

I'll always find you." His auto-tuned vocals are sweet as honey; but on the following "Cranked," the sweetness gets a bit more strident as he does battle with rocket-like sound effects. Joined in his adopted home of Portugal by producer **RUSTY SANTOS**, with whom he last collaborated on 2007's *Person Pitch*, Santos also introduced Lennox to Chilean DJ/vocalist **LIZZ** and Portuguese musician **DINO D'SANTIAGO**, who add vocals and arrangements to this fresh and excellent avant pop music. (dominorecordco.us)

rustin man

DRIFT CODE  
(DOMINO)

**PAUL WEBB**, former bassist for **TALK TALK** (R.I.P. **MARK HOLLIS**), released the first Rustin Man record in 2002, when he and **PORTISHEAD**'s **BETH GIBBONS** created *Out of Season*. *Drift Code* is what he has been working on ever since. Like Richard Dawson, he has a modernist take on English folk, with vocals and moods that are a bit reminiscent of the original *The Wicker Man* soundtrack. The mood is mystical and dreamlike, with orchestral pop arrangements throughout; and songs such as "Light the Light" and "The World's in Town" bring out a theatrical Bowie influence in Webb's vocals. There also is a narrative thread that seems to weave the songs together as he takes on different vocal characters throughout these enchanting songs. (dominorecordco.us)

ty segall & freedom band

DEFORMING LOBES (LIVE)  
FANNY (SINGLE)  
(DRAG CITY)

Segall returns with two new releases that showcase his many faces. The live album (recorded by **STEVE ALBINI** during a performance in L.A.) features his band in onslaught mode, with supercharged jams and raucous dual-guitar gobbling. The stellar lineup features Segall on guitar and vocals, **EMMETT KELLY** (**CAIRO GANG**) guitar, **MIKAL CRONIN** (**MOONHEARTS**) bass, **CHARLES MOOTHART** (**FUZZ**) drums and **BEN BOYE** keyboards. They tear their way through cuts from his extensive catalog, starting off calmly with "Warm Hands" before kicking over the tables and turning it into a nine-minute thrashing. The "Fanny" single contains three different versions of the song dedicated to his dachshund, and benefits Animal Rescue organizations. Originally appearing on 2018's *Freedom's Goblin*, it begins with a live version of Segall playing banjo, is followed by a fleshed out demo, and ends with a revved up sketch version. Exciting stuff! (dragcity.com)

sharon van etten

REMINDE ME TOMORROW  
(JAGJAGUWAR)

Remind her tomorrow, because Etten has been busy lately, guest-starring on the TV show *The OA*, composing the score

for the movie *Strange Weather*, studying psychology, raising a kid in New York, and playing on **DAVID LYNCH**'s *Twin Peaks*. All that activity is reflected in the album's cover artwork, of a children's playroom looking like a hurricane hit it. This chaos hasn't kept her from releasing a powerful collection of songs that vibrate with life and its intimate details, though. She's also moved away from guitar and instead wrote these songs on piano, then worked on the arrangements with producer **JOHN CONGLETON** to come up with potent, emotional music that is dark and dense with electronic textures. (jagjaguwar.com)

townes van zandt

SKY BLUE (UNRELEASED LP)  
(TVZ/FAT POSSUM)

Townes was a huge talent, a combination of a singular reedy voice, excellent fingerpicked guitar playing, and simple poetic songwriting that could break your heart or just break you up laughing. Of the 11 unreleased songs here, there are two that have never been heard before, "Sky Blue" and "All I Need," as well as a version of perhaps his most well-known song, "Pancho and Lefty." It also contains his version of **TOM PAXTON**'s "Last Thing On My Mind," and **RICHARD DOBSON**'s "Forever For Always For Certain." He would have been 75 this year if he had survived his self-destructive ways, and this record—featuring just his voice and guitar recorded in 1973 at his friend **BILL HEDGEPATH**'s Atlanta studio—is starkly effective. (fatpossum.com)

vinyl floor

APOGEE  
(KARMANIAN)

*Apogee* is the fourth LP from this Danish trio made up of multi-instrumentalists **THOMAS PEDERSEN**, **RASMUS BRUUN**, and **DANIEL PEDERSEN**. While their previous records had string sections and were more symphonic in their sound, they have a rawer rock feel on this latest. Trading off songwriting, vocals, and bass, guitar, and drums with occasional piano, they have an alternative rock sound throughout, though the opening "Ivory Tower" still shows a trace of a more diverse sound—including a computer voice sample, and a background chorus of deep male voices that sound like Vikings harmonizing around a campfire before a raid on a nearby ice cream parlor. The rest keep up a heavy rock vibe with big riffs alternating with melodic vocals—nothing too new, but nicely done. (vinylfloorband.com)

various

NEW WAVE: DARE TO BE DIFFERENT (DVD)  
(MVD)

This is the story of WLIR—the Long Island radio station that in the early '80s first played import records from upstart English punk and new wave groups, and broke the music in the States. Back when The Beatles

and Stones and their ilk still dominated the airwaves with the sound of the '70s, WLIR put their weight behind progressive rock acts and changed the sound of music forever. There is plenty of reminiscing going on from the likes of **BILLY IDOL**, **JOAN JETT**, **THOMAS DOLBY**, **SEYMOUR STEIN**, **TALKING HEADS**, **SID VICIOUS**, and **TWISTED SISTER**. Being on the West Coast, I missed out on this, but it's still a fascinating documentary; even more so if you were a WLIR listener. [*Present!*—ed.] (mvdaudio.com)

PAUL REGELBRUGGE

the antlers

HOSPICE (REISSUE)  
(FRENCHKISS)

When you've lost someone dear, random memories of collective times are so devastating, yet so uplifting; filled with a sensation that warms to the point of unbridled happiness, of a love once shared that never ever goes away. This 10th anniversary reissue of an album that proffered the love between two sweethearts literally and metaphorically compromised by a cancer, invoking myriad memories of loss and love and loss—what was, what could have been; but fated. **PETER SILBERMAN**'s angelic falsetto and gut-wrenching lyrics paint pictures that affect so profoundly, long after listening. To hear these songs again, a decade later, and to have beheld their stripped down presentation in the LP's entirety in Seattle last March, was both breathtakingly beautiful and gut wrenching. They're anthems—even monuments—to love, heartbreak, and loss; *Hospice* is one of the most human records I have ever heard. (frenchkissrecords.com)

foals

EVERYTHING NOT SAVED WILL BE LOST - PART 1  
(WARNER BROS.)

Oxford's Foals are evidently hell-bent on building upon their sound at the same time as reinventing it. This first issue of songs recorded last year—there're more to follow later this year in *Part 2*—continues the big, bold, brash approach to songwriting cultivated by the relative success of 2015's exciting "My Number." "White Onions," "In Degrees," and "On The Luna," among others—all excellent songs—clearly aim outward, seeking bigger crowds and, I guess, more movement out of seats. But what is lost in the quest for gold is intimacy: the subtlety and introverted intensity that drew me to this formidable band since *Total Life Forever* and has gradually diminished now to nothing.

fontaines d.c.

DOGREL  
(PARTISAN)

Dublin's Fontaines D.C. play brash, in-your-face post-punk in the vein of likewise excellent contemporaries and