

## Reviews

In" has a taste of U2's anthemic overkill, and "The Veil Between" has beautiful, almost-classical piano work and a gorgeous melody. *J. Poet*

### The Proclaimers Let's Hear It for the Dog

COOKING VINYL/COMPASS



Since they went worldwide with *Sunshine On Leith*, Scotland's most famous twins, **Craig and Charlie Reid**, have continued

making music that's sometimes funny, sometimes touching and always unique. "You Built Me Up" is a rumbling recitation on bearing out others' expectations, a flurry of folk painted on a canvas of rock and roll. "I can see, that just like me, you've got a nasty streak running through your empathy," they sing on the politically charged "Be With Me." They skewer celebrity sensationalism with the tongue-in-cheek "Then Again," confess their sins on "The Other Side" and frolic about on the bouncy "Through Him." As always, their ballads are among their best, as on the lovely "Ten Tiny Fingers" and the sentimental "Moral Compass." And who can resist the lyrics of "What School?" where they sing: "I like dogs and I like people, especially the Scottish kind. But Scottish dogs have an inbuilt advantage over Scottish humankind." Quirky and contemplative, funny and kind, the brothers Reid once again deliver music that's eminently truthful and wholly heartfelt. *Michael Verity*

### Chris Stamey

EUPHORIA YEP ROG



Alex Chilton cohort and dB's co-founder **Chris Stamey** pairs with producer **Mitch Easter** to spin this set of 12, a mix of Beatlesque higher consciousness and R.E.M. pop. Of the former, the custard and cream "Lucy in the Sky" vibe of "Euphoria" and the lovefest lyrics of "You Are Beautiful" are most interesting, but it's the straight-up rock songs that are the most fun. Easter gives "Universe-Sized Arms" a hearty Springsteenian treatment, pouring everything from cellos to celestes into the mix. "Where Does the Time Go?" presented in two different versions, melds the best of Easter and Stamey's past projects, as does the fuzzy "When the Fever Breaks." The bonus track cover of "Draggin' The Line," played close to the original, is good for a listen or two. Stamey's voice sounds encouragingly youthful and Easter pushes all the right buttons. Spacey headtrips into musical enlightenment notwithstanding, this is a pretty fun record. *Michael Verity*

### The Ravena Colt

TERMINAL CURRENT KARATE BODY



The **Ravena Colt's** vast, relaxed sound resonates beautifully on *Terminal Current*, a record that sounds like an inspired and experienced artist joined by a loose collective of talented friends at a surrealistic all-night jam session. **Johnny Quaid** continues to evolve as an artist since his amicable departure from My Morning Jacket a decade ago—a band he helped found—and his deft ability to stretch heartfelt alt-country ballads into

sprawling spaces is as impressive as ever. One of the album's most accessible numbers is "Absolute Contingency," an instantly catchy alt-country song that would've likely had chart success in a different era. Many tunes, like "The Crane Scale" and "Cold Top Crown Regime," build toward intriguing open-ended fade-outs, suggesting potential to stretch out and loom even larger in a live setting. *Wesley Hodges*

### Hannah Miller

HANNAH MILLER SELF-RELEASED



With confidence built on years of working the folk circuit and fearlessness inspired by the birth of her first child, **Hannah Miller** relaunches her career with this set of 10 new songs. "Let me go, hold me close, I'm not sure what hurts the most," she sings on the ominous "Help Me Out." Miller has a heart full of Dusty Springfield soul on the gorgeously sparse "Fighting," sets deceivers straight on the sexy "Been Around" and breaks every heart in the house with the bluesy "Leaving." The gentle piano and cello accompaniment on the album's highlight, "You Will Stay with Me," is to die for. Though none of these songs run faster than a medium-tempo ballad, Miller and her tasteful band have the allure necessary to carry the set. The unique sound and simple poetry of this record are formidable and reestablish Miller as a talent to be reckoned with. *Michael Verity*

### John Lodge

10,000 LIGHT YEARS AGO

ESOTERIC ANTENNA/CHERRY RED



Without any sign of a Moody Blues offering in sight, a new album from bassist **John Lodge**—his first in 38 years, and only his second solo outing ever—should placate the band's fans, at least for now. Yet unlike guitarist Justin Hayward, Lodge occasionally veers from the Moodies' motif, instead opting to survey a broader prog pastiche. Hints of Pink Floyd haunt eerie opener "In My Mind," while the woozy swagger of "Lose Your Love" and the jaunty violins and ragtime revelry in "Love Passed Me By" suggest that those days of future past have little relation to present circumstance. Nevertheless, Lodge's spoken narratives and cameos from former bandmates **Ray Thomas** and **Mike Pinder** will rekindle Moodies memories and bring favorable comparison to their classic catalog. *Lee Zimmerman*

### HOLYCHILD

THE SHAPE OF BRAT POP TO COME GLASSNOTE



**HOLYCHILD's** debut album emerges in the vein of Sleigh Bells before them—a collection of buoyant, sometimes-cacophonous synth-pop created by a boy-girl duo and bolstered by early success on the blogosphere. The album, *The Shape of Brat Pop to Come*, is more peppy than Sleigh Bells and leans heavily on the pop side of the spectrum. Chirpy songs like "Nasty Girls" are almost annoyingly bouncy, but there's more to the band than the glimmering synth surface. The duo,

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