

Lotus

Lotus

SCI FIDELITY



For a band synonymous with live electronica throughout the early 2000s,

Lotus signaled a new and possibly risky direction on their post-rock leaning releases, *Hammerstrike* (2008) and *Oil on Glass/Feather on Wood* (2009). Moving away from the sleek, synthesized and gracefully esoteric opuses that filled their seminal works—*Nomad* (2004) and *The Strength of Weak Ties* (2006)—Lotus offered a set of more immediately accessible songs with an emphasis on traditional instruments and a clear aim at fueling the dance floor. But on their recent self-titled release, Lotus is intent on charting a path between past and present. On “Blacklight Sunflare,” modern, electronic sophistication mixes with the unprocessed muscle of traditional acoustic drums and electric guitars; the result is a remarkable fusion of seemingly contrary textures and eras of sound. And though the synthesized melodies of many songs (“Evergreenary,” “Golden Ghost”) approach the celestial vibes of Lotus’ earlier works, their driving rhythms suggest a fist-pumping revelry more in line with *Hammerstrike*. Likewise, the elegant sway of “The Surf” conjures Lotus’ ethereal classic “Spiritualize,” but it also features a foray into pop-leaning vocals that create a novel listening experience. With a new and familiar sound that satisfies intellect and instinct, this album warrants its lofty moniker.

Fady Khalil

Björk

Biophilia

NONESUCH



On the one hand, *Biophilia* is a typical Björk album. The bizarre electronic melodies form an

ambient backdrop for the Icelandic musician to overlay her airy vocals. The songs are strange but deeply compelling. On the other hand, this album—the singer’s eighth—is unusual and forward-thinking. Composed primarily on an iPad and released via a series of apps, the album is meant to be a multimedia

experience (although one can hear it as a normal record). The apps are spacy and interactive, visual on-screen journeys that mirror each track’s tone and lyrical theme. Even on their own, though, the songs are like beautiful alien beings: “Dark Matter” pairs a low-end drone with Björk’s hushed croon while “Solstice,” a delicate “piano” number, evokes the intimacy of a close-up performance. *Biophilia* is a solid addition to the Björk catalog; when experienced completely, it’s a transformative use of technology. *Emily Zemler*

Zach Deputy

Another Day

EUSONIA



There’s always a fine balance between maturing as an artist while still honoring the sound that first

put you on the map. **Zach Deputy** tows that line perfectly on his fourth album, *Another Day*. For most of the album, Deputy focuses on serious singer/songwriter material backed by drummer **Graham Hawthorne**, bassist **Al Carty** and keyboardist **Will Butthod**, such as the passionate love song “Sweet Rene” and the bittersweet Stevie Wonder-meets-Amos Lee slow jam “Happy Graduation.” While Deputy has put aside his trademark “island-infused drum and bass” and loop-laden grooves, he still tips his hat to his fun-loving side with a spontaneous jam hidden at the end of “Tagalong” and the Caribbean-tinged finale, “Into The Morning.” *Scott Bernstein*

George Porter Jr. and Runnin’ Partners

Can’t Beat the Funk!

SELF-RELEASED



Throughout the late ‘60s and ‘70s, funk godfathers The Meters recorded several songs, some

of which would become instant hits. But many of those songs were never played live and they were lost in time. Fast forward to 2011: Meters bassist **George Porter Jr.** and his band re-record 14 of those original Meters tunes which were first pressed to vinyl between 1968 and 1972. *Can’t Beat the Funk!* finds Porter and company faithfully

DYE the SKY

Officially Licensed Grateful Dead Merchandise
Old Tour Classics and Fresh New designs!
Visit our website now to check them out.



800-393-8759 dyethesky.com



FairTribe

buy cool stuff. help real people.

ethical, sustainable
fashion & gifts

www.fairtribe.com

