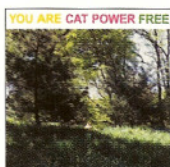


**Cat Power**

*You Are Free* (Matador)

Chan Marshall's latest brilliance is enough to make numbed fans put down the scotch and valium. This is her most eclectic work to date. She displays the true range of her musical talent, with rock songs like 'Free,' along-side the hauntingly beautiful, wrenching ballads that she's most known for. The record transcends any trite labels of chick rock or depressing music. Constantly evolving and experimenting with new sounds, Chan Marshall truly is free. **Adriane Lee**



**The Coral**

*The Coral* (Columbia Records)

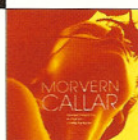
Their self-titled debut has been likened to the Doors and Captain Beefheart, but they sound more like a psychedelic version of the Clash. The boys rely equally on their brass as on their guitars. From the pop bounce of 'Dreaming Of You' to the joyful stomp of 'Goodbye,' they squeeze the best of the 60s into a delightfully retro, yet fresh package. **Lily Moayeri**



**Various Artists**

*Morvern Callar's Original Soundtrack* (Warp)

The soundtrack to Lynne Ramsay's *Morvern Callar* is woven directly into the film's plot. Morvern discovers the body of her boyfriend, as well as the mix tape that he's left behind for her—a musical suicide note. Clearly, the bloke was troubled, as he'd madly jammed together old and new Krautrock (Can, Stereolab), nutter electro (Aphex Twin, Boards Of Canada), The Velvet Underground, the pre-Kate Moss version of Some Velvet Morning (Nancy Sinatra), and Lee Perry's appropriately titled 'Hold Of Death.' Clearly, a cry for help.

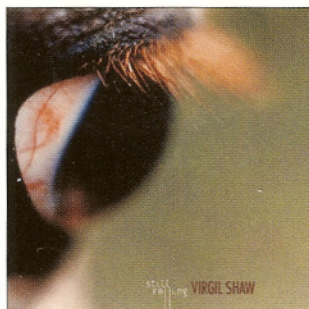


**Ken Scrudato**

**Virgil Shaw**

*Still Falling* (Future Farmer)

Last time we checked, NorCal was a bit of a hike from both Austin and Memphis. So how, then, could alt-country pollinate this neck of the woods? Via one Virgil Shaw, former ring-leader of the somewhat obscure, somewhat obtuse Dieselled and master soloist in his own right. His second record is an even frothier stew, bubbling with Van Morrison, Gram Parsons and Neil Young flavors that tickle the tongue and enrapture the mind. **Kurt Orzeck**



**Tosca**

*Dehli9* (K7!)

Disc one is what you'd expect from Richard Dorfmeister. Spacey lounge hybrids with dazzling beat structures—occasionally cryptic and often pretentious. The second cd is a revision of Rupert Huber's "12 Easy to Play Piano Pieces." Serious studio time was logged in the sonic chop shop and what emerges is a series of meditative still lifes that benefit from high-end production work while retaining their organic integrity. **Mark von Pfeiffer**



**Antipop Consortium**

*Antipop Consortium vs. Matthew Shipp* (Thirsty Ear)

Antipop Consortium is the answer to those seeking refuge from the deluge of rhythmically shackled, lyrically cloned Cribs whores. With their mélange of electro-fused avant-hip-hop, the trio lets loose on *Antipop Consortium vs. Matthew Shipp*. Collaborating with free-jazz pianist Matthew Shipp, the disc is a rousing blend of spoken-word grooves (the poetically sparse 'Stream Light') and unpredictable cut-and-paste instrumentals ('Free Hop'). Listen to this and you'll understand Antipop's credo to "disturb the equilibrium." **Mar Yvette**



**The Postal Service**

*Give Up* (Subpop)

As one might expect, this collaborative effort between Death Cab For Cutie's Ben Gibbard and Dntel's Jimmy Tamborello, is just the right mixture of indie pop reflection and glitch-y electronic refraction. The two take turns in the spotlight, providing backdrops and foregrounds that mix melancholy and sweetness with skittish rhythms and clusters of trimmed-down electro styles. Tracks like 'Such Great Thoughts' are warm enough to soothe fears that this is simply retro-robotic pop. **Jon Pruett**

