

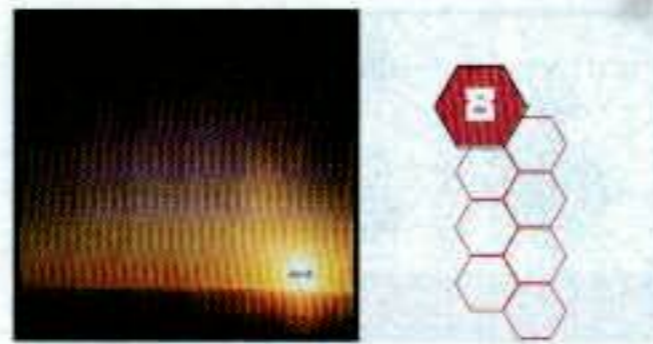


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The Committee
Music Video Distributors
DVD - Not Rated

Experimental art films can often be likened to dreams; delightfully confusing, engaging strolls through the vivid unconsciousness; or drab, dragging, mildly disconcerting and otherwise non sequitur time-fillers. Though *The Committee* was more the latter, it did lead to some wonderfully bizarre dreams...unfortunately, these occurred before the credits rolled. Recently re-released, 1968's *The Committee*, starring Paul Jones (Manfred Mann), has aged about as well as your typical LSD casualty. Even with a score composed by Pink Floyd (those, spotty throwaways at best), only the most dedicated psychedelic-era completist will find the merits in this mostly mundane acid trip. And if they can get all the way through a viewing, more power to 'em.

Maurice Spencer Teilmann



8

Dios (Malos)
Dios (Malos)
STARTIME INTERNATIONAL

Dios (Malos) began its band life as one word, but upon Ronnie James Dio's insistence, the group was forced to add (Malos). Luckily, the band's songs don't exist in the parenthetical—the indelible tunes speak for themselves. On their sophomore eponymous album, *Dios (Malos)* further the drug-induced California dream-pop sound found on their debut; sunshiny harmonies, trippy/psychedelic arrangements and memorable melodies pervade. Singing primarily about love, drugs and their love of drugs, lead singer Joel Morales adds wistful refrains to the piano-led "EPK" while adding a Neil Young-ish delivery to the Americana vibe of "My Broken Bones." Like the drugs the group sings about, *Dios (Malos)* becomes more addictive with each listen.

Althea Legaspi



7

DJ Muggs vs. GZA The Genius Grandmasters
ANGELES

The pairing of Wu-Tang co-founder GZA and Cypress Hill's DJ Muggs has been a long time coming since their first collaboration back in 1997. In fact, all parties were so amped about the album that once Muggs got his Angeles Records label off the ground, it took only eight days for the record to come together. *Grandmasters* (a reference to one's superiority as a chess player, as well as the highest title given to an MC or a DJ) is a bold statement, yet both DJ and MC put their money where their mouths are. With a classic Wu beat structure and a depth of rhymes comparable to the GZA classic *Liquid Swords*, this lyric-based album is the result of two masters at work.

Katie Patterson

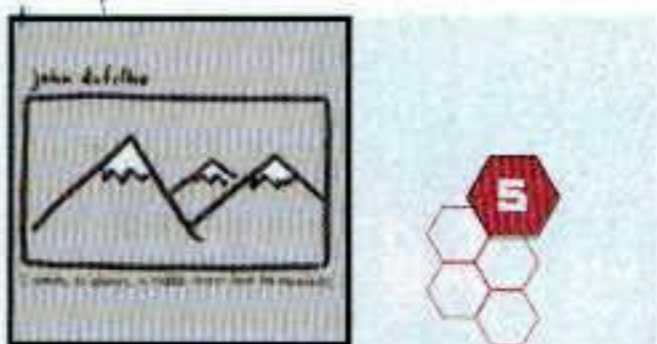


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Doujah Raze
Doujah Raze
TRILOGY

You may not remember, but there used to be rap albums that the Neptunes and Timbaland didn't influence; the drumbeats were hard and steady. Who'd have guessed a white boy from Virginia would bring back the glory days of Run-DMC. The only outsider art of the original era of Boom-Bap were the Beasties, who never approached their subject matter without ironic distance. Thankfully, Doujah Raze has shown up a decade later to see what might have happened if Mike D and company hadn't been born with trust funds. While it's not a masterpiece, it hints at potential to be a serious MC, and few white rappers have had the guts to give that a go.

Daniel Bond



5

John Dufilho
John Dufilho
GLURP

Having already released what was by all accounts his band's most fully realized effort with 2005's *The Kick and the Snare*, Deathray Davies' John Dufilho proves this was a particularly fruitful year by issuing his first solo album. Playing every instrument, Dufilho drifts a bit farther into the power pop and piano ditties that he only hinted at on Deathray Davies' albums. But like most solo albums, this one is longer on homespun charm than memorable songs, with only the best tracks feeling like more than demos. While his hooks are strong, the lack of adornment doesn't really accentuate Dufilho's admittedly credible craftsmanship. These songs deserve to be heard, but they probably would have benefited from a bit more time in the laboratory.

Matt Fink



10

Bob Dylan
No Direction Home: The Soundtrack
LEGACY

This is not a soundtrack in the traditional sense. It is, in fact, *The Bootleg Series Vol. 7*; however, this compilation was inspired by Martin Scorsese's new Dylan documentary, which was used as a point of reference. As with all commercial Dylan boots, the outstanding team at Legacy has once again mined gold; unearthing incredible alternate takes, rare demos and live performances hiding in the massive Dylan vault. This two-disc set is packed with previously unreleased material and is a must-have for anyone who owns a CD player. The music is culled entirely from pre-1966 and is a stunning portrait of the most important songwriter of the modern age.

Hipslprnk

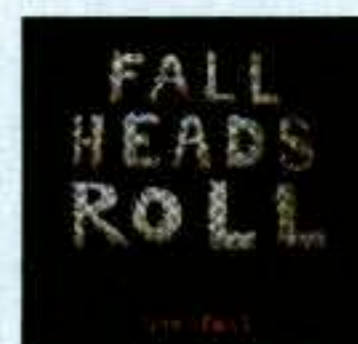


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The English Beat
In Concert at The Royal Festival Hall
DVD - SECRET FILMS/MVD

As one of the most influential party ska revivalists, English Beat were revolutionaries in a scene that was growing either tired or too hardcore to even be party music anymore. Their recorded concert from 2003 is a perfect testament of their lasting power. From the full-throttle kickoff of "Ranking Full Stop," to the showstopper of "Doors of Your Heart," which takes a smoldering jazzy slide with Dave Wakeling's corduroy vocal delivery (Ranking Roger's toasting is especially welcoming) to their classic skank-fest "Twist and Crawl," English Beat haven't sounded better. While their tempo may have slowed down a notch with age, neither their enthusiasm nor their audience's appreciation has suffered. This is a Beat that definitely goes on.

Rey Roldan



7

The Fall
Fall Heads Roll
NARNACK

The Fall have been kicking ass for longer than some of today's current hot rockers have been alive. So it is reassuring to hear on their newest album that they are not mellowing and slipping away into the musically irrelevant wasteland of adult contemporaries like some of their contemporaries have. (Sting, you are dead to me now.) Instead, Fall main man Mark E. Smith and his latest lineup are making music guaranteed to crank your ass up. With his nearly indecipherable sing-speak vocal stylings, Smith still sounds like the lad who's had a few too many and could snap at any moment. Plus, The Fall's rhythm section shines with propulsive pounding and gritty bass lines on shakers like "Bo Demmick" and "Youwanner."

Connell Burton McDaniel