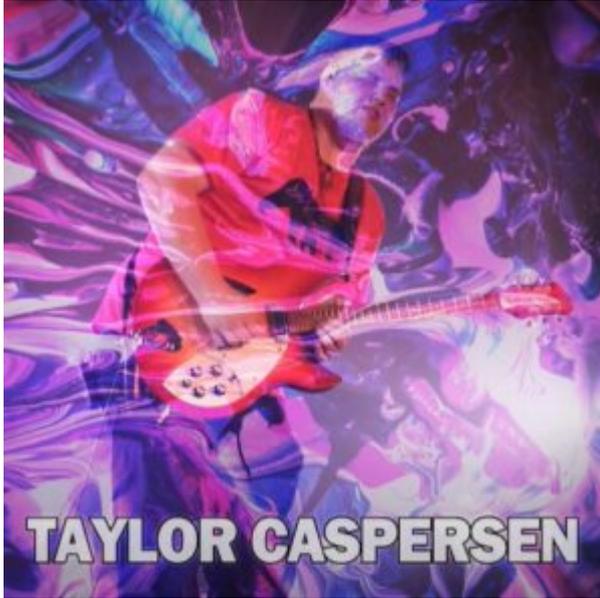


Taylor Caspersen – Taylor Caspersen

written by Beach Sloth | September 22, 2021



A raw grit defines Taylor Caspersen's 60s psychedelic garage rock atmosphere with his self-titled effort. The dignity shown to the sound's origins feels masterful and the guitar riffs race on through with gleeful abandon. Loud, loud, loud is how this should be played for there is a freewheeling force of nature that is unleashed over the course of the entire album. Songs effortlessly blend into each other, mere patches on a greater quilt for the tremendous array of color thrown in here has a delirious quality to it. Instrumentally vibrant too for there are a few neat nods to some unexpected vamps from the harpsichord among so many others.

References abound, for Taylor dives deep into a great series of influences. In terms of the sheer unbridled animalistic impulses, one gets snippets of the 13th Elevators' presence. On the even heavier side of things nods to Red Krayola's classic debut album emerge. Going into the present day, Taylor's work blends nicely alongside other psy-rock explorers, in particular the heavy endless grooves of Thee Oh Sees alongside the gentle summery vibes of the Jacuzzi Boys. Done with dignity it all comes together in a wild fevered dream.

A wonderful thumping rhythm opens things up on a communal spirit with "Save Me Now". So many layers intermingle with the ornate patterns of "Headache". Electro vibes underpin the delicacy of "I Am Free" with an incredible balance. One of the highlights of the album is the shaggy dog storytelling of "So Wrong (Go Wrong)". A neat bit of funk and pop the grandeur of "Fallen Skies" features a bit of Frank Zappa's playful jazz licks. With a pure arena-like size to it the gargantuan "Walking on Ice" has a stunning power. On "I Get Up" there is a sense of determination that helps to propel the sound forward. Going for a reflective tenor is the spaciousness of "Start". Highly catchy "Which Side (The Wall)" has a noir-like mystery behind it. By far the highlight comes the sprawling ambition of "The Game" closing out the album with pure flair.

Taylor Caspersen's self-titled effort is the sort of thing that many bands wish they could pull off and he makes it seem so easy when it is anything but.