

Roxy Coss

Roxy Coss

(CD Baby)

★★★★★



The inaugural release from this gifted sax player invokes many a big-city groove. With images of the sun setting over Central Park or a warm afternoon stroll on a shaded inner-city street, the melody flows warm and silky through the eight cuts of this self-produced effort.

Coss has composed a collection of music that makes the listener feel like this lady has much more experience and soul than her years demonstrate. The musicians she has assembled bring a prime, tight capability to the music and CD. The early set, "Wandering One" and "Lately," swings from fine improvisation to a ballad that has some connoisseurs comparing her to Wayne Shorter. "A New Time" is a tasty number that fronts a clean tone with the vibrancy of Latin percussion and acoustic bass.

Justin Kauflin's piano work on "Enlightenment" and Kate Miller's horn add to Coss' sax in a soulful way that turns the tune into something almost spiritual. The next track, "Slow Ascent," carries the music up leisurely until it finishes with the idea that there's still more to come. Shawn Baltazor, the co-producer of this effort, shows his skills with the brushes on "The Cherry on Top", while bassist Kellen Harrison shines and Kate Miller's horn adds flavor to one of my favorites on the CD. Reminiscent of Count Basie and early Herbie Mann, the music once again shows off Roxy Coss' capability as a flautist. "I Think So" is a trio thesis that presents itself almost as if the interplay

were for the musicians alone. The final track, "July," features Ryan Brennan's smooth guitar and adds Justin Kauflin's Rhodes (piano) for some summer seasoning. And Coss is once again in the forefront with her appetizing sax bringing the heat, not only to this tune, but to the whole release.

From a very young age, Roxy Coss has showed that she has the talent to create a life time of great music. Her musical style, that has its roots in bebop, has expanded to create a mix of genres that illustrate her multiple talents. Add this to her already-honed experience, most notably with Clark Terry, Mulgrew Miller, and the DIVA Jazz Orchestra, Roxy Coss has been making a name for herself in today's jazz scene. Roxy is fond of saying that her goal is to "... make music that you can feel in your bones, full of honesty, passion, joy, and awareness." Roxy Coss' debut will hopefully be the first of many gifts to come.

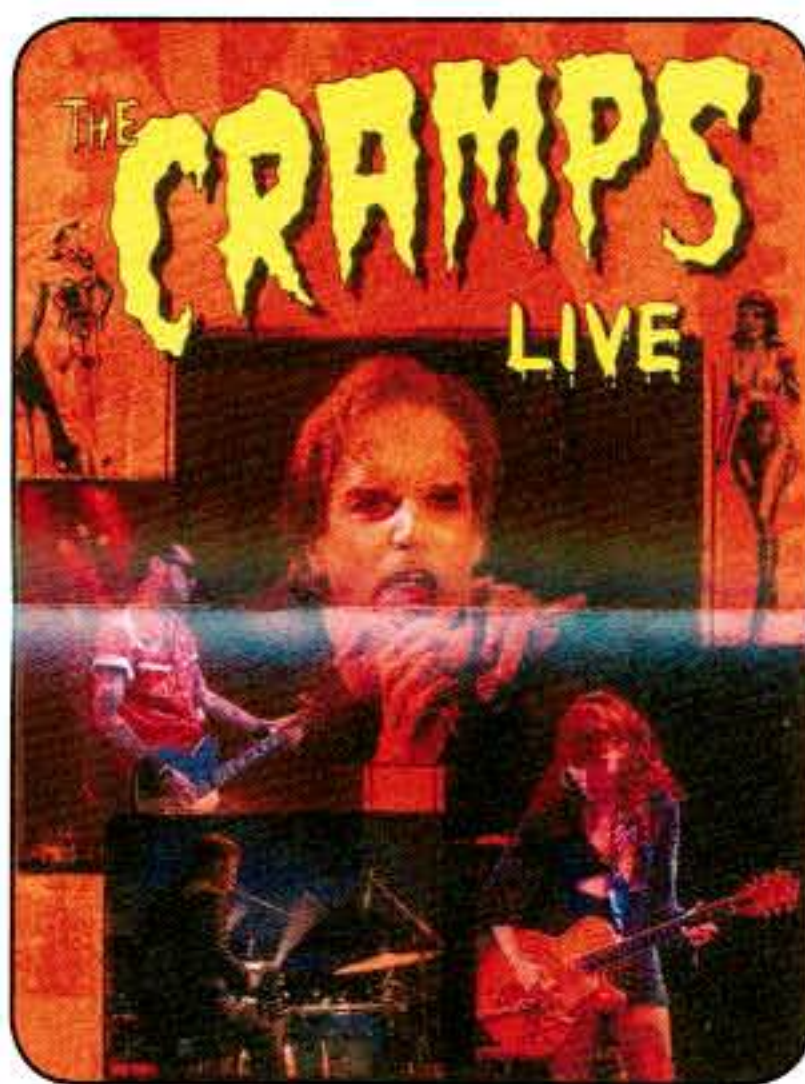
-- Paul Mattingly

Cramps

Live At the Lokerse Festival 2006

(MVD Visual)

★★★



The world lost one of rock's most charismatic and iconic frontmen last year when Cramps singer Lux Interior passed away. And while it's a shame that there still isn't a comprehensive CD collection of the band's greatest through the years, this audio-visual document of their later years is fiery

Fernando

True Instigator

(Domingo Records)

This is the most recent release from Portland's solemn singer/songwriter

and his band of five. The album treads skillfully from the whimsical to the sublime. There are audible influences akin to Johnny Cash, Pink Floyd and Bob Dylan, peppered with old school country and tinted with some blues. For the most part the lyrics are solid and sincere throughout.

Download: "Angel of Death," "Word from the Inside," & "Beautiful"



The Trio of Oz

Self-Titled

(Ozmosis Records)

This album is like jazz C4 - malleable but fiercely explosive. It

features jazz princess Rachel Nicolazzo and drummer extraordinaire Omar Hakim, whose drumming on this album will leave your face on the floor in a small viscous pool. This is a cover album of instrumentals but this trio holds insurmountable musical talent. Hope for an album of originals with lyrics!

Download: "Sour Girl," "When you Were Young," & "There is a Light"



True Widow

As High as the Highest Heavens and From the Center to the Circumference of the Earth

(Kemado Records)

Full of grinding, driving guitars and slow, hypnotic beats topped with hollow, melancholy vocals, they seem to have strong roots in metal. A refreshing melodic, bittersweet tone is present in the music and the lyrics. TW provides a presence that holds attention.

Buy this entire album.

-- Nick Durcholz ●



enough to tide over fans like me. *Live At Lokerse* is a 17-song, pro-shot concert as filmed at a huge outdoor festival in daylight. Perhaps not the best venue for the band, it didn't seem to dampen or tame the band's incendiary and swaggering rock and roll spirit.

Into their fourth decade, the Cramps, with Lux's wife and longtime musical partner, Poison Ivy, on guitar, were antecedents of the modern "psychobilly" scene, and an indispensable and essential component

of the early American punk scene. Taking their blueprints from the old 50s rock-and-roll acts, the Cramps added their own vision, complete with sassy references to B-grade horror and plenty of outward sexual innuendo.

On this DVD, the band's sleazy, spooky, and tongue-in-cheek trash-rock was as intense as ever, as Lux, ever the showman, was clad in his usual form-fitting leather pants and heels. Being a later-period show, some of their classics weren't played, but plenty of other great tunes were, like "The Way I Walk," "Let's Get F*ed Up," and "TV Set." A must-see for fans, *Live* is a worthy document of an amazing band that will continue to inspire.

-- **Todd Zachritz**

Claude Hay

Deep Fried Satisfied

(Ingot Rock)

★★★★★

Australian Blues-Rock artist Claude Hay made his US label debut in 2010 with his Ingot Rock Records release *Deep Fried Satisfied*, an album that runs multiple genres through the meat grinder to create something truly unique. You see, Claude Hay himself is unique. He's a one man band that makes Dick Van Dyke's character from *Mary Poppins* look like he's playing nothing more than a kazoo. How does Hay



do it? It's a technological technique called "looping" that involves a series of effects pedals that cycle material ranging from guitar riffs, to percussion, to vocals.

Hay has perfected the craft of looping, playing drums along with his own handmade twin neck guitar – "Betty" – which features one six-string guitar neck and one four-string bass guitar neck. He plays everything on the album, including drums, percussion, and sitar. He also designed the album art and wrote 10 of the disc's 11 tunes. The lone cover is an unbelievably inspired take on Queen's "We Will Rock You" that will place your jaw firmly on the floor.

The album's name and title track were inspired by Hay's tour of America and introduction to the "fast food nation." Although he developed a sort of obsession with fast food, he also realized just how dangerous it can be. This provided the genesis to the incredible title track, along with the album's opening number, "Get Me Some," an ode to New York City pizza.

The songwriting is relatable without being vanilla, and he covers topics ranging from the aforementioned fast food to climate change, poor customer service, and his late mother. Hay's music is filled with grooves and hooks that draw the listener in, mixing genres from rock to funk to blues and more. And as the album moves from song to song, you don't ever think that hitting "next track" is in order. You just let it ride!

-- **Johnny "Full Time" Luttrell**



Majeure

Timespan + Timespan Remixed

(Temporary Residence)

★★★

The solo project of A.E. Paterra (of electro-synth/prog group Zombi), Majeure creates old-school analogue synthscapes with a retro-futuristic sound, laced with spooky allusions to classic 70s Italian horror and early sci-fi. Think Goblin meets Tangerine Dream or Vangelis, and you'll be in the ballpark.

Timespan consists of three long pieces, each recalling early German electronic music, with live drumming from Paterra himself. "The Dresden Codex" is a dramatic and tense 14 minutes, and the action-packed "Teleforce" recalls a pulse-pounding psychological thriller, racing against the clock and an unseen force. The 18-minute "Timespan" is a synth-sequencer score without a movie.

The second disc, *Timespan Remixed*, presents a series of extended mixes, with Zombi bandmate Steve Moore contributing a shorter, spacey ambient remix.

J.K. Broadrick of Jesu adds a crystalline shoegaze feel to his re-imagining of "Teleforce," while "The Dresden Codex" gets a lengthy 18-minute reinterpretation by Black Strobe, complete with guitars and a serene, hypnotic, celestial vibe.

Majeure conjures vivid memories of classic 70s-80s film soundtracks with tense analogue electronics and cold atmospheres. Fans of classic synthesizer scores will delight at this superb and reverent set of filmic atmospheres and sounds.

-- **Todd Zachritz** ●