

MUSIC SHORTS

SCIENCE FOR GIRLS



SCIENCE FOR GIRLS

ELECTRONICA/POP

★★★★★

While listening to Science for Girls' debut album, expect to feel morphed and transposed into an otherworldly alternate reality.

The brainchild of producer and composer Darren Soloman, the album completely sucks in the listener and captivates him fully with each sparkly beat and prickly vocal.

Each of Solomon's songs are delivered by a different singer. But this doesn't detract from the connectivity of the album, instead creating a smooth flow into the changing

feelings that each song provokes. The dark beats of "Violets" perfectly complement the saucy voice of Renee Cologne and leave a craving for more of the seductive mystery and intrigue of Soloman's beats. Trevor Exter follows cleanly with a calming, meditative perspective in "Pattern Recognition."

There is little that goes wrong in this entertaining and transformative debut.

Not all of the lyrics are substantive, but with these songs, words are irrelevant. This album is all about sound and the feelings associated with it, as each new song begins and ends with a uniquely personal warmth.

-Melissa Brown

VARIOUS ARTISTS
THE SOUND OF
PHILADELPHIA: GAMBLE
AND HUFF'S GREATEST HITS

R&B/SOUL

★★★★★

Sounding comfortably familiar, this tribute to Philadelphia tastemakers, owners of Philadelphia International Records and newly inducted Rock 'n' Roll Hall of

Famers Kenny Gamble and Leon Huff, is the type of compilation made up of instantly recognizable feel-good hits.

Comprised of songs written or produced by the duo, the collection is heavy on hits from the City of Brotherly Love's most famous group, The O'Jays, taking off with "Love Train" and rolling all the way through its 16 tracks, stopping along the way for classics from the R&B canon.

None of the tracks really stand out from the others, each inspiring its own "Oh yeah," name-that-tune moment.

While the tracks are classic on their own, the way they flow seamlessly throughout the collection adds considerable enjoyability to the listen.

Nothing seems out of place, essentially functioning as a dream radio set from a classic '70s station.

In a world of bump-and-grind party jams, this collection will definitely keep everyone dancing close long into the evening, as well as at your next house party as it would at the Kiwanis Club. And that is undeniably a good thing.

-Jamie Williams

THE DIRTBOMBS
WE HAVE YOU SURROUNDED

ROCK

★★★★★

The Dirtbombs' new record *We Have You Surrounded* is a painful experience.

Not because it's a terrible record, but because it squanders so much potential.

At the record's high points, The Dirtbombs blaze with irresistible rock aggression.

"Ever Lovin' Man" melds fuzzed-out punk rock and girl-group backing vocals into electrifying sing-along magic, and "Wreck My Flow" seethes with corrosive anger.

But The Dirtbombs surround these gems with travesties such as a painfully amateurish, eight-minute-long noise piece ("Race to the Bottom") and a central song that lacks both a decent groove and provocative lyrics ("They Have Us Surrounded").

If *We Have You Surrounded* was just subpar, it would only be boring. But because of its contrasting brilliance and atrocity, it becomes infuriating.

-Jordan Lawrence

Murder By Death
head to Wild West

BY EDWIN ARNAUDIN
STAFF WRITER

The days of the Old West live on in Murder By Death's latest release, *Red of Tooth and Claw*.

Serving as an unexpected concept album, it's an engaging escape with a quartet of highwaymen moonlighting as the saloon's in-house band.

This is electric cowboy music. Tunes speak to being an outlaw in sound and lyrics, making a life of whiskey, brothels and soulless men one to be desired and yet feared.

The cover art and title depict a pack of wild wolfmen, and the songs fittingly feature characters thoroughly lupine.

Vocalist Adam Turla's range, which varies from a low, gravelly baritone to upper-octave squealing on the opening track "Comin' Home," is almost comical at first listen, but the voice quickly turns endearing and feels increasingly passionate with each new song on the record.

On tracks such as the fantastically titled "Rumbrave," the sun burns down on Turla's anti-heroes in desolate deserts, riding with a pair of six-shooters and maybe a little something extra in the guitar case.

Stints in watering holes are peppered with thieving, distant baying coyotes, hard drinks and harder women. When Turla growls, "Did I kill anybody? Hell, I never fight fair," on "Spring Break 1899," it's a guarantee that he doesn't keep a body count.

Cellos drive over active drums,

MUSIC REVIEW

MURDER BY DEATH
RED OF TOOTH AND CLAW

ROCK

★★★★★

piano and bass, then are swapped out for a range-riding electric guitar.

Other moments are filled with surf-western guitar composed of wavy strokes with each string sounding into echo, and solos stick to the precise, staccato licks as that of "The Good, the Bad and the Ugly" theme.

The addition of "Theme," a number dedicated to spaghetti-western maestro Ennio Morricone solidifies the band's homage to the sound, look and feel of the Old West.

The instrumental track is ripe with canyon-booming guitars and sustained strings fit for backing up a tense Clint Eastwood showdown with tumbleweeds rolling along a bone-dry landscape and saloon doors swaying nearby.

The group recruits a trumpet to complete the tribute, channeling a feel equal parts heroic and nostalgic.

Recorded in Nashville, one of the few places where this brand of sound survives, *Red of Tooth and Claw* paints a captivating world.

After a while, it becomes so real that you can't help but think that it came straight out of the movies.

Contact the Diversions Editor at dive@unc.edu.

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