



Merge Records

The Malian bandleader Habib Koité, left, and the Glasgow folk-pop band Camera Obscura.

for self-described undergrounders like the people behind Crooklyn Dub Outernational. They searched well beyond Brooklyn for their fourth compilation of bass-loving, slowly pulsating tracks like Systemwide's "Eyupsultan," HIM's "Disco Lips," Scotty Hard's "Smoke Damage" and DJ/Rupture's "Pleasure Ruin Dub." Played end to end, "Certified Dope, Vol. 4" (WordSound, [www.wordsound](http://www.wordsound.com)

.com) evolves from familiar dub style to funk- and hip-hop-tinged abstractions that are ever more disorienting.

EISLEY This Texas band of three sisters, a brother and a friend couldn't wait to release an album. Instead it released two EP's in the middle and end of 2003, "Laughing City" and "Marvelous Things" (Reprise). They're fond of chiming arrangements and sweet harmonies — part Cocteau Twins, part Kate Bush, with a touch of sea chantey — and they sing fairy-tale visions of nature transformed and love conquering all. Like fellow Texans the Polyphonic Spree, Eisley finds innocent joy in pop's splendor, and while "Laughing City" is slightly better, both EP's have their charms.

THE COOPER TEMPLE CLAUSE Harried-sounding tenor voice? Check. Soaring melodies attacked by double-time beats and electronic noise? Check. Lyrics filled with malaise and recalcitrance? Check. Sure, half the bands in England wish they were Radiohead, but the Cooper Temple Clause comes closer than most on its second album, "Kick Up the Fire, and Let the Flames Break Loose" (Morning/BMG import, due for American release later this year), because it cherishes the disruptions as much as the anthems. □