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REVIEWS

BY PATRICK BOWMAN

CLOUD NOTHINGS *Here and Nowhere Else*

(CARPARK/MOM + POP)

Following the near-universal acclaim of Cloud Nothings' 2012 release, *Attack on Memory*, their third LP, *Here and Nowhere Else*, doesn't disappoint, blasting out of the gate with a tighter, more nuanced take on the '90s post-hardcore they made their name on. The razor-sharp twists and turns of "Psychic Trauma" and the hooky Pavement-riffing of "I'm Not Part of Me" prove that frontman Dylan Baldi is only getting better with age.



CHUCK INGLISH

Convertible

(FEDERAL PRISM/SOUNDS LIKE FUN)

For his debut solo album, *Convertible*, Cool Kids cofounder and producer-for-hire Chuck InGLISH has concocted a silky blend of 808 beats and neo-disco splashes. It's a deft balancing act that produces slick melodies integrated into bona fide rap burners, with InGLISH's crew of frequent collaborators like Mac Miller, Chance the Rapper and Ab-Soul all bringing their rhyming A game. Without a doubt, *Convertible* is destined to be 2014's go-to house party banger.

PINK MOUNTAINTOPS

Get Back (JAGJAGUWAR)

The latest from the surprisingly resilient side project of Black Mountain frontman Stephen McBean, *Get Back* is yet another show-case of Pink Mountaintops' howling combination of psychedelia, garage and krautrock. And while it isn't particularly innovative in its genre-mashing weirdness, *Get Back* is a damn fine rock record. Best in show goes to the speed-freak chug of "Ambulance City," which has Pink Mountaintops' rhythm section and guitars bracing against McBean's unpredictable yawp.

LOVE, HATE, INTERNET

Erika M. Anderson's new album, *The Future's Void*, takes a sledgehammer to our digital obsessions. On her second outing as EMA, the former Gowns member has crafted an album spread across many genres, like industrial synth pop and '90s 'metagrunge,' set in a world where satellites watch our lives ceaselessly, social media apps file away our personal information on some server in Sweden and corporations track our every keystroke in order to sell us more stuff. Here, Anderson tells us what she loves and hates about the Information Age. **PATRICK BOWMAN**

Love: I love Pro Tools. I feel like that has opened up production for me and artists like me. I was watching the documentary *Sound City*, and I was like, "Cool..." but then they had like pin-ups and tittle pictures in the room. Maybe there's something to be said about digital studios being a feminist space.

Hate: I hate automated phone services. I hate when you can't talk to a human. It makes me want to throw the phone across the room.

Love: I really love the idea of a 'daily meme.'

I forgot the Internet could be fun, and then I started looking at all these weird, funny memes on there, and I was like, "Oh yeah, there is *funny* stuff on the Internet too!"

Hate: I don't know if I hate this, but I don't like Instagram very much. It feels a little braggy. I feel very comfortable in musical mediums to say what I want and play with genres and commercial sounds while also sounding very discordant. But the visual medium is so much trickier to create something that doesn't look like an advertisement.

BYRNE NOTICE

Here Lies Love, the musical about that infamously shoe-obsessed former First Lady of the Philippines, Imelda Marcos, reopens at the Public Theater May 1 after a hit run there last year. The music, composed by new wave innovator **DAVID BYRNE** and Norman Cook (aka Fatboy Slim), may have all the trappings of musical theater, but it's also undeniably pop-infused dance music. Here, we chat with Byrne about the score.

BEFORE THIS PROJECT, WERE YOU A FAN OF MUSICAL THEATER? Oh no, I didn't like it at all. My incentive was kind of a punk rock thing: wipe the slate clean. Of course I found out in the process that there are certain aspects of traditional musical theater that are time-tested and worth knowing.

HOW MUCH DID YOU RELY ON THE MUSIC OF THE PHILIPPINES? There are various kinds of music that come out of the Philippines. Imelda loved going to discos and clubs, so that was my musical connection. I just thought, "Oh, if she turns her apartment into a club and the roof of the palace in Manila into a club, then that's the kind of music it should be." That international jet-set club music, whatever that is.

DO YOU FEEL A RESPONSIBILITY TO IMELDA'S LEGACY? Imelda is just a fountain of quotes. You let the characters speak for themselves and see where that leads. There's a song where she's talking about building roads and schools and, in her line of thinking, that was a way to put on a pretty face for the world. I would have never thought of it quite that way. The title came from her—it really is what she said she wanted on her tombstone. I just thought, "That's a gift. I couldn't have come up with something better than that." **ANDREW ANDREW**