocals. however, as the lories evolved, they gradually sprinkled in elements of industrial dance, early rave music & spaghetti western soundtracks, as well as liberal doses of inventive, acid-finged guitar work. there's certainly more than a little ghost-of-andrew eldritch in the arrangements, not to mention ennio morricone (thus trumping the fields of the nephilim's own twist on that influence by a couple of years), but reed's lyrics & singing definitely show the ian curtis touch more in their emotional roil as opposed to hammer horror. this reissue includes 11 bonus tracks. [goth collectors series](#)

v/a : a solitary man – the early songs of neil diamond

thanks to a pair of albums produced by rick rubin (2005's '12 songs' & 2008's 'home before dark') the credibility of neil diamond stands at its highest ever - a great achievement, especially when you consider that his 1st recordings were made some 48 years ago. prior to his breakthrough as a recording artist, he spent several years paying his dues by writing songs for other performers, honing his talent in the process. pride of place on 'a solitary man' goes to the monkees, cliff richard, sadina, jan tanzy, the solitaires, jay & the americans, jimmy clanton, billy fury, marcie blane, ronnie dove & the rocky fellers, all of whom were the recipients of early diamond numbers he himself never recorded. the rest of the songs date from the late 60s, most of which are from his 2 year spell at bang records. few artists ever recorded better versions of diamond's compositions than arthur alexander, lulu, bj thomas, the wanderer's rest or bobby womack. [ace](#)

roger mcguinn : roger mcguinn & band / cardiff rose

2 mid-70's albums, originally on cbs, from the former leader & 12-string jangle-meister of the byrds. while 1975's 'roger mcguinn & band' isn't considered to be one of his better albums, it does at least find him in sharp & passionate form with a good band behind him. 'cardiff rose' however, is deemed to be something of a classic. on the surface, roger mcguinn & mick ronson (who contributed the wicked guitar crunch to david bowie's spiders from mars period), might seem like a wildly unlikely musical combination but the 2 became friends when they toured as part of bob dylan's rolling thunder revue & afterwards, ronson went into the studio with mcguinn to produce his next solo album. the result is easily one of mcguinn's finest solo efforts - the band sounds tight & enthusiastic from front to back & while this rocks a good bit harder than the average mcguinn effort, ronson's 6-string swagger never gets in the way of the songs. [bgo records](#)

dance/electronica

air : love 2

although often somewhat cruelly dismissed as dinner party musical wallpaper, it's true to say that air are capable of serving either sweet-as-saccharin starry-eyed gallic pop (moon safari, talkie walkie) or strange, fan-confusing prog (10,000hz, the virgin suicides), so it's always intriguing as to which card they're going to play with each new record. 'love 2' manages to straddle both camps with ease; the lush vintage synth sweeps, vocodered vocals & gainsbourg-esque basslines are all present & correct, making this all sound unmistakably air, however where they really excel on this record is their ability to marry dream pop with prog-esque touches to make a sound that is accessible yet charmingly odd at the same time. sure, they do stray a little too close to the muzak void occasionally, but on the whole this is an assured addition to the air cannon that should more than satisfy air fans everywhere. "back to their best" – [mixmag](#). [virgin](#)

v/a : 5 – five years of hyperdub

(2cd) the hyperdub 5 year comp has finally landed & as everyone already knew, it's a truly heavyweight package. this is the only place you're going to find an exclusive & freshly delivered new burial track, unreleased killers from kode 9, the bug & zomby next to freeze-dried freshness from cooly g, joker, martyn, flying lotus, samiyam, ikonika, mala, ld & darkstar. a cast of unique producers split over 2 discs, one holding a hand to its brow & gazing into the future, while a 2nd allows time for the indulgence of nostalgia. the hyperdub imprint has basically become the go-to point for the finest bass music of the last 5 years, skillfully & philosophically managed under the a&r of kode 9, cherry-picking the most crucial records & artists from a wide range of tempos & styles & placing them under a banner that's earned the trust of connoisseurs everywhere. [hyperdub](#)

bugz in the attic : got the bug volume 2

west london collective bugz in the attic have been busy peddling their trademark broken beat sound around for quite some time now & are one of the originators of the scene. certainly they create tunes that make an audacious statement, but behind their mighty façade is a bunch of nonchalant, occasionally chaotic musicians with a natural knack for producing quality dance music, as illustrated on this collection of their remix work for the likes of amy winehouse, basement jaxx, roisin murphy, sk radikals & more. one for fans of gilles peterson, tru thoughts & jazzanova. [bbe](#)

boys noize : power

boys noize is back with his long awaited 2nd album. along with peers erol alkan & justice boys noize (alex ridha) is part of a new mongrel breed of techno / electronica with a maverick bent & solid vision. this release shows how far ridha has come as a producer since 'oi oi oi', though his signature sound is still present the approach is more experimental & versatile. this is a new kind of techno that encompasses elements of both rave & minimal but also the kind of inspired beats that would make hip hop producers drool. all in all this is precision tooled techno from an artist at the top of his game. if you enjoy the brash saw-toothed antics of the likes of justice, switch & mstrkrft then this is most definitely for you. [boys noize](#)

deadmau5 : for lack of a better name

none of us here are quite sure how this rodent-obsessed canadian techno geek has gone from relative obscurity to sell out shows & wild hysteria in such a small space of time, however this album certainly shows mr mau5 up to be a talented producer of hard-as-nails electro-techno that never lets up the pace. although this is a stopgap compilation of his productions, his music similarly injects a bit of personality into what can be anonymous club sounds. his berserk mixes could easily feature the kind of progressive keyboard sounds that elp's keith emerson once made by attacking an organ with a knife or veer into the death march. although his piano gets thoughtful on occasions, he's never far from speaker-rattling bass grooves, guaranteed to move the feet & make you very unpopular with the neighbours. [maustrap](#)

tiësto : kaleidoscope

the 'world's biggest dj' (& that's not some underhand swipe at his waistline) returns with another chunky slice of epic dance music with plenty of crossover potential. anyone expecting brash banging trance anthems from beginning to end might be pleased to know that while there's plenty to satisfy the more commercial dancefloors out there, this album also has a pop edge that's sure to do some chart bothering some time soon. the stellar cast of guests on hand, including jonsi (sigur ros), sneaky sound system, kelé okereke, calvin harris, nelly furtado & tegan & sara, ensure the party goes off with a suitable bang too. [musical freedom](#)

hecuba : paradise

(cd / lp) hecuba is isabelle albuquerque & jon beasley. here they deliver 10 powerful, straightforward songs brimming with synthesizers, strings, horns & melodies - a vibrant record with broad strokes & intense details. as comfortable on the dance floor as on the home stereo, 'paradise' moves from sparse, introspective moments to harsh, violent crashes & syncopated beats; from ranchero trumpet blasts to full on orchestral pop & 50's crooner electro-bop. the new album showcases a slicker sound & broader production range courtesy of the chicago beat-maker butchy fuego. for fans of roisin murphy, lucky dragons or matthew herbert. "glorious sci-fi inspired, greek tragedy electronic love songs" - dazed & confused, "an inventive, darkly addictive album" 8/10 - nme. [manimal vinyl](#)

hip hop

lethal bizzle : go hard

of all the artists who swapped dodgy deals for record deals & made the leap from grimy london streets to the charts, lethal bizzle is the one that retained an element of menace about him. whether sparring with david cameron or getting his records banned from clubs, bizzle never had the number one crossover appeal demonstrated by the likes of dizzee rascal. on this though, his 3rd album, he proves he can get a party started with the best of them, most evident in the relentless ravey synths of 'going out tonight'. he drafts in pals gallows for 'rockstar', a noisy riposte to disapproving purists who want their grime & punk kept apart, & keeps the ladies happy with the uk funky-flavoured 'so addictive'. standout track is the frankly bizarre 'skullz on my hoodie', in which bizzle tells us that as well as liking kfc & fish & chips, he's a terminator, a power ranger & obama. righto. [search & destroy](#)

bk-one : radio do canibal

better known as brother ali's dj, bk-one takes his years of experience as a dj & puts on his producer hat joining forces with up & coming twin cities beatsmith benzilla to craft a brazilian musical bed for some of hip hop's most engaging mc's. the title 'radio do canibal' refers to the brazilian poet oswald de andrade's 'cannibal manifesto'. written in 1928, the poem described brazil as drawing its power from the absorption of other cultures. decades later, brazilians were creating wildly inventive music that drew inspiration from a wide range of sources taking in everything from psychedelic pop & portuguese fado through to soul, jazz & funk. similarly, this album is a varied patchwork of old dusty samples providing some nice head-nodding action for the guest mc's which include scarface, slug (atmosphere), black thought (the roots), brother ali, raekwon (wu-tang clan) & more. [rhymesayers](#)

soul/funk

down to the bone : future boogie

freestyle keep coming up with the hot damn funky goods from beneath their billowing bell-bottom flares! previously signed to blue note & verve, these chaps summon up a genre-bending groove odyssey, featuring 10 tracks of funk-drenched, feel-good hip shakers. this album is all about positive vibrations, super charged bass lines, summer time soul, dirty funk, clever horn arrangements & crafty hooks that have a way of getting in & staying inside your head. drawing upon the influence of earth, wind & fire's killer horn arrangements as well as the jazz/funk explorations of contributor roy ayers, the funkier side of herbie hancock, the blackbyrds, cold blood & the mighty burner, organ legend charles earland, this one's heavy! [freestyle](#)

lord newborn & the magic skulls : lord newborn & the magic skulls

the opening track on lord newborn & the magic skulls' self-titled album tells you everything you need to know. 'a phase shifter i'm going through' features slippery, bluesy, psychedelic electric guitar, a bubbling, repetitive bassline playing 12-bar blues, & shimmering hi-hats & snares, all wrapped in a loose groove that might have been an outtake from jimi hendrix's 'rainy day, dream away'. voices hum along in harmony & the entire track just slithers & adds to itself with the sound of sampled sitars, fuzzed-out guitar, more percussion & breakbeats, while never losing its groove. the fact that shawn lee, money mark & tommy guerro are behind this is no surprise, as you can hear smatters of their respective styles seep through the cracks, together they've come up with a messed up, acid drenched, rhythm heavy mosaic of sounds that brings to mind beastie boys circa 'the in sound from way out', the dust bros & madlib. [ubiquity](#)

alice russell : pot of gold remixes

(2cd) the bright lass with a big heart & huge voice returns with this sterling collection of remixes of tracks from her recent 'pot of gold' album. there's a quality cast on hand to deliver the remix treatment including mr scruff, kid gusto, shawn lee, ohmega watts, the heavy, kidkanevil & more. fans of miss russell, tru thoughts, sharon jones & amy winehouse won't be disappointed. [little poppet](#)

v/a : super breaks - return to the old school

another instalment in the classic 'super breaks' series, this one, as you might have garnered from the title, takes us back to the old school. 30 years ago, more or less, when the likes of dj kool herc, africa bambaatta, grandmaster flash & charlie chase were pioneering the dj arform by cutting up old & new funk & soul records in ways that allowed them to play the bits of the records that the crowd went wildest to, these were the breaks! this comp gathers together some of the hottest tracks from those original block parties, including party-starters from james brown, apache, funkadelic, blackbirds, johnny hammond & jimmy castor. [b9p](#)

wheelde's groove : kearney barton

wheelde's groove are a seattle supergroup composed from pastor pat wright, the total experience gospel choir & a host of other acts from the city's soul, funk & gospel scene. the album's title is derived from the eponymous producer who engineered some of the original tracks recorded here, though he's probably best known for his work with the sonics & the wailers among others. in addition to a host of self-penned grooves, the album boasts some beautifully recorded but highly unusual covers: there's a great version of the stone roses' 'fools gold' & an even less likely take on 'jesus christ pose', originally by fellow seattlites soundgarden. this album brings the seattle funk scene to great absurdist life. [light in the attic](#)

v/a : wheelde's groove seattle's finest funk & soul

funk from seattle? hardly seems likely, but prepare to be amazed! the funky reissuers at light in the attic have unearthed a treasure trove of rare singles & groovers for the set, all obscure local recordings from the emerald city scene, most of which never made it past the pacific northwest to the national charts. back in the day, seattle was a real cross-cultural hotbed filled with folks who'd picked up & moved out from points east, settling in the central district, working for boeing, & revelling in the freedom of the new city to find their own groove. this set does a great job of documenting the flowering of eastern-styled funk in seattle's growing scene of the late 60s & features a range of tracks that run from deep funk to hard soul, sock-boogaloo & even a bit of hard-handed piano jazz. "undeniably solid" 8.3/10 - [pitchfork](#). [light in the attic](#)

brenda holloway : the early years - rare recordings 1962-1963

although brenda holloway was aged just 17 when tamla records issued her 'every little bit hurts' in 1964, she had been releasing 45s in los angeles for over 2 years by then. a longstanding pipedream of compiler mick patrick, this collection gathers together all of those extremely collectable pre-fame recordings, most of which are making their cd debut. the set includes solo sides, duets, singles made by brenda as a member of a girl group known variously as the watesians & the 4j's & the ultra-rare 'do the del viking' by her younger sister patrice, which features brenda on back-ups. some of these were issued on familiar labels like donna, era & 4j, while others were pressed on impossibly obscure logos such as minasa, snap, catch, taste & brevit & others are previously unissued; what might otherwise have been a rather brief cd is bolstered by the inclusion of tracks from the vaults of class records & producer kent harris. all in all, where it all began for one of the most spectacular female vocalists ever to record for motown. [ace](#)

aretha franklin : just a matter of time - classic columbia recordings 1962-1966

compiled by life-long aretha aficionado david nathan, this contains 24 of her columbia tracks that have a higher soul content than many of those that are available elsewhere & also focuses on tracks that have not been reissued on cd recently – or, in most cases, at all. in-demand items such as 'one step ahead' & 'i can't wait until i see my baby's face' are matched by the invigorating 'rough lover' & 'it's so heartbreakin''. as well as rare singles, we also have the choicest cuts from 3 of ms franklin's most soulful columbia albums & 2 stunning unissued cuts from the columbia vaults which have been mixed specially for this project. aretha's columbia recordings have eventually become as acclaimed by soul fans as her later atlantic sides. here are 2 dozen of the very finest. [kent](#)

v/a : gwp * nyc * tlc volume 2

tremendous soul from a massively overlooked label, the gwp imprint on the new york scene of the late 60s, home to a wealth of rare soul nuggets just waiting to be discovered. the package is wonderful through & through, a great mix of male & female soul work, some with a sweet groove, some with a funkier undercurrent, all top-shelf productions all the way through, like a hipper update of the earlier uptown sound of new york taken into even more sophisticated territory for the 70s. artists include benny gordon, lilly fields, alice clark, the exceptions, the hesitations, the devonnes & more. [kent](#)

jimmy hughes : steal away - the early fame recordings

this is the 1st of 2 collections that between them will anthologise the complete early recordings of the pioneering & influential alabama soul man jimmy hughes, collecting up all his work for the fame label between 1962 & 1967 & premiering many previously rare & unissued gems from the vaults. 'steal away' covers the 1st phase of jimmy's career, from the time when fame was distributed by vee-jay records. his complete original 'steal away' album is followed by 6 rare single-only sides & 4 stunning unissued tracks, all recorded at fame's studios in muscle shoals. these recordings form a vital part of the start of southern soul & have been unavailable legally since the mid 1960s. [kent](#)

the jackson 5 with michael jackson : the first recordings

a collection of rare early recordings the jackson 5 made dating back to 1967, showcasing a crucial phase in michael jackson & his brothers' career. includes singles recorded for the steeltown label, as well as extras which are believed to be studio rehearsals. despite the low-fi quality, these are seminal recordings & allow us to hear just how talented michael was at a tender 10 years of age. [charly](#)

jazz

empirical : out 'n' in

produced by jason yarde & featuring julian siegel, 'out 'n' in' is empirical's much anticipated follow up to their self-titled 2007 debut, released on courtney pine's destin-e label (& voted jazzwise's album of the year & mojo's jazz album of the year). 'out 'n' in' pays tribute to eric dolphy's musical legacy through 9 dolpy-inspired original compositions & 2 new arrangements of his work : 'hat & beard' & 'gazzelloni'. the coolest of britain's young jazz bands sound strikingly different on their latest album, thanks partly to vibes player lewis wright & hornist julian siegel but the mix of hard-bop paciness & harmonic quirkiness is entirely their own. "full of sparky variety" 4/5 - [guardian](#). [naim jazz](#)

lloyd miller : a lifetime in oriental jazz

arriving on a disc that's been stuffed to breaking point, this album gives a complete career overview of the works of dr lloyd miller, an ethno-musicologist & jazz maestro whose recordings are quite unlike anything else you might have heard from the 60s. on the opening piece 'gol-e gandom' the combination of the santur (an instrument of persian ancestry) with a more traditional jazz ensemble is immediately striking & disorientating, yet the meshing of the two cultures is seamless & fluid. after a few moments of solo santur the last thing you expect is a heavy, swinging rhythm section weighing in with modal piano keyings. there's much to be discovered here & miller clearly reveals himself as something of a master across a range of instrumental disciplines. fans of jazz's more exploratory, eastern-facing practitioners of the era - from alice coltrane to salah ragab - will no doubt find plenty of appreciation for miller's work. [jazzman](#)

keith jarrett : paris / london - testament

(3cd) released to coincide with the 40th anniversary of ecm, these solo concerts from the great american pianist are recordings to put alongside the very finest in jarrett's solo idiom. in 2008, jarrett added 2 concerts to his schedule at short notice – one at paris's salle pleyel & one at london's royal festival hall. the results were outstanding, even by his own high standards, with powerful emotions never far from the music's surface. the open format, embracing much music in shorter episodes, makes the work in the tradition of radiance but there are also flashes of the existential poetic flair which made for instance the sun bear concerts a special musical experience. the english date was his 1st london solo concert for 18 years & to quote one reviewer, "triggered the sort of ecstasy that might greet a returning prophet". [ecm](#)

v/a : impossible ark - a compilation

the impossible ark label is the brainchild of producer ben lamdin (nostalgia 77) & bassist riaan vosloo, whose highly successful collaborative work on tru thoughts has produced no less than 6 albums for the label. the aim of impossible ark is to act as an outlet for contemporary jazz based music, in all its varying shapes & forms. over the course of this compilation there's elements of latin, jazz dance, downbeat & experimentalism that highlights a very healthy & thriving scene. artists include the fiction trio, the rhythmic orchestra, jeb loy nichols & lamdin's new afro-funk project the skeleton. "when it comes to jazz of a sure blessed quality it doesn't get much tighter than the work of impossible ark...long may it continue" – [gilles peterson](#). [impossible ark records](#)

omar puate : from there to here

omar puate is a fighter. he has had to be as a violinist & jazz musician, best known for his extensive work with courtney pine, relocating from cuba to bradford & finding his own artistic path on the creative jazz & latin circuit in the uk. on his debut he draws together all the strands of his ideas so far, from charanga to the furthest possibilities of jazz violin, with performances that demonstrate his cuban, british & african cultural background. among the 18 or so musicians featured are courtney pine (woodwind), robert mitchell (piano/organ), dennis rollins (trombone) & cameron pierre (guitar) who all ably assist puate on this accomplished 1st album. [destin-e](#)

world

v/a : tumbelé! biguine, afro & latin sounds

(cd / 2lp) soundway records presents overlooked & forgotten music from the islands of guadeloupe & martinique. lilting biguines meet heavy gwo ka drums & créole soul collides with the rhythms of the carnival. guadeloupe & martinique are part of the lesser antilles, the eastern caribbean island chain that also includes dominica, st. lucia & marie-galante. this album focuses on the rich musical period of the 60s & early 70s on both islands, a time when haitian compas, congolese rumba & cuban guaguanco combined with the local biguine style to create the sound of tumbélé, a uniquely french antillean style that is partly a product of the colonial past of the islands, in their position in the multi-cultural, multi-lingual "sixth continent" of the caribbean. the music on this album represents the shaping of a distinct musical identity - one that would give birth to zouk music in the late 70s - which conquered much of the caribbean & africa in the 80s. [soundway](#)

blo : chapters & phases – complete albums '73-'75

available for the 1st time on cd, the lagos-based trio blo shook the nigerian scene to its foundations with their afro-rooted rock music. blo fused the afrobeat rhythms of their native nigeria with the mind-expanding psychedelia & funk of late-60s western rock to forge a wholly original sound embracing the full spectrum of black music. the roots of the group lay in the clusters, already one of the most popular nigerian highlife acts of the mid-60s. occupying the space between the pioneering afro-beat of fela kufi & the equally revolutionary west coast psychedelia of the byrds & jefferson airplane, their afro-delia looked far afield for inspiration. their 1st 2 albums, 1973's 'chapter one' & 1975's 'phase 2', are amazing fusions of traditional rhythms & american psychedelia that evoke a spacier 'tago mago'-era can. [rpm](#)

f o l k

frank fairfield : frank fairfield

this california-based fiddle, guitar & banjo player & ardent 78 collector has made his living as a musician, often found playing on the streets of los angeles. handpicked by fleet foxes to open their 2008 u.s. tour, frank draws on his musical heritage & speaks of his grandfather leaving texas to pick crops around the country, a constant traveller, a musician, who eventually "got religion" & settled in kettleman city, kings county as a pastor. dust storms, tumbleweeds, cotton crops...this imagery has been richly cultivated in fairfield's young mind. somewhere along the road frank begins to play his grandfather's old fiddle, picks up the banjo & gitbox & starts playing the tunes of old with great conviction, learning many songs from the collection of rural gramophone records he has hungrily hunted down. "sings & plays as someone who's crawled out of the virginia mountains carrying familiar songs that in his hands sound forgotten : broken lines, a dissonant drone, the fiddle or the banjo all percussion, every rising moment louder than the one before it" – greil marcus. [tompkins square](#)

c o u n t r y

rosanne cash : the list

rosanne cash has successfully stepped out from the limelight of her father, johnny cash & established herself as an extremely successful songwriter & performer. this is her 12th studio album & features contemporary interpretations of her father's favourite songs. when she was 18, johnny, alarmed at her apparent lack of understanding of country music (having been obsessed with the beatles & steeped in southern california rock & pop music), gave her a list of the 100 essential songs & told her that it was her education & she should learn them all. now 26 years later & joined by a list of stellar guests including bruce springsteen, rufus wainwright & elvis costello, rosanne has recorded her own versions of several of those classic tracks from legendary songwriters like bob dylan, hank williams, patsy cline & the carter family. [emi](#)

r e g g a e

v/a : jah shaka presents the positive message

jah shaka has maintained his position as the number one roots & culture sound for over 4 decades. staying true to the positive message of reggae music, the jah shaka sound is now a truly international affair playing to packed crowds from california to moscow. the jah shaka sound system has been a cornerstone for the development of roots music & this album showcases the remarkable legacy of a sound system that continues to reverberate around the globe. carefully selected by the great zulu warrior himself, this release truly captures the unique essence of a jah shaka dance. includes previously unseen photos & sleeve notes by reggae historian noel hawks. [greensleeves](#)

joe ariwa meets young warrior : joe ariwa meets young warrior

what goes around comes around. the respective scions of the mad professor & jah shaka; joe ariwa & young warrior join forces, just as their fathers did 30 years ago, to produce mind-scrambling dub in the spirit of collaboration true to the tradition. they outline their plan in the track 'youthman plan (interlude)', ribbed by their contemporaries for their devotion to the music of their fathers, not just the music their fathers made but the classic roots reggae music that inspired them, blended with whatever they choose from their own generation to produce a youthman style dub that can appeal to all. with musical assistance from the great black steel, faya horns & the trixsters, dubstep, trip hop & other more recent developments are all blended into the mix. [ariwa](#)

joe ariwa & the trixsters : dubstep dub

dubstep, a genre of electronic music that has its roots in london's 2000's uk garage scene. musically dubstep is distinguished by its use of snare sounds similar to garage & grime & emphasis on bass often producing darker sounds but just as frequently producing sounds reminiscent of reggae or funky us garage. not sure how much of this is actually dubstep but on this evidence joe ariwa appears ready to take his father's sound into the future. older, sceptical dub heads needn't be put off by the use of dubstep here, as ariwa comes down heavily in his father's dub tradition albeit with an extra dose of moodiness. there is plenty of use of the patented mad prof dub sounds & effects in evidence too. [ariwa](#)

v i n y l

leyland kirby (aka the caretaker / v/vm) : when we parted my heart wanted to die

(v.limited double lp) a magnum opus from james leyland kirby, whose haunting work under his caretaker alias got our full attention upon its release. this new project will span 3 very limited double vinyl albums, with this being the 1st in the series. moving to berlin over 2 years ago, kirby has been exploring a sound that seeks to encapsulate a deep feeling of loss & alienation. as kirby himself puts it, "we are lost & isolated, many of us living our lives through social networks as we try to make sense of it all". & it is with this pessimistic, & individuated sense of being that kirby constructs these incredible pieces, weaving field recordings, found sounds, layered drones, treated piano & fragments of sound to create a deeply mesmerising sequence of music designed to overwhelm & absorb. this album feels like music of eno, debussy, atx, basinski, köner & badalamenti channelled through the spirit of a berlin or manchester nightscape & delivered with a brutally honest appreciation of the world we live in. "some of the finest music you'll ever feel" – boomkat. [history always favours the winners](#)

seasons (pre-din) : your eyes the stars & your hands the sea

(limited to only 400 copies for the world!) having previously kept us on our toes with a series of exquisite of handmade self-releases, the mysterious seasons (pre-din) now sets about issuing his work on this beautifully mastered scarce vinyl-only edition. in the past, seasons (pre-din) has collaborated with like-minded souls richard skelton & xela & so it seems like a fairly natural, even inevitable course of events that he'd make his way onto type, an imprint entirely in tune with the kind of shadowy, immersive ambience that characterises his music. this record is constituted from volumes of location recordings & passages of string instrumentation, all dissolved into one another to create blocks of engrossing music. each piece here seems to arrive sheathed in atmospheric hiss & airy strands of sonic vapour, distancing you from the more explicitly harmonious elements & instead lulling you into a dense, mesmerising world of vaguely familiar sounds. this is an eerily resonant collection of works & a fittingly enigmatic introduction to the seasons (pre-din) oeuvre. very highly recommended. [type](#)

moon duo : killing time e.p.

moon duo is the solo alter-ego of wooden shijps guitarist & singer ripley johnson. under the moon duo moniker, johnson creates expansive krautrock influenced tapestries of warm cascading fuzz & controlled feedback, organ & accenting keyboard. this 4 song 12" is the 2nd release & incorporates a much more concise, composed & driving sound than before. johnson expands on ideas only hinted at on the sick thirst 12", adding a driving drum machine beat behind the thick walls of layered sound. don't sleep on this one – it's ace & it'll glaze yer eyes over with its stoned psychedelia & stick a big blissed out smile on yer face! oh yeah!..... [sacred bones](#)

the jesus lizard : pure (vinyl only release – see rock / indie section for further details)

mudhoney : superfuzz bigmuff

(lovingly remastered & pressed on coloured vinyl) this 2009 reissue is available on vinyl for the 1st time in years & has been remastered from the original tapes. it includes coupon for mp3 download of entire album. named after the band's favourite distortion pedal, 'superfuzz bigmuff' was actually mudhoney's first ep - a 6-song record. this release has all the best attributes of mudhoney's stooges fixation - whether slow or fast, this music is grimy, raucous & violently enthusiastic, with a stronger melodic sensibility than iggy's band possessed. mudhoney's dominant traits are simple chord progressions & a filthy-sounding, ultradistorted guitar racket, punctuated by mark arm's snarling, demonic howls. anthems that fucked up a generation!

mudhoney : every good boy deserves fudge

(lovingly remastered from the original tapes, as the original masters have been lost & pressed on coloured vinyl) whether it was conrad uno's production, the addition of more instruments to the mudhoney arsenal (notably, mark arm adds organ), a slew of brilliant songs, or a combination of the above, their 1991 sophomore effort found mudhoney coming into their own album-wise. 'let it slide' fuses everything from surf rock drumming from dan peters to a delicious vocal whine on the verses from arm into a hotwired classic. it's not so much grunge as speed-freak energy. 'into the drink' uses acoustic & electric guitar to carry a nicely snotty garage stomp along, the full band adding one of their better chorus-gang shouts. more acoustic twang surfaces here & there, helping to show that the variety of songs & styles is much more apparent & welcome here than on the self-titled album. uno's 8-track production makes more of less plenty of times & on the 6-minute 'broken hands', the band completely freaks out but it's all worth it here, down to the final chaotic amplifier abuse. [sub pop](#)

om : god is good [drag city](#)

j fillman : year in the kingdom [bella union](#)

d v d

seafood : where have you been? in 2007, seafood embarked on an 11 day tour across germany, austria & switzerland to promote the release of their album 'paper crown king' & unbeknownst to them at the time, this was also to be the last european tour before they decided to go their separate ways in 2008. unobtrusively documented with 1 camera to give the film an insider's perspective, this is a compelling & humorous portrait of seafood on tour, packed with explosive live performances, behind the scenes footage & inane banter - essentially seafood in their element. extras include a selection of videos & features documenting the band's history. [basik products](#)

m a g s

uncut : nov 09 jack white, pink floyd, paul weller, flaming lips, kraftwerk & cd with 15 tracks from their 150 albums of the decade

q : nov 09 the prodigy, beastie boys, florence & the machine, white lies.....

b o o k s

john robb : death to trad rock! - the post-punk fanzine scene 1982-87

in the mid-80s, as thatcher turned the screw & the charts overflowed with what felt to many like the most boring pop music ever made, the underground exploded. the post-post-punk scene was a diverse collection of bands brought together by independent releases & a never-ending series of gigs performed in off centre venues the length & breadth of the uk, aided by reportage in fanzines & radio play from john peel. this book explores this loose confederation of noisenik outfits reacting against the bland conformity of the mid-80s, including the three Johns, the membranes, nightingales, the ex, wedding present, age of chance, a witness, bogshed & big flame. bands trading in loud, discordant noise-rock with a stripped down punk energy, dirty bass, shrapnel guitars & surreal lyrics, all forged into quirky, original songs. the scene didn't have a name & was so smartass that it would never have called itself a scene but john robb lived this music, saw the bands, housed them, released their records, wrote about them & even played in one of the bands, the membranes. [cherry red](#)

s i n g l e s

single of the week

cold pumas : jela ep limited 12", available in selected shops only (we are the cheapest place in the whole world for this fabulous record!!). [hungry for power](#)

metronomy : not made for love 12". [because](#)

bad lieutenant : never cry another tear 7". [triple echo](#)

the holloways : jukebox sunshine signed cd. [snapper](#)

first aid kit : hard believer 7". [wichita](#)

various production (featuring virgin passages) : i want you to sleep 7". [fire records](#)

claro intelecto : chadderton ep limited 12". [modern love](#)

kid harpoon : back from beyond 7". [young turks](#)

florida : florida ultra limited 7". [shdwply records](#)

the low anthem : charlie darwin limited 7". [bella union](#)

i concur : sobotka 7". [club ac30](#)

toro y moi : blessa 7". [carpark](#)

mum : prophecies & reversed memories 10". [morr music](#)

kindness : swingin' party 7". [moshi moshi](#)

p r e - o r d e r s

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o r d e r i n g s e r v i c e

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