

SHORT CUTS

This month...
Compilations

VARIOUS ARTISTS

Creative Outlaws: UK Underground 1965-1971 TRIKONT

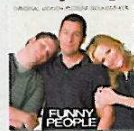
★★★★



The Ladbrooke Grove wing of the UK underground has received some authoritative comp action of late – this, from German label Trikont, with a brief liner intro from Mick Farren is a rather more random affair. Farren's own Deviants get some love here, as do Traffic, even Nick Drake. It's a strange view of things, but an enjoyable one. **JOHN ROBINSON**

VARIOUS ARTISTS

Funny People CONCORD



The soundtrack to the latest Adam Sandler comedy is as oddball as the man, who even sings two best forgotten songs. There's unreleased material from James Taylor's on-screen performance of "Carolina in My Mind", Wilco and Neil Diamond, plus three out of four solo Beatles; most wanted is an affecting acoustic demo of Lennon's fatalistic "Watching The Wheels". **MICK HOUGHTON**

VARIOUS ARTISTS

Let Me Tell You About The Blues

FANTASTIC VOYAGE



A weight station on the post-slavery route to Chicago, Memphis was where the blues was transformed. This fine 3CD collection is a decades-spanning wealth of locals and pilgrims. Includes Robert Wilkins "That's No Way To Get Along", covered as "Prodigal Son" by the Stones. Small wonder, with this legacy to draw on, Elvis became king. **GAVIN MARTIN**

VARIOUS ARTISTS

You Heard Them Here First: Rock's Icons Before They Were Famous ACE

★★★★



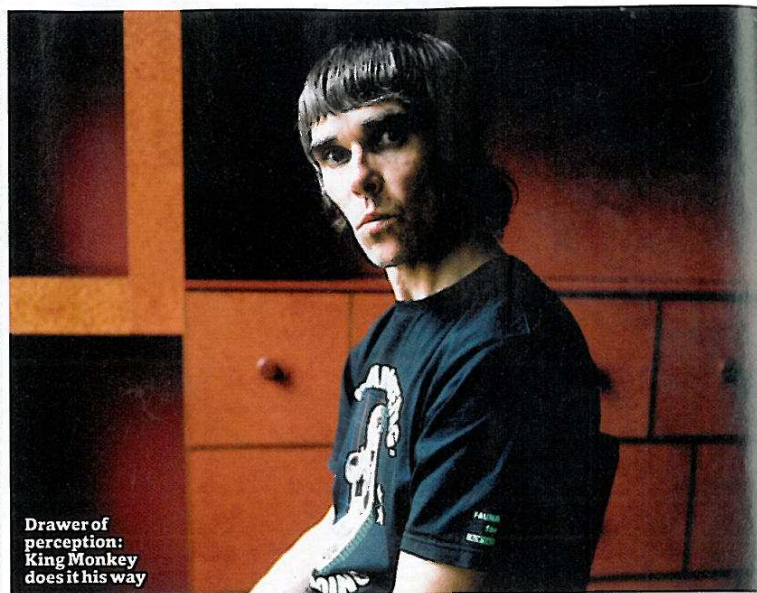
If this was a TV clip show, you'd turn it off. As it is, this characteristically tasteful comp from Ace is great, particularly stuff from Lewis Reed ("Your Love", a wonderful beat group bop by the man who would be Lou), and "Rumble Still Skins", a bizarre turn from a pre-Love Arthur Lee. Best of all, though, is Neil Young/Rick James combo The Mynah Birds doing "It's My Time", essentially "Boys Don't Cry" by The Cure. **JOHN ROBINSON**

VARIOUS ARTISTS

Good To The Last Drop: The Ember Tape Vaults FANTASTIC VOYAGE



Pioneering Brit indie label Ember made its mark with Matt Monro and John Barry, raising funds to license a slew of great '60s soul from the US. Dee Edwards ("Why Can't There Be Love?") was their torch queen, Carol Woods ("Baby Don't You Leave Me") brought a little Aretha sass to the party. **TERRY STAUNTON**



Drawer of perception: King Monkey does it his way

BOY CRISIS
Tulipomania

B-UNIQUE

★★

Barely tolerable debut from madcap Brooklynites

Glance at the ironic pose and hipster attire of New York pop-funk outfit Boy Crisis and one can appreciate why US music site *Pitchfork* labelled them "the worst band in the world".

Remove the Iglu & Hartley element (or sack the stylist), however, and the libidinous boogie peddled by these mates of MGMT suggests, on the likes of "Bohemian Grove" and "Dressed To Digress", a passable blend of Chromeo and Red Hot Chili Peppers. Standards slip on the cringeworthy "Sex & Violence", sadly, and by its end, as an artistic statement, *Tulipomania* feels wholly unnecessary. **PIERS MARTIN**

TYONDAI BRAXTON
Central Market

WARP

★★★★

Battles man enlists orchestra, gets classical

Best known for playing guitar, keyboards and vocal samples with the New York math rockers Battles, Tyondai is also the son of avant-jazz saxophonist Anthony Braxton, and this Warp debut shows similar high-art ambitions. Battles fans might be reassured by "J City" – a Sonic Youth-ish vocal-led funk-rock track – but the other tracks are instrumentals which reference, among others, Philip Glass ("Opening Bell"), Bernard Herrmann (the terrifying "Dead Strings") and Aaron Copland ("Platinum

Rows"). As a stand-alone album it's ultimately more laudable than loveable, but it does suggest that Braxton could find himself with a healthy career as a soundtrack writer. **JOHN LEWIS**

IAN BROWN
My Way

FICTION

★★★★

More appealing willfulness from Mancunian legend

As the summer of reunions draws to a close with another big gap in Stone Roses fans' diaries – and following the 20th anniversary of that band's debut album – Ian Brown returns with this, his sixth solo set. Recorded in the same studio that portions of the Roses' debut were captured in, Brown follows an idiosyncratic path in keeping with *My Way's* title – mixing up the kind of heavily synthesised rhythms learned from Jamaican dancehall with a curious cover of Zager And Evans' dystopian folk oddity "In The Year 2525", some insidious grooves and, on closer "So High", a somewhat wayward stab at soul. **PAT LONG**

NICK CAVE & WARREN ELLIS
White Lunar

MUTE

★★★★

Soundtrack selections and more from the Dirty Two

With high-profile soundtracks such as *The Proposition* and *The Assassination Of Jesse James...*, polymath Cave has carved out yet another potential career path. Alongside

collaborator Ellis he's mastered the subdued, unobtrusive yet sinister piano ripple and the occasional unsettling rumble, gilding them with rare, understated vocals. Also previewed here is their score to John Hillcoat's imminent adaptation of Cormac McCarthy's *The Road*, and it's a thoroughly riveting journey. Fleshing out two discs are archive pieces from two lesser-known documentaries (concerning neuro-surgery and Cambodian sex workers, naturally). **CHRIS ROBERTS**

JULIAN COPE 1990
Peggy Suicide: Deluxe Edition

UNIVERSAL ISLAND

★★★★

The Archdrude's magnum opus, now even longer!

After the doomed pop compromises of 1988's *My Nation Underground*, *Peggy Suicide* effectively signalled the start of Julian Cope's mature phase. 'Mature' being a relative concept, of course, when you're wearing a giant *papier-mâché* head and calling yourself Sqwuubbsy. Still, liberated from most commercial ambitions, Cope made his masterpiece, an expansive eco-concept piece that managed to be eclectic, psychedelic and surprisingly funky. "Safesurfer" remains his greatest eight minutes, ostensibly a Tamworth "Maggot Brain". A second disc, predominantly of baggyish remixes, however, confirms once again that Cope should stay well away from prevailing fashions. **JOHN MULVEY**