



indie FRESH

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ANGEL OLSEN MY WOMAN

JAGJAGUWAR

Anyone reckless enough to have typecast **Angel Olsen** according to 2013's *Burn Your Fire For No Witness* is in for a re-think with her third album, **MY WOMAN**. The crunchier, blown-out production of the former is gone, but that fire is now burning wilder. Her disarming, timeless voice is even more front-and-center. Yet, the strange, raw power and slowly unspooling incantations of her previous efforts remain. Over two previous albums, she gave us reverb-shrouded poetic swoons, shadowy folk, grunge-pop band workouts and haunting, finger-picked epics. **MY WOMAN** is an exhilarating complement to her past work, and one for which **Olsen** recalibrated her writing/recording approach and methods to enter a new music-making phase. An intuitively smart, warmly communicative and fearlessly generous record, **MY WOMAN** speaks to everyone. That it might confound expectation is just another of its strengths.



EMITT RHODES RAINBOW ENDS

OMNIVORE

Emitt Rhodes stopped making albums in 1973. **Rhodes** was destined for greatness but, sadly, in a storied battle of the record business, that run stopped. After being re-introduced via the inclusion of his track "Lullaby" in 2001's *The Royal Tenenbaums*, old fans rejoiced and new ones were born. Over a decade later, producer Chris Price approached **Emitt** about working on another record. He contacted friends including Roger Joseph Manning Jr. and Jason Falkner of Jellyfish, Aimee Mann, Susanna Hoffs, Jon Brion, Bleu, Nels Cline and Pat Sansone from Wilco, and they all entered **Emitt's** home studio (where his classics were made), and emerged with the record the world has been waiting decades for—**Rainbow Ends**. These 11 songs show why he is revered, justify the documentaries and endless writing, and prove that **Rhodes'** music is transcendent. It is solid gold where the **Rainbow Ends**.



AGES AND AGES SOMETHING TO RUIN

PARTISAN

Something to Ruin, explores what it's like to watch your hometown implode in a frenzy of real estate development and lifestyle branding. Songs like "Kick Me Out" and "I'm Moving" describe the "manufactured wilderness" that former bohemian sanctuaries like Portland & other cities have become. The album's lead track "They Want More," also draws a line in the sand to confront the changing landscape of music, art, cities and lifestyles. While writing this record, **Ages and Ages** embraced synthetic sounds and artificial textures—a marked difference from the organic and documentarian approach on their previous albums. The record is also more groove-laden, with electronic experimentation pushed to the surface. **Isaac Brock's** unmistakable, marbled baritone vocals jump out on "So Hazy" and traces of old **Modest Mouse** can also be heard in the discordant guitar and mechanical noise that interrupts or ends the album's title track and "All of My Enemies."



MORGAN DELT PHASE ZERO

SUB POP

The invocation of classic west coast psychedelia that permeates **Morgan Delt's Phase Zero** feels like a continuous sunrise. Performed entirely by **Delt**, **Phase Zero** is a home-fi construction with a more subtle, brain-tickling character than its predecessor, and somewhat reflects a realist take on the flower power fantasy of 1967. Doused in echo and haze, slow chords lap in like Pacific waves, flanked by gentle whispers of multi-tracked, cooing vox, phased guitars and fuzz that calmly surrounds the listener's head less than it jabs at the cortex. Unlike too many of his so-called L.A. psych-rock peers, **Delt** doesn't need to hide behind a mask. He's no psychedelic Civil War re-enactor, so to speak. It takes a creative mind to make psychedelic rock music — tablas, drones, hallucinatory vocal effects, and all — without slipping into cliché, but **Delt** can transport what would normally be a dark-druggy blanket into a much more optimistic and friendly listening experience.



Y LA BAMBA OJOS DEL SOL

TENDER LOVING EMPIRE

Ojos Del Sol, the fourth offering from Portland's **Y La Bamba**, is a sweeping, playful and vulnerable collection that's ripe with both musical and personal discovery. From the intimate, contemplative verses of the Spanish-language title track to the revelations delivered over the loping beats of "Ostrich," this is an album that's intricately produced while remaining emotionally raw. Throughout the collection, **Y La Bamba** frontwoman Luz Elena Mendoza returns to themes of searching and metamorphosis. On one level, this is born from the **Y La Bamba** frontwoman's continuing exploration of her identity as Mexican woman, but you can also hear her search for shared humanity outside of her own community, and for a faith that is greater than just religion — especially on You can hear this on the lush "Kali" and the album's epic closer, "Ulysses." Mendoza plays guitar throughout **Ojos Del Sol** and worked actively with composer Richie Greene to create a bold new sonic voice.