

CD/LP

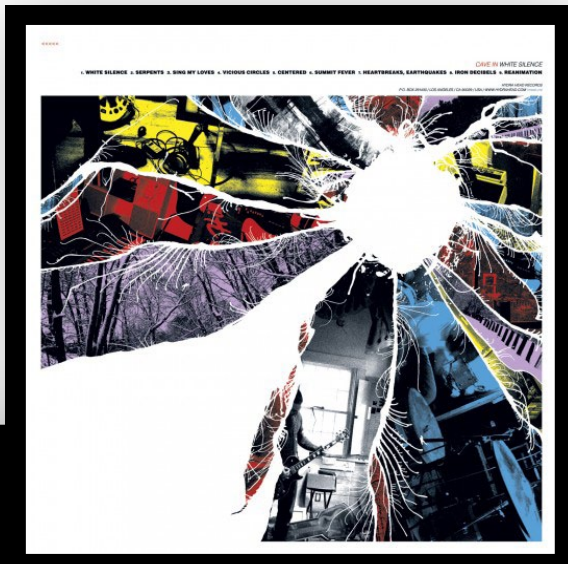


**GARDENS & VILLA**  
 GARDENS & VILLA  
**Secretly Canadian**  
**SC 235 / SC 235LP**  
**0656605023526 / 0656605023519**

GARDENS & VILLA er en frisk nykommer på Secretly Canadian hvis vestkystbase (Santa Barbara) tydelig skinner gjennom i de melodiose og lette melodilinjene. Legg på en dose østkyst (les: Brooklyn), en dose fortid i postpunk-band og en oppvekst med 80-tallets synthpop og 90-tallets britpop på øret, og det begynner å tegne seg et bilde. Produksjonen står labelkompis RICHARD SWIFT for. Sjekk ut en breezy liveversjon av førstesinglen *Orange Blossom* her: <http://youtu.be/Uqf-SKYiE6g>

<http://www.myspace.com/gardensandvilla>

CD/LP



**CAVE IN**  
 WHITE SILENCE [http://en.wikipedia.org/wiki/Cave\\_In](http://en.wikipedia.org/wiki/Cave_In)  
**Hydra Head**  
**HH 666218 / HH 666218LP**  
**0634457543621 / 0634457543614**

Seks år etter sitt forrige album, *Perfect Pitch Black*, er CAVE IN tilbake, og det med stil. Som alltid skifter bandet stil og genre på nærmeste hver låt, fra moshy hardcore til anthemisk spacerock til ting som er nærmere black metal enn noe annet. Kort sagt er *White Silence* en nær perfekt kollisjon av alt som har gjort bandet både elsket og hatet i løpet av deres 16-årige eksistens.

*"If you haven't heard Cave In before, throw out all of your hardcore/mathcore/alternative rock expectations and just buy this damn album. It makes every mainstream rock band look like unimaginative, bland wastes of space, while somehow simultaneously making every hardcore band look like a bunch of bottle-sucking pussy bitches."* 4.75/5 STEREO KILLER 4.5/5 ALLMUSIC 8/10 ROCK SOUND 4/5 SPUTNIK MUSIC 4/5 ALTPRESS 4/5 REVOLVER B A.V. CLUB

CD

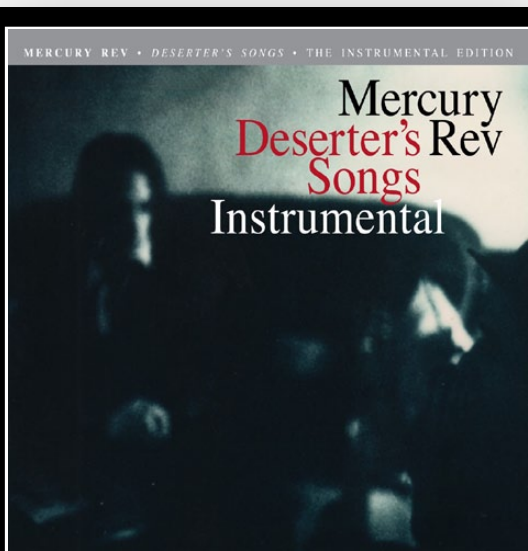


**PART TIME**  
 WHAT WOULD YOU SAY?  
**Mexican Summer**  
**MEX 80I**  
**0602527743592**

PART TIME har i likhet med GARDENS & VILLA base på vestkysten av USA, men er kanskje enda mer inspirert av 80-tallet, og lyden av *New Romantic* ligger i tykke lag på de elleve låtene som utgjør *What Would You Say?*. Sjekk for eksempel ut den tungt RIC OCASEK-inspirerte førstesinglen *In This Filth City* hos Stereogum på linken under. Trykk på play og gjør som Mexican Summer skriver i det offisielle presse-skrivet: *"Pour yourself a yard of liquid acid and float along."*

<http://stereogum.com/740502/band-to-watch-part-time/franchises/band-to-watch/>

CD

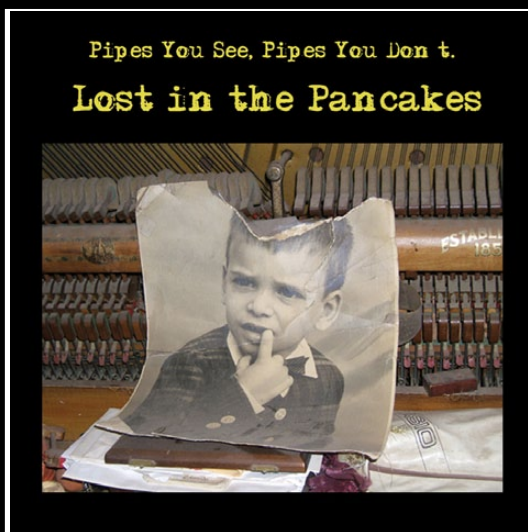


**MERCURY REV**  
**DESERTER'S SONGS - INSTRUMENTAL**  
**Excelsior Melodies**  
**EXMCD 101**  
**0616892162261**

Instrumental utgave (på bandets egen label) av MERCURY REVs episke mesterverk, *Deserter's Songs*. Miksingen er foretatt av DAVE FRIDMANN som også produserte originalalbumet, samt andre klassiske album som THE FLAMING LIPS' *Soft Bulletin*, MOGWAI's *Come on Die Young* osv.

<http://www.mercuryrev.com/>

CD



**PIPES YOU SEE, PIPES YOU DON'T**  
**LOST IN THE PANCAKES**  
**Cloud**  
**CLD 015**  
**0656605651576**

PIPES YOU SEE, PIPES YOU DON'T er sideprosjektet til THE OLIVIA TREMOR CONTROL-keyboardisten PETER ERCHICK. Erchick spiller og produserer det meste selv, men en rekke andre ELEPHANT 6-medlemmer er selvsagt innom. Limitert til 1000 nummererte eksemplarer. Kudos for frekk hjemmeside forresten:

<http://www.pipesyousee.com/>

CD



**HELMS ALEE**  
**WEATHERHEAD**  
**Hydra Head**  
**HH 666216**  
**0634457538924**

Seattle-trioen HELMS ALEE er ute med sitt andre album, *Weatherhead*. Halvproppa hardrock med hint mot både hardcore og shoegaze. Bandet er for tiden på turné med labelkompisene TORCHE og BIG BUSINESS.

<http://www.myspace.com/helmsaleemusic>

CD


**LESLEY GORE**
**MAGIC COLORS – THE LOST ALBUM WITH BONUS TRACKS 1967-1969**
**Ace**
**CDCHD 1307**
**0029667046022**

Med 19 topp 100-hits var LESLEY GORE den nest mest suksessrike kvinnelige artisten i USA mellom 1963 og 1967. Ingen av hitsene er dog på *Magic Colors*, da dette albumet aldri ble gitt ut tross knallsterkt innhold ført i pennen av låtskrivere som MANN & WEIL, BONNER & GORDON og SEDAKA & GREENFIELD, og L.A.s berømte THE WRECKING CREW som backingband. Men her er det, i all sin prakt, med hele 15 bonuslåter.

CD


**DIVERSE ARTISTER**
**THE LONDON AMERICAN LABEL YEAR BY YEAR - 1958**
**Ace**
**CDCHD 1310**
**0029667046220**

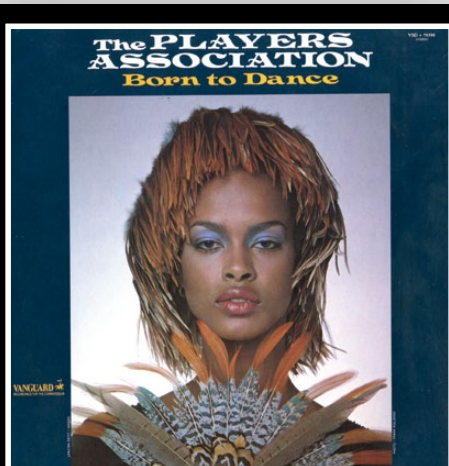
Nytt år, nye muligheter i Aces gjennomgang av den fantastiske London American-labelen. Året er 1958 og vi får hits med folk som DUANE EDDY, THE MILLS BROTHERS, PAT BOONE, CARL PERKINS, CHUCK BERRY, THE COASTERS, LITTLE RICHARD, CLYDE McPHATTER, BOBBY DARIN, THE DRIFTERS osv. All killers, no fillers!

CD


**DIVERSE ARTISTER**
**LANDLOCKED – THE DOWNEY STORY**
**Ace**
**CDCHD 1308**
**0029667046121**

Ace har tidligere presentert sjanger-/temabaserte samlere fra California-labelen Downey Records, surf, instrumentaler, R&B osv. Enkelte utgivelser fra Downey har dog ikke passet på noen av disse tidligere, og her er et sterkt oppsamlingsheat av låter. Vi får bl.a. BARRY WHITEs første innspilling (under navnet LEE BARRY), THE REVELS' klassiske *Comanche* (kjent fra Pulp Fiction-soundtracket), og 22 andre gullkorn.

CD


**THE PLAYERS ASSOCIATION**
**BORN TO DANCE**
**Vanguard**
**VMD 79398**
**0090204538522**

Reissue av THE PLAYERS ASSOCIATIONs 1978-album *Born to Dance*. Albumet inneholder bl.a. hiten *Disco Inferno*. Mid-price.

CD



**EXTREME NOISE TERROR**  
 A HOLOCAUST IN YOUR HEAD  
 Candlelight  
**CANDLE 345CD**  
 0803341319806

Reissue av grindcore-pioneerene EXTREME NOISE TERRORs 1989-album *A Holocaust in Your Head*.

"Never was a band and its first album both so suitably named as *Extreme Noise Terror* and its seminal debut full-length, 1989's *A Holocaust in Your Head*. Simply put, this is one of the key releases of both the crust-punk and grindcore genres" **4.5/5 ALLMUSIC**

#3 - Essential European grindcore albums - TERRORIZER

[http://en.wikipedia.org/wiki/Extreme\\_Noise\\_Terror](http://en.wikipedia.org/wiki/Extreme_Noise_Terror)

CD

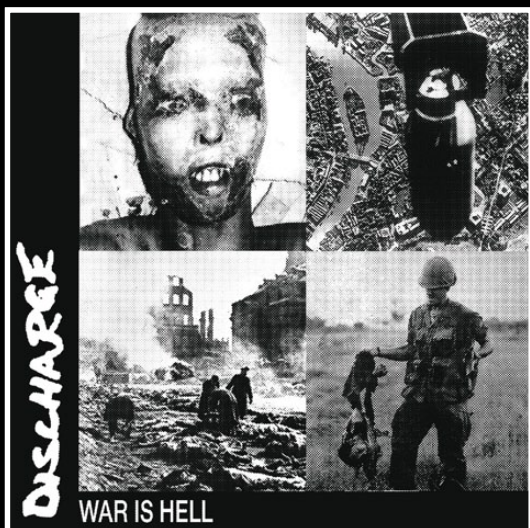


**DISCHARGE**  
 DISENSITISE  
 Candlelight  
**CANDLE 343CD**  
 0803341341920

Reissue av DISCHARGEs syvende studioalbum med to bonuslåter. Bandet startet opp i 1977 og regnes blant de fremste innovatørene i hardcoresjangeren.

[http://en.wikipedia.org/wiki/Discharge\\_\(band\)](http://en.wikipedia.org/wiki/Discharge_(band))

CD



**DISCHARGE**  
 WAR IS HELL  
 Candlelight  
**CANDLE 344CD**  
 0803341341937

Reissue av DISCHARGEs *War is Hell* med tre bonuslåter hentet fra EP-en *Beginning of the End*.

7"


**AVI BUFFALO**

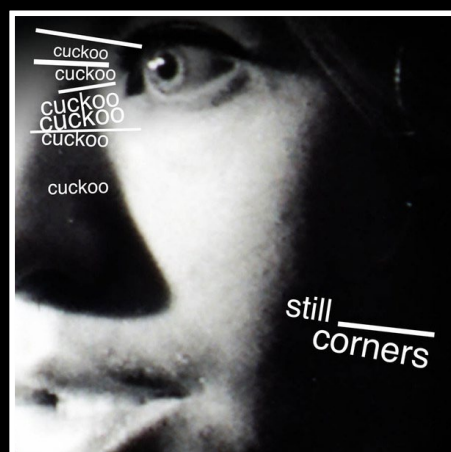
HOW COME?

**Sub Pop**
**SP 952**
**0098787095272**

Ny syvtommer med AVI BUFFALO!  
Inneholder den nye singlen *How Come?* samt det eksklusive sporet *Good I'm Wishing*.

<http://avibuffalomusic.com/>

7"


**STILL CORNERS**

CUCKOO

**Sub Pop**
**SP 928**
**0098787092875**

STILL CORNERS er en Londonkvintett som nylig har signet til Sub Pop, her er deres første single.

<http://www.myspace.com/stillcorners>

LP


**DEERHOOF**

MILK MAN

**Polyvinyl**
**PRC 222-1**
**0644110022219**

DEERHOOFs 2004-album *Milk Man* reutgitt på LP.  
Limitert til 1000 ex på 180g bananfarget vinyl.

**4/5 ALLMUSIC**

7"


**DEERHOOF / WOOM**

WOOM ON HOOF

**Polyvinyl**
**PRC 9115**
**0644110911575**

Syvтомmer hvor WOOM bidrar med vokal over to DEERHOOF-låter,  
*Must Fight Current* og *Quetzalcoatl's Ship*.

CD/LP


**WILLIAM ELLIOTT WHITMORE**

FIELD SONGS

**Anti**
**EPIT 71382 / EPIT 71381**
**8714092713824 / 0045778713813**

On his forthcoming new album *Field Songs*, due out July 11<sup>th</sup> on Anti-Records, impassioned troubadour William Elliott Whitmore documents a vanishing American landscape with all the heartfelt soul and quiet fury one would hope for. *"There's a sparse melancholy boneyard quality in his music, a sense of the chill of the water seeping into your bones. It's powerful"* heralded *Uncut Magazine* (UK) when describing Whitmore's music, in which he utilizes a powerful singing voice beyond his years and a stark dramatic sound rooted in bluegrass, blues and folk protest music. The new songs vividly evoke a life of struggle, humble resilience and family bond undoubtedly inspired by life on his family's farm along the Mississippi River.

William Elliott Whitmore has been building a reputation as an absolutely stirring live performer able to convert crowds with just his banjo and voice. In 2009 he gave an impressive performance on BBC's acclaimed music show "Later...with Jools Holland". You can watch a clip from the show here: <http://bit.ly/fWRWsu>.

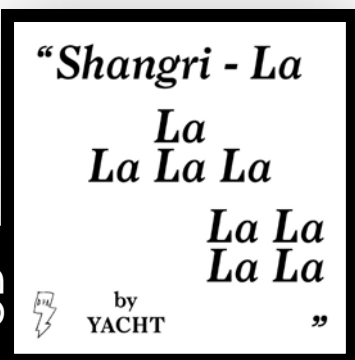
William Elliot Whitmore is currently on a completely sold out, acoustic, US tour with rock singer Chris Cornell.

For More Information:

<http://www.anti.com/artists/view/57>
[www.myspace.com/williamewhitmore](http://www.myspace.com/williamewhitmore)
<http://www.facebook.com/williamelliottwhitmore>
<http://www.williamelliottwhitmore.com/>
**Tracklist:**

01. Bury Your Burdens In The Ground
02. Field Song
03. Don't Need It
04. Everything Gets Gone
05. Let's Do Something Impossible
06. Get There From Here
07. We'll Carry On
08. Not Feeling Any Pain

CD


**YACHT**

SHANGRI-LA

**DFA**
**DFA 2264**
**0602527702735**

Shangri-La is YACHT's second album for DFA Records, and fifth for the world. Shangri-La was produced, mixed, recorded, and performed by Jona Bechtolt and Claire L. Evans with frequent collaborator and touring member Bobby Birdman, at the Marfa Recording Company, Jackpot! Studios, and in temporary living quarters in Los Angeles, California.

On Shangri-La, YACHT asserts that the future is a blank slate upon which anything can be imposed.

Shangri-La argues that "Paradise is kinetic potential, a latency within us that has been eaten alive by time." In line with the existing emphasis on self-empowerment in the YACHT philosophy, YACHT's idea of "Utopia" is personal. YACHT believes that the only real sustainable paradise is in our minds, and hence creative output can be a tangible piece of the Utopia within each individual.

Shangri-La literally is YACHT's Utopia, a place made of songs.

The conceptual Eden featured in this image from Shangri-La was painted by iconic science fiction illustrator Jim Burns, three-time Hugo Award-winner.

Utopia is nothing without community. Please join YACHT.

[teamyacht.com](http://teamyacht.com)
**Tracklist:**

- Utopia
- Dystopia
- I Walked Alone
- Love In The Dark
- One Step
- Holy Roller
- Beam Me Up
- Paradise Engineering
- Tripped And Fell In Love
- Shangri-La

CD/LP


**BIG TALK**

BIG TALK

**Epitaph**
**EPIT 71672 / EPIT 71671**
**8714092716726 / 8714092716719**

The Killers' **Ronnie Vannucci** will release his debut, self-titled solo album, *Big Talk* on July 11<sup>th</sup> via Epitaph Records. Produced by Joe Chiccarelli (The Strokes, My Morning Jacket), and mixed by Alan Moulder (U2, Foo Fighters), *Big Talk* sees Vannucci step out from behind the drum kit of one of the biggest bands of the past ten years to show us what he's got. The album's first single, "Getaways" will be available on iTunes May 10<sup>th</sup>.

As a songwriter with The Killers, whose writing is frequently approached collaboratively, it will come as no shock to find that Vannucci has a way with a genius song of his own.

Vannucci is a true multi-instrumentalist and superb vocalist who has created an album that pays homage to some of his greatest influences. With *Big Talk*, Vannucci stays true to his roots while carving his own musical path.

When The Killers came off the road last February after almost nine years of back-to-back albums and touring, Vannucci saw the opportunity to get out there with his own thing, to bring his own ideas, his own voice front-and-center for the first time. "I needed to do this," he says. "And now, having done it, it feels like the right thing to do. It all feels very natural."

Vannucci recruited an old friend and former band mate, Taylor Milne to help in the studio and who will play lead guitar when Big Talk performs live. "Taylor really attacks things at a different angle," he says, highlighting the guitarist's unique style of playing. "All these really cool leads that you'll hear on the songs are Taylor. We work on things together, but it's his take, so sometimes it's very different. It sounds fresh to me." Vannucci will take Big Talk to the stage this summer along with Milne and a full band. Ronnie Vannucci is Big Talk, which is the name of his band, the name of his album, and in a way, both what his record is about and also *not* what his record is about. Whatever Big Talk is or is not, there is no doubt that it will be the rock soundtrack to the summer.

**Tracklist:**

Katzenjammer  
Getaways  
Under Water  
The Next One Living  
Replica  
No Whiskey  
Girl At Sunrise  
White Dove  
Living In Pictures  
Hunting Season  
A Fine Time To Need Me  
Big Eye

FORHÅND 15. JULI

CD/LP


**REVEREND PEYTON'S BIG DAMN BAND**

PEYTON ON PATTON

**SideOneDummy**
**SD 1453 / SD 1453-1**
**0603967145328 / 0603967145311**

A lot of folks will tell you that Robert Johnson was the King of the Delta Blues. But for god's sake don't say it in front of Reverend Peyton. The guitar-wielding leader of The Reverend Peyton's Big Damn Band has no problem praising Johnson and his incredible body of work. "But there's only one King of the Delta Blues, and his name was Charley Patton," Peyton said. "I'll go toe-to-toe with anyone who says different." Peyton on Patton is a powerful tribute to The Rev's hero. The 13-track CD features songs written and recorded by Patton during his brief recording career, which came to an end upon his premature death in 1934. During his lifetime and for nearly a quarter of a century afterward, Charley Patton was regarded almost universally as the preeminent Delta bluesman. He spent his formative years at Dockery Plantation near Ruleville, Mississippi, where he influenced future blues and gospel stars including the aforementioned Robert Johnson, as well as Son House, Willie Brown, Pops Staples, John Lee Hooker and Howlin' Wolf. His flamboyant performance style was widely emulated and his songs frequently covered. During a five-year period, Patton recorded nearly 60 songs for Paramount Records. Peyton on Patton features a number of Patton's best-loved blues songs including "A Spoonful Blues," "Mississippi Boveavil Blues" and "Tom Rushen Blues," as well as Patton-penned spirituals like "Jesus Is A Dying Bed Maker," "Prayer of Death, Part 1" and "You're Gonna Need Someone (When You Come to Die)". The release also includes three radically different versions of "Some of These Days I'll Be Gone" featuring varying instrumentation and recorded in different keys and arrangements. "We set out to do this as right as we could," Peyton said. "I am a songwriter and an artist, but for this I wanted to stay as true to Charley's music as I could. We recorded the entire record in one day with one microphone, the same way Charley's first recordings were done." Although Patton sometimes recorded with other musicians, Rev. Peyton regards his hero's solo recordings as his best. For that reason, Peyton on Patton is a largely solo affair with Reverend Peyton's growling vocals and searing guitar work placed front and center. But while the rest of the Big Damn Band are used sparingly, they make a number of crucial contributions to the record. Washboard Breezy - wife of Reverend Peyton - contributes washboard percussion on just a couple of tracks, but her vocals on "Elder Greene Blues" are a highlight of the release. Aaron "Cuz" Persinger, whose thundering drums are a mainstay of the band's live shows, here plays in a starkly different manner, drumming with just his hands on a century-old tobacco barrel. The starkness of the record may come as a surprise to some of the band's more casual fans who know them only from their high-octane live shows, but longtime fans of Reverend Peyton's Big Damn Band are well aware of their profound devotion to rural blues in general and Charley Patton in particular. "When I first heard Charley Patton, my life was changed forever. I was hooked," Peyton said. "I have spent a lifetime admiring and studying his music. I have mentioned his name in interviews and I always have credited him as a big influence on my music." Over the years, Peyton and his band have become mainstays in the Mississippi Delta, performing frequently at festivals and clubs in the region and visiting the historic sites associated with Patton and his peers. Those experiences have only served to enhance Peyton's desire to pay tribute to the true King of the Delta Blues. "This is a very personal record for me. Most of the songs are just me and a guitar, paying tribute to a hero," Peyton concluded. "It's as it should be: Just Peyton on Patton."

**Tracklist:**

Some of These Days I'll Be Gone  
(Charley Version)  
Mississippi Boveavil Blues  
Elder Greene Blues  
Tom Rushen Blues  
Some Happy Days  
Some of These Days I'll Be Gone  
(Banjo Version)  
Green River Blues  
Prayer of Death Pt. 1  
A Spoonful Blues  
You're Gonna Need Someone  
(When You Come to Die)  
Shake It and Break It  
Some of These Days I'll Be Gone  
(Rev. Peyton Version)

CD/LP


**FRUIT BATS**

TRIPPER

**Sub Pop**
**SPCD 935 / SP935**
**0098787093520 / 0098787093513**

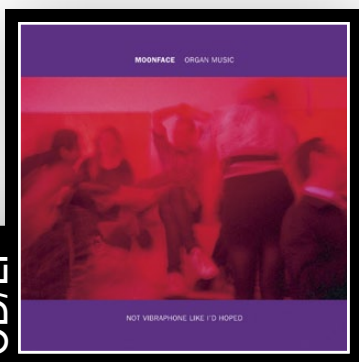
With the 2001 release of the Fruit Bats' debut album, Echolocation, Eric D. Johnson embarked on a career in music that has, to date, included ten years with the Fruit Bats, sideman duties for bands including Califone, Vetiver and The Shins, and more recently, soundtrack work for films like Ceremony and the soon-to-be-released Paul Rudd comedy Our Idiot Brother. Tripper, the new and fifth Fruit Bats full-length, was recorded at WACS Studio in Los Angeles with Thom Monahan, best known as producer for the last four Vetiver albums, Devendra Banhart's Cripple Crow, and the Pernice Brothers.

For the first week, Johnson brought in a full band—Sam Wagster, Ron Lewis and Graeme Gibson—to capture some of the live excitement of the previous Fruit Bats album, 2009's The Ruminant Band. However, having recently worked alone on soundtracks for an extended period, Johnson knew that he wanted Tripper to be more of a solitary pursuit than his previous album. For the remaining four weeks, he worked with Monahan to deepen and refine the sound. Though, perhaps the most radical thing about the album is not its haunting production, but the way it allows narratives to shape its songs. Johnson says that, though he began experimenting with story songs on The Ruminant Band, he has only recently made them his focus. As Johnson approached recording for this latest Fruit Bats album, he began to think, more and more, about the appeal of changing scenery. His own process shifted slightly to focus more on story-based songs, and following his collaborations with film-makers, he began experimenting with more abstract, less folk-based sounds. The resulting album, a bittersweet meditation on hitting the road, leaving the familiar behind and reinventing yourself, is a reinvention itself.

**Tracklist:**

1. Tony the Tripper
2. So Long
3. Tangie and Ray
4. Shivering Fawn
5. You're Too Weird
6. Heart Like and Orange
7. Dolly
8. The Banishment Song
9. The Fen
10. Wild Honey
11. Picture of a Bird

CD/LP


**MOONFACE**

ORGAN MUSIC NOT VIBRAPHONE LIKE I'D HOPE

**Jagjaguwar**
**JAG 168 / JAG 168LP**
**0656605216829 / 0656605216812**

Today is my birthday. I am getting up there. Maybe one day I will be full-old, not just half-old like I am now, and tour around as "Spencer Krug," playing ancient Wolf Parade and Sunset Rubdown songs on a baby grand. I'll have a tumbler glass of whisky and an ashtray and a nice jacket. It will be terrible. But until that day arrives I will go instead by "Moonface" - the last moniker I have left to exploit. Moonface is not a band, just plain half-old me, in any solo or collaborative projects I'm involved in from now until whenever. In early 2010 the first EP was released on Jagjaguwar. It was called Dreamland EP: Marimba and Shit-Drums, and sounds as the title suggests.

This past winter, trying to keep sane in my snowed-in Montreal home, I recorded another solo record. This new one is an LP called Organ Music not Vibraphone like I'd Hoped and is due out August 2nd, 2011, and also sounds like the title suggests.

It's music played with an organ, organ beats, organ beeps and bleeps, and some digital drums. Music based on layers and loops, the hypnotizing sound of a leslie speaker, and the onslaught of melody. In the end we have something between pop and lush drones. Though it's only 5 tracks long, the album runs around 37 minutes and is dense, but in a satisfying way, I hope, like eating a small, heavy piece of cheesecake.

I have always loved the burst of creativity that happens when projects come together for the first time - the first song written, the first recording, or the first show. I love the process. With Moonface I hope to recreate that excitement repeatedly, with an ongoing series of collaborations which will tour and record like any other band, but which have set and finite life spans. Later this year I will be recording with a Helsinki-based band called Siinai. I'll also be working on new percussion recordings and performances with my friend Mike Bigelow, who is a gentle, borderline alcoholic with fast hands also currently helping me to play the Organ Music LP onstage. After this year, who knows? But I think I will stay on a zig-zag path until I fall. Moonface will probably never sound like Wolf Parade or Sunset Rubdown. Lately, my musical ideas are quickly changing things, not steady or constant. They are completely unreliable, and so I lurch toward them impulsively. The results might end up being just as random as the ideas, but hopefully they will be worth the effort nonetheless.

**Tracklist:**

- Return To The Violence Of The Ocean Floor
- Whale Song (Song Instead Of A Kiss)
- Fast Peter
- Shit-Hawk In The Snow
- Loose Heart = Loose Plan