

Sweet Stuff Sale



Lily Allen Alright, Still

Possessed of a feisty wit and taste for urban storytelling that should see her compared to Mike "The Streets" Skinner, these 11 tracks of sunshine-friendly reggae-pop cover topics including frustrating potential closing-time suitors ("Knock 'Em Out"), being happy when your ex is having a bad time ("Smile"), and having a little brother who likes a bit of a smoke--and not just of the tobacco variety ("Alfie").

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Bloc Party Weekend In The City

Bloc Party may have arrived in an outbreak of like-minded British bands set upon shooting holes in the Union Jack while knocking out a sharp post-punk soundtrack, but it didn't take long for the foursome to set itself apart from the pack. Fronted by Nigerian-born singer Kele Okereke, the group's 2005 debut, *Silent Alarm*, soared as much on crystal ambition as it did on ridiculously danceable pop melodies.

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Patty Griffin Children Running...

On her fifth studio CD, folk-rocker Patty Griffin employs three timeless themes--childhood, flight, and death--to craft her most musically diverse and accessible album yet. But while moving through jazz, beatnik, classic and modern folk, gospel R&B, Americana, and moody piano ballad, Griffin keeps her backing quiet and spare, all the more to showcase the power of her deft storytelling and the bell clarity of her unadorned soprano.

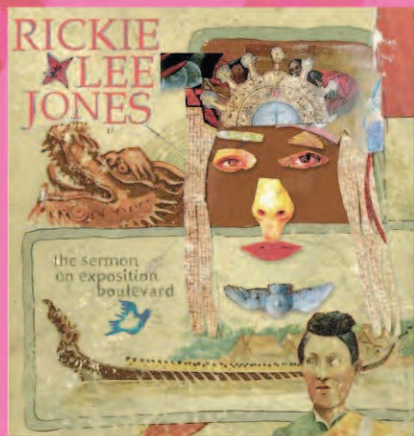
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Norah Jones Not Too Late

Throughout, Jones's vocal intimacy and melodic warmth remain as disarmingly understated as ever. The soulful "Thinking of You," the country-ish "Wake Me Up," and the syncopated "Be My Somebody" reflect the captivating style of her previous work. Although too much in the same midtempo mode becomes a dreamy lull, cut by cut, Jones's voice is irresistible.

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Ricky Lee Jones Sermon On Exposition

Fans of Ricky Lee Jones and Jesus Christ can decide whether this devotional music is rapturously spiritual or deliriously strange. It sounds like nothing Jones has previously released, or anything characterizable as contemporary Christian. Instead, her voice soars and wobbles through repetitive, stream-of-consciousness incantations over rhythmic throbs and pulses. On "Where I Like It Best," Jones testifies to the power of private prayer.

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Jill Scott Collaborations

At the time of its release, internet rumor had it that *Collaborations* was a "taster" project--that is, a sampler to whet listeners' appetites for Scott's long-awaited third solo album, due in summer of 2007. But *Collaborations* doesn't play like something you'd listen to once before throwing your napkin down. Not only does it genre-jump with the kind of precision you don't normally find in an artist pinned to a certain musical movement, it throws the weight of its bold names around without straining or slacking under the pressure.

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Corinne Bailey Rae Self-titled

When soul music is at its finest, a great vocalist can take you along on a journey into their sadness, loneliness, joy, and passion. When mixing that voice with horns, harmonies, and a bluesy Hammond organ, that same music can seamlessly travel across decades. Many new artists claim to accomplish that feat, but few are sincerely ageless and timeless: Corinne Bailey Rae has those qualities in spades. Rae--a newcomer out of Leeds, UK, with a gospel choir history--has created a self-titled CD that occasionally evokes the feeling of the '70s.

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