

Herman Dune

Next Year in Zion

City Slang/Cooperative Music



Renowned for distributing countless homemade CDs at their live performances, *Next Year in Zion* is the sixth official album by the Parisian duo known as Herman Dune. These 12 tracks blend elements of folk, blues, and diverse European instrumentation into a seamlessly uplifting experience. Singer songwriter David-Ivar's lyrical phrasing nods, to artists such as Bob Dylan and Chuck Berry, as a non-native speaker proving himself highly adept with the vagrancies of the English language.

As quaint as true love sounds, with their playful rhymes, songs such as *On a Saturday* and *Lovers are Waterproof* are infectiously joyous meditations on the blissfulness of love. *Some-one knows Better than me* holds a cautionary note. With direct understatement and the repetition of the title refrain with layered female backing vocals, the lyrics suggest happiness in the cynical modern world lies in accepting something greater is in the driving seat and appreciating the everyday, yet far from commonplace, blessings in life.

Next Year in Zion was recorded in just two weeks, which has worked to produce a carefree, robustly happy album. With an established following across Europe and New York City, this accomplished work is sure to garner many more loyal Dune devotees. For more information see www.hermandune.com.

Samantha Cracknell

Hush Arbors

Self-titled

Ecstatic Peace



With that signature calling card of heavy Sonic Youth-inspired screeching guitars, you can see why Thurston Moore has signed Hush Arbors. What's sublime about this record is that each track has its own identity, and refuses to be one thing or another, but is wholly independent. You might think this could be daunting, but it works and it works well.

Follow Closely has a real Bon Iver feel, lovely gentle guitars and celebratory and tender vocals. It has a sense of Neil Young, heck, throw in Crosby, Stills and Nash too, with positive honesty and a distinctive take on psych folk. It has that quintessential American feel, you want to be driving along Route 66 and stopping at a diner for bottomless cups of coffee.

As the album moves on to *Gone*, things liven up a bit with a fantastic guitar solo – (not cheesy at all). *Sand* is a track that has an early nineties Mazzy Star feel with its cavernous melancholy.

This album has something extremely special about it. Some albums require you to listen to them, and they grow on you, but this self-titled album has immediate success. You feel like you've been let in on a great secret, but this is worth sharing, so go, get up now, and get it. For more information see www.husharbors.com.

Shirley Stevenson

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