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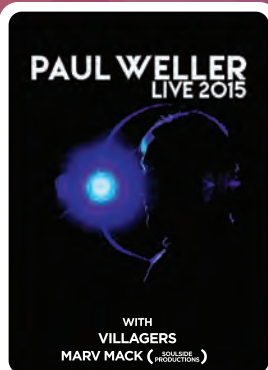
FALL / WINTER 2015-2016



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Oct. 7 & 8 » Fonda Theatre
Oct. 9 » Fox Theater Pomona



October 13
Shrine Auditorium



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Microsoft Theater



Saturday October 17
Club Nokia



November 12
Fonda Theatre



November 20 & 21
Theatre at Ace Hotel

THE BLACK RYDER
with The Vacant Lots & Tennis System
8/28 » The Roxy

THE HEIRS
8/29 » The Roxy

WORK DRUGS
with The Black and The White & Winter
9/3 » The Roxy

IAMX
with Mr. Kitty & NYVES
10/9 » Fonda Theatre

PEOPLE UNDER THE STAIRS
10/10 » Fonda Theatre

CHVRCHES
10/17 » Shrine Auditorium

HUDSON MOHAWKE
10/18 » Fonda Theatre

THE NEIGHBOURHOOD
with Bad Suns and Hunny
10/29 » Shrine Expo Hall

TOBIAS JESSO JR
10/30 » Fonda Theatre

MINUS THE BEAR
with Murder By Death & Aero Flynn
11/19 » El Rey

RAC
with Big Data, Geographer & Filous
11/20 » Shrine Expo Hall

CHANCE THE RAPPER
with D.R.A.M. and Metro Boomin
11/25 » Shrine Expo Hall

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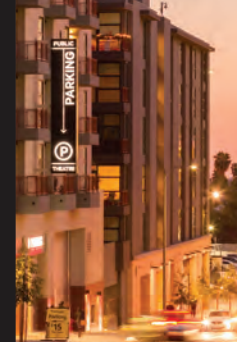
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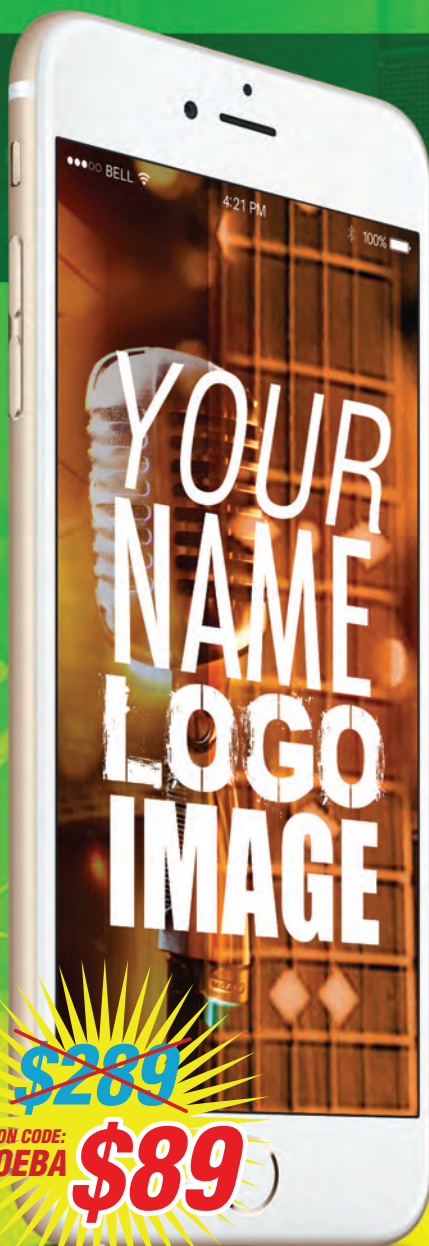


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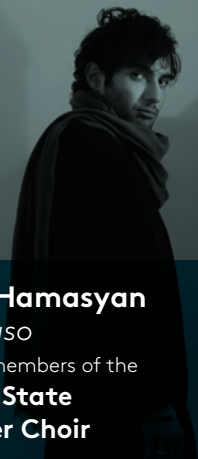
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Fall/Winter 2015-2016

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Don't forget to look underneath the bins for extra bargains that may not be represented in the above corresponding bin. There are tons of nuggets hiding in pockets all over this store, so be sure to look all around!

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A SAMPLING OF OUR FAVORITES BY GENRE



VINYL REISSUES

Air – Catalog (PARLOPHONE)

**Tori Amos – Little Earth-
quakes/Under The Pink**
(ATLANTIC)

**Cocteau Twins – The Pink
Opaque** (4AD)

D'Angelo – Brown Sugar (VIRGIN)

**Electric Wizard – Come My
Fanatics** (RISE ABOVE)

**Gang Starr – Moment of Truth
/ The Ownerz** (VIRGIN)

**Get Up Kids – Something To
Write Home About** (DOGHOUSE)

**Jimmy Eat World – Bleed
American** (INTERSCOPE)

**Joy Division – Remastered
Catalog** (RHINO)

Jurassic-5 – Quality Control
(GET ON DOWN)

**Kruder & Dorfmeister –
K&D Sessions** (!K7)

**Led Zeppelin – Coda/
In Through the Out Door/
Presence** (ATLANTIC)

Bob Marley – Catalog (ISLAND)

Maná – Catalog

**Modest Mouse – Building
Nothing Out of Something/
Interstate 8** (GLACIAL PACE)

**Nick Cave & The Bad Seeds –
Catalog** (MUTE)

**Sinead O'Connor – I Do Not
Want What I Haven't Got**
(PARLOPHONE)

Red House Painters – Catalog
(4AD)

**The Replacements –
The Twin/Tone Years** (RHINO)

**The Rolling Stones –
Sticky Fingers** (UME)

Run DMC – Raising Hell
(MUSIC ON VINYL)

**Nina Simone – High Priestess
of Soul** (VERVE)

**Sonic Youth –
Bad Moon Rising/EVOL** (GOOFIN)

**Stars Of The Lid – And Their
Refinement of the Decline/
Tired Sound Of** (KRANKY)

**Various Artists – Rushmore
[OST]** (LONDON)

**Various Artists – Shaun of
the Dead [OST]** (MONDO)



SOUL

Leon Bridges – Coming Home
(SONY)

Bilal – In Another Life (EI)

Chrisette Michele – The Lyricists' Opus (RICH HIPSTER)

Garnet Mimms – Looking for You: The Complete United & Veep Singles (KENT)

José James – Yesterday I Had the Blues: The Music of Billie Holiday (BLUE NOTE)

Monophonics – Sound of Sinning
(TRANSISTOR SOUND)

Saun & Starr – Look Closer
(DAPTONE)

Sly & the Family Stone – Live at the Fillmore East, October 4th & 5th, 1968
(SONY LEGACY)

Jill Scott – Woman (ATLANTIC)

Jazmine Sullivan – Reality Show (RCA)

Various Artists – Ultra-High Frequencies: The Chicago Party (NUMERO)

Various Artists – The One-Derful! Collection: Mar-V-Lus, Vol. 2
(SECRET STASH)

The Weeknd – Beauty Behind the Madness (UNIVERSAL)

JAZZ

Kamasi Washington – The Epic
(BRAINFEEDER)

Antonio Sanchez – Three Times Three (CAM JAZZ)

Ben Goldberg – Orphic Machine (THE ROYAL POTATO FAMILY)

Billie Holiday – Banned from New York City: Live 1948-1957
(UPTOWN)

Bobby Previte – Terminals
(CANTALOUPE)

Cassandra Wilson – Coming Forth by Day (SONY LEGACY)

Charlie Haden/Gonzalo Rubalcaba – Tokyo Adagio
(IMPULSE!)

Duke Ellington & His Orchestra – The Conny Plank Session (GRÖNLAND)

Gary Peacock Trio – Now This (ECM)

Henry Threadgill's Zooid – In for a Penny, In for a Pound
(PI)

Joshua Abrams – Magnetoception (EREMITE)

Karin Krog – Don't Just Sing - An Anthology: 1963-1999
(LIGHT IN THE ATTIC)

Mike Gibbs & the NDR Big Band with Bill Frisell – Play a Bill Frisell Set List
(CUNEIFORM)

Myra Melford – Snowy Egret
(YELLOWBIRD)

Stephen Haynes – Pomegranate (NEW ATLANTIS)

Steve Coleman and the Council of Balance – Synovial Joints (PI)

Terence Blanchard Featuring the E Collective – Breathless
(BLUE NOTE)

Tim Berne's Snake Oil – You've Been Watching Me (ECM)

Wes Montgomery – In The Beginning (RESONANCE)

ROCK

Alabama Shakes – Sound & Color (ATO)

Andra Day – Cheers to the Fall
(WARNER BROS.)

The Arcs – Yours, Dreamily,
(NONESUCH)

Battles – La Di Da Di (WARP)

Beach House – Depression Cherry (SUB POP)

Beirut – No No No (4AD)

Ben Folds – So There (NEW WEST)

Best Coast – California Nights
(HARVEST)

Blur – The Magic Whip
(PARLOPHONE)

Bob Forrest – Survival Songs [OUT 10/9] (SIX DEGREES)

The Bohicas – The Making Of
(DOMINO)

Boy – We Were Here (NETTWERK)

Chelsea Wolfe – Abyss
(SARGENT HOUSE)

Chvrches – Every Open Eye
(GLASSNOTE)

Creepoid – Cemetery Highrise Slum (COLLECT)

The Dead Weather – Dodge & Burn (THIRD MAN)

Desaparecidos – Payola (EPITAPH)

Dogs on Acid – Dogs on Acid
(JADE TREE)

Ducktails – St. Catherine
(DOMINO)

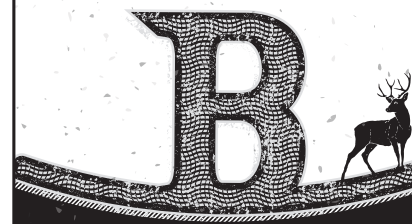
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Faith No More – Sol Invictus
(IPECAC)

Family of the Year – Family of the Year (NETTWERK)

FIDLAR – Too (MOM + POP)

Fuzz – II (IN THE RED)

Godspeed You! Black Emperor – Asunder, Sweet and Other Distress
(CONSTELLATION)

Gospelbeach – Pacific Surf Line
(ALIVE NATURALSOUND)

High On Fire – Luminiferous (EI)

James Bay – Chaos And The Calm (REPUBLIC)

Jim O'Rourke – Simple Songs
(DRAG CITY)

Julia Holter – Have You In My Wilderness (DOMINO)

Kurt Vile – b'lieve i'm goin down (MATADOR)

Los Lobos – Gates Of Gold (429)

Mac DeMarco – Another One
(CAPTURED TRACKS)

Mikal Cronin – MCIII (MERGE)

Moon Duo – Shadow of the Sun (SACRED BONES)

Mumford & Sons – Wilder Mind (GLASSNOTE)

My Morning Jacket – The Waterfall (CAPITOL)

New Order – Music Complete
(MUTE)

No Devotion – Permanence
(COLLECT)

Ratatat – Magnifique (XL)

Rayland Baxter – Imaginary Man (ATO)

Skylar Spence – Prom King
(CARPARK)

The Story So Far – The Story So Far (PURE NOISE RECORDS)

The Tallest Man On Earth – Dark Bird Is Home (DEAD OCEANS)

Tame Impala – Currents
(INTERSCOPE)

Thee Oh Sees – Mutilator Defeated AT Last
(CASTLE FACE)

Titus Andronicus – The Most Lamentable Tragedy
(MERGE)

Toro Y Moi – What For?
(CARPARK)

Tov Lo – Queen of the Clouds
(ISLAND)

Unknown Mortal Orchestra – Multi-Love (JAGJAGUWAR)

Wilco – Star Wars (ANTI-)

Wire – Wire (PINK FLAG)

Yo La Tengo – Stuff Like That There (MATADOR)

HIP-HOP

A\$AP Rocky – At.Long.Last.
A\$AP (RCA)

Czarface – Every Hero Needs a Villain (BRICK)

Dr. Dre – Compton
(AFTERMATH)

Frank Nitt – Frankie Rothstein
(FAT BEATS)

J. Stalin – The Features
(SICNESS)

Jedi Mind Tricks – The Thief and the Fallen (ENEMY SOIL)

Kendrick Lamar – To Pimp a Butterfly (AFTERMATH)

Kool Keith – Total Orgasm
(JUNKADELIC)

Lord Finesse – The SPI200 Project: A Re-Awakening Deluxe Redux (SLICE-OF-SPICE)

Main Attraktionz – 808s & Dark Grapes II (TYPE)

Mello Music Group – Persona
(MELLO MUSIC)

Pete Rock – PeteStrumentals 2
(MELLO MUSIC)

Red Pill – Look What This World Did To Us
(MELLO MUSIC)

Slum Village – Yes!
(NE'ASTRA MUSIC GROUP)

Vince Staples – Summertime '06 (DEF JAM)

ELECTRONIC

Arthur Russell – Corn
(AUDIKA)

Four Tet – Morning/Evening
(TEXT)

Georgia – Georgia (DOMINO)

Holly Herndon – Platform
(4AD)

Jaga Jazzist – Starfire (NINJA TUNE)

Jamie XX – In Colour (XL)

Kelela – Cut 4 Me (FADE TO MIND)

Kerrier District (Luke Vibert) – 4 (HYPERCOLOUR)

Matrixxman – Homesick
(GHOSTLY INTERNATIONAL)

The Orb – Moonbuilding 2703 AD (KOMPAKT)

Trickfinger – Trickfinger (ABSURD)

Various Artists – Sounds of the Universe: Art & Sound 2012-2015
(SOUL JAZZ)

COUNTRY AND BLUEGRASS

Kacey Musgraves – Pageant Material (MCA NASHVILLE)

Dale Watson – Call Me Insane
(AMERIPOLITAN)

David Grisman Quintet – Live At Jazz Alley (ACOUSTIC DISC)

Dwight Yoakam – Second Hand Heart (WARNER BROS.)

Eddie Noack – Ain't The Reaping Ever Done? (1962 - 1976) (OMNI)

Emmylou Harris & Rodney Crowell – The Traveling Kind
(NONESUCH)

Jerry Jeff Walker – No Leavin' Texas 1968-82: The Classic Jerry Jeff (RAVEN)

Old Crow Medicine Show – Brushy Mountain Conjugal Trailer (ATO)

Pokey Lafarge – Something In the Water (ROUNDER)

Steep Canyon Rangers – Radio (ROUNDER)





Thomas Rhett – Tangled Up
(VALORY)

Various Artists – Dylan, Cash & the Nashville Cats: A New Music City (SONY LEGACY)

Willie Nelson & Merle Haggard – Django and Jimmie
(SONY LEGACY)

Zac Brown Band – Jekyll + Hyde (REPUBLIC)

FOLK

Bert Jansch – Live at the 12 Bar (LIGHT IN THE ATTIC)

Daniel Bachman – River
(THRILL JOCKEY)

Fotheringay – “Nothing More”: The Collected Fotheringay
(UNIVERSAL IMPORT)

Iris Dement – The Trackless Woods (FLARIELLA)

Jackson C. Frank – The Complete Recordings
(BA DA BING!)

John Hulburt – Opus III
(TOMPKINS SQUARE)

Leonard Cohen – Can’t Forget: A Souvenir of the Grand Tour
(SONY LEGACY)

Michael Chapman – The Polar Bear (BLAST FIRST PETITE)

Robbie Basho – The Falconer’s Arm Vols. 1 & 2
(TAKOMA)

Ryley Walker – Primrose Green
(DEAD OCEANS)

Thea Gilmore – Ghosts & Graffiti (FRUITCAKE)

Various Artists – Remembering Mountains: Unheard Songs by Karen Dalton (TOMPKINS SQUARE)

Various Artists – Dust on the Nettles: A Journey Through the British Underground Folk Scene 1967-1972 (GRAPEFRUIT)

BLUES AND NEW ORLEANS

The Cash Box Kings – Holding Court (BLIND PIG)

79rs Gang – Fire On the Bayou
(URBAN UNREST)

Bey Paule Band – Not Goin’ Away (BLUE DOT)

Eddie Bo – Baby I’m Wise: The Complete Ric Singles 1959-1962 (ACE)

Ernie K-Doe – You Got to Love Me: The Greatest Hits Collection
(AIRLINE)

Gary Clark Jr. – The Story of Sonny Boy Slim
(WARNER BROS.)

Jackie Payne – I Saw the Blues
(BLUE DOT)

Johnny Adams – I Won’t Cry: The Complete Ric & Ron Singles 1959-1964 (ACE)

Kermit Ruffins & The Barbecue Swingers – #imsoneworleans (BASIN STREET)

Little Freddie King/ New Orleans BluesMaster – Messin’ Around The Living Room (MADEWRIGHT)

The Henry Gray/ Bob Corritore Sessions – Vol. 1: Blues Won’t Let Me Take My Rest
(DELTA GROOVE)

Various Artists – I Wanna Sing Right: Rediscovering Lomax in the Evangeline Country, Part 1: Bad Boys and Good Men
(VALCOUR)

Various Artists – Swamp Pop by the Bayou Vol. 7 (ACE)

WORLD

Anoushka Shankar – Home
(DEUTSCHE GRAMMOPHON)

Amara Touré – 1973-1980
(ANALOG AFRICA)

Bassekou Kouyaté & Ngoni Ba – Ba Power (GLITTERBEAT)

Bomba Estereo – Amanecer
(RCA INTERNATIONAL)

Debashish Bhattacharya – Slide Guitar Ragas From Dusk Till Dawn (RIVERBOAT)

Lila Downs – Balas y Chocolate
(RCA)

Mbongwana Star – From Kinshasa (WORLD CIRCUIT)

Natalia Lafourcade – Hasta La Raiz (RCA)

Omar Souleyman – Bahdeni Nami (MONKEYTOWN)



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Fatoumata Diawara & Roberto Fonseca – At Home: Live in Marciac (JAZZ VILLAGE)

Roger Damawuzan & Les As Du Benin – Wait for Me (HOT CASA)

Savina Yannatou & Primavera en Salonico – Songs of Thessaloniki (ECM)

Taraf De Haidouks – Of Lovers, Gamblers and Parachute Skirts (CRAMMED DISCS)

The Paradise Bangkok Molam International Band – 21st Century Molam (STUDIO LAM)

The Polyversal Souls – Invisible Joy (PHILOPHON)

Titi Robin – Taziri (WORLD VILLAGE)

Various Artists – Don't Think I've Forgotten: Cambodia's Lost Rock and Roll (DUST TO DIGITAL)

Various Artists – Hanoi Masters: War Is a Wound, Peace Is a Scar (GLITTERBEAT)

Various Artists – Highlife On The Move: Selected Nigerian and Ghanaian Recordings, 1954-1966 (SOUNDWAY)

Various Artists – Peru Boom: Bass, Bleeps & Bumps from Peru's Electronic Underground (TIGER'S MILK)



CLASSICAL

Arvo Pärt/The Tallis Scholars – Tintinnabuli (GIMELL)

David Rosenboom – Naked Curvature (TZADIK)

Jeffrey Zeigler – Something of Life (INNOVA)

Kronos Quartet – One Earth, One People, One Love: Kronos Plays Terry Riley (NONESUCH)

Max Richter – From Sleep (DEUTSCHE GRAMMOPHON)

EXPERIMENTAL

Arnold Dreyblatt – Second Selection (BLACK TRUFFLE)

Aki Onda with Loren Connors & Alan Licht – Lost City (AUDIOMER)

Esplendor Geometrico – Nador (GEOMETRIK)

Grouper – Ruins (KRANKY)

Koes Barat – Koes Barat (SUB POP)

Prurient – Frozen Niagara Falls (PROFOUND LORE)

Sir Richard Bishop/Bill Orcutt – Road Stories (Kali) (UNROCK)

Sissy Spacek – Brath (OXEN)

William Basinski – Cascade (2062)

METAL

Acid Witch – Midnight Movies (HELL'S HEADBANGERS)

Author & Punisher – Melk En Honing (HOUSECORE)

Bell Witch – Four Phantoms (PROFOUND LORE)

The Body & Thou – You, Whom I Have Always Hated (THRILL JOCKEY)

Entrails – Obliteration

(METAL BLADE)

False – Untitled (GILEAD MEDIA)

Leviathan – Scar Sighted (PROFOUND LORE)

Lucifer – Lucifer I (RISE ABOVE)

Mastery – Valis (THE FLENSER)

Monolord – Vænir (RIDING EASY)

Napalm Death – Apex Predator - Easy Meat (CENTURY MEDIA)

Pan.Thy.Monium – Khaoohs (RELAPSE)

Tribulation – Children of the Night (CENTURY MEDIA)

Ufomammut – Ecate (NEUROT)

OLDIES

13th Floor Elevators – Kingdom of Heaven (AIRLINE)

Billy Ward & His Dominoes – The Complete Federal/King Singles (REAL GONE)

Curtis Knight & the Squires – You Can't Use My Name: The RSVP/PPX Sessions (SONY LEGACY)

Dion – Recorded Live at the Bitter End, August 1971 (OMNIVORE)

Dusty Springfield – Faithful (REAL GONE)

The Chocolate Watchband – I'm Not Like Everybody Else (PURPLE PYRAMID)

The Royal Jesters – English Oldies (NUMERO)

The Sonics – This Is The Sonics (REVOX)

The Velvet Illusions – The Velvet Illusions (MOI J'CONNAIS)

COMEDY

Doug Benson – Promotional Tool (ASPECIALTHING)

Eddie Pepitone – In Ruins: Live in Brooklyn (NEW WAVE DYNAMICS)

Guy Branum – Effable (ASPECIALTHING)

Joan Rivers – The Next to Last Joan Rivers Album (STAND UP!)

Lisa Lampanelli – Back to the Drawing Board (NEW WAVE DYNAMICS)

Matt Braunger – Big Dumb Animal (NEW WAVE DYNAMICS)

Scharpling & Wurster – The Best of the Best Show (NUMERO)

REGGAE

Alborosie Meets King Jammy – Dub Of Thrones (GREENSLEEVES)

Alton Ellis – Many Moods Of Alton Ellis (IROKO)

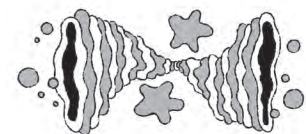
Bunny 'Striker' Lee & Friends – Next Cut! Dub Plates, Rare Sides & Unreleased Cuts (PRESSURE SOUNDS)

The Expanders – Hustling Culture (EASY STAR)

Mr. Spaulding – Twelve Tribe Of Israel (CHERRY RED)

Popcaan – Only Man She Want (TAD'S)

Various Artists – Strong Like Sampson: Linval Thompson Presents the 12" Mixes (CHERRY RED)



PUNK

Ceremony – *The L-Shaped Man* (MATADOR)

Fidlar – *Too* (MOM & POP)

Fit For Abuse – *Mindless Violence* (ARMAGGEDON)

Fucked Up – *Year of the Hare* (DEATHWISH)

Good Riddance – *Peace in Our Time* (FAT WRECK CHORDS)

Refused – *Freedom* (EPITAPH)

SOUNDTRACKS

Empire Cast – *Empire: Season One* (SONY)

Various Artists – *Bessie* (SONY LEGACY)

Ben Salisbury/Geoff Barrow – *Ex Machina* (INVADA)

Disasterpeace – *It Follows* (MILAN)

Michael Giacchino – *Jurassic World* (BACKLOT)

Tom Holkenborg – *Mad Max: Fury Road* (MONDO)

Dean Wareham & Britta Phillips – *Mistress America* (MILAN)

Various Artists – *Southpaw* (SHADY)



Max Richter – *Testament Of Youth* (MILAN)

Various Artists – *A Girl Walks Home Alone at Night* (DEATH WALTZ)

Various Artists – *True Detective* (HARVEST)

Various Artists – *The Low Down* (CINEWAX)

Various Artists – *Whiplash* (VARESE SARABANDE)

DVDS & BLU-RAY

MUSIC DVDS

Various Artists – *The Wrecking Crew* (MAGNOLIA)

Foo Fighters – *Sonic Highways* (RCA)

Andy Summers – *Can't Stand Losing You: Surviving the Police* (CINEMA LIBRE)

Elliott Smith – *Heaven Adores You* (EAGLE ROCK)

Penelope Spheeris – *The Decline of Western Civilization* (SHOUT! FACTORY)

R.E.M. – *R.E.M. by MTV* (RHINO)

The Rolling Stones – *From The Vault: The Marquee Club Live in 1971* (EAGLE ROCK)

What's Going On—Taste: Live At The Isle Of Wright 1970

TV

The Affair: Season One

Agent Carter: Season One

The Flash

Gotham: Season One

Homeland: Season Four

Justified: The Final Season



The Knick: Season One

Orphan Black: Season Three

Portlandia: Season Five

The Walking Dead: Season Five

DOCUMENTARY

Banksy Does New York

Citizen Four

Dior & I

I Am Big Bird: The Caroll Spinney Story

Iris

The Jinx

Lost Soul: The Doomed Journey of Richard Stanley's Island of Dr. Moreau

The Salt of the Earth

HORROR/SCI-FI/ACTION

A Girl Walks Home Alone at Night

The Babadook

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Furious 7

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It Follows

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What We Do in the Shadows
While We're Young

FOREIGN

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Day For Night (Criterion)
Tangerines
Two Days, One Night (Criterion)
White God
Wild Tales

BLU-RAY

3-D Rarities
Blood Rage
The Cell
Contamination
Dead Silence
The Decline of Western Civilization Collection
Hackers



Honeymoon Killers
[OUT 9/29]

The Last American Virgin
Moonrise Kingdom
Prime Cut
A Room With A View
[OUT 9/29]
Society
Wolfen

ANIMATION/ KIDS

Aladdin [OUT 10/13]
Cinderella
Disney Animation Studios Short Film Collection
Home
Star Wars Rebels: Season One

BOOKS

LITERATURE/ GRAPHIC NOVELS:

Wind/Pinball: Two Novels
by Haruki Murakami
(KNOPF)
On Writing
by Charles Bukowski
(ECCO PRESS)
Go Tell A Watchman
by Harper Lee (HARPER COLLINS)
Finders Keepers: A Novel
by Stephen King (SCRIBNER)
What Pet Should I Get?
by Dr. Seuss (RANDOM HOUSE)
Walking Dead Vol. 24 Life & Death
by Robert Kirkman (IMAGE)
Batman Vol. 7 Endgame
by Scott Snyder
(DC COMICS)

FILM BOOKS

Sick In the Head
by Judd Apatow (RANDOM HOUSE)
Making of Stanley Kubrick's 2001: A Space Odyssey
by Piers Bizony (TASCHEN)
VHS Video Cover Art
by Thomas Hodge
(SCHIFFER PUBLISHING)
On the Set with John Carpenter
by Kim Gottlieb-Walker
(TITAN BOOKS)
Ghostbusters: A Visual History
by Daniel Wallace
(INSIGHT EDITIONS)
Big Bad Book of Bill Murray
by Robert Schnakenberg
(QUIRK BOOKS)
Eiji Tsuburaya: Master of Monsters
by August Ragone
(CHRONICLE BOOKS)

NON-FICTION

Amazing, Fantastic, Incredible: A Marvelous Memoir
by Stan Lee (TOUCHSTONE)
Solutions & Other Problems
by Allie Brosh (TOUCHSTONE)
New Jim Crow: Mass Incarceration in the Age of Colorblindness
by Michelle Alexander
(NEW PRESS)
LAPD '53 by James Ellroy
(HARRY N. ABRAMS)
Carsick: John Waters Hitchhikes Across America
by John Waters
(FARRAR, STRAUSS & GIROUX)
Huckleberry: Stories, Secrets & Recipes From Our Kitchen
by Zoe Nathan
(CHRONICLE BOOKS)



MUSIC BOOKS

Wailing of A Town: An Oral History of Early San Pedro Punk 1977-1985
by Craig Ibarra (END FWY PRESS)
Record Store Book: 50 Legendary & Iconic Places To Go Discover New & Used Vinyl
by Mike Spitz (RARE BIRD BOOKS)
Rise of David Bowie 1972-1973
by Mick Rock (TASCHEN)
Reckless: My Life As A Pretender
by Chrissie Hynde
(DOUBLEDAY)
Girl In A Band
by Kim Gordon (DEY ST. BOOKS)
Anger Is An Energy
by John Lydon (DEY ST. BOOKS)
Unfaithful Music & Disappearing Ink
by Elvis Costello
(BLUE RIDER PRESS)
M Train
by Patti Smith (KNOPF)
Soundman: A Life Recording Hits With The Rolling Stones, The Who & Led Zeppelin
by Glyn Johns (BLUE RIDER PRESS)
Hunger Makes Me A Modern Girl
by Carrie Brownstein
(RIVERHEAD BOOKS)
Van Halen Rising
by Greg Renoff (ECW PRESS)

ESSENTIAL READING

Scar Tissue
by **Anthony Kiedis**
(HACHETTE BOOKS)

Just Kids
by **Patti Smith** (ECCO)

Violence Girl
by **Alice Bag** (FERAL HOUSE)

Slaughterhouse Five
by **Kurt Vonnegut** (DELL)

On the Road
by **Jack Kerouac** (PENGUIN)

Hollywood
by **Charles Bukowski** (ECCO)

Helter Skelter
by **Vincent Bugliosi**
(W.W. NORTON CO.)

**I Know Why the Caged Bird
Sings** by **Maya Angelou**
(BALLANTINE BOOKS)

How Music Works
by **David Byrne**
(MCSWEENEY'S)

Perks of Being A Wallflower
by **Stephen Chbosky** (MTV BOOKS)

**Pussy Riot! A Punk Prayer For
Freedom**
by **Pussy Riot** (FEMINIST PRESS)

Lord of the Flies
by **William Golding** (PERIGEE BOOKS)

Lolita
by **Vladimir Nabokov** (VINTAGE)



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NICK CAVE AND THE BAD SEEDS: MURDER BALLADS BY ALISON STOLPA

When you've spent years working in record stores, it's almost impossible to answer the perennial question, "So, what's your favorite band?" For a while I had about five bands I would answer this question with, then slowly (probably after finally realizing most people asking this had no idea who I was talking about) I refined my answer to, "I guess Nick Cave." I "guess" this is because his songwriting is literate, dark, sometimes slyly humorous, and always fiery and unabashed. I "guess" it's because his aesthetic concerns include haunted Southern Gothic imagery and brutal Revisionist Western stories—basically it's like someone started writing music, films and books tailored entirely towards my interests. (According to the internet, he also shares my less intense beliefs in the importance of cat art and telling people to "just Google it.") So in the mid '90s when the song "Red Right Hand" gradually lurked its way into my teenage consciousness through repeated exposure via *The X-Files* movie soundtrack and the approximately two dozen crappy teen horror flicks it was used in (ok, a quick internet search reveals that it was pretty much only *Scream*), my curiosity was piqued.

At that point in my life I'd only vaguely heard of William Faulkner, had no idea who Cormac McCarthy or Robert Altman were, and didn't really know anything about punk or post-punk except that I got really

excited whenever The Cure or New Order came on the adult contemporary station my parents turned on for background music in the car. I had attended parochial school up until high school and I remember huddling next to my CD player, listening to Cave's ominous, epic lyrics about the figure with the red right hand that you'll see in your nightmares, that you'll see in your dreams, and thinking "I think this song is bad...[long, long pause] but I like it." Then I hit the back button and listened to it again. And again. I bought *Let Love In*, with its raging, bleak view of love, passion, and their inversions, and although I didn't really comprehend from an emotional standpoint what Cave was talking about, I could see it. Like, "yeah, it seems conceivable that this is the scary thing creeping beneath romantic love"—not that I had much to base it on at the time. And thus was born a weird, sometimes cynical suburban punk kid who didn't yet know anything about NYC or London 1977, but who recognized that this mordant, rakish figure had a different way of looking at

things and that I wasn't the only one with a deep-rooted dissatisfaction always biting at my heels.

I bought *Murder Ballads* a short time after. This is what I had been searching for in all the books I checked out from the library, all the songs I taped off the local college radio station's crackly AM airwaves. "Stagger Lee" was violent and unapologetic, introducing me to the sheer pleasure of yelling along to Cave's long string of curse words, and turning me on both to the Southern murder ballad tradition and to the idea that there was history in this country that was not discussed and oftentimes was intended to

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FOR IN ALL THE
BOOKS I CHECKED
OUT FROM THE
LIBRARY...



be forgotten. "Henry Lee" was another score in my book for PJ Harvey, whose *Is This Desire?* had opened up a weirder world of rock to me, with its sparse, proud yet desperate narratives. "Where the Wild Roses" grow introduced me to Kylie Minogue, who I knew as the Ophelia-like figure in the music video before I knew her as pop figure to rival Madonna in the rest of the world. Wild figures on the fringes of society and sanity populated the album, victims to their own gnawing passions, lusts, and hatreds, finally in turn exploding into their new identity as victimizers.

There was a strange, secret otherworld beneath the known world, one that wasn't exactly inviting or enticing, but which, as I got older, it became increasingly clear that one could find herself on the verge of slipping into on those slightly sinister humid summer nights when the air conditioner is broken and the sound of squad cars tearing down a city block lingers in the air. That's what the existence of *Murder Ballads* told me.

A murder ballad is in essence, a fable on steroids—or more accurately, perhaps, a fable on half a bottle of whiskey and that weird Russian drug Krokodil from the late '00s that was making people's flesh rot and strangle goats or whatever. Some of the songs on the album *Murder Ballads* are based on traditional British folk songs that put in their hard time in the poverty and beauty of Appalachia, others are based on true incidents, and others Cave just made up. They're bigger, bolder, and badder than real life (even when they're based on real life), yet they hold up a mirror in which one is forced to ask oneself how far he or she would sink in the face of humiliation, despair and desire. This is what Nick Cave does best: digs into those dark corners of the soul where most people fear to look and presents the coddled concept of romantic love back to us in all its great horror and beauty.

MOS DEF & TALIB KWELI ARE BLACK STAR BY RAY RICKY RIVERA

The '90s proved to be interesting times for Hip Hop. Early in the decade, the "golden era" produced countless classics, while the middle of the decade gave way to a highly publicized beef between East and West coast rappers. Gangsta rap came and went. "Bling bling" became a thing with rappers wearing chains so big MR.T was blushing. The entire Hip Hop community was shaken up by the untimely murders of Tupac and Notorious B.I.G., leaving a major void in the mainstream. Slowly, the tide began to shift and Hip Hop audiences started looking to the underground for what was to come next.

In 1996, with backing by James Murdoch (son of media tycoon Rupert Murdoch), Rawkus Records was established in New York City. The small label launched with Company Flow's debut, *Funcrusher Plus* (1997), quickly establishing itself at the forefront of the new underground movement. Rawkus set the bar high by following up with two stellar compilations, *Sound Bombing* (1997) and *Lycist Lounge Volume 1*. (1998). The latter featuring veteran emcees including De La Soul, Q-Tip of A Tribe Called Quest, Common and Black Thought of The Roots. Music fans and critics began taking note of the fledgling label and all the stars seem to align for what came next.

On August 18, 1998, Rawkus Records released *Mos Def & Talib Kweli Are Black Star*. The album marked the label's fourth official release and only the second from their artist roster. Despite being relatively unknown outside the local New York scene, Black Star quickly made an impact with their first single, "Definition." Producer Hi-Tek samples Boogie Down Productions' "The P Is Free" for the main beat of the song, creating the perfect backdrop for Mos Def and Talib Kweli to showcase their undeniable lyrical prowess. Faster than the original BDP version, "Definition" is full



of energy with Hi-Tek adding some extra bassy kick drums for a super fat boom bap sound. With the support from various TV outlets playing the music video, "Definition" became an underground hit while reaching #3 on the Billboard Hot Rap Singles chart. The video shows Mos Def, Talib Kweli and DJ Hi-Tek driving around New York City in a van with cameos made by fellow emcees Dead Prez and Pharoahe Monch. They couldn't have selected a better track to help promote the album. Right off the bat, Mos and Talib show us they mean business with lines like, "Still sippin', wishin' well water imported from Pluto / Three hundred an' sixty milliliters for all our believers / In miles or kilometers, most cats, cannot proceed us / In the jungle with the leaders, we the lions, you the cheetahs." In just one song, they manage to raise the bar lyrically, showcase superb production skills, pay homage to KRS-ONE and Boogie Down Productions, and touch on the topic of violence in Hip Hop. They do all this seamlessly, never once coming off as cliché or corny.

I was a senior in high school and I remember browsing Hip Hop albums at Wherehouse (or maybe it was a Ritmo Latino). I spotted the *Black Star* album and had no idea what it was. I picked it up and stared at the cover and thought, "this has to be good." The cover had all the little indicators letting me know I struck gold. The design had a wood-like texture giving it a burning effect similar to the cover of *Burnin'* by Bob Marley & The Wailers. The color scheme had hues of orange giving it a warm feel reminiscent of '70s vintage. There were greens and reds that hinted at a Jamaican influence. There was a silhouette of a boom box with red stars over the speakers and I assumed it was a reference to Communism or

revolution. I definitely was not a fan of what pop radio rappers were saying at the time, so this cover was speaking to me. The image of Mos Def and Talib Kweli side by side was instantly iconic. Rawkus recruited designer Brent Rollins to help create this classic cover. (He's designed for Stones Throw, Florence + The Machine, NIKE & Complex Mag). Needless to say, it easily passed the eyeball test and I had to hear it right away!

IT'S ONE OF
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OVER
THE YEARS.

Mos Def & Talib Kweli Are Black Star is one of the few albums I've bought several times over the years. Not only is it one of my favorite Hip Hop records, but it's also very nostalgic for me. Every time "Brown Skin Lady" comes on, I'm transported right back to the driver's seat of my 1992 Honda Accord, summertime in Boyle Heights, driving with the windows down on a quarter tank of gas. "Brown Skin Lady" was a fresh alternative to the oversaturated "bitches and hoes" theme rappers became infatuated with. Instead, Mos Def and Talib pen lyrics praising the natural beauty of women with darker complexions, seamlessly executed over a smooth sample of Gil Scott-Heron's, "We Almost Lost Detroit." Producer J. Rawls manages to deliver that sweet soul feel you get from classic love songs, while Mos and Talib execute intellectual romantic rhymes without alienating the male listener. "Your skin's the inspiration for cocoa butter / You provoke a brother we should get to know one another / I discover when I bring you through my people say true / All I can say is all praise due I thank God for a beauty like you / Brown skin lady..."

Another great song (and fan favorite) is "Children's Story." For this song, Mos Def

retools rapper Slick Rick's 1988 classic "Children's Story" and turns it into a commentary criticizing the commercialism of Hip Hop and radio politics of the time. Although Hip Hop was birthed from utilizing samples, it is often frowned upon when producers take already popularized samples and use them again. Many people believed Mos Def was taking jabs at Puff Daddy aka P.Diddy, who, at the time, produced hit songs using blatant samples of David Bowie, The Police, Diana Ross and Grandmaster Flash, to name a few. Mos Def raps the lyric, "They jacked the beats, money came with ease, but son he couldn't stop, it's like he had a disease, He jacked another and another, Michael Jackson, Stevie Wonder / Sang some R&B over the track for 'Deep Cover'." Legend has it, Puff Daddy had words with Mos Def and Talib Kweli after hearing them perform the song in a club.

Mos Def & Talib Kweli Are Black Star is very Afrocentric in its aesthetic and content. The name *Black Star* is a nod to the shipping company founded by Pan-African activist Marcus Garvey. The *Black Star* line was a fleet of ships that used all black crews and black captains to transport goods throughout the African global economy from 1919 to 1922. The name alone is a lesson in history! Like so many other similar classic Hip Hop records, *Mos Def & Talib Kweli Are Black Star* managed to transcend and reach a universal audience. I was a young Mexican-American kid playing this album daily, loving it for the way the rappers performed and for the dope beats the producers made. When I graduated high school, I took the album with me to college. When I was on the road touring my own music, the album was played in the van. As an adult married with kids, I have a CD copy in my car, two vinyl copies at home (one to DJ with and one to never play), and an mp3 version on my iPod just in case. If that is not an essential record, than I don't know what is.



DIAMOND AND THE PSYCHOTIC NEUROTICS STUNTS, BLUNTS & HIP-HOP BY BILLY JAM

For me an essential album is one that never ages, no matter how many times I re-listen to it. It's also one I feel compelled to listen to all the way through every time - no temptation to ever skip ahead. Hence, without a second thought, I file this classic hip-hop album, which is brimming with jazzy funky grooves and irresistible rhymes, under that essential records category. A five-star release from the latter end of the genre's much-heralded golden era, *Stunts, Blunts and Hip Hop* by Diamond And The Psychotic Neurotics scores on all levels: production-wise and lyrically, in addition to introducing most fans to hip-hop's long since beloved D.I.T.C. (Diggin' In The Crates) crew. Formerly a member of the rap group Ultimate Force, Diamond (aka Diamond D) proved with this debut album that he not just a gifted producer but also an adept emcee. Released in 1992 on Chemistry/Mercury/PolyGram, *Stunts, Blunts, & Hip Hop* is a truly solid, all-killer, no-filler hip-hop full-length release, sporting such timeless head-bobbing tracks as the popular lead single "Best-Kept Secret," "Feel The Vibe," "Check One Two," "Fuck What You Heard," "Sally Got a One-Track Mind," and the title track.

[Note that it was due to a much lesser known Bay Area hip-hop artist using the name Diamond D first that Diamond legally had to drop the "D" part from his name. Regardless, everyone still referred to him as Diamond D anyway.]

As a producer Diamond possesses a great ear for sample-finding from his crate-digging forays, even rapping at one point in the album about "diggin' in the crates like a maniac." Crate digging samples abound, including that very short but perfect guitar piece that plays throughout and anchors "Check, One Two" (it's from about 22 seconds into Mike



Bloomfield, Al Kooper, and Stephen Still's "Stop" off *Super Session*). Four years before the Fugees sampled The Delfonics' "Ready or Not Here I Come (Can't Hide from Love)" for their 1996 hit single of the similar name, Diamond D had sampled it on "Step To Me." (Interestingly, Diamond D does contribute elsewhere on the Fugees' *The Score* album, but not on that particular track). While some critics have called Diamond D's rap skills inferior to his production prowess, I disagree. Sure, he may not be on the same intricate lyrical plane as say a Rakim (but then, who is?). He is still a clever and gifted wordsmith with a knack for spinning memorable lines. For proof simply drop the needle anywhere on the album's tracks for witty examples that include, "I make moves like a man on Ex-Lax" ("I Went For Mine") or "My style stands out like a varicose vein" ("Fuck What You Heard").

With numerous contributors (emcees and producers), including his crew the Psychotic Neurotics, Stunts, Blunts, & Hip Hop acted as a kind of blueprint and teaser for what was to come from the infamous and legendary NYC D.I.T.C. crew. An acronym for "Diggin' in the Crates" (and named so for their fondness of unearthing deep soul and funk breaks and samples) the D.I.T.C. crew (pictured left) would feature among its many producer and emcee membership such talents as the late Big L, Fat Joe, and Showbiz - all of whom make early career appearances on this album. Other microphone guests include Brand Nubian's Lord Jamar and Sadat X, Whiz One, Maestro, Mike G.Q. (who along with Fat Joe collaborate on "Pass Dat Shit"),

Michelle Sweeting and Jasmine (on the song "Confused"). As far as production on this funky release the able studio master Diamond D handled most of it himself but did recruit some high-profile talent too to co-produce several tracks including Large Professor (aka Large Pro), ATCQ's Q-Tip, Jazzy Jay, Lakim Shabazz, Showbiz, and DJ Mark the 45 King. Even the album tracks that may not pure bangers such as "Red Light, Green Light" or "A Day In The Life" (featuring Lord Jamar along with Sadat X's unique trademark flow) still rate high in my book and deserve repeated listens in making up an essential album that I can listen to from start to finish without having to ever skip ahead. Now that's a classic! Available from Amoeba in both LP/vinyl and CD versions.

EVERY TIME
I LISTEN, I FIND SOME
WEIRD SOUND OR
MIDDLE TRACK
I HADN'T PAID
MUCH ATTENTION
TO BEFORE.

BROADCAST: TENDER BUTTONS BY BILLY GIL

Defunct British duo Broadcast has had most of their catalog reissued this year, including *Tender Buttons*. The band's haunting third album is undoubtedly their high-water mark. Released in 2005, it slowly but surely raised the band's profile, landing on several year-end best-of lists, drawing more attention to their previous albums and putting them at the upper echelon of independent artists, before their career was tragically cut short by the death of singer Trish Keenan.

I first heard Broadcast while perusing said year-end lists. (Also, wow to a list of albums so good that this is only No. 22; the early-

to-mid-2000s are more than due for a resurgence.) But Broadcast's tasteful oddity of an album somehow outlasts any other record made that year.

The key to *Tender Buttons* (and Broadcast's) continuing endurance is how unassuming it is. Fourteen trim tracks (save five-minute noise piece "Arc of a Journey") that actually sound like they were made by two people, using instruments that sound like they were found through a year's worth of estate sales, *Tender Buttons* avoids sounding pretentious because it never really claims to be more than it is, Gertrude Stein references and all. It's a record that remains mysterious even though all of its elements are basically at the forefront. Keenan's vocals remain clarion despite getting plenty of the reverb treatment, thanks to her erudite British diction. All those moogs that sound like they're falling apart, stitched together by James Cargill's web-like guitarwork and pumping basslines, even those roaring in the background, you can pretty much hear it all, yet it feels like facing mirrors stretching to infinity, given the sense of space their layering allows.

Tracks like "Black Cat" offer an antiseptic rush, pulsing forward while Keenan intones curious, disjointed phrases as though reading from a medical journal. The title track's VU-style drone is perhaps even more detached, Keenan's wordsmithing devoid of color and melody. I remember the album's following tracks hitting me particularly hard as they grow more humanistic, following "America's Boy" broken-Nintendo game noise bulges. "Tears in the Typing Pool" sounds like the soundtrack to signing divorce papers, winsome and stuffy at the same time. "Corporeal's" evocative imagery conjures sex in classrooms and medical chairs ("Under the white chalk ... Under the x-ray ... do that to me"), or a physical manifestation of such a fantasy as synths

squirt and fizzle around her vocal, which is among the best she put to tape.

Though their other releases (especially *Haha Sound*) have comparable highlights, *Tender Buttons* is their most consistent release. Side Two remains equally brilliant, from "Arc of a Journey's" lavaflow of synths through "Michael A Grammar's" spare sawtooth-wave jam, "Goodbye Girls" arpeggiated, '60s-pop perversion and "I Found the End's" wordless descent.

I personally found the album to strike a chord after returning home to L.A. from grad school. With no real job and a shakey long-distance relationship, it sort of represented that combination of emptiness coupled with possibility that I felt, and it still sounds like that to me. The end of something, the beginning of something else, the quiet unease and titillation that comes with all of that.

Tender Buttons is a dark and sometimes disconcerting trip, but it's also full of wondrous, surprising sounds. Few records pull up a mood as well as *Tender Buttons* does, but it's also incredibly listenable, the kind of record I try to avoid because it's one of the first things that comes to mind every time I'm looking and I don't want to play it out. That seems impossible, though; every time I listen, I found some weird sound or middle track I hadn't paid much attention to before. Both as classy background music and as a springboard for introspection, *Tender Buttons* is, simply, incredibly efficient. Sadly, it was Broadcast's last real studio album, save for collaborations and soundtrack work, and Keenan's death continues to feel painfully premature. Cargill has said a new album is in the works, with vocals recorded by Keenan before her death. In the meantime, *Tender Buttons* remains endlessly replayable.

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For now, enjoy these lists from two hand-picked Amoeba lovers to kick things off:

from San Francisco
DJ Bearzbub

■ Rick and Morty: The Complete First Season

When I was a kid I watched cartoons about a dog and some kids riding around in a van solving mysteries. Or I learned about conjunctions and their function. Now you can watch Morty's grandfather mess with his head in the most loving and self-serving way ever. It's the nerdiest science fiction (if it reads Sci-fi then I've been edited) you'll ever see in animation form. Not sure if kids would also enjoy this as much as adults. Season one is up for grabs and I'm eagerly awaiting the DVD release of Season 2.

■ Negative: Me, Blondie, and the Advent of Punk by Chris Stein (RIZZOLI)

Can you write hit songs that are ingrained in pop culture AND take amazing photographs? I'm not talking pics with your cellphone. I'm talking about film in a camera, eye/brain/hand focus calculation photographs. Well, Chris Stein knows how and has been doing both since before you were a twinkle in your father's eye. Check out his book and you'll see a picture of fourteen-year-old Anthony Kiedis. Dunno who that is? I can't help you, son.

Hot Nerds – Strategically Placed Bananas (LP)

(THREE.ONE.G.--> / FRENCH KISS LABEL GROUP)
Oh my god. I just saw Hot Nerds open for Melt-Banana last night. Imagine The Residents



producing Lightning Bolt who, for some reason, is using Polysics instruments. They are a spazzed-out, nerdy, amped-up power dance band, and when I say dance I mean more caffeine that you had expected. Enjoy this Three.One.G.--> artist both live and recorded.

from Hollywood
Ryan M. Carroll
-Melody Haunts Reverie-
Twitter // MelodyHaunts
IG // MelodyHauntsReverie

Braids – Deep in the Iris (ARBUTUS)
Emotionally raw, confessional lyrics and a cohesive meld of both analog and synthesized instrumentation constitute the Montreal-based experimental pop / art rock trio's strongest offering to date. The album's sonic palette is one of acoustic piano phrases and live, syncopated drums organically complemented by electronic manipulations and soundscapes upon which vocalist Raphaëlle Standell-Preston sings of loss and memory, melancholic reflection and confrontational catharsis. Deep in the Iris is melodically intricate and lyrically challenging while maintaining an innate, eminently "pop" sensibility—a truly rare feat. Some key song selections include "Blondie," "Letting Go," "Happy When," and "Warm Like Summer."

HEALTH – DEATH MAGIC

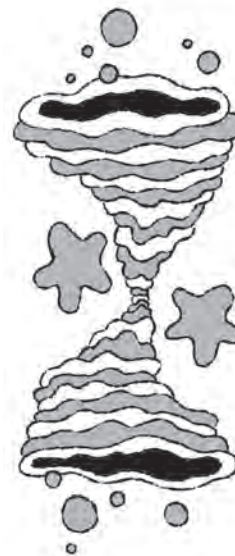
(LOMA VISTA)
HEALTH has birthed their most delicious (and unequivocally their most broadly accessible and pop leaning) slab of electro-industrial-noise-

rock sublimity in the form of DEATH MAGIC. The album exhibits a certain tonal volatility and spans a stylistic musical breadth – the epic monster "NEW COKE", the tribally feral "MEN TODAY", the introspective synthpop anthem "LIFE" – however all songs feature Jake Duzsik's beguilingly ethereal vocals undiluted and high in the mix, allowing the emotionally vulnerable lyrics to hold a greater prominence than in most previous HEALTH compositions. The result is an indelible and surprisingly affecting pop masterpiece, as melodic and mellifluous as it is raucous.

Ben Salisbury & Geoff Barrow – Ex Machina [OST]

(BACKLOT MUSIC)

Portishead's Geoff Barrow and composer Ben Salisbury have crafted a subtle, minimalist, icy sound tapestry, an elementally paramount component of the Alex Garland film for which it was designed. Whereas Barrow and Salisbury's previous collaboration, the unused *Dredd* film score entitled *Drokk: Music* inspired by *Mega-City One*, wielded bold, Carpenter-esque synths throughout, *Ex Machina* harmoniously utilizes both organic and synthetic tones, weaving a slowly undulating soundscape that suggests both warmth and coolness, tenuous serenity and visceral menace, wonderment and innocence, and anxiety and fright. Some, if not all, of these moods are invoked within each piece of music, making the score a befittingly complex accompaniment to the narrative of the film and an equally compelling listen when heard without a cinematic context.



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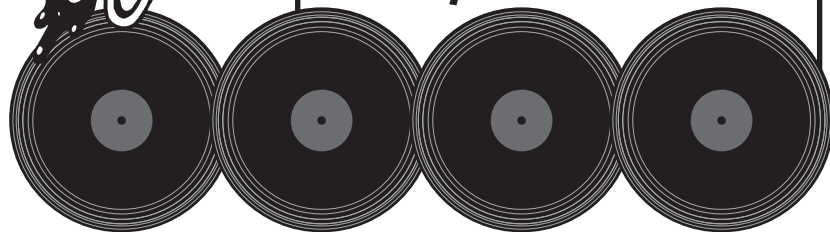
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Ian

former san francisco alien boy

Holly Herndon – Platform (4AD)
A.S.M.R. trigger warning

Various Artists – CARGAA 1 & 2 (WARP RECORDS)
principe discos - portuguese club seizures

Bernard Fevre – Reissues
(SOUND OBSESSION)
qvc for androids

John T. Gast – Excerpts
(PLANET MU)
tech bubble espionage

Björk – Vulnicura
(ONE LITTLE INDIAN)
tear-stained commuters

Palmbomen II – Palmbomen II
(BEATS IN SPACE)
street gangs of ibiza on betamax

Bitchin Bajas – Transporteur
(HANDS IN THE DARK)
slo-mo mindgaze combustion

Nico Niquo – Epitaph
(ORANGE MILK)
post-vapor melodrama

Body-San – Corporate Interiors
(100% SILK)
chintown nail salon

The Coneheads – Selected Ringtones Tape 3 (SELF-RELEASED)
acne and adhd

Karaoke – Karaoke Tape Volume What (HAIR GROWTH)
dazed urban impressionism

Vito Ricci – I Was Crossing A Bridge (MUSIC FROM MEMORY)
“outsider incidental”

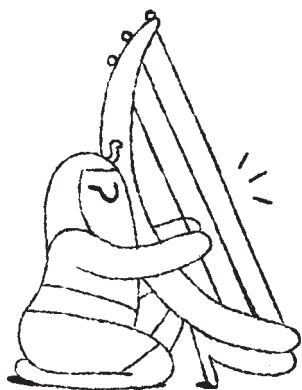
Shawty Pimp feat. Reddog – Comin’ Real Wit It
(L.A. CLUB RESOURCE)
palm trees in memphis

Double Ay

Reggela

Nicki Minaj – The Pinkprint
(YOUNG MONEY)

Every time I hear a new verse from Nicki Minaj I think back to 2010 on Kanye West’s “Monster” when Nicki boisterously spit “So let me get this straight, wait, I’m the rookie? But my features and my shows ten times your pay? 50k for a verse no album out,” and now here we are five years later being graced by her third studio album, *The Pinkprint*. These days a verse from Nicki costs about as much as a four bedroom home in an upscale neighborhood rather than the formerly, mere \$50,000, but she is still delivering that hard hitting flow while managing to further perfect her ability to create hit pop records. Whether you’re a hip hop head or a pop person the album is dynamic enough to turn haters into fans, or as Nicki would call us, her “barbz.” Songs like “Pills N Potions” and “Anaconda” really exemplify Nicki’s lyrical ability while still earning endless radio play. However Nicki really shines on the banging tracks like “Feeling Myself,” “Only,” “Want Some More,” and “Truffle Butter” where she can do what she does best—stunt. With features from A-list artists like Beyoncé, Drake and Lil Wayne, Nicki delivers punchline



after punchline with a powerful delivery and witty wordplay allowing her to simply flex on just about every rapper in the industry male or female. And if you don't want to take my word for it just check out "Only" and see what Drizzy and Tunechi have to say about her.

Vince Staples – *Summertime '06* (DEF JAM)

Long Beach rapper with his debut album. *Mixed tapes Shyne Coldchain Vol 1 & 2*, *Winter in Prague*, and EP *Hell Can Wait* have all shown promise and progression to say the least but double LP *Summertime '06* is going to make everybody know where Vince Staples came from. Working with anyone who's anyone the past few years including Common, ScHoolboy Q, Future, Mac Miller, Jay Electronica and more—this album is a for sure a must listen.

YMB – *You Know* (SELF-RELEASED)

YMB—or Young Mike Beanz—is an underground cloud rap artist from Sacramento, California currently residing in the East Bay. His debut mixtape *You Know*, released in mid-June, gives SoundCloud a new feel for the summer. The tape features members of his squad, the Reggela Boys, as well as production from cutting edge producers Abu, Fifty Grand, Misogi, Doujinshi and more. YMB delivers a robust, aggressive flow on hard hitting, East Asian inspired beats on songs like "If a B**** Can't Hang," "Got Dayum," and "Watch Me Plot." While other songs like "Park," "Where My Heart Stay," and "Ur Heart is 4ever" feature a far more wavy side of YMB with a fluid, pure sing song flow. If you're hunting for something new from the underground or interested in a sound different from the monotony of music, check out YMB's *You Know* on his SoundCloud: <https://soundcloud.com/yungmikebeanz/sets/you-know>. Physical copies are due for release in the Fall.

Casey

☐ *You Can't Do That On Television* (1979-1994)

This show will offend a variety of people for numerous reasons. In this foul year of our lord, 2015, there is not much that doesn't require a trigger warning or just straight up censorship due to someone's feelings being hurt. Sad times we live in, I grew up watching this show and I turned out fine... well, OK, maybe not. But still, this show is hilarious and has commercials from the '80s. You will laugh and hopefully be offended!

Sesame Street – *Platinum All-Time Favorites*

(SESAMEWORKSHOP)

I have a two-year-old son. We used to listen to Brian Eno and Can and Harmonia and The Ramones, but we started watching *Sesame Street* and now this is the only thing he will let me play (and now my wife has a crush on Bob from *Sesame Street*—I don't blame her, he is a good looking and talented dude). The thing is that these songs are actually very catchy, not something you want to play in the car with your homies (or maybe you do, no judgment here) but if you have kids; this is good stuff. You will find yourself singing these songs whilst doing your daily business. And it will probably make you happy, doing the "roo-roo" pigeon with Bert or Oscar The Grouch's vocal opus "I Love Trash." "Monster in the Mirror" and "Put Down the Duckie" are stone cold classics. Highly recommended!

Courtney Barnett – *Sometimes I Sit and Think, and Sometimes I Just Sit* (MOM + POP)

If you have read anything about music or watched anything on TV related to music I am sure you already know that Courtney Barnett is great. If you have heard this speech before then carry on about your business and read another review. If not, please do not waste any more of your precious life without listening to this brilliant young lady. I'm serious here, I don't joke around when it comes to *Music We Like*. Courtney Barnett is 2015 Bob Dylan or Chuck D. Yeah, that's right. Maybe not as politically charged as those fellas but as with Bob and Chuck, you could just listen to them spin a few verses without any music and still be captivated. Mrs. Barnett has that by the truckload, and her background band is damn fine, too.

The Daicos – *Monkey's Blood 12"* (HOMELESS)

Loud garage-y blues punk out of Australia. The singer's name is Linda J and she is bad-ass.

Bulls – *Dancing on Sinking Sands 12"* (SELF RELEASED)

This is a side project of another band I review here called The Daicos. The core is Linda J and Bean. They are Australian and this album came out a few years ago. I know they have a few other things going but these are the only two I am familiar with. The Daicos is garage-y and noisy and this is mellow and pretty with violins. Linda J pulls off singing in both styles flawlessly.

Dina

Living in Bellowing Heights

Courtney Barnett – *Sometimes I Sit and Think, and Sometimes I Just Sit* (MOM + POP)

Ufomammut – *Ecate* (NEUROT)

Steve Earle & The Dukes – *Terraplane* (NEW WEST RECORDS)

Sleater-Kinney – *No Cities To Love* (SUB POP)



E. Lit

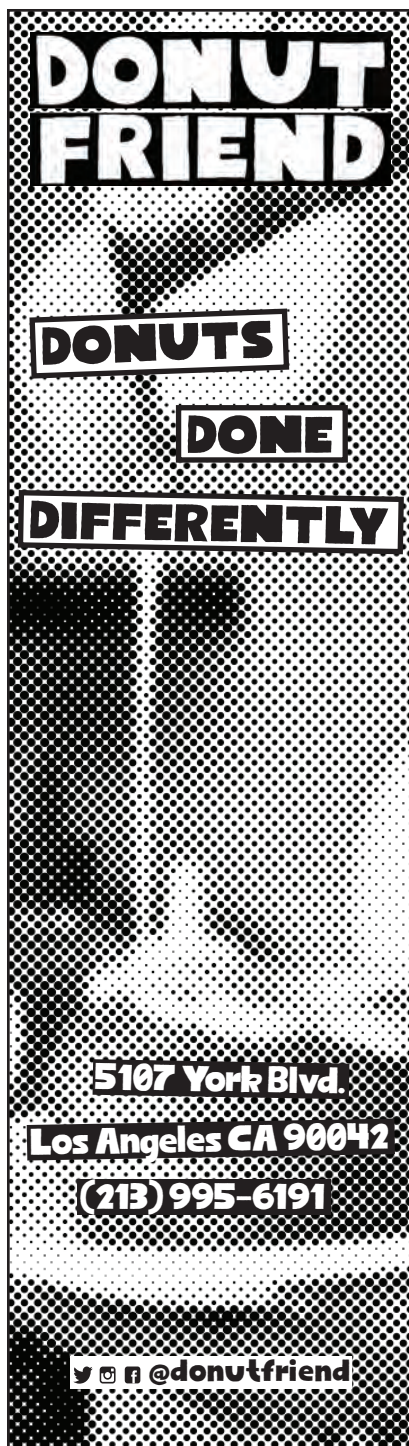
I like playing songs on the radio too

John Robinson & Chief – *We the Prolific* (FEELIN' MUSIC)

Chief had a lot to live up to after the jazzy perfection of 2011's *Crickets with Moka Only*, and I had my doubts as to whether he'd be able to recapture that magic on this recording. Imagine my excitement when *We the Prolific* not only managed to match the quality of *Crickets*, but actually surpassed it on many levels. The opening track immediately sets the stage for a special project, with Chief's uplifting space jazz production sounding perfect alongside John Robinson's soulful rapping. Robinson's relaxed delivery and positive lyrics are at their peak when paired with Chief's atmospheric beats, and cuts like "Stillness" and "Accuracy" bring out some of the finest Robinson verses to date. Too many stand out songs to list here, but it would be wrong of me not to mention "Deep Inside," which resonates with me on many levels and features a damn catchy hook from Stan I to boot. John Robinson sweetens the deal further by inviting some of his old Scienz of Life homies to share the mic with him, including U-George, who delivers a hilarious and heartfelt verse about growing old on the album's incredible closing cut. This is one of those joints that you can just throw on and listen to from beginning to end without skipping a song. Easily one of the best hip hop albums of 2015.

Ceschi – *Broken Bone Ballads* (FAKE FOUR INC.)

There are few musicians I admire more than Ceschi Ramos. A brilliant songwriter and rapper, an incredible live performer, and a truly supportive figure to his musical colleagues and friends, Ceschi is an easy guy to get behind. *Broken Bone Ballads* is Ceschi's first official release in five years. It's also his first project fully produced by Factor, who's become a bit of an Amoeba Recommends regular in the E. Lit section. These two have cooked up some of Ceschi's finest material to date, with a unique sound that blends hip hop and folk music into a melting pot of unpredictable ideas. Hearing the bare bones punk-folk balladry of "Say Something" and the clubby speed raps of "Forever 33" back-to-back might be the closest Ceschi's come to capturing the excitement of his live shows on record, and that's only the beginning. "Beauty for Bosses" finds Ceschi waxing poetic over a gorgeous psychedelic folk beat that ranks amongst Factor's finest, with a



tiny bit of auto-tune singing snuck in near the end like a wink to the listener. "Beyond the End" presents a heartfelt ode to Ceschi's deceased friend Rob Koziura, and features a third verse that's so intricately written and passionately delivered that it deserves a spot amongst my favorite raps this year. *Broken Bone Ballads* is an album that stares life's tragedies in the eyes and wanders away triumphant. Four thumbs up.

Billy Woods – Today, I Wrote Nothing (BACKWOODZ)

Another impressive body of work from one of New York's most original and uncompromising MCs, Billy Woods. This album is looser and more intuitive than some of Woods' previous efforts, with 24 short songs that flow well together and play out like a sketchbook for his off-beat style of thinking. The song "Zulu Tolstoy" starts with Woods spitting "wrote a story about a rapper writing a story rap/about a shorty trying to rap his way up out the trap," which sets the stage for a discourse between Woods, the fictional rapper he's rapping about, and the fictional rapper that that fictional rapper's rapping about. Later, on "Slow Week," Woods makes references to "Mugabe in a DOOM mask," Spalding Gray, and Yitzhak Rabin, all while describing a desperate living situation that may end in crime. Many of the album's songs deal with motifs of struggle and suppression, with references to colonization and war lingering throughout. Sonically, the album is similar to Woods' *Armand Hammer* album with Elucid, with extra dirty NYC production provided by Messiah Musik, Willie Green, and Blockhead amongst others. Music you can struggle with for weeks on end and still wind up deeply enjoying.

Myka 9 & Factor – Famous Future Time Travel (URBNET)

An encyclopedic text could probably be written on the influence that Myka 9 has had on musical styles in hip hop over the years, so it's great to hear that he can still run circles around most rappers in 2015. This man's skills on the mic are straight-up uncanny, but molding his songs into a proper cohesive album can be problematic in the hands of the wrong producer. Fortunately, Factor is more than up to the challenge, with the perfect palette of sounds to highlight Myka's brilliant delivery. This is the third collaborative album between these two, and it's refreshing to hear that the focus has shifted almost entirely to Myka 9's rapping, with only one guest verse from Kirby Dominant over the course of the album. Factor's beats are minimal in a way that gives Myka 9 lots of room to breathe and explore different sounds, which include speedy chopping,

soft-spoken singing, reggae-inflected chanting and hardcore gangster growling. A diverse range of styles on every song, with more than a fair share of exciting and unexpected moments. As far as time goes, listening to Myka 9 & Factor's latest is time well spent.

Greg Grease – Born to Lurk x Forced to Work (SOUND VERITE)

The latest memorable hip hop album out of Minnesota, brought to you by one of the key players of the scene. Greg Grease is one of those rappers who's so smooth on the mic that you wonder if he even needs to practice, or if he just wanders into the recording booth and leaves with an album worth of dope cuts at the end of the night. This sophomore album taps into a very soulful afro-centric sound that works well with Greg's approach, giving him plenty of room to flex his style while really honing in on his sound. This is hip hop that taps into the heartbeat of southside Minneapolis, exploring the struggles of the inner-city and all of the obstacles that the blue-collar workers of Black America must face in order to survive and lurk late. Largely produced by Greg Grease himself with plenty of impressive contributions from lesser known producers like Ackryte, Walking Shoe and Musicians in Disguise, the album flows at a leisurely pace and never feels rushed. Stand outs include the infectious hook and catchy verses of "Killer Love" featuring I.B.E. and the ghostly collaboration with P.O.S "On a Limb." A rapper you can listen to while lurking overtime.



INSTRUMENTAL ALBUMS THAT I'VE BEEN FEELING:

Knxwledge – Hud Dreems (STONES THROW)
damn, these beats have got soul

Hot Sugar – God's Hand (BREAK WORLD RECORDS)
really pretty quirky found sound beats

Lapalux – Lustmore (BRAINFEEDER)
some very fine moody club music

Felix

Alfred Schnittke – 3rd Symphony (PENTATONE)
Featuring: Vladimir Jurowski, Rundfunk-Sinfonieorchester Berlin

The Russian composer Alfred Schnittke (1934-1998), in my mind, is one of the most underrated composers in classical music. I say that due to the fact that his compositions, which are plentiful, are seldom played in concert halls. Also from my personal experience working MANY years in record stores, customers rarely inquire about his recordings despite the fact that Schnittke's music is recorded on major labels and performed by prominent, high profile musicians. My initiation to Schnittke's music happened several years ago when a customer lent me a burned copy of one of his Concerto Grosso's. Immediately I was blown away from the sheer density of moodiness alongside brief echoes of decorative baroque passages. At times the effect that this contrast brought to me seemed frighteningly comical; a feeling I haven't heard in music since my younger years listening to late '60s/early '70s rock n' roll & the advent of punk. Intriguing despite being creepy, scary and comical. Even classical music, strangely enough, can actually reveal these emotions. In this recording of his 3rd symphony with Vladimir Jurowski conducting the Berlin Radio Sym. Orch. there is a conglomerate of distinct musical styles borrowed from several composers including the likes of Bach, Beethoven, Mozart, Wagner, Mahler and even Stockhausen. A pastiche of diverse styles that Schnittke has pieced together brilliantly, exploring a variety of different moods. The symphony opens with a strong likeness to Wagner's prelude of the ring cycle (*Das Rheingold*) which then transforms



into reminisces of a Mozart sonata alongside a slew of implications/allusions to possibly other composers that sound familiar to me but can't at this time name. These reminisces do not evolve abruptly but instead organically/systematically for this is where Schnittke's talent arises from. Meshing strict contrasting musical styles within the framework of his own language seamlessly and successfully is quite a treat to hear. Important to note that the piece is not light and pretty but quite heavy handed with a strong masculine bent. At the same time heavy handedness could be portrayed as comical. For instance at the beginning of his third movement the listener hears what sounds like an enormous ocean liner (this is where Stockhausen comes to mind) yet within the context of this symphony, the effect is inexplicably humorous; maybe even "cartoonish." The acoustics of this SACD/Hybrid recording emphasizes the sheer density/compactness throughout each of the four movements. Despite the multiplicity of musical time periods, it's interesting that Jurowski and his orchestra avoids sounding chaotic but rather sure and steady with an honest approach to the actual score. For anyone looking to hear something a bit quirky but not too unorthodox, I suggest you pick this one up. A memorable journey awaits.

Robert Schumann –
Violin Concerto WoO1 /
Piano Trio No.3 (HARMONIA MUNDI)
Featuring: Isabelle Faust /
Freiburger Barockorchester /
Pablo Heras-Casado

Never heard Schumann's violin concerto (until recently of course) and was later surprised at how this piece was shunned by not only his wife (and composer) Clara Schumann, but also from the violinist he wrote it for back in 1853, Joseph Joachim (a well-known violinist at the time). This was initially why his violin

concerto was not officially documented with an opus/work number; hence it's identification WoO, meaning "without opus." Reasons for this are rather intriguing especially when considering the ominous events that occurred shortly before and after this fascinating piece was written. Soon before writing the concerto Robert Schumann had voluntarily committed himself to a mental asylum after a suicide attempt. Shortly after his release he wrote his only violin concerto for he and his wife's friend, Joseph Joachim. Soon after, Robert Schumann died in the asylum. Following his devastating death Clara Schumann—with the advice from Joachim—suppressed this concerto figuring the piece weak and blaming its feebleness on his mental instability. Back then, mental disorders and signs of depression were frowned upon in the most cruel and inconsiderate ways. It was mutually agreed that the work not be published/revealed until 100 years later! It's clear that Clara and Joachim were embarrassed to expose this work to the public. Sad but true. Nevertheless the concerto was finally resurrected 80 years later, 20 years before the century long time limit. How was such an agreement broken? Quite simply through a séance(!) that Joachim's great-nieces (who were also violinists) conducted in the 1930s claiming that Schumann's voice had vicariously instructed them to revitalize the piece. So, amazingly enough, this is how the piece was finally restored! But is his violin concerto so irrational and diluted as what his closest relations would claim? After first hearing the piece I noticed how different it sounded from the typical violin concertos done during that period (romantic). In this performance the lead violin (performed by the wonderful Isabelle Faust) is rather restrained and enmeshed inside the body of the orchestra. Typically the violin represents a single voice demanding to be heard amongst the throng of people (the orchestra). In Schumann's violin concerto the



violin appears to be yearning (as opposed to demanding) to be heard while the orchestra is full of empathy towards this lonesome voice. The intermingling between the two is quite touching. Maybe Joachim, after reviewing the score, was unimpressed with his solo part since he was such a virtuoso at his craft. Coupled with Schumann's mental fragility at the time of writing the piece I'm thinking ego played a huge part in Joachim's dislike of the work for he saw no room to show off his skills. Regardless of Clara and Joachim's reasoning's to conceal this work, it still deserves to be heard. Ever since purchasing this CD I've played it a vast number of times. It's a captivating work filled with lean textures with zero vibrato from Faust's baroque violin. One can hear every detail in the harmonies and in order to stay true to the score there is no grandstanding from Miss Faust. The baroque violin as well as the Freiburger Barockorchester provide a warm rich tone quality, radiating a colorful palette. The closing piece, his third piano trio, is a wonderful work that showcases great balance. The intertwining of the violin, cello and piano are quite captivating. This piece encapsulates the epitome of the romantic era. It also reveals insights as to how fragile and artistically sensitive Schumann must have been. The added bonus DVD shows a live performance of the aforementioned violin concerto with the same players in Berlin. For under 20 bucks I find this set to be quite a bargain. A no-brainer.

Richard Wagner – Tristan
und Isolde (WALHALL ETERNITY)
Featuring: Martha Mödl / Ramón
Vinay / Hans Hotter / Herbert von
Karajan / Bayreuther Festspiele
Orchester

This 1952 monophonic live (without applause) version of *Tristan und Isolde* comes highly recommended for those who are very familiar with this opera and were debating whether



or not to purchase the high price out-of-print disc on the Orfeo label (\$50-\$150). Just days ago the Walhall Eternity label has just reissued the 3 disc set (comes without a libretto) for ONLY around ten bucks! An incredible offer considering the quality of the performance alone. Recorded live in Bayreuth, the recording is impressive despite the thin sound of the large Bayreuther Festspiele Orchester. Voices are clear and pushed up front. The deal breaker is to hear the highly expressive and energetic singing of Martha Mödl as Isolde. Dark toned with wonderful energy her voice is a pleasant contrast to the typically cold and stark Isolde's we're used to hearing. Coupled with the great heroic tenor of Ramón Vinay as Tristan makes for a dynamic combination. Karajan pushes the tempo just enough so as to complement the infectious vitality both Mödl and Vinay bring to this heavily melodramatic opera. This is an extremely difficult opera to pull off for it makes enormous demands on the principle singers. Mödl and Vinay overcome such restrictions while adding fire to their roles. For those who pine for REAL dramatic music (not the ego glorifying kind) should seriously consider purchasing this release.

Kaija Saariaho – Émilie Suite /
Quatre Instants / Terra Memo-
ria (ONDINE)
Featuring: Karen Vourc'h / Marko
Letonja / Orchestre Philharmonique
De Strasbourg

The Finnish composer Kaija Saariaho has composed numerous chamber works, large orchestral pieces and even a few operas. The three pieces on this disc are finely etched and intense compositions filled with eerie and mysterious strings alongside occasional unearthly percussion. It might take one a few listens, and not without a good measure of patience, to appreciate such a potent sound. The "Terra Memoria for String Orchestra" is



the only non-vocal piece on this recording. The vast richness of strings weave in and out in an uncanny fashion within the body of the orchestra. It's a thrilling work that is both unpredictable and captivating. "Quatre Instants" was originally written for soprano and piano. The text is taken from the Lebanese-born French author, Amin Maalouf, which centers on high and intense emotional feelings, a subject matter that is right up Saariaho's line of expertise. The soprano Karen Vourc'h sings each line with determined fervency. "Émilie Suite" is a 32-minute piece taken from an 80-minute opera Saariaho wrote back in 2008. Here the text centers on a single night in the life of Émilie du Châtelet who was one of the first woman scientists during the Age of Enlightenment and was a close friend and mistress of Voltaire, the famous poet/philosopher. Émilie was known to have numerous affairs. The sheer intensity of Saariaho's music is a perfect match for the featured scene of this truncated opera as Émilie du Châtelet is in the final stages of her pregnancy and is in desperate straits to finish her translation of Isaac Newton's work Principia Mathematica. She takes a moment to write a letter to her latest lover and father of her child, the poet Marquis Jean Francois. One of her thoughts that she reveals to her lover is that she's afraid of dying from her eventual childbirth (which actually happened) while she labors intently over the task of translating into french Newton's most important work of the scientific revolution. Can you sense the intensity? The conductor Marko Letonja and the Strasbourg Philharmonic Orchestra accurately reflect the mental anguish which Émilie is obviously experiencing. The tight vibrato of Karen Vourc'h's voice coupled with irregularities of softness accentuates Émilie's affliction. I find it compelling that Saariaho chose the soprano Karen Vourc'h, who happens to come from a family of doctors and even dreamed of becoming an astronaut, to sing the part of the scientist Émilie du Châtelet. In every which way the collaboration of Saariaho & Vourc'h has become the ideal match for such a moving scene. You owe yourselves to become acquainted with this strong and meaningful piece of music.



jimNASTIK

26 - 39

The Fall – Sub-Lingual Tablet
(CHERRY RED)

Sleaford Mods – Divide and Exit (HARDBINGER SOUND)

The Damned – Go! 45 (ACE)

Sleaford Mods – Key Markets
(HARDBINGER SOUND)

Upright Citizens – Bombs Of Peace [Reissue] (COLTURSCHOCK)

Los Crudos – Doble LP Discografia (MAXIMUM ROCKNROLL)

Nick Cave 20,000 Days On Earth (2014) – Directed by Iain Forsyth and Jane Pollard

The Go-Betweens – G Stands For Go-Betweens: Volume I, 1978-1984 (Domino)

Hopefully they release all these records separately.

Tip:
walk don't text
text don't walk
drive don't text
text don't drive

Joseph

Various Artists – Native North America Vol. 1: Aboriginal Folk, Rock, and Country, 1966-1985
(LIGHT IN THE ATTIC RECORDS)

Foxygen – ...And Star Power
(JAGJAGUWAR)

White Fence – Cyclops Reap
(CASTLE FACE)

Jonathan Rado – Law and Order (WOODSIST)

Charts Over Hearts – Warning: Holy Ghost Protected
(SELF-RELEASED)

Kevin

Enjoy the restaya' day!

Indeed – Stay on the Bus
(GOLD DUST RECORDINGS)

Cassette only. Deep, laid-back hip hop instrumentals from SF producer Indeed. Chock-full of cool samples.

Godspeed You! Black Emperor – Asunder, Sweet and Other Distress (CONSTELLATION RECORDS)
Godspeed always knocks me on my ass. This new one was not a let down!

Herbie Hancock – The Prisoner (BLUE NOTE)
Some people like the sound of these Blue Note reissues, some don't. I say buy this album for the music. It is quality.

D'Angelo – Voodoo (VIRGIN)
Good thing for D'Angelo's comeback! You can now find his earlier albums, *Brown Sugar* and *Voodoo* on LP. I like his new one, *Black Messiah*, quite a bit, but the two earlier records were pretty raw soul. Check out all of his stuff! Welcome back, D'Angelo.

Mac

Deadline Schmeadline

Good Riddance – Peace in Our Time 12" (FAT WRECK CHORDS)

+HIRS+ – The 2nd 100 Songs
(SRA RECORDS)

Los Crudos – Doble LP Discografia
(MAXIMUM ROCKNROLL)

Despise You – All Your Majestic Bullshit 7" (PESSIMISER RECORDS)

Burning Love – Down So Long b/w Medicine Man 7" (DEATHWISH INC.)

Weedeater – Goliathan (SEASON OF MIST)

Caged Grave – Gutless 7" (DEAD HEROES)

Gay Kiss – Preservation Measures (SORRY STATE)

Pleasure Cross – Wait For the End (IRON LUNG)

Kelly Clarkson – Piece By Piece (RCA)

Michael

*International specialist, vinyl lover,
tape enthusiast and
sound artist/DJ/producer aka Selaroda.
~ <http://selaroda.bandcamp.com/> ~*

Timm Mason – The Lost Levels (DEBACLE)

Known as a member of Seattle psychedelic rock bands Midday Veil and Master Musicians of Bukkake, Mason also has a sizable catalog of mostly very limited edition work under his previous solo alias Mood Organ. This album finds Mason using his real name for the first time, and the change suits him well. He unleashes his finest record to date, a swarm of brooding ambient drones laced with heavy textural interplay which slowly gathers density... a masterpiece of subtle depth and ominous heaviness.



Kaitlyn Aurelia Smith – Euclid (WESTERN VINYL)

Postmodern electronic pop from a unique voice in modern synth music. After appreciating the adventurous nature of this Bay Area local's record, I can't wait to hear what she does next.

Terrane – Basalt Palisades (SONIC MEDITATIONS)

Debut cassette and digital release from this duo, featuring two heavyweight guitarists, Chuck Johnson (known for his work in Idyll Swords as well as his own excellent solo albums) and Dewey Mahood (of Plankton Wat, Eternal Tapestry, and Edibles). Together, they play acoustic and electric guitars, along with a host of synths, electronics and bass, making an album of folk, spacey, psychedelic guitar groove jams that you can really sink your teeth into.

Orchestra Baobab – Pirates Choice (NONESUCH)

Finally available on vinyl, this recently reissued double LP set features Orchestra Baobab in magical form, playing and singing their special brand of Senegalese rumba. If you know this album already, you know what I'm talking about. Otherwise, get this and discover one of the true treasures of African music history, who also happen to be one of my all-time favorite bands from not just Africa, but from anywhere in the world! New and used copies of the CD are still around as well, and it sounds wonderful on that format too!

Buena Vista Social Club – Lost and Found (NONESUCH)

A new archival release from the crew of original artists that brought you the original Buena Vista Social Club album that everybody should already own and love and if you don't, you're missing out. This new one's got a lot of variety in terms of moods, styles, tempos, and performers... it's basically a collection of the best studio outtakes from the initial 1990s sessions from this "royal family" of Cuban music, along with a handful of live tracks, all of which had been unreleased until now. Instant classic!

Sarah Davachi – Barons Court (STUDENTS OF DECAY)

Davachi's debut LP features a host of rare synthesizers and other organic instruments, such as cello, oboe, harmonium, and flute. With these varied tools at her disposal, she crafts delicate yet ornate pieces that inhabit a world somewhere in between ambient drone, avant-classical minimalism, and film score. Beautiful

work from a talented sound sculptor and composer, and despite a few quality releases on cassette thus far, this is easily her finest work to date.

iji – Whatever Will Happen (TEAM LOVE)

A new album from one of my favorite pop bands... I rarely listen to modern rock music, so these guys are special. Earnest, soulful, sweet, and talented, iji writes and sings breezy upbeat tunes that reverberate with simple truths and complex thoughts.

Broadcast – Broadcast Vinyl Albums Bundle (WARP)

Finally, this great band's entire catalog has been reissued on vinyl! I'm partial to *The Noise Made By People* and *Haha Sound* but all of their records are excellent, and it's nice to be able to hear them on wax again after a long time of being unavailable on this format.

Sigur Rós – Agaetis Byrjun (SMEKKEYSA)

A classic from the year 2000, available again on LP. This pressing sounds fantastic, in case you were curious. If you don't know these Icelandic legends, or only know later Sigur Rós albums, check this one out... it's a real gem.

Tip:

Support your local bands, labels and record stores. Build community, make friends and share your gifts with the world. Also, do your part to help keep huge corporations and corrupt governments from ruining the Earth. We've only got one home ...

Ramo

You are overestimating your grasp on reality.

Greg Grease – Born to Lurk Forced to Work (SOUND VERITE)

Minneapolis' Black King Cole brings the blue-collar struggle to your earholes. Sixteen tracks of thoughtful, yet fierce, and sometimes scathing commentary on his personal journey and the state of life as a human in this current society. However, it's not all shadows and despair. Tracks like "Really Tho," "On A Limb" (featuring Proper T & Doomtree's P.O.S.), "SunShowers," and "RBG" provide balance in the form of strength and perseverance, showing not a silver lining to



the hardships but rather the idea of being the light that breaks through the clouds. Highly recommended, and a great live performer. CD only.

Oddisee – The Good Fight (MELLO MUSIC GROUP)

Oddisee is one of those rap cats that are the complete package. Producer, rapper, and a firm sense of self, branding his image and sound on the Hip Hop scene and beyond. Positivity reigns supreme in his music, and there's nothing corny about it. Storytelling as lessons, advice, praise and good times. With the first two tracks, "That's Love" and "Want Something Done," the tone is set—aggressive positivity, fast-paced enthusiasm, and infectious confidence and encouragement. Besides the excellent lyrics and delivery, the production is stellar. Personally, I hope he drops these instrumentals. They're so dynamic, one would easily forget they're rap tracks. This is one of those albums where I really can't decide what stands out more to me—the raps or the beats. Highest recommendation. CD & Vinyl with download.

Blockhead – Bells and Whistles (SELF-RELEASED)

Originally available as an online download only, the NYC beatmaker, known for his Ninja Tune releases and Aesop Rock and Def Jux production, thankfully decided to put out a vinyl version of this album—without the help of a label. I cannot express how much I admire an artist who does something like that. The financial burden and risk can be huge. Fully instrumental, Blockhead delivers another adventurous soundscape, Electronica-layered Hip Hop beats that sound like a hundred movies playing in your head at once, but far from crowded. With track names like "On The Back Of A Golden Dolphin," "Sacrificial Santa" and "Fire Is Warm," it's apparent why he is one of the funnier people I follow on social media and in the podcast world. The man's art is worth your wallet and more. Vinyl with download only.



Clear Soul Forces – *Fab Five*

(FAT BEATS)

Almost entirely produced by Detroit producer Nameless, CSF follows up 2013's *Gold PP7s* with another excellent example of Motor City's penchant for churning out some of the best Hip Hop talent on a regular basis. Far from sounding dated, this album could have easily dropped in '96 alongside *Slum Village's Fantastic Vol. 1*, but still sounds fresh for 2015. Backflip-style raps parkour over soul-sampled beats, putting a kink in your neck and a limp in your step. It sounds cliché, but these cats really are underrated. Get on it, yo. CD & Vinyl with download.

Knxwledge – *Hud Dreems*

(STONESTHROW)

HIGHLY anticipated, this instrumental album delivers on so many levels. The art and packaging make it like no other product on the shelf, in the store or in your home. The beats, sample-heavy and widely ranging from as short as 44 seconds to just over 3 minutes, are snapshots of the electric wavelengths jumping between regions of the producer's brain. With a handful of great projects under his belt, I'm following Knxwledge's career with my dollars, because I want to see what he'll do with 'em. He's currently working with Soul-singing sensation Anderson.Paak as the duo NxWorries, and the buzz around that project is deafening. I get giddy just thinking about it. For now, though, *Hud Dreems* will definitely slate your thirst for something different. CD & Vinyl with bonus tracks and download.

fLako – *Natureboy* (FIVE EASY PIECES)

Fairly prolific producer with a handful of EPs and most known for his work with the label/collective Project: Mooncircle, fLako's ear for the different, the interesting, and the out-there is highly evident here. There's nothing too left-of-field, but the instrumental ebb and flow of the album provide an emotional envelopment that carries you along, floating over rivers and valleys—on another planet. One of my most favorite albums of the year. Period. I don't even know how many times I've listened to it, and it never gets old. Highly recommended. CD & Vinyl with download.

Twit One – *The Sit In*

(MELTING POT MUSIC)

An excellent instrumental album that would fit into the Electronica genre as easily as it does the Hip Hop section. The sound is eclectic, jumping around from the more standard Hip Hop beat to an Electronica-style format to jazzy smoke sessions. However, as disjointed as this might sound, it does all stream together nicely in one sitting. Some really beautiful sounds on this one. CD & Vinyl with download.

Les Sins – *Michael*

(COMPANY)

The "dance alter-ego" of Electronica producer Toro y Moi. A really upbeat, groovy instrumental album. Though some categorize this sound as House, I find it hard for me to label it as such. The influence is there, but the sounds are so much bigger than that. Some hard-hitting drums, weird vocal shots, synthy stabs and other off-kilter bits make for a completely different dancefloor house party. Definitely stays on repeat. CD & Vinyl with download.

Ecid – *Pheromone Heavy*

(FILL IN THE BREAKS)

One of my favorite rap albums for sure. The production is bananas, and it plays with Ecid's twisted sense of humor and view of society perfectly. Listening to this album makes me feel like I took ALL the drugs, drank ALL the alcohol, then ran a mile at top speed while texting my review of the latest TMZ episode to a stranger on Christian Mingle. So good. CD & Vinyl with download.

Swarvy – *Scotch*

(FEELIN' MUSIC)

A straight-forward, but excellent instrumental Hip Hop album. Groovy rhythms and soul-laced beats that sound like live instrumentation. Vinyl only with download.

Hot Sugar – *God's Hands*

(BREAK WORLD RECORDS)

Experimental Electronica with some Hip Hop seasoning sprinkled in. At times glitchy and strange, the overall product stands out as one of the more interesting instrumental albums this year. Layered and fluctuating, this can be a challenging listen for some. Don't get me wrong. I'm not trying to scare you away. It's like listening to a God's music box while sitting next to a stream in the sky. Let this take you out of your comfort zone. The journey is worth it. CD & Vinyl with download.

Wiley – *Snakes & Ladders*

(BIG DADA)

Whereas Wiley usually does all his own production, the Grime King returns, armed with an array of great UK producers who provide that harder edge for which he is known. UK Hip Hop at its best. So many bangers on here. Note: Also known as *Life Is A Game of Snakes & Ladders*. Recommended. CD & Vinyl with download.

milo – *a toothpaste suburb*

(HELLFYRE CLUB / FAKE FOUR INC.)

Electronica-style beats with insightful lyrics that will make you rewind and rewind again, keeping you thinking and wondering—about the album, the artist, life, the universe, everything! Vinyl only with download. CD version was an online offer only.

Open Mike Eagle – *A Special Episode: Split Pants At Sound Check! 12"*

(MELLO MUSIC GROUP)

Mike has been consistently putting out some of the most unique Hip Hop music, gravitating towards the more eclectic beats which in turn provide the perfect bed for his playful, thought-provoking, and "juxtapositioning" lyrics. Not only do I recommend this EP release but everything he has touched. Never disappointed. He also recently started one of my now favorite podcasts—Secret Skin, which is named after a song of another talented artist (and friend) with an affinity for the different, Busdriver. Check it. Vinyl only.

Rapper Big Pooh – *Words Paint Pictures*

(MELLO MUSIC GROUP)

With that excellent, soulful boom bap production by Apollo Brown, Big Pooh's newest joint sounds like a commentary on the current state of mainstream Hip Hop, as well as a reaction to the many atrocities happening on the streets of America. It feels like this album slipped the field of vision for many Hip Hop fans, but the beats, the raps and the concept are solid. The cover art alone speaks a thousand words. Highly recommended. CD & Vinyl with download.



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Tommy V – Travel Size Drawing Board

(FAKE FOUR INC.)

Known for his work among the greats of the Los Angeles underground's Project Blowed, Tommy V has always had a self-deprecating slant to his music. The struggle to make money with the art, to stay relevant, seems to drive this offering. I've been a fan since the early days, and after a decade of silence, I was excited to find out he dropped a free album online titled *Mockingbird* in 2013. And now, in 2015, he dropped another "pay-what-you-want" album online, with the ever envelope-pushing label Fake Four Inc. smartly putting out the CD version a few months later. A great underground Hip Hop album that harkens back to those Blowdian days, while staying current with that distinctive stamp of Tommy V sound and humor. Recommended. CD only.

Lapalux – Lustmore (BRAINFEEDER)

Electronica with that BIG, layered sound that encompasses you. Really great album beginning to end. Recommended. CD & Vinyl with download.

Hudson Mohawke – Lantern

(WARP)

Really good journey-based Electronica album. Also, has that BIG sound. Recommended.

Bernard Favre – Cosmos 2043

(ANTHOLOGY RECORDINGS)

Reissue of the 1977 LP by French electronic music pioneer Bernard Favre—aka Black Devil Disco Club. Very soundtrack-y with lots of synths. Great reissue. CD & Vinyl with download.

Kamasi Washington – The Epic

(BRAINFEEDER)

Aptly-named, this 3-CD release showcases the immensely talented and ambitious sax player's ideas of what jazz is and what it can be. Complete with lots of musicians playing a number of instruments, as well as chorus singers, The Epic really is just that. On Flying Lotus' label, no less! Highly recommended. CD only for now. Hopefully, a vinyl version will be released in the future.

Tip:

Support the artists you love by buying their music, merch, or show tickets. Labels pressing vinyl w/ no DL codes in the jacket, please get with it.

Rebs

Cinephilic cognoscente —
I'll tell you what to watch.

■ A Girl Walks Home Alone at Night (2014) – Directed by Ana Lily Amirpour

Artful and powerful audio-visual experience with a dark '90s-esque soundtrack and feminist message that speaks to the introverted, black-clad 13-year-old who lives in all our hearts.

■ The Babadook (2014) – Directed by Jennifer Kent

An original horror film (!) that dodges conventions and alters your sense of character empathy. Real life terror abounds.

■ Hard To Be A God (2013) – Directed by Aleksei German

This adaptation of Strugatsky's sci-fi novel is breathtaking, barbaric, and bewildering—the three B's of Russian film.

■ Nightcrawler (2014) – Directed by Dan Gilroy

Dark noirish exploitation of human nature with stellar acting by Gyllenhaal.

■ A Talking Cat!?! (2013) – Directed by David DeCoteau (as Mary Crawford)

The former kid from *Sigmund and the Sea Monsters*, the playboy model from 1976's *Alice in Wonderland: An X-Rated Musical Fantasy*, and a disenchanted cat voiced by Eric Roberts star in a confusing film made mostly of unrelated outdoor location shots.

□ Broad City: Season 1 (2014) – Created by Ilana Glazer and Abbi Jacobson

I didn't want to like a show about aimless, unstable, 20-something wastrels in New York, but I do, and it is consistently absurdly hilarious.

■ The Dance of Reality (2014) – Directed by Alejandro Jodorowsky

Jodorowsky's first film in 23 years. A dreamy, lurid, and emotionally satisfying peek into his wild childhood in the Chilean desert.

■ Massacre Mafia Style (Like Father, Like Son) (1974) – Directed by Duke Mitchell

Former teenage crooner Duke Mitchell's '70s mafia exploitation epic oozes with thick crimson blood, artfully choreographed ultra violent shootouts, Mitchell's own Italian folk soundtrack, and crass humor galore.

Tip:

"Always carry a flask of whiskey in case of snakebite, and furthermore always carry a small snake." — W.C. Fields

Tico

Too many Burgers, Not enough fries.

The Apostles – Punk Obituary

(BEAT GENERATION)

One of the most under appreciated artists I have ever come to witness. Seemingly long forgotten, someone did a good service to the world of anarcho-punk and avant-garde lovers alike in reissuing this relic, for it holds some of the most unprecedented works of genre bending within punk. Eighteen tracks of a powerful and personal journey into the existential realms of The Apostles. Limited to 500 copies on 180 gram vinyl, foldout newspaper fanzine included.

Sepultura – Schizophrenia 12"

(METAL BLADE)

Early work from the Death Metal legends originally hailing from Brazil. Incredibly driving and intense, great for any headbanger longing for some O.G. trash.

■ Class of 1984 (1982) – Directed by Mark L. Lester

Violent, funny, colorful and shockingly dark. Special appearance by Teenage Head performing

"Ain't Got No Sense." Classic good teacher against twisted students plot.

Snoop Dogg – Bush (DOGGYSTYLE)

Surprisingly funky and dance like soul. A far cry from his latest attempts and much more pleasing (thanks for dropping the Snoop Lion thing).

Peach Kelli Pop – III

(BURGER)

Can't help but love this girl, really great cover of the *Sailor Moon* theme. A must for any bubble gum Pop/low-fi lover.

■ Cannibal Holocaust (1980) – Directed by Ruggero Deodato

I've been a gore fan for quite some time but never before have I seen anything that equates to the intensity of this exploitation film. Accompanied by one of the most eerie soundtracks, this film left me feeling sick and somewhat psychologically perturbed for a few days. What more can you ask for?!!

LUUM – LUUM 7" (LAMENT)

Many do not know what to make of this band. Neither fully in the hardcore realm or the metal one for that matter. Strange and offsetting jerky stop and goes, I wouldn't be able to really classify this but it's safe to say that it's fast, loud, punchy and abrasive. With dark undertones and depresso lyrics that seem to be making some sort of statement. If you are looking for some moshi run-of-the-mill 2015 hardcore, this isn't for you. If you wish to find something unusual and genre bending, I'd say pick up a copy and give it a listen. Fold out sleeve with incredible artwork included limited to 300 copies.



Frank Holly and the Fullertones – Too Many Burgers (LAMENT)

This is very obviously a big F U to the burger crowd from Anonymous creators. Each side start with a hilarious satirical do-wop track that resembles The Mothers of Invention. The rest of the tape is noisy low-fi with in your face snotty punk rock vocals. The lyrics are pretty brilliant but it's sad to say this is probably the only thing you will see come out of this project. Last I heard someone found it on the shelves of Burger Records itself, even the founders seemed to get a kick out of it. Whether you hate Burger or love it, I suggest giving this tape a try.

Tips:

Kill Your Pet Puppy and (510) BAD-SMUT

Will Brown

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@willbrwngetdwn

Oddisee – The Good Fight (MELLO MUSIC)

The Good Fight is an instant classic. This album is filled with phenomenal songs written and produced by Oddisee. Lyrically, the album is extraordinary. Rhymes about goals, struggles, and love are delivered in interesting ways and can serve as a self-help guide for any listener. Production-wise, Oddisee really outdid himself with this one... which means one of the best producers of today really outdid himself...which is saying a lot. A seriously talented artist made a seriously inspirational album, and it is seriously good. *The Good Fight* is my early pick for album of the year.

STS X RJD2 – STS X RJD2

(R)'S ELECTRICAL CONNECTIONS)

This album is GOLD! STS (Sugar Tongue Slim) has been a favorite of mine for many years now. The Philadelphia-based, Atlanta-raised STS raps better than most rappers, well... ever. His clever word play, clean delivery, and southern twang sets him apart amongst emcees (For additional proof check out his mixtapes including his three-part *Goldrush* series). Let's add the fact that for his debut album he teamed up with the long-serving and talented producer RJD2 who, for this project explored live instrumentation including primarily live drums. The duo earn an easy A+ for this album.

L'Orange & Jeremiah Jae – The Night Took Us In Like Family (MELLO MUSIC GROUP)

Dope production, dope raps. Think Blu & Exile's *Below the Heavens* but eerie and dark. L'Orange made a sonic work of art production wise for this album. His haunting samples are a perfect setting for Jeremiah Jae's cool and mellow delivery. This album is the perfect balance of cool raps and cool beats, check it out!

BADBADNOTGOOD & Ghostface Killah – Sour Soul

(LEX RECORDS LTD)

The Canadian Trio strike again!... and this time with legendary emcee Ghostface Killah. BADBADNOTGOOD lay the foundation with jazzy beats that are so cool. Ghostface does what Ghostface always does, highlights every beat with dope rhymes. Take an amazing three-piece band, add a hip hop legend and you get a damn good album.

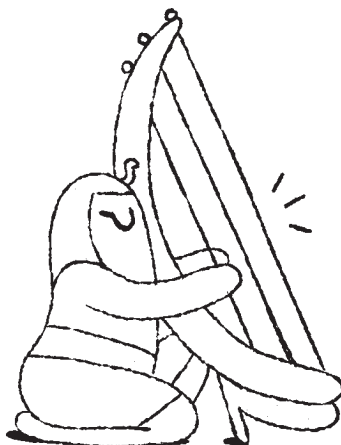
Snoop Dogg – Bush

(DOGGYSTYLE)

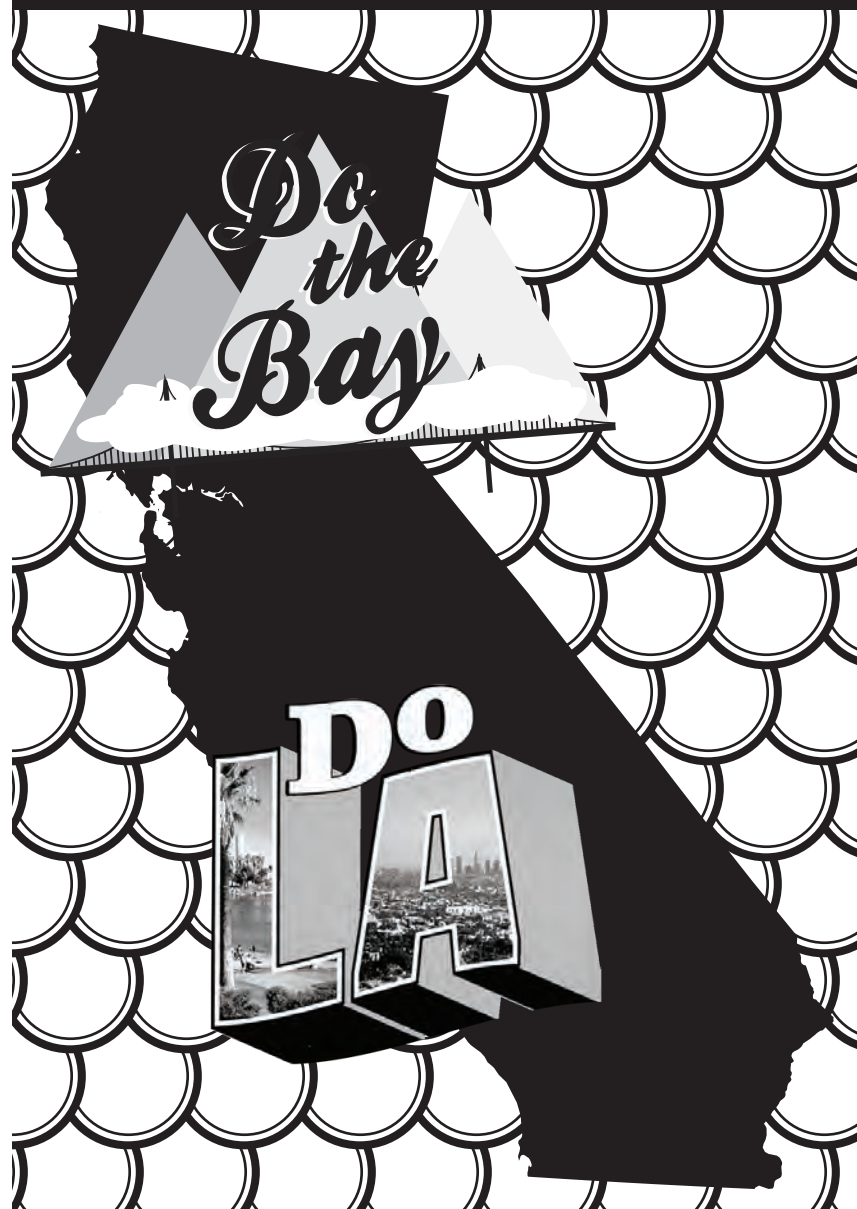
Snoop Dogg and producer Pharrell Williams made a classic smooth soul album with a modern twist. The perfectly titled album *Bush* combines Snoop's lyrics about weed and women with Pharrell's unmistakable hit making production. *Bush* may be this year's perfect summer album; cool and funky with some super rad cover art.

Tip:

I just couldn't hang. ;) Also, lovenattycakes.com.



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Allen

*I am not at all sure where
the reel-to-reel tapes are.
But the 8-tracks are right here.*

📺 **Love & Mercy (2015) – Directed by Bill Pohlad**

Brian Wilson's story is a familiar one to fans of his music, but to see it played out so well is to see a compelling story come alive. By portraying two storylines alongside each other, director Pohlad shows the parallels in Wilson's life and contrasts the importance of the man's work with the predicament of his dependence on Dr. Landy to keep him alive. Perhaps the most magical thing about the movie is seeing the Wrecking Crew bring *Pet Sounds* to life with authentic recreations of the sessions; it really is like being a fly on the wall.

Anat Cohen – Luminosa (ANZIC)

Maybe it's the passion she brings to whatever she plays. Maybe it's the way she's willing to dig deep into the roots of Brazilian music, past the bossa novas and surface beauty, to unearth the odd harmonies and dance rhythms. Whatever the case, Anat Cohen brings true joy to her clarinet playing, and it's awfully infectious.

Maria Schneider Orchestra – The Thompson Fields (ARTISTSHARE)

I've finally realized that what sets Schneider's writing apart from other big bands is that she really doesn't think of it as a big band at all. There are no swingy dance rhythms, no Basie-like shout choruses or head-solo-head forms. Instead, she favors through-composed pieces that embrace her Midwestern roots, resulting in an airy, constantly unfolding landscape. She's set the example for other contemporary big band writers to follow: learn from the music's history, but follow your own muse.

Allen

Loves to dish the "Info."

Courtney Barnett – Sometimes I Sit and Think, and Sometimes I Just Sit (MOM & POP)

Love the voice, love the lyrics.

Alabama Shakes – Sound & Color (ATO)

It's a daring and deliberate record, and its success stems from the band's complete defiance with its choices.

Shuggie Otis – Live In Williamsburg (CLEOPATRA)

Shuggie still got it! Yeah. Great blend of blues, soul and rock.

Mark Knopfler – Tracker (VERVE)

Another stellar effort from Mr. Knopfler. Well crafted lyrics and some great playing.

📺 **Nightcrawler (2014) – Directed by Dan Gilroy**

Restless, unusually sleek and powered by a great performance by Jake Gyllenhaal, it offers dark thought-provoking thrills.

📺 **Justified- The Final Season (2015) – Created by Graham Yost**

A great wrap up to a great series. Raylan and Boyd finish it in fine fashion.



aly o

?????????

Hole – Live Through This (DGC)
duh

**R. Stevie Moore – Ariel Pink's
Picks, Volume 1** (LIGHT IN THE ATTIC)
duh

**Polaris – Music from the
Adventures of Pete & Pete**
(MEZZOTINT)
duh

Chavez – Gone Glimmering
(MATADOR)
duh

**William S. Burroughs –
Nothing Here Now But
The Recordings** (INDUSTRIAL)
duh

**The Go-Betweens – G Stands
For Go-Betweens** (DOMINO)
duh

■ **River's Edge (1986) –
Directed by Tim Hunter**
"Sometimes I think it'd be a lot easier being
dead." "Nah that's bullshit, you couldn't get
stoned anymore."

■ **Mod Fuck Explosion (1994) –
Directed by Jon Moritsugu**
"I am in love with the throb of anxiety, death
& destruction in this teen infested wasteland."

Audra Wolfmann

*Interested in the occult ever since
I realized my aura is actually
a chalk outline.*

The Black Ryder – The Door Behind The Door

(THE ANTI-MACHINE MACHINE)
Lynchian dream-psych. Tune in, turn on, Twin
Peaks.

□ **Inside Amy Schumer: Seasons 1 & 2 (2015)**

Amy Schumer is one of the most daring come-
dians out there today. Let's face it, it takes big girl
balls to be a funny and outspoken woman with
DIRTY, honest material. Schumer really seems
to have broken through into popular conscious-
ness with Season 3 of her show, but check out
Seasons 1 and 2 to see she's been hitting home
runs all along.

Brooklyn Rider – The Brooklyn Rider Almanac (MERCURY CLASSICS)

This New Music quartet is new to me, but
they've been at it for many fine albums. Don't
wait to investigate for yourself.

PINS – Wild Nights (BELLA UNION)
PINS' second album is a fun collection of tight,
well-executed, rawking good songs. The style
varies from song to song as if to say, "Hey, we're
having a good time with this whole rock and roll
thing."

□ **Danger 5, Season 2 (2015) –
Created by Dario Russo**
The gang are still fighting Hitler, but it's the '80s
and there are Nazi dinosaurs, Nazi zombies
invading USSR-Land, "Johnny Hitler," and so
much more.

□ **Unbreakable Kimmy Schmidt,
Season 1 (2015)**
It took me a while to figure this out, but *Unbreak-
able Kimmy Schmidt* is a comedy about a rape and
abduction survivor. Sounds improbable, but just
remember that Tina Fey can do ANYTHING
and she has with Kimmy Schmidt. The laff-out-
loud 30-jokes-a-minute pace may distract from

the core message, but that's why we're watching.
The funniest thing on TV since...oh wait, it's
Netflix. No wonder. "Delivering Chinese food
all day can be depressing. Like when people yell
out 'Food's here!' as if they have a family, but I
know they are alone."

■ **Birdman (2015) – Directed by Alejandro González Iñárritu**

Wrestle with questions such as what is art?, do
you matter?, and is our culture completely and
thoroughly bankrupt? in this roller coaster of a
philosophical-art-dramedy. Hollywood vs New
York, Superheros vs Raymond Carver, young
Michael Keaton vs middle-aged Michael Keaton.

PS: Amazing soundtrack.

■ **A Girl Walks Home Alone at Night (2015) – Directed by Ana Lily Amirpour**

An Iranian vampire love-story shot in Taft, Cali-
fornia! Yes, please. This film is gorgeous, creepy,
artsy, and still has a sense of humor. You haven't
lived until you see a vampire gal riding a skate-
board down dim streets at night. Wim Wenders
and Jim Jarmusch should be proud.

PS: Amazing soundtrack.

Tip:
Check out my TV-on-the-Internet show, *Speakeasily*
(*Speakeasily.TV*).

Brent James

*Event Coordinator,
and I like 'em often and brutal....*

Shamir – Ratchet (XL/MATADOR)
The perfect album for a Summer night, or a
nice relaxing unwind session in bed. Traces of
Moroder prove that Shamir has done his home-
work and has no plans of slowing down. Excel-
lent!

PE 2.0 – PEOple Get Ready (SPIT DIGITAL)

PE 2.0 has been described as the "newest branch
of the iconic tree of Public Enemy," and this
album backs that up with ferocity. Lead MC Jahi
and PE 2.0 blend select and obscure covers from
the Public Enemy discography alongside new,
original, hard-hitting songs of conscience and
power. Featuring production by Divided Souls
and the original Bomb Squad.

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📺 **Miley Cyrus: Bangerz Tour (2015) – Directed by Diane Martel**

The minute Miley slides down her own gigantic, borderline grotesque tongue and onto the stage, she instantly pours herself down your throat and you're hers for the next two hours. Having seen this show in person, it's refreshing to be able to kick back & check out things you may have missed the first time around...giant tongues, for example.

📖 **The Art of He-Man and The Masters Of The Universe** (DARK HORSE BOOKS)

The ultimate coffee table book! Take a trip back to Eternia with this gem & discover the homo-erotic world of He-Man and his friends!!

PINS – Wild Nights (BELLA UNION)

Wonderful jump off from Manchester England's PINS. Wild Nights is a solid piece throughout, and is a raging garage party album mixed with a sweet heroin girl group flavour. Holding hands or having a slash, this is the one.

Tip:

Follow Amoebas on Instagram!

DJ KILL N' IT

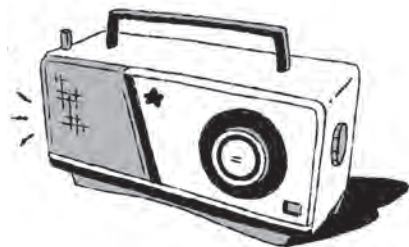
Bay Area DJ/Kung Fu instructor.

Founder of Sao Chun Kung Fu.

Masters in Language Communications.

Raphael Saadiq – Stone Rollin' (COLUMBIA)

Les Nubians – Princesses Nubiennes (OMTOWN)



Madlib – Loop Digga (FAT BEATS)

De La Soul – 3 Feet High and Rising (TOMMY BOY)

Cannonball Adderley/John Coltrane – Live In Chicago (JAZZ WAX)

📺 **The Man From Earth (2007) – Directed by Richard Schenkman**
Dialog driven!

Cog Codger

Sorry, I'm obviously not in touch with your entitlement.

Todd Rundgren – Global (ESOTERIC ANTENNA)

Fairport Convention –

Myths and Heroes (MATTY GROOVES)

The finest set of songs this British Folk Rock institution has issued in quite some time.

Scharpling and Wurster – The Best of the Best Show

(NUMERO)

Massive 16-CD box set of cult favorites Scharpling and Wurster's WFMU radio show, *The Best Show*, that not only leaves you laughing your ass off and marveling at the brilliance of their satire, but actually wanting more.

Yes – Progeny: Highlights From Seventy-Two

(ATLANTIC CATALOGUE GROUP)

Tangerine Dream – Supernormal: The Australian Concerts 2014 (EASTGATE)

Edgar Froese exited this reality this spring, leaving behind this set as a fitting epitaph to his pioneering work in Electronic music.

Garnet Mimms – Looking For You: The Complete United Artists & Veep Singles

(KENT)

A forgotten gospel/soul man who I think is in the same class as Sam Cooke as a performer.

The Chris Robinson Brotherhood – Betty's Blends, Volume 2 (SILVER ARROW)

Former Black Crowes frontman continues metamorphosis into Norcal hippie shaman with excellent results.

Led Zeppelin – Coda (ATLANTIC)

While I have enjoyed the remastered original albums, I have found the bonus discs in the Zep reissue series a bit thin until now. Wow.

Daavid Allen – Stoned Innocent Frankenstein

(GAS RECORDS)

Daavid Allen: Aussie born, Pan-European Mystic and Godfather of the Canterbury rock scene, without whom there would be no Soft Machine, Caravan, Gong, Pink Floyd, etc. An irrepressible spirit who has returned to the Mothership. This is an alternate version of his first solo effort from 1970. See you round the moon tower dear friend.

Tip:

It's not dark yet...but it's getting there

Dereck

Magma – Udu Wudu, Köhntarkósz, Mëkanik Dëstruktif? Kömmandöh

All remastered and on vinyl! Got to get them all!

Robert Aiki Aubrey Lowe & Ariel Kalma – We Know Each Other Somehow

(RVNG)

A great collab with New Age/kosmic guru Kalma, and Robert (aka Lichens) Lowe. Lowe's modular synth system and Kalma's horns gel perfectly well together. Comes with a doc too!

Brian Gascoigne – Phase IV

(WAXWORK)

One of the most underrated soundtracks of the '70s gets a sick reissue treatment. Now maybe the film itself can be reissued!!

John Carpenter – Lost Themes

(SACRED BONES)

I hope he makes a movie to go with this record that keeps on giving with each listen!!

Drexcia – Harnessed the Storm (TRESOR)

Hands down the best Drexcia!! Not that any are bad.

Sun Ra – The Nubians of Plutonia (SCORPIO)

Sun Ra has too many best albums, (all depends who you talk to.), but this is on the top of the list for me

Doc Miller

Vorum – Current Mouth

(SEPULCHRAL VOICE)

Vorum drops the growl/burp vocals and brutal chugging in favor of Necrovore worship. More please!

Deathhammer – Evil Power

(HELL'S HEADBANGER'S)

It's rare when putting on a thrash record is equally conducive to getting trashed at the backyard barbeque as it is to spending a night getting contemplative with your buddies and talking about theosophy. Either way, if "Reaper" is your favorite Bathory song, this is probably your jam.

Mount Eerie – Sauna

(P.W. ELVERUM & SUN, LTD.)

Surprise! Phil Elverum put out another solid record. Beautiful vocal arrangements, lush synth and organ textures, and Phil's usual hushed voice all come together to make a nice little treat for your ears. Wonderful stuff.



Dominique Gomez

Balms – Balms (SELF-RELEASED)

Tiaras – Tiaras (MT. ST. MTN.)

Mikal Cronin – MCIII (MERGE)

Thee Oh Sees – Mutilator Defeated At Last (CASTLE FACE)

Toro Y Moi – What For? (CARPARK)

Donnell

Sorcerer.

Terell Stafford – Brotherlee Love: Celebrating Lee Morgan (CAPRI)

Various Artists – Saved & Sanctified: Songs of the Jade Label (NUMERO)

Jimmy Riley – Live It To Know It (PRESSURE SOUNDS)

Tyondai Braxton – Hive I (NONESUCH)



Shamir – Ratchet (XL RECORDINGS)

Tim Berne's Snakeoil – You've Been Watching Me (ECM)

Sean Rowe – Her Songs (ANTI-)

My Panda Shall Fly – Too (PROJECT MOONCIRCLE)

José James – Yesterday I Had The Blues: The Music of Billie Holiday (BLUE NOTE)

Stanislaus Tohon – Dans Le Tchink Systeme (HOT CASA)

Duncan

i buy movies.

☐ **Olive Kitteridge (2014) – Directed by Lisa Cholodenko**
as complex a character as i've ever seen; beautifully rendered by frances mcdormand. this should have won all the "best mini-series" awards.

🎬 **Mad Max: Fury Road (2015) – Directed by George Miller**
i don't anticipate seeing a better action flick for a long while (hopefully it's not too long before the next "max" film). this keeps all the sound and fury of the original trilogy, but adds a heaping helping of jodorowsky/moebius-esque sci-fi world-building and social allegory/concern. plus, tom hardy. give me everything tom hardy (except minotaur).

🎬 **Blind Woman's Curse [Blu-ray] (1970) – Directed by Teruo Ishii**
my favorite film of shockmeister teruo ishii's long and bizarre career comes to blu-ray with a transfer as beautiful as it's ass-kicking star, meiko kaji (female convict #710: scorpion, lady snowblood).

🎬 **Castle of Cagliostro [Blu-Ray] (1979) – Directed by Hayao Miyazaki**
miyazaki's feature debut may be less heady than those which would follow, but it is no less

thrilling and romantic (and probably the most purely fun film he made), and this u.s. blu-ray has been at the top of my want list since i bought a blu-ray player.

🎬 **While We're Young (2014) – Directed by Noah Baumbach**
for those of us who lived through the 90s, and currently reside in san francisco, the writer/director of the squid and the whale and kicking and screaming (1995) has made as hilarious and immensely cathartic an examination of hipster culture as i can imagine. bless you, mr. baumbach. at last i am at peace.

🎬 **The Jinx (2015) – Directed by Andrew Jarecki**
for those, like myself, who love the thin blue line and continue to be creeped out by repeated viewings, this should sit right beside it on your shelf (unless you have a separate errol morris section; in which case, good for you, but this still belongs on a shelf, somewhere).

Tips:
always appreciated. i need a sandwich.

DB

Dennis – Dennis (HAIR GROWTH RECORDS)
Best buds, best band. Tell your friends, they'll think you're sick for listening to cool stuff.

Institute – Catharsis (SACRED BONES)

Dawn Of Humans – Slurping On The Cosmos Spine (LA VIDA ES UN MUS)
Wild NY punkers, Toxic Waste puts out some quality stuff! See them live, you'll be like, "Whoa, these guys are wild! That thing I read was right!"

The Coneheads – LP I aka "14 Year Old High School PC-Fascist Hype Lords Rip Off Devo For The Sake..." (ERSTE THEKE TONTRÄGER)
NW Indiana future nerd legends in the punk game.

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**Karaoke Christ Air One –
Karaoke Tape Volume What**

(HAIR GROWTH RECORDS)

A super experimental tape by a super guy.

Meathead – Demo (SELF-RELEASED)

A band full of dudes your older brother says he's friends with but really isn't because he isn't punk enough.

Unity – Deep/Nothing Demo

Cutest and most catchy band in the Bay, featuring members of Meat Market. From a duo to full band, they're just getting better and better and better.

Dylan

Björk – Vespertine

(ONE LITTLE INDIAN)

Björk – Vulnicura

(ONE LITTLE INDIAN)

Animal Collective /

Vashti Bunyan –

Prospect Hummer (FAT CAT)

Ennio Morricone – Il Sorriso

Del Grande Tentatore (OMNI)

Ennio Morricone – Veruschka

(DAGORED)

Myriam Gendron –

Not So Deep As A Well

(FEEDING TUBE)

Gabriel

In-stores man, in-stores.

**Gone With The Pope (2010) –
Directed by Duke Mitchell**

Duke Mitchell's lost follow up to *Massacre Mafia Style* is brought to us by the kind folks at Grind-house Releasing. Shot on weekends with friends and pieced together 20 plus years after the fact. Duke Mitchell's *Gone With the Pope* is quite a discovery. Not necessarily a whole movie but an interesting montage of sketches and ideas. Watch the YouTube trailer and you will know that you must see this unearthed gem.

□ **The Wire (2002) – Created
by David Simon**

One of the best television shows of all time arrives on Blu-ray this year. Painstakingly formatted to widescreen and full of extras. David Simon and crew deliver one hell of a package. It contains the prequel shorts, commentaries and the Paley Center reunion special panel discussion. Jump on it!

📺 **The Decline of Western
Civilization Collection
[Blu-ray] (1981) – Directed by
Penelope Spheeris**

Finally a legit issue of *The Decline of Western Civilization* documentaries. New 2k scans! Tons of extras including the full interview with W.A.S.P.'s Chris Holmes from *Decline II*. You will laugh and cry at these amazing documents.

📺 **Possession (1981) – Directed
by Andrzej Zulawski**

This is one of my favorite horror movies of all time. Looking amazing on Blu-ray, *Possession* is the most horrific story of a breakup you will ever encounter. Comes in a beautiful package from Mondo Vision.

Greg

On two wheels preferably.

Built To Spill – Untethered

Moon (WARNER BROS. RECORDS)

Doug Martsch has been plugging away at the Indie Rock guitar thing since his '90s band Tree-people. This latest release takes the BTS formula and pumps it up by offering the usual drums and

bass accompaniment with a total of three guitarists (including Mr. Martsch)! The sound is more refined production-wise too with Quasi's Sam Coomes assisting Martsch in capturing the band aurally. Songs are at times upbeat and rocking, while other times sweeping and contemplative. A sterling effort.

**The Byrds – Avalon Ballroom,
San Francisco November 2nd
1968** (KEYHOLE)

This release finds Roger McGuinn's Byrds firmly in their Nashville West stage of the band's history. Country Rock geniuses Clarence White and Gene Parsons (inventors of the Parsons/White B-Bender) are featured on this live recording from 1968. As a live soundboard recording, the fidelity is good, but not stellar. Still, this is a must have for any fan of the mid-period Byrds music.

**Various Artists –
Drum&BassArena 18 Years**

(BREAKBEAT.CO.UK)

1996 was the year Drum&BassArena was founded in Sheffield, England. Delivered across three different mixes (*Present, Past, Exclusives*), this 3-CD set goes beyond just presenting the best of the label's music since inception. It goes on to explore the beginnings of the scene and keeps moving right on into the future of Drum & Bass. Big Ups; here's to another 18 years of technology, progress, and deep thought in the scene.

Kool Keith – Total Orgasm

(JUNKADELIC MUSIC)

Hip-hop radical Kool Keith takes all three of his 2013 digital-only albums titled *Total Orgasm* and releases them as a box set that includes a condom. He has been called unpredictable, or experimental. One thing for sure, Kool Keith is a freak in the bedroom as he shows on the sex rap tunes found here. An underground hip-hop masterpiece.

**The Specials – More Specials
[Special Edition]** (2 TONE)

The Specials were the main band of the UK 2 Tone movement in the late '70s & early '80s. Jerry Dammers' goal to eradicate racial divisions through music was, and is, a lofty one. The Specials used '60s Jamaican Ska feeling with New Wave tendencies to make a truly timeless blend. Their second album, *More Specials* is getting the reissue treatment this time around. This record moved away from the strictly Ska feel of their



first album and incorporated more Lounge/Easy Listening sounds to the mix. With the full backing of Mr. Dammers, expanded packaging, liner notes, as well as rare and live tracks from the time are being offered. A must have for any Rudy.

Tip:

It is really fun to grow orchids. Try it!

Jacob Pena

*Electronica dept. manager/buyer,
resident DJ at Sweater Funk*

(Boogie, modern soul & steppers.

FREE every Sunday at The Knockout SF.)

Beat Spacek – Modern Streets

(NINJA TUNE)

**Various Artists –
The Brazilian Boogie
Connection: From Rio To
Sao Paulo (1976-1983)**
(CULTURES OF SOUL RECORDS)

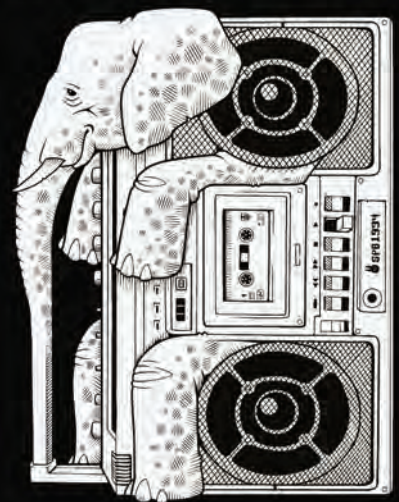
MNDSGN – Surface Outtakes
(STONES THROW)

**Adrian Sherwood – Sherwood
At The Controls Volume 1:
1979-1984** (ON-U SOUND)



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Various Artists – Ultra-High Frequency: The Chicago Party
(NUMERO GROUP)

Lord Finesse – The SPI200 Project: A Re-Awakening
(SLICE OF SPICE)

Nocturnal Sunshine – Nocturnal Sunshine (I/AM/ME)

james aaron
dillon

*I'm the kung fu hippy
from gangster city!*

The Sandwiches – Our Toast
(EMPTY CELLAR)

Enjoy the groovy garage folk musical stylings of San Francisco's own The Sandwiches. You will be glad you did. Another fine Empty Cellar Records record.

The Mothmen – Pay Attention!
(ON-U SOUND)

One of my favorite weirdo experimental dub records reissued for the first time since 1980. Produced by the man called Adrian Sherwood in super stereo.

Various Artists – Highlife On The Move: Selected Nigerian & Ghanaian Recordings From London & Lagos — 1954-66
(SOUNDWAY)

Nigerian and Ghanaian Recording from the '50s and '60s. Some of my favorite music from this era.

Chappie (2015) – Directed by Neill Blomkamp

In the near future, crime is patrolled by a mechanized police force and when Chappie is stolen he becomes the first robot to think and feel for himself... although the real reason to see this is that Yolandi and Ninja of Die Antwoord are in it. You should buy all of their records. Also where is the sequel to *District 9*, buddy?

Wire – Wire (PINKFLAG)

Together since 1976, this is the new album from my favorite band. Buy this now! PLEASE NOTE: There is currently a delay in vinyl production due to Record Store Day.

Various Artists – Thai Pop Spectacular

(SUBLIME FREQUENCIES)

Travel the world on your Hi-fi with another Sublime Frequencies recording of planet earth. This superb collection features amazing musical sounds of Thailand from the '60s to the '80s. My Siamese cat, Alie, really digs this record and has me play it all the time.

Everything is Terrible!

I can't imagine how many hours of VHS tape these people had to watch to distill it down to these edits but they deserve an award for their efforts. Some of the most twisted footage I have seen. A real mindmelter. So your cat wants a massage?

Charli XCX – Sucker (ATLANTIC)

You said you wanna bang? well... FUCK YOU SUCKER! New York, London, Paris, Munich Everybody talk about pop music! I don't care, I love it!

LSD Worldpeace

by Joe Roberts (UNPIANO BOOKS)

Why the fuck are you drawing the teenage mutant ninja turtles, Joe? This book of his work attempts to explain why but I for one am still wondering. So kids, Say no to drugs, say yes to pizza!

Scharpling & Wurster – The Best of The Best Show

(NUMERO GROUP)

Sixteen compact discs, a 108-page hardcover book, a USB drive with all of the calls plus four hours of bonus material, a fold out map of Newbridge, Philly Boy Roy & Timmy von Trimble Paper Dolls, postcards, and temporary tattoos with *The Best Show* catch phrases. Some of the funniest recordings I have ever heard. God bless 'em!

Tip:

Go to FREE GOLD WATCH, a pinball arcade around the corner from Amoeba at Waller and Stanyan. Yes, I said a pinball arcade. Like, they have many machines so get over there now! Oh and as a side job they also print t-shirts. And also please follow our Siamese Cat, alliecat_ in _alameda on Instagram so we can become internet millionaires. Thanks!

Jeff

Sam Cooke – Sam Cooke (SONY)

Mobb Deep – The Infamous Instrumentals (GREEN STREETS)

Nick Di Paolo – Another Senseless Killing (ACID TONGUE)

Redd Foxx – You Gotta Wash Your Ass! (COLLECTOR'S CHOICE)

Joan Rivers – The Next to Last Joan Rivers Album (BUDDAH)

The Pogues – Red Roses For Me (RHINO)

The Pogues – Peace & Love (RHINO)

The Pogues – Rum, Sodomy & The Lash (RHINO)

The Pogues – Poguetry In Motion (WEA)

How To Be A Man by Duff McKagan (DA CAPO PRESS)

The Pogues – Hell's Ditch (RHINO)



Jefferson

Popol Vuh – Das Hohelied Salomos (WAH WAH)

Popol Vuh – Aguirre (WAH WAH)

Popol Vuh – Letzte Tage, Letzte Nacht (WAH WAH)

Popol Vuh – Couer De Verre (WAH WAH)

Popol Vuh – Nosferatu (WAH WAH)
Quality LP pressings of these great Popol Vuh recordings.

Joe Goldmark

Roots Music Maven

Boz Scaggs – A Fool To Care (429)

Boz has spent many years in the desert, and has finally emerged with his best album since his heyday. This is an album of covers, but it sparkles with Boz' clean and joyful interpretations. I'm not sure why this album is so much better than his previous, *Memphis*, which also featured great tunes and should have matched this album, but didn't have the same magic. The production on this album has just the right vibe coupled with some great R&B tunes. Boz is in great voice and this album harkens back to his *Moments* era when he did tunes like "We Were Always Sweethearts."

Bey Paule Band – Not Goin' Away (BLUE DOT)

The collaboration between blues/soul singer Frank Bey and local S.F. blues guitarist Anthony Paule just keeps getting better. This is their third album and arguably their best. Anthony and his talented wife, Christine Vitale, wrote most of the songs, and they're good. The production and arrangements are sparse and tight with Frank's gutsy vocals right out front. Anthony's tasty licks compliment the tunes and his solos are always interesting and to the point. A shout out to some of my favorite local session players as well, the great Paul Revelli on drums, Paul Olguin on bass and Tony Lufrano on keyboards.

Bob Dylan – Shadows In The Night (COLUMBIA)

A lot has been written about this album and as usual, the line seems to be drawn between Dylan lovers and haters. I think Dylan was the greatest songwriter of my generation, but that he topped out in the early-1970s, so I'm somewhere in the middle. I love that he uses the pedal steel guitar as the main textural instrument, and that he sings as well as he possibly can (compared to his recent Christmas album for instance, where he deliberately sang as bad as he could, IMO). I also like hearing songs from the 1940s and '50s that I'm only vaguely acquainted with. For me, this isn't an album that pulls me back, or that reveals more upon subsequent spins. However, he gets extra points because he's Bob Dylan and he's still relevant in his seventies.

The Who – My Generation (DECCA)

A fabulous 180 gram mono edition of *My Generation* by The Who has been reissued on vinyl with the original UK cover. This album needs to be in your collection! Not only do The Who cover two James Brown tunes but they also feature a couple of the grittiest '60s rock anthems, "My Generation" and "The Kids Are Alright." This was their first album when they were still raw and going for it.

Tip:

Check out everything vinyl at my website Vinylbeat.com.

John O

Valet – Blood Is Clean (KRANKY)

Other Lives – Rituals (TBD RECORDS/UMVD)

Martin Gore – MG (MUTE)



Pale Blue – The Past We Leave Behind (CAPTURED TRACKS)

Daughn Gibson – Carnation (SUB POP)

Doldrums – The Air Conditioned Nightmare (SUB POP)

SOAK – Before We Forgot How To Dream (ROUGH TRADE)

Holly Herndon – Platform (4AD)

The Sandwiches – Our Toast (EMPTY CELLAR)

Carter Tutti – Carter Tutti Plays Chris & Cosey (CONSPIRACY INTERNATIONAL)

Jaakko Eino Kalevi – Jaakko Eino Kalevi (WEIRD WORLD)

Bernard + Edith – Jem (BELLA UNION)

Evan Caminiti – Meridian (THRILL JOCKEY)

Julian

3 Women (1977) – Directed by Robert Altman

shelly duvall & sissy spacek perplex endlessly in this incredibly dreamy & surreal (think herzog's *heart of glass*) film full of inscrutability & shifting moods & landscapes.

Hits (2015) – Directed by David Cross

david cross writes & directs this very funny very real dark comedy lampooning various 21st century tropes such as YouTube sensations/fame-obsessed young folk, fourth wave "indie" regurgitations, the pointlessness of modern trend-based existence, and [the only thing in the film dealt with even remotely sympatheti-



cally] how hard it is to enact change as a citizen dealing with clueless politicians. [or so it would seem... the film's final punchline is priceless] if you like cross' stand-up you'll dig this.

Fadimoutou Wallet Inamoud – Isswat (SAHELSOUNDS)

super hypnotic repetitive vocal chants from this tuareg singer; brought to the attention of the world by the wonderful blog that you should check out if you haven't yet - "awesome tapes from africa." it's exactly what it sounds like, since 2006.

Muslimgauze – Deceiver Vol. 3 & 4 (MUSLIMGAUZE ARCHIVE SERIES)
this one blew my mind. get ready to ... dance? to muslimgauze? kind of — illegal basement rave jams.

Hieroglyphic Being – Seer of Cosmic Visions (PLANET MU)

if you've never listened to hieroglyphic being, he makes dance music that he himself warns DJs not to play. if you're looking for a new way to throw shapes... listen.

Tip:

check out the High Fantasy drag show at aunt charlie's lounge in the TL, every tuesday night!

Kathy

Buena Vista Social Club – Lost and Found (WORLD CIRCUIT)

Many of the original members have passed away and this latest album is a way to say adios. It reaches back into the archives and if you liked the first album you won't be disappointed with this one.

Emmylou Harris/Rodney Crowell – *The Traveling Kind*

(NONESUCH)

Two friends making great music together. The album floats from Memphis grooves to classic country folk ballads.

Shelby Lynne – *I Can't Imagine*

(ROUNDER)

This album crosses many genres, is it soul, country or rock? It is all of the above and worth a listen.

The Mavericks – *Mono* (VALORY)

This is the band's second album after reuniting. Latin music influences this album. Singer Raul Malo has an amazing voice and the band is exceptionally talented. The music is seductive.

Cassandra Wilson – *Coming Forth by Day* (LEGACY)

Wilson pays homage to Billie Holiday on this album. Wilson did not attempt to capture the Holiday sound, so don't go looking for that. Cassandra did her own thing which is what she does best.

Jose James – *Yesterday I Had the Blues: The Music of Billie Holiday* (BLUE NOTE)

He has a smoky baritone voice and elegant phraseology suited for an album of Billie Holiday songs. This is probably my favorite album of the past six months.



(((KINDLE)))

*Just a dead man
rollin' thru the dead of night.*

Death Alley – *Black Magick Boogieland* (TEE PEE)

HEAVY

High On Fire – *Luminiferous*

(E1 MUSIC)

JAMS

Uncle Acid & The Deadbeats – *The Night Creeper* (RISE ABOVE)

HEADED

Motörhead – *Bad Magic* (UDR)

YOUR

Kadavar – *Berlin* (NUCLEAR BLAST)

WAY

Windhand – *Grief's Infernal Flower* (RELAPSE)

DUDES

Len Del Rio

The Sound – *Four-Disc*

Anthology (EDSEL)

Contains: *Jeopardy*, *From The Lions Mouth*, *All Fall Down*, *BBC Live In Concert*, & lots of bonus tracks!

Simple Minds – *5 X 5 Live*

(VIRGIN)

Five songs from each of their first five albums recorded live in 2012.

**Chorus 1978-1981 (2010) –
Directed by Antoine
De Caunes**

Fantastic 3-DVD set of live concerts from French television. Featuring: The Clash, Captain Beefheart, The Cure, The Ramones, Magazine, The Undertones, Madness, The Jam, Magma, Elvis Costello, XTX, YMO, Kraftwerk and much more!



☐ ***The Streets of San Francisco, Seasons 1-5 (1972-1977) –
Produced by Quinn Martin***

Chrisma – *Chinese Restaurant / Hibernation* (MEDICAL RECORDS)

Limited edition vinyl reissues.

Mark

Wait, I work here?

Houndmouth – *Little Neon*

Limelight (ROUGH TRADE)

Cool alt country, cool tunes.

Jamie xx – *In Colour* (YOUNG TURKS)

Cool electro. Amen.

🎬 ***It Follows (2015) – Directed
by David Robert Mitchell***

Creepy, low-budget, AWESOME!

🎬 ***Don't Look Now (1973) –
Directed by Nicolas Roeg***

Great horror film from Nicolas Roeg.

**SOAK – *Before We Forgot How
To Dream*** (ROUGH TRADE)

Amazing indie rock introspective beyond her years.

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Michael Chominski

Bad taste is timeless.

Tau Cross – Tau Cross (RELAPSE)
Members of Voivod, Amebix & Misery combine to create an album that sounds exactly like modern Killing Joke. Needless to say, it's grand.

The Fall – Sub-Lingual Tablet (NORMAN)
M.E.S. pulls out the minimal amount of effort needed to make a good Fall LP in 2015. Who would've thunk it?

King Crimson – Live At The Orpheum (DGM)
Good God was the 2014 tour awesome!

Magma – Slag Tanz (JAZZ VILLAGE)
The unbroken streak of awesome Magma albums continues. Untouchable.

Hawkwind – Coded Languages (ATOMHENG)
A nicely cleaned up version of the live 1982 CD *Voiceprint* put out years back. Now with less mud and more tolerable Nik Turner!

Yes – Progeny (RHINO)
14 discs of live Yes from 1972. You already know if this appeals to you or not.

Michael Cooper

Ariel Pink – Pom Pom (4AD)
This is the best record of the decade! Genius! From very late last year, but it's still the album that's seen the most time on my turntable this year.

Various Artists – ¡Chicas!
Vol. 2- Spanish Female Singers 1963-1978 (VAMPI SOUL)
More of the best of '60s/'70s Spanish pop scene!

Areski / Brigitte Fontaine – Je Ne Connais Pas Cet Homme (SUPERIOR VIADUCT)
Loving these Fontaine re-issues. More please.

Jessica Pratt – On Your Own Love Again (DRAG CITY)
Second lovely batch of throwback folk from dear Jessica!

FFS – SIT (DOMINO)
Despite having a song called "Collaborations Don't Work," this really does work.

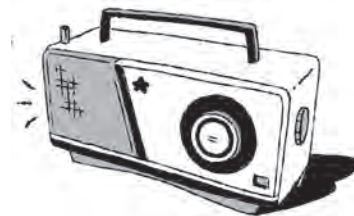
The Return of Brit-Pop!
1. Blur – *The Magic Whip* (PAROLOPHONE): It took a couple of plays for it to sink in, but a GREAT return! Please tour the US!

2. Belle & Sebastian – *Girls In Peacetime Want To Dance* (MATADOR): I want to dance with them to this. Their best since *Life Pursuit*. My LP was really warped, you may want to get this on CD.

3. Ride: LIVE and back on stage!

Thee Oh Sees – Mutilator Defeated At Last (CASTLE FACE)
More killer kraut and psych from the West Coast's top band!

The Black Ryder – The Door Behind The Door (THE ANTI-MACHINE MACHINE)
Well worth the wait. A Shoegaze Symphony at the end. Bliss Out!



Michael Pettersen

I make fondant.

📺 **Lupin the Third: The Castle of Cagliostro (2015) – Directed by Hayao Miyazaki**
I just saw this got released on Blu-ray 6/23/15. It's so good it got me to write a Music We Like review. Hayao Miyazaki's feature film debut is wonderfully done. Action, humor, suspense and romance, all you really need right? Fun for the whole family!

Tip:
Luis and Lena Soria's wedding had the greatest music of all time!

Mitchell

Last oracle of the Red Sea.

Electric Wizard – Time To Die (SPINEFARM)

Joey Bada\$\$ – 1999 (WORLD WIDE ENT.)

Run With The Hunted – Run With The Hunted (SELF-RELEASED)

Hail Mary Mallon – Bestiary (RHYMESAYERS)
Shoes don't quit.

Ratt – Out Of The Cellar (ATLANTIC)

Trap Them – Blissfucker (PROSTHETIC)

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of the Tenderloin!

Chelsea Wolfe – Abyss
(SARGENT HOUSE)

Shamir – Ratchet (XL RECORDINGS)

Nocturnal Sunshine – Nocturnal Sunshine (I/AM/ME)

Jamie xx – In Colour (YOUNG TURKS)

Björk – Vulnicura (ONE LITTLE INDIAN)

The Acid – Liminal
(MUTE/INFECTIOUS)

Nina Berman

Don Cherry – Eternal Rhythm
(MPS)
What the Big Bang sounded like!

Heldon – Live in Paris 1975/1976 (SOUFFLE CONTINU)
Monstertruck guitar with or without more layered guitar drones & head bobbin' proggy drum rhythms. Music with a PULSE.

R. Stevie Moore – Ariel Pink's Picks Vol. 1
(LIGHT IN THE ATTIC)
Deep bubblegum superstar picks favorites of his Seniors candy catalogue. A good time.

Oneohtrix Point Never – Commissions II (WARP)
Besssssssssst drifffts <3

Pharoah Sanders – Pharoah
(INDIA NAVIGATION)
The cosmos as channeled through the Pharoah. The soundtrack to a perfect bath.

Björk – Vulnicura
(ONE LITTLE INDIAN)
my girl doing her thang. beautiful orchestration, the melody in between melodies, more on the honest side than abstract of lyrics.

RW

*Holding fast and staying the course
despite the odds.*

Johnny Jewel – Lost River OST
(ITALIANS DO IT BETTER)
Lost River, directed by Ryan Gosling. Includes Jewels' work with Chromatics, Desire and Glass Candy; heavily opiated electro-noir dream pop, highly addictive.

Chromatics – Dear Tommy
(ITALIANS DO IT BETTER)
New singles being featured on Soundcloud ably demonstrate why this is one of the most anticipated releases of 2015.

Glass Candy – Body Work
(ITALIANS DO IT BETTER)
Material compiled from 2004 to present. New tracks, and the first full length since 2007.

The Babadook (2015) – Directed by Jennifer Kent
Brilliant psychological horror involving what can happen when a mommy becomes too tired.

Black Mirror (2015) – Created by Charlie Brooker
A modern take on *The Twilight Zone* formula with elements you may have never expected to see on a TV show. Highly recommended.

Ryan

aneristic/eristic

Dick Hyman & Mary Mayo – Moon Gas (MGM)
Available on record and CD. the CD has bonus tracks. if you go for space age lounge music this 1963 classic is a must have. hyman's moog record has always been easier to find but fans of that should enjoy moon gas even more. weird organ set ups, guitar, sound effects and mary's far out vocals. mayo later was a jingle singer for mccann erickson, you know the "i'd like to buy the world a coke" song, by the hillside singers. turn on the hi-fi, fire up a lucky strike and enjoy.

Bitter Lake (2015) – Directed by Adam Curtis
One of my favourite documentaries of the last few years. The subject being the US involvement in the middle east of course creates a stir and critics pick apart its narrative details. However what makes it amazing is you can watch it with the sound off and the images, cinematography tell a story thats hard to argue with. Amazing footage BBC news leftovers and with the sound on the music selections also work well. Worth repeat watchings and the political perspective is well thought out.

Yes – Progeny (ATLANTIC)
big ol box set or 2-disc highlights. when i was a kid i wore out yes songs, the record cover still hangs on my wall. years later when cds came out and my ears had become smarter i realized the recording quality was so so. unlike some '70s bands with tons of live material, yes did not have a lot of official live material. well now "hear it" is. now waiting for live bill bruford era

Piero Umiliani – L'uomo Nello Spazio (DAGORED)
so much umiliani material so few records. *l'uomo nello spazio* (1972) reissued in may, clear blue vinyl is one of the rarest. the perfect space age lounge record song titles album art etc. expect moog and an almost popol vuh piano sound. not suited for beach parties.

Mort Garson – Mother Earth's Plantasia (FIFTH DIMENSION)
in my youth the best thing about flipping through an adult's hippy record collection was finding the weirdest shit. "mort garson" his plant record is not as scary as some others in fact this

record has the moog in a playful mood. i like the plant theme but if it was called "music for a planetarium" that would also work, think jarre's *oxygene*. this record has also been long extinct so pick it up while you can. plants can't stand the shrill of mp3s by the way.

Don Cherry & Latif Khan – Music/Sangram (EUROPA)
heavenly sweetness vinyl reissue. never seen this on a record before so imagine the 1982 LP is impossible to find. originaly recorded in '78, a fourth world jazz affair more like say codona than brown rice. don cherry fans should buy, if you're a fan of indian music and sorta know cherry, check it out.

Stringtronics – Mind Bender (FIFTH DIMENSION)
the perfect '70s library record for fans of david axelrod or for those who remember the dusty fingers comps. easy listening meets car chase. various artists original record was from 1972.

Sean Murphy

Jesus Dude Mom

Chavez – Gone Glimmering/ Ride The Fader (MATADOR)
Both albums by one of the most criminally unknown and underrated bands of the '90s are available on vinyl for the first time in over 20 years. The guitar interplay between Matt Sweeney and Clay Tarver is insane, and James Lo's drumming is so good it should be illegal. Fans of Nirvana, Fugazi, Sonic Youth or Dinosaur Jr. shouldn't pass up these overlooked gems.

High On Fire – Luminiferous (EONE)
Matt Pike and crew continue to crush it with their latest release. Epic riffs, searing leads and a thunderous rhythm section add up to an hour of face melting jams.

Various Artists – Rocky Mountain Low (HYPERPYCNAL)
Awesome compilation covering the Colorado punk scene of the late '70s. Seventeen bands including Jello Biafra's pre-Dead Kennedys' recordings available on CD for the first time ever! Get it before it's gone!



📺 **Nightcrawler (2014) – Directed by Dan Gilroy**

Dark, creepy and amazing. A great character study of a sociopath who stumbles into the world of freelance “news” gathering. Also a scathing critique of what network news has devolved into. Jake Gyllenhaal has never been better.

🎮 **Bethesda – The Elder Scrolls Online**

Finally! After nearly a year of delays the first MMO in the hugely popular *Elder Scrolls* series is available for PS4 and Xbox1. If anyone needs me, I'll be in my room. For like a year...

Tip:
jesusdudemom.bandcamp.com

Shayde

*14 years and counting.
Still love this haven on the hill.*

Various Artists – Sherwood At The Controls Vol. 1: 1979-1984 (ON-U SOUND)

A solid reminder of the heavy influence Sherwood had as a producer during the post-punk movement. Choice cuts by The Fall, Prince Far I, The Slits and more...

Richard Balls – Be Stiff: The Stiff Records Story (SOUND CHECK BOOKS)

In-depth telling of one of the greatest independent record labels of all time. Lots of sad stories as well as inspiring ones about artists like Elvis Costello, Ian Dury, Nick Lowe, Lene Lovich etc....

Body-San – Corporate Interiors (100% SILK)

Perfect music for pop lovers that are exhausted with form at the moment. There's a music box quality to it that's immediately lovable. Highly recommended.

Johnny Thunders – In Cold Blood (EASY ACTION)

The Marquee show that comes as the bonus disc is worth the purchase alone. Great photos. Raw Thunders.

📺 **All Ages: The Rise and Fall of Portland Punk Rock 1977-1981** **by Mark Sten**

Loaded with pictures and maps! This is what a book on the subject should look like. Could easily double as a “things to do in Portland” guide.

Sheryl

Beethoven – Complete Piano Sonatas

(DEUTSCHE GRAMMOPHON)

Featuring: Maurizio Pollini

Maurizio Pollini records all 32 of Beethoven's Piano Sonatas on Deutsche Grammophon. Eight CD Box set.

Shostakovich – Shostakovich Plays Shostakovich

(WARNER CLASSIC)

Featuring: Dmitri Shostakovich/Sviatoslav Richter/Mstislav Rostropovich

Dmitri Shostakovich performs his two Piano Concertos and some of his solo piano works. Rostropovich and Richter play Shostakovich's Cello Sonata. A Warner Classic CD.

Mozart / Vieuxtemps – Violin Concertos

(DEUTSCHE GRAMMOPHON)

Featuring: Hilary Hahn

Hilary Hahn performs Mozart Violin Concerto No.5 “Turkish” & Vieuxtemps Violin Concerto No.4 with Paavo Jarvi conducting the German Chamber Philharmonic Bremen. A Deutsche Grammophon CD.

The Monks of Norcia – BENEDICTA: Marian Chant from Norcia

Norcia Benedictine Monks performing the Marian Chants on the De Montfort Music label.

Wagner – Der Ring Des Nibelungen **Featuring: Sir Georg Solti**

Newly Remastered/Reissue of one classical music's greatest recordings. The entire “Solti Ring” is now available in a compact size 17 CD Box set. Also available for the first time as a Blu-ray audio version on one disc!



📺 **Verdi – Les Vepres Siciliennes** **Featuring: Antonio Pappano Erwin Schrott, Michael Volle, Lianna Haroutounian, The Royal Opera**

Performed with the Royal Opera Convent Garden Orchestra and Chorus on Warner Classics 2 DVD set.

Simon Bazan

Quintron – Spellcaster II

(PIZZA BURLER)

This crew never fails, their beats are one of a kind. If you feel like dancing, get this album.

Television – Marquee Moon

(ELEKTRA)

This re-release of one of my favorite records is just as good as when it first came out. Tom Verlaine is a F*\$@IN' genius!

Gorillaz – Plastic Beach

(WARNER BROS.)

This album is so dope. So glad they released this again. This record was a staple growing up. If you spin records you already know!!!

Jurassic 5 – Quality Control

(INTERSCOPE)

This box set was a Record Store Day release in a great wooden package! OG's of Hip Hop are still doing it!!

Mastery – Valis (THE FLENSER)

This is what you need when you yearn for the blackest of metal. Mastery will go down in history for this. 666



Stephanie

Hark! A Vagrant Collection by Kate Beaton (BAKER & TAYLOR)
Hilarious historical parodies with a really wierd, modern sense of humor. Kind of genius?

Just Kids by Patti Smith (ECCO)

This Will End In Tears: The Miserablist Guide To Music by Adam Brent Hough Taling (HARPER COLLINS)
So thorough! So many playlists! So much you've never heard of even though you think you've heard of everything. That is not true.

A Scene In Between: Tripping Through the Fashions of UK Indie Music 1980-1988 by Sam Knee (CICADA BOOKS)
Tripping Through the Fashions of UK Indie Music 1980-1988. So yeah, a lot of great photos.

The Secret History by Donna Tartt (VINTAGE)
By the same author as *The Goldfinch*, this book is creepy and chilling and beautiful and a lot of other creepy adjectives. Also, it's better than *The Goldfinch*.

Suzie Qew

38

I Wanna Die – I Wanna Die (DIGITAL REGRESS)
Solid hardcore coming out of Oakland, CA. Short & sweet. Catch a show! (38).

Jamie xx – In Colour (YOUNG TURKS)
Ugh! It's about time he put out a full length. You can chill to this, you can dance to this... OR you can chill AND dance to this!

Plush – Pine (SELF-RELEASED)
Some Class-A sob-rock from San Francisco. Members of The She's plus some pals!! Catch a show!

Tipper – Fathoms EP (HIGHER GROUND)
An incredible producer who has yet to let me down. Dave Tipper—you tha man! Chill-able and dance-able! If you have the chance to see a show...GO!

Madvillain – Madvillainy (FAT BEATS)
MF bringin' the DOOOM with Madlib. I fully recommend it if you are a fan of hip hop and/or awesome samples. Chow!

Youth Funeral – See You When I See You (TWELVE GAUGE REX)
Dudes out of New Hampshire. Handled by the fabulous Twelve Gauge Records out of the Mission District in San Francisco. I like it, you might too!

Tom Lynch

Vampires stole my lunch money.

The Gories – Be Nice / On The Run 7" (THIRD MAN)
A bona fide miracle, a new Gories record 20 odd years after the *Outta Here* LP. Covering the Nomads' track from *Back From The Grave Part 4* and a Collins/Krohn original. Fresh and fantastic, The Gories are still the Goddamn real deal!

The Cash Box Kings – Holding Court (BLIND PIG)
The CBK are the kings of the spirit and heart of Chicago Blues. Keeping it real with Oscar Wilson's lament "Gotta Move Out To The Suburbs" and a smokin' cover of Jump Jackson's "I Ain't Gonna Be No Money Makin' Man," the CBK swing back with another winner!

Little Freddie King – Messin' Around Tha Living Room (MADEWRIGHT)
New Orleans blues master, Little Freddie King and band, purveyors of the finest gut bucket blues, pour it on in grand style. This kind of messin' around tha house leads to lease breaking.

Various Artists – Memphis Development Foundation Presents: Beale Street Saturday Night (ONMIVORE)
Long out of print, Jim Dickinson's career as musician and producer also included field recording and historical documentation. Memphis was the world captured by Dickinson. The primordial, the depraved and the soon to be departed. Liner notes by Stanley Booth.

Various Artists – Rocky Mountain Low: The Colorado Musical Underground of the Late 1970s (HYPERPYCNAL)
Joseph Pope's eye for detail and ear for the original is a fine and wonderful talent. Meticulously put together and authoritative, *Rocky Mountain Low* brings to my ears the freshness and excitement of a time when people, unselfconsciously, made music for themselves out of boredom and desire. There were no rules...

Tony Green

*"Those who shy away from a sheep
& a pig in coitus may never know the
taste of mutton bacon"*
~ Robert Wms.

Thee Oh Sees – Mutilator Defeated At Last (CASTLE FACE)
Kinda heavier than the last few albums but even more accessible, *Mutilator* is the best Oh Sees

LP in months! A bunch of songs remind me of *Holiday In Cambodia*, which is not a bad thing. Buy to crank up!

Sneaky Feelings – Send You (CAPTURED TRACKS/FLYING NUN)
One of the best ever LPs on legendary NZ indie label Flying Nun, this reissue has the classics "Not To Take Sides" and "P.I.T. Song," along with their never before reissues first 45, "Be My Friend." Essential stuff, and one of my all timers!

Courtney Barnett – Sometimes I Sit & Think, & Sometimes I Just Sit (MOM & POP MUSIC)
Laconic but heartfelt talk-rock from Aussie artiste.

Blur – The Magic Whip (PARLOPHONE)
Really great songs that do better after repeated listens. Who knew?

Steve Coleman and the Council of Balance – Synovial Joints (PI)
Cool stuff!

Tip:
Dashiell Hammett's The Maltese Falcon is as good a book as a movie—if you haven't read it, get it now!




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Hailu Mergia & The Walias – *Tche Belew*

(AWESOME TAPES FROM AFRICA)

Well, you could pay \$4000+ for an original issue or you could pick up the reissue of one of the best Ethiopian jazz albums ever made. Your choice.

Errol Dunkley – *Repatriation & Dub 7"* (AGGROVATOR)

One of the heaviest roots reggae songs I've ever heard. Ridiculous.

Melody's Echo Chamber – *Melody's Echo Chamber*

(FAT POSSUM)

New, superb psych album from the team that brought you Tame Impala. Excellent.

Piero Umiliani – *Smog OST*

(SCHEMA)

Reissue of a wonderful and very rare '60s Italian soundtrack featuring Chet Baker and Helen Merrill. Moody, atmospheric, lush and hypnotic—as only Piero Umiliani could do. Highly Recommended.

Tip:

You can't roll a joint on an mp3.



Notes:

Essential Vinyl Starter Kit - Part 2

Last issue we gave you a list of 100 records to start your collection, but there are always more to get. Here are another 100 records that are essential listens and are largely available on vinyl.

ARCADE FIRE
Funeral (2004)

THE B-52'S
The B-52's (1979)

THE BEACH BOYS
Today! (1965)
The Smile Sessions (2011)

BELLE & SEBASTIAN
If You're Feeling Sinister (1997)

BLACK FLAG
Damaged (1981)

BLACK SABBATH
Paranoid (1970)

BJORK
Homogenic (1997)

BOARDS OF CANADA
Music Has the Right to Children (1998)

THE DAVE BRUBECK QUARTET
Time Out (1959)

JEFF BUCKLEY
Grace (1994)

CAN
Ege Bamyasi (1972)

COCTEAU TWINS
Heaven or Las Vegas (1990)

LEONARD COHEN
Songs of Leonard Cohen (1967)

ORNETTE COLEMAN
The Shape of Jazz to Come (1959)

ELVIS COSTELLO
My Aim Is True (1976)
This Year's Model (1978)

THE CURE
Disintegration (1989)

MILES DAVIS
Bitches Brew (1969)
In a Silent Way (1969)

DEPECHE MODE
Violator (1990)

DJ SHADOW
Entroducing... (1996)

THE DOORS
The Doors (1966)

NICK DRAKE
Five Leaves Left (1969)

BOB DYLAN
The Freewheeling Bob Dylan (1963)
Bringing It All Back Home (1965)
Blonde on Blonde (1966)

FKA TWIGS
LPI (2014)

THE FLAMING LIPS
The Soft Bulletin (1999)

GALAXIE 500
On Fire (1989)

GUIDED BY VOICES
Bee Thousand (1994)

JIMI HENDRIX
Electric Ladyland (1968)

HUSKER DU
Zen Arcade (1984)

ETTA JAMES
At Last! (1960)

THE JESUS & MARY CHAIN
Psychocandy (1985)

JOY DIVISION
Unknown Pleasures (1979)

KING CRIMSON
In the Court of King Crimson (1969)

THE KINKS
Something Else by The Kinks (1967)
The Kinks Are the Village Green Preservation Society (1968)

FELA KUTI
Zombie (1977)
(Can be found on Box Set #3, curated By Brian Eno)

KENDRICK LAMAR
good kid, m.A.A.d city (2012)

LED ZEPPELIN
Led Zeppelin - I (1969)
Houses of the Holy (1973)

JOHN LENNON
John Lennon/Plastic Ono Band (1970)

MADONNA
Like a Prayer (1989)

MADVILLAIN
Madvillainy (2004)

CURTIS MAYFIELD
Superfly (1972)

METALLICA
Master of Puppets (1986)

MODEST MOUSE
The Moon and Antarctica (2000)

CHARLES MINGUS
Mingus Ah Um (1959)

NAS
Illmatic (1994)

NEUTRAL MILK HOTEL
In the Aeroplane Over the Sea (1998)

NEW ORDER
Technique (1989)

N.W.A.
Straight Outta Compton (1988)

NIRVANA
MTV Unplugged in New York (1994)

FRANK OCEAN
Channel Orange (2012)

PERE UBU
The Modern Dance (1978)

THE PRETENDERS
The Pretenders (1979)

PINK FLOYD
Wish You Were Here (1975)

THE PIXIES
Surfer Rosa (1988)

PJ HARVEY
To Bring You My Love (1995)

IGGY POP
The Idiot (1977)

PORTISHEAD
Dummy (1994)

PRIMAL SCREAM
Screamadelica (1991)

PUBLIC ENEMY
Fear of a Black Planet (1990)

RADIOHEAD
The Bends (1995)
In Rainbows (2007)

LOU REED
Transformer (1972)

R.E.M.
Reckoning (1984)

LITTLE RICHARD
Here's Little Richard (1957)

OTIS REDDING
Otis Blue/Otis Redding Sings Soul (1965)

THE ROLLING STONES
Let It Bleed (1969)
Sticky Fingers (1971)

Saturday Night Fever (1977)

SIGUR ROS
Ágætis Byrjun (1999)

SLY & THE FAMILY STONE
There's a Riot Goin' On (1971)

SONIC YOUTH
Evol (1986)

NINA SIMONE
Pastel Blues (1965)

BRUCE SPRINGSTEEN
Born to Run (1975)

SMASHING PUMPKINS
Mellon Collie and the Infinite Sadness (1995)

ELLIOTT SMITH
Either/Or (1997)

THE SMITHS
The Smiths (1983)

STEELY DAN
Aja (1977)

THE STONE ROSES
The Stone Roses (1989)

SUICIDE
Suicide (1977)

The Sun Records Story (2001)

TALKING HEADS
77 (1977)
More Songs About Buildings and Food (1978)

TAME IMPALA
Lonerism (2012)

A TRIBE CALLED QUEST
The Low End Theory (1991)

THE VELVET UNDERGROUND
White Light/White Heat (1968)

TOM WAITS
The Heart of Saturday Night (1974)

WEEZER
The Blue Album (1994)

KANYE WEST
The College Drop Out (2004)

THE WHO
Who's Next (1971)

THE WHITE STRIPES
Elephant (2003)

WILCO
Yankee Hotel Foxtrot (2002)

STEVIE WONDER
Talking Book (1972)
Songs in the Key of Life (1976)

NEIL YOUNG
Harvest (1972)



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Keep your eye out - you might see stars!

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HOLLYWOOD

Anna

*"Music's never loud enough.
You should stick your head in a speaker."*

~ Lou Reed

Swans - *Filth* (YOUNG GOD)

First released in 1983, Swans' debut album came roaring out of the no wave scene with teeth bared — literally on the cover, and figuratively in their sound. The accompanying two discs of early live recordings capture the beauty buried in the harsh, unrelenting brutality of the loudest band in the world. Transcendence through sonic obliteration has been Michael Gira's M.O. for decades, and the foundation is all laid out here, however roughly. Horrifying and extraordinary all at once.

Girlpool - *Before the World Was Big* (WICHITA)

"Do you feel restless when you realize you're alive?" Minimalist anti-folk instrumentation (no drummer!!) and simplistic lyrics with almost painfully relateable themes & ideas. Teenagers have no right to be making music this good, but I'm glad they are. My favorite new band this year by a long shot.

Shamir - *Ratchet* (XL)

If Prince and Hot Chip ever collaborated, the resulting album would probably sound a lot like this. A dazzling, irresistibly danceable debut. "Call It Off" is the perfect summer jam.

Lightning Bolt - *Fantasy Empire* (THRILL JOCKEY)

Forty-eight minutes of pummeling grooves and relentless riffs from the best noise-rock duo in the world. A bone-rattling thrill ride of an album that is best played at maximum volume — the blown-out speakers and subsequent hearing damage will be worth it.

Courtney Barnett - *Sometimes I Sit and Think, and Sometimes I Just Sit*

(MOM & POP)

A truly unique and unforgettable album that sounds like a collection of short stories set to rock music. Barnett can shred with the best of



Alison

*"I specifically ordered persian rugs
with cherub imagery!!!*

*What do I have to do to get a simple
persian rug with cherub imagery
uuuuugh."*

~Kanye West

Marie Davidson - *Un Autre Voyage* (HOLODECK)

Blanck Mass - *Dumb Flesh*

(SACRED BONES)

Drab Majesty - *Careless* (DAIS)

Croatian Amor/Rose Alliance - *The Gold of the Good Sister 7"* (MORTE CREATIONS)

HTRK - *Body Lotion EP*

(SLEEPERHOLD)

them, but it's her colloquial, slice-of-life lyrical style that makes her songs extraordinary.

Tobias Jesso Jr. – Goon (TRUE PANTHER)

Gorgeous, heartbreaking '70s-style piano pop. Jesso sings like Randy Newman but writes like a less snarky Harry Nilsson, and it totally works on both fronts.

Mitski – Bury Me at Makeout Creek (DON GIOVANNI)

A release from late last year that recently became one of my favorites. Full of heavy, distorted guitar riffs offset wonderfully by Mitski Miyawaki's warbling soprano croon and lyrics that are by turns sly and melodramatic, but always raw & vulnerable. The album title's "Simpsons" reference is the cherry on top of an exhilarating listen.

FFS – FFS (DOMINO)

Few bands are more perfectly suited to join musical forces than Franz Ferdinand and Sparks. Their first (but hopefully not last) album together is everything one would expect from such a union — a glammy, synth-laden delight packed with oodles of hooks & grooves and even more lyrical zingers. Essential listening for fans of either group, or anyone who likes their dance music with a dash of sardonicism.

Billy Gil

I write all the time.

I play guitar for a shoegaze band called Crystales (crystales.bandcamp.com).

And I DJ darkwave/new wave/obscure pop hits the last Monday of the month at La Cueva.

Part Time – Virgo's Maze (BURGER)

David Loca's crafts a watery dream-garage wonderland on his new double-LP as Part Time. Though live it's a different story, on record it's mostly a one-man shop, as S.F.-based Loca plays nearly everything himself and self-recorded on tape machine, reel-to-reel and USB. That D.I.Y. ethos helps give *Virgo's Maze* a unity in ethos as Loca skips across styles, dabbling in soft-rock cheese, new romantic longing, C86-style jangle and languid dream-pop, gelling together wonderfully on the saxophone-laden cruise



ship pop of "Honey Lips," Felt-inspired "New Beginnings" and lo-fi of "Pussy of My Dreams." Sure, songs with titles like "Touch Me Responsibly" might sound jokey, but even with all those warbling, washed out synths, Loca actually plays it straight, using his lack of self-seriousness as a lure to draw you into his weird sound world.

Winter – Supreme Blue Dream (LOLIPOP)

Samira Winter is a Brazilian Angeleno who makes lovelorn noise-pop that bridges the gap between Camera Obscura and Best Coast. She and her rad band sounds like they're smashing three of your favorite songs together on tunes like the dizzying "Crazy," which sticks in your head like gum the second you hear it.

Michael Vidal – Dream Center (COUPLE SKATE)

Layers of heavily effected guitar hang loosely as a faded tapestry behind Michael Vidal's pensive croon on his first release as a solo artist. Formerly the frontman for L.A.'s great tropical-punks-turned-darkwavers Abe Vigoda, Vidal is a modern-day goth romantic with his deep voice and yearning lyrics, the gleaming guitar lines and gently pulsing beat of "Dreams (Come Back to Me)" calling to mind bands like Cocteau Twins and The Durutti Column. "Burn" is the emotional centerpiece, as Vidal's sensitive lyricism pours over looped arpeggiated guitars on a track that recalls the best of the Cure or Adore-era Smashing Pumpkins. Drizzling instrumental "Mono No Aware" moves into the percolating guitars of "Appraisal," while "Sky Blue" takes that mechanically layered guitar and gives it a regal flair, evoking its namesake somehow both scientifically and dreamily. The album closes on a wash of guitars so hazily rendered they could float away. At just seven songs, the album manages to leave its mark, a heavenly set of songs for nostalgic dreamers.

Camera Shy – Camera Shy

(RUN FOR COVER)

Two veterans of the Bay Area shoegaze band Whirr make a wistful indie-pop record together that recalls the best of Sarah Records. Alexandra Morte's vocals call to mind a young Bilinda Butcher of My Bloody Valentine, singing dreamily over acoustic guitars and light orchestral touches with cohort Nick Bassett. While it may not be the most original sound, *Camera Shy*'s eight songs are charming and sophisticated, emanating weary beauty on the rainy "Seemingly Ill" while charging through sunny environs on the jangly "Remember." For fans of this kind of thing, Camera Shy are one of the best new bands around.

Flesh World – The Wild Animals in My Life

(IRON LUNG/LAVIDA ES UN MUS)

Rawness is a virtue (or it should be). *Flesh World*, who include former members of Brilliant Colors and Limp Wrist, are no novices but keep things as scrappy as they need to be. The lo-fi scuzz and C86 jangle that infuses songs like the title track allow Jess Scott's vocals to roam freely and capture the excitement of discovery, while the great "Poolside Boys" finds the band marching in lockstep through watery dream pop chords and serrated noise alike, navigating the balance like pros. *Flesh World*'s terrific debut feels like an ode to staying young and wild forever.

Tip:

All of these bands are local to L.A. and the Bay Area. Support local music!

Brad

Chelsea Wolf – Abyss

(SARGENT HOUSE)

Camera Shy – Camera Shy

(RUN FOR COVER)

SOAK – Before We Forgot How to Dream (ROUGH TRADE)

Roman A Clef – Abandonware

(INFINITE BEST)

Jaakko Eino Kalevi – Jaakko Eino Kalevi (WEIRD WORLD)

Brian C.

Earl Sweatshirt – I Don't Like Shit, I Don't Go Outside (COLUMBIA)

Earl doesn't have to act hard — he's a hard act to follow. This album is yet another masterpiece from our sweatshirt-wearing friend. His dark style only adds as a garnish to his lyrical genius!!

Joey Bada\$\$ – B4.DA.\$\$ (CINEMATIC)

Joey Bada\$\$ is one of the most talented East Coast artists that hip hop has seen in a long time. With this only being his first album, I'm already excited to hear what else he has in store. This is no doubt an instant classic.

A\$AP Rocky – At.Long.Last. A\$AP (COLUMBIA)

This album to me has a darker vibe than the previous album and a lot more laid-back beats to chill to. Definitely a must have for the collection. "Holy Ghost" and "Excuse Me" are just two of my personal faves off the album.

Vince Staples – Summertime '06 (DEF JAM)

I swear Vince Staples has gills because when he raps, he hardly breathes. From his previous EP, *Hell Can Wait*, to this debut album, it was well worth the wait because he spits hot fire.

Pete Rock – PeteStrumentals 2 (MELLO MUSIC)

Words can't describe this album ... so just buy it!! No, but seriously, buy the album, it's pretty rad.

Brian Davis

*What does that mean? Huh?
China is here? I don't even know
what the hell that means.*

Ryley Walker – Primrose Green (DEAD OCEANS)

Laura Marling – Short Movie (DOMINO)



Twerps – Range Anxiety (MERGE)

Waxahatchee – Ivy Tripp (MERGE)

Frazer Ford – Indian Ocean
(NETTWERK)

Tony Joe White – The Complete Warner Bros. Recordings (REAL GONE)

Brian G.

Red House Painters – Vinyl Reissues (4AD)

After decades of being out-of-print, the legendary 4AD label has finally reissued vinyl pressings of their unsung, iconic early-'90s signing Red House Painters. As Mark Kozelek's ornery antics of late threaten to overshadow the music he now makes as Sun Kil Moon, his first widespread-acclaimed venture into music as a singer-songwriter was alongside longtime friend and drummer Anthony Koutsos, bassist Jerry Vessel, and guitarist Gordon Mack (who left RHP in 1995 and was replaced by Phil Carney), leaving an indelible impression on independent rock. Red House Painters' brand of rock subsisted on cathartic prose and slow-burning release; music unfolded at a glacier's pace, while Kozelek spun tales of broken-hearted rejection, existential angst, loneliness and misery (along with the occasional reworked cover version). The band's 4AD period spanned from 1992 to 1995 and yielded four albums and one EP: debut mini-album *Down Colorful Hill* (September 1992), featuring six remixed tracks plucked from the original 90-minute demo tape presented to 4AD label boss Ivo Watts-Russell; the sprawling

double-album *Red House Painters* (a.k.a. "Rollercoaster," May 1993); the companion follow-up/also self-titled *Red House Painters* (a.k.a. "Bridge," October 1993); the KISS-cover-led *Shock Me* EP (February 1994); and the band's 4AD swansong, *Ocean Beach* (March 1995). The stunning touchstone recordings of RHP are in full effect across these reissues — "24," "Medicine Bottle," "Michael," "Grace Cathedral Park," "Katy Song," "Mistress," "Strawberry Hill," "Evil," "New Jersey," "Uncle Joe," "Summer Dress," "San Geronimo," "Drop" ... just to name a few — beautifully re-pressed onto wax for the first time in more than two decades. Initially released in a limited edition box set for Record Store Day 2015 on bronze-colored vinyl, the individual releases on standard black vinyl are set for mid-August. My only gripe is with the packaging; as anyone who has owned (or still owns) the original British vinyl pressings, you'll note the sleeve quality is thinner, and the album covers are scanned and slightly cropped versions (to avoid hefty copyright fees to the original photographer or something like that); and the albums don't retain their original 4AD catalog numbers (in the world of 4AD nerd-dom, that bothers me). But the thrill of the needle hitting the groove and hearing that cathartic, cataclysmic wallop washes all else away. Beautiful music from a bygone era of 4AD's heydays.

In Camera – Era (4AD)

A reissue from relative obscurity, 4AD presented *Era* by In Camera in June 2015. In Camera were a British post-punk quartet in the tradition of any and all British post-punk bands — elements of Joy Division (natch) and Public Image Ltd. abundant; in In Camera's case, without the commanding presence of Ian Curtis or the dub-wise basslines of Jah Wobble. But In Camera were dark and heavy, making wondrous, miserable music out of miserable gray surroundings ... and they were there and gone in as little as two years. The band signed to 4AD (after an opening gig for Bauhaus) and released debut single "Die Laughing"/"Final Achievement" and EP *IV Songs* in June and December 1980, respectively, before calling it a day in 1981. A posthumous EP, *Fin*, comprising a John Peel session from December 1980, arrived in 1982. Of the band members, David Steiner (vocals and keyboards), Andrew Gray (guitar), Pete Moore (bass) and Jeff Wilmott (drums), only Gray would go on to have a semi-successful recording career as one-third of another 4AD signing, The Wolfgang Press. Though details are scant and liner notes are few (the two-CD set comes in a fanzine-sized booklet with photos and lyrics; the two-LP in a gatefold sleeve), the entirety of the band is here in its brief existence. Disc One

collects the three single/EP releases, including the John Lydon-esque yelps of "Die Laughing," mid-compilation highlight instrumental "The Conversation" and culminating in the swansong *Fin* EP dirges "The Fatal Day," "Co-Ordinates" and "Apocalypse." Disc Two collects previously-unreleased live and rehearsal recordings of varying sound quality to complete a portrait of an ambitious young band that split before its time and whose full potential went unrealized. But in these 20 songs, you can hear their ascent.

The Twilight Sad / Robert Smith – It Never Was The Same / There's A Girl In The Corner 7" (FAT CAT)

Following a hectic and globetrotting tour supporting their fourth album, *Nobody Wants To Be Here And Nobody Wants To Leave*, Scottish trio The Twilight Sad make a triumphant victory lap with the third and final single pulled from the album, the dreary highlight "It Never Was The Same." The song, a slow-building and crashing, crushing piece of catharsis, is chock-full of regretful lyrics and urgent singing from James Graham, blistering walls of sound from guitarist/producer Andy MacFarlane and blasting drums from Mark Devine; it's another classic standout from The Sad. The double A-side single comes backed with a dream-come-true for The Twilight Sad -- The Cure's Robert Smith covering one of their songs. Smith takes on *Nobody Wants To Be Here's* opening thriller "There's A Girl In The Corner" in all of his gothic glam, and while his cover version doesn't stray too far from the original blueprint, it's compelling nonetheless. The single, available after a short manufacturing delay, is only available on white-colored 7" vinyl, with sinister new artwork from designer DLT. Now I sit back and eagerly await album number five from my absolute favorite still-active band on Earth!

Burgess

Producer @ Byrdsol

D'Angelo – Black Messiah (RCA)

Nosaj Thing – Fated (INNOVATIVE LEISURE)

Jamie xx – In Colour (XL)

Run The Jewels – Run the Jewels 2 (MASS APPEAL)

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Chelsea Nenni

*I really love No Doubt.
My band is called Misbehavers.*

Courtney Barnett – *Sometimes I Sit and Think, and Sometimes I Just Sit* (MOM & POP)

From the first few moments of Courtney Barnett's debut album, I was floored. Two songs in, I became a fan for life. This sounds dramatic, but it's not. Her Lou Reed-style vocal delivery, whip-smart lyrics and incredible guitar work will hook you, too. Listen to "Pedestrian at Best," "Elevator Operator" and the rest of the songs on the album because they're all good. Then check out her first release, *The Double Ep: A Sea of Split Peas*.

Best Coast – *California Nights* (HARVEST)

Best Coast has always perfectly captured the West Coast vibe, and *California Nights* is no exception. With heavy guitar fuzz and soaring melodies, Bethany Cosentino and Bobb Bruno have made a record that feels like summer all year round. Standout tracks include "Heaven Sent," "Feeling Ok" and "In My Eyes."

Alabama Shakes – *Sound & Color* (ATO)

The first time I heard *Sound & Color*, I listened to it three times in a row. From the funky bassline in "I Don't Wanna Fight" to the punk rock thrash of "The Greatest," Alabama Shakes have managed to make another perfect record.

Christina

Haiku reviews for you!

Don't Think I've Forgotten: *Cambodia's Lost Rock and Roll* (2014) – Directed by

John Pirozzi

Cambodia ROCKS!

troves of rare archival stock
sing of better days

Ex Machina (2015) – Directed by Alex Garland

in this mind-bender

Ava's ready for testing
but who's testing whom?

Iris (2014) – Directed by Albert Maysles

style, class and panache
she piles on in layers
one strand at a time

The Tribe (2014) – Directed by Miroslav Slaboshpitsky

without voice or words
this bleak drama speaks volumes
visceral and tense

The Wolfpack (2015) – Directed by Crystal Moselle

the power of film
kept these six brothers dreaming
of life in RealD

Dan VanHollebeke

Unknown Mortal Orchestra – *Multi-Love* (JAGJAGUWAR)

Multi-Love is Unknown Mortal Orchestra's third full-length. For the album art, we see an over-saturated photo of the bedroom studio where *Multi-Love* was recorded, with instruments, consoles, tape machines and other magical music gear stuff in the room all while Unknown Mortal Orchestra's first two albums hang on the wall residing over the scene in approval. Production takes center stage on *Multi-Love*, making for some serious ear candy. Throughout the album, Ruban Nielson channels old West Coast beach jams with syrupy falsetto vocals drenched

in trippy reverb. Nods to '70s music trends are everywhere (Chicago horns in "Necessary Evil," Michael Jackson disco vibes in "Can't Keep Checking My Phone"). Unknown Mortal Orchestra's *Multi-Love* has MANY perfect moments. There are also challenging parts of this record that aren't immediately accessible, but those perfect moments are worth any effort. "Multi-Love" and "Necessary Evil" are my two standout tracks.

The Helio Sequence – *The Helio Sequence* (SUB POP)

The three main components of The Helio Sequence's music have always been Benjamin Weikel's incredible-sounding drums and Brandon Summers's clean spacey guitar and airy vocals. This album is no different. The Helio Sequence aren't pushing any boundaries here, but rather embracing their sound and doing what they do best. Being from Seattle, I can tell you that this album feels like a Northwest Summer. Stand out tracks for me are "Never Going Back" and "Leave or Be Yours."

Jamie xx – *In Colour* (XL)

In Colour is production guru Jamie xx's debut full-length album. Accessible sounds litter every song, while the melodies and progressions take unexpected turns that surprise and delight. We find elements of The xx's sound here (even collaborations with both members of The xx), along with influences from all circles of electronic music. Droney pads and glitchy percussion fused with Jamie xx's pop sensibility make for a very unique slice of music all his own. This album is a genre bender, for sure. Stand out tracks include "Gosh" and "Obvs."

Daniel Tures

*Floor manager, Aquarian,
delightful individual.*

Kerrier District – 4 (HYPERCOLOUR)

Luke Vibert returns with another fabulous full-length as Kerrier District, prime purveyor of sexy retro disco sleaze. Any uncertainty as to the content is helpfully dispelled by song titles like "Discogram," "It's the Disco," "Discotron," "Discuntek," "Live Disco" and "Funky Groove."

Thee Oh Sees – *Mutilator Defeated At Last* (CASTLE FACE)

Excellent new one from John Dwyer and co. deepens their commitment to '70s low-Q freak

fuzz a la Pink Fairies, Blue Oyster Cult, Budgie etc. Full of great grimy, chunky, violent tunes that blister and booglarize.

Alex Chilton – *Ocean Club '77* (NORTON)

Since his death in 2010, several live Chilton shows and an excellent Big Star documentary have come out, and they're all wonderful — for those who love his wasted, hilariously ramshackle solo work that is, and know that #1 Record was not really representative of his actual level of seriousness. This one finds him on an upbeat night in NYC at the height of the punk explosion, leading a rhythm section including Chris Stamey on bass through a set of Big Star and solo tunes and wacky covers ("Wouldn't It Be Nice" is introduced as "a song by Charlie Manson"). Alex was apparently quite taken by the punk thing, but the only element he seems to have incorporated into his own southern soul skronk was an increased level of sloppiness. Pleasant!

Jay Hoggard – *Solo Vibraphone* (INDIA NAVIGATION)

A wandering, hypnotic set of solo vibes recorded onstage in New York in 1978 for National Public Radio. Terrifically skillful, expansive and engaging.

THEESatisfaction – *EarthEE* (SUB POP)

Seattle future-soul duo Catherine Harris-White and Stasia Irons bring us another set of synth, quirky Afrocentric grooves that strike a balance between Dam-Funk and Sun Ra's *Space Is the Place*. Lots of spoken intonations about pyramids, "Eritrean queens," the Nile, etc. Songs like "No GMOs" and "Planet For Sale" sprinkle low-key environmental protest among the drum loops. Labelmates Shabazz Palaces guest.

Keith Hudson – *Playing It Cool & Playing It Right* (BASIC REPLAY)

Keith Hudson, a.k.a. the Dub Dentist, advanced the state of dub in the '70s and '80s before his untimely passing in 1984, finding new ways to make it darker, spacier, more mystical. His raspy, yearning vocals repeat phrases and hold the tension through super-extended tracks. This early '80s set, reissued by Basic Channel's Basic Replay imprint, generates an unstoppable midnight murk on a level with early Funkadelic or Dr. John's Gris-Gris. Ian Curtis was a fan, and New Order later covered Hudson's "Turn the Heater On" in tribute.

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Various Artists – *Psychedelic*

Pernambuco (MR. BONGO WORLDWIDE)

This is a different kind of Brazilian psych from the better-known funhouse mania of Os Mutantes and the tropicalistas—more pastoral, chill and Afro-influenced. Lula Cortes, Geraldo Azevedo and Marconi Notaro created gentle, trippy soundscapes and experimental rock around Recife in the Northeastern state of Pernambuco in the early and mid-'70s. With sitars and finger-picking, Indian percussion and dusted vocals, this sounds a bit like *Meddle*-era Floyd trekking in the Amazon.

Ducktails – St. Catherine

(DOMINO)

When he's not playing guitar in Real Estate, Matthew Mondanile leads his own somewhat less-reverent bedroom pop project, Ducktails. His latest is another wry blend of Felt-damaged '80s guitar-chime and yacht-aspirational cocktail rock, featuring Julia Holter on a couple lovely tunes.

Richard Crandell –

Mbira Magic (TZADIK)

Richard Crandell played masterful Fahey-inspired acoustic guitar in the '70s and '80s (see the excellent Numero compilation *Guitar Soli*). Recently he developed a hand tremor that impaired his guitar playing, but after a job driving Thomas Mapfuno's tour bus around the States, he picked up a stray mbira, an African thumb piano better known in variant form as the kalimba. Crandell's compositions for John Zorn's Tzadik imprint are winding, circular and meditative, part ancient xylophone, part rain on a tin roof.

Various Artists – *Sherwood at the Controls, Vol. 1: 1979-1984*

(ON-U SOUND)

It's high time we salute the exhilarating, pioneering, unmistakable dub-forward sound of the great Adrian Sherwood, and this compilation makes a good start. This covers some of his best productions from On-u Sound, the reggae label he founded in the late '70s, with nice cuts by Prince Far I and African Head Charge. More of it focuses on his imaginative post-punk productions, especially the unstoppable funk fury of "Hungry So Angry" by Medium Medium, the explosive "Learning to Cope with Cowardice" by Mark Stewart, and the moody, powerful "Man Next Door" by the Slits. Sherwood is still producing, of course, and there are many more chapters of his story to be told. Every production here packs an unbelievable amount of wild sonic thrill into the space of a pop tune, smashing the studio to build something new.

Danielle Karagannis

I make movies. I make photos.

www.daniellekaragannis.4format.com

Zero Dark Thirty (2012) – Directed by Kathryn Bigelow

Zero Dark Thirty tells the true story of a female CIA agent (played by Jessica Chastain) who had a vital role in the hunt for and finding of Osama bin Laden after the Sept. 11, 2001 terrorist attacks. The pace of the film was slow, which I was really pleased with because in reality, so was the hunt for bin Laden (that did not happen overnight). With the slow pace, I was able to more accurately feel the efforts, exhaustion and immense passion to get this job done.

I also love that this film didn't filter the hard stuff. It gave glimpses into the brutal reality of how that kind of world operates — via torture methods, etc. I very much believe film is an exceptional opportunity to challenge viewers with honest, uncomfortable subject matter. I do not believe truths should be filtered; that is not how we learn, and we need to always be educated. Sugarcoating doesn't do society any favors.

Was the film completely accurate to the actual story? Probably not. Was the film maybe abiding to some kind of bigger agenda? Not sure, but it's possible.

End of the day though, *Zero Dark Thirty* consists of an amazing cast with amazing performances, with an amazing female director (Kathryn Bigelow), executing a world-changing, controversial story, a very large feat to take on to begin with.

See this film.

The Disappearance of Eleanor Rigby: Them (2014) – Directed by Ned Benson

To start, this film doesn't revolve around the Beatles; in connection to the film's themes, the director was inspired by the song.

Regarding the film itself, my opinion may be partially biased because I am a huge Jessica Chastain fan. The past four films I watched that she starred in, I cried because her performances

were so damn beautiful. Her performance was no less in *The Disappearance of Eleanor Rigby: Them* (in which she plays Eleanor).

I choose to watch *Them* first, over *Her* or *Him* (which each tell the same story from one character's perspective). I wanted an unbiased viewing of both characters' experiences, so I wouldn't necessarily be swayed by either.

I absolutely loved *Them*. I thought the story was executed beautifully and elegantly, and I was really happy that we as viewers were not simply fed information. It actually got painful at points because I just wanted to know what the root of their problems were (which, ultimately, is heart-breaking).

But I enjoyed being dragged along. Both characters are very reserved, so why should they open up to the viewers so easily? I found that pretty great. I craved to feel for their personal pain.

I connected to Chastain's character very much and saw a lot of myself in her. Maybe that's part of why I felt such a connection to the film as a whole. Either way, I believe *Them* is one of the greats and likely relatable (for different reasons) to many people's lives.

The Secret Life of Walter Mitty (2013) – Directed by Ben Stiller

This film pleasantly surprised me. It was solid on every level of filmmaking. It's also one of those films you can't really classify as a standalone genre. It had elements of adventure, comedy and drama.

Each actor executed their character's specific persona perfectly, the sound design was flawless to the film's beats, the color grading was exceptional, the locations were seriously stunning, the soundtrack was great. It told a captivating and relatable story. It was executed in such a creative, playful and unique manner.

All in all, everything was on point, and this was a film done very well. Most importantly, at the end of the day, it's a film that can be universally loved, no matter what a person's taste is.

Wild (2014) – Directed by Jean-Marc Vallée

I was anticipating *Wild* since I saw its trailer. It was one of those films I would see alone in the theater because I knew its themes would relate to my own life in a very personal way. Well, it did.



Regarding specifics of the film itself, its story is told very, very well and executed really smoothly. Also, the soundtrack is amazing. Two Simon & Garfunkel songs ... yes, please.

❑ **Broad City: Seasons 1 & 2**
(2014-present) – Created by
Ilana Glazer & Abbi Jacobson

This is definitely a New Yorker's show because it's filled with New York jokes non-stop (where I am from), but it's also extremely relatable for people in general — especially females. Ilana and Abbi pretty much play themselves, just overdramatized. They display a very truthful side of women that doesn't get portrayed as often in entertainment, media and society in general: the gross, real, bare, not as "sexy" side.

I cried. It made me think. It made me reflect. It fell very close to home for many reasons. So, for me, it was an important film.

Overall though, it IS an important film. There is a known (lousy) reality in Hollywood: sexism. Two of the issues are the lack of female lead roles and the lack of ones that accurately depict layers of women in real life.

Reese Witherspoon (lead actor and producer of *Wild*) swooped in and has started to make a change in that, at least in her own way. She began this change with *Wild* and *Gone Girl*, both produced by her production company and both Academy Award nominees. Witherspoon was inspired to make her production company due to the lack of strong female lead roles.

In regards to *Wild*, Witherspoon brought a true tale to life about a female (Cheryl Strayed) who suffered a great deal. As a result, Strayed developed a handful of destructive flaws that she tried to work out via tackling the Pacific Crest Trail solo.

Witherspoon has gotten some heat for taking on the "multicredit role" within one film — lead actor, producer, etc. I never understood the issue with that, and why should it be one to begin with, for a person to be multitalented and capable. Whether a female or male ... who cares?

I applaud any creative individual (or person for that matter) who wants more and refuses to settle. If that means they can successfully execute multiple assets of a medium, then by all means, do it. I see *Wild* as a turning point for films in the industry because I feel Witherspoon is helping to open that door for females.

I felt season two was exceptionally better than season one (that's with me already loving season one, so that says a lot). There are only two seasons total, thus far, so if you haven't given "Broad City" a shot yet, hop on while it's still early. Yassssss kweeeen, yassssss kween, yassssssss.

■ **Blue Is the Warmest Color**
[Criterion] (2013) – Directed
by Abdellatif Kechiche

This film takes you through a journey that highlights the very real struggle of personal acceptance (in this case, one's sexuality), but I appreciate the film for how intimately natural and raw it was. I also found it extremely refreshing how characters engaged in ample conversation that covered a range of cultural, social and political topics.

Overall, it was like watching in on people's actual lives, as opposed to a film. The two female leads especially, Adele (Adele Exarchopoulos) and Emma (Lea Seydoux), are exceptional.

Dave Cunningham

www.catorce.net

Cymbals Eat Guitars – LOSE
(BARSUK)

Cheatahs – Cheatahs (WICHITA)

Midlake – Antiphon
(ATO)

The Helio Sequence –
The Helio Sequence (SUB POP)

Angel Olsen – Burn Your Fire
For No Witness (JAGJAGUWAR)

The Flaming Lips – The Terror
(WARNER BROS.)

Disasterpeace – It Follows
[OST] (MILAN)

Devin

Former Triple Crown Winner

King Gizzard and the Lizard
Wizard – I'm in Your Mind Fuzz
(CASTLE FACE)

The Lizard Wizard descends from the mountaintop like a pack of shaggy wolves on flying carpets whistling on flutes, wailing on harmonicas, and pounding away at their guitars. This band of dudes, hailing from Australia, have produced a mushroom cloud of fuzz, grooves, and riffs to stick in and blow whiskey-flavored glitter all over your mind (fuzz) for days. It's crucial to treat the first four tracks as one long trans-dimensional opus: a swirling, squealing maelstrom of sound and fury that loops back in on itself, ultimately eating its own early '70s rock n' roll eagle and flames tail before terminating into a significantly more chill parade of psychedelia and space sounds. A fantastic album from a multi-talented group. Long live the King!

JEFF the Brotherhood –
Wasted on the Dream
(INFINITY CAT)

JEFF the Brotherhood has been around for a few years now, having helped bring some cred back to the Nashville music scene and worked with Jack White on his Third Man label, all the while pumping out a slowly evolving discography of increasingly perfect Southern garage-rock records with a distinct tone and sound. *Wasted On the Dream* is their highest water mark yet — and it doubles as the only album I've come across in a long time where every song is compulsively listenable. That's right: 11 straight tunes of greasy, Southern flavor just waiting to sweat and fist-pump their way out of your speakers as summer finally approaches in earnest. Some are anthemic, some jangle with

pop-punk choruses, some grind and growl, but all of these tracks really ultimately serve as an 11-fold love-letter/recommitment to the boys' beloved homeland of Tennessee. Personal favorites include "Black Cherry Pie," "In My Mouth," "Coat Check Girl" and "Karaoke, TN."

■ **The Two Escobars (2010) –**
Directed by Jeff & Michael
Zimbalist

Slowly working my way through ESPN's fantastic and thought-provoking "30 for 30" documentary series, so far, one clearly stands out as the crown jewel: the Zimbalist's jaw-dropping look at the rise of "narco-soccer" in South America — more specifically, in Colombia in the early '90s, and told through the prism of two historic national figures: Andres Escobar, captain of the Colombian National Football team, whose own goal in the '94 World Cup in America was the nail in the coffin for the hopes and dreams of an entire country grappling with drug lords and corrupt politicians, shocking amounts of violence, and horrifying poverty; and Pablo Escobar, the King of Cocaine himself. Using the sport of soccer as a backdrop to tell a tragic story of murder and power, the film unfurls a complex moral tapestry (containing some real eye-opening footage) regarding love for one's country and how a man can be both revered as a saint and vilified as a scourge in the same breath.

■ **Possession (1981) –**
Directed by Andrzej Zulawski

Starring Sam Neill and the utterly bewitching Isabelle Adjani, *Possession* is unlike any movie you've ever seen. The story is of a spy living in Germany while the wall is still up who comes home to his wife and young son and finds his wife demanding an instant separation with no explanation. As he becomes more desperate for answers and she becomes increasingly hysterical and unhinged, eventually he has her followed to a secret apartment across the city, and what is discovered there launches the film into a spiral of horror and psychosis. Featuring intense, swooping and invasive camera work, meditations on the nature of faith, chance, second chances, God, disease, love, sex, doppel-gangers and the way one's world falls to pieces in the wake of the previously unfathomable, *Possession* is a gripping, primal experience that sometimes goes beyond language and rationale in the attempt to convey something deeper. Adjani is a terror you can't take your eyes off of, the special effects are perfectly gross and startling, and the city of Berlin is transformed into an empty stage where a private drama



unfolds in a very public, very visceral way. A true treasure, and one that (if you can find a copy of) won't let go of you for a long time.

■ **Song of the Sea (2014) – Directed by Tomm Moore**

The animated movie has the ability to dazzle like no other genre. When a story is told with humor, heart, pathos and just the right amount of darkness, the medium can achieve extraordinary things. Unconfined by problems such as lighting, set design, sound quality or the ever-raging battle between CGI and practical effects, animation can do literally anything. *Song of the Sea*, coming from the same people who brought us the fantastic *Secret of Kells*, weaves together Irish folklore, dreamy color palettes and great characters to create a wondrous tale of music, awakening and learning to live with loss. Focusing on the mythology of the Irish selkie (half woman, half seal), a father and a young son have to cope with the loss of their mother/wife the night she returns to the stormy sea to fulfill her selkie destiny, leaving behind a baby girl wrapped in a shining white seal coat. The years pass, and eventually the boy and his small sister will set out on an adventure throughout the mystical countryside with the intention of saving its magical inhabitants from being turned to stone, and the journey brings its fair share of introspection, inner strength, reconciliation and hard truths. For a kids' movie, it's beautiful to watch unfold. From an adult perspective, it's a dream that never quite stops moving.

■ **Four Year Strong – Four Year Strong (PURE NOISE)**

The self-titled new album from the Worcester, Mass. pop-punkers somehow manages to feel like a “going back to their roots” job despite being only their fourth real, full-length album since the boys formed up back in 2001. Featuring their trademark lyrical twistiness, the now perfected gang vocals, and combining the freewheeling moshercize and melodic elements

of their debut, *Rise or Die Trying*, with the more aggressive and much cleaner tall stage/deep pit sound of *Enemy of the World*, their sophomore effort, FYS continues their trend of putting out work that crackles with fresh energy without losing their identity. Years after their rise to Warped Tour glory after pounding the eardrums and souls of teens across Massachusetts into cathartic submission, with fresh hometown heroes find themselves at the top of the scene they cracked wide open but are none the worse for wear. They're still as much about space wizards and laser robot sharks as they are about trying to figure out their path in life, and judging from the sheer quality and recurring imagery on *Four Year Strong*, they're doing just fine. Fourteen Year Strong!

■ **The Guest (2014) – Directed by Adam Wingard**

Probably best described as *Halloween* by way of *Drive*, *The Guest* was one of the most entertaining movies of 2014. A soldier, David, is discharged and decides to visit the family home of Caleb Peterson, his fallen comrade in arms. Still grappling with grief, Caleb's family ends up inviting David to stay with them for a while, and he promises to be of use to them. But behind his charming and capable exterior, not all seems right with David... is he really who he says he is? And what events have the Petersons set in motion by letting him in? What follows is a lean, dark, comedic thriller anchored by great performances from Dan Stevens and blossoming genre star Maika Monroe. Directed by Adam Wingard (*You're Next*, *V/H/S*), *The Guest* simmers with tense energy and wonderfully constructed scenes. An homage to the pulpy thrillers of the '80s, there are fun flourishes throughout that meld the throwback story vibe with modern sheen and pacing — it's set at Halloween for example, and the deliriously heart-pumping climax involves (among other things) a rec center haunted house maze filled with synth electro music. Let the quality filmmaking wash over you, and revel in the escalating stakes and high re-watchability factor.

■ **Event Horizon (1997) – Directed by Paul W.S. Anderson**

Looking for a new midnight movie to freak out about? If you're like me and somehow totally managed to skip over this eye-poppingly good sci-fi horror flick from the late '90s, then prepare to be blown away. Containing trace elements of *Alien*, *Solaris*, *Hellraiser* and even *The Shining*, *Event Horizon* is ripe for revisitation as we creep closer to the holy month of

October. Starring a young, svelt Lawrence Fishburne, Sam Neill, and a pre-Potter Lucius Malfoy (Jason Isaacs), the story starts off familiarly enough and then slowly descends into horror and insanity: Seven years ago, a ship with an experimental engine called the Event Horizon mysteriously disappears while undergoing space testing. Reappearing suddenly in the orbit of Neptune, a rescue squad plus the ship/engine's creator (Neill) are dispatched to find out what happened to the vessel and if its crew are still alive. What they encounter is a dream combination of effective scares, ridiculous special effects and totally committed acting. Seriously! All the empty eye-sockets, stern captain's orders given from a hanging chair, past trauma and flickering lights a fan could hope for, smashed together into an hour-and-a-half-long adventure involving black holes, interdimensional horror and explosions proving that, sometimes, a movie doesn't really need to be more than the sum of its parts — especially if those parts in turn come from other great movies.

SOME RECENT AND SOME NOT-SO-RECENT GRAPHIC NOVEL FAVORITES:

☞ **Unflattering**
by Nick Sousanis

☞ **The Sculptor**
by Scott McCloud

☞ **Morning Glories**
by Nick Spencer

☞ **Black Orchid**
by Neil Gaiman

☞ **The Nikopol Trilogy**
by Enki Bilal

☞ **Only Skin**
by Sean Ford

REGULAR BOOKS:

☞ **Zeroville**
by Steve Erickson

☞ **The Circle**
by Dave Eggers

arthouse
documentary
anime
foreign

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every day**

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live music
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**The Slow Regard of
Silent Things**
by Patrick Rothfuss

The Southern Reach Trilogy
by Jeff Vandermeer

The Magicians Trilogy
by Lev Grossman

A Little Lumpen Novelita
by Roberto Bolano

A Delerious Manatee

*And you too could have fish swimming
from your mouth!*

**Ex Machina (2015) –
Directed by Alex Garland**

A man wakes one morning, alone. He has been this way for quite some time now. The man prepares for his day. Showers, dresses, cooks and eats. A beautiful meal this morning, sir. The toast isn't burnt, the coffee isn't too hot and the apple is sweet, with a fine crisp. When a man finishes his meal he cleans up, says goodbye to his house and drives to work. A man wakes another morning, alone. He has been this way for quite some time now. The man prepares for his day. Showers, dresses, cooks and eats. A beautiful meal this morning, sir. The toast isn't burnt, the coffee isn't too hot and the apple is sweet, with a fine crisp. When a man finishes his meal he cleans up, says goodbye to his house and drives to work. A man wakes a last morning, alone. He will stay this way for quite some time now. The man prepares for his day. Showers, dresses, cooks and eats. A dreadful meal this morning, sir. The toast caught fire and blackened his tongue, the coffee singed and scalded his gums, and the apple turned to sand upon first bite. When a man finishes his meal he lies there, says goodbye to his house and dreams of the end.

**Earl Sweatshirt –
I Don't Like Shit, I Don't Go
Outside** (COLUMBIA)

You and the album both stare at each other. There is a deep hunger within you ... primal and urgent. It needs to be fed despair and under-

standing. It seeks to not be alone. Earl gives you a nod as he slides his dagger into your core. You feel it then. The soul crushing acceptance you can feel in another who completely and utterly gets you. You may not return the favor. Drift now, into a void surrounded by comfortability. Relax. This album will hold you if you just hold it back. Relax. You're full. Relax. Relax.

**Major Lazer – Peace is
the Mission** (MAD DECENT)

Today they wear sunglasses. Of course, they always do. It's never to hide away those gorgeous features you have come to love or to advert a conversation from you but rather for cliché mystery's sake. It has made you chuckle a few times in the past. Today you meet, as you always do for drug or caffeine of preference. It's different. There is a glow, no, a color you haven't witnessed before. It prowls behind those shadowy sunglasses, playful, on fire and alive. You rub your eyes. Perhaps it's just the sun playing tricks. Your surroundings fade. The hue shines brighter behind their cloudy lenses. They invite you to come closer to the fluorescence. You lean in, they remove the shades, and abruptly... you can see. OH BY THE GODS YOU CAN SEE! A laugh flees your mouth joyously, brushing past your fingertips as you reactively try to hold it in. My my my... their EYES!... or is it your own eyes? Today they hold time in all measures of it's euphoria. A past, a present, a future. A serenity in blissful luminosity.

**John Wick (2014) – Directed
by Chad Stahelski**

You must dig faster. A mole has no time to rest. "YOU HAVE A JOB TO DO!" says your mole mother. "Is she the mother of moles or just your own mole mother?" you think loudly. That doesn't mater now. What matters is the job. One task. One task. There is a scent of dirt you have become familiar with. It's almost like oppression,



or or or maybe poverty. You don't need eyes to compare your smells to something that can be identified. Why you can just throw around any words if you're a mole. Dig. Dig. DIG. Furious. Furious. FURIOUS. It's so easy to dig. But when will you find the scent of air. How many have DIED to get your tunnel to where it is now. Have you been crawling on dirt or the bones of your mole past? Mole enemies. Mole friends. Mole family. Find the smell of God's given air.

**Unknown Mortal Orchestra –
Multi-Love** (JAGJAGUWAR)

"You know how radios have small buzzing? That moment when you end that buzzing is one of the sweetest noises a person can hear. I mean it's not even a noise. It's more of an introduction of silence. Like when a rustling through the trees give way to let a storm pass over head. Or when a heart beats for a last ti-" "Christ come off it! Will you just sit back and enjoy the view? We brought you out here to have a nice time because you were feeling down. Hell we even made you a mixtape!" "Yeah it's not the '80s anymore! What do you want me to do with it?!" "Play it!... Come on. We all really worked hard on that. Took us like five minutes." "Jerks... Thank you though. I needed this."

Fade master E

**Sufjan Stevens –
Carrie & Lowell** (ASTHMATIC KITTY)

I had the opportunity to hear Sufjan play this album live in its entirety. It was one of the most transformative, melancholic and happiest moments of my life. I've only listened to this album twice, once live and once at home, but not from lack of wanting. The impact this album has is that of an atom bomb to the heart and senses. This is not an album of death, but one of celebration of love and life. The brilliance of the end. A near death experience that makes you live again. "We're all gonna die."

Edyie

It's all happening, and the time is now...

**High-Functioning Flesh –
Definite Structures** (DAIS)

HFF is Greg Vont and Susan Subtract (formally of Branes and Terraform). Their newest album, following *A Unity of Miseries* - *A Misery of Unities* — which is just as splendid — can and does fall

into the synth-punk/EBM/Industrial category. However, I'm all for arguing that their latest album, *Definite Structures*, is groundbreaking simply because it transcends several genre constraints. After seeing the group live at Non Plus Ultra, I'd say that the feel (damn) good energy of the instrumentation almost resembles pop; the way that certain pre-darkwave bands were accessible to the spirit of just about every teen and young adult in the '80s. Its not only accessible... it makes you want to dance until you've opened every pore. Seriously. You add menacing lyrics and the seduction of the non-apologetic, in-your-face luster of all things sinister, and you've got an honest masterpiece. Recommended to fans of Deutsch-Amerikanische Freundschaft, Portion Control, SPK, Cabaret Voltaire... you get the idea.

**Umberto & Antoni Maiorvi –
Law Unit** (DEATH WALTZ)

Most everyone now is hip to the hipness of Death Waltz and their dedication to (re) releasing classic horror scores and soundtracks, but this release is just as essential to your collection. My introduction to Umberto was through Beyond Fest 2013, where he conducted a live electronic score to one of my favorite horror flicks, *Pieces*. The album, *Night Has A Thousand Screams*, is still one of those atmospheric trips that I play as often as I can. I quickly began gathering his other material and was overjoyed when I heard of *Law Unit*, a collaboration with fellow mastermind Antoni Maiorvi. The album is a perfect blend of both of their styles but also exemplifies the knowledge and craft of the artists. It manages to suck you in, shake you up, then releases you — and does so only because each artist is hyper-aware of how to get you to that mindset.

**Matthias Reiling – Gefällt Mir
Nicht Mehr 12"** (GIEGLING)

Arguably more on the ambient scale for half of this EP, this release is also a wonderful down-tempo electro gem that also manages to get a little groovy as well. Reiling's range is absolutely superb, and the nuances found here can be appreciated by fans of several genres.

**Five or Six – Cantame Esa
Cancion Que Dice, Yeah,
Yeah, Yeah** (VINILISSIMO)

My favorite Record Store Day find in a looonnnng time! This album has thankfully come out of the realm of obscurity and introduces you to one of the best U.K. post-punk bands that never quite made it. With vocals that will

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instantly remind you of Ian Curtis of Joy Division (as will some of the instrumentation), the band has been considered "experimental pop" and a lot of other funny terms, but all labels aside, this is a goodie that you should grab while you can. The album was released only in Spain in '82 and finally has a chance to reach a few more ears. Tracks like "Another Reason" and "Chalk Circle" are a darkly beautiful, and there isn't a single song that you'll want to skip over.

Egrets on Ergot – Serve Us Tender

(RECORDS AD NAUSEAM)

This L.A. deathrock/experimental group comprises the following special humans: Heather Galipo, Adam Brooks, Matt Sherin and Jose Molina. Their album, on the eclectic local label Records Ad Nauseam, is truly sensational. Seeing the group live and recognizing the amount of work that goes into creating their unique and ever-changing sound is only a plus — meaning, if you get a chance, go see 'em!!!

Various Artists – 4 Way Split 7" (RESURRECTION)

A split 7" of four awesome bands from L.A. and Portland: SHADOWHOUSE/Cat Party/Terminal A/Etilo Mantalini! Features previously released tracks that are guaranteed to delight!

🎬 *Cries and Whispers* (1972) – Directed by Ingmar Bergman

An excerpt from a previous review I did for Amoeba.com's blog "Movies We Like": "... The visuals and sounds of *Cries and Whispers* are just as haunting as its content. Rooms steeped in red with characters dressed in black, grey or white. Shadows drenched in red and whispers of doubt, agony and melancholy overlapping images. The menacing tick of clocks keep time and pass time for characters who may never come to terms with their own value and the meaning of life." Bergman is a favorite of mine, and this film is surely in my top five of all time. Now out on Blu-ray and re-released on DVD.

🎬 *The Fan* (1982) – Directed by Eckhart Schmidt

If *Christiane F.* (which I like) went "there" and was about the disgrace of a teen girl who gets a different kind of "high." Finally available in the U.S. of A.

Carisa Bianca Mellado – *Kore*

(MAGIC MONSTER)
The newest from real-life siren Carisa Bianca

Mellado, who manages to bring out all things ethereal and sublime in gothic music. Her presence and vocals are mesmerizing, and this much-anticipated release is sure to delight even those who don't necessarily venture into darker realms of music. Mellado, of Melbourne, Australia, has, in all sincerity, that special old-world quality to her sound and lyrics that are a wonderful accompaniment to the kind of imagination and feeling inspired by folklore and metaphysics —however terrifying or blissful that may be. Recommended to fans of This Mortal Coil and Cocteau Twins.

Peeling Grey – Our Sky's Falling

(RAINBO)

Peeling Grey straddles my two favorite musical realms (post-punk and goth) with a flair that's somehow seductive and unnerving at the same time. I saw them live at Lethal Amounts after hearing their name tossed around for a while and was able to finally put a face to a group that a lot of locals are hip to. They didn't disappoint (especially for those who like to dance), and neither will their second full album.

Tip:

Places to go: Hyperion Tavern on Wednesday nights, The Complex in Glendale, Glitter Death, h157, Last Projects, Lethal Amounts, The LASH, The Cinefamily, The New Beverly.

DJs: DJ Michale Mutant, DJ Shadazz, DJ Nowhere Girl

Movie recommendations: <http://www.amoeba.com/movies/contributor/24frames/>

hiland.

Jim O'Rourke – *Simple Songs*

(DRAG CITY)

Lightning Bolt – *Fantasy Empire* (THRILL JOCKEY)

Pavement – *The Secret History, Vol. I* (MATADOR)

Eric's Trip – *Love Tara*

[Reissue] (SUB POP)

🎵 *The Complete Eightball 1-18* by Daniel Clowes

(FANTAGRAPHICS)

Hilary

Professional Girl.

Thee Oh Sees – *Mutilator Defeated at Last*

(CASTLE FACE)

Various Artists – *Superbad [OST]* (PHINEAS ATWOOD)

Nonstop jams.

Alex Cameron – *Jumping the Shark* (CRAWFISH)

Deep, sizzly sweet vocals to laid back jumpy pop beats about his imaginary life as a washed up once-legend. Bonus for his slicked back hair and funky dance moves.

Hiatus Kaiyote – *Choose Your Weapon* (MASTERWORKS)

Kendrick Lamar – *To Pimp a Butterfly* (AFTERMATH)

Sufjan Stevens – *Carrie & Lowell* (ASTHMATIC KITTY)

🎬 *A Girl Walks Home Alone At Night* (2014) – Directed by Ana Lily Amirpour

Unknown Mortal Orchestra – *Multi-Love* (JAGJAGUWAR)

Howard Baker

Dead Sara – *Pleasure To Meet You* (POCKET KID)

This album is worth getting just so you can sing along to their songs when you go see them live. They are one of the best live acts out right now, and if you haven't seen them yet, go as soon as you can. The sophomore LP from the Los Angeles based band definitely delivers everything you would hope from a true rock album. Very well produced with grit, great guitar riffs and the vocals are on a level of their own. If Kurt Cobain and Janis Joplin had a kid, it would be the lead singer of Dead Sara.

METZ – II (SUB POP)

"We are not going to clean up our sound, we are not going to hire a big producer, we are not going to try to write a radio song." - Alex Edkins (METZ frontman)

'Nuff said. This is an album you turn up to 11.

Marina and the Diamonds – Froot (ELEKTRA)

On her third album, Marina finally gets back to what I loved about her debut album (and what she strayed away from on her sophomore album): meaningful lyrics, great melodies and just the right amount of pop. You can tell she is a singer/songwriter at heart but adds just the right amount of flair to appease the masses.

Sufjan Stevens – Carrie & Lowell (ASTHMATIC KITTY)

I might be a little biased when it comes to Sufjan Stevens, considering we both hail from the same small town of Petoskey, MI, but nonetheless this album is amazing. In my opinion it's hands down his best work. Could be one of the most personal albums I have ever listened to, in the best way possible. Do yourself a favor and buy this record and REALLY listen to it.

Joywave – How Do You Feel Now? (HOLLYWOOD)

You might look at these guys and get the initial urge to hate them simply because of their appearance. If you looked up "hipster" in the dictionary, there would probably see a picture of Joywave. But then you hear their music, and all that initial hate goes away. I guess you can say that this album is hipster in all the right ways. It has a great balance of indie, pop and electronica influences, the melodies are fantastic and catchy as hell, and the instrumentals are anything but generic. This album contains a few tracks off their EP *How Do You Feel?* plus a lot more great new tracks. All in all a very solid album.



Ilene

Ratatat – Magnifique (XL)

Hanni El Khatib – Moonlight (INNOVATIVE LEISURE)

Conforce – Presentism (DELSIA)

Leon Bridges – Coming Home (COLUMBIA)

Unknown Mortal Orchestra – Multi-Love (JAGJAGUWAR)

St Germain – Real Blues (NONESUCH)

Various Artists – Soul Jazz Records Presents Disco 2: A Further Fine Selection of Independent Disco, Modern Soul and Boogie 1976-80 (SOUL JAZZ)

Nina Simone – DJ Maestro presents Nina Simone - Little Girl Blue Remixed (BETHLEHEM)

Jameel Bruner

Tyler, The Creator – Cherry Bomb (ODD FUTURE)

Tyler, The Creator has come a long way musically, and he shows just that with the release of his fifth album, *Cherry Bomb*. Collabing with legend Roy Ayers on "Find Your Wings," he manifests the spirit of what the '70s television series "Soul Train" provided the youth of that era and saturates it with the current sound of soul. Other songs on the album like "2seater" and "Death-camp" captivate your genuine interest. GET THE ALBUM...

Snoop Dogg – Bush (COLUMBIA)

You already know when Snoop Dogg collaborates with Pharrell on a record, it's gonna sound

like Marilyn Monroe planting roses and laughing quietly. Or, to others, it may sound like the key opening the door to your \$40 million home with a refrigerator full of Fiji water in every room. GET THE ALBUM...

Kamasi Washington – The Epic (BRAINFEEDER)

The Epic is probably one of the most anticipated jazz albums of 2015. Its not to often you can pull together 10 of the most legendary musicians and make a three-hour album. Kamasi blows past musical boundaries with effortful might because putting 10 legends in a room with the weapon of their choice ain't no stroll in the park. The legendary Bruner brother duo (Ronald & Stephen "Thundercat" Bruner) appear on the project as well, combining thier powers with legends Miles Mosley (upright bass), Tony Austin (drums), Brandon Coleman (keys) and Cameron Graves (keys), making the true elite rythm section. The vibes this record sends out are tear-jerking and motivational. It also includes string composition from the legendary Miguel Atwood-Fergusson, giving it this majestic and glorius sound mixed with the angelic vocals of a 20-piece choir. The album truly is and always will be... EPIC... GET THE ALBUM...

Kendrick Lamar – To Pimp a Butterfly (AFTERMATH)

This album is what I like to call a hip hop masterpiece. It embodies the full spectrum of musicality in hip hop. Linking up with Thundercat was a good idea for Kendrick. In the long run, when hip hop begins to disenegrate into a crumbling skyscraper of dubstep trap, this album as well as few others will be the columns at the bottom, standing tall forever... GET THE ALBUM

A\$AP Rocky – At.Long.Last. A\$AP (RCA)

This record is simply amazing. A\$AP really did it with this one. Y'all might like it a lot. With the passing of the late A\$AP Yams, I know A\$AP Rocky and the A\$AP crew made an emotional effort. I respect A\$AP Rocky. He hangs with Rihanna, right? That's dope. All the trap music on this record will make you quit yo job and use yo last check on some Versace underwear and a Louis Vuitton wallet. A\$AP just does that to you. If you weren't about that A\$AP life before, you will be after you listen to this record. A\$AP linked up with Skrillex a while back, that was crazy too. Who knew you could combine rap and extreme dubstep together to create a beautiful love child made of roses and gold teeth grillz? Get The Album.



Jelani

@smoothj14

@dailspot

@highergroundpromo

@paperpushers_la

Death Grips – The Powers That B (HARVEST)

Acid Reign & Gebo – Losaka (ACID LAB)

A\$AP Rocky – At.Long.Last. A\$AP (RCA)

Tech N9ne – Special Effects (STRANGE MUSIC)

Fashawn – The Ecology (MASS APPEAL)

Hiatus Kaiyote – Choose Your Weapon (MASTERWORKS)

Dom Kennedy – By Dom Kennedy (OTHER PEOPLE'S MONEY)

Pete Rock – PeteStrumentals 2 (MELLO MUSIC)

Shlohmo – Dark Red (TRUE PANTHER/WEDIDIT)

Large Professor – Re:Living (FAT BEATS)

Joey Bada\$\$ – B4.DA.\$\$ (CINEMATIC)

Jazzspastiks & Rebels
To The Grain – *Unkut Fresh*
(SELF-RELEASED)

Action Bronson –
Mr. Wonderful (ATLANTIC)

Nipsey Hussle –
Mailbox Money (ALL MONEY IN)

Kendrick Lamar –
To Pimp a Butterfly (AFTERMATH)

Lupe Fiasco – *Tetsuo & Youth*
(ATLANTIC)

Trickfinger – *Trickfinger*
(ACID TEST)

Tip:
Go hard or go home

Jon

Monolord – *Vaenir* (RIDINGEASY)

Pete Rock – *PeteStrumentals 2*
(MELLO MUSIC)

Elder – *Lore* (AMAGEDDON SHOP)

Yani Mo – *Compound/Words*
(VINYL DIGITAL)

Michael Christmas –
Is This Art? (VINYL DIGITAL)

Ka – *Days With Dr. Yen Lo*
(IRON WORKS)



Jon Correia

Poster boy for ADHD.

*Movies, dinosaurs, Space Jam,
music, Waffles.*

Various Artists – *Bronson*

[OST] (MILAN)

Nicolas Winding Refn's classic 2008 film is finally getting a proper soundtrack release on both vinyl and CD. Complete with gorgeous artwork, this great soundtrack stands out with selections from the hypnotic beats of Glass Candy's "Digital Versicolor" to Eugen Jochum's beautiful "Symphony No. 4 in E Flat." *Bronson* not only further proved that Refn is a great director, but the soundtrack proves once again that he is a master curator of music.

Disasterpeace – *It Follows*

[OST] (MILAN)

It Follows came out of nowhere and punched horror audiences in the face with a truly scary film. But the best part of the film was the hauntingly powerful score by Rich Vreeland (aka Disasterpeace). The score is an excellent throwback to the scores John Carpenter would make for his films in the '80s, with a modern touch. In addition to being available on CD and digital, it is also available on vinyl with some great artwork, thanks to director Nicholas Winding Refn, who is releasing this and other soundtracks on wax for the first time. An excellent buy for any horror fan.

□ *The Flash: Season One (2014)* – Created by Greg Berlanti

The first spin-off of the wildly popular *Arrow* series, *The Flash* quickly set its own tone in a world where people can create storms and run faster than sound. The supporting cast helps keep the tone light and grounded, with one foot in reality and the other in the comic book world. The overall mystery surrounding Barry's mom's death helps keep the show from becoming a villain-of-the-week fair and helps to motivate the characters to evolve as the series goes on. The show has plenty of easter eggs and cameos for comic book nerds but never talks down to people who aren't familiar with Flash's rogue gallery and mythos. The first season hits a high mark with Mark Hamill reprising his role from the short-lived 1990s *Flash* series as The Trickster. I look forward to see where this series goes from second season on.

□ *Arrow: Season Three (2015)* – Created by Greg Berlanti

When the CW first launched *Arrow*, it was met with soft reviews. The show didn't go far enough and often times would play it safe with the teenage demographic. This all changed when *Deathstroke* was brought into season two. *Deathstroke* brought a dark tone to the show and pushed everyone involved to step up and go further with everything, from the writing to the fight sequences. Season three continues this trend, with the big bad being Ra's Al Ghul. While the *League of Assassins* has played a big part in the *Arrowverse*, this time they were everywhere. The show took a lot of twists/turns with its plot and characters but still found the time to introduce a bunch of new characters like The Atom, played by ex-Superman Brandon Routh. The darker tone, epic fight sequences and crossover episodes help cement DC's dominance over television. For now.

Modest Mouse – *Strangers to Ourselves*

Modest Mouse's sixth album after a long hiatus proves two things: Modest Mouse is back, and they haven't changed much over the years. The album sounds like it might have come out five or six years ago. While many might complain about this, I enjoyed it quite a bit. Their musical direction might not have changed, but it also hasn't gotten worse. Let's hope it doesn't take as long for their next album to come out.

Brian Reitzell – *Hannibal*

[OST] (MONDO)

Mondo has proven yet again to be one of my favorite producers of everything awesome with one of their latest releases. This two-LP set features absolutely gorgeous artwork and is a compilation of music from the first two seasons of the show. This is not only a must buy for fans of the show (*fannibals*) but for music fans as well. It is a great set and worth every cent.

Donald Rubinstein – *Martin*

(SHIP TO SHORE PHONO CO.)

George A. Romero's classic film finally get the soundtrack release on vinyl it truly deserves thanks to the fine folks at Ship to Shore PhonoCo, Light in the Attic, and One Way Static. Each company is releasing their own color variant, but Ship to Shore's Transylvanian Flashback Black & White Swirl looks the coolest. Donald Rubinstein's score is something of pure beauty. It is a very hauntingly beautiful score to an under appreciated classic and I am glad it's finally getting a deserving release.

■ *Mad Max (1979)* – Directed by George Miller

Scream Factory brings *Mad Max*'s first outing to HD in a gorgeously rendered Blu-ray release. Featuring new artwork as well as the iconic original theatrical poster on the reverse side, this Blu-ray release is packed! With new bonus features, including new interviews with Mel Gibson, as well as features from older releases, this disc is a must-own for fans of the series. The Toe Cutter never looked better than now.

John Carpenter – *Lost Themes*

(SACRED BONES)
John Carpenter is back, but instead of new movie he instead has released his first solo album. After composing the score for most of his films for the past forty years he has finally made an album that isn't connected to any one film. Instead the album works as a series of themes to various unproduced films. Carpenter asks the listener to imagine what kind of film would go with each song, giving each a single word title to help keep it as ambiguous as possible. Any fan of his soundtrack work or for soundtracks of the 1980's would love this release. A great buy for Carpenter fans especially.

Tom Holkenborg (Junkie XL) – *Mad Max: Fury Road* [OST]

(WATERTOWER)
The soundtrack for *Fury Road* is something of great epicness that has been missing for some time from films. Tom Holkenborg has brought this new take on a classic world to a level beyond reach. Everything from the somber opening to the war boys gearing up to when the Dorf Warrior's guitar rips thru is an adrenaline-fueled piece of pure excellence. Perfect for listening to while on a highway in Los Angeles.

■ *Mad Max: Fury Road (2015)* – Directed by George Miller

It's been more than 30 years since George Miller brought *Mad Max* to the big screen. Since that time, Miller has mainly focused on children films like the *Babe* and *Happy Feet* movies. Now one would think that this has meant that Miller has lost his touch with his crazy chaos-fueled style of filmmaking and a return to the iconic series would be a disaster. If you have this thought, you are dead wrong. *Fury Road* blew my mind all over my face and then continued to reach a level of chaotic beauty for over two hours. I loved every minute of it. Strong female and male characters? Check. Unbelievable practical effects and death-defying stunts? Check. Great writing and powerful acting? Check. This film is ultra chrome



and beyond shiny. Believe everything that has been said about this film and watch it immediately.

■ **Lord of Illusions (1995) – Directed by Clive Barker**

Scream Factory knocks it out of the park again with their release of Clive Barker's third film, giving a beautiful transfer of both the director's and theatrical cut of the film. It's loaded with special features that will please any fans of the film. As usual, the artwork consists of the original theatrical poster as well as newly commissioned artwork that capture the look and feel of the film perfectly. The film itself is a great noir detective story within a Clive Barker world of magic, demons, illusions and mystery. A great addition to any horror fan's collection.

■ **Dan Deacon – Gliss Riffer (DOMINO)**

Leaving behind the electro-acoustic stylings of his previous records, Dan Deacon's new album focuses more on lyrics and singing. This works out greatly in his favor, making this my new favorite album from the artist. It shows a lot of growth since he recorded *Spiderman of the Rings*, relying less on high pitched noises and more on vocalization with haunting lyrics. The album's best track, "When I Was Down Dying," harkens back to some of his older songs like "Wham City" in telling a grand story, only this time, we are able to experience it a bit more, with clear, poetic lyrics. A must-own for Deacon fans and a great way to get into the artist if you are new to him.

■ **Freddie Mercury & Montserrat Caballe – Barcelona (POLYDOR)**

Freddie Mercury's second and final solo album is a beautiful blend of rock and opera. The

combination of Freddie's powerful voice with Montserrat Caballe's beautiful soprano combine to bring the genre infused album come to life. I recently rediscovered this album for myself and have been listening to it non-stop for the last month. It is a great piece and should not be missing from any music collection.

■ **Wet Hot American Summer (2001) – Directed by David Wain**

Get ready for the new Netflix series with the original cult classic, finally released on Blu-ray. There are a couple of new special features, including a reunion cast reading, along with classic features, including a fart track, in which Michael Showalter and David Wain add fart noises to the film. And thanks to the power of HD video, you can see all the actor's breath from the cold and all the rain that ends just before many of the shots. Now grab the fridge closest to you and make a night of it with one of the funniest movies of all time.

□ **The Comedians: Season One (2015)**

Billy Crystal returns to television with the help of Josh Gad and FX. The premise is simple: Billy and Josh are forced to do a sketch comedy show together, but they do not get along at first. The show starts a little rocky, but after a couple of episodes, it finds its footing and becomes a joy to watch. With memorable moments like Billy and Josh stoned in a supermarket (everyone should go to a supermarket with Billy Crystal) to cameos from comedy legends like Mel Brooks, the show is one of the best new comedies to come out this year.

Tip:

Don't go chasing waterfalls without proper swimwear.

Jonathan Schwarz

■ **Sufjan Stevens – Carrie & Lowell**

(ASTHMATIC KITTY)

Focused, subtle, honest and beautiful. This album is clearly personal and sounds like a mature culmination of all that Sufjan Stevens has been toying with up to this point. It's consistent with itself and a powerful listen.

■ **D'Angelo – Black Messiah (RCA)**

Great grooves, sounds and arrangements. Defined by its own character and not by D'Angelo's other albums. The horn part on "Betray My Heart" is so tasty and so tight.

■ **Derde Verde – Let Me Be**

A Light (SELF-RELEASED)

My favorite band. Can't wait for the next one.

■ **Parents – Big Hungry Bear**

(SELF-RELEASED)

Fun, fresh, funny, energetic and original. An album that is both spastic and cohesive. Play it loud.

■ **The World Record –**

Freeway Special (SQUID VS. WHALE)

Great hooks, melodies and harmonies. This gets better with every listen, and these guys are amazing live, too.

■ **Built To Spill –**

Untethered Moon (WARNER BROS.)

With visceral guitar solos and sounds, the newest album actually is more focused and consistently rocking than the typical Built To Spill. "On The Way" immediately jumped to being one of my favorite tracks by one of my favorite bands.

■ **Mark Kozelek and Jimmy**

LaValle – Perils From the Sea

(CALDO VERDE)

The lyrics, melodies and arrangements on this album tell many amazing stories and describe such wholly formed characters. A very poignant album with song structures that truly support narrative. "He Always Felt Like Dancing" is the track that absolutely stole my heart. What a beautiful song.

Jordan Heyser

*Record collector, disc jockey,
sometime party person.*

■ **Kettenkarussell –**

Easy Listening (GIEGLING)

The Giegling label is probably best known for techno, but this album includes Steve Reich-style minimalism, guitar-led ambiance, downtempo, deep house and some Bruce Lee dialogue, making for a moody, introspective whole.

Every Day
is
RECORD
STORE DAY
at
AMOeba
MUSIC



CROSLEY

Zum Goldenen Schwarm –

Aufgang (FORUM)

Coming from the Giegling-related Forum label, this is only the second release from Zum Goldenen Schwarm in four years. The rumour is that it's an alias of Vril, and the music is not too dissimilar — dubby, ambient techno is the order of the day — although, on the whole, the ride is much gentler than most of Vril's often banging 12"s.

Levon Vincent – Levon Vincent

(NOVEL SOUND)

Levon has been a pretty big name in the world of techno for a good few years now, so most interested parties have already given this 4x12" set a proper rinsing. Beefy, rough techno with a housey swing in its hips, straight from the underground.

Broadcast – Work and Non Work

(WARP)

Originally released in 1997, *Work And Non Work* collects nine songs from early Broadcast singles. The group has a space-age, '60s-retro sound palette, but with a cool, detached attitude present in the vocals — no one's dancing the frug to these tunes. Fans of Sterolab and Portishead will love it.

DJ Sprinkles & Mark Fell – Fresh Insights EPs 1 & 2 12"

(COMATONSE RECORDINGS)

Dude Energy – Dude Energy 12"

(ANIMALS DANCING)

Binh – Visio 12"

(PERLON)

Various Artists – Workshop 21 12"

(WORKSHOP)

Lowtec – Man on Wire 12"

(AVENUE 66)

Ajukaja & Andreviski – Looking For Something That's Not There 12"

(LEVELS)

Melchior Productions Ltd – Meditations 1-6

(PERLON)

Kenneth

Benoit Pioulard – Sonnet

(KRANKY)

Valet – Nature

(KRANKY)

Anjou – Anjou

(KRANKY)

Loscil – Sea Island

(KRANKY)

Ryley Walker – Primrose Green

(DEAD OCEANS)

Circuit Des Yeux – In Plain Speech

(THRILL JOCKEY)

Laurie Spiegel – Expanding Universe [Reissue]

(UNSEEN WORLDS)

Heldon – Live in Paris 1975 12"

(SOUFFLE CONTINU)

Brian Gascoigne – Phase IV [OST]

(WAXWORK)

Bruce Haack – Electric Lucifer Book II

(TELEPHONE EXPLOSION)

Kyle H.

X (Terekke) – X 12"

(NO 'LABEL')

Although mysteriously released under the artist name X, this EP is unmistakably the work of Matt Gardner aka Terekke. Released via Rush Hour sub-label, No 'Label', Gardner's usual sound palette of softly distorted funk—and R&B—driven samples makes for a great house record that is sure to captivate anyone on the dance floor.

Timeline – Conscious Dream 12"

(UNDERGROUND RESISTANCE)

Originally released in June of 2014, this EP is proof that Underground Resistance still continues to be the thriving, influential label that it was when it first started back in the early '90s. Different from some of the darker, more brash, "in your face" productions that defined the

label's sound back in the early years, *Conscious Dream* is a three-track journey of funky jazz-influenced house music with grooves that will make even the most recluse wallflower want to get up and dance.

Insolate – Mood Module 12"

(DEEPLY ROOTED HOUSE)

For a release on DJ Deep's label called Deeply Rooted House, this EP is far from that. *Mood Module* is a techno journey through the mind of Insolate aka Suncica Barišić.

Mark Ayala

Notoriously greasy.

100% bad boy.

Circuit des Yeux & Bill Orcutt – All That's Real 7"

(PALILALIA)

Really ugly pretty songs.

François Tusques & Don Cherry – La Maison Fille Du Soleil 7"

(CACOPHONIC)

Ultra-rare jazz treat.

Squarepusher – Damogen Furies

(WARP)

Relentless!

Jim O'Rourke – Simple Songs

(DRAG CITY)

A reminder that pop still has life in it.

Beatriz Ferreyra – GRM Works

(RECOLLECTION GRM)

Not for civilians.

Rob Mazurek / Exploding Star Orchestra – Galactic Parables: Volume 1

(CUNEIFORM)

Exhaustive "cosmic" jazz journey.

Eek – Kahraba

(NASHAZPHONE)

Electronic Egyptian street jam outs!

David Borden – Music For Amplified Keyboard Instruments

(SPECTRUM SPOOLS)

Arpeggiated electro bliss!

Soichi Terada – Soichi Terada Presents Sounds From The Far East

(RUSH HOUR)

For those who are nostalgic for Sega Genesis soundchip.

Broadcast – Work and Non Work The Noise Made by People Haha Sound Tender Buttons

The Future Crayon

Broadcast and the Focus Group

Investigate Witch Cults Of

The Radio Age [Reissues] (WARP)

Long needed reissues to fight inflated prices online.

E.T. Mensah & The Tempos – King Of Highlife: Anthology

(RETROAFRIC)

Four CDs (!) from the god of the '50s West African Highlife scene.

Graham Lambkin & Michael Pisaro – Schwarze Riesenfalter

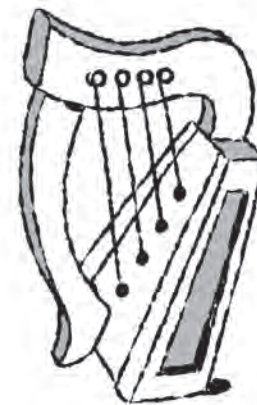
(ERSTWHILE)

Who needs layers and layers of sound when the bare minimum is just as good?

Amara Toure – 1973-1980

(ANALOG AFRICA)

Gorgeous Afro-Cuban bliss. More Afro than Cuban.





Mark Beaver

Old man, no mountain.

Thee Oh Sees – Mutilator Defeated At Last (CASTLE FACE)

John Dwyer reboots his garage-freak rocker outfit with a lean and mean 30-something minute groover, leaning heavier on the organ and thusly bringing an Iron Butterfly-like stench to your nose holes.

Robert Aiki Aubrey Lowe & Ariel Kalma – FRKWYS Vol. 12 - We Know Each Other Somehow (RVNG INTL.)

Field recordings of streams and birds mix seamlessly with flute, sax and Schulze-esque electronics. Aggressive New Age. Spiritual Electronics.

Scuba – Claustrophobia (HOTFLUSH)

Perfectly paced and dynamic electronica with one foot on the dance floor and the other in the stars.

Karin Krog – Don't Just Sing - An Anthology: 1963-1999 (LIGHT IN THE ATTIC)

Since the '60s, Norway's Karin Krog has been killing jazz, and she still hasn't been properly thanked. This new retrospective of her important and groundbreaking work with Steve Kuhn,

John Surman and Dexter Gordon amongst others, comes much closer to an official reckoning of her importance.

Kamasi Washington – The Epic (BRAINFEEDER)

The best new jazz I've heard in years. Three full CDs worth of spiritual modern bop.

Jim O'Rourke – Simple Songs (DRAG CITY)

These songs are anything but simple, but they are lush with flourishes and the joy of music-making.

Vakula – A Voyage to Arcturus (LELEKA)

Prog-electronica outfit lays a heavy three-disc album on you, inspired by Scot writer David Lindsay's 1920 sci-fi novel. Strangely strange but comfortably familiar.

Meg Baird – Don't Weigh Down The Light (DRAG CITY)

Long-time vocalist for Espers continues her work of revitalizing the spirit of late-'60s-era British Folk, accompanied by Charlie Saufley from the Southern-Rock-laced heavy band Assemble Head in Sunburst Sound.

Tip:

"The only thing better than singing is more singing."
— ELLA FITZGERALD

Buck Harder

Up, Down, Top, Bottom, Strange, Charmed

— you know, a Lil Quarky . . .

~ARS LONGA, VITA BREVIS~

Fartbarf – Dirty Power (SPACE JUMBLES MUSIC)

By far my favorite surprise thus far this year, this 2014 release is only available on cassette and vinyl. A friend invited me to see Fartbarf on a whim, and I was pleased not only with the matching goofy Neandarthal masks, coupled with NASA spacesuits complete with name patches, but sonically the trio had me when the first huge low-end moog tone hit through the curtain at El Cid as they broke into "Homeless in Heathrow." I was delighted by the energy of the two front moog players (Josh and Dan) as they crooned through dueling vocoders. The

highlight for me, however, was that they were backed by a live drummer. That organic element hit me physically and really brought it home. It didn't hurt that the drummer (Brian) wore a sweatband over his mask. Admittedly the recording loses some of the visceral response I had at first blush as it is flatter. Furthermore, there were other singular additions in the live set that does indeed make Fartbarf "mandatory" viewing. The show was a lot of plain old/new-fashioned fun that you can't quite get from the recording itself. The largely instrumental "Mission at Hand" has a particularly notable bleep-bloop opening that moved me in person and still kicks on the album. I haven't researched to find exact lyrics, some of which I know are nearly as nonsensical as the band's name. I only mention this as it is strange for a logo-centric fellow such as myself to have let that go, but I love the regressed-futuristic idiom and song titles such as "Your Sky is Falling," "All Systems Go!" and "Hero of Time," which were enough to let me imagine what this three-piece was intending to communicate to the gathering of homosapiens before them as they beat, hummed and danced through that magical set. It is certainly the album I have most recommended in 2015. It's just so much fun! *Dirty Power* indeed.

William Elliott Whitmore – Radium Death (ANTI-)

I've been on a bit of a William Elliott Whitmore kick for the last year or so when he randomly rose into my consciousness. "Old Devils" from *Animals in the Dark* and "Dry" from *Song of the Blackbird* are two favorites, but I eschewed those older titles when I found he had released a new record in March of this year. I picked it up. *Radium Death*, as I understand it, is his first attempt at working with full production and often a larger backing arrangement, as opposed to his standard ferocious delivery over a simple guitar or banjo track. The question it begs is: Does it work? The only answer I have is: I'm not sure. The older songs I have heard from this Iowa farmland troubadour are somehow more incisive and universal. He strives hard to get ideas across with the greatest of ease. His cracked vocals do a lot of the work for him, and I often feel lonely in the best way when listening to him. There are some great moments on *Radium Death*, particularly the tortured primal howl at the end of the otherwise quite pedestrian opening track, "Healing to Do," which, for me, sums up in a couple of seconds what the whole piece failed to capture in three minutes and thirty-one seconds. "A Thousand Deaths," which is, in essence, the title track, is a fun post-apocalyptic romp, and "South Lee County

Brew" utilizes the additional instrumentation the most effectively. I also found the space he gave between tracks to be noteworthy, as the technique gave the songs a chance to sit before moving on to the next idea. Unfortunately the lyrical work throughout *Radium Death* is far more rudimentary and frequently more cliché than I might have hoped. Overall I enjoy this record, but I don't know that it will bear repeated listening in its entirety. If you're curious about this unique voice, I'd have a look earlier in the catalogue, which I intend to do myself.

Mad Max: Fury Road (2015) – Directed by George Miller

This was my most anticipated movie for quite some time, and though I think I waited a bit too long to see it, I was glad I went to the Dome when I finally did. Practical effects. Crazy stunts. A bicontinental (if not more) shoot. Miller is back where he belongs. Hardy and Theron give great performances. Hoult is notable, as is the rest of the cast — down to the extras. Wonderful art direction and new, interestingly sensible iconography and mythology well in line with "Road Warrior" tradition. The kid flashbacks were a bit overdone for my taste but something I'm willing to forgive for what was, in my estimation, a superior, entertaining action adventure flick that left the series stronger to the last frame. See, all you remaking fools! You can continue to love older material and GROW the story rather than rehashing and reducing to a third rate copy! *steps off soap box*

Hori Smoku Sailor Jerry (2008) – Directed by Erich Weiss

I impulsively picked this up, as I am a fan of both the eponymous rum and the brand of tattooing developed by Norman K. Collins. This doc is a parade of irascible mischievous characters and must-see viewing for anyone interested in the history of modern American tattooing. It shows Sailor Jerry as someone who I would have both loved and hated to know and put Ed Hardy in a whole new light.

Tip:

the interwebs are a horribly wondrous place as is your local library membership is free try one today get at me: thebuckharder@gmail.com

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Monalisa

*DJ, selector, music lover, soul sista,
funk freak, hip hop junkie,
world music aficionado, jazzy lady,
rock 'n' roll gangsta, etc.*

THE TRIFECTA OF AWESOMENESS:

**Kamasi Washington –
The Epic** (BRAINFEEDER)

**Kendrick Lamar –
To Pimp a Butterfly** (AFTERMATH)

D'Angelo – Black Messiah
(RCA)

HIP HOP

Knxwledge – Hud Dreems
(STONES THROW)

Oddisee – The Good Fight
(MELLO MUSIC)

**Cannibal Ox – Blade Of
The Ronin** (IHIPHOPDIST)

**Czarface – Every Hero Needs
A Villain** (BRICK)

**Ghostface Killah –
Adrian Younge Presents
Twelve Reasons To Die II**
(LINEAR LABS)

Snoop Dogg – Bush (COLUMBIA)

Bad Lucc – Off The Porch
(DIAMOND LANE)

Onra – Fundamentals
(ALL CITY)

Pete Rock – PeteStrumentals 2
(MELLO MUSIC)

Skyzoo – Music For My Friends
(FIRST GENERATION)

Apathy – Black Lodge
(DIRTY VERSION)

Apathy – Weekend At The Cape
(DIRTY VERSION)

**Vince Staples –
Summertime '06** (DEF JAM)

Frank Nitt – Frankie Rothstein
(FAT BEATS)

**Action Bronson –
Mr. Wonderful** (ATLANTIC)

Large Professor – Re:Living
(FAT BEATS)

Will Sessions – Mix Takes 3/4
(FAT BEATS)

**Marco Polo –
PA2: The Director's Cut**
(SLICE OF SPICE)

Tech N9ne – Special Effects
(STRANGE MUSIC)

**Run The Jewels –
Run the Jewels I & 2** (MASS APPEAL)

Sadat X – Never Left
(LOYALTY DIGITAL CORP)

**The Immortals Project Feat.
El Da Sensei – Rogue Agents**
(SHINING SHADOW)

SOUL:

**Hiatus Kaiyote – Choose Your
Weapon** (MASTERWORKS)

The Internet – Ego Death
(COLUMBIA/LEGACY)

Miguel – Wildheart (RCA)

Anderson .Paak – Venice (EMPIRE)

**Various Artists – Linear Labs:
Los Angeles** (LINEAR LABS)

Bilal – In Another Life (E1)

Tuxedo – Tuxedo (STONES THROW)

**Various Artists – Ultra-High
Frequencies: The Chicago Party**
(NUMERO)

ELECTRONICA:

Basement Jaxx – Junto
(PIAS AMERICA)

Mono/Poly – Golden Skies
(BRAINFEEDER)

**Groove Armada – Late Night
Tales Presents Automatic Soul**
(NIGHT TIME STORY)

JAZZ:

**Robert Glasper – Covered:
The Robert Glasper Trio
Recorded Live At Capitol
Studios** (BLUE NOTE)

ROCK:

Death – N.E.W. (TRYANGLE)

Twin Danger – Twin Danger
(DECCA)

Tip:

Wanna find out who's playing a show near you? There's an app for that: Timbre





Neil Mclean

If it is your will, press the link
below with your finger to observe the
making of my soon to be released
lo-fi, sci-fi stop-motion animated
comedy puppet show dungeon.
Bobblings, mutants, daemons
and zobots ahoy!
vimeo.com/dungeon

Nilsson – Aerial Ballet (SUNDAZED)
Nilsson's second album on RCA released in 1968. Finally back in one piece on vinyl. For years I have been searching for this album on this format with its original track list restored. Track one, "Daddy's Song," was covered by the Monkees in the movie *Head*, and apparently unbeknownst to Nilsson, was taken off all but a very small run of the original pressing of *Aerial Ballet*. Now, with the Monkees' \$35,000 contract for exclusive rights to the song long expired, it's back. So, until I finally find that holy grail from 1968, I will have to cheat and get this reissue. But Sundazed did a great job as they often do. Also, this is the album with the singles "One" and "Everybody's Talkin'" on it. My favourite Nilsson album, and he's got some gooduns!

Broadcast – Reissues (WARP)
Warp just reissued Broadcast's four studio albums (*The Noise Made By People*, *Haha Sound*, *Tender Buttons*, *Broadcast* and *The Focus Group Investigate Witch Cults of the Radio Age*), originally released from 2000-2009, plus the early singles collection *Work and Non Work*. Broadcast hailed from Birmingham, England, land of my father. They are not a million miles away from the sounds of Stereolab. Cold female vocals against

groovy bass lines and stark electronic soundscapes. "Come On Let's Go," from *The Noise Made By People*, may be the greatest pop song ever written, but I have just woken up and had a lot of coffee. It perfectly sums up that feeling of wanting to leave a lame party with the object of one's affection.

Tip:
'remediavideo' (my puppet show pics on instagram)
Mad Max - Fury Road.
Kingsman: The Secret Service.
Ash vs. Evil Dead (upcoming TV show).
The Lost Notebook: Herman Schultheis & the Secrets of Walt Disney's Movie Magic by John Canemaker (book published by Weldon Owen).
Forthcoming Bill Ryder-Jones album. Probably on Domino, title not yet known.
Also listen to *Stealing Sheep*!

Peggy

We Are The Union – Keep It Down 7" (PAPER + PLASTICK)

Sufjan Stevens – Carrie & Lowell 12" (ASTHMATIC KITTY)

Jeff Rosenstock – We Cool? 12" (SIDEONEDUMMY)

Millencolin – True Brew 12" (EPITAPH)

Hop Along – Painted Shut 12" (SADDLE CREEK)

DOOMDEATH

musician, cat lover &
conqueror of many beers

Bell Witch – Four Phantoms (PROFOUND LORE)

Sumac – The Deal (SIGE)

Mikko Mattila with Janne Sarna and Professor Black – Isten Fanzine: Don't Break the Ghost (SVART)

Oil Thief – Obsolescence & Monality (CHONDRITIC SOUND)

Antoni Maiorvi & Umberto – Law Unit (DEATH WALTZ)

Steve Von Till – A Life Unto Itself (NEUROT)

Alexandra Atnif – demo 2015 (SELF-RELEASED)

Moonknight – Valinor (RISING BEAST)

Failure – The Heart Is A Monster (INGROOVES)

Retribution Body – Aokigahara (TYPE)

When – The Black Death (IDEOLOGIC ORGAN)
LP reissue of the 1992 CD released on Tatra

Tip:
HARASSOR WILL RETURN IN 2015!

Hall

The Nightmare (2015) – Directed by Rodney Ascher

Director Rodney Ascher continues documenting the insane logic of disturbed people without judgement, as in his first doc, *Room 237*, which featured conspiracy theories about Stanley Kubrick's *The Shining*. *The Nightmare* reenacts the waking realistic dreams of sleep paralysis, a frightening phenomena with recurring themes like shadow people, aliens and demons with ill intent to violate the immobile sleeper. Each victim tries to explain what is happening, depending on their state of mind and beliefs.

Beautiful Noise (2014) – Directed by Eric Green

Kickstarter documentary focusing on the influence of ethereal dream pop & noise bands The Cocteau Twins, The Jesus and Mary Chain, My Bloody Valentine, Ride, Slowdive, Chapterhouse

and Lush, with additional interviews from Wayne Coyne, Trent Reznor, Billy Corgan and Robert Smith.

Garfunkel and Oates: Season One (2014) – Created by Kate Micucci and Riki Lindhome
A surreal "Laverne & Shirley"-style sitcom for the comedy singing duo.

The Jinx: The Life and Deaths of Robert Durst (2015) – Directed by Andrew Jarecki

The Comeback: Season Two (2005-2015) – Created by Lisa Kudrow
The best uncomfortable comedy got a reboot with fabulous results. See also: Lisa Kudrow's *Web Therapy* Season 1-2.

Parks and Recreation: Season Seven (2015)

The Pillow Book (1996) – Directed by Peter Greenaway

Adventure Time: The Complete Fifth Season (2012-2014) – Created by Pendleton Ward



■ **The Decline Of Western Civilization Collection (1981) – Directed by Penelope Spheeris** FINALLY! Just in time for *The Decline Of Western Civilization*. Penelope Spheeris' unflinching look at L.A. hardcore punk culture. Fear, X, Circle Jerks, Black Flag, Germs. 2K Scan/commentary/interviews/never-before-seen original footage/two metal sequels.

□ **Lost Soul: The Doomed Journey of Richard Stanley's Island of Dr. Moreau (2014) – Directed by David Gregory** Days into shooting *The Island of Dr. Moreau*, the set was hit by a hurricane, director Richard Stanley was fired, Fairuza Balk tried to leave but was stopped at the airport. Stanley, barred from the set, crept back in a canine/man costume amid allegations of witchcraft. The extras and Kilmer were on drugs.

■ **I Dream of Wires (2014) – Directed by Robert Fantinatto** Documentary about the electronic modular synthesizer's history and resurgence. More about hardware, harmonics, filters, waveforms and instruments than musical acts. Features Trent Reznor, Gary Numan, John Foxx, Daniel Miller, Carl Craig, Morton Subotnick, Chris Carter, Vince Clarke and Robert Moog.

■ **The Wrecking Crew (2008) – Directed by Denny Tedesco** The Wrecking Crew were the most successful session musicians of the 1950s & 1960s. They recorded with Phil Spector's "Wall of Sound," Jan & Dean, The Beach Boys, The Monkees, Bing Crosby, Nancy Sinatra, The Mamas & the Papas, The Righteous Brothers, The 5th Dimension, The Association, Nat King Cole, The Carpenters, Herb Albert, Sonny and Cher, The Byrds, Simon & Garfunkel, Ike & Tina Turner, The Ventures, Elvis, Frank Zappa and Leonard Cohen. The Wrecking Crew also recorded iconic theme songs to *Batman*, *Green Acres*, *Bonanza*, *The Twilight Zone*, *Hawaii Five-O*, *Mission: Impossible*, *M*A*S*H*, *The Pink Panther*, *Columbo*, *Get Smart*, *Hogan's Heroes*, *The Love Boat*, *The Addams Family*, *The Brady Bunch*, *Wonder Woman*, *Cheers* and *Pee-wee's Big Adventure*.

Tip:
Awaiting DVD release of the amazing Jeffrey Tambor in *Jill Soloway's* *Transparent* & Philip K. Dick's *The Man in the High Castle* mini-series

Ray Ricky Rivera

The Brown James Brown.

Kendrick Lamar – To Pimp a Butterfly (AFTERMATH)

When Kendrick Lamar dropped his debut, *good kid, m.A.A.d city*, I didn't buy into the hype. I didn't think it was bad, but I didn't think it was a classic like many critics and fans raved. Definitely not the case with *To Pimp A Butterfly*! Lamar knocks it out the park on his sophomore effort, calling in leftfield collaborators like Flying Lotus, Kamasi Washington and Thundercat. Don't expect to hear any radio-friendly hits or songs to make babies too. Do expect to hear some jazz-funk goodness. Approach this one with an open mind and a nice sound system. It's gritty, it's heavy and its timing could not be better.

Strand Of Oaks – HEAL (DEAD OCEANS)

More and more, it feels like solo artists performing under band monikers is a thing now. So many songwriters are making records as solo artists and promoting them like it's from a band. That's not a bad thing, especially if the music is good. Strand Of Oaks is the brainchild of singer-songwriter Timothy Showalter, and the music here is good. Unlike the previous two records, Showalter moves away from his fictional writing and pens lyrics pulled directly from his life. The first single, "Goshen '97," is a great song with Showalter taking us back to his childhood in Indiana as a rock 'n' roll-loving teenager trying to make sense of it all. The song also features J. Mascis of Dinosaur Jr. shredding on a solo. This song alone is what pulled me in, but I was surprised to learn the album also features some cool synth-driven tracks that make for unique mix of singer/songwriter-based rock with electronic-influenced folk... if that makes any sense. It's a good record with great stories. Enjoy!

ViceVersa – Da EP Vol. 2 10" (SELF-RELEASED)

Hailing from Whittier, Calif., ViceVersa feature a funky female bassist and female drummer that would give any other local L.A. rhythm section a run for their money. They're rounded out by a psychedelic shredding guitar player who plays like he's from another planet. This is their second self-released EP. It's also produced by John Avila, who is widely known for being the bass player in Oingo Boingo. How cool is that?! For Fans of: King Tuff, Deap Vally, White Stripes, Jimi Hendrix & Funkadelic.

Holland Greco – Volume One (ZAPPA)

Holland Greco is one of L.A.'s gems. I've been a fan of her since the early 2000s, when she fronted local band The Peak Show. For lack of a better comparison (at the time), I use to compare Holland to Gwen Stefani of No Doubt because of her appeal and vocal range as a singer. She rocks! The Peak Show made a lot of noise in L.A. and found themselves signed to Atlantic Records. Unfortunately, the band dissolved shortly after, but Holland kept at it and once again found herself attracting attention from industry folks alike. In 2013, Gail Zappa of the legendary Zappa Records signed Holland Greco to a deal, making her the first new artist the label has signed this century! Holland's debut, *Volume One*, is out now on vinyl. She's got some really catchy cuts on the album! Check out her song "Stuck," it's got a great drum beat, ukulele and nicely arranged horns. One listen and "Stuck" will be stuck in your head all day! Go find the LP in the rock section.

Bernhoft – Islander (BIG PICNIC)

This album was released in 2014, but I am now just learning about Jarle Bernhoft aka BERN/HOFT. If you close your eyes and just listen, you would never in a million years assume this guy is from Norway! He's got a super soulful sound, with impeccable vocal skill. He does this great one-man show with a loop pedal and his guitar. Google it, but first, go find his album in the rock section!

Unknown Mortal Orchestra – Multi-Love (JAGJAGUWAR)

Multi-Love is the third (and easily the best) album from Ruban Nielson, the creative force behind Unknown Mortal Orchestra. In 2010, Nielson found himself making demos alone in his Portland, Ore. basement. With a cheap tape recorder, a guitar and a microphone, Nielson began recording songs just for the sake of being creative. One night he decided to post his songs



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pseudonymously to a Bandcamp page, and a week later, the song was a viral hit in the blogosphere. Previously of the successful New Zealand noise-rock band Mint Chicks, Nielson had given up the idea of continuing to pursue a career in music. Three albums later, *Multi-Love* is a bona fide masterpiece. The album has deep elements of '60s soul, garage rock, psychedlic rock and funk. At times it's experimental with the use of sound effects, but more of an homage to a sound that came decades before. This is definitely not a "throwback" project or a "neo" anything. UMO exists in a space completely on its own. The track "Necessary Evil" sounds like it could have been pulled from lost tapes of Stevie Wonder's *Music Of My Mind* sessions. The track is a simply produced banger that boasts hypnotic horn lines, all performed by Ruban Nielson's father. It is really great. The lyrics are basically autobiographical, with real-life scenarios playing out on tape. While working on the album, Ruban and his wife found themselves in a polyamorous relationship with another woman. It definitely makes for interesting lyrical content (hence the album title), but the music of *Multi-Love* is nothing short of brilliant. If you dig dirty psychedlic-pop tunes wrapped in a lo-fi funk, then Unknown Mortal Orchestra is your new favorite band. Go get *Multi-Love* on vinyl and CD now!

Lila Downs – *Balas y Chocolate* (RCA INTERNATIONAL)

The beloved Lila Downs is back with her 11th (not counting 2014's Raiz collab) studio album. This is arguably her best work yet. Production here is nicely polished, with Downs delivering her signature world sound, incorporating everything from mariachi to cumbia to son jarocho. Lila duets with legendary Mexican icon Juan Gabriel and collaborates with Colombian pop star Juanes. Still very keen on social commentary, Lila reminds her fans there will be no revolution without love.

Bomba Estéreo – *Amanecer*

(RCA INTERNATIONAL)

Colombia has always been a big player when it comes to exporting great music. From traditional folk styles like Champeta, Porro, Cumbia and Vallenato, it's no wonder why Colombia has earned the nickname "Land of a Thousand Rhythms." Most people are familiar with mega pop stars like Shakira and Juanes, but there is a slew of mid-level acts on the cusp of breaking through to American mainstream. Bomba Estéreo is one of those bands. This is their third studio release and one that will have music supes and college radio programmers frothing at the mouth. There's a very summer-BBQ-pool-party vibe to this one. Lots of feel-good beats with just the right amount of synth layering, coupled with sweet, hypnotic vocals. Get it. Play it. Be happy.

Narco Cultura (2013) – Directed by Shaul Schwarz

A stark look at the affects and influence of Mexican drug lords and the whole drug cartel culture. Cameras go behind the scenes shadowing the world's busiest CSI unit in the world. The film also focuses on the popular Mexican music known as narco-corrido and how artists of the genre perpetuate and glorify the violent lifestyle of drug lords. Highly recommended if you are the least bit curious about the drug wars and why so many murders have been happening in Juarez and surrounding towns in Mexico. The film is both in English and Spanish as it follows local L.A. artists Buknas de Culiacan and their quest to be loved and respected by the narco-corrido fans and actual narco traffickers. Not for the faint of heart, as the film visits actual crime scenes in real time. What I found really interesting was how similar narco-corrido music is to '90s gangsta rap, except this is clearly much more hardcore and more dangerous.

Vince Staples – *Summertime '06* (DEF JAM)

More street than the popo harassing poor Mexican kids in the projects. It's grimy, real and raw. "Godfather of Chicago hip hop" No I.D. handles production and creates some dope head bobbing beats to satisfy the underground. This is a double album which is usually a no-no in hip hop, but for some reason, it just works.

Dead Prez – *Let's Get Free* (GET ON DOWN)

Easily one of my favorite hip hop albums of 2000. I was happy to see it get reissued, as it was only released on vinyl when it first came out. Super political with heavy socialist themes, but well-

produced and easy to get into. Aside from the obvious banger, "Hip Hop," I especially dig the track "Animal in Man." It's a clever retelling of George Orwell's *Animal Farm*. For fans of: Public Enemy, X-Clan, N.W.A, The Coup & Talib Kweli.

Jurassic 5 – *Quality Control* (GET ON DOWN)

The year 2000 was a good one for local L.A. hip hop. Dilated Peoples were signed to Capital Records (some might argue that was not good) and released their debut; Jurassic 5 signed with Interscope and released *Quality Control*. The album was everything I hoped for as a J5 fan (Dilated's *Platform* was good, too), and it quickly made its way into heavy rotation on my boom box. It's "feel good" hip hop, the stuff you can play around kids and not worry about too many F bombs. It's funky. It's soulful. It's nice. I never owned *Quality Control* on vinyl, so I was happy to see it reissued. Time to get nostalgic!

Rebecca Kosugi

Orchid – *The Zodiac Sessions* (NUCLEAR BLAST)

This album is both a parody and a flattering tribute to classic black metal, especially the singing style. The intermittent solos have an almost a jam band feel to them, which highlight the technical skill of each musician. Clean, but heavy, nostalgic, yet refreshing.

Various Artists – *Le Ragazze Del Rock: 40 Anni Di Gruppi Rock Femminili Italiani* (SPIT/FIRE)

This compilation covers a lot of ground grungy, raw '70s punk tracks, frenzied riot grrl tracks, a couple of '90s prog/shoegaze-ish tracks and a little Roxy Music sax action. The variety makes this compilation great, but what makes it addictive enough for me to designate it a permanent slot in the six-disc-CD player in my car is the passion of the Italian language itself. There is no rage sexier than that of a pissed off Italian she-punk.

Rick Frystak

Paul Giger/Robert Dick/ Satoshi Takeishi – *Vindonissa* (ECM)

An airy ride through the minds of these three wondrous improvisors, this date being a calmer exploring of timbre, with chiming metallics,

woody notes and melodics and space-wise choices of many textures. Big, reverby ECM atmosphere.

Grouper – *Ruins* (KRANKY)

Mellow piano and sweet fem voice dalliances. Appealing, dignified and to-the-heart. Filed in experimental. Tee-hee.

Weyes Blood – *The Innocents* (MEXICAN SUMMER)

Weyes Blood is Natalie Mering, gently roaring her witchy tales afore creative harmony, contemporary arrangements and instrumentation, but it's her voice, husky with romantic charm and handsome of command, that reminds me of some late-'60s Elektra Records masterpiece that was never made, but here it is.

Marcel Loeffler – *Images* (PLUS LOIN MUSIC)

Modern French contemporary jazz accordion music here, and it's terrific. Loeffler takes off within his quite accessible vision and doesn't let go. Exemplary chops and ideas, featuring a chromatic solo style. COOL.

Don Bikoff – *Celestial Explosions* (TOMKINS SQUARE)

Introspective and contemplative steel string acoustic picking of high order, from the late '60s. Lots of ideas and movement. Fits in between Basho and Kottke, I'm certain, but with it's own flair. Confident, and with direction.

Various Artists – *Laila Je T'Aime: Guitar Music From The Western Sahel* (MISSISSIPPI)

Natty and nice collection of guitar-based drones and dreams from Mauritania, Senegal and Mali. Excellent mood and variety, including



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a tipsy version of, "Message in a Bottle". Such bewitching diversity in styles! The Mississippi label continues to arouse me.

Jakob Bro – Gefion (ECM)

Mesmerizing, post-Frisell reverberant note exploration, with Bro, Thomas Morgan and Jon Christensen gently feeding us the sound in delicious, juicy bites. Moving contemplation, close to the heart, each flurry a delicious earful.

Kate Moore – Dances and Canons (ECM)

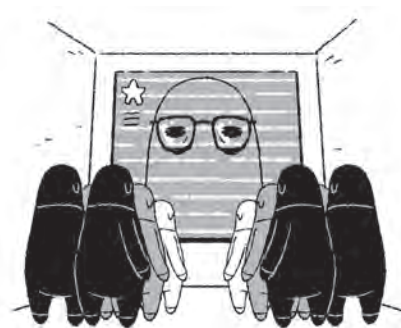
Minimalism with pianos is alive and well here. Ms. Moore writes in a swirly, songy fascination, harmonically there all the time, dancing around your expectations. Surreal.

Pablo Márquez – Gustavo Leguizamón: El Cuchi Bien Temperado (ECM)

Fantastic Argentinian "classical" guitarist Pablo Márquez just takes command and conquers this mesmerizing and challenging music by fellow Argentinian renaissance man "Cuchi" Leguizamón. A true cross-genre appeal. Impressive chops, put to great use exploiting the enchanting and eccentric soul of Leguizamón. Where do these guys come from? Well, you see...

Dan Román – Música de Palladium (INNOVA)

Distinctive, polished modern classical ensemble writing and playing, always pulsing forward, massive melodies to loose count of, an hour of intriguing composition. Roman connects at the roots through rhythm: obsessive ostinatos, juxtaposed patterns that create evolving permutations, the hypnotic character of a steady pulse.



Keith Jarrett – Creation (ECM)

Keith's recent solo piano pieces, chosen and sequenced by the artist to be the flow and continuity of a spectacular adventure, and it is. My favorite pianist, improvising. Win-win. Just phenomenal.

Agatsuma – Beams (DOMO)

Winking up at me from our magnificent world music clearance section is this \$1 worldbeat gem from 2003 by Mr. Hirumitsu Agatsuma, shredding away on the Tsugaru-jamisen, a big shamisen, replete with moody drum machine figures, cloudy synths, touching Hallmark Hall of Fame ballads, teasing Taiko and East Asian cerebro-funk fusion. Agatsuma-san works it. Amoeba's red-tag clearance section awaits to be mined for these slept-on nuggets.

Tor Lundvall – The Park (DAIS)

Almost sub-minimal, silvery instrumental pieces dripping with smoky perplexity and shrouded in mood and mystery. Hints of rhythm duck back into the grey, watery atmosphere while sounds tantalize and vanish. Tor's most "ambient" project to date, and it is beautiful, all say ye.

Andy Sheppard Quartet – Surrounded By Sea (ECM)

Andy (tenor/soprano sax) coaxes lyrical melodies and engaging embellishments from his axes, backed by a quite sympathetic trio featuring Eivind Aarset on an atmospheric electronic guitar rig, resulting in a finely crafted sound of ebbing and flowing compositions, very liquid and rubbery in feel. It reminds one of Bennie Maupin's "Jewel In The Lotus." The music speaks of the sensitivity of interplay between the musicians to create the success of this sound. Strikingly beautiful "jazz."

Rachel Grimes – The Clearing (TEMPORARY RESIDENCE)

Further adventures of the Rachel's ensemble (10 years later) by Ms. Grimes herself, alternating with different collaborators. Stately, romantic piano gestures are the nucleus of these dramatic, cinematic modern classical landscapes, intelligent and rustic. Full ensemble journeys (w/Rachel's) make way for processed ideas (w/Loscil), solo piano, concrete effects and roof-blown-off density. If you dig Rachel's, you'll enjoy this prodigious project. Exhilarating.

Tip:

Try my show, "Roots Music and Beyond," every second Saturday, 6-8 a.m., on The Mighty KPFC 90.7 FM and worldwide at KPFC.ORG.



Sire Lorde Clerkke

Do you care for soft-boiled eggs?
Add salt, nah?!?

Esplendor Geometrico – Nador (GEOMETRIK)

No review necessary. (Reissue)

Prostitutes – Crushed Interior (DIGITALIS)

There's a newer one on Spectrum Spools that's guaranteed to be dope, but I haven't heard it yet. It's called *Petit Cochon*.

L.F.A. (aka Liable) – Nostilevo

New fave local artist, live or recorded — on the best active L.A. label. Not coincidentally, it's run by the same dude.

Granite Mask – Her Venomous Hiss (NOSTILEVO)

A very fucking potent release, one of those rare new records that I fully enjoy, not just certain songs or parts of it, but the whole damn thing. Totes recommended.

Pod Blotz – Human Division (NOSTILEVO)

Latest full-length from this killer multimedia artist. Her live shows are amazing, as are her paintings & video works.

Oil Thief – Obsolesence & Monality (CHONDRITIC SOUND)

What a quality debut from this fine localite who also grinds the four stringer in the band Wand. A fully realized work musically & visually and with actually respectable poetic attempts.

Ted A.

Carl Nielsen – Nielsen: Symphonies Nos. 2 & 6 (BIS)
Featuring: Royal Stockholm Philharmonic Orchestra/Sakari Oramo/Carl Nielsen

Well into Carl Nielsen's sesquicentennial year, the harvest of great recordings of his music looks to proceed unabated.

Iannis Xenakis – IX (LINN)
Featuring: Kuniko Kato

The next time some blowhard yammers on about how the mid-20th century avant-garde have the "decline" of classical music on their hands, kindly cram this album down their cobwebbed cochleas. Beautiful, sensuous, accessible!

Erno Dohnányi – Erno Dohnányi: Piano Recital (TESTAMENT)

Tip:

Things that come to mind when one thinks about Florida: humid weather, sunburned retirees, hanging chads.

Terry Smith

*Security for 13 years. Father of three.
Daddy to a few more.
Pop pop to King Aiden and
another one on the way.*

*Sorry last time I didn't do a
Music We Like. I went back to
Ohio to freeze in -15 degree weather.*

American Sniper (2015) – Directed by Clint Eastwood

Based on a true story, this movie is about an American hero. He reminded me of my brother, who is in special forces.

The Gambler (2014) – Directed by Rupert Wyatt

This is a remake of *The Gambler* starring James Caan — Mark Wahlberg played a great role. This movie gets four thumbs up. Being a gambler myself, this movie hit home. What a sickness.



Furious 7 (2015) – Directed by James Wan

A lot of action and, in the end, very sentimental. Even though there have been seven of them, they continue to be great.

Jurassic World (2015) – Directed by Colin Trevorrow

A lot of action — on-the-edge-of-your-seat drama. And very entertaining.

Mad Max: Fury Road (2015) – Directed by George Miller

Not too much talking. A lot of action & a must see.

Dope (2015) – Directed by Rick Famuyiwa

Very funny, very interesting film on how a geek was a dope dealer. A few hotties. A must see if you wanna laugh.

Tip:

Any CD, vinyl, or DVD on Michael Jackson as it is the 6 year anniversary of his death. You can't go wrong with his music.

Timothy

"I'm In With The In Crowd"

The Action – In My Lonely Room 10"

(TOP SOUNDS)

Jacco Gardner – Find Yourself 7" (POLYVINYL)

Mild High Club – Windowpane (STONES THROW)

Pity Sex – Split 7" (RUN FOR COVER)

Pity Sex – Dark World (RUN FOR COVER)

Leon Bridges – Coming Home (COLUMBIA)

Tip:

Be sure to check out these up coming releases from these killer labels: Liquidator Records from Spain and Los Angeles' own Angel City Records.

Liquidator Records has been putting out great ska, reggae and skinhead reggae for more than 15 years. Dudley Sibley with Smooth Beans - Awake! 45 Los Granadians - La Onda Cosmica LP Akatz - Vuelta y Vuelta LP

Angel City Records' primary focus is on promoting contemporary acts while paying homage to the sounds of 1960s era. American soul, rhythm & blues and jamaican ska, rocksteady and reggae.

Western Standard Time - All of Me 45

Jackie Mendez - Introducing 10"

The Delirians - first full-length (out now)

The Hurricanes featuring Brenda Holloway, Roy & Yvonne

Viola

Ludovico Einaudi – Taranta Project (PONDEROSA)

Tarantella music is hypnotic local dance music from Southern Italy. When Ludovico Einaudi (minimalist composer/pianist) took over a taranta festival, he invited some of his musician friends to add some spice: Justin Adams, Mercan Dede, Ballake Sissoko (kora) and more...



Bassekou Kouyate & Ngoni Ba – Ba Power (GLITTERBEAT)

More rocking, more electric than his previous albums, and inspired by recent events in Mali, the master of the n'goni (African lute) still works with the same small group of family & friends, certain to reach an even larger audience with this recording.

Mbongwana Star – From Kinshasa

(NONESUCH/WORLD CIRCUIT)

Not your parents' Congolese music: Members from Staff Benda Bilili + Irish producer create magic. Crazy rhythms, space lyrics (check out the videos!) — think Tony Allen on acid. Starting in Kinshasa but could go anywhere...

Various Artists – Jacques Canetti: Mes 50 Ans De Chansons (PRODUCTIONS JACQUES CANETTI/BECAUSE MUSIC)

Jacques Canetti was the most famous A+R person in France, who practically discovered everybody (Piaf, Trenet, Brel, Gainsbourg ...), as evident on this set. Comes with DVD, albeit in European format, and obviously found + rare tracks.

Various Artists – Wizzz! French Psychorama Vol. 3

(BORN BAD)

Hilarious French lyrics, unknown artists, creative pop from the 1960/70s = loads of fun.

Lion Songs: Thomas Mapfumo and the Music That Made Zimbabwe by Banning Eyre (DUKE UNIVERSITY PRESS BOOKS)

Thomas Mapfumo was the original trance master, who had to go into exile (Oregon!), which may not have been a good career move ... Read this book about him, which in turn is about the history of Zimbabwe (the former Rhodesia), at the same time showing his adaptation of spiritual music into a commercial product.

Jakob Bro / Thomas Morgan / Jon Christensen – Gefion (ECM)
Spacious shimmering European jazz on ECM ...

Javier Perianes – Mendelssohn: Songs Without Words (HARMONIA MUNDI)

A lyrical and atmospheric work by the young Spanish classical pianist.

Titi Robin and Mehdi Nassouli
– Taziri (WORLD VILLAGE)
 “Berber moonlight”: Gnawa musician singer meets traveler Titi Robin, in the process creating a Mediterranean blues project.

Amira Medunjanin – Silk & Stone (WORLD VILLAGE)
 Traditional folk songs from Bosnia in a bluesy style by a great singer from the Balkans who could well become the next international diva.

Amara Touré – Amara Touré
 (ANALOG AFRICA)
 Amara Touré was a member of the Star Band de Dakar in the 1980s, when Senegalese music was very much influenced by Cuban son. This compilation is his first release in the west and sufficiently funky, as to be expected from this label.

Various Artists – Nu Yorica! Culture Clash In New York City: Experiments In Latin Music 1970-77 (SOUL JAZZ)
 Reissue from 2006, essential listening for boogaloo/N.Y.-style salsa.

Youssef Chahine
 Anything by this director from Egypt.

Zac Burgenbauch

I did it all for the money, lord.

Composer/arranger/producer/guitarist living the dream one day at a time ...

Marc Ribot Trio – Live at the Village Vanguard (PI)
 Accompanied by drummer Chad Taylor and the legendary free jazz bassist Henry Grimes, Ribot leads you through a set of ferocious interpretations of John Coltrane and Albert Ayler tunes balanced with two delicate standards. From all-out free jazz madness and country/gospel-influenced screams to gentle chord melodies, this album explores what is possible in interpreting free jazz guitar music in 2015.

Kendrick Lamar – To Pimp a Butterfly (AFTERMATH)
 With 2012's *good kid, m.A.A.d city*, Kendrick perfectly split the line between artistic integrity and a radio-friendly sound, crafting a concept

album with a complete and tangible story line. With *To Pimp a Butterfly*, it's all art. Featuring a dense, organic sound, with chopped up bits of a finally completed piece of spoken word, there are no club bangers on here. Kendrick weaves a story of grit and honesty that rings with the sounds of the times without sounding like anything on the radio (see also: Death Grips). Even though it's less radio-friendly than his last record, in 10 years, this album will be looked back upon as a classic of its time.

Death Grips – The Powers That B (HARVEST)
 Death Grips continue to draw upon a wide variety of influences and modern, sonic textures, blending them into a genre that defies record store classification. *The Powers That B* could not have been created at any other time in history, but it sounds like nothing else in existence. The first disc features production programmed by Zach Hill exclusively on a V-drums kit (including some twistedly-juxtaposed Bjork samples); the second disc features way more live instrumentation, including the closest thing to what you might call a Death Grips ballad.

Jack DeJohnette – Made in Chicago (ECM)
 When you look at the photographs in the liner notes for *Made in Chicago*, you see a picture of five “old guys” cheesin’ backstage before a show... but when you turn on the music, you hear some of the baddest free jazz available. Clearly DeJohnette, Muhal Richard Abrams, Roscoe Mitchell and Henry Threadgill have lost none of the fire from the early days of the AACM (celebrating their 50th anniversary this year). This album, additionally featuring Larry Gray on bass, demonstrates that clearly.



Earl Sweatshirt – I Don't Like Shit, I Don't Go Outside (COLUMBIA)
 This album shows Earl continuing to move farther away from the Odd Future label and establishing his own original sound and voice. With Sweatshirt handling the vast majority of both the production and rapping, this record sounds like it was recorded by one man in a cramped, one-room studio in the dark, his crazy flow and depressed spirit carrying you through. Although (to me) this album may not quite be on the level of a masterpiece, it has proven to me that with Earl's talent, he is more than capable of really creating one.

Rebecca

Chooses Love

The Temperance League – The Night Waits (LIKE WOW)
 Once upon a time, Bruce Hazel—the lead singer/wildman behind The Temperance League—was thrumming midnight transgressions at the Crooked Bar, just below the Coconut Teaser, like a Bukowski-inspired busker. For a long time it was just him, a schooner and his Takamine, playing shows to the stragglers of the Sunset Strip. You get the sense a decade later that the experiences he's carried with him in his knapsack were all leading to Charlotte, to where he formed the Temperance League, a six-piece treasure of the new south. This is where he came into his own. This is rock & roll. This is a man who throws his guts into every note, and makes you feel like you need to get your boots on, go to the bar and tell the truth to somebody, to enlighten strangers. To add electricity to the atmosphere. Now in his early-forties, Hazel is putting out the best material of his life, releasing three albums in three years—with a fourth on the way—all dealing in the delicate areas of growing older (check out *Rock & Roll Dreams*, which is his opus from two years ago), the footprints we leave, and raging, raging against the dying of the light. For whatever reason, Hazel can't get to the studio fast enough to record his new songs. The soles of Hazel's shoes are worn in. And *The Night Waits* is an incredible record, much in the vein of a Tom Waits or a Springs-teen, in that it keeps coughing up new charms on repeat listens. Get this album. In fact, get all of The Temperance League's albums (<https://temperanceleague.bandcamp.com>)

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 CHARLIE HUNTER
 & SCOTT AMENDOLA

The Internet – *Feel Good*

(COLUMBIA)

i've been a fan of this local LA band since their first record. now onto their third (and most mature) album. the hip-hop collective odd future's syd tha kyd and matt martians are at the helm of this group of ACTUAL musicians (including one... talented and charming jameel bruner :). syd's voice is buttery, the groove is gravy, and though the overall result is airy and flowy with the harmonies — it is also darker and harder and more layered. this is the stuff of newness and innovation and... young people doing what they feel — defying definition. is it hip-hop? or jazz? neo-soul or... free-form... it doesn't really matter does it? as long as its got the groove.

Lyrics Born – *Real People*

(MOBILE HOME)

it took a few listens, but this record grabbed me by the ankles and sat me down!! lyrics born is an old favorite from the bay area. a rapid-fire rapper and lyricist of the first degree. this record was recorded in new orleans with the city's best: Preservation Hall Jazz Band, Trombone Shorty, Galactic, and more. the rhythm is contagious and the joynt is TIGHT.

*"thassit, thassit, that's all she wrote.
drop the anchor, stop the boat!"*

The Weeknd – *Beauty Behind the Madness*

(REPUBLIC)

making "pop" cool again is a noble endeavor in my eyes. jazzy electronic good old fashioned R&B with hooks, luscious melodies, infectious drum beats—let's DANCE!



SHAMIR – *Ratchet*

(XL)

another pop fizz insta-classic

Beach House – *Depression*

(SUB POP)

lush. mystical. theatrical. transformative.

epic.

the baltimore dreamy duo brings it again with a delicious sound. pure bliss.

Nathaniel Rateliff – *Nathaniel Rateliff &*

The Night Sweats

(FANTASY)

soulful get-down folk music from denver? stax records style. it's got that gritty, vintage sound complete with horns and organ and full on wailing growls. i love the juxtaposition of a tubby tattooed white guy with a soulful wail "i don't know a goddamned thing..." way to dance your blues away. if you love booker t & the MGs, sam & dave, alabama shakes.....

Jill Scott – *Woman*

(ATLANTIC)

philadelphia's funky diva! this jam is real. a deliberate exposure of human vulnerability. a personal reveal. with some spoken word, some hip-hop beat, and... pure philly phunk. "wild cookie" lays it DOWN. the whole album goes from funky to classic grinding slow jam in the vein of... etta, or irma thomas ("you don't know"). she's got the lock on it all. she does it all, feels it all, and it makes for a complete album showing and feeling LIFE. check the high energy and pumpin' pulsating "closure"

"don't be expecting no breakfast in the morning baby....this is IT, this is closure."

DAMN.

16 tracks and she gives it her all. it clocks in at almost 60 minutes, which is rare for a "pop" record these days. each track is individual, but connected. connected by... Ms. Scott and her unique voice.

Jason Isbell – *Something More Than Free*

(SOUTHEASTERN)

such a great songwriter. and his breathy gravel voice pulls you in to be able to really listen.

Destroyer – *Poison Season*

(MERGE)

eccentric and inventive. strangely charming.

Battles – *La Di Da Di*

(WARP)

intense, as always. a throbbing slow build to the usual punch in the face.

Iris Dement – *The Trackless*

(FLARILLA)

folk singer and true voice, iris dement is certainly an acquired taste, but in this collection she combines shimmering piano melodies with leo kottke's amazing 12-string. she borrowed a book of poetry by russian poet anna akhmatov and was so taken with it she decided to adapt the 18 poems into songs. this is meaty stuff. life stuff.

poetry in motion.

Lizzy Mercier Descloux – *Press Color*

(LIGHT IN THE ATTIC)

a seventies buried gem unearthed and reissued by our friends at light in the attic records. comparable to bands like the slits or the raincoats: jerky beats and shouting songs. i love making new discoveries by going backwards.

Deradoorian – *The Expanding*

(ANTICON)

angel deradoorian frm the dirty projectors and other bands, is back with her second solo project which is '60s psych meets freak folk meets... huh? it is arty, eerie and great! knotty and tangled and dreamy (but not soft). it's cool. check it out.

Run The Jewels – *Run The Jewels 2*

(MASS APPEAL)

exceedingly listenable. soulful hip-hop with staying power. one of the rare times that the sequel is BETTER than the original.

Steve Coleman and the Council of Balance – *Synovial Joints*

(PI)

though i AM a steve coleman fan, i haven't picked up one of his records in a while. reminiscent of early BIG Band recordings of carla bley orchestra, this is orchestration and improvisation with a definite beat. this is definitely FUNKY. i gotta listen to it a few more dozen times.

Hanni El Khatib – *Moonlight*

(INNOVATIVE LEISURE)

love this record!! i can't say it enough. it gets better with each listen.

Leon Bridges – *Coming Home*

(COLUMBIA)

and though i mentioned it in the last book, the leon bridges record *coming home* has really grown on me. check him out. his breathy phrasing that mimics a saxophone solo is addictive. "lisa sawyer" and "flowers" keep echoing in my head.

Ducktails – *St. Catherine*

(DOMINO)

Hiatus Kaiyote – *Choose Your Weapon*

(RAZOR & TIE)

Hot Sugar – *God's Hands*

(BREAK WORLD)

Jose James – *Yesterday I Had the Blues: The Music of Billie Holiday*

(BLUE NOTE)

Knxwledge – *Hud Dreams*

(STONES THROW/FAT BEATS)

BOOKS!

if i wasn't in a record store, i was in a bookstore (or a movie theater), so watching the BOOK section blow up at amoeba is heartening and inspiring. some of the gems i found:

Between the World and Me by Te-Nehsi Coates

(SPIEGEL & GRAU)

after devouring his previous book, *the beautiful struggle*, i was very ready to read his new book. coates is an outstanding writer and this choice to frame it as a letter to his teenage son felt so natural. he cracks open his own truth and experiences and pours it onto every page. he brings up provocative and polarizing concepts, but



ultimately it is a reflection of what it means to be a Black Man in America through his personal experiences—which SO many Black men can identify with on the deepest most visceral level. though it had a glaring omission of any dialogue about the Black Woman, which bothered me, it is a deeply personal work and so worth reading. the missed opportunity to have dialogue about Black women may just be the next letter...

Low Down: Junk, Jazz, and Other Fairy Tales From Childhood by A.J. Albany
(BLOOMSBURY)

jazz pianist Joe Albany played with Mingus, Lester Young, Charlie Parker, Louie Armstrong. he was considered by them, and so many, as one of the greats. his daughter Amy Jo gives us a genuinely mesmerizing and affecting virtual trip down the dark depths and bare truths of growing up immersed in jazz and drugs. her writing style is steeped in be-bop rhythms. it grabs you and jabs you all the way through.

FILMS:

lately it's all about TV, right? amazing performances and wonderful stuff on cable and even regular TV. orange is the new black, of course! but also... check out:

❑ **Empire – Created by Lee Daniels and Danny Strong**
my own guilty pleasure

❑ **Bloodline – Created by Glenn Kessler**
addictive and creepy. complex characters and outstanding acting.

❑ **The Jinx – Directed by Andrew Jarecki**

DOCUMENTARIES:

Also... documentaries are my addiction. knowing that people spend years and years and all of their time and money to make a film about someone or something humbles me. some docs worth seeing:

❑ **A Poem Is A Naked Person (1974) – Directed by Les Blank**
a long lost Les Blank documentary about Leon Russell

❑ **An Open Secret (2014) – Directed by Amy Berg**

❑ **Best of Enemies (2015) – Directed by Robert Gordon, Morgan Neville**

Gore Vidal and William F. Buckley Jr. square off in a riveting film

❑ **Dreamcatcher (2015) – Directed by Kim Longinotto**

❑ **Cobain: Montage of Heck (2015) – Directed by Brett Morgen**

❑ **Iris (2014) – Directed by Albert Maysles**

❑ **Wolfpack (2015) – Directed by Crystal Moselle**



Amoeba's Top 10 Favorite Criterion Picks

Criterion is, without a doubt, one of the most loved video-distribution company in the video distribution game. No one (outside Korea) packages their films so beautifully. They're also beloved for their supplemental special features, which are similarly rarely paralleled, and the high quality of their restorations.

WE'VE GATHERED OUR COLLECTIVE HEADS TO PICK OUR FAVORITE CRITERION MOVIES ON DISC. CRITERIA VARIES, BUT GENERALLY THESE DISCS OFFER SOMETHING SPECIAL BEYOND THE MOVIE ITSELF.

Band of Outsiders (1964)

Jean-Luc Godard's French New Wave classic gets a pristine high-definition digital transfer on both the DVD and Blu-ray, while excerpts from the documentary *La nouvelle vague par elle-même* offer behind-the-scenes footage and interviews with Godard. And a short film by the great French New Wave filmmaker Agnès Varda featuring much of the *Band of Outsiders* cast is just icing.

The Battle of Algiers (1966)

Gillo Pontecorvo's influential film, which used documentary-style techniques to re-create a year in the struggle for Algerian independence from France, comes with many featurettes that help solidify the social and political context of the film and what really made it important.

Brazil (1985)

Terry Gilliam's dystopian epic is a must-own for any film buff, but this special edition in particular is crucial in that it includes a Gilliam-approved 142-minute alternate version of the movie.

Charade (1963)

Best commentary track—director Stanley Donen and screenwriter Peter Stone take credit for/blame each other for the best and worst parts of this Audrey Hepburn-Cary Grant screwball thriller. Hysterical!

Grey Gardens (1976)

Both a campy cult classic and important entry in Albert and David Maysles' cinema verité

works, the documentary on Jackie Onassis' eccentric hermit cousins Big and Little Edie comes with the 2006 sequel *The Beales of Grey Gardens* on the Blu-ray Disc.

House (1977)

This bizarre '70s haunted house flick was somehow Japan's answer to *Jaws*. Watching the film is an experience, with dancing skeletons, severed heads spilling blood and other fanciful and charmingly D.I.Y. horror effects. A featurette shows how director Nobuhiko Obayashi took modest means and ingenuity to make an unforgettably strange foray into the surreal.

In the Mood for Love (2000)

Perfect use of deleted scenes. Wong Kar-wai's visually stunning ode to romantic longing is perfect as is, but these sequences (which would totally ruin the movie had they been left in) are beautiful in and of themselves.

M (1931)

The Blu-ray of Fritz Lang's proto-psychological thriller includes the long-lost English-language cut of the film, from a nitrate print preserved by the British Film Institute.

The Red Shoes (1948)

Best restoration. The fantastical drama about a ballerina torn between two suitors is one of the most breathtaking films of all time. This comprehensive going-over results in a beauty unmatched.

Safe (1995)

Voted the best film of the '90s in a 1999 *Village Voice* poll, Todd Haynes' indefinable drama about a housewife who becomes allergic to her surroundings works as a social commentary on class and an allegory about the AIDS crisis. The DVD and Blu-ray include a commentary and conversation with Haynes and star Julianne Moore, who would work together again on 2002's *Far From Heaven*. Serves as a reminder of Haynes' talent before his next film, *Carol*, debuts this year.

The Best Albums of 2015 So Far

Now that the year is nearly over, we're checking back over the albums that have been released thus far in 2015.

Here's a list compiled by our blogger and reviewer, Billy Gil.

1

TAME IMPALA CURRENTS

Tame Impala's Kevin Parker shifts gears a bit for his third album, drawing as much from '80s soul and disco as he has from prog-rock and psychedelia. Though such a change could threaten to derail a good thing, Parker is the consummate perfectionist, and *Currents*' various strands are braided together without a hair out of place. Opener "Let It Happen" builds from a proggy uphill chug into a psychedelic freakout and finally hits its stride with a silky disco beat. "Eventually" relies on rock dynamics but uses fat synthesizers to achieve its booming changes. And a tune like crystalline psych-funk jam "The Less I Know the Better" seems to marry all of Parker's influences into a perfect amalgam, calling to mind everything from Michael Jackson to My Bloody Valentine. Through it all, Parker is the same chill knob-twiddler he's always been, but he's come out of his shell a bit more—it takes confidence to command a song like "Cause I'm a Man," which gloriously oozes '70s cheese, akin to Gary Wright's "Dream Weaver" or 10CC's "I'm Not in Love." From the get-go, Parker himself seems to be reflecting on the change—"Something's trying to get out/And it's never been closer," he sings on "Let It Happen." It's confirmed by the time we get to "Yes I'm Changing," ostensibly a breakup ballad but it seems more pointedly about an introvert accepting accidental stardom ("Curse indulgence and despise the fame/There's a world out there and it's calling my name"). This lyrical theme, the sense that Parker is coming into his own as not only a songwriter and performer but human being, gives *Currents* a unity that even the superb *Lonerism* didn't have. In every way, *Currents* is a complete triumph, both as a fascinating head-phones album for production junkies and as a set of immaculate psych-pop songs that feels endlessly giving.

2.

KENDRICK LAMAR TO PIMP A BUTTERFLY

Aside from Isley Brothers-sampling first single "i," which as close as Kendrick Lamar has ever gotten to writing a crossover pop song, his third album mostly does away with anything that would resemble what a follow-up to a blockbuster hip hop album should sound like. Whereas *good kid, m.A.A.d city* called out to Lamar's Compton roots musically and lyrically, with nuanced, minimalist productions backing Lamar's emotionally charged retellings of growing up in the inner city, *To Pimp a Butterfly* musically has a lot more in common with concurrent releases like D'Angelo's *Black Messiah* and Kamasi Washington's *The Epic*, drawing on black music's history in jazz and funk but with a futurist mentality that blends these sounds into densely orchestrated and wholly unpredictable concoctions. "I don't see Compton, I see something much worse/The land of the landmines, the hell that's on Earth" he says before the remarkable "The Blacker the Berry," in which Lamar inhabits countless racial stereotypes as though to detonate them from within. Both musically and lyrically, nothing feels more vital right now than what Lamar has accomplished here.

3.

FATHER JOHN MISTY I LOVE YOU, HONEYBEAR

The former Fleet Foxes drummer has put out the most emotionally manipulative album of 2015, and that's a good thing. Songs like "Chateau Lobby #4 (in C for Two Virgins)" are all sweeping melodrama on the surface, horns and strings and Southwest jangle decorating Joshua Tillman's sonorous voice, but his words destroy the superficial veneer the handsome troubadour puts out on first blush, sneaking snarky lines into a

love song to his new wife ("I wanna take you in the kitchen/Lift up your wedding dress someone was probably murdered in"). Songs like "The Night Josh Tillman Came to Our Apt." and "Nothing Good Ever Happens at the Goddamn Thirsty Crow" dismiss young would-be groupies with borderline arrogance (the oft-quoted "She says, like literally, music is the air she breathes/And the malaprops make me want to fucking scream"), Tillman's use of detail flip your impression of him from douché to annoyingly charming dude who's just telling it like it is. And as the album progresses, Tillman's observations turn more self-effacing, and his pathos makes for some brutally candid moments—"Bored in the U.S.A.'s" white people problems are played for literal laughs, and the self-loathing present beneath the beard transcends its trappings and becomes entirely relatable. It's also a great love album because it's romantic but doesn't sugarcoat shit, starting semisarcasmatically using the pet name "honeybear" and later featuring the line "Maybe love is just an economy based on resource scarcity/What I fail to see is what that's gotta do with you and me." There have easily been more sentimental singer/songwriter releases in 2015, but Tillman's cynicism feels like the most honest thing I've heard this year.

4.

DR. DRE COMPTON

With the release of the biopic *Straight Outta Compton* about pioneering hip hop group N.W.A., Dr. Dre has found himself rejuvenated as an artist. The rapper and onetime N.W.A. member has long been largely behind the scenes as a producer and businessman, but there's still been hope he'd release something of his own, with a long-promised *Detox* album now shelved. That's for the better; with an artist of Dre's caliber, we'd rather have something polished to compare with his first two solo albums, and *Compton*, a

companion piece to the film, doesn't disappoint. Among A-list guest spots (Kendrick Lamar, Snoop Dogg, Eminem) and lush jazz-funk production by Dre and a score of others, the album finds Dre looking back at his legacy. "Goddammit, I'm too old, I forgot I got it all/But Andre young enough to still get involved" he says on "Talk About It," embodying his younger self to hang with the next generation he's helped mentor. Dre tells the story of Compton's troubled history (along with fellow Compton native Lamar) on standout "Genocide," with dizzying production by Dem Jointz and a sick hook by Marsha Ambrosius. It should go without saying that the rapping across *Compton* is jaw-droppingly great, not least of all by Dre himself, who raps circles around the young'uns on tracks like "It's All On Me." It's too soon to call Compton a new hip hop classic, but with countless memorable moments across the album's 16 tracks, it's looking that way. Certainly it's an appropriately great finale to Dr. Dre's rap career, and along with *Straight Outta Compton*, nicely caps off an important part of hip hop history.

5.

BJORK VULNICURA

Like the similarly celebrated Carrie & Lowell by Sufjan Stevens, *Vulnicura* sees an artist known for her fantastical productions and lyrical whimsy completely change course. The most surprising thing you hear on *Vulnicura* is someone who's often felt godlike to her most ardent fans descend to Earth and spill her broken heart onto the ground, allowing us to watch as she sifts through jagged emotions and cuts her fingers. It's not an easy listen, yet her arrangements and productions (with help from Arca) remain dazzling and just out of reach, meaning *Vulnicura* would be a fascinating listen even devoid of its emotionally wrenching subject matter.

6.

JAMIE XX – IN COLOUR

I've heard this described as easy listening, which is a fair point—save for the jarring inclusion of hip hop collaboration “I Know There's Gonna Be (Good Times).” I don't know that anything as purely enjoyable to listen to as *In Colour* has been released this year. Jamie xx's cinematically building yet softly blurred soundscapes, full of judicious samples, quiet beats and brightly lit synth lines, seem to tug at some memory you can't quite recall, but the emotional response is the same. *In Colour* seems to sit like a wallflower in the background, but you'll never fail to notice it.

7.

COURTNEY BARNETT
SOMETIMES I SIT AND THINK,
AND SOMETIMES I JUST SIT

Courtney Barnett delivers some of the best anxiety-rumpled garage-rock screeds you've ever heard on songs like “Pedestrian at Best” and “An Illustration of Loneliness (Sleepless in New York),” but she can pull the rug out from under you as well on songs like the affecting slice-of-life narrative “Depreston.” Barnett's combination of personality, tunefulness, bite and emotion haven't been seen since Liz Phair's early days.

8.

PANDA BEAR
PANDA BEAR MEETS
THE GRIM REAPER

After Panda Bear and Animal Collective's past two somewhat lackluster releases, *Grim Reaper* is a return to form that sees Noah Lennox reinvigorated. Songs like “Mr Noah” and “Crosswords” represent some of the most concise distillations of Lennox's unique combination of avant-garde noise experimentation and knack for singing hooky melodies

in a preternaturally youthful voice. And on tunes like the mind-bending “Boys Latin” and lush “Tropic of Cancer,” he successfully ping pongs between both of those extremes while still sounding somewhat logical and always enjoyable.

9.

KAMASI WASHINGTON – THE EPIC

This might be the first legitimate jazz album plenty of kids listen to, thanks to his work with Flying Lotus, Kendrick Lamar and others. For that alone, it deserves praise. But the highly ambitious three-disc set succeeds on its own merits as well, pulling together a gorgeously orchestrated run through expansive originals and a few choice covers that never settles for easy crossover, feeling unique, even mystical while honoring free jazz and avant-garde originators like Ornette Coleman and John Coltrane. Even at its admittedly epic length, it's never overwhelming; rather, it's a pleasure to get lost in.

10.

TOBIAS JESSO JR. – GOON

Who writes these kind of odes to feeling sorry for yourself and crying in your car alone while singing along anymore? No one has successfully done this kind of thing in decades, bringing the emotionally rich but classically constructed pop songwriting of Elton John, Carole King and Randy Newman into the next millennium.

SEE ALSO:

Sufjan Stevens – *Carrie & Lowell*
Vince Staples – *Summertime '06*
Miguel – *Wildheart*
Unknown Mortal Orchestra – *Multi-Love*
Beach House – *Depression Cherry*
Hiatus Kaiyote – *Choose Your Weapon*
Sleater-Kinney – *No Cities to Love*
Prurient – *Frozen Niagara Falls*
Holly Herndon – *Platform*
Future – *Dirty Sprite 2*

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