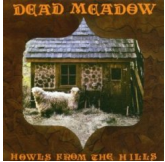


Dead Meadow – Howls From The Hills (2001)

Written by bluesever

Monday, 21 March 2011 09:29 - Last Updated Monday, 15 January 2018 15:25

Dead Meadow – Howls From The Hills (2001)



1. *Drifting Down Streams*
2. *Dusty Nothing*
3. *Jusiamere Farm* [play](#)
4. *The White Worm*
5. *The One I Don't Know*
6. *Everything's Goin' On*
7. *One and Old*
8. *The Breeze Always Blows* [play](#)

Musicians:

Jason Simon (guitar);

Mark Laughlin (cello);

Steve Kille (bass guitar);

Amy Domingues (sleigh bell).

Stephen McCarty - drums

Hailing from the nation's capital and looking rather like the teenage cast from the cult film *Rushmore*, Dead Meadow garnered many an accolade with its first album's surprisingly accomplished and highly authentic brand of psychedelic rock. The young musicians' subtle yet dazzling technical interplay lies at the core of this formula, where power chords and all other such outbursts are usually hinted at, but rarely fully vented through the soft haze of the group's stoner musings. With its flowing grooves and measured, slow stomp, the band's self-titled debut was a discreetly seductive affair, slowly creeping up on the listener when least expected. Quickly released later the same year, second opus *Howls from the Hills* reprises this same M.O., with only slightly inferior results. Solid opener "Drifting Down Streams" lazily swims into gear over its eight-minute sprawl and the more concise Zeppelin-inspired "Dusty Nothing" delivers some early fireworks, but occasionally plodding tracks like "Jusiamere Farm" and "The White Worm" come off rather like first album leftovers. It would be easy to peg these

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underwhelming moments as unfocused, yet "focus" is a tricky word when describing Dead Meadow, since a seemingly casual (or possibly carefully orchestrated) lack thereof is an essential component of the group's unique identity. And, like its predecessor, Howls from the Hills' best trips are saved for last, and include the haunting acoustics of "The One I Don't Know," the epic "One and Old," and the excellent "The Breeze Always Blows." A strong effort all around, Howls from the Hills makes up for its occasional shortcomings with a palpable sense of promise, marking this as a band to watch. --- Eduardo Rivadavia, allmusic.com

Dead Meadow's unique marriage of Sabbath riffs, dreamy layers of guitars fuzz bliss, and singer Jason Simon's high-pitched melodic croon have wond over both psychedelic pop/rock and stoner-rock fans alike. Although the band's members met while attending all-ages punk shows in and around Washington D.C.'s punk/indie scene, the trio's sound draws more of their sound from such classic rock legends as Pink Floyd and Black Sabbath. The trio formed in the fall of 1998 out the ashes of local indie rock bands The Impossible Five and Colour by singer-guitarist Jason Simon, bassist Steve Kille, and drummer Mark Laughlin. The three members set out to fuse their love of early 70's hard rock and 60's psychedelia with their love of fantasy and horror writers J.R.R. Tolkien and H.P. Lovecraft.

They released their six-song debut album in 1999 on Fugazi bassist Joe Lally's Tolotta Records and a joint vinyl release on D.C. indie label Planaria Records. Then in 2001 the band released its second and third albums, Howls from The Hills and Dead Meadow, on Tollotta Records. In a reasonably short period the D.C. trio received offers to tour with everyone from local D.C. hipsters The Make-Up to seedy psychedelic rockers Brian Jonestown Massacre; eventually, they landed the opening slot for high profile indie veterans Guided by Voices. The group was also invited to record live for long time cutting edge British radio personality John Peel for BBC Radio One. Got Live If You Want It! arrived in 2002; that year, the band lost Laughlin and found a new drummer in Stephen McCarty. The band moved to Matador for 2003's breakthrough Shivering King and Others. Cory Shane joined the band in time for 2005's Feathers. Their fifth studio album Old Growth followed in 2007.

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