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**THE ALBUM
DEAR LISTENER**

We are the Wooden Shjips and this is our first album. We recorded all of the tracks in the Spring of 2007, in our tiny rehearsal space in San Francisco. While recording, a guiding voice would whisper, "keep it in the red", so amps were turned to 10, the VU needles pinned to the right. We could hardly tell what we had on tape. Occasion would protest at the volume, insisting on respite, letting jingles, maracas, and tambourines do their thing. And then more red. We recorded and mixed with vinyl in mind. So if you listen to the CD, after "Lucy's Ride" try to imagine the joy of flipping the record and dropping the needle onto side B. Also, imagine that each play of the album is its own unique experience, sounding ever so slightly different as the diamond-hard stylus reshapes the soft vinyl grooves. The album cover was shot by Dusty on Nash's stoop in the Haight (something of a San Francisco tradition). It is not blurry. Just a multiple-exposure, a bit overexposed. Friends and family: thank you for allowing us the time needed to make this recording. Now that it is done, we can go camping, go out for ice cream, go on dates - whatever you ask. Music lovers: thanks for listening and we hope you enjoy.

Wooden Shjips

**WOODEN SHJIPS
WOODEN SHJIPS**

WHO
Psychedelic San Franciscan four-piece, trading in the kind of distorted, organ-drenched desert drone rock that once proliferated the musical landscape.

WHAT
Tight, hypnotic, Kraut-rock rhythms, swirling organ drones and ghostly, warbling vocals create a tense, sparse atmosphere, beautifully disturbed by brutal, incendiary blasts of guitar.

WHY
A powerful prayer at the altar of the Californian musical canon, unashamedly nostalgic, yet breathing new life into well-worn forms, a backward looking breath of fresh air.



OUR INFLUENCES

Nash on Neil Young's Trans (Geffen):
My first show was Neil Young and the Shocking Pink, and Neil did some Trans material, like Mr Soul, that sticks with me to this day. Trans is really the only electronic music I ever listened to growing up. On the back cover, there is a painting of a heart that is cut away to show circuits and wires, illustrating the essence of what Neil was doing: integrating electronic music into the heart and soul of rock.

Ripley on The Seeds' Web of Sound (GNP Crescendo):
At college in Santa Cruz, there was a used record store where I picked up all of the Seeds records. The first three all have their charms, but Web of Sound is my favorite. The Seeds were hard-edged garage psych, and not afraid to drive a two-chord riff in to the ground. Plus it has the most fun cover art this side of a Conway Twitty album.

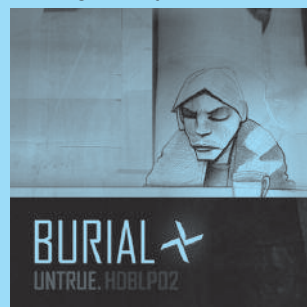
Ripley on Jonathan Kane's February (Table of the Elements):
The first solo album by the Swans co-founder, and drummer for Rhys Chatham and La Monte Young, this is one of Omar's recent favorites. Propulsive drumming paired with minimalist sub-blues riffs. Like Tony Conrad or Faust gone country.

**1
BURIAL
Untrue**

WHO
The enigmatic, reclusive Burial's highly anticipated sophomore effort follows a wonderfully understated, subtle debut that continues to further reveal an immense, genre defining talent.

WHAT
A sonic shift from his debut's relentless melancholy, Burial reveals a new capacity for a warm, upbeat energy among the ambience and deep, growling basslines, while continuing to peerlessly convey the suffocating darkness of the city.

WHY
Washes of moody, atmospheric synths, ghostly, blurred snatches of vocals and deconstructed dance rhythms create an album of brooding intensity.



**2
HOLY FUCK
Lp**

WHO
Formed in 2004, Toronto's premier exponents of improvised, live, lo-fi electronica finally deliver their eagerly awaited debut.

WHAT
A hugely melodic kaleidoscope of distorted, disparate sounds, tribal drums, fully delivering on the electrifying energy of this unique outfit's legendary live shows.

WHY
A truly original take on electronic musical tropes given a new lease of life by Holy Fuck's commitment to playing their cheap samplers, toy keyboards and bizarre instruments completely live, a peerless triumph.



**3
SHARON JONES & THE
DAP KINGS
100 Days 100 Nights**

WHO
Natives of Bushwick, Brooklyn and proud owners of a magnificent analogue, vintage equipment recording studio, the Dap Tones have lent their authentic sound to artists as diverse as Kanye West, Lily Allen, Amy Winehouse, and Mark Ronson.

WHAT
Possessed of a sublime, timeless voice, Sharon Jones sings with effortless and powerful conviction, ably backed by the tight, muscular Dap Tones rhythm and brass sections.

WHY
Redolent of the pre-eminent powerhouses of 60's female soul singing- Aretha, Eartha and Etta, this is organic, authentic and heart-felt. Truly soul music.



**4
BODIES OF WATER
Ears Will Pop & Eyes
Will Blink**

WHO
A gloriously grand quartet from LA, comprising of husband and wife David and Meredith Metcalf, Jessie Conklin and Kule Gladden, release their ambitious debut on their own Thousand Tongues label.

WHAT
Drawing from the whole, vast gamut of American musical traditions, this album combines the sincerity of folk, the raw energy of punk, gospel harmonies and a theatrical, vaudevillian sense of grandeur.

WHY
A sure fire next-big-thing, it is only a matter of time before this is snapped up by a huge label, and without doubt one of the most exciting things to cross the counter this year.



**5
CLARE & THE REASONS
The Movie**

WHO
Hailing from Martha's Vineyard, Clare Muldaur Manchon trained as a jazz arranger and singer at the Berkley College of Music, where she met musical collaborator, chief Reason and later husband Oliver Manchon.

WHAT
Steeped in authentic, antique jazz, re-imagined through the ears of modern indie-pop, and shot-through with a relentlessly romantic spirit, this is a delicious paean to the small, poetic moments in life.

WHY
Blessed with a sultry, smoky voice that does ample justice to the impeccably tasteful arrangements, and augmented with stellar guests, including Sufjan Stevens and Van Dyke Parks, Muldaur Manchon has crafted a romantic, retro tour-de-force.



**6
VALGEIR SIGURDSSON
Ekvilbrimur**

WHO
Stunning and highly-anticipated debut from Icelandic producer Valgeir Sigurdsson, best known for his recent work with Bonnie 'Prince' Billy, Bjork and Mum.

WHAT
An album for all connoisseurs of recorded sound, wrapped in the same sonic warmth that characterizes his production work, and marrying exceptional electronic detail with real instrumentation to beautiful effect.

WHY
A sumptuous spa-treatment for the ears, subtle strings, graceful beats and chiming music-box melodies are all the more special for the clarity and crispness that Sigurdsson's studio genius imparts.



**7
YACHT
I Believe In You Your
Magic Is Real**

WHO
Having plied his trade as drummer, producer and member of The Blow, and fresh from a stint supporting LCD Soundsystem, Yacht's Jona Bechtolt delivers his debut on the brand new Err label.

WHAT
Bechtolt has been a prodigious genre-smasher throughout his career, and shows no sign of abating here, ideas are boundless and hurled together with a truly infectious zeal and exuberance.

WHY
A crystalline pop sensibility, married to an irrepressible spirit, all buoyed by frenetic drum breaks, huge beats and refreshingly optimistic, positive lyrics. A singular, shamanistic talent.



**8
JENS LEKMAN
Night Falls Over Kortedala**

WHO
The third album from Sweden's premier left-field pop singer-songwriter finds an artist completely in control of their muse, effortlessly expounding songs of consummate craft and quality.

WHAT
Imbued with a musically epic, far-reaching grandeur, while detailing the personal, subtle nuances of heartbreak and melancholy through Jens' seductive crooning, a spectacular suite of songs.

WHY
Regarded by some as the most important hopeful broken hearted romantic currently coming of age in contemporary music, this is his most fully realized, mature effort to date.



**9
VARIOUS
Jamaica Funk**

WHO
The latest fantastic Soul Jazz reggae compilation. This is a superb selection of rare reggae funk and soul 45s, highlighting the massive influence of Afro-American forms on the nascent Jamaican music scene.

WHAT
Mostly released in Jamaica in the early 70's, these cuts feature reggae re-imaginings of songs by Betty Wright, The Temptations and Bill Whithers among others, interspersed with soulful originals.

WHY
A peerless collection of some of the rarest and finest tracks to emerge from the hotbed of musical creativity centred around Jamaica in the 70's.

