

MUSIC SHORTS

**CANDLE**  
MILES AND MILES AND MILES  
FOLK



The best folk rock uses simple production featuring talented instrumentalists and heartfelt, confessional lyrics, crafting the sound of a hardworking small-town band trying to hit the big time.

Candle deserves that chance at stardom.

On *Miles and Miles and Miles*, the versatile Southern California five-piece switches up the tempos track-by-track with ideal placement, providing plenty of variety to keep even the most dangerously repetitive numbers fresh.

Frontman Kevin Coons' Boy Scout vocals mix smoothly with the honey-tinged singing of Rachel Spotten, but his voice is equally appealing alone.

Coons' tales of love, loss and daily life are familiar, but in the same way a favorite meal is consistently delicious.

For Candle, all the pieces of the folk puzzle fit effortlessly, even though there were 1,000 pieces in the box.

-Edwin Arnaudin

**PATTERN IS MOVEMENT**  
ALL TOGETHER  
ROCK



Existing in the realm of the cinematic is a tricky thing for a band. While it adds a certain kinetic energy to the music, it often runs the risk of becoming cheesy or trite.

On *All Together*, the latest from Philadelphia duo Pattern is Movement, that line is deftly toed, providing the score for whenever you find yourself involved in an epic chase scene.

Floating above agile instrumentation that melds and changes through the use of keys and bells, Andrew Thiboldeaux's crystal-clear vocals function as the getaway car,

propelling the action at a frantic pace.

But the best part is that everyone gets out unscathed.

*All Together* never crosses the line and remains engaging by varying the original formula enough to keep the listener on his toes — or on the move — whichever.

-Jamie Williams

**ENDLESS MIC**



**THE ALL NEW SUPER EXCLUSIVE AL GORE BONGWATER CLUB MIXTAPE VOLUME ONE**  
HIP-HOP



Rappers rarely let loose on record, always preoccupied with some sort of beef or maintaining the "gangsta" facade they sell.

But Endless Mic's new free-for-download mixtape *The All New Super Exclusive Al Gore Bongwater Club Mixtape Volume One* provides the jams for your next shindig and actually sounds like more fun than your party.

Zano and Stu! on de spitz (vocals) and Deez on de beatz (beats) might hark back to three Jewish Def Jam pranksters or a man they call Slim Shady, but *Al Gore Bongwater* is unadulterated and inimitable, and only can be described properly as a Robitussin trip through a fishery lens with white-boy styling.

*Al Gore Bongwater* is regrettably short. But the MCs' collective

wit and charisma, coupled with some stupid fresh beats, are ultra-magnetic, meaning you'll have to revisit the trio's old releases while waiting fingers-crossed for a second volume.

-Benn Wineka

**DAVE BARNES**



**ME & YOU & THE WORLD**  
POP/ROCK



Some musicians write for fame, some for themselves. Dave Barnes bypasses anything self-interested and makes his latest album, *Me & You & The World*, revolve around his love for others and his personal religious faith.

The album portrays a gorgeous mix of soulful twang that is calming and uplifting. But what really makes each song so moving is listening to Barnes' captivating emotional vocals. Every sentiment that Barnes felt while making the record becomes clear and encouraging with each mournful croon.

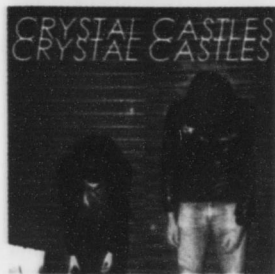
On the soft ballad "Annie," he sings for love, "And I pray that when my life is done that they remember me/For how I loved you, Annie."

Lyrical the album isn't exceptional, but the presentation of each song as a whole feels smooth and complete.

Inspiration comes in all forms, and Barnes executes his well, making each song have a greater purpose. The end result is an album that proves to be beautiful and calming to the ears and the soul.

-Melissa Brown

**CRYSTAL CASTLES**



**CRYSTAL CASTLES**  
ELECTRONIC



Crystal Castles is a singles band. The Canadian duo's tendencies for both woozily melodic dance pop and slamming, abrasive electronics make the self-titled LP a scattered affair.

But on individual songs, Ethan Kath's electronic arrangements are superlative. He makes each cut effortlessly catchy, trippy and danceable, as Alice Glass lends her much-appreciated vocals to the processed mix.

It's a winning formula that makes picking a standout single nearly impossible. But the duality of Crystal Castles' sound, during the course of an album, is as frustrating as it is impressive.

-Bryan Reed

**HALCYON HIGH**  
TO BE INFINITE  
ROCK



Halcyon High's debut album, *To Be Infinite*, is brimming with lengthy anthems that have the feel of being recorded in an echo chamber.

Beginning with slow electric guitar chords that linger throughout each track, the experimental project continues to add cycles of noise, to various degrees of success, reaching crescendos of such madness that the resulting sound is an assault of the senses.

High-octave electric guitars

and synthesizers resembling an annoying vacuum cleaner chorus are supported by drum machines, a xylophone and central figure Roger Anderson's sustained voice, culminating in sonic extremes both unbearably heavy and light as a feather.

It's an experience of so many looped layers — too many at times — that it begs to be interpreted visually.

Engaging if only for its ability to elicit a range of strong emotions, *To Be Infinite* is a fantastic voyage through sounds from way out, a few of which manage to make sense.

-Edwin Arnaudin

**PADDY CASEY**



**ADDICTED TO COMPANY**  
POP/ROCK



Irish crooner Paddy Casey's latest album, *Addicted to Company*, reveals all the penning talent of a slick pop songwriter.

But all this slickness downplays Casey's strength — his confessional songwriting. *Addicted to Company* produces songs that are pleasant to listen to, but which can also sound bland and emotionally unattached.

That's not to say there aren't a few gems in the album — Casey still has his unique, animalistic voice, and songs such as "U & I" remind the listener of Casey's politically-charged passions when he sings, "Yeah somewhere beneath the stars tonight/There's one of you who could make this right."

But that unique voice is too

mournful to pull off cheerful pop, and the album ends up sounding like a case of mistaken identity — aloof singing and lyrics with bouncy backgrounds.

Casey's not a pop singer, and it's clear that this album could have been much stronger without the veneer.

-Melissa Brown

**SANTANA**



**MULTI-DIMENSIONAL WARRIOR**  
ROCK



If you've never watched the Santana performance of "Soul Sacrifice" at Woodstock, watch it.

If you have seen it, don't expect the same kind of magic to emerge from the 28 tracks on the two-disc compilation, *Multi-Dimensional Warrior*.

The band's titular leader, Carlos Santana, plays upper-register, Latin-influenced guitar with ease and rarely-seen deftness. But someone at Sony Legacy thought that this definition of Santana was somehow inadequate and that he needed to be shown on a much grander scale.

But the idea to showcase Santana's versatility fails. Songs such as "Somewhere in Heaven" and "Serpents and Doves" mean *Multi-Dimensional Warrior* is filled with more sap than a Vermont Maple.

Several tracks are worthy of a listen but are in no way worth the excruciating pain of the other cuts. Santana's good at playing guitar. Why can't that be enough?

-Benn Wineka

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