

Spring/Summer 2015

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Gustavo Dudamel
John Fogerty
Los Angeles
Philharmonic
The B-52s

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Festival
Jazz at Lincoln
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Programs, artists, prices and dates subject to change



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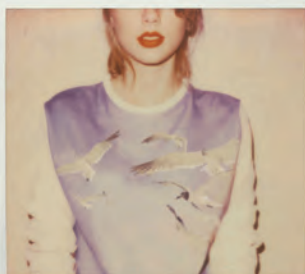


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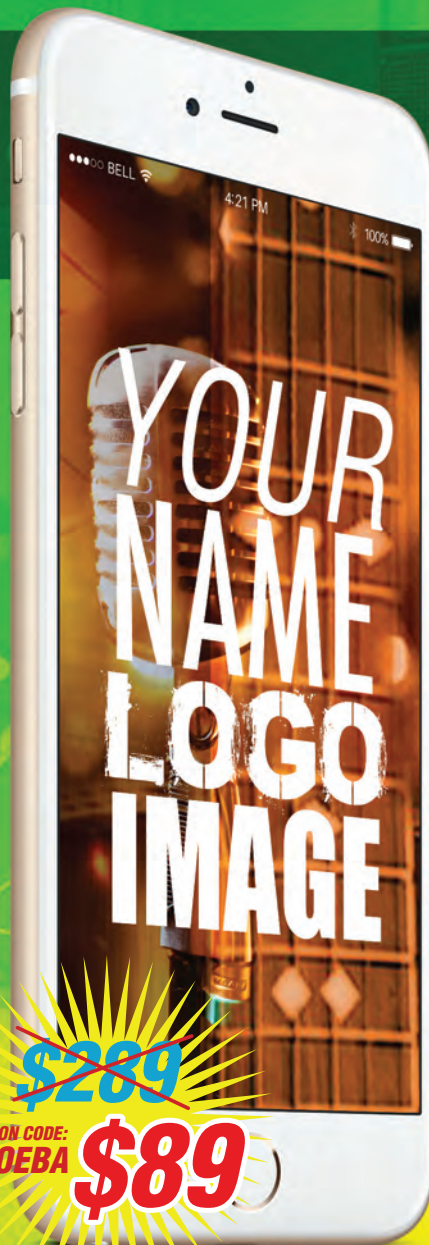


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John Zorn Marathon

LACMA & Royce Hall
Sat, May 2

Zorn's first performances in L.A. in over 25 years!

"I used to look at composing music as problem solving. But as I get older, it's not about problem solving anymore. There are no solutions, because there are no problems. You just turn the tap and it flows out."

— **JOHN ZORN**

cap.ucla.edu/zorn



Zorn at LACMA

Los Angeles County
Museum of Art
Sat, May 2 - 10am

Ten different ensembles will perform selections from Zorn's vast catalog every half hour adjacent to masterworks from Monet, Rembrandt and more.



Royce Triple Threat

Royce Hall
Sat, May 2 - 8pm

Psychomagia
performed by **Abraxas**

Masada Book Two
performed by **Secret Chiefs 3**

Bladerunner: John Zorn,
Bill Laswell & Dave Lombardo




The Hermetic Organ

Solo Organ Improvisations
Royce Hall

Sat, May 2 - midnight
Following a short break after Royce Triple Threat, Zorn will close out the Marathon with a solo recital on Royce Hall's Skinner pipe organ.

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PHANTOGRAM

**INSANE
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BLOOD ORANGE

S W A N S

WITH
ANGEL OLSEN
PERMANENT RECORDS DJs

April 14
El Rey Theatre

clean bandit

April 15
Fonda Theatre

F U Z Z

WITH
CCR HEADCLEANER
AND
ENDLESS SUMMER

Friday April 24
El Rey Theatre

MATT AND KIM
TOUR APRIL-MAY 2015

WITH
WATERS

April 28 & 29
Fonda Theatre

THE WOMBATS

WITH
LIFE IN FILM
CHEERLEADER

May 12
Fonda Theatre

AN EVENING WITH
MARK KNOPFLER
AND BAND

Saturday September 19
Dolby Theatre

**A WINGED VICTORY
FOR THE SULLEN**
with Loscil 4/5 » El Rey

RIDE
with Eagulls 4/14 » Fox Theater Pomona

ACTION BRONSON
4/15 » Belasco Theater

TIGERS JAW
with Lemuria & SoMoS 4/21 » Roxy

NOSAJ THING & CLARK
with D Tiberio & DJ Mapi 4/22 » El Rey

WAXAHATCHEE
with Girlpool 4/28 » Roxy

THE SOFT MOON
with Girl Tears & Skull Katalog 4/30 » Roxy

SHLOHMO
5/7 » Fonda

**HIDDEN IN PLAIN
VIEW**
with Allison Weiss 5/9 » Roxy

TWO GALLANTS
with Blank Range 5/16 » Roxy

SHAKEY GRAVES
with The Barr Brothers 5/20 » Fonda

MAE
with All Get Out and Mike Mains & The
Branches 5/28 » El Rey

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Cathedral of Our Ladyfingers by Kevin Willis

DOWNTOWN



LOS ANGELES

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Contents

Spring/Summer 2015

Amoeba Music has become synonymous with music and movie expertise, from the arcane to the popular. Our staff consists of the most passionate connoisseurs of all cultural explorations.

All Amoebites were asked to list their favorite releases from the past six months and beyond. We then had a team of experts decipher their cryptic handwriting, analyze the results and compile the lists into this little book!

We hope you find the results interesting and useful. For more lists and updates on new releases, visit the Amoeblog on Amoeba.com.

FEATURES FROM THE AMOEBLOG

- 18 ESSENTIAL RECORDS — *Excerpts from our series of staff essays on the albums that impacted their lives.*
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- 133 30 ALBUMS WE'RE EXCITED ABOUT IN 2015

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Illustrations by Ivan Aguirre



LIVE SHOWS AT AMOEBA!

All three Amoeba stores host **in-store performances, signings and DJ sets** from your favorite artists every month! Visit AMOEBA.COM for the latest schedule including **live webcasts** from select shows!



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SOME HELPFUL HINTS for shopping:



Our **USED** selection is fully guaranteed to play perfectly. Buying used means you can get more for your money — and many out-of-print and rare items that are **ONLY** available used!



NEW items are designated with a white price tag. **USED** items have yellow, green or red price tags. “Red tags” indicate clearance items. All genres have clearance areas at the end of their respective used sections. **CLEARANCE** items have an ongoing deal; buy three, get the fourth of least value for **FREE!**



More than just music! Check out our **BOOKS** and **T-SHIRTS** sections and pick-up magazines, headphones, turntables plus other gear and collectible items all around the store.



Don't forget to look underneath the bins for extra bargains which 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!

Happy Hunting!

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A Sampling of Our Favorites by Genre



VINYL REISSUES

Belle & Sebastian catalog
(MATADOR)

Bjork catalog (ONE LITTLE INDIAN)

Broadcast catalog (WARP)

Death Cab For Cutie – We Have The Facts and We're Voting Yes/Something About Airplanes/The Photo Album
(BARSUK)

The Eagles catalog (RHINO)

Fugazi – First Demo (DISCHORD)

Jawbreaker – 24 Hour Revenge Therapy [20th Anniversary Edition] (BLACKBALL)

Lauryn Hill – The Miseducation Of Lauryn Hill (SONY LEGACY)

Led Zeppelin – Physical Graffiti (ATLANTIC)

M. Ward – Transistor Radio
(MERGE)

Modest Mouse – This Is a Long Drive for Someone with Nothing to Think About/The Lonesome Crowded West (GLACIAL PACE)

Nick Cave catalog (MUTE)

Nino Rota – The Godfather [OST] (MCA)

Phoenix catalog (PARLOPHONE)

Portishead – Dummy (POLYDOR)

Sigur Ros – Ágætis Byrjun (XL)

Sleater-Kinney catalog
(SUB POP)

Tori Amos – Little Earthquakes/Under The Pink (ATLANTIC)

Various Artists – Pulp Fiction [OST] (MCA)

SOUL

Anderson .Paak – Venice
(EMPIRE)

Barbara Lynn – The Complete Atlantic Recordings
(REAL GONE / RHINO)

Bettye LaVette – Worthy
(CHERRY RED)

The Budos Band – Burnt Offering (DAPTONE)

D'Angelo & the Vanguard – Black Messiah (RCA)

Eddy Giles – Southern Soul Brother: The Murco Recordings 1967-1969 (KENT)

Funkadelic – First Ya Gotta Shake the Gate (THE C KUNSPYRUHZY)

Goapele – Strong As Glass
(BMG)

Ledisi – The Intimate Truth
(VERVE)

Mary J. Blige – The London Sessions (CAPITOL)



Prince – Art Official Age
(WARNER BROS.)

Tuxedo – Tuxedo (STONES THROW)

Various Artists – I’m Just Like You: Sly’s Stone Flower 1969-70
(LIGHT IN THE ATTIC)

Various Artists – The One-Derful! Collection
(SECRET STASH)

JAZZ

Schlippenbach Trio – First Recordings (TROST)

Bill Frisell – Guitar in the Space Age! (MUSIC ON VINYL)

Charles Lloyd – Manhattan Stories (RESONANCE)

Charlie Haden / Jim Hall – Charlie Haden / Jim Hall
(BLUE NOTE)

Chris Potter Underground Orchestra – Imaginary Cities
(ECM)

Dylan Howe – Subterranean: New Designs on Bowie’s Berlin
(MOTORIK)

Jack DeJohnette – Made In Chicago (ECM)

Joshua Redman – Trios Live
(NONESUCH)

Kenny Barron / Dave Holland – The Art of Conversation
(BLUE NOTE)

Lennie Tristano – Chicago April 1951 (UPTOWN)

Matana Roberts – Coin Coin Chapter Three: River Run Thee
(CONSTELLATION)

Medeski, Scofield, Martin & Wood – Juice (INDIRECTO)

Rob Mazurek & Black Cube SP – Return The Tides: Ascension Suite And Holy Ghost (CUNEIFORM)

Rudresh Mahanthappa – Bird Calls (ACT)

Scott Fields String Feartet – Haydn (BETWEEN THE LINES)

The Cookers – Time & Time Again (MOTEMA)

Tisziji Muñoz / Marilyn Crispell – Beautiful Empty Fullness (MRI)

Wadada Leo Smith – The Great Lakes Suite (TUM)

Wayne Krantz – Good Pirhana/Bad Pirhana
(ABSTRACT LOGIX)

ROCK

Allah-Las – Worship the Sun
(INNOVATIVE LEISURE)

Alt-J – This Is All Yours
(ATLANTIC)

Alvvays – Alvvays (POLYVINYL)

Annie Lennox – Nostalgia
(BLUE NOTE)

Ariel Pink – pom pom (4AD)

The Barr Brothers – Sleeping Operator (SECRET CITY)

Belle & Sebastian – Girls In Peacetime Want To Dance
(MATADOR)

Benjamin Booker – Benjamin Booker (ATO)

Bjork – Vulnicura
(ONE LITTLE INDIAN)

Blackberry Smoke – Holding All The Roses (ROUNDER)

Bryan Ferry – Avonmore (BMG)

Built To Spill – Untethered Moon (WARNER BROTHERS)

Butch Walker – Afraid of Ghosts (DANGERBIRD)

Calabrese – Lust For Sacrilege
(SPOOKSHOW)

Calexico – Edge Of The Sun
(ANTI-)

The Call Featuring Robert Lev – A Tribute To Michael Been (LIGHT YEAR ENT)

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

Dan Deacon – Gliss Riffer
(DOMINO)

Death Cab For Cutie – Kintsugi (BARSUK)

The Decemberists – What A Terrible World, What A Beautiful World
(CAPITOL)

The Drums – Encyclopedia
(MINOR)

Ex Hex – Rips (MERGE)

Father John Misty – I Love You, Honeybear (SUB POP)

Gossling – Harvest of Gold
(NETTWERK RECORDS)

The Griswolds – Be Impressive
(RELATIVITY)

Guster – Evermotion
(NETTWERK RECORDS)

Interpol – El Pintor (MATADOR)

Jessica Hernandez & The Deltas – Secret Evil
(INSTANT)

HEY! HO! LET’S GO!

RECORD STORE DAY

⚡ 2015 ⚡
at
AMOEBa MUSIC



CROSLEY

Jessica Pratt – On Your Own Love Again (DRAG CITY)

John Carpenter – Lost Themes (SACRED BONES)

Jose Gonzalez – Vestiges & Claws (MUTE)

Karen O – Crush Songs (CULT)

Laura Marling – Short Movie (EMI)

Lower Dens – Escape From Evil (WARNER BROS.)

Lucinda Williams – Down Where the Spirit Meets the Bone (HIGHWAY 20)

Matthew E White – Fresh Blood (WARNER BROS.)

Modest Mouse – Strangers To Ourselves (EPIC)

The Mountain Goats – Beat The Champ (MERGE)

Mourn – Mourn (CAPTURED TRACKS)

My Brightest Diamond – This is My Hand (ASTHMATIC KITT)

The New Pornographers – Brill Bruisers (MATADOR)

Noel Gallagher's High Flying Birds – Chasing Yesterday (SOUR MASH)

Of Montreal – Aureate Gloom (POLYVINYL)

Panda Bear – Panda Bear Meets The Grim Reaper (DOMINO)

Parkay Quartz (Parquet Courts) – Content Nausea (WHAT'S YOUR RUPTURE)



Purity Ring – another eternity (4AD)

The Raveonettes – Pe'ahi (BEAT DIES)

The Rural Alberta Advantage – Mended With Gold (LB)/SADDLE CREEK)

Scott Walker & Sunn O))) – Soused (4AD)

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

The Soft Moon – Deeper (CAPTURED TRACKS)

Sufjan Stevens – Carrie & Lowell (ASTHMATIC KITT)

Thurston Moore – The Best Day (MATADOR)

Tobias Jesso Jr. – Goon (TRUE PANTHER)

TV On The Radio – Seeds (HARVEST)

Twin Shadow – Eclipse (WARNER BROS.)

Viet Cong – Viet Cong (JAGJAGUWAR)

White Arrows – In Bardo (VOTIV MUSIC)

Will Butler – Policy (MERGE)

Zola Jesus – Taiga (MUTE)

HIP-HOP

Apollo Brown & Ras Kass – Blasphemy (MELLO MUSIC)

Badbadnotgood / Ghostface Killah – Sour Soul (LEX)

Black Milk – If There's A Hell Below (COMPUTER UGLY)

Cannibal Ox – Blade of the Ronin (IHIPHOP)

Diamond District – March On Washington Redux (MELLO MUSIC)

DNTEL – Human Voice (STONES THROW)

E-40 – Sharp on All Four Corners (HEAVY ON THE GRIND)

Fashawn – The Ecology (MASS APPEAL)

Hail Mary Mallon – Bestiary (RHYMESAYERS)

Heem – Eat Pray Thug (MEGAFORCE)

Homeboy Sandman – Hallways (STONES THROW)

J. Cole – 2014 Forest Hills Drive (ROC NATION)

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

Kendrick Lamar – To Pimp A Butterfly (AWESOME TAPES)

Lupe Fiasco – Tetsuo & Youth (ATLANTIC)

Mndsgn – Yawn Zen (STONES THROW)

NehruvianDOOM – NehruvianDOOM (LEX)

Prhyme – Prhyme (PRHyme)

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

Vince Staples – Hell Can Wait (DEF JAM)

ELECTRONIC

18+ – Trust (HOUNDSTOOTH)

Andy Stott – Faith In Strangers (MODERN LOVE)

Aphex Twin – Computer Controlled Acoustic Instruments pt2 EP (WARP)

Arca – Xen (MUTE)

Basement Jaxx – Junto (PIAS)

Caribou – Our Love (MERGE)

Fatima – Yellow Memories (EGLO)

Ibeyi – Ibeyi (XL)

Ike Release – Noir (M>O>S)

The Juan MacLean – In A Dream (DFA)

Juju & Jordash – Clean Cut (DEKMANTEL)

Korrupt Data – Korrupt Data (PLANET E)

Levon Vincent – Levon Vincent (NOVEL SOUND)

SBTRKT – Wonder Where We Land (XL)

Theo Parrish – American Intelligence (SOUND SIGNATURE)

COUNTRY AND BLUEGRASS

Angaleena Presley – American Middle Class (THIRTY TIGERS)

Chris Thile & Edgar Meyer – Bass & Mandolin (NONESUCH)

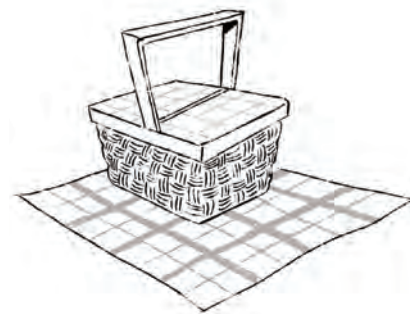
The Earls of Leicester – The Earls of Leicester (ROUNDER)

Justin Townes Earle – Absent Fathers (VAGRANT)

Marty Stuart & His Fabulous Superlatives – Saturday Night / Sunday Morning (SUPERLATONE)

Punch Brothers – The Phosphorescent Blues (NONESUCH)

Rob McCoury – The 5 String Flame Thrower (MCCOURY MUSIC)



**Ryan Bingham –
Fear & Saturday Night**

(THIRTY TIGERS)

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

**Various Artists – Ya Gotta Quit
Kickin' My Dog Around: Songs
That Seeded The Folk Revival
Of The Sixties And Beyond**
(JSP)

**Various Artists –
Lead Kindly Light: Pre-War
Music and Photographs
from the American South**
(DUST-TO-DIGITAL)

FOLK

**Leonard Cohen – Popular
Problems** (SONY)

**Bela Fleck & Abigail
Washburn – Bela Fleck
& Abigail Washburn**
(ROUNDER)

Frazey Ford – Indian Ocean
(NETTWERK RECORDS)

**Kath Bloom – Pass Through
Here** (CHAPTER)

**Loudon Wainwright III –
Haven't Got the Blues (Yet)**
(429)

**Norman Blake –
Wood, Wire & Words**
(WESTERN JUBILEE)

**Rhiannon Giddens –
Tomorrow is My Turn**
(NONESUCH)

**Robin Williamson –
Trusting in the Rising Light**
(ECM)

Steeleye Span – Wintersmith
(PARK)

The Unthanks – Mount the Air
(CADIZ)

Vashti Bunyan – Heartleap
(DICRISTINA)

BLUES AND NEW ORLEANS

**Billy Boy Arnold –
The Blues Soul of
Billy Boy Arnold**
(STONY PLAIN)

**Danny Kroha –
Angels Watching Over Me**
(THIRD MAN)

**Eldridge Holmes –
Now That I've Lost You:
The Allen Toussaint Sessions**
(FUEL)

**Harrison Kennedy –
This Is From Here** (ELECTRO-FI)

**Igor Prado Band &
Delta Groove All Stars –
Way Down South**
(DELTA GROOVE)

**James Booker –
Gonzo: Live 1976** (ROCKBEAT)

**My Own Holiday –
Reason to Bleed**
(DELTA GROOVE)

**Various Artists –
Deesu Records Story:
New Orleans, LA** (FUEL)

**Various Artists –
Ultimate New Orleans Brass
Band: Second Line Funk!**
(MARDI GRAS)



WORLD

Ata Kak – Obaa Sima
(AWESOME TAPES)

Boubacar Traoré – Mbalimaou
(LUSAFRICA)

**Buena Vista Social Club –
Lost & Found** (WORLD CIRCUIT)

**Diego El Cigala – Romance
de la Luna Tucumana**
(UNIVERSAL MUSICA LATINA)

**Edip Akbayram & Dolstar –
Nedir Ne Degildir?**
(PHARAWAY SOUNDS)

**Enrique Bunbury – Madrid,
Area 51 ...En Un Sólo Acto
De Destrucción Masiva!!!**
(WARNER MUSIC LATINA)

**Francis Bebey – Psychedelic
Sanza 1982-1984** (BORN BAD)

**Lila Downs / Niña Pastori /
Soledad – Raíz** (RCA)

**Orlando Julius with the
Heliocentrics – Jaiyede Afro**
(STRUT)

**Roberto Rodriguez –
Aguares: The Book of Angels
Vol. 23** (TZADIK)

Tony Allen – Film of Life
(JAZZ VILLAGE)

**Various Artists –
African Gems** (SWP)

**Various Artists – Native
North America 1: Aboriginal
Folk Rock** (LIGHT IN THE ATTIC)

**Various Artists –
Spirit Of Malombo: Malombo
Jazz Makers, Jabula &
Jazz Afrika 1966-1984** (STRUT)

**Various Artists – Bombay
Disco 2** (CULTURES OF SOUL)

**Various Artists – Highlife On
The Move** (SOUNDWAY)

**Various Artists –
The Afrosound Of Colombia
Vol. 2** (VAMPI SOUL)

William Onyeabor – Box Sets
(LUAKA BOP)

CLASSICAL

**Anonymous 4 with Bruce
Molsky – 1865: Songs Of Hope
& Home From The American
Civil War** (HARMONIA MUNDI)

**Arditti Quartet –
Pandora's Box** (COL LEGNO)

**Else Marie Pade – Electronic
Works 1958-1995** (IMPORTANT)

**Galina Ustvolskaya /
Patricia Kopatchinskaja /
Markus Hinterhäuser / Reto
Bieri – Galina Ustvolskaya** (ECM)

Gustavo Dudamel – Mahler 7
(DEUTSCHE GRAMMOPHON)

**John Luther Adams –
The Wind In High Places**
(COLD BLUE)

**Simone Dinnerstein –
Broadway - Lafayette: Ravel,
Lasser, Gershwin** (SONY CLASSICAL)

**Various Artists –
Music from the Tudorfest:
San Francisco Tape Music
Center, 1964**
(NEW WORLD)

EXPERIMENTAL

**Aine O'Dwyer – Music for
Church Cleaners Vol. I & II** (MIE)

**Cut Hands – Festival of the
Dead** (BLACKEST EVER BLACK)

**Fred Frith / Barry Guy –
Backscatter Bright Blue** (INTAKT)

OLDIES



Henry Kaiser / Ray Russell – The Celestial Squid (CUNEIFORM)

Negativland – It's All in Your Head (SEELAND)

Oren Ambarchi – Quixotism (EDITIONS MEGO)

Sir Richard Bishop – Tangier Sessions (DRAG CITY)

METAL

At the Gates – At War With Reality (CENTURY MEDIA)

Atriarch – An Unending Pathway (RELAPSE)

Death – Spiritual Healing (RELAPSE)

Electric Wizard – Time to Die (CAROLINE)

Entombed – Clandestine [Reissue] (EARACHE)

Execration – Morbid Dimensions (HELL'S HEADBANGERS)

Horrendous – Ecdysis (DARK DESCENT)

Mysticum – Planet Satan (PEACEVILLE)

Pallbearer – Foundations of Burden (PROFOUND LORE)

Usnea – Random Cosmic Violence (RELAPSE)

YOB – Clearing the Path to Ascend (RELAPSE)

13th Floor Elevators – Live Evolution Lost (SNAPPER)

Arthur – Dreams and Images (LIGHT IN THE ATTIC)

Cass Elliot – Don't Call Me Mama Anymore Plus Rarities - Her Final Recordings (REAL GONE)

The Crazy World of Arthur Brown – Zim Zam Zim (BRONZERAT)

Elvis Presley – That's The Way It Is [Legacy Edition] (SONY LEGACY)

Jerry Lee Lewis – Rock & Roll Time (WELK)

Various Artists – Jukebox Mambo: Afro-Latin Accents In Rhythm & Blues 1947-61 Vol.2 (JAZZMAN)

COMEDY

Bill Burr – Live at Andrew's House (THIRD MAN)

Bob Odenkirk – Amateur Hour (ASPECIALTHING)

Cameron Esposito – Same Sex Symbol (KILL ROCK STARS)

Dana Gould – I Know It's Wrong (NEW WAVE DYNAMICS)

Louis CK – Oh My God (VAGRANT)

Ophira Eisenberg – Bangs! (NEW WAVE DYNAMICS)

Redd Foxx – You Gotta Wash Your Ass (REAL GONE)

Sarah Silverman – We Are Miracles (SUB POP)

Woody Allen – The Stand-Up Years 1964-1968 (RAZOR & TIE)

REGGAE

Augustus Pablo – Born to Dub You (VP)

Bunny Lion Red – Bunny Lion Red (FANTASY MEMORY)

Chronixx – Dread & Terrible (ERNIE)

Inturns – Consider Yourself (PRESSURE SOUNDS)

The Upsetters – The Good, the Bad & the Upsetters (CHERRY RED / HOT MILK)

Tuff Scout – Inna London Dub (TUFF SCOUT)

Various Artists – Studio One Jump-Up: The Birth of a Sound (SOUL JAZZ)

PUNK

Cold World – How The Gods Chill (DEATHWISH)

Fugazi – First Demo (DISCHORD)

Hard Stripes – Hard Stripes (TRIPLE-B RECORDS)

Iceage – Plowing Into The Field Of Love (MATADOR)

Iron Reagan – The Tyranny Of Will (RELAPSE)

New Brigade – Join The Brigade (SIX FEET UNDER)

The Flex – Wild Stabs In The Dark (VIDEO DISEASE)

Title Fight – Hyperview (ANTI-)

True Love – New Young Gods (REACT!)

Turnstile – Non Stop Feeling (REAPER)

Xibalba – Tierra Y Libertad (SOUTHERN LORD)

FRIDAY, MAY 1
Nightwish
Special Guest Sabaton • Delain

SATURDAY, MAY 2
The Decemberists
Special Guest Lucius

TUESDAY, MAY 5
An Evening With
The Moody Blues

SATURDAY, MAY 9
Franco DeVita

SATURDAY, MAY 16
Little Dragon

SATURDAY, MAY 23
WAR
Los Lonely Boys • Malo • Tierra

SUNDAY, MAY 31
Jason Bonham's
Led Zeppelin Experience

WEDNESDAY, JUNE 10
Tedeschi Trucks Band
Plus Special Guests
Sharon Jones & Dap-Kings • Doyle Bramhall

SATURDAY, JUNE 13
Steve Angello

SATURDAY, JUNE 20
Brian Wilson & Rodriguez

SUNDAY, JULY 12
Tour De Compadres featuring
NeedToBreathe • Switchfoot
Drew Holcomb & The Neighbors
Colony House

SATURDAY, JULY 18
Willie Nelson & Friends
and
Alison Krauss & Union Station
featuring Jerry Douglas

TUESDAY, JULY 21
Barenaked Ladies
Plus Special Guests
Violent Femmes • Colin Hay

SATURDAY, JULY 25
Jim Gaffigan

Presented by the Mercedes-Benz Dealers of Southern California

SOUNDTRACKS

Alejandro Jodorowsky – The Holy Mountain [Reissue]
(REAL GONE)

Antonio Sanchez – Birdman
(MILAN)

Hans Zimmer – Interstellar
(WATERTOWER)

Johann Johannsson – The Theory Of Everything
(BACKLOT)

Jonny Greenwood – Inherent Vice (NONESUCH)

Nelson Riddle – Batman: Exclusive Original Television Soundtrack Album (POLYGRAM)

Stuart Murdoch – God Help The Girl (MILAN)

Trent Reznor & Atticus Ross – Gone Girl (COLUMBIA)

Various Artists – Whiplash
(VARESE SARABANDE)

Various Artists – Guardians Of The Galaxy (HOLLYWOOD)

VDVS & BLU-RAY

MUSIC DVDS

Bob Marley – Uprising Live!
(EAGLE ROCK)

Clark Terry – Keep On Keepin' On (ANCHOR BAY)

The Doors – Feast Of Friends
(EAGLE ROCK)

Johnny Thunders – Looking for Johnny: The Legend of Johnny Thunders (MVD)

Morrissey – Introducing Morrissey
(WARNER BROS.)

Nick Cave – 20,000 Days On Earth (DRAFTHOUSE)

Ornette Coleman / Shirley Clarke – Ornette: Made In America (MILESTONE)

Queen – Live At The Rainbow '74 (EAGLE ROCK)

The Rolling Stones – The Rolling Stones: From The Vault - LA Forum (Live in 1975)
(EAGLE ROCK)

The Descendants – Filmage: The Story Of Descendants/All
(MVD VISUAL)

Various Artists – Motown 25: Yesterday Today Forever
(TIME LIFE)

The Wayne Shorter Quartet – The Language of the Unknown: A Film About the Wayne Shorter Quartet (ARTHAUS)

TV

The Americans: Season Two

Archer: Season Five

Batman: The Complete Television Series

Broad City: Season One

Downton Abbey: Season Five

Drunk History: Seasons One and Two

Game Of Thrones: Season Four

Looking: Season One

Outlander: Season One

Sons Of Anarchy: Season Seven

DOCUMENTARY

Finding Vivian Maier

Life Itself

Los Angeles Plays Itself

Red Hollywood

The Dog



The Roosevelts: An Intimate History

Video Games: The Movie

Video Nasties: The Definitive Guide Part 2

HORROR/SCI-FI

The Babadook

A Girl Walks Home Alone At Night

Guardians Of The Galaxy

Lucy

The Congress

Under The Skin

DRAMA/COMEDY

Beyond The Lights

Birdman

Boyhood

Olive Kitteridge

The Theory Of Everything

Whiplash

BLU-RAY

Don't Look Now [Criterion]

Foxes

John Hughes Yearbook Collection

New Year's Evil

Nightbreed [Director's Cut]

River's Edge

Safe [Criterion]

The Long Goodbye

Time Bandits [Criterion]

Tootsie [Criterion]

UHF

Working Girl

ACTION/MYSTERY/THRILLER

Foxcatcher

Gone Girl

John Wick

Nightcrawler

The Guest

CLASSICS / MUSICALS

It Happened One Night [Criterion]

Lust For Life

Million Dollar Legs

Ride the Pink Horse

The Sound Of Music [50th Anniversary]

World For Ransom

ANIMATION/KIDS

101 Dalmatians

Big Hero 6

The Book Of Life

The Boxtrolls

Song Of The Sea

The Tale Of The Princess Kaguya

Essential Records

Check out these excerpts from our series of staff essays on the albums that impacted their lives.

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PORTISHEAD: DUMMY BY ALISON STOLPA

During the summer of 1996, I became obsessed with Portishead. *Dummy* had been released two years earlier, so generally speaking, I was late to the game, but in the suburban town where I was about to start high school, I was definitely way ahead of the game. Because when it came to underground music, culture or film, there was no game.

I was just about to turn fifteen and leave all the friends I'd known for nearly a decade to attend the state's largest high school on my own. It was a deeply mopey time. At the same time, I was starting to realize that the music on Top 40 radio made me feel like something was missing, that musically-speaking, there must be more out there. So, I started tuning into the local alt-rock station after school, alone in my room, and that's where I first encountered Portishead's "Sour Times."

I hated this song. I thought it was irritating and abrasive. Singer Beth Gibbons would wail "Nobody loves me/it's true/not like you do" with her '60s jazz influenced vocals and I would get pissed off that I'd have to sit through it for the next three or four minutes. (For some reason I never went as far as actually turning the radio off.) Every time I heard it, I would get angry at it, angry that I had to sit through it, angry that the station's Music Director had poisoned the rotation with this grating, slightly terrifying few minutes of song.

Then one day I had the strange realization that, right now at least, this weird song didn't sound soooo bad. Pretty soon it actually start-

ed sounding good. Before long I was looking forward to hearing it. Then I went out to Best Buy, because that's where you could buy music in our suburban town, and bought the album. For the four years I was in high school, it never left my stereo. I would play *Dummy* on repeat a few times in a row, switch to Portishead's self-titled second album for a few spins, throw some newly-discovered PJ Harvey, Tricky, DJ Shadow or Massive Attack in there, and then go back to Portishead again.

BETH'S
MELANCHOLY,
YEARNING VOICE
MADE ME FEEL
LIKE I WASN'T
SO ALONE.

Dummy opened my life to a world of music I knew nothing about. I had never heard of Nina Simone and Billie Holiday. I had vaguely heard of Isaac Hayes, but never given him much thought. From the band's (at the time) impossible-to-find short film *To Kill a Dead Man* I learned about and fell in love with film noir. I also discovered the strange, slightly antisocial allure of ferreting out rare singles in sacred big city record stores, and uncovering bootleg versions of unreleased tracks sung in French. *Dummy* was the first album ever where I could tell you the exact track listing and who played on every track...As an adult, I was sort of shocked to hear people describe *Dummy* as seductive and cool. Today I gave it another listen to see if I'd get this vibe nearly two decades after first hearing the album. Well, objectively, I get the "cool" idea, but subjectively it still sounds like it did when I was an alienated and increasingly depressed teenager: like a desperate woman reaching out with all she's got left, aching for some form of hope and connection, and barring that, to at least not be silenced.

See, for most of high school, I didn't know a single person who cared about music like I did, let alone the kind of music I liked. I did

have one friend whose love for Alanis Morissette rivaled my love for Portishead, and so I entered into a really low-level devil's pact with her, wherein I would go see every single Alanis Morissette show she wanted to see, as long as—once Portishead toured again—she'd go see them with me. (I figured that, by the time she actually was at the show and heard Portishead for the first time, it would be too late for her to go back on her part of the deal.) Needless to say, from the period the band stopped touring in 1998 to the time I graduated high school, I saw Alanis Morissette a WEALTH of times and Portishead zero. But I kept listening to the band's two albums several times a day. As my teenage blues were turning into an increasingly real depression, Beth's melancholy, yearning voice made me feel like I wasn't so alone.

When I was 21, Beth Gibbons released a solo album and came to the city where I was going to college, finally happy, independent and surrounded by friends who shared my love of music. After the show, one of my best friends and I were driving away from the theater and he pointed out the crew loading out all the equipment and all the fans huddled together in the November cold for a possible glimpse of the singer. We both laughed about this pathetic level of fandom for a few seconds, then I got this clenched feeling in the pit of my stomach and said, "We have to go back." So we stood outside in the cold, waiting with strangers for an hour or so—for what, I didn't really know. At intervals my friend would say that we should probably go soon, that they'd probably gone out of a different exit.

Then the door opened and they came out. I was scuttling like a starstruck sixteen-year-old/hermit crab around Geoff Barrow and Beth Gibbons and out of nowhere I blurted out to Geoff Barrow, "Your music saved my life!" Yeah, it sounded ridiculous, but it was true. Beth gave me a hug. She didn't give everyone a hug, but she gave me a hug. Then afterwards my friend and I went to a college party and I told everyone I knew about what had just



happened, and some people cared, and just like in high school, a lot of people were like, "Who?"

It has been a long time since then, and Portishead has faded from my regular rotation, which—now that I have infinitely more than ten albums—doesn't even exist. Not long after the band announced they'd been working on new material, I saw them at their first live show in over ten years at the All Tomorrow's Parties "Nightmare Before Christmas" festival in England, where I was attending grad school. I was so cool about it. I had grown up and MOVED ON. "I'm probably not going to really care now," I told my friends, "but those albums really meant a lot to me when I was growing up." In the end, I stood in the front row during both shows, and during both shows I shook hands with the band members when they reached out into the crowd at the end.

Third was released in 2008, and if I thought "Sour Times" was heavy listening, this was some next level stuff. By then my love of music had led me into deeper (and sometimes darker) crannies of the music world, so that after getting into Swans, Suicide, and the Birthday Party, "Sour Times" no longer seems so menacing. But that's all down to hearing that first Portishead album, and getting hungry for music and through that passion to hunger, more meaningful way of life: a way of life dedicated to art and not just punching the clock.

LED ZEPPELIN: LED ZEPPELIN IV BY BILLY GIL

Too much has been written about Led Zepelin's untitled fourth album. Its songs have so permeated every pore of popular culture that it's nearly impossible to think of it with a clear head. But its ubiquity should not count against it.



Led Zeppelin IV is as wonderful an album to revisit on its new reissues as it is to discover for the first time. It is the sound of four of the greatest rock musicians of all time at the height of their powers. People who don't listen to this are depriving themselves of rock 'n' roll's greatest thrill ride. I remember hearing it for the first time when I was 12. My dad bought us the tape to listen to in the car on the way to guitar lessons with my brothers. (Yes, my dad was very cool for getting me and my brothers guitar lessons, but it was his way of making peace with us after he made us move from Southern California to Florida—FLORIDA.)

My older brother was 15 or 16 at the time and immediately fell in love. I didn't. He was at the right age to appreciate. I liked it all right, but I kind of shrugged. *Led Zeppelin* sounded so old to me, and too boyish. It was 1994, and I was too busy listening to Green Day, The Cranberries, Nirvana and Stone Temple Pilots, my taste leaning toward punk-influenced grunge and female-fronted bands. My brother played that tape incessantly in the car, and we didn't get along too well at the time, as teenage brothers often don't, so I kind of hated it sometimes, to be honest. And there *Led Zeppelin* remained for me, a relic to be vaguely appreciated but not loved.

Fast forward to high school and college, and I got *Led Zeppelin*, or at least I thought I did. I liked "Stairway to Heaven," anyway, and I remember making friends leave it on in the car instead of switching over to Shaggy or whatever other garbage we were listening to in 2000.

But it wasn't until a few years later, in my early 20s, that suddenly *Led Zeppelin* hit me hard.

I REMEMBER MAKING FRIENDS LEAVE IT ON IN THE CAR INSTEAD OF SWITCHING OVER TO SHAGGY...

I was 23 and living alone in Chicago for grad school. I had gotten a huge number of CDs stolen out of my car and was slowly replenishing my supply at Reckless Records. I picked up a used copy of *Led Zeppelin III*, which I'd never heard before and totally fell in love—shout out to *III*, which is a perfect album for *Led Zep* neophytes. I slowly made my way back to *IV*, which I realized I'd been wrong about all along. It was *Led Zeppelin's* best albums. In fact, it was one of the best albums ever made.

"Black Dog's" heavy blues strut is flat out audacious. Has there ever been so concise, so exacting, so perfect a rock drum performance as John Bonham's on "Rock And Roll's"? Though on any other album, medieval canticle "The Battle of Evermore" would seem a misplaced momentum killer, but it is a breath of fresh air after the first two full-throttle tracks. Listening now brings back fond memories of playing "Dungeons & Dragons" with my brothers and dorky friends, of ruby rings and longswords-plus-one and Keeps on the Borderland. And it perfectly introduces "Stairway to Heaven," a song so massive, so ambitious and so complete that it almost warrants its own album.

You could say "Stairway to Heaven" is overrated and be right, and it would still be undeniably great. But "Stairway to Heaven's" only crime is that it so towers over everything that it threatens to dwarf the rest of *Led Zeppelin IV*, which is equally wonderful.

This album doesn't even need "Stairway to Heaven." To me, the song doesn't compare with the two that immediately follow it. "Misty Mountain Hop" focuses all of *Led Zeppelin's*

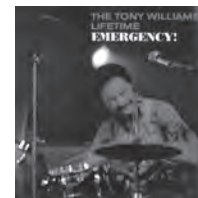
estimable kinetic energy into a singular three-note boogie that absolutely pulverizes. That moment when Robert Plant pulls back and Jimmy Page lays harmonic notes over it and the whole band falls into complete lockstep is so exciting that it makes you feel happy to be alive when you hear it. John Bonham's rumbling beat and Plant's absolutely possessed vocals on "Four Sticks" are hypnotic, spiritual even. Those two songs alone make *IV* one of the all-time great car albums.

On an album that is perfectly paced, "Going to California" again provides a breather. It is a simple yet emotionally pleasing folk song befitting of Joni Mitchell, something that showed the band could write delicate songs alongside massive rock epics. And "When the Levee Breaks," the album's final track, serves a similar purpose to "Stairway to Heaven" but was always my favorite, combining all of the bands strains into a psychedelic jam that explodes into the auditory equivalent of fireworks.

Listening to *Led Zeppelin IV* now, every aspect of it feels triumphant to me. It's a piece of music that feels blessed, so moving, so accomplished that it makes you feel like that you could do anything.

THE TONY WILLIAMS LIFETIME: EMERGENCY! BY RICK FRYSTAK

They say music can be life-changing. I'll buy that. Probably the most important and profound post-Beatles record in my jazz life, or even my musical, personal and business life (you'll see), was *Emergency!* by the The Tony Williams Lifetime. That's a big sentence for an LP fiend like me. ONE record led by a drummer did all that? To me, jazz is a huge, beautiful



expression of the American Classical music, no small accomplishment in the last 100 years with everything out there. And I remember as if was yesterday how this record came to change my life.

In high school and later I was in a bluesy, Procol Harum-meets-Jefferson Airplane-style outfit called Moonfleet, after the film. We had the town and the era by the ear, so naturally we were asked to play our own Senior Picnic close to graduation at Westchester High School (still there), near the beach in L.A. I had played drums at another Senior picnic and I knew the picnics were free-for-all's in those days. We were excited to blow our fellow student's minds, with coffins and dancers and fiery entertainment, with myself on guitar then.

As per our gig deal, the school had hired a PA system for our show. The day came and we pulled in for a sound check with our equipment. What the hell? It's a flat bed truck set up on the Jr. Varsity lawn!! With nice club-PA speakers! Loud!! With audio guys that knew what they were doing!! We had a big stage with good sound. But, hey, that music, coming over the system?

As we unpacked our gear we started to actually hear the music that the sound guys were playing. We thought we were doing fire music! This music had the most energy and fast logic I'd ever heard in any organized small band! The group would play the main melody of the song and then this wonderfully composed improvisation would come just blistering out of the sound, churning with ideas and primitive juju, smearing itself over our teen minds, and then back to the main melody again, thank you, allowing us to breathe again...formed like jazz, but smoking and searing like rock. And all of it, electric guitar, searing Hammond organ, and even the 4-piece drum set sounding like it was coming out of Marshall stacks set on 11, said drummer just exploding with super-human chops!



NAS: ILLMATIC BY BILLY JAM

When it comes to “essential” hip-hop records they don’t come much more essential than Nas’ 1994 landmark, ten-track debut album *Illmatic*. The album’s 20 year anniversary is being celebrated in grand style this year with a nice vinyl reissue of the album, the recent

theatrical release of the award winning documentary about the album, *Time Is Illmatic*, and an ongoing tour by the famed Queensbridge emcee—fittingly titled the *Time Is Illmatic* Tour—in which the emcee performs the entire album in track-listing order following a screening of the new documentary.

Like most hip-hop fans back in the early nineties I was most impressed with hearing (Nasty) Nas’ lyrical flow for the first time when he spat his attention-grabbing verse, as one of several emcee guests on MC Serch’s 1992 single “Back To The Grill Again” on Def Jam. By the time he released his first solo single, “Halftime” off the *Zebrahead* soundtrack, I

was further convinced that this was an emcee to watch out for and consequently I couldn’t wait for his proper debut. When *Illmatic* was finally released I was far from disappointed—well, maybe only over the fact that it wasn’t longer than its ten tracks - but otherwise I knew that I had heard one of those rare releases that comes along only once in a rare while. It was one of those proverbial “landmark albums” that would be referenced for years to come. And now twenty full years later it still sounds amazing.

In addition to being a fan favorite, *Illmatic* had a ripple effect on hip-hop music being recorded (especially East Coast hip-hop releases) for

ILLMATIC HAS
BECOME A
BLUEPRINT
FOR WHAT A
TRULY CLASSIC
HIP-HOP RELEASE
SHOULD BE.

“What is this you’re playing?” I casually asked the sound man. “Oh, that? The Tony Williams Lifetime album. Are you hip to them?” he said. “Tony left Miles Davis’ group and made this album.” The album’s title? *Emergency*. Perfect. The sound guys played the record again at the mid-point break. We were completely “jazzed” by it, so our set that day had extra oomph, to put it mildly.

I had grown up listening to my dad playing Count Basie, Ella, Doc Evans, Benny Goodman, Rossini and Mahler at high decibel levels through home-made Klipsch cabinets for my entire youth and learned rhythm. Then I taught myself guitar playing blues and rock albums on a 16 RPM record player. But I’d never felt anything like this since The Beatles on Ed Sullivan—pure revelation, a huge “wake up” to the possibilities of music. This sound we were hearing, letting it just roll over us was in a class by itself and still has never been bettered in its singular direction, certainly not “fusion” as that word gets kicked around, because this music swings! I was immediately shot off into new musical directions which are still manifesting themselves to me to this day, in the many unusual musics that I love.

So, of course I began playing music with the two sound men a year later and they remain great friends and music cronies today, too. I would meet and play with the saxophonist later. These sound men would ultimately assure my entrance into the record business! Music is, indeed, a life-changer.



some time after its ’94 release. In retrospect, what is especially impressive is that Nas was only 20 years of age when this influential record was released. He was only 19 when he recorded the album and younger still when “Halftime” was recorded and released two years earlier. (Note: the “Halftime” 12” was reissued by Columbia Records for last year’s Record Store Day).

When it was released in April 1994, *Illmatic* was unlike anything else up to that point in time. Its ten tracks were carefully crafted and its production utilized a perfect balance of hip-hop and Nassoul/funk/jazz samples which complimented Nas’ multi-syllabic flow. A myriad of name producers worked on the album, including Pete Rock, DJ Premier, Large Professor, Q-Tip, and L.E.S. With the exception of a single guest emcee (AZ on the track “Life’s A Beach”), Nas handled all of the mic duties himself. The album spawned five singles, including such hip-hop classics as “The World Is Yours” (see video below for this Pete Rock produced classic), the aforementioned “Halftime,” “One Time 4 Your Mind,” “N.Y. State of Mind,” and “It Ain’t Hard to Tell” on which Nas displayed his effortless command of the English language and his ability to flip the script with a non-stop display of clever word-play epitomized by lyrics like, “So analyze me, surprise me, but can’t magnetize me. Scannin’ while you’re plannin’ ways to sabotage me. I leave em froze like her-on in your nose. Nas’ll rock well, it ain’t hard to tell.”

While *Illmatic* may not have been the biggest selling rap/hip-hop album of the ’90s it was perhaps the most universally critically acclaimed record. Source magazine, which was revered as the ‘bible of hip-hop’ back then, bestowed its prestigious, highest rating of five mics on the album. While many once great albums sound dated or lack that same appeal years later, *Illmatic* truly stands the test of time as a recorded work of hip-hop excellence, which is why so many artists have paid homage to it, including Detroit hip-hopper eLZhi’s 2011 release *Elmatic*. Since *Illmatic*’s

release other hip-hop albums, which are seemingly totally unrelated to Nas, are routinely compared to his landmark release. *Illmatic* has become a blueprint for what a truly classic hip-hop release should be. Ironically even Nas himself has been unable to release “the next *Illmatic*.” Not only is the album Nas’ finest work but it also considered by most tastemakers as one of the quintessential hip-hop releases of the 1990s.

The *Time Is Illmatic* documentary, which was shown on opening night of the TriBeCa Film Festival in 2014, offers both the album and artist’s back-story. As a kid, Nas grew up in a musically rich household (his pops was a jazz artist and Nas started playing trumpet at age two) in the sprawling, tough Queensbridge development (population 10,000) in the dangerous crime-filled, crack-ridden 1980s—something so vividly captured and poetically portrayed throughout the engaging lyrics of *Illmatic*.

RAGE AGAINST THE MACHINE: RAGE AGAINST THE MACHINE BY RAY RICKY RIVERA

With the release of Nirvana’s *Nevermind* (Geffen), Pearl Jam’s *Ten* (Epic) and Red Hot Chili Peppers’ *Blood Sugar Sex Magik* (Warner Bros), Alternative Rock dominated the early ’90s mainstream. Touted as the voice of a generation, Kurt Cobain was the poster boy for grunge, leading the way with chart-topping, angst-filled hits. For perspective, Los Angeles was dealing with its own levels of angst and anarchy with the ’92 riots which were spawned in the wake of the Rodney King beating. With the City of Angels literally on fire, President Bush had to call in the U.S. Guard for help. Compton rap group N.W.A. was ending its terror on the music industry, but not after prompting strict Parental Advi-



sory guidelines on CD packaging for explicit content and drawing scrutiny from the FBI. With emotions on high and tension building in the streets, the stage was set and no one could have ever predicted the sonic tsunami that was about to shake up the music scene.

Taking their name from a song written by frontman Zack de la Rocha (while with his previous group Inside Out), Rage Against The Machine produced a 12 song demo cassette. The tape was self-released and made available at shows for \$5. The band's buzz quickly erupted like a molotov cocktail and with just a handful of live performances, Rage were being pursued by several major record labels. Ultimately signing with Epic, the band's debut album, *Rage Against The Machine*, was released on November 3, 1992. On the strength of the lead single, "Killing In The Name," the album hit #1 on the Billboard Heatseekers chart and #45 on the Billboard 200 chart. "Killing In The Name" received heavy radio play with just 8 lines of repeated lyrics, including the explicit, "Fuck you I won't do what you tell me" repeated 16 times. In line with the aesthetic and social message of RATM, the song alludes to the idea that police brutality is closely associated with the deep-rooted racism in the United States. It's safe to say that none of the grunge bands of the time were singing songs like this.

For the cover art, the band used the jarring photo of Buddhist monk Thach Quang's self-immolation protesting the persecution of Buddhists by the South Vietnamese government in 1963. The band was sending a clear message to their listeners (whether they knew it or not) and to the world. Some may have easily dismissed the move as an attempt to gain attention through shock value, but to

others the cover silently served as a message of solidarity. In my freshmen year of high school (1995—three years after the release) a friend gave me a copy of *Rage Against The Machine* on cassette. Aside from hearing the single on radio, I had no idea what they were about. I remember looking at the cover and not really understanding what I was seeing. I had no clue. I had never heard of Thach Quang and the issues surrounding the Buddhists in South Vietnam. This was the first time I was learning something from an album cover. So in that regard, the cover art was doing its job. Political or not, the image of the burning man embodied the intense, aggressive, angst-driven music that was on the album. And as most record collectors would say, you can usually tell a great album from its cover art.

The second single off the album, "Bullet In The Head," was a jab at the government, calling out its use of propaganda in the media with lines like, "believin' all the lies that they're tellin' ya/ buyin' all the proucts that they're sellin' ya/ they say jump and ya say how high/ya brain dead ya gotta fuckin' bullet in ya head." Further showcasing the band's chemistry and ability to create cohesive material, the song was transferred from the original demo tape fully intact and used on the debut release. The song also served as an introduction to Tom Morello's innovative guitar style where we hear him utilizing a DigiTech whammy pitch shifter to create sounds that mimic triggered samples. Morello weaves heavy riffs in and out of the song allowing for some serious dynamics. "Bullet In The Head" is one of the best examples of why Rage Against The Machine are praised for their unmatched fusion of rock and rap. As Morello's experimental style developed (you can literally hear his development on subsequent albums) he began to manipulate his guitar sound to replicate that of what



a DJ might do. My mind was blown when I first learned that all sounds were coming from the guitar and not from a sample.

On the song "Know Your Enemy," Morello uses the simple trick of going back and forth between his guitar's pickups (one is turned on and one is turned off) by moving the toggle switch up and down. The result is a really cool effect that sounds like a classic '70s synthesizer. At the time, no one was really doing anything like that and Morello's creative approach to the electric guitar made him a true innovator. I remember many of my friends modifying their guitars by adding a toggle switch to try to replicate that sound.

As a budding musician and developing songwriter, RATM quickly became a major influence. I was your typical music fanatic and I would comb through liner notes to read writer credits, producer credits, thank yous, lyrics, etc. I remember sitting in my room with a pen and pad, literally taking notes while reading Zack de la Rocha's lyrics. Although the music came through loud and clear, hitting me like a ton of bricks, the themes and messages of the songs weren't easily deciphered. I remember jotting down words I didn't know and then looking them up in the dictionary. For example, the lyric in the song "Know Your Enemy" was one I definitely had to look into. "Compromise, conformity, assimilation, submission, ignorance, hypocrisy, Rage Against the Machine-brutality, the elite, all of which are American dreams..." None of the books I was reading in my LAUSD public school history class were saying anything about assimilation and brutality. It became more like studying homework, except this was a lot more fun. As I started to mature and develop my own

ideology as a teen, the music of Rage Against The Machine really began to resonate with me.

Rage Against The Machine is arguably the most successful sociopolitical band of all time. Period. There's no debating RATM's impact and presence in rock and roll history. Their seamless fusion of punk, hip hop, and thrash was unprecedented, sparking what many music critics called the "nu-metal" movement. Their leftist views and anti-establishment rants fed headlines and fueled adrenaline to adoring fans in every mosh pit. *Rage Against The Machine* is essential to my record collection because it taught me how powerful music can be. A band can have a clear message and take a stance on worldly issues while not compromising the integrity and quality of the music. Twenty three years later, *Rage Against The Machine* still holds up.

Vist the Amoeblog on Amoeba.com for more Essential Records stories, including:

The Pharcyde
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The Jesus & Mary Chain
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Belle & Sebastian
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The Mars Volta
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Various Artists –
Parchman Farm: Photographs
and Field Recordings,
1947-1959 (DUST-TO-DIGITAL)

Another incredible collection by Alan Lomax, this time from the State Mississippi Penitentiary at Parchman.

Bjork – Vulnicura
 (ONE LITTLE INDIAN)

Bjork returns this time with the likes of The Haxan Cloak, Arca and others. I always look forward to hearing (and seeing) what she brings us from her world.

Casey

Parkay Quarts –
Content Nausea

(WHATS YOUR RUPTURE?)

Musk – Musk (HOLY MOUNTAIN)

Pinky Promise – Pinky Promise
 (SELF-RELEASED)

Buttons – Buttons
 (SELF-RELEASED)

Dina

Living in Bellowing Heights

St. Vincent – Pieta 10"

(LOMA VISTA)

Record Store Day-only release. Beautiful.

Various Artists – Native North
America Vol. 1: Aboriginal Folk,
Rock and Country 1966-1985

(LIGHT IN THE ATTIC)

LP box set featuring aboriginal folk, rock and country.

Black Angels – Clear Lake
Forest (BLUE HORIZON)

E. Lit

*If I really had time to write,
 I'd probably be blogging.*

Toki Wright & Big Cats –
Pangaea (SOUL TOOLS)

Dreamy, soulful hip hop, rooted in sincerity and substance. Toki Wright is one of the most respected voices of Minnesota's impressive hip hop scene, and he shows and proves on this latest offering. His relaxed delivery and careful enunciation of every syllable borders on spoken word at times, but he's also not afraid to get busy and teach you a thing or two about MCing on cuts like "You Know" or "Overhead." The album actually shines brightest in its calmest moments, with the beautiful trip-hop dynamic of "This Man, This Woman" and the euphoric title track hitting home in particular. The original psychedelic jazz sound of the project comes courtesy of producer Big Cats, who impresses with his mellow manipulations of keys and atmospheric grandeur. Fans who expect the levels of aggression found on Toki's previous Rhymesayers release might be thrown off by how gentle this album sounds in comparison, but ultimately *Pangaea* is a more unique and complete body of work. A trip to an ethereal hip hop state that you'll be revisiting time and time again. Well worth embarking on.

Mike Mictlan – Hella Frreal
 (DOOMTREE)

Banging solo effort from Mike Mictlan, one of the most overlooked members of Minnesota's prolific Doomtree collective. I loved the *Hand*

Over *Fist* album that Mictlan dropped with Lazerbeak back in 2008, but was not as sold on the free Snaxxx mixtape that he offered as a precursor to this new project. Fortunately, the rowdy club-slapper formula that he was exploring on Snaxxx has undergone a serious upgrade on *Hella Frrreal*. The production from Red Velvet Beats, Cecil Otter, Mike Frey and others conjures a gangster-leaning West Coast sound while staying firmly planted in the bracket of quality you'd expect from a Doomtree project. Mictlan sounds hungry and ready to pillage the indie rap scene on cuts like "Clapp'd" and "Benicio Del Torso," but also shows his sensitive side on "Less'Talk," which features an extremely catchy hook courtesy of Aby Wolf. And in case you seek technical expertise from your MCs, "Sell Out" (featuring Ceschi) should dispel any doubts of Mictlan's chop rapping skills. It's no coincidence that Mike happens to have a number of the best verses on the new Doomtree crew album as well. *Hella heavy hitters, frrreal*.

Rob Sonic – *Alice in Thunderdome* (OK-47)

It's nice to hear some really hard-hitting left-field hip hop emerge from San Francisco, though Rob Sonic will always remain a New York rapper in my mind. *Alice in Thunderdome* is the strongest solo effort from Bobby to date, featuring plenty of tongue-twisting verses, noisy boom bap beats and oddball lyrics that only a former Def Jux affiliate could come up with. Largely produced by Mr. Sonic himself, the album also features beats from the Bay Area's finest producer, Edison, who once again succeeds in delivering some super crazy electro heaters with "Kill Joy" (featuring Aesop Rock) and "Not for Nothing" (featuring the unstoppable Breeze Brewin'). Rob's beats are nothing to scoff at either, with the creeping guitars of "Pep Rally" and the weird synth sounds of the title cut standing out in particular. Plus, his flow and so-Brooklyn-it-hurts delivery are some straight pro rapper shit. Great album art from Bosko helps to seal the deal as well. And in case one dose of Bobby Freedom ain't enough for ya, his recent album with Aesop Rock under the moniker of Hail Mary Mallon is some damn good rap music as well.

Z-Man & Elon – *The Opening Act* (GURP CITY)

Great concept album from two of the Bay Area's finest hip hop artists, Z-Man & Elon. "The Opening Act" follows the trials and tribulations of a musician that's touring with a larger act and all of the bullshit that comes with that territory. Seedy motel rooms? Check. Flakey promoters? Check. Poorly designed flyers? Check. Z-Man

delivers a clever assortment of tracks dealing with many facets of the biz, with sharp lyrics and a cocky delivery that's distinctly Bay Area, but still original. On "She's the DJ, I'm the Rapper," he tells the tale of a rapper growing increasingly jealous of his DJ girlfriend's success, to the point where it severely strains their relationship. Meanwhile, on "Wack Flyers," Z opens with the memorable line "Sometimes the crowd's all white like the bottom of Too \$hort's chin/ But not white like the hearts of the Ku Klux Klan." Elon of the Disflex.6 crew provides a great accompaniment to Z-Man's raps, offering an excellent range of traditional lo-fi beats for him to get busy over. "Hotel Room" features an elegant classical sample that contrasts well with Z's tour stories, while "On the Road" has the perfect goofy horns for Z-Man's alter ego Gingerbread Man to get silly over. One of the best San Francisco hip hop releases in a minute, and required listening for any of you aspiring rappers out there. Errayyy.

Thee Xntrx – *All Your Friend's Friends* (K)

Highly original hip hop project from the talented Smoke M2D6 of Oldominion, under the mysterious moniker of Thee Xntrx. On "All Your Friend's Friends," Smoke digs through the catalog of K Records, the Olympia-based garage rock label known for releases from Beat Happening, Built to Spill, Modest Mouse and Kimya Dawson, among others. Smoke builds his beats around samples from the catalog, transforming them into the kind of brooding overcast instrumentals the Northwest hip hop scene is known for. He also invites a wide range of rappers from the Oldominion and Sandpeople collectives to kick verses over the tracks, including Onry Ozzborn, JFK, The Chicharones, Xperience, Candidt, Barfly, lame and Goldini Bagwell. Standouts include the folk stylings of rapper AKA on the Halo Benders-sampling cut "Where the Free People Go" and the clever inebriated ramblings of Barfly on the Built to Spill flip "Nothing Grows in a Flood." Garage rock and hip hop have never sounded so sweet side by side. Conceptual hip hop production done right, Olympia style.

Tip:

Support your favorite venues like it's going out of style. Too many great spots shutting their doors these days. (R.I.P. The Uptown, Trash Bar Brooklyn, etc.)



Felix

Richard Strauss – *Elektra* Featuring Esa-Pekka Salonen, Evelyn Herlitzius, Waltrud Meier, Orchestre De Paris (PATRICE CHEREAU)

Strauss/Hofmannthal's (based on Sophocles' play) *Elektra* in a nutshell: Daughter goes insanely berserk yet accomplishes nothing. End of story. Outside of her brother, Orest, who finally kills their mother at the opera's conclusion (remember it's NOT *Elektra* who ends up killing her), there is really not much that *Elektra* accomplishes other than annoying the heck out of her mother & sister. Without a doubt irritating for them yet, at the same time, entertaining for us.

Evelyn Herlitzius has all the tools to emulate an hysterical *Elektra*. She doesn't need the caked-on make-up which one typically sees in past *Elektras*. Her facial expression contorts in both fascinating and horrifying ways as she plays the part of chastising her mother. Evelyn Herlitzius (seriously, I would pay the price of 10 harvest salads just to see her perform live!) is the epitome of what a dramatic soprano should become. Her enunciation/intonation is impeccable for Miss Herlitzius delivers each syllable with the utmost clarity while still managing to demand that both her mother & sister pay strict attention to what she expects of them. An unbelievably self-centered character is *Elektra* yet we, as the audience, don't care for we are (as was Strauss' intention) mesmerized by *Elektra*'s electrifying character or rather Evelyn Herlitzius' stunning performance. Impressively sung and brilliantly acted to say the least.

When *Elektra*'s mother, Clytemnestra (sung by the legendary Waltrud Meier), makes her first appearance inside the dungeon where *Elektra* is imprisoned, we refreshingly witness a sophisticated demeanor (past Clytemnestra's are typically vulgar and garishly attired) with just enough class to hide her guilt-ridden soul. Strength of character is required to hide such a burden inside. Waltrud Meier plays this part superbly. Miss Meier, at 59 and singing professionally for over 30 years, still has much to offer.

The stage direction (Patrice Chereau) of this production compliments the stripped-down drama that takes place. My best metaphor to describe the settings are Chirico-like; as in the Italian painter Giorgio de Chirico. Empty arcades with elongated shadows fill the background

adding to a cold and lonely mood. Those who live only for upbeat, decorated operatic arias with charming stage sets should stay far away from this gut-wrenching drama.

A HUGE applause for the Finnish conductor Esa-Pekka Salonen and the Orchestre De Paris. This is the added cherry on top!

Richard Strauss – *Elektra* Featuring Marc Albrecht, Evelyn Herlitzius, Michaela Schuster, Camilla Nylund, Netherlands Philharmonic Orchestra, Amsterdam

Evelyn Herlitzius has starred in three different *Elektras* over the past two years, each with different conductors and orchestras and each on different labels. The industry obviously favors Miss Herlitzius as, so far, THE *Elektra* of the 21st century. This suggestive opinion I very much agree with yet what struck me most about this particular performance along with the clear-headed and resilient singing of Evelyn Herlitzius (yet again!) was the methodical way Albrecht directed the Netherlands Philharmonic. Orchestral phrasing of relevant motifs are elongated and detailed, producing a surprisingly romantic effect. Immediately one might think how strange this concept sounds for romance along with Strauss' *Elektra* aren't thought of at all in the same way. Yet this is indeed the case here. Keep in mind that *Elektra* is a demanding and musically complex opera filled with dissonant sections. Marc Albrecht must have believed greatly in how beautiful the music of this piece could become. Due to such a melodious delivery of the orchestra, the singing naturally responds by emulating the flow of the music, producing a more euphonious sound than from past *Elektras*. Shades of Der Rosenkavalier (Strauss' more Mozartian opera) are more pronounced in certain parts of this quite comely approach. The Finnish soprano Camilla Nylund is a perfect fit as the pragmatic and guiltless Chrysothemis (*Elektra*'s sister) as her glowing, innocent tone contrasts smartly with Herlitzius' commanding delivery. German mezzo Michaela Schuster as Klytemnestra (the murderess mother) appropriately displays a nasal tone to her location. There is no holding back in revealing her frustrations toward her daughter. As opposed to Waltrud Meier's strength of character as mentioned in my other "Music We Like" recommended DVD production of *Elektra*, Schuster is more sinister sounding.

Marc Albrecht and the Netherlands Philharmonic are clearly the highlight of such a unique approach to what is commonly known as an abrasive opera. A highly courageous effort that deserves to be heard.



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Gustav Mahler

– *Symphony No. 7*

Featuring Gustavo Dudamel,
Simon Bolivar Symphony Orchestra
of Venezuela

The five movements of Mahler's 7th traverses all levels of emotions. This is quite the journey to experience. The attentive listener will pass through glorious triumphant highs as well as endure nightmarish lows. There is a kaleidoscope of colors throughout this symphony which might leave some listeners in a state of confusion or can magically transform one's passion for life. Because there is so much on the palette (length can run anywhere from 70 to 80 minutes) it is understandable how crucial the conductor handles such a monumental task. The wide swing of emotions can easily create an unbalance. In so far as this particular recording is concerned, Gustavo Dudamel steers the Simon Bolivar Orchestra ever so adeptly, handling transitions with surprising symmetry and without producing any jarring or abrupt effects. From this there is a naturalness to the overall sound without really forcing the issue. Interlocking structures morph in and out with great ease. From such a complicated array of tonal structures it is quite the challenge for any orchestra to distant themselves just enough to capture a sense of completeness to this mysterious work. Dudamel and the Simon Orchestra succeed brilliantly.

An added bonus to this tremendous performance is that the recording quality is very well done to where the ever so quiet parts are meticulously detailed. The dynamic range of this piece could easily suffer from abrupt highs to imperceptible lows, yet the engineers at Deutsche Grammophon are in perfect sync with Dudamel's overall intentions. Highly recommended.

Frederic Chopin – *Preludes*

Featuring Ingrid Fliter

What intrigues me so much about this performance from the Argentinian pianist Ingrid Fliter playing all 24 of Chopin's preludes is the ease and clarity of her tone. A well-rounded tone, I must add. I can't remember the last time I heard such a beautiful sound from a piano. Because Chopin is the king of all king's as far as slow movements go, Ms. Fliter tackles Chopin's slower ideas (like in #15 "Raindrop," the longest melody) with an ease of seductive tension. But the isolated notes toward the end of "Raindrop" is simply breathtaking. Then her jaw-dropping dexterity is on display as she races up and down the scales immediately following #15. All the other melodies of Chopin's preludes are much shorter than

the six-minute "Raindrop," yet Ms. Fliter manages to capture a personable story with each piece, no matter how brief they might be. The terrific finale of the 24 preludes (allegro appassionato) sparkles with a clarity of which I've never heard before. Again, an appealing rotundness of tone is the underline feature here. Although this is the first time I've heard an Ingrid Fliter recording (I believe she's done three other Chopin CDs, as well as a Beethoven), I'm now looking forward to hearing more from her.

Ms. Felix

"Which Pandora station is this?"

S.H.I.T. – *Feeding Time 7"*

(STATIC SHOCK)

SIN 34 – *Do You Feel Safe?*

[Reissue] (SINISTER TORCH)

Poison Girls – *Chappaquiddick*

Bridge [Reissue] (WATER WING)

Rowland S. Howard –

Pop Crimes [Reissue] (FAT POSSUM)

Trenches – *2014 Cassette*

(SORRY STATE)

1984 – *Specjalny Rodzaj*

Kontrastu [Reissue] (PASAZER)

Pears – *Go to Prison*

(GUNNER)

Dystopia – *Human = Garbage*

[Reissue] (TANKCRIMES)

Ramones



Gail

D'Angelo – *Black Messiah* (RCA)
Worth the wait!

Run the Jewels –

Run the Jewels 2 (MASS APPEAL)
Fierce!

Various Artists – *Bay Area*

Retrograde Vols. 1 & 2

(DARK ENTRIES)

Essential!

Looking For Johnny (2014) –

Directed by Danny Garcia

It's Johnny Thunders! What could be better?

Jeremy S.

Hello. I give you Music We Like:

The Parquet Courts Edition.

Parquet Courts – *American*

Specialties (PLAY PINBALL!)

Originally a limited cassette release, then reissued this year on vinyl. This sounds like a band coming into their own. A lot of growing pains the first couple of tracks. These recordings are much garagier than their later output. Tracks like "Square States," "College Chess Circuit" and "Largish/Dominant" indicate where they are going.

Parquet Courts – *Light Up*

Gold (WHAT'S YOUR RUPTURE?)

Their best record thus far. Ridiculous, fast and great. This album is full of Strokesy/Fallsy jangly guitar lines and cynical slogan shouting with just a dash of country charm. It is full of such energy and angst that it made so many walks to work so much faster. My favorite song is the last one about those ol' country crooners.

Parkay Quarts – *Tally All*

The Things That You Broke

(WHAT'S YOUR RUPTURE?)

The first appearance of the Parkay Quarts. Not sure why the name change, but that's what bands are doing these days. A nice companion EP to *Light Up Gold*, plus the band's first foray into electronic instruments.



Parquet Courts – *Sunbathing Animal*

(WHAT'S YOUR RUPTURE?)

I didn't like this album when it came out because I just wanted them to do *Light Up Gold* again. Six months afterward, I can say that this is a solid record that fits well into the rest of their catalogue. It's just a bit slower and there are more guitar jams, but the aesthetic is still there. I think this album is a continuation of their evolution.

Parkay Quarts – *Content Nausea*

(WHAT'S YOUR RUPTURE?)

The Parkay Quarts return again. The overall narrative of the album seems more focused. A lot of commentary about anxiety, the Internet and social alienation. The band also continues to experiment with electronic instruments on a few brief between track interludes that are very successful. Plus, there are 13th Floor Elevator covers and Lee Hazelwood covers that dissolve into feedback. Who else is giving you that these days?

Tip:

Take advantage of our 75% return policy. Read the bottom of your receipt.

JIM NASTIC

Life doesn't have to be ugly.

See, look at the birds out there.

Listen to their call:

“Oo-ee! Oo-ee! Oo-ee! Oo-ee! Oo-ee!”

CONFLICT – *It's Time To See Who's Who LP + The House That Man Built 7"* [Reissue]

(RADIATION)

PLASTIX – *Konsumier Mich* [Reissue] 7"

(DANGER)

ANIMALS & MEN – *Don't Misbehave In The New Age* [Reissue] 7"

(DANGER)

Rakta – *Tudo Que E Solido / Serpente 7"*

(DAMA DA NOITE / NADA NADA DISCOS / LAVIDA ES UN MUS DISCOS / 540 RECORDS)

VEXX – *VEXX 12"* (GRAZER)

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

From Her To Eternity (1984), *The Firstborn Is Dead* (1985), *Your Funeral... My Trial* (1986), *Kicking Against The Pricks* (1986), *Tender Prey* (1988), *The Good Son* (1990), *Henry's Dream* (1992), *Let Love In* (1994), *Murder Ballads* (1996)

CRIME – *Murder By Guitar*

(SUPERIOR VIADUCT)

S.H.I.T. – *Feeding Time 7"*

(STATIC SHOCK)

THE DANCE OF REALITY (2014) – Directed by Alejandro Jodorowsky

BATMAN: The Complete Television Series 1966-1968

MUSK – *MUSK* (HOLY MOUNTAIN)

BROAD CITY: Season 1 (2014)

Tip:

Vote to raise that minimum wage everywhere!

Kent

Call Me Fluffy.

Else Marie Pade – *Electronic Works 1958-1995* (IMPORTANT)

Triple LP or double CD. An amazing retrospective of this underappreciated Danish composer, finally getting her due through a couple of releases on Important Records.

Luigi Nono – *Seguente*

(EDITION RZ)

Double CD of mostly 1980s works, featuring orchestral, electronic and vocal pieces. Luigi Nono is a legend of late 20th century classical music. This collection is a great place to start exploring his world.

Nurse With Wound/Graham Bowers – *Excitotoxicity*

(RED WHARF)

Third collaboration between NWW and Graham Bowers. All are worthwhile. This album is a nice landscape of swirly psychedelia that features a lot of guitar work.

Akos Rozmann – *Tolv Stationer (Twelve Stations)*

(IDEOLOGIC ORGAN/EDITIONS MEGO)

Seven-CD box set. Beautiful full version of this magnificent electronic piece. Akos Rozmann was a very hard-working genius in the electronic field. Hungarian composer who left us in 2005, finally being recognized through releases on Ideologic Organ. This piece was composed in two distinct times, the late '70s and the late '90s, using as the basis only voices and prepared piano.

Zeitkratzer – *Whitehouse: Performed Live by Zeitkratzer*

(ZEITKRATZER/KARLRECORDS)

William Bennett joins fabulous acoustic ensemble Zeitkratzer in a live performance of Whitehouse pieces. Zeitkratzer has made a name for themselves by performing material not associated with acoustic music. Maybe most known for their two versions of *Metal Machine Music* by Lou Reed. This is their second collaboration with Whitehouse. LP is on the Karlrecords label.

Mac

Too legitimate to stop.

The Muffs – *Whoop Dee Doo*

(BURGER)

Well... I now officially own a Burger Records release. The MUFFS are one of my top five favorite bands of all time. Expertly crafted pop-punk songs with a healthy dose of grungy distortion. The bottom line here is, anything Kim Shattuck touches is gold. And anyone who doubts the MUFFS' punk cred, just remember Kim Shattuck got kicked out of the PIXIES for stage-diving! In 2014! This is a no-brainer.

Iron Reagan – *The Tyranny of Will* (RELAPSE)

Members of MUNICIPAL WASTE playing, well ... MUNICIPAL WASTE-style thrash metal. Hey! There's nothing wrong with being a one-trick pony if you've got a really good trick, and these guys have a great trick. I knew I had to pick this

record up after I saw the music video for the song "Miserable Failure." The song (like the rest of the album) absolutely shreds, and the video is a hilarious document of guerilla thrash. Check it out (keep an eye out for the RED FANG cameo), then pick up the record.

Sleep – *The Clarity 12"*

(WILLIAMS STREET)

While SLEEP are famous for many things, perhaps they are most famous for tanking their major-label career (much to the elation of their dedicated underground following) by recording the *Dopesmoker* album, an album that comprised a single song with a running time of approximately 64 minutes. Not long after its release, or, more accurately, non-release, SLEEP decided to call it quits. Now they have returned almost 20 years later with another song. Their 9-minute-and-50-second-long opus, "The Clarity," was released as a free download as part of Adult Swim's 2014 weekly singles series. It was subsequently pressed as a single-sided 12" by the good folks at Williams Street Records. It's doubtful that this record will usher in any proper reunion of the band, but SLEEP has been recently sighted playing some one-off shows here and there with new drummer Jason Roeder of NEUROSIS (who also appears on this record).

Gag – *Locker Room 7"* (IRON LUNG)

There seems to be a new trend happening in hardcore (which in and of itself is reason to cheer). Imagine if you will, a new crop of young punks exploring the roots of their musical subculture, but instead of clinging to the typical thrasher MINOR THREAT route, they're going the weirder, but just as intense, VOID route. While there's a growing handful of these bands popping up, GAG is definitely at the forefront of trend. For as much as hardcore-punk champions creativity, it doesn't necessarily lend itself easily to innovation. So when something comes along that is genuinely creative without seemed forced or contrived, I get very excited. The majority of GAG's handful of recordings is already collector fodder, but this 7" is still relatively easy to come by at this point. I highly suggest tracking it down. And if you get a chance, check out the video of their set at the Oakland Metro Opera House on YouTube.

+HIRS+ – *The First 100 Songs*

(SRA)

+HIRS+ is everything I look for in a powerviolence band. Short, fast, heavy and, most of all, mysterious. This brutal duo from Philadelphia has only been around for a few years but has released literally dozens of recordings. They've



managed to stay of my radar for this long mainly because the majority of their releases are limited cassettes or lathe-cut vinyl 7"s, with pressing of about 30 to 50 copies per release. Fortunately they've released this LP, which compiles their first 100 tracks from their various limited recordings. Stylistically they do the AGORA-PHOBIC NOSEBLEED thing (compete with drum machine) but with more of the powerviolence feel, a la DESPISE YOU/CROSSED OUT/IRON LUNG etc. My only complaint about this band is that now I have to put in some serious effort tracking down/keeping up with their releases.

G.I.S.M. – Military Affairs

Neurotic [Reissue] (BEAST ARTS)
Reissue/bootleg(?) of Japanese cult metal-punk G.I.S.M.'s second LP from 1987. An original copy of this record is gonna set you back upwards of \$300, so it's nice to have this record available again, bootleg or not. Sounds great, looks great, a must-have for fans of Japanese hardcore/punk. These guys are legends.

BL'ast – The Expression of

Power (SOUTHERN LORD)
The Expression Of Power is a 3xLP collection of BL'AST's multiple attempts to record their first LP, 1986's *The Power Of Expression*. To be perfectly honest, I would have been happier with just a straight-ahead reissue of the final version that came out on Wishingwell Records, but if having an extra two records that I'll never listen to more than once means not having to pay inflated collector's prices for the original... hell, I'll take that with no complaints.

Violent Reaction – Dead End 7"

(PAINKILLER)
Haling all the way from England, VIOLENT REACTION represents the opposite side of hardcore coin that GAG is on. Stylistically, VIOLENT REACTION are a straight carbon copy of NEGATIVE APPROACH, but they just do it so goddamned well! It's a rare thing when a band can play a style of music that is 30 years old without it feeling generic or rehashed. They just plain tear it up!

Blotter – Under Armour '77 7"

(KATORGA WORKS)

BLOTTER from Austin, Texas is another one of those bands (see GAG) who are making punk weird again, which, in a scene plagued by so much imitation and so little innovation, is a breath of fresh air. Similar to older bands like VOID, with a touch of more recent bands like Holland's AMD! PETERSENS ARME, BLOTTER has just the right mixture of creativity and intensity. Very much looking forward to future releases.

Taylor Swift – 1989

(BIG MACHINE)
Pop superstar and America's sweetheart TAYLOR SWIFT gives us her fifth full length studio album, 1989. TAYLOR SWIFT describes this record as her "first documented official pop album," marking a departure from the pop-country style of her earlier releases.

Michael

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

Wye Oak – Shriek

(MERGE)
I discovered this due to someone's review in the last "Music We Like" zine. I wasn't sure if I'd like it or not, but was intrigued by the review, and I was happy to find out that it's a lovely modern electronic pop album that I greatly enjoy. It's got interesting musical production ideas, thoughtful lyrics, nice melodies and emotional depth. If that sounds good to you, I highly recommend this!

The Range of Light Wilderness – The Range of Light Wilderness

(GNOME LIFE)
Beautiful folk-rock from this local trio. Simple yet heartfelt songs with solid musicianship and gorgeous harmonies. Great artwork and clear vinyl! too!

Panabrite – Pavilion

(IMMUNE)
Fantastic new LP from this Seattle synth wizard on the always excellent Immune Recordings label! I've been a fan for years now and can honestly say that this is easily his finest and maybe also his most diverse work yet. Cascading electronic melodies meld perfectly with field recordings and other textural sounds, making this a fascinating listen all the way through. So good!

Zongo Junction – No Discount

(ELECTRIC COWBELL)

Excellent new album of funky Afrobeat jams from this talented Brooklyn nine-piece ensemble, featuring solid production and really nice arrangements. See them live if you get the chance ... they bring the heat, providing a non-stop dance party that rivals the "big names" in the modern Afrobeat world (Anitibalas, etc.). I expect even bigger things from these guys as they continue to tour and to explore their obvious love of many musical styles.

Various Artists – Gravity Spells

(BIMODAL PRESS)

A truly beautiful set containing two LPs and four DVDs, plus a gorgeous book of writings and images bound in a handmade letterpress cover. Curated by local musician/filmmaker John Davis, the set features four short films, which are paired with the four sides of musical contributions to make a collaborative audio-visual experience of the highest order. Incredible work from filmmakers Paul Clipson, Craig Baldwin, Lawrence Jordan and Kerry Laitala, each paired with musical accompaniment from Maggi Payne, Tashi Wada, John Davis, and Ashley Bellouin & Ben Bracken. The whole thing is both decadent and sublime, a real work of art, to be treasured and experienced alike.

Tony Allen – Film of Life

(JAZZ VILLAGE)

A triumphant full-length album from the legendary drummer of Fela Kuti's Africa 70. Allen's ever-groovy drumming and tastefully modern production (from French trio The Jazzbastards) make this a winner all around. I honestly didn't expect it to be this good.

Panda Bear – Panda Bear Meets the Grim Reaper

(DOMINO)
I loved *Person Pitch* but thought *Tomboy* was a bit boring in comparison... this one falls somewhere in between for me. It's got a handful of great songs, along with a few that feel unfinished. Good grooves abound throughout the record, and the hazy, spacy, almost lo-fi production feels fitting. This probably won't convert too many people that aren't already fans, but it's a good record, and I'm sure it'll grow on me over time, as I've only heard it a few times so far.

Tip:

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Ramo

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Klaus Layer – Restless Adventures

(REDEFINITION)

The German-born producer also known as Captain Crook has become, for me, a very under-the-radar beatmaker. I'd feel comfortable putting him alongside the greats like Dilla, Large Pro, Prince Paul, Pete Rock and Premier (just to name a few). His affinity for that nostalgic classic (early) '90s boom bap sound speaks to me on a molecular level. I grew up with it. It is a part of me. Then it almost disappeared. And now, Klaus provides a portal back to the Golden Age. With some familiar SP-1200 drum beats weaved among strange and different and interesting samples, it's like Klaus was born too late and he's making up for lost time. I for one look forward to each new release, and that time machine that magically appears every time I put the record on. A must have for any instrumental hip hop head. Vinyl only.

J-Zone – Lunch Breaks

(REDEFINITION)

The man known for his humor and talent in underground circles follows up his 2013 release *Peter Pan Syndrome* with a live breaks record. Yes, A LIVE BREAKS RECORD. Definitely made for producers and bedroom beatmakers alike, it is filled with classic and original drum breaks, all of which J-Zone recently taught himself. There is a promo video online for this record that I highly recommend. The professed late blooming drummer goes into his departure from the music scene and the impetus for coming back to make this particular release. Vinyl only.

Dert Floyd – The West Side of the Moon

(ISOLATED)

The man known as DertBeats, or just simply Dert, recently dropped this 2007 free download project on wax—remastered. As you might have guessed from the title, it uses Pink Floyd's *Dark Side of the Moon* as a sample source. Though this has been done before, Dert's take is something new. A short-song journey to the moon's West-side (read Southern California), some tracks are more recognizable than others, while some are so flipped the samples might go right over your head. A bunch of great, but short beats, a la Dilla. Vinyl only.

Dert Floyd – Eclipse

(ISOLATED)

Limited to 150 numbered copies on clear/black splatter vinyl, THIS is the record. THIS is the joint. Intended or not, I see it as a concept album, thought out from title to cover to vinyl to side titles to track titles. It all fits together like a puzzle. It makes sense as a whole. Even separated into segments, each piece has its place. Side A, titled Rage, evokes anger and aggression and menace and paranoia, while Side B, titled Regret, feels pleading and urgent and full of lamentation—with track titles like “Crashing & Burning” and “Dead Soul (Rage);” “Daily Affirmation” and “You're My Sorrow (Regret);” respectively. Feelings that can easily eclipse the mind. The cover art is evocative of the title and the vinyl feels eyeball-like, a window to be open or shut. See. All the pieces. Together. Eclipsing. Vinyl only.

Mike Mictlan – Hella Frreal

(DOOMTREE)

I'm not sure what to say about this one. Not because I don't like it, because I do. I LOVE THIS ALBUM. It just... it defies ideas of definition and style. His Lazerbeak-produced *Hand Over Fist* was aggressive and intense and, in my opinion, classic sounding. This... this is all of that, but more. Envelope-pushing. Style-morphing. Future-predicting. Musically the opposite of quantum. And if you know hip hop and pay attention, you'll find a really cool homage to different rap styles. Distinctly Mictlan, but the influences are there. Seriously, don't sleep. This is some of THE BEST underground hip hop being made right now. CD only, but I REALLY, REALLY hope for the vinyl version. :)

K-Def & The 45 King –

Back to the Beat

(REDEFINITION)

Every beat head should know the names of K-Def and DJ Mark The 45 King. If you were listening to hip hop in the '90s, you probably have a favorite song they produced. And if this is true for you, I'm telling you right here, right now, BUY THIS RECORD. The Master and The Mentor recently collaborated on a beat record? Yes. It's true. And you should be friggin' rejoicing. Any rapper today would give up his Jesus-piece to ride one of these full-length beats. Forealz. Stop playin'. Get up. Get somethin'. Vinyl and cassette only.

Supa Dave West – Beat Boxing

(REDEFINITION)

Probably best known for his post-millennium De La Soul production, Dave West is still doing it. A beat record worthy of rappers drooling over, *Beat Boxing* delivers semi-full-length beats



with purpose and delivery. Picture yourself in a boxing ring. Your opponent? A wall of speakers. The result? You're going down. 'Nuff said. Vinyl, CD and cassette release.

K-Def – Tape One

(REDEFINITION)

OK, I know what you're thinking. Another Redef record? My answer? The cream rises to the top. Now if they would just offer download codes with their vinyl purchases ALREADY. OK, rant over. This record is a relic of hip hop culture. A true artifact. These beats, this sonic signature is what caught the ear of the legendary Marley Marl—which makes it scary to think, what if? Yes, sound quality can sometimes suffer, but it's material that's been discovered after 20 years. There's only so much restoration you can do. I can listen to this with all the imperfections unbothered. If you like beats, so can you. Vinyl and cassette only.

Kutmah – Black Wave Tapes

Vol. 1 & 2 10"

(HIT+RUN)

Dark and moody, these two 10"s seem to release the tension and frustration the artist must have been feeling after surfacing from his intense ordeal of dealing with the feds and immigration. Apprehensive and creepy, with screen-printed covers, these are super-limited. Check the electronica or experimental sections. Vinyl and cassette only.

Hellsent & Batsauce –

Bat Outta Hell

(GALAPAGOS4)

Florida-born, Berlin-based producer Batsauce teams up with Outerlimitz rapper/member Hellsent to deliver what I would call “Part 2” in the unnamed series that starts with Batsauce's collaboration with Qwazaar (of Typical Cats & Outerlimitz). Good, head-nodding hip hop. Get widit. Vinyl only (w/DL code).

The Doppelgangaz –

The Ghostly Duo EP

(GROGGY PACK ENT.)

The old is made new again with this 2008 release (their first) finally getting the remastered vinyl treatment. With only 600 copies pressed, it's a

treat to get my hands on something I believe was originally a download-only release. These cats might have slipped by you unheard (cuz they ninja-like), but you really need to correct that. Young New York sensibilities with that raw rap sound. Vinyl & cassette only.

Ras-G – Down 2 Earth Vol. 2

(The Standard Bap Edition)

(STONES THROW/LEAVING)

Another great beat record from the Raaassss. If Sun-Ra had a son, Ras-G could dethrone him. Spacey hip hop beats with electro influences. Seriously, sit back. Play that ish. Light that ish. You know the rest. Vinyl (w/DL code) and cassette only.

Hail Mary Mallon – Bestiary

(RHYMESAYERS)

Hard-hitting yet humorous, Aesop Rock, Rob Sonic and DJ Big Wiz deliver their sophomore release. Is it dope? An understatement. Dudes stay relevant as f*ck. Sleep on this and you might as well tune into KMEL. CD & vinyl (w/DL code).

Count Bass D / Retrogott / Twit One / Lazy Jones – The Count In Cologne

(MELTING POT)

In the Summer of 2013, Count Bass D visited the folks at RadioLoveLove, a German crew pushing hip hop in that sphere. This collaboration was recorded, much to the benefit of us. Only a few songs were recorded, but here you get those and the instrumentals. If you're OK with occasional German raps and good hip hop, check this out. Vinyl only.

Damu The Fudgemunk –

Public Assembly

(REDEFINITION)

A collection of hard-to-find and unreleased instrumentals. Dope boom bap head-nodding ill ish. Whatever format, get it. Vinyl, CD and cassette release.

Rob Sonic –

Alice In Thunderdome

(OK-47 RECORDS)

Aggressive, DIY, underground hip hop at its finest. N.Y. to Bay Area transplant (along with Aesop Rock), Rob brings a rugged and relevant view of what heads in their 30s want to listen to. Yes, whether you're aware or not, you want to listen to this. Otherwise, what good are you? CD only, though I wouldn't pass on a vinyl copy.

Dorian Concept – *Joined Ends*

(NINJA TUNE)

Like electronica? Check this dude out. Doing it with all the right equipment and right intentions, DC brings a fresh sound with old musical ideologies. His composition and overall feel of the music is interesting and captivating. Seriously, don't pass on this one. You'll regret it. CD & vinyl.

Tip:

Stop wasting time and buy new music. So much good stuff comes out every couple months. If you don't know, ask me or Evan. We'll help you out.

Vaughn

Foxygen – ...And Star Power

(JAGJAGUWAR)

Bryan Ferry – *Avonmore*

(BMG)

Wilco – *Alpha Mike Foxtrot: Rare Tracks 1994-2014*

(NONESUCH)

The Black Keys – *Turn Blue*

(NONESUCH)

Sturgill Simpson – *Metamodern Sounds In Country Music*

(HIGH TOP MOUNTAIN)

Leon Russell – *Life Journey*

(DECCA)

Johnny Thunders – *Real Times 1978 10"*

(REMARQUABLE)

Barbara Lynn – *Here Is Barbara Lynn [Reissue]*

(LIGHT IN THE ATTIC)

Winston Jarrett & The Righteous Flames – *Man Of The Ghetto [Reissue]*

(IROKO)

Willie Williams – *Unification: From Channel One to King Tubby's*

(SHANACHIE)

Various Artists – *Studio One Dancehall: Sir Coxson In The Dance - The Foundation Sound [Reissue]*

(SOUL JAZZ)

Augustus Pablo – *Born To Dub You*

(VP)

Will

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Nick Hakim – *Where Will We Go Pt. 1 & 2*

(EARSEED)

Without a doubt, Nick Hakim is my favorite new artist. His album *Where Will We Go* (released as two EPs) is like nothing I've heard before. His unique genre-defying style falls somewhere in the range of soul, alternative, blues and experimental. *Where Will We Go* is a brilliant display of Hakim's musical talent, showcasing his skills on piano, guitar and as a vocalist. More impressive than anything are the risks he takes in his recording process, leaving beautiful sound treasures for the listener to dig up. Sounds like piano chair creaks, distant traffic/city noise, lo-fi hisses and tricky reverb echoes make a true sonic masterpiece. I cannot wait to hear more from Nick Hakim, but until then, *Where Will We Go* will be on constant replay. This album is available as a download on Amoeba.com.

Mark Ronson – *Uptown Special*

(RCA)

Mark Ronson has long been a favorite of mine, and *Uptown Special* still surprised me in its glory. With perfectly chosen features from a range of musicians including Stevie Wonder, Bruno Mars, Mysikal and Kevin Parker of Tame Impala, Ronson made one heck of an album. *Uptown Special* picks up where the funk and soul of the (now seemingly long) past left off: fuzzy guitar, crunchy keyboards, punchy horns and funky bass make an album that is jamming, and I mean jamming, like roller skating in a tracksuit, while rocking a gold chain on a neon lit city street. Yep, this album is good.

Black Milk – *If There's A Hell Below*

(COMPUTER UGLY)

Black Milk has established himself as one of today's best producers and emcees. This album is filled with dirty and intricate beats that could easily stand on their own as an instrumental album. On top of those beats are Black Milk's

well-timed and soulful rhymes, which share tales of terror and darkness, relating reality to hell. Features from Blu, Pete Rock, Bun B and more add to the already stellar album. *If There's A Hell Below* shows an impressive evolution of Black Milk's sound; he is somehow continuing to get better and better!

Diamond District – *March on Washington*

(MELLO MUSIC GROUP)

DC's Oddisee, XO, and yU made another gem. *March on Washington* shows off all three emcees rapping skills over DOPE production from Oddisee. This bass-heavy follow up to *Diamond District's In the Ruff* (2009) was well-worth the five-year wait. The album ventures between hard and smooth. With bangers like "First Steps" and "Lost Cause" representing the hard and the soul-inspired "Apart of It All" exemplifying the smooth, this album exudes a variety of feelings that all wrapped together make a great record. Mello Music Group is really finding it's stride releasing awesome album after awesome album, and *March on Washington* is another prime example of the label's excellence.

Theophilus London – *Vibes!*

(WARNER BROS.)

Executive produced by Kanye West, cover shot by designer Karl Lagerfeld... it's evident this 27-year-old musician has things figured out. *Vibes!* blends hip-hop, electro and dancehall into one really cool album. Theophilus London simply makes music like no one else is making it. His melodic vocal styling (reminiscent of the '80s) perfectly rides along with his cool head-nodding beats. Sexy love songs with a hip hop twist! *Vibes!* is a great follow-up to London's many mixtapes and debut album, *Timez Are Weird These Days*. The creativity and craftsmanship of this album make it stand out as a favorite for me.



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Biota – Funnel To A Thread
(RECOMMENDED)
Experibient folkestra.

**Henry Kaiser & Ray Russell –
The Celestial Squid** (CUNEIFORM)
Hail fellows, well met.

Joe Morris – Mess Hall
(HATOLOGY)
A roiling repast.

Luciano

Arca – Xen (MUTE)

Ariel Pink – pom pom (4AD)

Blonde Redhead – Barragan
(KOBALT)

**Hundred Waters – The Moon
Rang Like A Bell** (OWSLA)

**Laetitia Sadier – Something
Shines** (DRAG CITY)

Cairo Pythian – Touched
(KATORGA WORKS)

☐ **Mononoke** (2007)

🎬 **Nekromantik (1987) –
Directed by Jorg Buttgerit**

Florian

Dean Blunt – Black Metal
(ROUGH TRADE)

**Eric Copeland – Logo My Ego
12"** (L.I.E.S.)

**Brian Eno / Jon Hassell –
Fourth World Vol. 1: Possible
Musics [Reissue]** (GLITTERBEAT)

Lower Plenty – Life/Thrills
(MEXICAN SUMMER)

Herva – Instant Broadcast
(DELSIN)

**Hieroglyphic Being – The Seer
Of Cosmic Visions** (PLANET MU)

**Fourth World Magazine
Vol. 2 – Pinhead In Fantasia**
(PACIFIC CITY SOUND VISIONS)

Robert Lester Folsom – Ode To A Rainy Day (MEXICAN SUMMER)

Objekt – Flatland (PAN)

18+ – Trust (HOUNDSTOOTH)

Aaron A.

□ **Batman: The Complete Television Series (1966-68)**

POW! It's back and just as good as you remember it! One of the most anticipated DVD releases ever (decades-long legal issues have made any home video release impossible until now), "Batman" is a hilarious tongue-in-cheek, pop-art send up of comic book conventions, while still feeling a genuine tribute to the character and the medium. The key ingredient to Adam West and Burt Ward's success as the Dynamic Duo lies in their total commitment to the characters; just because they're in on the joke doesn't mean they have to act like it.

Various Artists – Bluesin' By the Bayou: Rough 'N' Tough (ACE)

It really can't get much cooler than Louisiana swamp blues, and there couldn't really be a cooler collection of it than on this ace Ace compilation. Lazy Lester, Slim Harpo—if you don't love them already, give this CD a spin and learn just where Mick Jagger got his swagger from.

The Black Angels – Clear Lake Forest (BLUE HORIZON)

While the Austin based group seems to have moved away from their psyched-out, hypnotic riff-menace, they've found a new sweet spot somewhere between that and Nugget-like pop freak-outs. Only complaint is that it's too short!

□ **Girls: The Complete Third Season (2014)**

As you can probably guess from my picks, I'm not the biggest fan of many things modern. But I've got to admit, sometimes begrudgingly, "Girls" can be painfully accurate of many things modern.

☞ **Les Blank: Always For Pleasure – Directed by Les Blank**

To describe or analyze Les Blank's documentaries would sort of defeat the purpose. Not so much a fly on the wall as much as just someone at the party (or the BBQ where Lightnin' Hopkins is playing), Blank's short films document both times and places in down-home American culture from the 1960s through the 1990s. Whether it's Polish polka dances or Cajun gumbo, gap-toothed women or just plain garlic, Blank's camera unobtrusively soaks up the character, sounds and smells of wherever he is (in fact, Blank used to insist on roasting garlic in the theater when screening his film on the latter subject). There's a real social poignancy to these documents that never feels clinical and is always reverent. Somehow visual and audio poetry is achieved while never feeling experimental or overly ambitious. Blah, blah, blah ... Just watch 'em, you won't be sorry!

Freddy King – Bossa Nova & Blues (SUNDAZED/KING)

I'm more of a Fender fan myself, but when I hear Freddy (aka Freddie) King's Les Paul and P-90s, I can't help but marvel at his tone. Imitated by British blues-rockers and American guitar-dads for decades, this is the real deal, so take a break from copping his sound and just give it a listen. There's not really a lot of Bossa Nova on the record, but what it "lacks" in that Brazilian beat, it makes up for plenty in searing vocals and razor sharp guitar work. "The Bossa Nova Watusi Twist" is a particularly fun instrumental, and, as usual, Sundazed presents the beautifully mastered album on 180-gram vinyl.

Jimi Hendrix – The Cry of Love (LEGACY/EXPERIENCE HENDRIX)

Experience Hendrix has finally re-released the classic posthumous Hendrix album. Made mostly of songs Jimi was working on before he died, *The Cry of Love* is a hint at what he was planning for his double-album follow-up to *Electric Ladyland*. The ever-flowing river of posthumous releases has become a heated subject for many Hendrix fans, but this and *Rainbow Bridge* remain a pure and worthy tribute to the man long after he has passed.

☞ **Venus In Fur (2013) – Directed by Roman Polanski**

Roman Polanski's latest film is based on a play about a play based on the infamous French S&M novel. It may sound like a lot to chew, but it's actually a fun and playful look at relationships, the battle of the sexes, artistic license, sexism, leather, etc...

Spoon – They Want My Soul (LOMA VISTA/REPUBLIC)

This new Spoon album just keeps growing on me. They're still one of my favorite bands around these days, and they still haven't let me down!

Allen

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

The Complete Jacques Tati (1949-1974) – Directed by Jacques Tati

Billy Childs – Map to the Treasure: Reimagining Laura Nyro (SONY MASTERWORKS)

Everything on this CD is great, but Shawn Colvin and Chris Botti putting their imprint on a slow, stately "Save The Country" might be my favorite version now. And I was pretty crazy about it before.

The Living Sisters – Harmony Is Real: Songs For a Happy Holiday (VANGUARD)

Best Christmas album of last year. Great harmonies over wry lyrics; it's like getting a new Roches record.

☞ **Respect: The Life of Aretha Franklin by David Ritz** (LITTLE BROWN)

Every video interview of Aretha I've seen had a sheen of formal presentation to it, and now I know why: she's making it up as she goes along. According to biographer Ritz, who quotes liberally from siblings and business representatives who are no longer with us (but he had the opportunity to interview over the years on other projects, including a puff-piece biography written with the singer), Ms. Franklin has

constantly taken issue with revealing the more sordid or rocky details of her life and work, preferring instead to reveal nice press releases to *Jet* Magazine. The fights with her sisters, her canceled appearances, her temper tantrums and her efforts to retell her rise to fame as a fairy tale reveal the insecurities within. Does this serve to illuminate the work of who is surely one of the finest singers of our time? Because it's such a thorough peek behind the curtain for the first time, it surely does.

☞ **Here by Richard McGuire** (PANTHEON)

It's a little weird to call this mind-expanding walk through time (within space) a "comic book," or even a "graphic novel," but that's essentially what it is. It's merely the comic book that will possibly rearrange your head.

Audra Wolfmann

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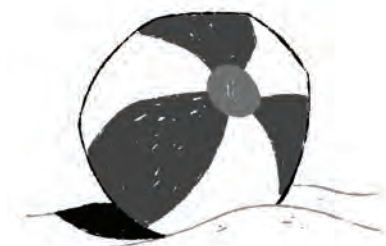
□ **Miss Fisher's Murder Mysteries, Series 2 (2014)**

I just can't get enough of Essie Davis as Miss Phryne Fisher, a "lady detective" in 1920s Melbourne where everyone keeps dying mysteriously and Miss Fisher's outfits get more and more fabulous. If you'd like a lot more sex, drinking, dancing and romance in your Agatha Christie, Miss Fisher is for you.

□ **The Spoils of Babylon (2014)**
A TELEVISION EVENT. Kristen Wiig, Will Ferrell and Tobey Maguire star in this expert send-up of night soaps like *Dynasty* and *Falcon Crest*, or maybe it's more like mini-series versions of rambling novels like *The Thorn Birds*. Very reminiscent of another favorite spoof, unfortunately mostly forgotten by now, Carol Burnett's *Fresno*.

□ **BoJack Horseman (2014)**

Yes, it's an animated series about a has-been actor in L.A. who also happens to be a horse. But wait—don't walk away yet. Check out this voice talent: Will Arnett, Amy Sedaris, Stanley Tucci, Aaron Paul ... it's an unbelievable gold mine of comedy, pathos and wacky shtick. I really hope this Netflix Original is out on DVD by the time you are reading this.



■ **Skidoo (1968) – Directed by Otto Preminger**

In case you hadn't heard, Otto Preminger directed a surreal comedy in 1968 in which Carol Channing takes her clothes off, John Phillip Law stalks around as a long-haired hippie and Jackie Gleason does LSD in a cell at Alcatraz. It's utter insanity and a complete time capsule. Amazing original score by the one and only Harry Nilsson (who has a cameo as a dosed prison guard). This is the film's first appearance on Blu-ray. Nab it while it's in print!

□ **True Detective (2014)**

Riveting, eerie, occult-tinged backwoods noir. Easily one of the best scripts on TV or the big screen. The novelistic touches and the nuanced acting by Matthew McConaughey, Woody Harrelson and Michelle Monaghan make this show transcend its medium.

□ **American Horror Story: Season 3 (2014)**

My favorite season yet! The bitchcraft flows in this highly-entertaining storyline set amongst a coven of witches in New Orleans. Show-stopping performances from Jessica Lange, Kathy Bates and Angela Bassett. Let's face it—the show is rewardingly trashy, but this is the only vehicle providing substantial roles for women, of a “certain age” and in general.

King Tuff – Black Moon Spell

(SUB POP)

Glam meets garage in the mind of King Tuff and wonderful, sparkly, dark things happen.

Apple Bonkers – Joel Gion

(THE REVERBERATION APPRECIATION SOCIETY)

New classic sounds for a not-so-classic world.

Tip:

Check out my TV-on-the-Internet show, *Speakeasily* (*Speakeasily.TV*) and podcast, *Molly Mills, Paranormal Librarian* (iTunes).

Brent James

Prince – Art Official Age

(WARNER BROS.)

This long-awaited and solid as-a-rock record marks Prince's return to Warner Bros. and, apparently, to decent album making. That's not to say that He's released nothing but garbage

in the last decade or so, but on AOA, one can tell Prince is having fun. You can almost see him grinning ear to ear on “This Could Be Us,” or gently caressing the small of your back during “Time.” “The Gold Standard” mashes Lovesexy-era B-sides into one song and washes its mouth out with a little “DMSR.” Wonderful album for a spring romp or a raging road-trip at 100 MPH with the windows down.

Marilyn Manson – The Pale Emperor

(LOMA VISTA)

Lovely new set from the self-proclaimed God of F*ck! By now, Manson has perfected his recipe for reinvention and never fails to deliver. Collaborating with Tyler Bates (best known for his work on Rob Zombie soundtracks) has given a very cinematic feel to *Emperor*, and songs almost come off as being performed for theater. His best work in years.

Davina & The Vagabonds – Sunshine

(ROUSTABOUT)

Each new release from Twin-Cities based Davina & The Vagabonds gets more solid, and *Sunshine* is no exception. Instantly, the title track transports us back in time and vibes us perfectly with girl-group realness. From there, it's a tour through musical history. It's all there. All the time we know it's only a ride, and it has to stop. We pray that we never have to get off. “Away From Me” is our reality check. Davina hisses & purrs her way through this set with such conviction that there's no doubt she'll go down in history as a vocalist to be reckoned with. She goes from torch to Vaudeville at the drop of a hat, and has the chops to back it up, not to mention the band—these guys know what time it is and will make you forget what year it is! “Red Shoes,” “Heavenly Day” and “Sunshine” are standout tracks. Being hailed as the “Queen of Monterey” at the Monterey Jazz Fest TWO years in a row, let's see what the future holds for these kids. Fall in love with Davina and The Vagabonds ...

Run The Jewels –

Run The Jewels 2 (MASS APPEAL)

I'm already looking forward to RTJ3! I loved the first one, but for some reason No. 2 makes the clothes come off. Yup, it's a perfect record for, um, working out. Wanna get popped? This is your disc ...

Madonna – Rebel Heart

(INTERSCOPE)

Out of pure respect for Madonna, I put her latest album on my list. At first I thought I really didn't like this record, but a few parts of have

grown on me. There's always an anthem guaranteed to leave dance floors all over the world soaking wet, and this time, it's “Living For Love.” Not a bad party record, and a solid offering from Madonna, but I find myself retreating to her back catalogue when I need a real good trouncing.

Hanni El Khatib – Moonlight

(INNOVATIVE LEISURE)

On HEK's third album, *Moonlight*, he brings it full circle. At first, he showed us flashes of The White Stripes/Black Keys' simple but effective punch-rowdy hits. Then, with the help of Dan Auerbach, he beefed it up a bit and proved to everyone that he wasn't just another pretty face. Now, he's free to do pretty much do whatever he wants, and he does. This set touches on prime psychedelic, has his now-signature guitar gush and even hints at a little dancefloor interest! *Moonlight* will be THE summer album...

Tip:

Explore Oakland and the East Bay more often. You might be surprised. Also, play nice with others ...

Brian McCann Jr.

29. Irish. Punk. Sober.

Working class. Tattoos. Loyal. PMA.

Rancid – Honor Is All We Know

(HELLCAT)

Rancid kept us waiting six years for this record, and it was worth the wait! Tons of punk songs, a couple of ska songs and one or two surprises. This record is sick ...

Sick Of It All – A Road Less

Traveled (CENTURY MEDIA)

The Old Firm Casuals –

This Means War (OI! THE BOAT)

This record rules. I love how these guys mix hardcore punk with Oi! and street punk. Fronted by Rancid's Lars Frederiksen, the sound is real, raw and comes straight from the streets of the Bay Area. This does not disappoint.

■ **Filmage: The Story of Descendents/All (2014)**

This DVD is RAD from start to finish! It gives you the inside story on the mother of all pop-punk bands: The Descendents. There's tons of footage and tons of interviews. It rules.

Harrington Saints – Harrington Saints 7”

(PIRATES PRESS)

Suede Razors – Suede Razors 7”

(PIRATES PRESS)

Craig C.

*Debating the great question of our time:
Falafel? Or Chinese food?*

Los Straitjackets – Deke Dickerson Sings The Great Instrumental Hits

(YEP ROC)

Everybody's favorite Luche Libre enthusiasts return with a new record, chock-a-block with your favorite instrumental classics, but with a twist! Fun stuff, it's a party!

Zion80 – Adramelech: The Book of Angels Vol. 22

(TZADIK)

New York noise meets Afro-beat. Guitarist Jon Madof and Zion80 explore dense sounds from the Zorn songbook. Intense.

The Kinks – Muswell Hillbillies

(RCA)

Deluxe reissue of the classic album. Always a fave, it sounds great AND has a grip of bonus material. A definite must.



Skwrly D

Nuts To You!

Jethro Tull – WarChild [40th Anniversary Edition]

(PARLOPHONE)

Steven Wilson unearths more wonderment from the Tull archives, including a half hour of symphonic sketches intended for the never-produced film of the same name.

Todd Rundgren – At The BBC 1972-1982

(ESOTERIC)

Three CDs and a DVD of primo Todd. An early short set from the *Something/Anything* era and two prime *Utopia* appearances from 1975 and 1977 make up the CDs. The DVD has priceless footage from the RA tour as well as a rare solo show from 1982.

The Rolling Stones – From The Vault: Hampton Coliseum (Live in 1981)

(EAGLE)

Cannonball Adderley – The Black Messiah

(REAL GONE)

There was another recent “Black Messiah” that got a lot of attention. This is also well worth checking out.

Henry Mancini – The Cop Show Themes & Symphonic Soul

(VOCALION LTD)

Symphonic Soul is so-so, but *Cop Show Themes* knocks it out of the park. Roll down the windows and cruise down Market with “Streets of San Francisco” cranked, and know you are hipper than a thousand programmers.

Gov’t Mule – Dark Side Of The Mule

(EVIL TEEN)

Warren Haynes, Matt Abts and co. explore the world of Pink Floyd, going so far as to rent the quad sound system and back-up singers used by the Floyd themselves. Extra points for playing both lengthy halves of “Shine On ...”

William Shatner – Live

(CLEOPATRA)

At last, the Shat Man’s legendary stand-up/spoken word LP from 1978 makes its CD debut. Nerds, rejoice!

The 5th Dimension –

Earthbound

(REAL GONE)

Their final album found them switching labels and gears, with a slightly funkier sound and mostly weird and wonderful production/songs from Jimmy Webb. Killer Stones and Beatles covers make this a sleeper keeper.

Edwin Starr – Involved

(GORDY)

Seminal Norman Whitfield-produced album, stacked with bitchin’ bonus tracks. Psychedelic/politico soul at its best.

Steve Hackett – Genesis Revisited: Live at the Royal

Albert Hall

(INSIDE OUT U.S.)

At this point, the sole keeper of the flame. Well done, Steve, and thank you.

Jimi Hendrix – The Cry Of Love/Rainbow Bridge

(SONY LEGACY)

In the beginning, AJD, there was *Cry Of Love* and *Rainbow Bridge*, and they were good.

Loudon Wainwright III – Haven’t Got the Blues (Yet)

(429)

Another winner from one of our more undervalued national treasures. Laugh ‘til you cry, or cry ‘til you laugh.

Little Feat – Rad Gumbo: The Complete Warner Brothers Years 1971-1990

(WARNER BROS.)

King Crimson – Starless

(DISCIPLINE GLOBAL MOBILE)

Box set of the penultimate touring period of the King Crimson of the ‘70s. Bone-rattling sound direct from mostly reel-to-reel source tapes, this music does indeed wound time. Not for beginners. Approach with caution, but by all means, do approach.

Paul Parrish – The Forest Of My Mind

(CHERRY RED)

Obscure gentle sounds from ‘60s Southwestern Michigan. Walikin’ in *The Forest Of My Mind* is right up there with Porter Wagoner’s *Rubber Room* for best use of reverb/delay/echo ever.

The Ides Of March – Vehicle

(REAL GONE)

Primus – Primus & The Choco- late Factory With the Fungi

Ensemble

(ATO)

Brilliant fusion of Roald Dahl’s original dark vision and the Newley/Briccuse score from the movie. More like classic Residents than anything else, including the last few Residents releases.

Grateful Dead – 11/18/72

Hofheinz Pavilion, Houston TX

(RHINO/ELEKTRA)

When my friend Paul Epstein of Denver’s premier record store Twist & Shout gave me a copy of this show in 2003, he described the playing in the band from this night as “26 minutes of pure fucking bliss.” Couldn’t have said it better myself. Also available on CD from dead.net.

King Crimson – Live At The Orpheum

(DISCIPLINE GLOBAL MOBILE)

Snapshot of most recent tour by perennial prog-rock dinosaurs. Ferocious and startling unfettered Fripp. More please.

Los Angeles Plays Itself (2003) – Directed by Thom Anderson

One-Eyed Jacks (1961) – Directed by Marlon Brando

Kudos to Duncan for finding this widescreen, 140-minute print of this often-maligned work, for years cursed with awful public domain copies. Though not perfect, this is as good as you’re likely to ever see at this point.

David James

MUSIC!!

D’Angelo & the Vanguard – Black Messiah

(RCA)

It has been a very long time, yes. And if you’re thinking that after 14 years, this should’ve been the best album ever, well, you’re entitled. But what if it’s just the best funk/R&B album in 14 years? Would that suffice? I mean, just the harmony vocals on the very first song, “Ain’t That Easy,” represent some of the funkier non-Clinton singing I’ve heard!! (I remember once I had a sound engineer friend listen to “Playa Playa,” the first track on *Voodoo*, and he swore that it must’ve been a computer program that pushed the “group” vocals so far behind the beat!!) Funky, swinging, sometimes murky, sometimes

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noisy, sometimes flat-out beautiful, with more guitars (if less intelligibility) and more P-Funk influence mixed with his Prince-ishness—it all adds up to a most welcome return!!

Meta Meta – MetaL Metal
(MAIS UM DISCOS)

**Various Artists –
The Afrosound Of Colombia
Vol. 2** (VAMPI SOUL)

Fatima – Yellow Memories (EGLO)

**Steve Wilson and Lewis Nash
– Duologue** (MCG JAZZ)

Jazz. Drums and saxophone. That's it. You'll be amazed by how much you don't miss when these two are filling the space. It's a lot of fun!

Dereck

**Ariel Kalma – An Evolutionary
Music** (RVNG INTL.)

A great double LP of long lost Kalma jams!! If you love Osmose, you will surely dig this.

Cybotron – Cybotron 12"
(DUAL PLANET)

Not to be confused with the equally awesome Cybotron with Juan Atkins in it. This is the '70s Australia Cybotron who worship at the altar of T.D. and Schulze. The guy wears a cape and is serious about it!!

**Bernard Szajner – Visions of
Dune** (INFINE)

Another long lost reissue!!! This one deserved to be reissued.

**Peter Michael Hamel –
Voice of Silence** (WAH WAH)
Reissue of way too hard to find minimal psych masterpiece.



Dylan

**Alain Goraguer – La Planete
Sauvage** (SUPERIOR VIADUCT)

**Sinoia Caves –
Beyond The Black Rainbow**
(JAGJAGUWAR/DEATH WALTZ)

**Brigitte Fontaine –
Brigitte Fontaine** (SUPERIOR VIADUCT)

Holly Herndon – Chorus 12"
(RVNG INTL.)

Circle – Leviatan (EKTRO)

OOIOO – Gamel
(THRILL JOCKEY)

Gabriel

In-stores man, in-stores.

**Le Butcherettes –
Cry Is For the Flies** (IPECAC)

I caught Le Butcherettes as the opening act for Melvins last fall, and I was completely blown away. I can't get enough of Teri Gender Bender's vocals. Her voice mixed punk-tinged mangled circus organs make for a driving yet dark record. Stand outs include the title track "Cry Is For The Flies," "Boulders Love Over Layers of Rock" and "My Child."

**Eraserhead (1977) –
Directed by David Lynch**

Criterion brings us David Lynch's quintessential midnight movie, *Eraserhead*. It looks amazing. If you are a fan of "Twin Peaks," I highly recommend watching *Eraserhead*, featuring Jack Nance and Charlotte Stewart. There was a defect in the initial run of the DVD and Blu-ray. If at approximately the 65-minute mark you encounter five seconds of black, you should be seeing a reaction shot of Henry (Jack Nance) surrounded by fades of white. Drop a line to mulvaney@criticon.com to get instructions on how to get a replacement disc.

Blonde Redhead – Barragan
(KOBALT)

The subtle gem has worked its way into my heart. It may be one of the best overlooked records of 2014.

**Sorceress (1982) –
Directed by Jack Hill**

What a beautiful mess of a film this is. Scorpion Releasing is a name you should know well if you are into drive-in cinema of the '70s and '80s. While waiting for "Game of Thrones" to return, throw this on in between viewings of *Conan the Barbarian*, *Beast Master*, *The Sword and the Sorcerer*, and *Deathstalker*. With bad dubbing, horrible effects and ample boobage, this movie cooks and delivers so many WTF moments that you cannot live without it.

**A Sunny Day In Glasgow –
Sea When Absent** (LEFSE)

Faintly reminiscent of the Cocteau Twins yet undeniably its own animal. This is my favorite album of 2014. Check out "Crushed" and "The Body it Bends."

Greg

On two wheels preferably.

**Various Artists –
UKF Bass Culture 3** (UKF)

Found in the Dubstep section @ Amoeba Music, this release features the sound of the London underground. Great for dancing or just blowing your head.

**Quadrophenia:
Live in London by The Who
(2014)**

Recorded live in 2013, this film captures a performance of the Who's masterpiece *Quadrophenia* from start to end. Frustrated by working with tape loops on stage in the '70s, technological advances have allowed Pete Townshend's vision to be accomplished live. Also, a few cuts of greatest hits. Blu-ray release.

Budos Band – Burnt Offering
(DAPTONE)

Everything on Daptone is awesome. Can't go wrong! Perfectly capturing the gritty sound of '60s soul. This latest release from the Budos Band does not disappoint.

Caribou – Our Love
(CITY SLANG)

Another great release from this multirhythmic electro-rock outfit. For a special treat, be sure to catch them live sometime.

**Roland Alphonso – Humpty
Dumpty: Singles Collection
1960-62** (DYNAMITE)

The "Ace Hot Shot" of Jamaica Ska. Roland Alphonso was a musical prodigy with the saxophone and went on to be a founding member of the Skatalites, one of the originators of the music that evolved into Reggae. This collection is made up of early recordings before he went on to record @ Studio One. A must-have for serious lovers of the Ska. Chika-dup!

Tip:
Learn to play banjo; it's easy!

Ian

**Hank Wood &
The Hammerheads –
Stay Home** (TOXIC STATE)

Fury – Kingdom Come 7"
(TRIPLE B)

**Face The Rail – Learning To
Die** (KATORGA WORKS)

Scalped – Scalped 7"
(WARTHOG SPEAK)

Radioactivity – Danger 7"
(SECRET MISSION)

Hard Stripes – Hard Stripes 7"
(TRIPLE B)

Gutter Gods – Innersense
(COOL DEATH)

Response – Demo
(VIDEO DISEASE/FINE PRINT)

**The Flex – Wild Stabs In
The Dark** (VIDEO DISEASE/FINE PRINT)

Ajax – Ajax 7" (KATORGA WORKS)

**The Coneheads –
Total Conetrol** (SELF-RELEASED)

Gas Rag – Beats Off
(BEACH IMPEDIMENT)

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**The Impalers – Psychedelic
Snutskallar 12"** (SELF-RELEASED)

**Bl'ast! – The Expression of
Power [Reissue]** (SOUTHERN LORD)

Vexx – Give and Take 7"
(KATORGA WORKS)

The Spits – Kill The Kool
(IN THE RED)

Total Control – Typical System
(IRON LUNG)

Gag – Locker Room 7"
(IRON LUNG)

Battle Ruins – Battle Ruins
(ROCK 'N' ROLL DISGRACE)

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Arca – Xen (MUTE)

Ike Release – Noir
(M-O-S RECORDINGS)

Plaza – Party Games 12"
(VOLTAIRE)

**Ras-G – Down 2 Earth Vol. 2
(The Standard Boom Bap Edition)**
(LEAVING)

Moniquea – Yes No Maybe
(MOFUNK)

**Theo Parrish –
American Intelligence**
(SOUND SIGNATURE)

**Shabazz Palaces –
Lese Majesty** (SUB POP)

james aaron dillon

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☐ **Pee-wee's Playhouse
(1986-1990) – Created by
Paul Reubens**

All 45 episodes, the Christmas Special and other
goodies. Still the greatest show on TV. (Sorry,
"Breaking Bad.")

☐ **Batman: The Complete
Television Series (1966-1968)**

For the first time anywhere, all 120 original tele-
vision broadcast episodes and guest stars like
Frank Gorshin, Burgess Meredith, Julie Newmar,
Eartha Kitt, Cesar Romero and many others. Na
na na na na na na na na na na na na na na ...
BATMAN!

**Negativland – It's all in your
head** (SEELAND)

Our favorite culture jammers take on religion.
Two-CD set packaged inside an actual Holy
Bible. Limited edition Quran version also avail-
able. Copyright infringement is your best enter-
tainment value.

**Omar Khorshid and His Group
– Live in Australia 1981 12"**
(SUBLIME FREQUENCIES)

You can still travel the world on your hi-fi with
Sublime Frequencies radio and field recordings
of Earth. These are sounds that you have never
heard before. The newest one is by Omar Khor-
shid and his Group, *Live in Australia 1981*. It is a
real mindmelder! Also *A Distant Invitation: Cere-
monial Street Recordings from Burma, Cambodia,
India, Indonesia, Malaysia and Thailand*. And *The
Travelling Archive: Folk Music from Bengal*. These
are all issued on long-playing records for supe-
rior sound, your best entertainment value!

ReAction Figures from Funko

These are brand new action figures designed to
look like vintage Star Wars figures. Funko has
made some great Universal Monsters, featuring
Dracula, Frankenstein, Bride of Frankenstein,
The Creature, Wolfman, Mummy, Phantom of
the Opera and Invisible Man. Also figures from
"The Twilight Zone," *Alien*, *Terminator*, *Pulp Fiction*,

Back to the Future, *Nightmare Before Christmas*,
"Buffy the Vampire Slayer" and even a Freddie
Krueger. Collect them all!

**Charizma & Peanut Butter
Wolf – Circa 1990-1993 12"**
(STONES THROW)

This is it ya'll—a four-LP box set of MC Charizma,
the rebel on the mic, and Peanut Butter Wolf
on the beatbox from 1990 and 1993. So many
great songs on here! Only on vinyl for improved
sound, your best entertainment value!

**Various Artists – The Rise &
Fall of Paramount Records Vol.
Two 12"** (REVENANT/THIRD MAN)

Six LPs for superior sound, two books and 800
digital tracks from the 1920s and '30s, all housed
in a polished aluminum case. Featuring King
Oliver, Jelly Roll Morton, Louis Armstrong, Blind
Lemon Jefferson, Alberta Hunter, Blind Blake,
Ethel Waters, Ma Rainey and other great artists.
If you don't know by now, don't mess with it!

☞ **Andy Kaufman: The Truth,
Finally by Bob Zmuda**
(BENBELLA BOOKS)

The only difference between a happy ending and
a sad ending is where you decide the story ends.
Books are your best entertainment value!

☞ **Technicolor Dreams and
Black and White Nightmares
(1917-1947) – by Thunderbean
Animation**

Let the cartoon begin! Featuring "Dolly Doings,"
"The Wrong Track," "Alice Rattled by Rats,"
"Playing with Fire," "The Snowman," "The Wizard
of Oz," "Tea Pot Town," "The Magic Mummy,"
"To Spring" and many more in this amazing set
of cartoons from 1917 to 1947. Another fine
Thunderbean animation release!

Tip:
Please follow our Siamese Cat, [alliecat_in_alameda](https://www.instagram.com/alliecat_in_alameda) on
Instagram



Jeff

Bill Burr – Live at Andrew's House (THIRD MAN)

J-Zone – Lunch Breaks (OLD MAID)
J-Zone on the live drums!

J-Zone – Mad Rap/Stickup 7"
(OLD MAID)

Dr. OOP & The Red, Gold & Green Machine – The Look of Love 7" (SELF-RELEASED)

Andy Kaufman: The Truth Finally by Bob Zmuda and Lynne Margulies (BENBELLA)

Depressor – Filth/Grace
(FUCK YOGA)

Jefferson

The Invisible Hands – Teslam
(ABDUCTION)

Ariel Pink – Pom Pom (4AD)

Channel One – Satta Dub [Reissue]
(DEEPER KNOWLEDGE)

Channel One – Full Charge Dub [Reissue] (DEEPER KNOWLEDGE)

Omar Khorshid and His Group – Live in Australia 1981
(SUBLIME FREQUENCIES)

Tony Allen – Film of Life
(JAZZ VILLAGE)

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

Night Drives – Night Drives
(BURGER)

Reigning Sound – Shattered
(MERGE)

Tip:
Try a Po'boy over at Couyon Cajun. Located inside Eli's Mile High Club in Oakland.

Joe

Roots Music Maven

Chuck Prophet – Night Surfer (YEP ROC)
Chuck Prophet has to be the hardest working and most prolific rocker in S.F. He keeps churning out masterful lyrical albums. I've only heard *Night Surfer* a couple of times (just got it), and songs like "Ford Econoline" are still jumping out at me. Chuck is a true wordsmith, and I daresay a poet. The imagery, combined with real solid R&R, make this album groove.

The Beatles – The Beatles In Mono (APPLE)

I'm sure you've heard about this 11-album Beatles box set. All the albums are in glorious mono, and they're the album versions that were originally released in the U.K. The eleventh album is a triple LP of all the tunes and alternate cuts that didn't make it onto an album, plus a book. It is pricey, but it's finally been done right. The sound is terrific, and it's obvious that much care was taken for every aspect of production. If you are a Beatles fan and love vinyl, treat yourself—you won't be disappointed.

Grateful Dead – American Beauty (Original Master Recording)
(MOBILE FIDELITY SOUND LAB)

A friend who knows way more about audio-ophile fidelity than I do remarked that with these 45-RPM master recordings, "they" finally figured out how to get the best possible audio. He was referring to jazz albums, but fortunately it translates to other genres. It sounds like the Dead are in your living room. You can hear every nuance, and you'll marvel at how the vocals sound so good, even though the voices are rough. This album, along with *Workingman's Dead*, are from the Dead's country phase in the late '60s and early '70s. The tunes are all pretty wonderful and include the classics "Friend of the Devil," "Sugar Magnolia" and "Truckin'."

Lee Dorsey – Working In the Coal Mine (AMY)

A classic reissue of funky sounds from New Orleans. Nobody does it better than Lee Dorsey, with Alan Toussaint producing and writing most of the tunes. Along with the title tune you get "Ride Your Pony," "Get Out Of My Life, Woman" and "Holy Cow" plus others. I don't think Lee gets the respect that he deserves.

Shelby Lynne – I Am Shelby Lynne [Reissue] (ROUNDER)

Haven't seen it yet, but I heard this has been reissued on vinyl. If you've never heard it, get the old CD from 1999, or this vinyl reissue. This is one of those perfect albums that meld country and rock without being the least bit cheesy. Another album that succeeds similarly would be Steve Earle's *Guitar Town*. IMO, Shelby hasn't approached those heights since. The production is brilliant and compliments the singing and songwriting. I don't think she had any hits from it, but as they say, the critics loved it.

Boyhood (2014) – Directed by Richard Linklater

I can't wait to see this one again on DVD. Loved it at the movies. Filmed over 11 years, it follows a boy (and his family) growing up.

Tip:
Check out everything vinyl at my website Vinylbeat.com.

John O

Panda Bear – Panda Bear Meets The Grim Reaper (DOMINO)
Bubbly pop music at its best.

Grouper – Ruins (KRANKY)

Antony And The Johnsons – Turning (SECRETLY CANADIAN)
Live versions of some of his best songs, plus a DVD!

Perfume Genius – Too Bright (MATADOR)
Angry beautiful pop music.

Lydia Ainsworth – Right From Real (ARBUTUS)
Think Grimes meets Kate Bush.

Jordan

Kenny Barron & Dave Holland – The Art Of Conversation (IMPULSE)

Kenny Barron and Dave Holland play beautifully together in their new album. A personal favorite is one of Barron's original compositions, "Rain," although they do an excellent job on Monk's "In Walked Bud." The dynamic between Holland's bass and Barron's piano makes this an album you can listen to nonstop.

Nels Cline & Julian Lage – Room (MACK AVENUE)

Another great duo this year and, of course, it's a Nels Cline album! Cline seems to do no wrong with his distinct tone and phrasing. Lage is definitely no slouch either. They play incredibly together with beautiful melodies and solos while still pushing the boundaries enough to make things interesting.

The Cookers – Time And Time Again (MOTEMA)

Billy Harper is doing his thing, and the rest of the band is a great match for Harper's powerful playing.

Horace Tapscott Quintet – The Giant is Awakened
(FLYING DUTCHMAN)

From the opening lines of the title track, you will be hooked. This classic is finally back for a short time, so get it while you can!

Orlando Julius with The Heliocentrics – Jaiyede Afro (STRUT)

This album is fun, upbeat and catchy, with each song getting better than the last. The Heliocentrics are a perfect backing band; it seems like there's a lot going on, but it's all very balanced and sounds so natural.

Tip:
The Answer Is Always Pork





Julian

*Eucalyptus, Ginger Beer
& Banana Bread*

Lee Gamble – Koch (PAN)

Afrikan Sciences – Circuitious
(PAN)
Recommended if you like Hieroglyphic Being.

**Fourth World Magazine
Vol. 2 – Pinhead in Fantasia**
(PACIFIC CITY SOUND VISIONS)
Grouper – Ruins (KRANKY)

Copeland – Because I'm Worth It
(SELF-RELEASED)

**Laurel Halo – Behind the Green
Door 12"** (HYPERDUB)

**Ariel Kalma – An Evolutionary
Music** (RVNG)

Kathy

☐ **American Horror Story:
Coven (2013-2014)**

I am not a big fan of horror movies or shows, but this was great. What a cast: Jessica Lange,

Kathy Bates and Angela Bassett, to name a few, and also a special appearance by Stevie Nicks. It takes place in New Orleans, so what more do I need to say?

📺 **Mr. Peabody & Sherman
(2014) – Directed by
Rob Minkoff**

As a kid I loved watching *Rocky and Bullwinkle* and always enjoyed Mr. Peabody and Sherman. I also love kids movies, so this was a no-brainer. Of course I had to see it. Any story that includes a dog that adopts a child is worth a watch. Find your inner child.

📺 **Finding Vivian Maier (2013)
– Directed by John Maloof &
Charlie Siskel**

This is a documentary about a nanny who took more than 100,000 photographs. Her photos are amazing, and no one knew her talent until a box of photos were purchased at an auction in Chicago in 2007. She is now among the 20th century's best street photographers.

☐ **The Killing: The Complete
Third Season (2013)**

This is one of those TV shows that you will really binge watch. You just have to see what happens next. This show was so good that Netflix will do a six-episode final season. The plots are riveting, and the actors are great. It is set in Seattle, so be prepared for rain! It's a police drama like you have never seen before.

KINDLE

((((smokeacidnotweed))))

Monolord – Empress Rising
(RIDINGEASY)
Simply...crushing.

**Brant Bjork and the Low
Desert Punk Band –
Black Flower Power** (NAPALM)

Soundtrack to an unmade Cheech & Chong movie.

Goat – Commune (SUB POP)
Worshipping Satan gets its groove back.

Warcry – Warcry (SELF-RELEASED)
Skate and Destroy.

The Well – Samsara

(RIDINGEASY)

Big black shape with eyes of fire, telling people their desire. O.Osbourne - 1970.

☐ **Hannibal: Season Two (2014)**
The tipping point. Other shows should just stop now.

Tip:

*Coming up at 6 on the nightly news, kids saying "vinyls."
Should parents be worried?*

SHARIFI

Girl Power!! Everything else sucks.

📺 **The Cabinet of Dr. Caligari
(1920) – Directed by
Robert Wiene**

Digitally restored! 1920 German film. Probably the most significant influence on German Expressionism.

📺 **The Dance Of Reality (2013)
– Directed by Alejandro
Jodorowsky**

Jodorowsky is back after 23 years, and he breaks the Fourth Wall!

**Nekromantik (1987) –
Directed by Jorg Buttgerit**

Includes transfer from original super 8MM negative AND 35MM theatrical version! The last scene is great, if you can make it all the way through!

☐ **Broad City: Season One
(2014)**

I wrote about "Broad City" in the last Music We Like, but it's just too goddamn good NOT to write about it again! Season Two has started since then, and it RULES!

📺 **Leviathan (2012) –
Directed by Lucien Castaing-
Taylor & Verena Paravel**

Not to be confused with the 2014 Russian drama of the same name! Experimental documentary about fishing industry, but without any exposition or context ... just watch it.



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Len Del Rio

**Prince Buster –
I Feel The Spirit [Reissue]**
(DYNAMITE)

**Flesheaters – A Minute
To Pray, A Second To Die**
(SUPERIOR VIADUCT)

📀 **24-Live Another Day (2014)**

📀 **Dave Clark Five-Glad All Over
(2014)**

**Can – Unlimited Edition
[Reissue]** (MUTE)

**Eric Dolphy – Out To Lunch!
[Reissue]** (BLUE NOTE)

Audiovoid

**The Hundred In The Hands
– The Hundred In The Hands**
(WARP)

The Hundred In The Hands are a synth pop/electronic band on Warp Records. They have a very trashy electro, post-punk type of sound while incorporating super pretty synth lines. My favorite tunes from this self-titled album are “Commotion” and “Dressed In Dresden.”

Cut Copy – In Ghost Colours
(MODULAR)

All kinds of great tunes on this album. A few of my favorites are “Far Away,” “Strangers in the Wind” and “Lights & Music.” Electro synth pop ‘80s-sounding goodness!

MTNS – Salvage EP
(CREATE/CONTROL)

I haven’t really listened to the other tracks on this EP, but I’m listing it because of the song “Fears.” A very pretty yet melancholy slow-tempo vocal tune with a warm, refreshing sound. I am very excited to check out their other stuff.

Anoraak – Chronotropic
(ENDLESS SUMMER)

Anoraak is a French producer-turned-three-piece-band associated with the Valerie Collective (a group of French synth pop artists all sharing a similar sound). All of their tunes are super melodic yet driving and super catchy. My favorite tunes Anoraak tunes are “Behind Your Shades,” “Morning Light” and “Falling Apart.”

Small Black – Limits Of Desire
(JAGJAGUWAR)

Small Black are a chillwave/synth pop group with a little bit of a dreamy shoegaze sound. “Only A Shadow” and “Breathless” are my two favorite songs off of this album. Both with similar vibes.

Ladyhawke – Ladyhawke
(MODULAR)

The song “My Delerium” is the only one that I know on the self-titled 2008 Ladyhawke album. Super rocking tune with a very pretty yet heavy chorus/hook.

City Calm Down – Pavement
(OHYOU)

These guys are an Australian electronic new wave band. There’s only one song that I really like from what I have heard of this group. The tune “Pavement” is wicked though. It sounds like a new-school Billy Idol with catchy arpeggiated key lines and lush synth pads. Definitely one of my favorite tunes at the moment.

Skindy

O! O! Mindy From Baltimore!

**Reducers SF – Backing The
Longshot [Reissue]** (PIRATE PRESS)
Originally released in 1999 on TKO Records, this classic album set the bar and was a core part of the soundtrack to many people.

📀 **DamNation (2014) –
Directed by Ben Knight,
Travis Rummel**

DamNation is a film odyssey across America that explores the sea change in our national attitude from pride in big dams as engineering wonders to the growing awareness that our own future is bound to the life and health of our rivers. Dam removal has moved beyond the fictional Monkey Wrench Gang to go mainstream. Where obsolete dams come down, rivers bound back to life, giving salmon and other wild fish the right

of return to primeval spawning grounds, after decades without access. *DamNation*’s majestic cinematography and unexpected discoveries move through rivers and landscapes altered by dams, but also through a metamorphosis in values, from conquest of the natural world to knowing ourselves as part of nature.

Tip:
Support your local music scene! Whether it’s going to shows, buying records or shopping local, you are at the heart of what makes music what it is. Without your support, there’s nothing. Keep the faith!

Mark Pittman

📀 **Boyhood (2014) – Directed
by Richard Linklater**
Believe the hype.

📀 **Under The Skin (2013) –
Directed by Jonathan Glazer**
Creepy/awesome sci-fi.

📀 **Force Majeure (2014) –
Directed by Ruben Ostlund**
Uncomfortable family drama.

📀 **Obvious Child (2014) –
Directed by Gillian
Robespierre**
Watch this now! Rom-com, heavy on the com.

📀 **20,000 Days On Earth (2014)
– Directed by Iain Forsyth and
Jane Pollard**
Amazing documentary about an artist (Nick Cave) that still matters.

Michael Chominski

Redacted redacted.

**Brant Bjork & The Low
Desert Punk Band –
Black Power Flower** (NAPALM)
Chillest dude returns with his best record in years. SOLID.

**Chrome – Feel It Like A
Scientist** (KING OF SPADES)
Helios Creed melts your brain, for the 320,459,389,234th time.

**Godflesh – A World Lit Only
By Fire** (AVALANCHE)
You can’t convince me that it’s not actually 1993. This album is proof.

**Chris Forsyth & The Solar
Motel Band – Intensity Ghost**
(NO QUARTER)
Spaced out American guitar jams.

Gong – I See You (MAD FISH)
Daavid Allen just can’t quit!

King Crimson – Starless (DGM)
This absolutely absurd box set is everything perfect about everything ever.

Mitch

Dragon emperor of the Sun

**Black Breath – Heavy
Breathing** (SOUTHERN LORD)
After returning from the ice planet Hoth, I note the fact that this album kept me warm, mostly ...

**Center Of The Sun –
Machine Gun** (BITTER MELODY)
Being someone that dreams about cold mornings on the west side of the Moon, I can only imagine Center Of The Sun’s album, *Machine Gun*, is nothing but similar in taste.

Title Fight – Shed (SIDEONEDUMMY)
Cool dudes in a cool band. Drink some iced tea and understand this album.

Suicide Silence – The Cleansing
(CENTURY MEDIA)
R.I.P. Mitch Lucker, lead vocalist of the hardest band, ever ...

**Camp Lo – Uptown Saturday
Night** (PROFILE)
Groove rhythms set to the key of life. Camp Lo ice rolls to the top of the rap game.

Akon – Smack That 12”
(UNIVERSAL)
All on the floor!

Nick@Nite

The Dark Prince of the catwalk.

Hundred Waters – *The Moon Rang Like A Bell* (OWSLA)

This album invokes so much emotion from me in the best way possible. Hands down my favorite album of 2014.

Nicki Minaj – *The Pinkprint* (CASH MONEY)

Ibeyi – *Ibeyi* (XL)

The Acid – *Liminal* (MUTE)

Shamir – *Northtown EP* (GODMODE)

Alain Goraguer – *La Planete Sauvage [OST]* (SUPERIOR VIADUCT)

Trent Reznor and Atticus Ross – *Gone Girl [OST]* (COLUMBIA)

☐ *Looking: The Complete First Season* (2014)

Chelsea Wolfe – *Abyss* (SARGENT HOUSE)

Andy Stott – *Faith In Strangers* (MODERN LOVE)

Tip:

Bed, Bath & Beyond coupons never expire!

Robert Edwin Haines

Grown ass man in baby man land.

Tony Rettman – *NYHC: New York Hardcore 1980-1990* (BAZILLION POINTS)

Chris Stein – *Negative: Me, Blondie, and the Advent of Punk* (RIZZOLI)

👕 *Clothes, Clothes, Clothes. Music, Music, Music. Boys, Boys, Boys.: A Memoir* by Viv Albertine (MACMILLAN)

🎬 *Filmage: The Story of Descendents/All* (2014) – Directed by Matt Riggle, Deedle LaCour – Produced by Justin Wilson & James Rayburn

🎬 *Looking For Johnny: The Legend Of Johnny Thunders* (2014) – Directed by Danny Garcia

El Dopey Loco

My daddy was a rattlesnake,
and my mama packed a six-gun.

🎬 *The Legend of Billie Jean: "Fair Is Fair" Edition* (1985)

"Fair is fair." I remember this always being on TV when I was a kid, and after re-watching the Blu-ray, I can say it's even better than I remember. An underdog/hero story of "poor trailer trash," including super young Christian Slater & "Super-girl" Helen Slater (no relation) standing up for what's fair! Very '80s, very cult and very fun!

🎬 *White Lightning* (1973) – Directed by Joseph Sargent

You see, Gator McKlusky doesn't want to help kill any federal agents, he just wants to get who killed his brother Willie! So, the moonshine runner goes after the corrupt cops who did. Classic film with a classic cast: Ned Beatty, Bo Hopkins, R.G. Armstrong.

🎬 *Gator* (1976) – Directed by Burt Reynolds

Sequel to *White Lightning*. The TV show "Archer" featured "A sequel to Gator made by Archer"—just saying a lot of funny, smart people love this movie. Even Tarantino is a big fan! It definitely has more laughs, I mean Reynolds is rocking his 'stache so it has to be—it's the law of the 'stache—but the action really kicks ass as well. High-speed boat chases/crashes. Fights and stunts galore. Also features a very early appearance of a "crazy cat lady," FYI.

☐ *Batman: The Complete First Season* (1966)

It didn't take too long for an official release, just ... 50 YEARS!!! One devoted fan called Amoeba SF once a week (at least) for over two years asking for this. When the day finally came for its release, I thought the gentleman would surely have a "bat heart attack." Seriously, though, I watched the KOFY TV 20 marathons of *Batman* as a kid. Fun stuff ... for an orphan whose parents were murdered ...

Mac Dre as Andre Macassi Bobblehead Doll from Thizz Nation

This action figure/bobblehead was originally produced in 2006 and limited to 6,000. My woman left me right before my birthday, so to cheer myself up, I went over to the Amoeba SF Collectables Showcase & picked the coolest thing to ever be sold in this store! Officially produced by Thizz Nation, this figure features Mac Dre "as" Andre Macassi! Thizz in power, Mac. I have my lil' homie shrine kicking it in my kitchen ...

Tip:

Fun fact: Fun facts are FREE at the Amoeba SF Video Room Info Desk! And ... all hail, Bob.

Ryan

anestic/eristic

Gene Rains – *Far Away Lands*

(REAL GONE)

A must-have for exotica fans who can't afford the original LPs on eBay. Somehow never on CD, even in those '90s exotica reissue days, *Far Away Lands* combines tracks from Gene's three albums circa 1960. Aloha.

Robert Fripp & Brian Eno – *Live in Paris May 28, 1975* (DGM)

After years of lower-quality boots from this tour, this release is crisp and sounds great. In '75, this shit freaked people out. 40 years later I suppose old people will like it. Fans of *(No Pussyfooting)* and *Evening Star* need this.

Don Cherry – *Modern Art: Stockholm 1977* (MELLOTRONEN)

1977 Sweden-era fourth-world Don Cherry. As a fan of the studio Hear & Now, these live

recordings present a more stripped-down, less produced feel. Sort of a Hear & Now unplugged.

Clifford Jordan, Prince Lasha, Sonny Simmons, Don Cherry – *It Is Revealed* (DOXY)

A session of free jazz lore, NYC 1963 "live import," nice packaging, clear vinyl etc.

🎬 *The Institute* – Directed by Spencer McCall

My favourite documentary of 2014. Just drink the Kool-Aid.

William Shatner – "Live!"

(CLEOPATRA)

The Sagan of stand up, from James T. to Joseph Campbell, 1977 Shatner, genius.

Alejandro Lodorowsky – *The Holy Mountain [OST]*

(REAL GONE)

Recorded in 1973 and on record for the first time. Its sound is from this Earth, but not from a part to which many go. First thoughts recapture the mood of Leonard Nimoy hosting "In Search Of..."

William Onyeabor –

Atomic Bomb (WILFILMS)

M.I.A. in U.S. record shops since 1978. Not your typical "'70s nigerian sound." A lo-fi affair for fans of no wave. (Reissued by Luaka Bop as part of LP/CD Box I.)

Tip:

After you have seen our fog, bridges and lovely condos here in San Jose's most northern suburb, come check out some records, way more fun.



Sean Murphy

Irish drinker, Jewish thinker.

Curtis Harding – Soul Power

(BURGER RECORDS)

The kids at Burger Records have once again made the world a better place by putting out this album. Curtis blends old school raw soul with a cool SoCal vibe and the results are outstanding!

Mutoid Man – Helium Head

(MAGIC BULLET/COBRASIDE)

The guitarist/singer of Cave-In and the drummer from Converge have a new band that's all super heavy riffs and insane beats melting your face off!!? YES, PLEASE!

The Both – The Both

(SUPEREGO)

Aimee Mann and Ted Leo are two artists whose work I've always appreciated, but this collaboration between them is quite possibly the best thing either of them have done. "Milwaukee" gets my vote for song of the year.

Louis C.K. – Oh My God

(VAGRANT)

Let's face it: The man is a genius. He's already secured his legacy as one of the greatest comics of his era, if not ever; yet he continues to be incredibly prolific and consistently hilarious. A must hear!

Black Mirror (2014)

Holy Shit! One of the darkest, most disturbing things I've ever seen on television, "Black Mirror" explores our increasing dependence on technology and how it affects us as human beings. Hopefully a domestic DVD release will be available by the time you read this, but if not: Netflix!

Tip:

Listen to podcasts! There's a ton of great ones out there, and most can be subscribed to for free! Here are some that I heartily enjoy: "Jonah Raydio," "Savage Lovecast," "Doug Loves Movies," "WTF With Marc Maron," "The Dana Gould Hour," "Nerdist," "The Pod F.Tomkast," "The Indoor Kids," "How Did This Get Made," "Comedy Bang Bang," "Affirmation Nation With Bob Ducca," "Skarbro Country," "The Todd Glass Show," "Professor Blast Off," "Who Charted?"



Sheryl

John Luther Adams – Become Ocean

(CANTALOUPE)

Performed by the Seattle Symphony, Ludovic Morlot conducting. 2014 Pulitzer Prize-winning work.

San Francisco Symphony, Michael Tilson Thomas – Masterpieces In Miniature

(SFS) Michael Tilson Thomas conducting. Orchestral short favorites. NYTimes top 10 of 2014.

Rameau – Pieces de Clavecin

(HYPERION)

Mahan Esfahani, harpsichordist.

Marc-Andre Hamelin – Schumann: Kinderszenen & Waldszenen; Janáček: On the Overgrown Path I

(HYPERION) Robert Schumann. Waldszenen, Op. 82, Kinderszenen Op. 15./ Leos Janacek, On The Overgrown Path, Book I.

Del Sol Quartet, Stephen Kent – Sculthorpe: The Complete String Quartets with Didjeridu

(SONO LUMINUS)

2014 Gramophone winner.

Cecilia Bartoli, I Barocchisti, Diego Fasolis – St. Peterburg

(DECCA)

Italian opera works from mid- to late-18th century, written by lesser-known Italian composers and with one Russian composer for a performance in the Russian capital, St. Petersburg.

Bizet-Carmen (2014)

Starring Jonas Kaufmann and Veselina Kasarova in lead roles. Set in contemporary 21st Century, it features Franz Welser-Most conducting the Opera Haus Zurich.

Simon Bazan

Earth – Primitive and Deadly

(SUB POP/SOUTHERN LORD)

Kings of distortion and feedback, Earth is a band made to see live. However, if you can't, just sit back and turn it up to 11 ... Let Earth handle the rest. A truly dying breed. One of the last honestly talented bands left.

The Blood Brothers – Crimes

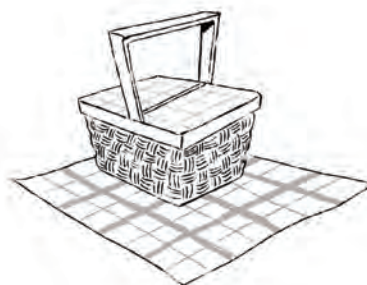
(EPITAPH)

The same beautiful screaming and screeching vocals of Jordan Billie and Johnny Whitney are back from the breakup in '07, and they're sounding better than ever! This re-release is just as amazing as the day it originally dropped. Also re-released is *Burn*, *Piano Island*, *Burn*, as well as *Jaguar Love* and *Past Lives*.

Satan Is Real: The Ballad of the Louvin Brothers by Charlie Louvin with Benjamin Whitmer

(IGNITER)

One of the most legendary country duos of all time. This is a must read, if you've heard their music you KNOW these brothers were the real deal.



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Stephanie

Perfume Genius – Too Bright
(MATADOR)

FKA Twigs – LPI (YOUNG TURKS)

Obvious Child (2014) – Directed by Gillian Robespierre

This still might be my favorite movie that came out this year. Jenny Slate is amazing as a bookstore employee/attempted comedian who finds herself pregnant after a one night stand. The story is really refreshing and interesting—for once, nobody makes the expected decisions.

The Grand Budapest Hotel (2014) – Directed by Wes Anderson

God Help the Girl (2014) – Directed by Stuart Murdoch
Band Belle & Sebastian's movie musical is whimsical and endearing. Emily Browning and Hannah Murray are so charming! Also the movie exudes an awesome pseudo-'60s art school vibe (especially costume-wise.)

Peacock

Thergothon – Stream From The Heavens
(PEACEVILLE)

Bethlehem – Dark Metal
(PROPHECY)

Popol Vuh – Hosianna Mantra [Reissue]
(WAH WAH RECORDS SUPERSONIC SOUNDS)

Drexciya – Harnessed The Storm (TRESOR)

Queen: Live At The Rainbow '74 (2014)

Carnage – Dark Recollections [Reissue] (EARACHE)

Suzanne Lee James

Horace Tapscott Quintet – The Giant Is Awakened
(FLYING DUTCHMAN)
Hadley Caliman – Hadley Caliman
(MAINSTREAM/BOPLICITY)

Orlando Julius with the Heliocentrics – Jaiyede Afro
(AFROSTRUT/STRUT)

Scientist – Jah Life In Dub
(DEEPER KNOWLEDGE)

Les Blank: Always For Pleasure (1968-1995) – Directed by Les Blank

Tom Lynch

Buried alive beneath the mountains of 45s.

Kim and Leanne – True West
(BANG!)

Kim Salmon (The Scientists, Beasts Of Bourbon, The Surrealists) back in action with his good gal kicking the tubs. A fine return from The King of SwampLand: one part hillbilly, one half punk, nine parts water, one part sand. Sludgy snarl, rickety reverb and a primitive throb, throb, throb.

The Unrelated Segments – The Story of My Life: Complete Recordings (GUERSSSEN)

The Unrelated Segments came from the same downriver neighborhood as the MC5 and blazed a trail of tore up teen clubs with their take on the Detroit "tough rock" sound. A handful of singles released on Liberty records would be their only national pitch for the brass ring. Locally, Ron Stults & band were top dogs in a highly competitive music scene of bands that were no slouches and audiences that demanded only the best in high-energy rock 'n' roll. Frantic, angst-ridden and attitude-laden, the Unrelated Segments will forever be known for the classic "Where You Gonna Go?", as unique a sound as the 13 Floor Elevators' "You're Gonna Miss Me." Four slabs of plastic that is the last word on this legendary Detroit group.

Various Artists – Lost Souls Vol. 1: 1960s Garage and Psychedelic Rock 'n' Roll from the Un-Natural State – Arkansas (GET HIP)

Strange emanations from a dozen indie labels from the least likely place to get dosed on some high-grade Zardoz Lab acid! It was in the air, they say, maybe the water supply, too? Some fine teenage D.I.Y. from below the Mason Dixon line.

Magic Sam – Live At The Avant Garde June 22, 1968 (DELMARK)

I can't get enough of Magic Sam, such a soulful powerhouse of blues guitar & voice. But not nearly enough recorded in his tragically short career. Then this comes out. Red hot Sam glows in this jewel of newly earthed live date recording.

Various Artists – Ain't It The Truth: The Ric & Ron Story Vol. 2 (ACE)

Two of New Orleans' important labels, Ric & Ron, collected for a second volume of Crescent City soulful sounds. Johnny Adams, Eddie Bo, Tommy Ridgley, to name a few. Included also are demos by Barbara Lynn and Al Johnson, whose "Carnival Time" is just about the greatest earworm you could ask for.

The Falcons – The World's First Soul Group (THE FALCONS)

Eddie Floyd. Sir Mack Rice. Joe Stubbs. Wilson Pickett. Robert Ward. Detroit. Four CDs. Complete recordings. Low price. You have now found a love. 'Nuff said!

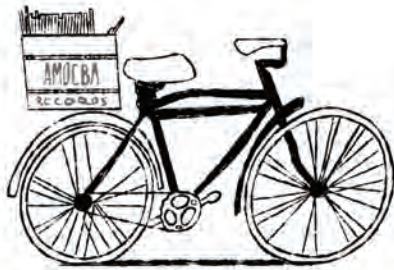
Various Artists – Boppin' by the Bayou Vol. 9: Made In The Shade (ACE)

Still more Cajun rock 'n' roll, swamp pop and R&B from Louisiana, a place where too much is still not enough!

Various Artists – Gotta Have Love: The Best Of Chase Records Vol. 2 (NIGHT TRAIN)

Rare and unreleased rock, soul and R&B 1965-1970. Deacon John steals the show here with his outstanding vocals and rocking soul, but fans of blue-eyed soul rock (Box Tops, Gants) will also dig Paul Varisco & The Milestones.





**Elmore James –
The Final Sessions** (FUEL 2000)

Elmore's last recordings for the Enjoy Label before succumbing to heart disease are stunning proof of the power of the human spirit. Listening to this hard-bitten slide blues, you wouldn't think the man was at death's door. Fierce and fiery, Elmore will forever be known as the greatest slide guitarist there was.

**The Avantis – Gypsy Surfer/
Wax 'Em Down 7" [Reissue]**

(SUNDAZED)
Blue vinyl reissue of the Chancellor Label Surf group's sublime release. Don't be a Ho Dad, pick it up!

Tony

\$7 is my price ceiling on a new shirt.

Alvays – Alvays

(POLYVINYL)
"Jangly" = dirty word? Not when the tunes are this good and non-twee, and the sound is so full and crunchy. Toronto popsters running hot and cold, their second LP should be this good!

**Outrageous Cherry –
The Digital Age** (BURGER)

Thanks to Thomas Lynch for hiping me to this band. Matthew Smith delivers another crackin' LP of garage/psych/pop nuggets, you'll be humming like a dork after a coupla listens.

FKA Twigs – LPI

(YOUNG TURKS)
Tahliah Barnett has made an LP with so much going on that it's still opening up for me after about 20 listens ... it's soul, it's dance, it's trip-hop circa 1992, it's even a bit rock ... but it's the grower (not the show-er ...) of the year!

**Various Artists – I'm Just Like
You: Sly's Stone Flower 1969-70**

(LIGHT IN THE ATTIC)
Short-lived but amazingly consistent label masterminded by Mr. Stone, just before he launched into his epochal "There's a Riot Goin' On"... the airy, bassy, wide-open sound is amazing, and the comp is worth buying just for the skeletal "Down & Out in G & A," years ahead of its time.

**Supermensch: The Legend of
Shep Gordon (2014) – Directed
by Mike Myers**

It was a different era ... Gordon wings it with his natural charisma surplus ... parts of this are unbelievable!

Tip:

The greatest book ever written: Tales of Time Square by Josh Friedman ... refreshingly squalid. Now in stock!

Vinnie Esparza

www.djvinnie.net

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

(FAT POSSUM)
Outstanding new psych produced by the folks behind Tame Impala. Stellar.

**Various Artists – 90 Degrees
Of Shade: Hot Jump-Up Island
Sounds From The Caribbean**

(SOUL JAZZ)
Lovely comp of all things Carribean. Soul Jazz digs deep and releases an instant classic.

Earl Sixteen – Natty Farming

(ERNIE)
Excellent album from this underrated singer. Heavy roots sound circa 1978.

**The Como Mamas – Out Of
The Wilderness 7" (DAPTONE)**

Gospel soul perfection. Get it while it's still available.

**Echo Party (2014) – Directed
by Edan**

Prepare to have your mind blown with trippy visuals to accompany the already trippy Echo Party album.

Notes:

Your Essential Vinyl Starter Kit

Starting a record collection? Or trying to round out the one you have? Here's a list of 100 records, in alphabetical order, that most people can agree are essential listens.

THE ALLMAN BROTHERS BAND –
Live At Fillmore East (1971)

APHEX TWIN
Selected Ambient Works 85-92 (1992)

ARCADE FIRE
Funeral (2004)

THE BAND
Music From Big Pink (1968)

BEASTIE BOYS
Paul's Boutique (1989)

THE BEACH BOYS
Pet Sounds (1966)

THE BEATLES
Revolver (1966)
Sgt. Pepper's Lonely Hearts Club Band (1967)
The White Album (1968)
Abbey Road (1970)

BIG STAR
Third/Sister Lovers (1978)

BLACK SABBATH
Black Sabbath (1970)

BLONDIE
Parallel Lines (1978)

DAVID BOWIE
Ziggy Stardust (1972)

JAMES BROWN
Live at the Apollo (1963)

THE BYRDS
Sweetheart of the Rodeo (1968)

CAPTAIN BEEFHEART
Trout Mask Replica (1969)

THE CARS
The Cars (1978)

JOHNNY CASH
At Folsom Prison (1968)

RAY CHARLES
The Genius of Ray Charles (1959)

THE CLASH
London Calling (1979)

JOHN COLTRANE
A Love Supreme (1964)

CREEDENCE CLEARWATER REVIVAL
Green River (1969)

MILES DAVIS
Kind of Blue (1959)

DE LA SOUL
3 Feet High and Rising (1989)

DR. DRE
The Chronic (1992)

NICK DRAKE
Pink Moon (1972)

BOB DYLAN
Blood on the Tracks (1975)
Highway 61 Revisited (1965)

FLEETWOOD MAC
Rumours (1976)

ARETHA FRANKLIN
I Never Loved a Man the Way I Love You (1967)

FUNKADELIC
Maggot Brain (1971)

MARVIN GAYE
What's Going On (1971)

AL GREEN
Let's Stay Together (1972)

THE JIMI HENDRIX EXPERIENCE
Are You Experienced? (1967)

IGGY & THE STOOGES
Raw Power (1973)

LAURYN HILL
The Miseducation of Lauryn Hill (1998)

MICHAEL JACKSON
Thriller (1982)

JAY-Z
The Blueprint (2001)

ELTON JOHN
Goodbye Yellow Brick Road (1973)

ROBERT JOHNSON
King of the Delta Blues (1961)

JANIS JOPLIN
Pearl (1971)

JOY DIVISION
Closer (1980)

CAROLE KING
Tapestry (1971)

KRAFTWERK
Trans-Europe Express (1977)

LED ZEPPELIN
IV (1971)

JOHN LENNON
Imagine (1971)

LOVE
Forever Changes (1967)

MADONNA
Like a Prayer (1989)

M.I.A.
Kala (2007)

BOB MARLEY & THE WAILERS
Catch a Fire (1973)

VAN MORRISON
Astral Weeks (1968)

JONI MITCHELL
Blue (1971)

MY BLOODY VALENTINE
Loveless (1991)

NAS
Illmatic (1994)

NIRVANA
In Utero (1993)
Nevermind (1991)

NOTORIOUS B.I.G.
Ready to Die (1994)

OUTKAST
Stankonia (2000)

PAVEMENT
Slanted and Enchanted (1992)

PINK FLOYD
Dark Side of the Moon (1973)

THE PIXIES
Doolittle (1989)

PORTISHEAD
Third (2008)

ELVIS PRESLEY
Elvis Presley (1956)

PRINCE
1999 (1982)
Purple Rain (1984)

PUBLIC ENEMY
It Takes a Nation of Millions to Hold Us Back (1988)

QUEEN
A Night at the Opera (1975)

R.E.M.
Murmur (1983)

RADIOHEAD
Kid A (2000)
OK Computer (1997)

RAMONES
Ramones (1976)

THE ROLLING STONES
Beggars Banquet (1968)
Exile on Main Street (1972)

ROXY MUSIC
For Your Pleasure (1973)

SEX PISTOLS
Never Mind the Bollocks, Here's the Sex Pistols (1977)

SIMON & GARFUNKEL
Bridge Over Troubled Water (1970)

PAUL SIMON
Graceland (1986)

FRANK SINATRA
In the Wee Small Hours (1955)

SMASHING PUMPKINS
Siamese Dream (1993)

PATTI SMITH
Horses (1975)

THE SMITHS
The Queen Is Dead (1986)

SONIC YOUTH
Daydream Nation (1988)

DUSTY SPRINGFIELD
Dusty in Memphis (1969)

THE STROKES
Is This It? (2001)

T. REX
Electric Warrior (1971)

TALKING HEADS
Remain in Light (1980)

TELEVISION
Marquee Moon (1977)

THE VELVET UNDERGROUND
The Velvet Underground & Nico (1967)
The Velvet Underground (1969)

TOM WAITS
Rain Dogs (1985)

MUDDY WATERS
The Best of (1958)

WEEZER
Pinkerton (1996)

KANYE WEST
My Beautiful Dark Twisted Fantasy (2010)

THE WHO
Quadrophenia (1973)

STEVIE WONDER
Innervisions (1973)

WU-TANG CLAN
Enter the Wu-Tang (36 Chambers) (1993)

NEIL YOUNG
Everybody Knows This Is Nowhere (1969)

THE ZOMBIES
Odyssey & Oracle (1968)

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www.CheechMarin.com/BlazingChicanoGuitars



HOLLYWOOD



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*

**Nite Fields –
Depersonalisation** (FELTE)

Marine Girls – Beach Party
(CHERRY RED PHONOGRAPH)

**Iceage – Plowing Into the
Field of Love** (MATADOR)

**Lust for Youth –
International**
(SACRED BONES RECORDS)

**Pharmakon –
Bestial Burden**
(SACRED BONES RECORDS)

White Lung – Deep Fantasy
(DOMINO RECORDING CO)

**Black Bananas –
Electric Brick Wall** (DRAG CITY)

Dean Blunt – Black Metal
(ROUGH TRADE)

The Soft Moon – Deeper
(CAPTURED TRACKS)

**Ashrae Fax – Never Really
Been Into It** (MEXICAN SUMMER)

April ?

Gaussian Curve – Clouds
(MUSIC FROM MEMORY)

**Tempelhof & Gigi Masin –
Hoshi** (HELL YEAH RECORDINGS)

Matt Baldwin – Golden Twins
(SLOOW TAPES)

Andy Stott – Faith in Strangers
(MODERN LOVE)

**Donato Dozzy & Tin Man –
Acid Test 09 12"**
(ABSURD RECORDINGS)

Björk – Vulnicura
(ONE LITTLE INDIAN)

**Steinbrüchel –
Parallel Landscapes** (12K)

Vashti Bunyan – Heartleap
(DI CRISTINA STAIR BUILDERS)

**Sean Nicholas Savage –
Bermuda Waterfall**
(ARBUTUS RECORDS)

-MEZZADETH-

*I enjoy music because it's impressive.
Not necessarily because it's enjoyable.*

Vital Remains – Dechristianize (OLYMPIC)

There have been several incarnations of this band, but the Dechristianize album boasts what most fans consider to be the premium Vital Remains line up, and just might be the best satanic blackened death metal album of all time. Glen Benton of Deicide on vocals. Tony Lazaro on rhythm guitar. And Dave Suzuki doing triple duty on drums, bass and lead guitar! His forte is clearly the drums though. Dave's stamina defying blasts keep your jaw on the floor throughout this album. Not to mention solid & lyrical guitar performances from both Tony & Dave. (Not balls out shredding, but more of a traditional melodic lead approach.) As well as a thoroughly evil/career-highlight vocal performance from Glen. As if this weren't enough Vital Remains volently hurls its staunch anti-christian/fuck-the-church stance shamelessly in your face from beginning to end. This is THE metal re-issue to get! Blood red vinyl! Epic, unrelenting blasts about how Christ is a lie and the church has made slaves of us all. Fuck ya!!!

The Neverending Story **(30th Anniversary Edition)** **(1984) – Directed by** **Wolfgang Petersen**

The Neverending Story is more than just a fantasy film. This movie invokes some very serious subject matter, and has a deep reservoir of analogous content. It begins with a boy named Bastian (Barret Oliver) who's just suffered a great loss & can't seem to get past it. His being consumed by this sets up the main theme of the film which is actually depression and it's inhibitive influence upon creativity and imagination. This is represented by "The Nothing"—a destructive force that starts small and grows devouring everything around it until everything is nothing. The G'mork (a great wolf who helps the nothing) represents the self-fulfilling prophecy of depression. That cycle we find ourselves in when our negativity becomes so encompassing that it only manifests more malcontent. It deals with issues of despair and loss through the swamps of sadness, a place where if you let the sadness overtake you, you'll sink into the swamp. And it shows the feeling of being powerless when the Rock-Biter refers to his "big strong hands." That's a poignant scene. Look out for that one.

It is with this story that Bastian tackles these issues through the boy warrior Atreyu (Noah Hathaway) whose adventures bring him face to face with his own fears, and shows him that it is only by finding the strength within yourself that you may overcome these obstacles. So for anyone who has dealt with depression in their life, I think this movie holds added resonance and depth of meaning. This film has a mentality that couldn't have been made in America. It's Wolfgang Petersen's follow up to *Das Boot*! And even if you miss all of that, you can still enjoy this as a great fantasy/adventure film with an incredible soundtrack, beautiful/all physical effects, and some of the best child acting in cinematic history. Noah Hathaway's performance will rock you to your core! Plus, this new 30th anniversary edition on Blu-ray is the first edition of the movie to have full-blown special features! For the first time you'll get interviews, behind the scenes/making of documentaries, and in-depth explanations of the special effects! Get it!

The Babadook (2014) – **Directed by Jennifer Kent**

A Herculean start for first time writer/director Jennifer Kent, *The Babadook* boasts an emotional and intellectual side to it's terror that no man would have thought of. It's also an Australian film which makes it that much more unique. The Aussies have a singular way about them. Just watch *Farscape* (TV show), *Stone* (biker movie), *Wake in Fright* (thriller), or *The Loved Ones* (horror). *The Babadook* concerns one woman's grief combined with the insurmountable stress of being a single mother, and the psychosis that this deadly combination can manifest. I don't want to give too much away here. Please just watch it... in the dark!

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

Where do I begin?! Writer/director Ana Lily Amirpour's debut feature length film (she has a solid resume of shorts) is pure slow-burn poetry. It's also one of the more unique vampire films EVER made. Technically a foreign film (it's in Farsi) it was shot on the outskirts of Bakersfield, CA! Imagine that- all Persian actors, speaking Farsi, with street signs written in Farsi- set in the barren rural industrial suburbs of central California. This helps to give the movie a haunting and undefinable fantasy setting that only draws you further into a place that the characters refer to as "Bad City." The titular Girl is played hypnotically by Sheila Vand. This movie could easily be a 90 minute shot of her face and you wouldn't be able to look

away! She has a silent power to her in this film. Her romantic interest (yes, this is also a love story) is played with cool innocence by Arash Marandi. Perhaps innocence isn't the right word, but his character invokes the "stay gold" mantra of *The Outsiders*. Their mostly silent chemistry is palpable on screen, and the silence only adds to the romantic tension. Their scenes are so erotically charged, and yet we don't even see them kiss. We don't need to. We also don't need drawn out dialogue like so many other love stories beat us over the head with. Their connection is intrinsic to their characters. They seem instinctively drawn to each other. It's fantastic. And the whole thing goes at a dark and somber pace to compliment the film's shadowy homicidal subject matter which is further enhanced by its rich black and white presentation.

Beyond Creation – Earthborn **Evolution** (SEASON OF MIST)

Genius and virtuosity tend to defy description. The admirer tends to be so overwhelmed by the art that they can get lost in their own prose trying to describe it. Beyond Creation are certainly victims of this phenomenon, and their sophomore effort, *Earthborn Evolution*, is no exception. What is up with Canada's tech death scene?! It seems that all the best stuff is coming from the Quebec area. Specifically the bands Archspire (amazing and also with a 6-string fretless bass player) and Beyond Creation. These two bands are debatably producing the best tech death metal on the planet. All the members of Beyond Creation are clearly masters of their respective crafts, but the stand-out talent has to be Dominic "Forest" Lapointe, their left-handed 6-string fretless bass player. Combining traditional death metal ferocity with advanced jazz fusion and an extremely relaxed picking hand, his talent is intimidating to say the least. Just watch his YouTube videos! The whole band's talent needs to be seen to be believed. Simon Girard on vocals and 8-string guitar, Kevin Charté on 8-string guitar, and Philippe Boucher on drums. This album, as its title implies, shows an evolution for the band without departing from its core DNA. The most glaring difference would be the absence of the high pitched inward vocals from the first album. I see this as a marked improvement since those vocals were the only thing I didn't like about The Aura. They just seemed forced and out of place. Well none of that here. On this album they focus on brutality and song writing to amazing effect, and this whole package is offered up on a beautiful translucent gold double 12" vinyl that spins at 45rpm for maximum sound quality.

Revocation – Deathless

(METAL BLADE)

Have you ever known a band that can just do no wrong? Well meet Revocation! Their new album *Deathless* is a perfect example of how to aurally kick someone in the pants. Of course all their albums seem to have that effect. Their sixth effort (if you include their awesome *Teratogenesis* EP) comes flying out of the gate. As a graduate of the Berklee College of Music, lead singer/guitarist David Davidson knows how to grab the listener's ear fast and hard. He also knows how to pick the right bandmates. Dan Gargiulo of the sci-fi tech death band Artificial Brain provides rhythm guitar and backing vocals. Brett Bamberger lays down solid and melodic bass parts, and Phil Dubois-Coyne pummels the drums. Their particular brand of metal has been up for debate, but I think it's best described as highly progressive death-thrash. These guys picked up where classic thrash metal left off and then jumped light years ahead. Fluid technical passages thoroughly impress you, and then a crushing straight forward thrash riff flies in to make you jump out of your seat. David's vocal approach is also not quite death metal and not quite thrash, but almost punk rock in its approach, and is becoming more melodic with each album while maintaining its aggressive core element. Oh!—and guitar solos! Holy shit this guy can shred! An it's not just fast, it's musical and lyrical and inspiring. David Davidson reminds us of the days when guitarists were gods. This is music that is immediately enjoyable, but also improves upon each listen as quality music tends to do. It's also offered up on a handsome double vinyl of see through blue/grey marble wax! Get it or any one of their other albums. Just listen to this band!

Rings of Saturn – Lugal Ki En (UNIQUE LEADER)

This is a genuinely amazing album. An other-worldly shred-fest of galactic proportions! Too bad Lucas Mann didn't want to learn it to play it live. Check out former R.O.S. guitarist Joel Omans' explanation of what happened and why he left the band for further details on what I'm referring to. It's on his Facebook or on metal-sucks.net. Let's get into this for a second. I don't really care how the album was recorded. As long as human hands played the notes, it's cool. As far as the rumor about Lucas playing at half speed and then speeding it up in pro-tools? That's ridiculous! You can't do that with a guitar. All he bends and slides and vibrato will sound completely unnatural. It just doesn't work that way. And it doesn't matter if it was recorded bit by bit. Reputable musicians have been recording songs one measure at a time since the analogue

days. Steve Vai, Eddie Van Halen—they all did it. An artist wants his product to be perfect on the recording. What matters is that when the time comes, you can lay it down live. Lucas Mann did this consistently for two albums. I've seen R.O.S. live 3 times. They absolutely CAN play that shit. Lucas also put up a blinding play through video of the song "Shards of Scorched Flesh" that easily dispels any notion that that the boy can't play. So why all-of-a-sudden would he put practice and performance on the wayside right before the release of a new and amazing album? I don't know. It's just sad when genuinely talented people lose sight of what's important. He's already found a new guitarist to replace Joel and promises a tour of the new album soon, but I wonder if it's too late. If he would just issue a statement acknowledging what Joel spoke up about and admitted his mistakes it would only endear him to the metal community. It'd be better if he hadn't made his band lie about why they weren't able to play the new material though. People love you when you admit your mistakes, but it takes maturity and humility to do that.

■ **Obvious Child (2014)** – Directed by Gillian Robespierre

Not just a hilarious movie, but also a positive step forward in the depiction of a woman's right to choose. *Obvious Child* sets itself apart from other recent prego-comedies like *Knocked Up* or *Juno* (both directed by men) in that there's no debate about our main girl's course of action. The decision is hers and hers alone, as it should be. We don't spend the movie getting everyone's opinion on what she should do with HER vagina. The nurse gives her the news, she decides what she wants to do and that's it. Period! It also doesn't make the subject matter trite or glib in its humor. The comedy is whip-smart and supplies much warmth and relief to what is otherwise a very serious topic. A topic that, despite the hilarity of the film, is still treated with the respect it deserves. This is made possible in great part by the talent of lead actress Jenny Slate (formerly of SNL), whose character in the movie is a stand-up comedian (a good one) and by the brilliance of first time writer/director Gillian Robespierre. I can only hope that this is merely the first in a long line of intelligent and progressive films from this woman.

Tip:

Music is nothing more than the manipulation of emotion through sound. – Ben Ricci

Benji (Guerrilla Movie Hopper)

"The whole world is a circus, if you look at it the right way. Every time you pick up a handful of dust, and see not the dust, but a mystery, a marvel, there in your hand, every time you stop and think, 'I'm alive, and being alive is fantastic!' Every time such a thing happens. You are part of the Circus of Dr. Lao."

~ Dr. Lao from *The 7 Faces of Dr. Lao*

■ **The Battery (2013)** – Directed by Jeremy Gardner

The best zombie apocalypse road trip buddy movie you'll ever see!!! Made for only 5000 dollars to top it off on its total indy awesomeness!

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

The best hip Iranian vampire film. A film so cool it's cold to the touch on new neo horror.

■ **Birdman/Nightcrawler (2014)** – Directed by Alejandro Gonzalez Inarritu/Dan Gilroy

The two best male dominant performances of the past year. *Nightcrawler*—a stir of echoes since DeNiro in *Taxi Driver*. A totally original frightening performance from Jake Gyllenhaal. *Birdman*—a full blooded take my bleeding heart and step on it performance by Michael Keaton. The film is dense wild ride that he keeps afloat and is always in command of as his reality crumbles around him.

■ **Chef (2014)** – Directed by Jon Favreau

Director/actor/writer Jon Favreau achieves the ultimate cooking dream of a late night butter in the pan dish for Scarlett Johansson and eating out with Sofia Vergara for this lighty sweet road movie.



■ **Joe (2014)** – Directed by David Gordon Green

Welcome back David Gordon Green to brutal southern drama—I've missed ya. And thank you for bringing along the best serious Nic Cage performance since *Leaving Las Vegas*.

■ **Oculus (2014)** – Directed by Mike Flanagan

My favorite horror movie from last year—a supernatural magic mirror horror flick that really is a gruesome family drama underneath. Echoes of *The Shining*, *The Exorcist*, and *Rosemary's Baby*.

■ **Gone Girl (2014)** – Directed by David Fincher

The ultimate soap opera thriller from Fincher in the best mainstream studio picture of 2014.

■ **Dear White People (2014)** – Directed by Justin Simien

The most important social satire of the year. Where classical Spike Lee ends this is where Justin Simien filmmaking career begins.

■ **John Wick (2014)** – Directed by David Leitch, Chad Stahelski

Like a cold ice pick to the face—this is a great and bloody action. The best underworld action movie since *Payback*.

■ **The Raid 2 (2014)** – Directed by Gareth Evans

100 percent pure grade epic action. Kitchen fights, car chases, bloody bats, and a whole lotta of gushing wounds.



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■ **Inherent Vice/ The Long Goodbye (2014/1973) – Directed by Paul Thomas Anderson/ Robert Altman**

The neon LA '70s noir tango between these two melodic masterpieces complement each other like a good bourbon and soda. While *The Long Goodbye* has a more satisfying ending to wrap up its mad cap dash of corruption and crime, *Inherent Vice* is a breath blowing, free wheeling watch that made me not want it to ever end.

■ **Kingpin (1996) – Directed by Peter Farrelly, Bobby Farrelly**

Well I'll be munsoned...My favorite bowling hustler road trip comedy to Reno, NV—finally comes to Blu-ray. A career best for Woody Harrelson, Randy Quaid, and the Farrelly Brothers.

■ **Cheap Thrills (2014) – Directed by E.L. Katz**

The darkest independent LA comedy of the year. Great twisted and hilarious turns by David Koechner, Pat Healy, Sara Paxton, and Ethan Embry. A great double watch with Michael Haneke's *Funny Games*, either version is fine.

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.

■ **Jessica Pratt – On Your Own Love Again (DRAG CITY)**

Jessica Pratt's voice is something special, a breathy, elfin coo that calls to mind Marc Bolan's spirited yelp as well as Vashti Bunyan's inward-facing whispers, channeled through Pratt's own wry, observational tone. Her guitar playing draws inspiration from Joni Mitchell and Nick Drake, though the way she contorts her voice from a floating, teetering high register to a disconcerting low feels entirely unique. The songs themselves are allowed to meander, though never indulgently; rather, *On Your Own Love Again* feels exceptionally well edited, its serpentine arrangements remaining relatively coiled. It leaves you turning over her curious phrases and mystical voice to uncover their secrets.

■ **Girlpool – Girlpool (WICHITA)**

With just an EP out, this scrappy L.A. duo has managed to get just about everyone's attention. It's not hard to see why—Girlpool pack more smarts and attitude into 15 minutes than most bands do in a lifetime here. They touch on great female-fronted rock bands of yore like The Slits, Young Marble Giants, The Breeders and Bikini Kill without being beholden to any of them. What comes out is a sort of minimalist, playfully feminist record about girls who don't put up with shit—they'll punch a dude for talking out of both sides of his mouth, as they sing on the seething "Jane," or call out a guy for being a superficial baby, on "Blah Blah Blah." Some of their work is really beautiful, too, like the sparkling "Plants and Worms," relying on Harmony Tividad and Cleo Tucker's bass and guitar interplay and unison vocals. This EP promises great things to come from Girlpool.

■ **Wand – Golem (IN THE RED)**

Guitars shatter and high-flying glam vocals soar on Wand's white-hot second album. Sludge-pop at its finest.

■ **Sarah Bethe Nelson – Fast Moving Clouds (BURGER)**

Burger-signed singer/songwriter goes between airy rock 'n' roll ("Impossible Love"), primitivist folk ("Snake Shake") and sweetly melancholic dream-pop ("Paying") on her lovely debut.

■ **Tennis System – Technicolour Blind (PAPERCUP)**

L.A.'s Tennis System play a brand of psychedelic, dreamy rock 'n' roll that should please any fan of the shoegaze movement, yet they've got their own thing going, as new album *Technicolour Blind* trades between rocketing guitar noise and shimmering ambience.

■ **Death Grips – The Powers That B (THIRD WORLDS/HARVEST)**

I've only heard the Björk-sampling first disc of this two-LP set, plus the super-intense "Inanimate Sensation," but since this is the (supposedly) last Death Grips album, I'm sure it's going to be incredible. RIP to the most uncompromising hip-hop/industrial/noise band out there.

■ **Beautiful Noise (2014) – Directed by Eric Green**

This Kickstarter-funded film documents the development of the shoegaze music scene of the late '80s and early '90s, featuring interviews with such luminaries of the genre as de facto shoe-

gaze godfather Kevin Shields (My Bloody Valentine), members of progenitors Cocteau Twins and The Jesus and Mary Chain, and bands like Ride, Slowdive, Lush, Catherine Wheel and The Boo Radleys. With Ride, Swervedriver, J&MC, Slowdive and My Bloody Valentine all reunited and touring (C'mon, Cocteau! Let's go, Lush!), and great new bands like Tennis System, A Sunny Day in Glasgow, Roses, The War On Drugs, Melody's Echo Chamber and the Slumberland gang drawing inspiration from the genre, *Beautiful Noise* makes for a fitting tribute to all that crashing, cavernous noise we still love.

Tip:

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

Bobby

"I'm your ghost with most"
~ Beetlejuice

■ **American Horror Story: Coven (2014) – Created by Ryan Murphy**

The best of all seasons in my opinion. With an all-star cast including Angela Bassett and Kathy Bates.

■ **Halloween [Complete Box Set] (2014) (SHOUT FACTORY)**

A Shout Factory release, so you know the transfer to Blu-ray is good! Best part is that *Halloween: Curse of Michael Myers* comes comes with the director's cut, which explains a little more about Michael Myers himself! It also includes the two Rob Zombie versions as well.

■ **Demons (2014) – Directed by Mario Bava**

an '80s classic restored to blu-ray, better quality sound.

■ **Demons 2 (2014) – Directed by Mario Bava**

■ **Night of The Demons (2014) – Directed by Kevin Tenney**

kick ass '80s movie transferred to blu-ray

■ **Phillip Glass – The Music of Candyman (ONEWAY STATIC)**

■ **Ritual Howls – Turkish Leather (FELTE RECORDS)**

Tip:

- *Lethal Amounts* – punk rock gallery in Los Angeles, owned by Danny Fuentes. Kim Fowley to Tuna Sutura exhibits are some events to name a few (1226 W. 7th St DTLA 90017)

- *Glitter Death* – vinyl, fashion, art, live bands and online shop all in this vintage store. ask for owners manny and rio war (1443 N. Highland Ave Hollywood)

- *Records Ad Nauseam* – Underground record label for the coolest obscure punk bands you'll ever hear. recordsadnauseam.bandcamp.com

- *Museum of Death* – take death and makes it a tour. you gotta see it to believe it (6031 Hollywood Blvd www.museumofdeath.net)

check out BOY at the Lash on Fridays in DTLA. DJ Guano brings the dance floor

check out PRISM at the Lash on Thursdays. DJ Nowhere Girl and DJ Reanimator brings you the dark wave /post-punk/80s

check out the band Terminal A by Records Ad Nauseam label

Brad

■ **Nite Fields – Depersonalisation (FELTE)**

■ **Jessica Pratt – On Your Own Love Again (DRAG CITY)**

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

■ **Ibeyi – Ibeyi (XL)**

■ **Mourn – Mourn (CAPTURED TRACKS)**



Brian Davis

Okay. You people sit tight,
hold the fort and keep the home fires
burning. And if we're not back
by dawn...call the president.
http://youtu.be/l3_wzOtDr5sl

Ex Hex – Rips (MERGE)

Fear Of Men – Loom (KANINE)

Ty Segall – Manipulator
(DRAG CITY)

Temples – Sun Restructured
(FAT POSSUM)

Lulu – The Atco Sessions
1969-72 (REAL GONE MUSIC)

Various Artists – Hall Of Fame
Volume 3 (KENT)

Gene Clark – Two Sides To
Every Story (HIGH MOON RECORDS)

Brian G.

The Twilight Sad – Nobody
Wants To Be Here And Nobody
Wants To Leave (FATCAT)

Late October 2014 came and saw my favorite miserable Scottish trio The Twilight Sad release their fourth studio album, *Nobody Wants To Be Here And Nobody Wants To Leave*, a record that encapsulates all of the best bits of their sound across the years, from ear-splitting shoegaze to dark, insular balladry; from atmospheric folk to chilly, industrial-leaning angst, for an album that's an incredible step forward yet unmistakably Twilight Sad. It just might even be the best album they've made to date—lead singer James Graham's thick Scottish-brogued vocals and lyrics are stronger than ever and truly excel throughout; guitarist/producer Andy MacFarlane's musical direction is equal parts sympathetic foil and brink-of-disaster harbinger; and drummer Mark Devine's locked-in and spot-on booms and blasts underline and capitalize the

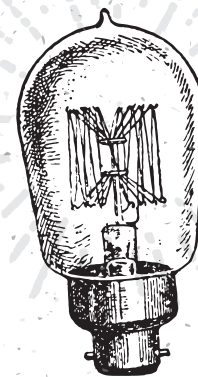
ferocity; not to mention touring members Johnny Docherty's driving and snaky bass, and Brendan Smith's keyboard flourishes adding to the momentum. Searing opener "There's A Girl In The Corner" ushers in a looping guitar pattern and hefty rhythm accompaniment as Graham grimly intones, "She's not coming back." Everything coalesces into what I can only describe as epic and amazing, a smashing introduction. Following is depressingly anthemic first single "Last January," a classic post-punk brooder—a wintry and desolate scene permeates the stabs of MacFarlane's reverb guitar and Graham's indestructible lyrics of unrequited romance and impossibilities, ranking high amongst classic Sad tracks like "I Became A Prostitute," "Mapped By What Surrounded Them," and "Kill It In The Morning." Second single "I Could Give You All That You Don't Want" is one of the band's catchiest moments, with a lighter sonic palette that soars, while Graham first bemoans, "I could give you all that you don't want / I'll give you all that you don't want" then decries, "How dare you decide what's right? / No you won't / No you won't!" Things turn bleak(er) by track four, "It Never Was The Same," a song definitely influenced by a tragedy not only pertaining to the protagonist but to the masses ("You don't say a thing as we lose them all ... It never was the same in this old town"); Graham's double-tracked chorus goes, "We danced to save them all / We asked to save them all / We tried to save them all / You didn't have to kill them all," while musically, there's an even more-downtrodden atmosphere to the building guitars and pulsing drums. Following is "Drown So I Can Watch," another of the band's dare-I-say poppier moments (only cleverly bolstered and perhaps even self-sabotaged by a song title like that), which finds Graham singing, "I put you through hell / But you carry it oh so well," to a ringing chorus that pleadingly repeats "Carry me away from here." Track six shows that the foray into industrial/dark wave featured on The Sad's previous album, 2012's criminally-underrated *No One Can Ever Know*, wasn't for naught or novelty—"In Nowheres" combines frigid keys with an explosive guitar and eerie, bump-in-the-night atmospheric; there's a mid-song break where Graham hauntingly sings "No more nightmares / No more nightmares" before the track erupts. The album's title track follows; beginning with stuttering programmed beats, MacFarlane raises an impenetrable wall of MBV-esque shoegazing guitar as Graham mournfully sings, "Can we go back? / Can we go back? / Can we go back? ... Can you stay tomorrow? / You won't leave tomorrow / I don't know where it all went wrong" Devine's massive drumming carries the song to the end, as Graham's lamenting and a beautiful cornet part compete

to be heard in the mix; pure noise catharsis. A chiming glockenspiel hook highlights track eight, "Pills I Swallow"—among the album's catchier tracks, the song's elements belie the lyrics of regret (a classic Sad trait). "Leave The House" is like a lullaby-turned-nightmare, as the gentle caress of the song's first half comes crashing down in a dramatic and dizzying rush; and closing track "Sometimes I Wished I Could Fall Asleep" is a stunning end to a remarkable album. Musically, the song is quietly stripped-down to piano and heartbeat-like percussion, and is all the more powerful for it; lyrically, Graham is at his most direct and laid-bare, and sounds both suspect and victim in his subtle approach: "Leaving you just to be cruel / You don't want me anymore / You don't need me anymore ... We've been left behind / There's nothing left for us / There's nothing left for us." *Nobody Wants To Be Here And Nobody Wants To Leave* is a triumph, an album that demands to be listened to front to back, with gorgeously sinister artwork by frequent designer Dave "DLT" Thomas to accompany. This is the result of a band honing its skills and flexing its creative muscles, a record of such potent, devastating catharsis and beguiling, enthralling intensity that makes it not only one of the best albums of 2014, but of all time.

The Twilight Sad – Oran Mor
Session EP (SELF-RELEASED)

Available thus-far only at The Twilight Sad's live shows is a limited edition EP entitled *Oran Mor Session*, a CD of acoustic renditions of five tracks from *Nobody Wants To Be Here And Nobody Wants To Leave*: the title track, "Last January," "It Never Was The Same," "Pills I Swallow," "I Could Give You All That You Don't Want," and an Arthur Russell cover, in an individually-numbered cardboard sleeve (emblazoned with a hand-stamped meat hook on the cover). James Graham and Andy MacFarlane recorded the songs at the Oran Mor in Glasgow, a concert venue that was converted from a church. The wide-open atmosphere and reverb lend the songs a perfect resonating quality; "Nobody Wants To Be Here And Nobody Wants To Leave"'s remorseful pleas of "I don't know where it all went wrong" are rendered all the more painful, confused and forlorn, while MacFarlane's skeletal guitar and Graham's echoing voice give "I Could Give You All That You Don't Want" an urgency rivaled by the full-band album version. The Arthur Russell cover, "I Couldn't Say It To Your Face," is an aptly-chosen cover song that finds MacFarlane trading in the acoustic guitar for a wheezing organ. *Oran Mor Session* is an invaluable companion to the album that accentuates another important aspect of The Twilight Sad's music.

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Miss Kizmiaz

"I think you need to get
your own poodle..."

The Cramps – *Blues Fix 10"*

(BIG BEAT)

The first time ever on vinyl....The Long-out-of-print CD EP of *Blues Fix* came out in 1992 – featuring "Hard Working Man" from *Look Mom No Head* album + 3. I feel like Big Beat kinda missed the boat when they did not press this 10 inch on BLUE vinyl but... this EP is still the cat's pajamas. Black or blue - it's mighty crazy....

The Cramps – *Vengeance catalog reissues*

(VENGEANCE RECORDS)

The Smell of Female, *A Date With Elvis*, *Stay Sick*, *Rockinnreelininaucklandnewzealandxxx*, *Look Mom No Head*, *The Big Beat From Badsville and Fiends From Dope Island* — The Cramps CLASSIC catalog ALL back in print and available domestically in the USA on [LTD ED] colored vinyl LP and compact disc on The Cramps very own Vengeance label! Out of print and unavailable domestically for what seems like ages... Keep rock n roll unhealthy! Buy them all [again] NOW while you can! Stay Sick!

L7 – *Hollywood Palladium LP*

(EASY ACTION)

Live recording from classic Palladium show – back in the day. There's nothing better! Did I mention that the seminal line-up of Sparks, Gardener, Finch and Plakas are back together and touring THIS summer! Accept no substitute! Smell the magic...

Lucinda Williams – *Where The Spirit Meets The Bone*

[2CD set and 3LP Vinyl set]

(HIGHWAY 20 RECORDS)

O.k. – so I listed this one for the LAST Music We Like Book BUT this album is **so good** – I am still listening to it every day! So I am listing it again. Rock, Blues, Country, Pop, Folk – what is it? It is Lucinda Williams new "all killer, no filler" DOUBLE album! Buy it now while you can still get the 3xLP vinyl! Oh yeah - SUPPORT LIVE MUSIC! Lucinda and her STELLAR band [Butch Norton, Stewart Mathis & David Sutton] my favorite line-up of her band to date—are a joy to behold live! One of the best bands touring today! Catch them when you can!

Marianne Faithfull – *Give My Regards to London*

(VANGUARD RECORDS)

Her best since *Before The Poison* which featured collaborations with PJ Harvey and Nick Cave. She co-wrote most of the songs on this album with the likes of Nick Cave, Roger Waters, Steve Earle, and Anna Calvi. Her studio collaborators are equally impressive and include: Brian Eno, Adrian Utley (Portishead) and Jim Sclavunos (The Cramps, The Bad Seeds).

For those fans waiting for her to record another *Broken English*—what would be the point of that? She's been there; done that, Dahling....

Chris Carmena

Deaf Center – *Recount*

(SONIC PIECES)

NeoTantrik – *Blue Amiga*

(PRE-CERT HOME ENTERTAINMENT)

Otto A Totland – *Pinô*

(SONIC PIECES)

HTRK – *Body Lotion EP*

(SLEEPERHOLD PUBLICATIONS)

Deepchord – *Electromagnetic Dowsing: The Lost D Side*

(ECHOSPACE (DETROIT))

The Humble Bee & Players – *Snowflake*

(OTHER IDEAS)

Moon Wiring Club – *Leporine Pleasure Gardens (LP Version)*

(GECOPHONIC AUDIO SYSTEMS)

Jonny Nash – *Phantom Actors*

12" (MELODY ASTRUTH)

Chris Curtis

Vinyl Pricer to the Stars

YEAH! YEAH! YEAH!

The Story of Pop Music

from Bill Haley to Beyoncé

by Bob Stanley (W.V. NORTON)

Chock full of insightful connections, fascinating anecdotes, and humorous asides, this weighty tome tells the story of modern pop with lots of style and verve. Opinionated but even-handed, Bob Stanley (of beloved indie popsters Saint Etienne) describes dozens of songs you've never heard but will immediately want to seek out. He also details and explains tracks you've heard a zillion times before in such a way that you will hear them again with fresh ears. A hugely enjoyable read, I was sad to reach the end.

Los Angeles Plays Itself (2014) – Directed by Thom Andersen

If you live in and/or love Los Angeles (and even if you hate it) this documentary is essential viewing, offering a fascinating perspective on the city and its relationship to the film industry. Illustrated with 200-plus clips, civic and cinematic history intertwine and create interesting juxtapositions of reality vs. artifice. Though the narration can at times be a bit dry or overly academic, and a few of filmmaker Thom Anderson's arguments come off as half-baked, overall this a very entertaining and perceptive work.



Christina

Haiku reviews for you

The Babadook (2014) – Directed by Jennifer Kent

unexpected book invites Mister Babadook he's staying. are you?

Birdman (2014) – Directed by Alejandro Gonzalez Inarritu

all the world's a stage in this smart, taut, walk and talk one name: Lubezki

Boyhood (2014) – Directed by Richard Linklater

aging in real time with evolving family ties a successful risk

Force Majeure (2014) – Directed by Ruben Östlund

an avalanche hits a patriarch is tested can he be redeemed?

Los Angeles Plays Itself (2003) – Directed by Thom Andersen

hidden L.A. gems live forever on the screen a completist's dream

Merchants of Doubt (2014) – Directed by Robert Kenner

global warming, true? the business of denial fast-paced and whip-smart

Mommy (2014) – Directed by Xavier Dolan

delinquent comes home an unlikely trio forms how long can it last?

Nightcrawler (2014) – Directed by Dan Gilroy

if it bleeds, it leads this sociopath is told how far will he go?

■ **Obvious Child (2014)** –

Directed by Gillian

Robespierre

pregnant by mistake

Slate brings honesty and heart

plus side-splitting laughs

■ **We Are the Best! (2013)** –

Directed by Lukas Moodysson

teen Swedes find punk rock

coming-of-age with guitars

you'll root for these grrrls

■ **Whiplash (2014)** – Directed

by Damien Chazelle

sadist band leader

seeks drummer with pain threshold

tense and well acted

■ **Finding Vivian Maier (2013)**

– **Directed by John Maloof & Charlie Siskel**

worth a thousand words

each print gives a glimpse of this

mysterious Miss

Daniel Tures

Floor manager, Aquarius,
totally with-it guy.

Various Artists – Late Night Tales Presents After Dark 2:

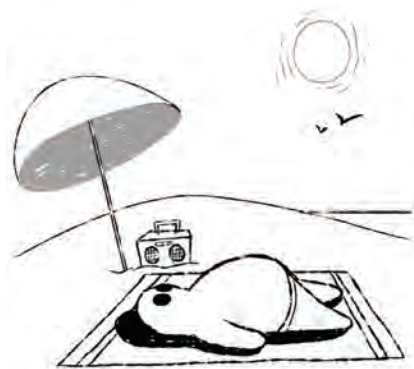
Nightshift (LATE NIGHT TALES)

Unbelievably groovy new mix of italo pool-side grooves from Bill Brewster, UK label head, music writer, bon vivant and DJ culture historian (*Last Night a DJ Saved My Life*). What he lacks in mastermix blends he more than makes up for with a peerless ear for tunes and an amusing, down-to-earth sense of the dance scene. AND every tune's a synth, funky krautdisco spacecotheque boogaloo. Summer is comin' so act now!

Peaking Lights – Cosmic Logic

(WEIRD WORLD)

I have recently gone from casual Peaking Lights appreciator to rabid frothing Peaking Lights worshipper. It took me a minute but now I totally get it. Aaron Coyes and Indra Dunis play early '80s-inspired dubby minimal wave with dry, haunting vocals, plenty of echo and burbling vintage synths, and it's some of the best music



being made today. The dub reggae foundation in every song is what lifts it out of the realm of synthpop and into a spacey astro-loop bliss perfect for the celestial dentist's office waiting room in the sky. This new one is poppier and more freestyle-influenced than the previous few, but even with the added accessibility it's just as wondrous as ever.

Jessica Pratt – On Your Own Love Again (DRAG CITY)

This groovy gal doesn't just mimic that wistful '60s folk sound—her new record is a timeless set of beautifully-penned tunes that truly deserves to go on the LP shelf next to Nico, Marianne Faithfull, Karen Dalton and the lot. Her voice is distinctively odd but unaffected, the acoustic melodies are transportive and there's a realness and depth here that make this one a keeper. If you love classic folk music, this one will win your heart.

King Gizzard & The Lizard Wizard – I'm In Your Mind Fuzz (CASTLE FACE)

Wow!!! Totally awesome new vintage-sounding space boogie moustache fuzz from a large ensemble out of Australia, on John Dwyer's Castle Face imprint (Thee Oh Sees). Motorik wah wah boogaloo with fuzz vox and harmonica (!), occasionally breaking down into some surprisingly melodic sensitivo psych a la early Bowie. Let the Lizard Wizard rock you!

Various Artists – Studio One Dancehall – Sir Coxson In The Dance: The Foundation Sound

(SOUL JAZZ RECORDS)

Another amazing set from Studio One, lovingly curated as always by Soul Jazz with amazing sound and notes. Is there no end to these

compilations? I hope not. This one really opened my eyes to the glories of early dancehall, especially the rub-a-dub tracks which have a special phasey mid-range resonance, and plenty of winsome pre-rap toasting and chanting.

Orlando Julius With The Heliocentrics –

Jaiyede Afro (AFROSTRUT/STRUT)

Nigerian saxman, songwriter, and bandleader Julius helped bring the James Brown sound to Africa in the '60s and '70s, influencing Fela Kuti and everything after. Modern funkateers Heliocentrics bring him back into the spotlight on this excellent set of vintage-sounding afrobeat, abounding in snakey riffs, dirty grooves and irresistible stomp. A wonderful fusion of afro sounds old and new, and an inspiring return to form.

K. Leimer – A Period Of Review (Original Recordings: 1975–1983) (RVNG INTL.)

Excellent deep-digging Brooklyn reissue label RVNG brings us this moody, scintillating set of forgotten ambient masterworks recorded in the Pacific Northwest in the '70s and '80s by the mysterious K. Leimer. Inspired by Brian Eno, Leimer melds electronic sounds and percussion in a cerebral, obliquely systematized way to produce loops and miniatures that open a window in your mind to a wide and cloudy sky.

Broncho – Just Enough Hip To Be Woman (DINE ALONE)

Not sure what that title means, or the band name either (seems a portmanteau of “bro,” “brunch” and “bronco”), but this young trio from Oklahoma throws down one of the most shakin' sets of jittery jangly power pop gems I've heard in quite awhile. They have a natural knack for a trashy new wave hook and an ebullient way of bashing it out. Get on this OK party train!

Aphex Twin – Syro (WARP RECORDS)

Who knew that after a 14-year absence, one of the true geniuses of modern music would return with a new album that is his most fun and accessible yet without sacrificing a jot of sonic craftsmanship or compositional surprise? If you've never appreciated or understood Richard D. James, this is a great place to start. These tunes are lush and purring, with a control, complexity, and virtuosity that barely conceal his grinning core of fear and loathing. Take this futuristic monorail ride into the heart of weirdness!

Various Artists – Native North America (Vol. 1): Aboriginal Folk, Rock, and Country 1966–1985

(LIGHT IN THE ATTIC)

Light In The Attic outdoes themselves again with this excellent new set of folk and rock nuggets from unknown Native American bands. They can be a bit raw in execution, but the blend of native traditions and classic rock sounds is really interesting and quite moving. So many mainstream bands and singer-songwriters of the time gravitated to themes of suffering, authenticity and liberation—it's great to hear it from people who really know what that's about, and you can hear it in the music. Knockout package and booklet design too, full of amazing archival photos.

Viento Callejero –

Viento Callejero (SELF-RELEASED)

New urban cumbia from East L.A. with raw electric sounds and irresistible grooves. Party time cumbia time!

King Tuff – Black Moon Spell

(SUB POP RECORDS)

It took me awhile to get past scoffing at this local badass but now I'm a believer! He used to play junky, whiny garage-punk with J. Mascis' Witch and on a few solo records, but this one really graduates to the big time. Pure AC/DC devil rock riffs blasting out of a giant Marshall stack, Camaro-ready anthems that'll put a smile on your face and a bong in your hand. *Black Moon Spell* carries on the grand tradition of bar-fight rock from Deep Purple to Judas Priest, a little worse for the wear but in that same classic spirit.

Various Artists – Santa's Funk & Soul Christmas Party Pt. 2

(TRAMP RECORDS)

The good folks at Tramp Records give you another set of vintage groovers to get your Christmas party funk'n! Shakin' southern soul, blues vamps, gospel funk and straight up disco boogie with the true Yuletide spirit. This will definitely get you some action underneath the mistletoe! Suitable for playing all year long.



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Dave Andrews

**Jimi Hendrix –
Rainbow Bridge** (REPRISE)

**Gov't Mule –
Dark Side of the Mule**
(EVIL TEEN)

5th Dimension – Earthbound
(ABC RECORDS)

**Los Angeles Plays Itself
(2003) – Directed by
Thom Andersen**

□ **Fargo (2014)**

**Henry Mancini –
Cop Show Themes** (RCA)

**Cannonball Adderley –
The Black Messiah**
(CAPITOL)

**Steve Hackett –
Genesis Revisited:
Live At Royal Albert Hall**
(INSIDE OUT)

**Loudon Wainwright III –
Haven't Got the Blues (Yet)**
(429 RECORDS)

**Richard Thompson –
Acoustic Classics**
(BEE SWING)

**Todd Rundgren –
Live At the BBC 1972-1982**
(CHERRY RED/ESOTERIC)

**Little Feat – Rad Gumbo:
The Complete Warner Bros.
Years (1971-1990)**
(RHINO)

Devin

Detox just to retox

together PANGEA – Badillac
(HARVEST RECORDS)

From your very own Los Angeles, California *Badillac* comes screeching to a broadside halt outside your apartment door and holds a speaker to your bedroom window until you get up and come outside to buy everybody beer. Rowdy and raucous but at times satisfying groovy, PANGEA serves up sun-bleached and frayed rock n' roll sunglasses and jean shorts type jams across the board. Interesting tempo changes, chuggy guitar riffs, and vocals that range from bearded Oh Fuck Yeah! headbanging to smoother coastline gazing choruses will keep you plugged in and down to clown with all twelve tracks. Falling somewhere between the Black Lips' most recent effort (*Underneath the Rainbow*) and some of King Tuff's always excellent work, together PANGEA is great rock n'roll whiskey with a spoonful of honey and a dash of thrash. Get in the car and crank it—standout tunes include “Alive,” “River,” “Make Myself True,” “Why,” and (obviously) “BADILLAC!”

**Enemy (2013) – Directed by
Denis Villeneuve**

2013 was a great year for doppelgänger movies, and the at first creeping then completely overwhelming existential dread that comes along with them. There was Jesse Eisenberg in the moody, silly, *Brazil*-esque *The Double*, completely awash in self-mortification and crippling meekness, there was the under seen but well made house party-turned-horror-show *+1*, and then there was Denis Villeneuve's mind bending *Enemy*. Starring Jake Gyllenhaal in duality mode as both a mild-mannered college history professor with a void where his soul should be and a self-confident, unfaithfully married actor, *Enemy* takes place in a yellow tinted Toronto haunted by visions (or are they?) of spiders. No other movie in recent memory drags you in, lulling you into a false sense of security as the identity intrigue unfolds and turns in on itself. The title card of the film reads “Chaos is order yet undeciphered,” and indeed it's up to you, dear viewer, to make sense of the motives and imagery at play here. As one Jake meets the other and they begin to grasp that they may not be twins at all, identity becomes fluid, spiders walk the earth and pause under the heels of secret invitation-only sex show women, and choices are made. There is an answer buried beneath all that webbing for the studious viewer, but occasionally chaos is its

own reward when presented properly. Serenely hypnotic and packed with tension and confusion, *Enemy* is the movie someone, an acquaintance even, casually suggests to you on a nothing day, and when night falls and you finish it alone, you're left gasping for air and wary of mirrors. Who are you? Who knows.

Crocodiles – Sleep Forever
(FAT POSSUM RECORDS)

In the wake of the War on Drugs' hit release *Lost In the Dream*, discovering a band like Crocodiles comes off as fortuitous. If you're into the five-ish minute runtimes and wide-angle sound of that album, then *Sleep Forever* will likewise let your thoughts noodle away into the open spaces it tears in your head. Sorta fuzzy, sorta electric, vocals coming at you through a conch shell made of steel wool, this SD group really wants you to get your foot stuck in their swampy sinkhole of sounds. A solid, steady backbeat keeps the eight track album from meandering too much, and the surprisingly layered wall of sound advances methodically and gracefully. There's menace and melancholy in equal measure, and static clouds of sparkly noise pass right through you like ghosts. Softer tracks like “Girl In Black” and “All My Hate And Hexes Are For You” soothe like dark ice, and somewhere around song #5 you'll fall into a mandala of Animal Collective/Woodstock era psychedelia twang. *Sleep Forever* is great background music that eventually becomes foreground music, and that's a compliment.

□ **Kill la Kill (2013)**

We need to talk about *Kill la Kill*. Earlier this year, after successfully sneaking into the 2014 Anime Expo in downtown LA, I had my first exposure to this groundbreaking new anime. I heard it was exhilarating, that it was lightning fast and thought outside the box, that it was clever while riffing on deeply entrenched tropes in classic Japanese anime and being very well drawn to boot. But what I never expected after watching all 24 episodes was that it would crystallize into a forward thinking, multi-layered, matter-of-fact statement on the nature of the consequences of a homogeneous humanity while casually reinforcing the idea of a non-traditional family and the power of feminine influence and bonding. In light of the recent praise of the very excellent finale of Nickelodeon's *Avatar: The Legend of Korra*, Trigger's *Kill la Kill* positions itself as a crucial follow-up in what could very well be a new renaissance of animated programming that's readily available to younger demographics. A brief synopsis: *Kill la Kill* is a recent anime series (and the very first! to be) produced by

Trigger, a Japanese anime company, centered around the quest of a vagrant teenaged girl named Ryuko Matoi to find her father's killer. By splicing together and playing off on traditional beats of both shonen style and "magical girl" storylines, *Kill la Kill* weaves a fast-paced tale of oppression, objectivism, matriarchy, hive mind-mentality and absurdism. It even borrows heavily from certain aspects of Kubrick's *2001: A Space Odyssey* regarding human evolution. Taking place in the city built around fictional Honnouji Academy, Ryuko utilizes the power of her sentient school-girl outfit Senketsu and the Scissor Blade (both designed by her murdered father) to unravel the mystery behind Honnouji Academy's darker machinations— in particular its manipulation of its students through power-enhancing uniforms and the shadowy REVOCS clothing corporation. Along the way Ryuko befriends a lower-class family who takes her in, and encounters various academy students each with distinct and special ties to the school's supreme ruler: Student Body President Satsuki Kiryuin. The genesis for *Kill la Kill* comes from the observation that the Japanese manner of pronouncing "fascism" (fassho) and "fashion" (fasshon) are very similar. This, along with the fact that the Japanese words for "school uniform" (seifuku) and "conquest" (seifuku) are totally identical, and that the titular kiru may mean "kill," or "to cut," or "to wear." So our setting is the most typical landscape for an apocalyptic drama: high school. Where students wear military-influenced uniforms woven with special fibers that bring out their best or worst abilities. For the casual reader, were you aware that Japan's school system is modeled after their armed forces? Did you ever wonder why *Sailor Moon* was named as such? Because in Japan female school uniforms are modeled after navy attire (sailors), and male uniforms are modeled after army attire (soldiers). Therefore, a key element in any Japanese high school drama derives its roots from the shadow of imminent military confrontation. You apply that to the American way of simultaneously glorifying and vilifying the high school system as the climax of a free-will, Democratic system, and you get the perfect satirical setting in which the Academy of Honnouji High dominates every aspect of socio-economic status within the city to the point where it is the students themselves



that hold power and sway over all residents— instead of the principal or faculty. Students can advance their families' status by joining or forming clubs and extracurricular activities, and the school even conducts Raid Trips where they engage schools in other regions in over-the-top warfare. When raw, impulsive Ryuko emerges at Honnouji Academy to challenge Satsuki for knowledge of her father's death and her own mysterious past, she is thrust into a world dominated and controlled by teenagers who seem light-years ahead of their own maturity—to the point where any other adult seems buffoonish and, yes, cartoonish by comparison. From the very outset we have a setting that includes all the typical "chosen one" attributes and young-adult fantasies and places them in

a setting where they are allowed to be enhanced and completely dominate the dramatic stage: ridiculous costumes, heavy emotional monologuing, and over-the-top reactions to traditional tropes like loyalty, family, and duty. Except the focus here is totally female centric. Unlike former anime hits like *Yu Yu Hakusho*, *Dragonball/Z*, *Naruto*, *Full Metal Alchemist*, and *Deathnote*, Trigger's series places all of its emotional and dramatic stock purely in the wheelhouse of female bonds. Whether that be between competitive friends, mother-

daughter relations, really fucked up mother-daughter relations, sisters, and even tentative lovers, *Kill la Kill* shines the most when it frankly pushes to the foreground how these threads bind us, and can drive us to the most extraordinary actions and revelations. There are zero legitimate romantic male-female relationships in this show, and the story is more streamlined for it—males being relegated to nudist assassins (if fashion is going to represent fascism then nudists might as well represent revolution), loyal subordinates, and silly tertiary characters. One could argue that Ryuko's uniform and source of power is a "male" entity created by a man and catering to the male gaze, but ultimately this relationship is more of a mutually convergent awakening of inner power than anything diametrically controlling, and that the real drama springs from Ryuko (only 17!)'s relationship to her sisters, quasi-sisters, mother, and role as a life-bringer/death-dealer/figurehead to others. Part Katniss, part vengeful tomboy, wholly unique individual seeking peace of mind

and completion of purpose, Ryuko is a messy, hard-headed person who slowly learns to accept and believe that people are willing to accept and believe in her. That she can inspire confidence, loyalty, and even sacrifice in those she holds dear. She is completely fallible, inclined to give in to her emotions and impulses, and initially both overly skeptical and sarcastic. The series does its audience a great service by not pinning their spirits to a single character—flipping the script multiple times and letting you breathe and ultimately root for a wide range of players, not just the obvious ones. What other show will give you a bombastic, smart send-up of the 'Stronger! STRONGER!' style of traditional shonen anime, while poking conscious fun at the skimpy outfits, thin mythology, gratuitous (animated) flesh, and total impracticability of magical girl anime? No other. With a thrilling modern score and theme song, a darkly intense tale of subjugation, free will, and evolution at the hand of mad, mindless, outer space monoliths, undercurrents of gross fetishization and covetousness, and ultimately the freeing nature of what it means to accept and embrace the ridiculous along with the respectful aspects of human nature, *Kill la Kill* takes you on a 24 episode journey with almost no filler. It barely pulls its punches, embracing its feminine appreciation, its love of the middle class and the right to choose, the ecstasy of submission and the fallout of gaudy, material mindsets. Most importantly it preaches being in sync with what you feel is your true self, and ends in a way that satisfies your cataclysmic yearnings while appealing to your deeper gender-neutral side. It's a smart show that covers all its bases and will leave you yearning for more of its kind. Humanity is only defined by the clothes it feels the need to wear, after all, and the show succeeds by making you appreciate the family you wove around you, instead of the family you were born into. Life Fiber Synchronize! Go!

■ *Straw Dogs* (1971) – Directed by Sam Peckinpah

I watched a lot of horror movies this past October. But none of them came close to the sweaty palms, the sense of "Oh God no," the queasy stomach, queasy throat and just pure ooki-ness of Peckinpah's almost unbearable *Straw Dogs*. What other movie forces you to get outside the natural habit of associating with a particular character and really think about what that says about you? There's no correct choice, and there's no easy way out—it's a morality trap either way. *Straw Dogs* doesn't have a protagonist. Dustin Hoffman and Susan George are basically antagonists to each other the entire time, and the action unfolds in precisely the way you hope it doesn't. The colors are flat and ugly, the

violence is casual at first and can be detected in a passive aggressive phrase or simple action, the motives are mean and selfish, and there isn't a happy ending. Basically, it's real life, with the occasional bold lettering and exclamation point. The movie lays out how we allow ourselves to be splintered, driven apart through a combination of selective sight and hearing, blurring the line between the conscious and unconscious decision, letting things slide past the point of reason, and reaching a breaking point when it's far too late to really change anything. *Straw Dogs* is scary like nothing else because it's the reflections in the mirror we don't want to see. Violence can be a thrown-away word, spite can be unlocking a door, and retribution can simply be a masquerade of hurt masculinity. *Straw Dogs* proves that just because something is difficult to watch, doesn't make it any less necessary to see—quite the opposite in this case. All hail Peckinpah.

□ *Black Mirror* (2011)

Be wary of your turned off television screen. Tremble before the blank gaze of your idle iPhone. Ponder the world around you and how defined and insulated it is by the things that bring you entertainment. BBC's powerful miniseries *Black Mirror* does that, and takes six intriguing concepts to lengths that are in turn prophetic, cautionary, and devastating. Described usually as a *Twilight Zone* for the information age, *Black Mirror* gives the viewer two seasons of three episodes each, all around an hour in length, that play out some dark fable of our relationship to media and its relationship to us. It's difficult to review a show that is more effective the less you know about each episode going in, but the series covers: political issues with regard to the influence and effect of "popular opinion" and online message boards, the self-destructive ability to be able to record every thing all the time, what happens to loved ones' social media presence after they die (and the problem it creates for the grieving), the more despicably passive side of filming something instead of taking action, the benefits of fame and fortune over convictions and morals, and the disruptive power digital avatars can have in the real world when people give them strength. Respectively. Utilizing a potent mix of newbies and veteran British actors, the show is lush in its production value, believable in its vision, and thought-provoking in its depth and quality of questions posed. Available for streaming on Netflix, this is must see TV that rises above most other available content. And after you finish it all, you can stare at your murky reflection in your laptop screen and think about what you would do in the situations you just witnessed.

The Thrills – *Let's Bottle*

Bohemia (VIRGIN RECORDS)

For a band from Ireland, they sure have the California vibe down to a T. Acting as one long bittersweet sigh, *Let's Bottle Bohemia* glows with earnest, heartfelt guitar-driven sensibilities, and plays like a Wilco album from another dimension. The Thrills have the pluck of an indie movie soundtrack, as in, you would hear "You Can't Fool Old Friends With Limousines" over the fence in the suburban dramedy starring Emma Roberts lounging in a lawn chair, and they pick up the tempo slightly from their debut *So Much For The City*, but either album is great solitary music for hiking or doodling and passing the time. A little twang, a little drawl, a few strangled emotional syllables, and mostly uncomplicated arrangements turns *Bohemia* from casual listening into an essential traveling CD—or whenever you feel like you're coming of age all over again. Standouts include "Faded Beauty Queens," "Saturday Night," "Found My Rosebud," and "Tell Me Something I Don't Know."

☐ *Hannibal* (2012)

Grisly and operatic, this haunting show has the style and cunning of a predator, and plays out like the slow unshathing of a knife. A dark ode to what is intimately shared by the hunter and the hunted, it's simply the best show on TV right now—although we'll have to wait until the summertime for Season 3 to return. That gives you plenty of time to catch up with Bryan Fuller's mad genius and take in Mads Mikkelsen's definitive take on everyone's favorite cannibal.

■ *The Babadook* (2014) – Directed by Jennifer Kent

An utterly compelling Australian horror flick written and directed by a woman featuring excellent performances and effective, practical effects all done in camera? What a novel idea. Far surpassing the most recent movie to grab everyone's attention with its back-to-basics approach (James Wan's super-mediocre *The Conjuring*), *The Babadook* takes its cue from taboo subject matter and grounds its demonic force in the shortcomings of human nature in the face of grief. A widowed mother lives with her precocious young son, who was born the day her husband died—driving her to the hospital. Obsessed with imaginary monsters and building homemade self-defense weaponry the boy, Samuel, is constant handful and headache who leaves his mother Amelia no time to sleep, no time to herself, and is an ever-present reminder of her dead husband. Upon finding and reading a rather grim and gruesome children's book that magically appears one day, titled

Mister Babadook, both mother and son embark on a nightmarish descent into madness that taps into themes of repression, loneliness, and anger. The Babadook tells Amelia via book that he'll get under her skin and make her kill her son and herself, but are the events that follow really supernatural? Or has Amelia just reached her breaking point in a big empty house with a basement of locked away memories, a bottle of medication, and a drawer full of knives? Ultimately a story about facing your darkest thoughts head on and living with disaster and ruin made manifest, Jennifer Kent's movie is the best horror movie with heart to come out in a long while, and you'd best keep an eye on what she does next.

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

***Seconds* by Bryan Lee O'Malley**

***The Graveyard Book* by Neil Gaiman**

***The Wrenchies* by Farel Dalrymple**

***Sex Criminals* by Matt Fraction**

***The Rise of Aurora West* by Paul Pope**

***The Fountain* by Darren Aronofsky**

***Cages* by Dave McKean**

***Seven Soldiers of Victory* by Grant Morrison**



@Dillon ThugNasty

Oneohtrix Point Never – *Replica* (SOFTWARE)

Listen to the track "Power of Persuasion" alone... In your car... Driving down a dark mysterious road. The feeling you get listening to the track will make your skin crawl. "up."

Com Truise – *Wave 1* (GHOSTLY INTERNATIONAL)

Trying to throw that perfect '80s party and you want to play new music that sounds like it was from the '80s? Look no further because *Wave 1* by Com Truise is a party starter. "In love with the girl, but he's kind."

Ducktails – *The Flower Lane* (DOMINO RECORDING CO.)

This band does not have Scrooge McDuck, Huey, Dewey, or Louie in it. "I will walk with you And you will walk with me Walking hand in hand In concrete fantasy."

■ *Beyond The Black Rainbow* (2010) – Directed by Panos Cosmatos

I have no idea what the plot is but the visuals are amazing. Buy the soundtrack that was put out by Death Waltz Records.

Black Moth Super Rainbow – *Dandelion Gum* (GRAVEFACE RECORDS)

This album is a straight up brain melter! "Chewing On Bubblegum living in the field"

Horse The Band – *Pizza EP* (KOCH RECORDS)

This album is all about Pizza... "I can't resist so I persist in this. So delicious, pizza's powerful taste."

Edyie

Minneapolis transplant
who sometimes wants her money back.

Terminal A – *Pacific Water & Power EP* (RECORDS AD NAUSEAM)

Terminal A is Colin Peterson and Lee Busch—two talented, young, energetic and (extremely) handsome lads from San Pedro's industrial avenues. Summoning their own transgression alongside simple yet righteous Synth/Punk melodies, they have recently appeared on *LA Weekly's* 15 Bands to Watch in 2015. You'll want a copy of their album after hearing even one track and you'd be a fool to miss them live. They've been compared to everything from Suicide to Fad Gadget but have a sound that is a truly special and unique product of the West Coast. This is music for one to dance, fight, sing and do just about everything else to.

Ritual Howls – *Turkish Leather* (FELTE)

During a short interview with the group before seeing them play at Glitter Death a couple of months back, I heard the most unpretentious answers to simple questions about touring, recording and music; I knew I was going to like what I was about to hear. And I did! I'm unfamiliar with the current music scene in Detroit, but this one here is a gem and their new album would be a treat for Post-Punk and Darkwave fans.

Perfume Genius – *Too Bright* (MATADOR)

I'd like to fantasize that if Gary Numan and David Bowie were both sexless aliens that produced offspring, Mike Hadreas (Perfume Genius) would be their lovechild. I can't even begin to explain the allure of the album, which shifts from sounding like a synth power-ballad to tracks that could score a John Carpenter film. In short, its fun and menacing at the same time which is pretty cool.

Ssleaze – *The Thirst Is Real* (SELF-RELEASED)

It's sex incarnate with this dizzying blend of Synth/Punk, Electro and EBM. From provocative song titles and lyrics to an entrancing presence that literally translates to a sense of musical throbbing, this local group is sure to delight and make you dance!

■ **The Bitter Tears of Petra von Kant (1972) – Directed by Rainer Werner Fassbinder**

Criterion's new release of a masterpiece from one of Germany's great directors that is important in the timeline of Gay Cinema and simply a wonder to behold.

■ **Guilty of Romance (2011) – Directed by Shion Sono**

The long-awaited release of Shion Sono's colorful psycho-sexual masterpiece.

Tip:

Explore the gems of L.A.'s ever-growing Goth, Industrial and Electronic scenes! Places to go include: Hyperion Tavern on Wednesday nights, The Complex in Glendale, Glitter Death. Not to be missed musicians include: Terminal A, Bestial Mouths, Band Aparte, The Centimeters, Ritual Howls, La Drones (LA. Drones), Ssleaze and High-Functioning Flesh.

Felix a.k.a Sigils

sigils-sigils.tumblr.com/

sigils.bandcamp.com/

Gazelle Twin – Unflesh
(LAST GANG)

Robot Koch – Tsuki 12"
(MONKEYTOWN)

The Handsomest Drowned Man – Inimious EPI
(TRACK NUMBER)

FKA Twigs – LPI
(YOUNG TURKS)

Ibeyi – Oya EP 12" (XL)

Proxima – Alpha
(TEMPA)

Various Artists – Hyperdub & Teklife Present: Next Life (HYPERDUB)

Jabu – Kwaidan 12" (RAMP)

Byrdsol – Pierreponte
(MINPIN MUSIC)

Snow Ghosts – A Small Murmuration
(HOUNDSTOOTH)

Tin Man – Ode (ACID TEST)

SIR FRANKIE DELMANE

where angel dust fears to tread

■ **Supermensch: The Legend of Shep Gordon (2014) – Directed by Mike Myers**

A documentary celebrating the career of Shep Gordon, manager to the stars, one of the few men in the entertainment industry in which many speak only good things of. From his early days as Alice Cooper's manager and co-conspirator; he took that band to the top, helping shape the over all Alice character, from costuming to stunts, then managing clean adult contemporary singer Anne Murray, followed by many more successes in many different areas of entertainment, and beyond. Shep's story is the American fantasy many live for; in hopes that such wonderful happenstance and hard work could elicit the same results as this man's storied, fantastic, engaging story. A great rock n roll documentary that transcends the genre itself.

■ **History of the Eagles: The Story Of An American Band (2013) – Directed by Alison Ellwood**

For fans and non-fans alike, this documentary—at over three hours—is a wealth of entertaining egos on display. Comical, excessive, engaging—the story of one of the single most commercially successful bands in the history of rock music, loved by many—reviled by some—their music represents both the free flowing freedoms of it's era (the 1970s) and the solipsistic decadence of chauvinist delight. We follow the band from their early years—principle members Don Henley and Glenn Frey's roots in Texas and Detroit—how the two came to Los Angeles, separately—eventually joining forces, meeting along the way the characters that would populate their existence—from band members such as Bernie Leadon, Randy Meisner, Don Felder, and Joe Walsh, to kindred musical spirits in Linda Rondstat, J.D. Souther, Jackson Browne, and Jack Tempchin, to

music insiders such as David Geffen, Irving Azoff, Glyn John and Bill Szymczyk—to their difficult demise, and rebirth—all laced with tension, bitterness, resentment, lawsuits, jealousies, rivalries, and an enormous cascade of accomplishment and monetary success beyond what most could ever imagine. *History Of The Eagles* works because it stands as yet another tale on the lust and passion of individuals looking to accomplish something within themselves as well as the world, a story we can all relate to, with its own cautionary moments of clarity every thinking person most likely experiences sometime in their life. The Eagles just worked it out in full view, on the radio, and in magazines, providing fascination as much as fodder, elation as much as entertainment.

Dirty Eyes – Dirty Eyes (2014) (N/A)

Exploding from the same feral, flailing, snot caked gutter rock you get when crossing the Dead Boys and Flamin' Groovies with a few modern kicks, you get Dirty Eyes; Four young, good time city kids careening down the distorted riff ride of sonic elevation—punk inspired and cranked up really high, more subtle clicks and clacks portraying a sweeter thing beyond mere energized buzz blasts. While opener “Get Me Outta Here” pins you to their immediate influences and speed hard directives, no sooner do you slam into “Good Times Are Gone”—a tough as leather rocker that continues working a nasty attitude to a warm lather, more punch and drive as a mid tempo strutter that helps define a few others—“You Don't Stick To Your Guns,” “Another Fix Of You”—as pressure relief from the more full throttle hissing and pissing you receive, in kind, on jammers like “No Action” or “Everybody Knows”—which expresses the more blur drenched aspects of Dirty Eyes' approach. Both “Shakin' In My Boots” and “Ridin' Straight To Hell” get inside the heart of the matter, as Dirty Eyes stretch out with some credible hooks they can call their own, adding dialogue to the musical conversation, demonstrating their place in this distorted mass of over used chords and familiar progressions, proving they have ground to stand on apart from dozens of bands traveling down a similar road. Dirty Eyes have just begun.

The Whispers – Headlights
(SOLAR)

One of the great R&B vocal groups of the early '70s, The Whispers came right into their own during the late-'70s disco era, creating slick, tight product full of soul and songs of distinction beyond much of the product flooding the

market. Though another full year before their absolute HUGE break out success, The Whispers had already become a minor sensation on the soul circuit for their amazing show—a high energy performance that attracted largely black audiences, with an emphasis on pimps and their stable of frisky foxes, who reveled in The Whispers' rich harmonies, cool dance moves, and up to date street fashion. *Headlights* represents a band descending into a new sound, a new direction—moving away from the more regional R&B of their early-'70s output to a more streamlined, near cross over disco funk that popped and projected a sophisticated slickness that would characterize the band's sound for the following five years. From top to bottom this record is a flawless example of that style—from the furious, elastic funk of the opening title track, to the sheer brilliance of “Olivia (Lost & Turned Out)” a story song about a girl who was turned out by a pimp, warning the young woman to use her brain rather than her body. The pimps in their audience did not like the message, but both artistically and commercially it was a plus for The Whispers. As they name check the astrological star signs in “Planets Of Life” (Virgo, Sagittarius, Scorpio, Leo) and get breezy on “(Let's Go) All The Way,” or groove hard on the mid tempo funk of “Try and Make It Better”—admonishing complainers and promoting positive progression—you realize just how wonderful The Whispers truly are—how, like The Spinners—their music and sound exists beyond much product of the era as much as being a friendly reminder of an era gone by, always an exciting, inviting, and igniting place to visit.

■ **Red: My Uncensored Life In Rock by Sammy Hagar**
(!T/HARPERCOLLINS)

Sammy Hagar—the Red Rocker, professional workman for rock n roll, is one hell of a likable guy here in this book, the tale of his “uncensored life in rock.” Spanning five decades of hard earned success, Hagar ruminates about his incredibly tough, dirt poor upbringing in Fontana, California—his father was a brutal drunk—a tough man who would fight everybody, making young Sammy's life a difficult one, to say the least. Impoverished, he took jobs as soon as he could earn, and found rock n roll music, which lead him to forming the band Montrose with guitarist Ronnie Montrose, leading to his hard slog to the top of a major solo career, colliding with him joining Van Halen—an experience that made all involved enormously successful, as well as unraveling into a crazed nightmare beyond control, petty jealousies and paranoia mucking up the mix. Throughout the book Hagar speaks in a very direct, pragmatic tone, displaying his

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LOS LOBOS
DAVE ALVIN & PHIL ALVIN
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7:30PM / 21+
TIX \$45 - \$70



APR 11

ANDREW JACKSON JIHAD
WITH THE SMITH STREET BAND
JEFF ROSENSTOCK + CHUMPED
6:30PM / ALL AGES



MAY 8

THE MOWGLI'S
WITH FENCES
+ HIPPO CAMPUS
7PM / ALL AGES
TIX \$15 - \$17



APR 13

SQUARE PUSHER
9PM / 18+
TIX \$30 - \$34



MAY 9

THE SONICS
WITH BARRENCE WHITFIELD
+ TWO TENS
8PM / ALL AGES
TIX \$28 - \$48



APR 23

DRIVE-BY TRUCKERS
7:30PM / ALL AGES
TIX \$25 - \$48



MAY 11 & 12

MEXRISSEY
MEXICO GOES MORRISSEY
7:30PM / 21+
TIX \$45 - \$70



APR 25

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PILOT TALK III TOUR
8PM / 18+
TIX \$25 - \$35



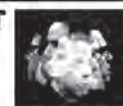
MAY 14

BOMBINO
8PM / ALL AGES
TIX \$25 - \$32



MAY 1

THEY MIGHT BE GIANTS
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knack for business, joy for life, and generally upbeat, brass tacks approach to getting things done. His pejorative use of the word “fag” and “gay” could use a little rest, however—as he runs down David Lee Roth with such terminology—betraying his hypocrisy, as he’d just spent earlier parts of the book braying about his slick glitter fashions inspired by Bowie; I’d say a yellow jump suit with red headband is as questionable fashion etiquette as anything Roth ever slipped into. Hagar’s insider stories, however—especially concerning Eddie Van Halen and David Lee Roth—are totally priceless, and worth the read alone—he captures his time with these individuals candidly, vividly, and—what appears—truthfully, pointing to the most likely reality that he was always the most sane and stable presence in a sea of lunatics of great talent, but little else. A delightful read.

Black Mambas – Black Mambas (2013) (WILD RECORDS)

Razor sharp rock n roll sweat job from Bell Gardens, California’s finest angst ridden young men, burning up the coast with their full length debut, merging the high point, full throttle madness of Ramones and The Saints, rolled into a direct proto punk fury that recalls the best in stripped back, bullet to the heart, hip shaking, gum smacking, wall smashing alley way rock n roll music. A great Saturday night soundtrack.

Face The Music: A Life Exposed by Paul Stanley (HARPERONE)

Paul Stanley, lead singer/songwriter/Starchild of rock band KISS, tells his story in all its revealing candor, detailing his early life on through to his enormous successes in music, to adult interests and concerns, painting a vivid picture of rock n roll action in life. Stanley reveals being born with a deformity called microtia, in which his left ear was deformed, leaving him deaf in that area, open to the slings and arrows of outrageous bullies. From his rather emotionally remote family life, to his wealth of insecurities over his deformity



and lack of social prowess, Stanley lays bare the demons that ate him up, even while maintaining one of the most famous characters in the history of rock n roll. The behind the scenes tales of KISS are amazing, and give balance to the more ego driven tomes written by his band mates; Stanley’s book lacks the hyperbole of his band member’s books in favor of a more direct narrative that tells his story flatly and unromantically, inviting the reader into a world that is as relatable as it is enjoyable.

Tip:

* 365 Demos in 365 Days!!! I am posting a song a day, with a cool video of MY OWN music I am writing and recording daily, for your entertainment purposes. Check out my YouTube channel: www.youtube.com/frankiedelmane

Go to www.facebook.com/frankiedelmane or www.twitter.com/frankiedelmane to hear the latest song! A NEW SONG EVERY DAY of the year 2015!! Come along with me on this crazy adventure!!

*BUY a copy of the rant zine TRASH — found exclusively at the Hollywood store.

*Visit our award-winning blog trashmagnow.blogspot.com

* Best TV Channels to watch: Antenna TV 5.2/BOUNCE TV 13.2

Giuseppe

Mark Lanegan – Imitations (VAGRANT)

A sweet down-tempo covers collection of ballads and torch songs. Stand out tracks include a version of Chelsea Wolfe’s “Flatlands” and a stirring rendition of the Neil Sedaka penned classic “Solitaire.” Not to be missed.

The Nymphs – The Nymphs (Geffen)

The only studio album ever recorded by the doomed LA rockers. Key Tracks included the Richard Ramirez inspired track “The Highway,” as well as the powerhouse single “Sad & Damned.” Big guitars, low lows, and vicious vocals by the one and only Ingre Lorre. A crucial and underrated slice of ’90s rock.

X-TG – Desertshore / The Final Report (MUTE)

In the wake of founder Genesis P-Orridge’s departure, and the unexpected death of Peter Christopherson in 2010, remaining Throbbing Gristle members Chris Carter and Cosey



Fanni Tutti join forces with the likes of Antony (Antony & The Johnson’s), Marc Almond (Soft Cell), Blixa Bargeld (Einstürzende Neubauten, ex-Bad Seeds), and Sasha Grey for a complete reworking of Nico’s terrifying 1970 epic masterpiece *Desertshore*, as well as a *The Final Report*, a complete and separate work of new material. What results is a lush and disorientingly beautiful set of recordings. Horns, synth drones, churning rhythms, and wafting vocals take you on a journey only those of the TG sect could chart.

Sam Cooke – Night Beat (RCA - VICTOR)

Nobody sang it and spoke to the heart like Sam Cooke, a true revolutionary and all around magic man. *Night Beat*, released in 1973—just a year prior to the tragic death of the legendary singer—sets a darker scene. The content of this album is intensely personal and at the same time universal. Choice tracks such as “Pilgrim Of Sorrow” and “Get Yourself Another Fool” put on no airs, and leaves the listener as raw as the picture Cooke paints. The delivery is intimate, and his vocals contain the power to take you through the darker themes, feeling as though he is right there with you. An absolute necessity for any collection.

Hank Williams – Hank Williams as Luke The Drifter: Beyond The Sunset (MERCURY NASHVILLE)

Hank Williams never shied away from the truth, no matter what. As Luke The Drifter, Hank was free to indulge his love of spiritually tinged recitations, imparting crucial wisdom and life lessons like only Hank could. Songs such as “Pictures From Life’s Other Side,” “Too Many Parties And Too Many Pals,” “Everything’s Okay,” and “Be Careful Of Stones That You Throw” serve as poignant glimpses into not only the heart of Hank Williams the man, but into the hearts of people everywhere the world over. An untouchable work of pure genius.

hiland.

The Compleat AI (1985) – Directed by Robert Weiss, Jay Levey

Malcom Middleton & David Shrigley – Music And Words (MELODIC)

Various Artists – Ghostriders In The Sky (ULTRA ECZEMA) Edition of 200 Copies.

Sparks – Kimono My House (40th Anniversary Edition) (UME)

Dream Deceivers: The Story Behind James Vance vs. Judas Priest (1992) – Directed by David Van Taylor

Hilary Professional Girl.

Ty Segall – Manipulator (DRAG CITY)

Sounds good and fun and I don’t want to stop listening to it.

Alt-J – This Is All Yours (INFECTIOUS)

Didn’t think they could top the last one but they did and I applaud them for it. Mellow with a few bouncier numbers.

D’Angelo – Black Messiah (RCA) Finally.

Led Zeppelin – Houses of the Holy (ATLANTIC) Old favorite, new sound, certainly plays better than my old copy. Happy to see it reissued.



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🍷 **Boyhood (2014) – Directed by Richard Linklater**

Even if it's not really up your alley, you have to admire all the effort that went into this film. It's the only way that I can think of in which you can literally watch somebody grow up before your eyes, which was probably what I was most fascinated by.

☐ **Broad City (Season One) (2014) – Created by Abbi Jacobson & Ilana Glazer**

This show is awesome! A shitload of girl power and comedy all in one. It's like GIRLS but less glamorous and more funny.

Jessica Lea Mayfield & Seth Avett – Seth Avett & Jessica Lea Mayfield Sing Elliott Smith (RAMSEUR)

This album is not out yet as I am writing this, but it will be out on March 17th and I already know it's going to be amazing. As a big fan of all three of the artists, this collaboration is practically godsent and to amp up the excitement, the two will be going on tour to share their greatness with the world (or at least the U.S.)

Jackie @TNTjackieG

I watch a whole lotta movies & will go just about anywhere to see them!

🍷 **Wild Tales (Relatos Salvajes) (2014) – Directed by Damián Szifron**

Anthology film from Argentina showcasing human behavior when pushed to extremes. Wickedly sharp script with a strong cast. Most memorable wedding reception you'll ever see! Also, seek out Szifron's 2005 feature *On Probation* (*Tiempo de Valientes*).

🍷 **Mommy (2014) – Directed by Xavier Dolan**

Powerful and humorous film about a mother's devotion to her son. Exhilarating use of aspect ratios mixed with music. Anne Dorval is fierce—best performance I've seen by an actress in many years.

🍷 **Whiplash (2014) – Directed by Damien Chazelle**

A twisted film chronicling a relationship between an aspiring jazz drummer & his aggressive teacher. The dialogue is acerbic & the drumming sequences are maniacally edited.

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

Realistic LA thriller. Can't help but hate to love Jake Gyllenhaal's Lou Bloom, a guy just trying to make a living selling grisly video footage to a local news producer.

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

Dan Stevens does an amazing job shedding his gentleman-like, *Downton Abbey* persona to play a tough & mysterious badass. Great goth soundtrack. Another winner from Wingard/Barrett. (Check out 2013's *You're Next* if you haven't already!)

Tip:

Look out for these films in theaters (scheduled 2014):
We Are the Best, Jodorowsky's Dune, Blue Ruin, The Sacrament.

Support your local repertory theaters!

Cinefamily.org

Newbevcinema.com

Americancinematheque.com

RIP Philip Seymour Hoffman

Jane W.

Warpaint – Warpaint (ROUGH TRADE)

I've been a huge fan of this band since their debut album *Exquisite Corpse* in 2007. I wish I could pay them the proper homage by writing a true musical literary review but ALAS! all I can say is they are amazing. Every album they put out is magical from beginning to end (no skipping necessary) and Jenny Lee Lindberg plays the bass like it is a part of her soul and that makes me very happy. Dare I say they are my favorite band! Music I love.

Dead Man's Bones – Dead Man's Bones (ANTI-)

Umm... this album was spawned out of a mutual obsession with ghosts and monsters. Need I say more? Zach Shields and Ryan Gosling collaborated with the Conservatory Children's Choir

and the result was epic. Angelic children's voices singing cryptic lyrics will sound good to me any day of the week. I know I'm bit late in the game seeing as this was released in 2009 but it's been a favorite of mine and my enthusiasm has not faded.

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

After a eight year hiatus they are back and I couldn't be happier about it. Their sound is cleaner and more mature but they have truly stayed true to the sound that I have grown to love. From the beginning of the album to the end they had me hooked. If you have access to a record player, I recommend vinyl. You won't regret it.

Little Dragon – Nabuma Rubberband (BECAUSE MUSIC)

Little Dragon has sweet beats, amazing vocals, great lyrics and every album they put out gets better and better. I don't like this band I love them. If you like to dance like a silly bird when no one is looking or take over the dance floor you'll love them too.

Javier Johnston-Marquez

In honor of Mother's Day, I'll be reviewing for you my mother's favorite artists and albums.

Dad-Rock is a legitimate, respected genre of music, so why not Mom-Rock?

Also, I have no idea when Mother's Day is.

Paul Simon – Graceland (WARNER BROS.)

What mother doesn't love this album? I suspect there exists some sort of secret mail order system that sends you a copy of Graceland on cassette in exchange for a used placenta. How else could everyone's mother own this? Seriously, every mother. Sensitive male Paul Simon's evocative lyrics over the Mambazo harmonies were like crack-cocaine to the aging baby boomer in the late-'80s. And those highlife guitars are so



clean in the mix, they smell like laundry detergent. That's a pretty decent summation of Paul Simon's career in the '80s. Laundry detergent. That sounds like I'm talking shit but I'm not. I love this album. I'm serious. I got diamonds on the soles of my shoes.

Carole King – *Tapestry* (ODE)

Talk about your all-time Mom Rock Classic heavy-hitters! I suppose once you've gone a few rounds with life, plopped out a few kids, done your wandering and your soul-searching, you start to feel like your life's been a tapestry. You start to be all, "doesn't anybody stay in one place anymore?" I get it. I'm starting to feel that way, too. I don't have any kids yet, but when I do I need to make sure my wife's got this album on cycle when the kids are around to soak it in. They're gonna need to know that most moms enjoy feeling like a natural woman. Who doesn't, really? But especially moms for some reason. This album kills, though. It's good all the way through. No filler. But then Ms. King went on to never make another good album. It's a steep decline and she never recovers. I don't understand why. It must be another mom-secret.

Various Artists – *La Bamba/Stand By Me/The Big Chill*

Boomers love nostalgia. We know this. Everybody gets misty for when they were younger (I'm doing it right now) but the Boomers do it in a mean way. It's tough to explain. They have a lot of pride. Maybe they should. They made a lot of good music. What would a modern wedding reception be without the feel-good sounds of the '60s and '70s? My mother was no exception to the nostalgia disease. While my father hit the '90s listening to KROQ and making us sit through Sonic Youth albums once we outgrew They Might Be Giants, my mother was bumping Motown, Girl Groups, Doo Wop and '60s Soul. Bizarre then, that she preferred the slick Los

Lobos versions of the Ritchie Valens catalogue, but who am I to judge? She likes soundtracks. This is my favorite era of my mom's taste. The one by which I can still strongly stand. It shaped my tastes, in a way. It's the reason I still take home those cheapy-looking cholo comps we keep in the soul section. The CDs with the covers that look like they were drawn in prison and should come with a free copy of *Teen Angels* magazine. They're great.

Whitney Houston/Celine Dion

What is it about motherhood that makes a woman desire to hear the gut-wrenching primal scream of another woman? Maybe not just other women, I suppose you could put Michael Bolton on this list, but there is something strange about sitting down and enjoying the sound of someone screaming at the top of their lungs. I guess if you're into metal or noise or something, but in pop music? Okay, Whitney's first two albums are pretty solid. Good, even. (Maybe the first three?) But she did invent the modern style of pop-belter that gives a lot of pop music its nails-on-a-chalkboard quality. I imagine singers like Katy Perry get notes from their producer that just say, "Scream louder! Louder! Like someone's murdering you!" Celine, though. Whoo-boy did she take it to the next level. I mean, I suppose this was at a time when my siblings and I were getting a little too hard to handle, the joint custody thing wasn't really working out all that great and years of being a working professional and a mother were beginning to take their toll. Maybe she just needed a little catharsis. Maybe she needed to make sure we got up before noon on Saturdays and the vacuum cleaner alone wasn't cutting it anymore.

Elton John – *The Lion King Soundtrack (Spanish Language Version)* (DISNEY)

A long time ago my family got in this huge fight where my mom's wife (my mom's a lesbian, by the way) started yelling about how we never forgave her for selling the "Damn *Lion King* CD" for Heroin. I yelled back about how I never cared about the *Lion King* soundtrack and that despite the obvious abilities of Elton John on full display, Tim Rice was no Bernie Taupin. Then my mom started crying. It was, after all, her CD, not ours. We didn't even speak Spanish. Then my brother exploded with the admission, "I broke that damn CD! I didn't think anyone would notice! I put it in the microwave to see what would happen! It was awesome! I don't regret it!" We didn't talk for weeks. (And by "a long time ago" I mean, like, two years ago. At the most.)

Melissa Etheridge – *Yes I Am*

(ISLAND)

Yes you are, Melissa. Yes you are. Did I mention my mom's gay? Because knowing that she's a lesbian and a mother, you should have guessed that this album was on high rotation in the old Marquez household in the 90s. Lesbian parents become more and more common every year. Sure, it means more Gaybies, (Not my term. I prefer Queerspawn.) but you get two more moms for every new kid, so the number of potential Lesbian-Mom-Rock consumers rises at an exponential rate. And Melissa cornered that market with her own brand of heartland americana so early and completely that there is a large contingent of lesbian mothers out there who believe that Melissa is the only one who will walk across the fire for them. They may be right. Who else do they have, really? K.D. Lang? Sure, if she would stop trying to be a Tony Bennett Cowboy or whatever and just admit that when a lesbian mom fantasizes about someone coming to their window, they want that someone to be a rocker, Lang. A mom rocker.

Tip:

Seriously, when is *Mother's Day*?

Jelani

Very active events and street promoter, owner of Higher Ground Promotions & Ent, LLC and founder of Da ILL Spot.

<http://www.highergroundpromo.net>

<http://www.daillspot.com>

<http://www.beatswapmeet.com>

Run The Jewels –

Run The Jewels 2 (MASS APPEAL)

For the second year in a row, the most creative duo in hip-hop made a damn near unskippable album. The pairing of Killer Mike and El-P is the awesome story of two of Hip-hop's hardest workers coming together and finally getting their due. Every show they rock sells out now, and that's dope! Run The Jewels crosses genres and is that new age party music. Get hype!

Ab-Soul – *These Days*

(TOP DAWG ENT)

Flying Lotus – *You're Dead*

(WARP)

Flying Lotus is just that dude when it comes to neck snapping beats. He is loved and accepted by hip-hop and electronic fans alike. And if you

ever hit a FlyLo show, it just might blow your mind. The 3D visuals are top notch and insanely entertaining. Get yourself a ticket next time he's in town!

Slimkid3 & DJ Nu-Mark – *Slimkid3 & DJ Nu-Mark*

(DELICIOUS VINYL)

I just realized that half of my reviews are for collabo albums. I guess collabs in 2014 really did it for me. Nu-Mark and Slimkid3 dropped a very soulful and nostalgic album that's definitely worth purchasing. These two hip-hop vets know the formula to crafting music to vibe too. And this is just that!

PRhyme – *PRhyme*

(PRHYME RECORDS)

My only complaint about this album is that it's a 9 track EP. The duo of hip-hop OGs, DJ Premier and Royce. The 5'9 have great chemistry and the guest appearances were very strong overall. This is for those of you looking for that boom bap sound, I'd imagine that there will be more PRhyme to come in the future, and hopefully it will be a full-length release.

Ras Kass & Apollo Brown – *Blasphemy*

(MELLO MUSIC GROUP)

Hands down, Ras Kass is an all-time great in hip-hop. However, most people have always griped about his beat selection on previous albums. *Blasphemy*, however, is full of banging head noddies produced by Apollo Brown. This is the best overall album Ras has released since probably 1998's *Rasassination*, if not better.

Vince Staples – *Hell Can Wait*

(DEF JAM)

Long Beach native Vince Staples is one of the dopest young MCs repping the West Coast. He has a gift for uncanny imagery and storytelling in his rhymes. He's probably too street to ever fully blow up, but the kid is definitely a star.

Ghostface Killah – *36 Seasons*

(TOMMY BOY)

Ghostface Killah is by far the MVP of the Wu-Tang Clan. This is album number 11, released a week after the Wu's last album, *A Better Tomorrow*, which flopped badly. *36 Seasons* is full of vivid storytelling and straight fire. Ghost crafted *36 Seasons* with the help of Brooklyn based band The Revelations, AZ, Kool G Rap, and others. This is a concept album but the dope part about it is that it's light on the skits. If you're a Ghost head, you'll love this album!



NehruvianDOOM –

NehruvianDOOM (LEX RECORDS)

Prior to listening to this album, I had slightly heard of up and coming NYC MC, Bishop Nehru. But I hadn't actually heard him. I was instantly impressed. This is a dope collabo album between Nehru and universal fan favorite MF Doom. It's dope to see Doom favoring a young prospect in the right direction. I'm excited to see what's next for Nehru.

J. Cole –2014 Forest Hills Drive

(DREAMVILLE/ROC NATION/COLUMBIA)

Open Mike Eagle –

Dark Comedy (MELLO MUSIC GROUP)

Open Mike Eagle's debut release with Mello Music Group is quite the adventure. This dude is the epitome of "keeping it real." Give *Dark Comedy* a chance to be enlightened by the genius of Open Mike Eagle.

Tip:

We are both teacher and student, for life.

Super Cooper

Soon to be Dead and Gone

Jessica Pratt – On Your Own

Love Again (DRAG CITY)

Super sweet folk rock. Like you just beamed into 1965 on an astral plane of love. Highly recommend the first self-titled record too!

☛Hot Coffee (2011) – Directed by Susan Saladoff

Everyone knows about this case right? It's about the court case involving Stella Liebeck, the Albuquerque woman who spilled coffee on herself and sued McDonalds. Its not at all what you think. You were misled and the facts obscured. This movie is about tort reform which is way not sexy and way not easily understood by the public. Damage caps and mandatory arbitration are included in this movie using other cases

including the gang rape of a KBR Halliburton employee and the boy born with permanent brain damage due to the doctors error. Is it OK for a company to serve a product after receiving HUNDREDS of complaints (more than 700!!!) about the too hot coffee? It's one thing for coffee to be hot but quite another when people suffer 2nd and 3rd DEGREE burns when it spills in your lap. The case is clearly laid out in this movie and is a REVELATION. I could write and write about this. What are the consequences for companies that are allowed to let employees get gang raped and then get fired? What about companies that let other employees physically intimidate them? Sexually harass them? Bully them? This case alone is a revelation in how we treat women especially if you are abused. It's no wonder most rape cases go unreported and sexual harassment statistics are a joke. The shocking story of how this woman was treated is the same story over and over again in every city and in every job for thousands of women. It's a well crafted movie and I urge people to see it so the next time some asshole makes a quip about suing over hot coffee you can spread a little TRUTH.

Björk – Vulnicura

(ONE LITTLE INDIAN)

This record is what happens when you are a brilliant artist and go thru a bad break-up. You also made an epic record with your last break-up didn't ya? Nah, I didn't think so. An empowering record that reminds you when you embrace the bad shit you do become stronger & better. It's gonna hurt like hell but your gonna kill yourself if you stay. And yes, it's killing me.

Gang Of Four –

What Happens Next (METROPOLIS)

Gang of Four is like a Gang of Fun on my melodic no-wave brain button. Ummm that sounds weird. Hey kids, check out all the early records. SUPER GOOD

Black Submarine – New Shores

(KOBALT)

Former band mates of Verve created this super stellar melodic rock record for chillin'! Engaging and textural with sweet bass lines. If you like Jessie Ware or the band Rhye then you'll LOVE this!!!!

D'Angelo – Black Messiah

D'Angelo made everyone change their best of year lists for 2014 which is pretty awesome. This record was well worth the wait. Inspired and wonderful album.

Leonard Cohen –

Popular Problems (COLUMBIA)

Leonard Cohen could put out a record of farts and it'd be great. This is way better than farts!

Beethoven

OBSESSED with Beethoven. Technically Beethoven's 9th was my first concert. (I usually say Duran Duran which was my first rock concert.) It was on the Embarcadero in San Diego, beautiful with the ocean behind the stage and as the sun set the final Ode to Joy was played. MAN O MAN. Still moves me to tears when I think and dwell upon it. I was a former violin player and couldn't play after a short childhood illness and dire poverty. So classical music always resonated deeply with me. Very emotional and complex but I honestly didn't listen to much as it stirred the senses too much and reminded me of this lost love. But after meeting a huge Beethoven lover I decided to dive into classical again and start with Beethoven. I still have not been able to move on!!! And yes, I've listened to Haydn, Bach, Mozart, etc etc but I am not ready to leave the great master. If you want an inspiring story, Beethoven has got it all. The new biography, *Beethoven: Anguish & Triumph* by Jan Swafford is stunning. Brilliant, tormented, lonely, poor and to top it all off complete and total stone deafness in the end. Can you imagine???? You've got all this music in you, and you can't "hear" it. But oh lovely Beethoven could. Some of the piano's in his later years had all had the legs cut off so he could FEEL the music and I assure you he could HEAR it. Why??? When you've played those notes a million zillion times, you can hear them. When the 9th was performed they had to turn him around so that he could see the crowd going nuts and tears streaming down cheeks. Wishin' for my time machine again. Oh to be in that room! *sigh* READ A BOOK why don't cha? I tell you. Listen to Beethoven's 9th every day on the way to work. Delight in the joy. Embrace the love. You'll feel better I swear. A kiss for ALL mankind. And seize fate by the mother fucking throat.

☛White Bicycles: Making Music in the 1960s by Joe Boyd –

(SERPENT'S TAIL)

Really great book about a man who was witness to so many music revolutions. From his first gig stage managing for Muddy Waters to the UFO club in London with a little band called Pink Floyd, Boyd participated in the making of this timeless music before it became all about hooks and dollars. Can you imagine being handed a tape of an unknown singer called Nick Drake? What about that 1965 Newport Folk Festival? Some

serious livin' & workin' here! This book really captures the essence of that time. What is was really like to make music in an era of unprecedented change and new freedom. READ THIS BOOK (if you like music) (and I think you do).

Various Artists –

White Bicycles: Making Music in the 1960s (FLEDG'LING UK)

Really nice compilation to remind you of the songs while you read the amazing book!!!

Tip:

The Incredible String Band, The Purple Gang, Soft Machine, Fairport Convention, Nick Drake and many more all show up for this CD party!

New band to look out for... DEATH EYES. San Diego punk band that will rip your face off cause they kill so hard!!!

Little Jewel on Ord street in Chinatown. THE BEST NEW ORLEANS food outside of New Orleans!!! SO GOOD!!!!

Jon

Various Artists –

Charred Remains

(RADIO RAHEEM RECORDS)

Nick Cave – From Her to

Eternity (MUTE)

Paul Nice & Pooky –

Bohemian B Boys 12" (2 DOGS)

Ka – Iron Works

(IRON WORKS)

A-villa – Carry On Tradition

(CLOSED SESSIONS)

Frankenstein – Science of

Sound (ILL ADRENALINE)

Kandice Springs – West Coast

(BLUE NOTE)

Joey Bada\$\$ – B4.Da.\$\$

(CINEMATIC MUSIC GROUP/PRO ERA)





Korea

Poster boy for ADHD.

Movies, dinosaurs, Space Jam,
music, Waffles.

Primus – Primus & The Chocolate Factory

(ATO RECORDS, SONG PRAWN RECORDS)

An awesome update/homage to the classic film, Primus works excellently with the Fungi Ensemble to give the soundtrack to *Willy Wonka and the Chocolate Factory* a great psychedelic funky twist with a fat bass line. Perfect for fans of the original film/soundtrack, Primus, and far out music.

The Monster Squad (1987) – Directed by Fred Dekker

Goonies meets *South Park* meets the Universal Classic Monsters. An absolute cult classic that gets better with age. With a sharp script written by Fred Dekker & Shane Black, creatures designed by Stan Winston and a great cast, this film will bring out the inner adolescent in any genre fan.

NightBreed: The Director's Cut (1990) – Directed by Clive Barker

After many years this cult classic is finally put back together the way it was meant to be. Rocking an excellent score by Danny Elfman, the director's cut of *NightBreed* adds 40 minutes not seen in the theatrical cut of the film showing more monsters and really driving home the theme of man as the villain and not the monsters. A fun film that should not be missed.

Guardians of the Galaxy (2014) – Directed by James Gunn

Marvel's latest film takes the audience to the other side of a galaxy, but don't worry, they brought an awesome mix tape with them. The film serves more than just Avengers in space thanks to a great attention to detail in character development, a great color palette, and of course, hilarious dialogue. A must see for fans of action, comedy, and sci-fi westerns.

Various Artists – Class of Nuke 'Em High [OST]

(SHIP TO SHORE PHONO CO.)

For the first time the soundtrack to Troma's cult classic, *Class of Nuke 'Em High*, is presented on 180 gram vinyl. The first released from Ship to Shore Phono Co. really brings out the awesomeness of this soundtrack. The vinyl sounds great, but even better is the epic artwork. The set also comes with download of the soundtrack including track by track audio commentary by Director Lloyd Kaufman. A must own for fans of the film and genre fans alike.

22 Jump Street (2014) – Directed by Phil Lord & Chris Miller

While the first film took a few jabs at reboots, the sequel trashes the idea and formula of sequels. This film is hysterical with break out performances by Wyatt Russell and The Lucas Brothers. This uber meta film shows that modern comedy sequels can be better than their predecessors.

The Strain: Season 1 (2014)

With a slow build in the first episode *The Strain* quickly ramps up the crazy and doesn't let go! The show was created by Chuck Hogan and Guillermo del Toro, seeming to take various themes, elements, and style from del Toro's complete work. The show keeps fresh with a great cast not being afraid to genre jump and introduce pure insanity into its formula. It's been a while since I have seen a show build such a rich and vibrant world/mythology but still keep itself grounded in reality. Even with parasitic vampires tongue punching people in the throat.

The Roosevelts: An Intimate History (2014) – Directed by Ken Burns

It's a Ken Burns documentary series about one of the greatest and most badass families in American history. How are you not watching this already?

Twin Peaks: The Entire Mystery (2014) – Directed by David Lynch

Every episode, every deleted scene, *Fire Walk With Me*, and enough special features that will make any fan and newcomer want to shout about the coffee. This is one hell of a set that is bundled in a gorgeous packaging in beautiful HD. A must own.

The Muppets Most Wanted (2014) – Directed by James Bobin

Following a successful reboot is tough, but *Muppets Most Wanted* is able to bring the Muppets back to their cinematic roots by taking them on a global adventure. Filled with great humor and even better musical numbers, *Muppets Most Wanted* has proven to be a great addition to the Muppets catalog. It's time to see the Muppets, again.

Phantom of the Paradise (1974) – Directed by Brian De Palma

This cult classic finally gets the Blu-ray treatment it deserves thanks to the good folk at Scream Factory. Sporting great new features, great artwork and a gorgeous transfer, the film shines. Paul Williams' songs ever sounded so good and Brian De Palma's early film-making style pop. A combination of Faust, Phantom of the Opera, and a hint of *Rocky Horror Picture Show*, the film critiques the evolution of rock and human greed.

Weird Al Yankovic – Mandatory Fun (RCA)

Weird Al is back in a time when anyone with a basic music program and Youtube page can make music parodies. Al has not only taken on this challenge, but has in fact embraced the change. The result is some of his best material he has come up with in years. Once again he has proven to be the king of parody music, and it looks like no one will be able to take him or his accordion down.

Hannibal: Season 2 (2014)

The best show on TV is back and better! The second season takes everything from the first season to the next level. Gorgeous cinematography, great acting and great writing. Of course, tons of blood really help make the show a cinematic experience with each episode.



☐ **Halloween: The Complete Collection (2014)**

Scream Factory has out done themselves again. This set includes every single *Halloween* from John Carpenter's masterpiece to Rob Zombie's *H2*. The set also includes all previous Scream Factory features, a smorgasbord of new features, the Producer's Cut of *Halloween 6*, and some of the best artwork they have ever commissioned. Fans of the series rejoice, because Michael is home.

🏠 **The Grand Budapest Hotel (2014) – Directed by Wes Anderson** Hipster Travel Lodge.

Dave Porter – Music from Breaking Bad Vol 1 & 2 (SPACELAB9)

Hailed as one of the best shows on TV, its score finally gets a beautiful vinyl release. The sets are gorgeous and sound amazing. Perfect for any fan of the show and fans of film/TV scores.

Tip:

Don't go chasing waterfalls without proper swimwear.
Kenneth Camden

Kenneth

Edip Akbayram & Dostlar – Nedir Ne Degildir (PHARAWAY SOUNDS)

Fuzzy, progressive, psychedelic rock from Turkey 1977. Recently re-issued on Pharaway.

Francis Bebey – Psychedelic Sanza 1982-1984 (BORN BAD RECORDS)

Great compilation of Cameroonian musician Francis Bebey. Picking up where the compilation *African Electronic Music 1975-1982* left off. Bebey's earlier career utilizes mostly acoustic guitar and vocal, where these compilations focus on his unique fusion of synthesizer and traditional Cameroonian rhythms and use of repetition.

A Winged Victory For The Sullen – Atomos (KRANKY)

Second release from Adam Wiltzie (of Stars of the Lid) and pianist Dustin O'Halloran. This piece was originally written as the sonic accompaniment to Wayne McGregor's ballet. The 2 LP

excursion holds up nicely by itself and reveals a slightly darker and more dissonant side than the duo's self-titled debut.

Harald Grosskopf – Synthesist (BUREAU B)

Reissue of 1980 debut solo album from Ash Rah Tempel percussionist. Originally released on Sky Records. Great early melodic electronica from Germany. Combining both "Kosmische" and "Motorik" characteristics to form a diverse collection of pieces.

Baris Manco – Yeni Bir Gün (GUERSEN)

I love Anatolian rock from the '70s and this guy is becoming my favorite. Beautiful string arrangements with traditional instrumentation and synthesizers.

Don Harper – Cold Worlds (DUAL PLANET)

A collection of Horror-Electronics, supernatural soundscapes and library muzak from Australian composer Don Harper. Nice variety of early electronic lounge and darker atmospheric bits.

Sven Libaek – Solar Flares (VOTARY RECORDS)

Votary Records acquired the entire catalogue of Australian film composer genius Sven Libaek and have been releasing most of them. *Solar Flares*, a library collection from 1974, is my favorite for sure. Both track titles and moods seem greatly influenced by sci-fi films of the time (especially 2001). Very nice combination of lounge and early synthesizer use, and some great fuzz lead guitar. Need I say more? Other soundtracks of his worth checking out are *Inner Space* and *Nature Walkabout*.



Kristen

The Decemberists – What A Terrible World, What A Beautiful World (CAPITOL RECORDS)

Belle and Sebastian – Girls in Peacetime Want to Dance (MATADOR RECORDS)

Ariel Pink – pom pom (4AD)

A Place To Bury Strangers – Transfixation (DEAD OCEANS)

Father John Misty – I Love You, Honeybear (SUB POP RECORDS)

California X – Nights In The Dark (DON GIOVANNI RECORDS)

Panda Bear – Panda Bear Meets The Grim Reaper (DOMINO RECORDING CO)

Marisha Weikart

*I am a caustic, music-loving idealist
with an inclination for all things
off the wall.*

Phantogram – Voices (REPUBLIC)

I find the greatest joy in celebrating nothing and this entire album is dedicated to those who do the same. The Electronic duo Phantogram have perfected the art of having songs with the most masochistic lyrics but all the while being the most upbeat; you will play these songs over and over. Smiling as you celebrate nothing.

The Vaselines – V for Vaselines 12" (ROSARY)

The Scottish duo have always played off each other beautifully and the two continue to do so



as they perhaps nod in reference to the time lost and time spent as a group (given their past history). The single from the album *One Lost Year* which holds a surfy tone has a distinctive sad or submissive fatigue, that compels you to either bob your head along or smoke your last cigarette. If you're someone who doesn't wanna care about tomorrow or looking for a new sound to angrily glare at people on the street to, I now suggest every "V for Vaselines," or every Vaselines song ever.

Death Grips – Fashion Week (SELF-RELEASED)

Having left the fans begging for more the glamorous duo Death Grips come strutting back *Fashion Week* or *The Powers That B*. The normally hellaciously noisy pair who have been known to cause many a controversy (my favorite) sport an album that rides on sparking, hitching, electrifying, punky hip hop synthesizers respectfully singing about the woes of life and love and "JENNY DEATH WHEN". Death Grips: Abra-sively lighthearted.

The Black Keys – Turn Blue 12" (NONESUCH RECORDS)

The duo made up of Dan Auerbach (guitar, vocals) and Patrick Carney (drums) began in 2001 as a bluesy garage rock act in Akron, Ohio, where the two would spend most of their years self producing and recording. After this their most notable became Brothers and El Camino. The first albums are definitely their heavier pieces of work there is no doubt about that. If you are akin to a sound of Robert Johnson meets The Birthday Party who then decided to get together to watch a Tarantino movie then anything prior Brothers is your cup-o-tea. Everything post Brothers sounds like a more experimental, commercial blues. Then there is *Turn Blue*. *Turn Blue* is the only Black Keys album that exhibits more of a psychedelic rock, soul sound. The singles "Fever" and "Gotta Get Away" actually upset fans more than enticed them to their next show. Though the album is

different, it is a good different and like all things; we change. I believe the The Black Keys adapted beautifully to that change. Just listen to "Weight Of Love."

OFF! – Wasted Years (VICE)

The punk music lifers who make up this band are still and always will be geniuses. Having that perfect hybrid of paranoia and anger still, created an album that not only would be blasted from the stereos of angsty-pissed-off-youth, but also from the speakers of the real "WE GOT POWER."

Tip:

Nothing will ever go according to plan, so be sure to always have an extended playlists.

Mark Beaver

Been doing this since before
most of my co-workers were born.
My hip hurts. Get off my lawn.

Twerps – Range Anxiety (MERGE)

It's nice that there's somebody out there adding new material to the canon of the '80s New Zealand pop sound. If you ever bemoaned the loss of great new songs from The Chills, The Clean, The Bats and their like, this fresh Australian outfit is bringing it. I listened to their first album over and over trying to hear ANY cue that it wasn't recorded in the '80s, and I just couldn't find one. Yes, the sound is a bit derivative. They proudly wear their influences on their sleeves and wave them like a banner overhead, but I'm SO glad somebody's writing songs like these.

Vashti Bunyan – Heartleap

(DICRISTINA STAIR BUILDERS)

The crush of the modern world requires Vashti Bunyan. Her music is salve, balsam, emollient. She skirts the edges of twee but the weight of her sheer, simple musicality pinions her into the real. Repeated listenings have locked *Heartleap* in as my favorite of her releases to date, and, sadly if her claims are true, the last.

COH – To Beat Or Not To Beat

(EDITIONS MEGO)

There's very little to be found regarding the name(s) behind this mysterious Russian(?) electronica imprint. The music is playful and spooky in the way that only experimentalists with a

toe on the dance floor seem able to do. "eena ferroix" is my stand-out track, a slow build like a soundtrack to a horror movie in which Kraftwerk come back as zombies and shuffle a path of destruction through Algiers. Side D features a Ryuichi Sakamoto remix of it, as well.

Jordan De La Sierra – Gymnosphere: Song Of The Rose

(NUMERO GROUP)

Numero Group was not to be outdone by last year's *Light In The Attic* overview of the history of New Age music, *I AM THE CENTER*. Here they re-issue a near-forgotten 1976 treatise of piano-verb magic. For when you need to just stop what'cher doing.

Deerhoof – La Isla Bonita

(POLYVINYLYL)

So many things going on here: The base layer is solid pop rock with far-flung polyrhythmic tendencies. It's weird, it's sweet, it's clunky and angular. I'm often reminded of pre-Eno Talking Heads, but only in brief moments, then it's buried in Henry Kaiser/Fred Frith-ish guitar-jabbing and sparring. I dig it. "Baseball is cancelled/E.T. is running late."

Ariel Kalma – An Evolutionary Music: Original Recordings (1972-1979) (RVNG)

Clearly there's a hippy buried deep within me that is dying to be recognized. More tripped out experiments in piano, modulators, percussion and voice that we should all have known about all along. RVNG is my vote for label of the year, as there are 2 more re-issues by them in the list below.

Songs: Ohia – Didn't It Rain

(SECRETLY CANADIAN)

It feels strange for there to be an "expanded" issue of what was one of the late Jason Molina's most contracted and sparse albums. So, that means there's a lot more of as little as possible. The last album under his moniker SONGS:OHIA before he would ever-so-slightly expand his vision into MAGNOLIA ELECTRIC CO., *Didn't It Rain* is a document, a complicated heart's soulprint direct-to-wax.

Andy Stott – Faith In Strangers

(MODERN LOVE)

The first track from Stott's newest is akin to six minutes of foghorn, digitally created, of course. The album slowly lifts off the water from there. *Faith In Strangers* is the first Stott release that

I've connected with, mostly due to the sheer unusualness of being completely captivating while having next to nothing taking place. Not really ambient, as there are beats, but he's a DJ that won't lay one down until you're looking at something else. He's acting the shadow person, performing in the periphery of your vision.

Yo La Tengo – Extra Painful!

(MATADOR)

Yo La Tengo's songs are a lot like planets: They're out there spinning around us and some of them are warm, some are cold, some of them are lush or stark, and some of them we're not sure we can even say are planets, maybe moons or just satellites. But when they align, you can really feel the pull. Their 1993 release *Painful!* was one of the band's true harmonic convergences, a perfect flow of dream-pop, jangle and full-on jam. *Extra Painful!* adds another disc's worth of live and demo proof that it wasn't a studio-manufactured fluke.

Tip:

Those who dance are considered insane by those who cannot hear the music.

maryann

Finding Vivian Maier (2013) – Directed by John Maloof, Charlie Siskel

Ryan Adams – Ryan Adams

(PAX AM)

Sturgill Simpson – Metamodern Sounds In Country Music (LOOSE MUSIC)

Imitation Game (2014) – Directed by Morten Tyldum



Buck Harder

Dilettante Malcontent Raconteur

~Making Things Worse since 1975~
thebuckharder@gmail.com

As I'm writing this during the thick of award season I'm going to spend most of my energy on screeners I had the opportunity to view this year. I'll make sure to throw in at least one musical selection for good measure so I'm meeting the brief in some minimal way.

In general though I would have to say, while this may not have been a watershed year for movies, it was a good year for drums. I'm speaking, of course, of *Whiplash* and *Birdman*, which happened to be two of my favorite flicks of 2014.

Whiplash (2014) – Directed by Damien Chazelle

Though far-fetched in some of its elements (any teacher hurling things at students would be instantaneously sacked) I really enjoyed both the journey taken by Miles Teller's character Andrew and the general atmosphere created and maintained by JK Simmons. I understand that he often gets castigated for getting caught in his register and general vocal pattern, but I thought this aspect really worked for Lawrence Fletcher. Furthermore, I think *Whiplash* accomplished much more, simply and effectively in an hour and 47 min, what *Boyhood* failed to do in nearly 3 hours. An ambitious goal with some great performances though ultimately unsatisfying for me. But I digress. If you like the sounds of drums and the angst of a young man finding his own way I'd give *Whiplash* a shot. Good film.

Birdman (2014) – Directed by Alejandro Gonzalez Inarritu

The other soundtrack that really turned me on felt a lot more underground and I think the percussive track under much of *Birdman* was a character in and of itself. It certainly set the tone, unlike the way the soundtrack ruined what little I did enjoy about *Gone Girl*. What a mess. And I'm usually a Reznor fan. I think perhaps he and Fincher are spinning each other out of control in the way the Burton-Depp dynamic has started to hurt their collective output.

But I'm here to praise *Birdman*.

Great performances all around, even from the lately often-disappointing Edward Norton. (Did you catch his medicocore turn as Henckels in *The*

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Grand Budapest Hotel? Snore.) The real hero here is the story itself. Keaton kicks ass keeping us engaged and unsure of what is actually going on and it was a joy to watch something I wasn't quite certain about. I didn't know where it would go or what it would do.

I find myself generally five to ten steps ahead of most "screenplays" as screenwriters are taught to work to some made-up formula that CAN work, but ultimately usually doesn't. *Birdman* eschewed all that nonsense and followed an organic path. Before anyone jumps on me, yes I know it utilized many traditional storytelling devices and touchpoints, but I couldn't figure it out. I'm still not sure I've got it all parsed. It felt like an early Aronofsky when he was really on his game. And of course, being set in the theatre, even a snooty NY theatre, it was bound to appeal to this old thespian. *Birdman*. Have a gander. Have a think. Then get back to me.

🎬 *Foxcatcher* (2014) – Directed by Bennett Miller

This was the last screener I watched this season. It surprised me. I was surprised I didn't know the events upon which it was based. I was surprised Carell was acting simply and truthfully (however bizarre that truth may have been). I was surprised how quiet, simple and slow both the story and the film were. *Adagio* at its best. I was surprised at the real beauty of the cinematographer's eye. There were some really, really great compositions of middle America. Modern American Gothics. Almost made me homesick.

Ruffalo and Carell and the rest of the cast were remarkably good and very committed, but for my money, Channing Tatum was the standout. I couldn't figure out who he was for quite some time. And his internal struggle against Ruffalo doing what he does best — tough, intimate, believable love — was painful to watch.

I've always been a sucker for brother and father-son stories. I even enjoyed *The Judge* on some level though it had more of the feel of an after-school special than a feature film. Heartstrings kids. Heartstrings. So much of that this year. Movies I might have cared about seemed so deliberate. *Wild's* redemption by the numbers. *Cake's* stretching of a not that interesting idea that could've supported a short into a laborious full-length movie. The absolute horror of *Still Alice*. Ham-fisted and unmoving. In a word: Oscar-bait. Conversely, *Foxcatcher* simply put, I quite liked. I would recommend it to anyone who's interested in a stroll through feelings of uselessness, listlessness and false hope presented by false idols in a false reality that somehow became far too real.

Oh and 1987.

"USA! USA! USA!" he chanted with his tongue pressed firmly in his cheek.

🎬 *The Imitation Game* (2014) – Directed by Morten Tyldum

I like Benedict Cumberbatch. I didn't even mind Keira Knightley in this piece, in fact the ensemble was spot on, especially Mark Strong as the MI6 agent. It's a simple film and I don't feel like it stretched old BC that much, but I appreciated the narrative and the fancy surrounding the birthing of computers. It appealed to my inner geek pretty thoroughly.

Is it great film? I'm not so sure. But it is one of those ripping yarns that the British do oh so well.

🎬 *The Theory of Everything* (2014) – Directed James Marsh

I am an Eddie Redmayne fanboy. I think he's just great. I remember taking notice of him during his turn in *My Week With Marilyn* and he was the first and nearly only thing to make me sit up and take notice during that yawn of a production of *Les Mis* last year. He just brings something to every project. He's got a sparkle. And that twinkle is pretty damn important when one is playing the mercurial mind that defines Stephen Hawking.

Even so, where *The Theory of Everything* is about winning wars and inventing computing technology, this film is a simple love story played out superbly by Eddie and the lovely understated performance of Miss Felicity Jones, whose portrayal of a domestic hero is nearly perfection. The study of the deterioration of selflessness and goodwill played really well. I hope you enjoy it too. But remember to watch for the heart, not the science. This one's not pandering.

🎬 *St. Vincent* (2014) – Directed by Theodore Melfi

Let me start by saying I enjoyed this film. Had I just walked into a theater I think I would have walked out happy. But (there's always a "but," isn't there?) as I viewed *St. Vincent* under the duress of the voting deadline I'd have to say, I still liked it, but I had some issues with the piece. Strangely enough, it felt like the quality improved as it progressed (whereas most movies these days peter out as they go along and end far more often with a whimper than any kind of bang.) Is this good? Bad? I don't know.

The hard truth is that there wasn't *super* solid storytelling going on. The whole shebang smacked of derivative *Barfly* or *Factotum* outtakes (particularly at the top). There was also maybe a bit too much Carl in the way Vincent held his mouth now and again—something I've *never* seen from Murray in the past. Not like the little bit of Morrison that has infected every role Kilmer has played since 1991. And to be honest, the precocious child trope is just not that charming to me anymore. Perhaps I'm bitter at having long ago lost the label of Wunderkind? Could be...

All that said, there were great moments from the kid, Murray and McCarthy playing a bit straight. It was nice to see her be able to flex those dramatic muscles and play a believable human. Terrence Howard couldn't even muck it up. Still, heartstrings people. Heartstrings. Solid film, but mid-list in selections this year, only remarkable as the list itself is so middling.

🎬 *Evil Aliens* (2005) – Directed by Jake West

There is one other film not involved in any of the above mayhem that really struck a chord with me this year. I was delirious from a lingering illness and I grabbed a bunch of movies from the horror section, some of which I knew and wanted to revisit, but also a random mix of flicks I got for title or cover art and mostly ended up fast-forwarding through. In fact, I had such a bad batch (*My Fair Zombie*, *Bloodthirst: Legend of the Chupacabras*, etc) I thought that would be the case with this campy bastard of an alien splatter flick.

The tagline in the trailer I watched after viewing the film is: "Aliens exist. And they're not very nice. They're not very nice at all." And Jake West's aliens are an anally violating, baby implanting violent mass who meet their matches in a family of Welsh farmers, three brothers, or maybe two

brothers and an uncle, of a young girl who these aliens have abducted. The family tree is not clear. What is clear is that the Welshman (who only speak in subtitled Welsh) hate the Aliens more than the English film crew making an episode of *Weird World* headed by a sexy and bitchy Emily Booth. There's action, explosions, crucifixions, and a lake of poo. I will certainly see what else Mr. West has put out for the big screen.

Nom nom nom.

Dublin Drag Orchestra – Motion of the Heart /

!Viva Frida! (HERESY RECORDS)

Why this 2012 release? I'm as enthusiastic about a catchy name and gender-bending Elizabethan-esque portraits as the next guy and this 2-CD set had caught my eye several times and I'm glad I finally picked it up.

Let me first say that this is definitely not for everyone. It is, in essence, a traditional and very talented group of chamber musicians setting (mostly) 17th century words to 17th century style music. And it is done well. I like that I'm often not sure if a man or a woman is singing (with the exception of the bass, of course) and the harmonies are tight. (Track 7 "Hope of my Heart" is an exceptional example.) The recordings are composed of a fairly equitable mix of highly skilled fe/male singers. And despite the complexity of the sounds, it is really quite simple. And a responsible level of reverb with major attention to blending of high vocal art make this album extremely refreshing. I find it very calming even when the pyrotechnics are off the charts.

It also doesn't hurt that the closer of the 9 tracks on *Motion of the Heart* is a chamber version of the Hank Williams classic "Cold, Cold Heart." I love unexpected covers and this is one in a million. The Irish Traditional "Donal Og" is also deftly executed.



The second disc, *¡Viva Frida!*, examines five Mexican and Spanish pieces in a 17th century soon-to-be Latin American style. The first piece, "La Vida Callada," penned by Clara Sanabras and Frida Kahlo who the DDO is aping with great affection in the cover for that portion of the artwork. Though I love the sounds of the second disc, much more guitar as counterpoint to the violins on the first, I have to admit I didn't have as close an affinity for the words of Antonio de Salazar, *por ejemplo*, as I did for John Dowland though the styles are similar and the aforementioned authors' lives span a similar period.

Lo siento mucho. Mi español es muy, muy malo.

No matter how you cut it, this was a fun find late in the year for me. And it's the kind of treasure one can only happen upon by being fortunate enough to spend appreciable amounts of time in a bricks and mortar record shop like the singular and magical place that is Amoeba Music. Stop by. Dig around in genres you might normally ignore. There are gems everywhere!

Tip:

Let's chat! thebuckharder@gmail.com

Michele A.

*Psychedelic artist with three cats
and a huge heart!*

The xx – Coexist (YOUNG TURKS)

Absolutely love the sound of these two together, soft and relaxing yet poppy and feel-good. Great beach music!

Explosions in the Sky – All of a Sudden I Miss Everyone

(TEMPORARY RESIDENCE LTD.)

Explosions in the Sky has to be one of my favorite experimental bands. Their sound is definitely unique. Their music could be the soundtrack to my life. So well produced. Each band member is extremely talented.

Radiohead – Hail to the Thief

(PARLOPHONE)

Radiohead's *Hail to the Thief* is a well-engineered album. I can listen to it all the way through and not skip one track. It is genuine Radiohead sound captured in this album, stepping above and outside the box of their previous *Amnesiac* album. I'm a huge Radiohead fan and love all their albums but *Hail to the Thief* has to be one of my favorites.

Ours – Distorted Lullabies

(DREAMWORKS)

This album I listened to on repeat growing up in the early '00s. It's really just lyrically genius and the passion in Jimmy Gnecco's voice still gives me chills.

Thievery Corporation – It Takes a Thief

(EIGHTEENTH STREET LOUNGE)

This band is just amazing and impressive. Absolute best music to chill and vibe to. The energy in their music puts anyone listening in a great mood. They've been around for many years. Each album is different but a masterpiece.

Mish.LA

Big K.R.I.T – Cadillactica

(DEF JAM)

As usual, really great production by Big K.R.I.T. on this album. "My Sub Pt.3" is probably one of my favorite tracks. One thing I love about K.R.I.T. is how evident the South was on his sound. This album is a mix of heavy bass and smooth 808s. Probably his better album. It's a nice display of some current day Southern consciousness.

□ Key & Peele: Season 3

Keegan-Michael Key and Jordan Peele are probably two of the funniest guys on Comedy Central right now. This show is literally laugh out loud funny, like wake up your roommates funny! The guys definitely stepped their game up on this season (and Season 4 that currently airs) and is casually much more 'socially aware' than previous seasons. Nonetheless, they have still maintained their honest vulgarity but without sacrificing their intelligence. It's pretty cool.

□ Drunk History – Season 1

(COMEDY CENTRAL)

What a great idea! Get a bunch of comedians, teach them about history, then get them drunk on tv and have them re-tell it. So funny! Jack Black as Ben Franklin, Michael Cera as Alexander Hamilton, Danny McBride as George Washington. This show is pretty literally stupid funny! The actors and comedians do a pretty decent job of re-telling history but in a funny way that would actually have you more likely to remember than when you were in school. Definitely worth the watch, even if you're not drunk.

Let's Be Cops (2014) –

Directed by Luke Greenfield

What a surprisingly funny movie! To start off, the style of comedy in this movie is definitely Wayan-esque. I was a little skeptical at first, but the humor definitely reminds me of the late '90s, early 2000s dopey, boyish comedy that was so common back then. If you liked *Scary Movie 2* or *Role Models* or any other movies like those, then you'll definitely like this one too.

The Final Member (2014) – Directed by Zach Math

The bio reads: "The curator of the world's only penis museum tries to complete his collection by locating a human donor." So basically, two men compete to be that human donor. That's it. That's all you need. Enjoy.

Neil Mclean

*If it is your will, press the link below
with your finger to observe the making
of my soon to be enjoyed low fidelity
science fiction stop motion animated
comedy puppet show 'dungeon'.*

*Bobblings, mutants, daemons
and zobots ahoy!
vimeo.com/dungeon*

Dawn Of The Planet Of The Apes (2014) – Directed by Matt Reeves

Humans and monkeys at war! A hairy, unintelligent war hungry species is ruining the planet Earth. Then some monkeys come to save the day! Nice to see what 10 years of unkempt foliage can do to a city. At the end lots of things fall over and there are some explosions. The bit with monkeys was my favorite.



■ **Ghostbusters/Ghostbusters 2**
(1984/1989) – Directed by
Ivan Reitman

The greatest American film ever made. And the sequel. (The sequel is also great, doubters be slimed).

■ **The Neverending Story**
(30th Anniversary) (1984) –
Directed by **Wolfgang Petersen**

Flying dog monster. Large snail. Scary wolf. Sad horse sequence. Ancient turtle that resembles a hill. Rock munching rock giant. A skull in the helmet of a dead knight. Bullies in a skip. The Neverending Story ticks every box on my movie wish list. It also has a splendid soundtrack from Klaus Doldinger and Giorgio Moroder with guest vocals on the title song from a tufty haired gentleman from Wigan who elected to scramble the letters of his surname “Hamill” to spell the new moniker “Limahl” and changed the course of musical history with his seminal pop band Kajagoogoo. He also sported the most famous mullet in 1980s Great Britain. It had feathered highlights and was humbling to behold.

■ **George Harrison – All Things Must Pass** (CAPITOL)

If you find a nice old copy of this album on vinyl you can be sure that it has been well loved by all the souls that at one time had it in their stewardship. I am listening to it now.



■ **An American Werewolf In London** (1981) –
Directed by **John Landis**

This film has a werewolf transformation sequence done as a practical effect in full daylight. It is truly beautiful. Also there's a really spooky shot taken in the London Underground that is reminiscent of the bird's-eye shot of Milton Arbogast reaching the top of the stairs in *Psycho*. Both shots freak me out to this day.

■ **The Quatermass Xperiment**
(1955) – Directed by **Val Guest**

■ **Krull** (1983) – Directed by
Peter Yates

Ariel Pink – pom pom (4AD)

■ **Nick Cave & The Bad Seeds – Murder Ballads** (MUTE)

Tip:
Drink sufficient water for your body mass, eat healthy and be kind!

oliver

■ **Juju & Jordash – Clean Cut**
(DEKMANTEL)

■ **Tin Man – Ode** (ACID TEST)

■ **Ike Release – Noir**
(M>O>S RECORDINGS)

■ **Mura Oka – Auftakt** (LATENCY)

■ **Edward – Into A Better Future**
(GIEGLING)

■ **Grouper – Ruins** (KRANKY)

■ **Roman Flugel – Happiness Is Happening** (DIAL)

■ **Not Waving – Human Capabilities** (EMOTIONAL RESPONSE)

Tip:
www.absurdrecordings.com

Peggy

Louis CK – Oh My God (VAGRANT)
Every word out of this man's mouth is hilarious, and having 2 LPs to listen to any time you need it somehow makes it sound even funnier.

■ **The Sidekicks – Runners In The Nerved World** (EPITAPH)

This band has a way of blending pop and punk without sounding like a pop-punk band. They have a knack for catchy music and a talent for writing a coherent record. This record sounds like The Beach Boys Plus!

Banner Pilot – Souvenir
(FAT WRECK CHORDS)
Fast, melodic, and punk. That's all I can ask for in a record and they never fail to provide it.

■ **Jeff Rosenstock – Hey Allison!**
7" (SIDEONEDUMMY)

The frontman for Bomb The Music Industry! and The Arrogant Sons of Bitches knows how to write music that keeps his fans passionate, and this 7" is a great indicator of things to come from him as a solo artist. His passion, honesty, and generally fun music sounds like something he can't help but keep producing.

■ **Birdman** (2014) –
Directed by **Alejandro Gonzalez Inárritu**

This is the type of film that makes you stare at the wall for half an hour after watching. It speaks to the idea of art becoming life and life becoming art simultaneously. Not to mention the score is brilliant. On top of that, Michael Keaton does not disappoint.

DOOMDEATH
(Pete Majors)

singer of Harassor

■ **Ulver – Trolsk Sortmetall**
1993-1997 (CENTURY MEDIA)

■ **Alberich – NATO-Uniformen**
(HOSPITAL PRODUCTIONS)



Fantomas – Wunderkammer
(IPECAC RECORDINGS)

**Nightsatan – Nightsatan
And The Loops Of Doom**
(SVART RECORDS)

**Mortifera –
IV: Sanctii Tristhess**
(APPARITIA RECORDINGS)

**Ulver – Silence Teaches You
How To Sing / Silencing The
Singing** (AMPULLAE AUDIO)

**Darkthrone – Black Death
And Beyond** (PEACEVILLE)

Bolzer – Soma 12”
(INVICTUS PRODUCTIONS)

**Old Man Gloom –
Ape Of God I & II** (SIGE)

**Godflesh – A World Lit
Only By Fire**
(AVALANCHE RECORDINGS)

Bremen – Second Launch
(BLACKEST EVER BLACK)

Alessandro Cortini – Sonno
(HOSPITAL PRODUCTIONS)

**Robert Rich – Premonitions
1980-1985** (VINYL-ON-DEMAND)

Raspberry Bulbs – Privacy
(BLACKEST EVER BLACK)

**Function + Vatican Shadow –
Games Have Rules**
(HOSPITAL PRODUCTIONS)

Loscil – Sea Island
(KRANKY)

Esoteric – The Maniacal Vale
(AESTHETIC DEATH RECORDS)

**Pallbearer – Foundations Of
Burden** (PROFOUND LORE)

**Longmont Potion Castle –
Longmont Potion Castle # 11**
(D.U. RECORDS)

 **A Memoir by Jason Priestly**
(HARPERONE)

**Soul On Fire: The Life & Times
Of Peter Steele by Jeff Wagner**
(FYI PRESS)

Mogwai – Come On Die Young
(CHEMICAL UNDERGROUND)

Anjou – Anjou (KRANKY)

Hall

❑ **Silicon Valley Season 1 (2014)**
– Created by Mike Judge

❑ **Pee-Wee’s Playhouse:
The Complete Series (1986) –
Created by Paul Reubens &
John Paragon**

Paul Reubens (Pee-Wee Herman) & John Paragon (Jambi the Genie) create pure joy with a creativity unmatched. Like Ernie Kovacs’ experimental comedic style. With retro toys, puppets, chroma key, stop-motion, animation, talking furniture, monsters, Conky The Robot, Pterri the baby Pteranodon & dinosaurs. Captain Carl (Phil Hartman), Cowboy Curtis (Laurence Fishburne), Reba The Mail Lady (S. Epatha Merkerson), Miss Yvonne (Lynne Marie Stewart) & the King of Cartoons (William Marshall aka Blacula). Watch *Comedy Bang Bang!* to see the influence this show has.

 **The Boxtrolls (2014) –
Directed by Graham Annable
& Anthony Stacchi**

A 3-D stop motion animated fantasy-comedy film based on the novel *Here Be Monsters!* by Alan Snow. With Ben Kingsley, Elle Fanning, Toni Collette, Jared Harris, Simon Pegg, Nick Frost, Richard Ayoade and Tracy Morgan & Produced by Laika (*ParaNorman*, *Coraline*)

❑ **Drunk History Season 1
and 2 (2013) – Directed by
Derek Waters**

Drunk comedians struggle to recount events from history. Cast: Ryan Gosling, Will Ferrell, John C. Reilly, James Adomian, David Cross,

Patton Oswalt, Phil Hendrie, Nick Kroll, Drew Droege, Crispin Glover, Jim Carrey, Kristin Wiig, John Hader, Will Forte, Kevin Nealon, Jack Black, Fred Willard, Winona Rider, Luke & Owen Wilson, Tim Heidecker, Aubrey Plaza, Rich Fulcher, Tony Hale, Kumail Nanjiani & “Weird Al” Yankovic as Adolf Hitler!

❑ **Broad City Season 1 (2014) –
Created by Ilana Glazer and
Abbi Jacobson**
■ **The Double (2013) – Directed
by Richard Ayoade**

A timid clerk, Simon (Jesse Eisenberg) is overlooked in an isolated existence. The arrival of James (Jesse Eisenberg), a charismatic co-worker & exact physical double upsets the balance as he slowly takes over his life. To Simon’s horror, James excels, seduces the woman of his dreams & surpasses him at work. Richard Ayoade’s (*Submarine*)/*The IT Crowd*/*The Mighty Boosh*/ *Garth Marenghi’s Darkplace*) film based on the Dostoyevsky novel *The Double*.

❑ **The Americans Season 2
(2013) – Created by
Joseph Weisberg**

Cold War Soviet spies masquerade as a D.C. married couple (Keri Russell, Matthew Rhys) in deep-cover use disguises, sex, intimidation & murder to steal secret plans or plant lies. Reagan-era propaganda & realistic plots force the viewers to consider what it takes & the real cost of an undeclared war. FBI, CIA & KGB agents (Margo Martindale) The 1980s look sadly familiar today.

❑ **American Horror Story:
Coven Season 3 (2013) –
Created by Ryan Murphy
& Brad Falchuk**

❑ **Batman (1966) – Created by
William Dozier**

Inspired by Batman serials from 1943, ABC developed a television series of the billionaire vigilante “Caped Crusader.” William Dozier saw counter-cultural humor in the square jaw abiding citizenship of Bruce Wayne. At a time when color TV was new, the pop art style inherent in the comic books appealed to fans. BAM! a camp comedy classic was born. Adam West & Burt Ward play it straight for the kids and the innuendos, ridiculous situations and psychedelic villains provide the hip with laughs. No oppressively serious Dark Knight downer

here. Special guest villains: Burgess Meredith as The Penguin, Cesar Romero as The Joker, Frank Gorshin as The Riddler, Vincent Price as Egghead, Julie Newmar & Eartha Kitt as Catwoman! Episodes were filmed as cliffhangers... “Tune in tomorrow.”

■ **Devo: Hardcore Live!
(2014)**

Devo formed as a cynical art-rock joke just before the Kent State shootings of unarmed college students by the Ohio National Guard. Seeing this as a call to arms, it further politicized and energized Devo’s angry irony and creative output. Instead of a hippie revolution the kids reaction was to get high, complacent and jam to mellow vibrations. The demos from the ‘70s are full of experimental piss & vinegar. Minimal, distorted, twitchy mutations with vile songs about stupidity & prurient perversions. Lyrics sang like a repugnant Johnny Rotten threat or cold robot overlords. The Hardcore Live 2014 tour Fox Theater in Oakland, playing early songs, which shows the evolution of the “sound of things falling apart.” Now, more than ever, as America’s hypocrisy & Devolution snail into decline & Idiocracy.

❑ **Halt and Catch Fire Season 1
(2014) – Created by Jonathan
Lisco**

Set at the dawn of the 1980s Personal Computer boom, Reagan era ruthless greed and visionary programmers clash. A mysterious Sociopath (Lee Pace: *Guardians of the Galaxy*, *The Hobbit*, *Twilight Saga* & *Pushing Daisies*), Punk girl and nerdy husband (Scoot McNairy: *Argo* & *Monsters*) and wife team up to reverse-engineer IBM code to build an affordable portable PC before the competition.

■ **Tammy (2014) – Directed
by Melissa McCarthy &
Ben Falcone**

Melissa McCarthy, Susan Sarandon, Kathy Bates, Allison Janney & Mark Duplass star in this road movie. Tammy is cocky despite being clueless and acts out by robbing a fast food restaurant then tries to return the money with grandma on the run. Best of all no Sandra Bullock trying to be funny. An Amy Sedaris’ *Strangers With Candy* vibe might explain the vile backlash reaction attacking Melissa McCarthy. Not the best comedy ever, but would Zach Galifianakis be called out for being too “broad,” idiotic or gross? Watch his YouTube Vodka ads with Tim & Eric and see what a bearded psycho in a bouffant can do.

❑ **Fargo (2014) – Created by Noah Hawley**

📺 **The Way He Looks (Hoje Eu Quero Voltar Sozinho) (2013) – Directed by Daniel Ribeiro**

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.

Rameen

Web Office

Theo Parrish – American Intelligence (SOUND SIGNATURE)

Population One (aka Terrence Dixon) – Theatre Of A Confused Mind (RUSH HOUR HOLLAND)

Tin Man – Ode (LP) (ABSURD RECORDINGS / ACID TEST)

Rameen – There (RAMEEN'S LABEL)
The new album by Rameen

Ray Ricky Rivera

Left Handed Sagittarius
Chess Champion.

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

Hip Hop icon Nassir “NAS” Jones recently launched New York based hip-hop label, Mass Appeal. The imprint boasts a tight roster of cutting edge DIY artists. It's only fitting that Mass Appeal released EL-P and Killer Mike's *Run The Jewels 2*. The dynamic duo are both highly respected and celebrated for their contributions to hip hop, but *Run The Jewels 2* is arguably the strongest release in their respective careers (the first RTJ is right behind the second!). EL-P handles production and delivers a sonic assault that will have your speakers screaming for mercy. On the mic, EL-P and Killer Mike drop head scratching punchlines that'll make Jay-Z and Drake say, “hey why didn't I think of that?” Only a rap album so

sonically fierce and lyrically charged could get Rage Against The Machine's Zack de la Rocha to come out of rap retirement. The one song he guests on (title NSFW) alone is worth picking up *Run The Jewels 2*! So good I had to get it on CD (to accompany my lovely joy rides in L.A. traffic) and vinyl. It's been a really long time since I was moved to buy a hip-hop album on vinyl. It's that good.

De'Anza – Despertar (SELF RELEASE)
Named Amoeba Home Grown artist for March 2015, De'Anza represents a new generation of independent Latin Alternative artists. Armed with a vihuela and a passion for song-writing, the Santa Fe native journeyed West to Los Angeles, the mecca of music. After several years of perfecting her craft and refining her vision, De'Anza has finally released her debut 6-song EP. Sonically, the production sounds like it could have easily come from major label backing. But not in the over produced cookie cutter, run of the mill kind of way. This is a well crafted, carefully nurtured kind of production. De'Anza pulls from various ends of the musical spectrum, taking cues from traditional Maricahi sounds, blending them with layers of atmospheric sonics to create a fresh new take on an old form. The EP has a nice momentum, taking the listener on a journey of well told stories of a young American born Mexican woman trying to find her place, to songs about life's revolutions and how all things come and go naturally. She sings, she writes, she plays guitar and vihuela. She's a breath of fresh air in a rather super smoggy city. Go buy her EP and see her live while you can. You won't be disappointed.

D'Angelo – Black Messiah (RCA)
It took D'Angelo 14 years to deliver this magnum opus! It was definitely well worth the wait. Handling producer duties this time around, D'Angelo opts for a more organic approach to production. Every song was recorded live to tape using vintage analog equipment and no digital post production edits. That's one indication that D'Angelo the “producer” means business. The other genius move was putting together a stellar group of collaborators. Rapper Q-Tip, a hip hop veteran and a highly accomplished producer in his own right, was called in to put his pen skills to work. Long time collaborator Questlove of the legendary Roots crew was brought in to play drums. Drumming legend, James Gadson who's played on classic records with icons like Marvin Gaye, Bill Withers and Paul McCartney was brought in too! Gadson literally adds that classic soul feel that helped shaped R&B/Soul music as we know it. Holding down the groove

like a champion is none other than bassist Pino Palladino. That's one funky Welsh mofo right there. Welsh, as in the country of Wales! Who knew? As if that wasn't enough, D'Angelo has all his horn arrangements handled by the super talented jazz trumpeter, Roy Hargrove. One of my favorite things about this album are the horn parts! With each listen you hear new things. Little nuances start to reveal themselves and by the third or fourth listen, you get it. A must have on vinyl. A must have on CD. A must have all the time! Thank you D'Angelo. The world needed this right now.

Jungle Fire – Tropicoso (NACIONAL)

Hands down one of LA's tightest ensembles! Think '70s inspired funk meets afrobeat coupled with afro-cuban rhythms. Very much a “who's who” of musicians with all these guys being heavy hitters. You can catch many of them touring with other bands and artists like Kelis, Orgone, Brian Setzer Orchestra, Quetzal, La Santa Cecilia to name a few. Make sure to experience them live! Their name really captures their sound... You're in a jungle and it's on fire! For fans of: Antibalas, Grupo Fantasma, James Brown, Ray Barretto and Fela Kuti.

Ibibio Sound Machine – Ibibio Sound Machine (SOUNDWAY RECORDS)

I picked up this album on the strength of the single, “Let's Dance (Yak Inek Unek).” Really really cool West African highlife, funk and disco music. The group is fronted by Eno Williams, a London-born singer of southeastern Nigerian (Ibibo) descent. DJs and producers Max Grunhard, Leon Brichard, and Benji Bouton heard Williams and built the band around her. Lots of fun.

📺 **The Book of Life (2014) – Directed by Jorge R. Gutierrez**
Starring: Hector Elizondo, Ice Cube, Christina Applegate, Ron Perlman, Channing Tatum, Zoe Saldana, Diego Luna.



This is a great animated comedy centered around the Mexican holiday Dia De Los Muertos (Day Of The Dead). The story finds character Manolo struggling with his personal dreams of being a musician and his father's dreams of him becoming a famous bull fighter. Manolo sets off on an epic quest in search of his true love which finds him traveling through three different dimensions full of color, entertaining characters and lots of music. Highly entertaining and fun for the whole familia!

Brownout – Brownout Presents Brown Sabbath (UBIQUITY)

No one in the history of the world has ever imagined what Black Sabbath would sound like if they had a full horn section. NO ONE! That is, until the ever so funky, talented and quite prolific dudes of Austin based band Brownout came along. WOW. This tribute album is bananas! It's a funky-psychedelic-soul spin on classic Black Sabbath songs that will have the most hardcore metal fans head banging in approval. The musicians of Brownout have all played an important role in Austin's rich, diverse music scene. An offshoot of several other projects including longtime running Grupo Fantasma (Austin's Ozomatli if you will), Brownout is like an all-star cast of bad asses. Do yourself a favor and pick up this stellar album. Available on LP and CD for your listening pleasure.

Lupe Fiasco – Tetsuo & Youth (ATLANTIC)

When Lupe Fiasco released his major label debut, *Food & Liquor* (2006) he had backing from some of the industry's biggest names including, Jay-Z, Kanye West, Pharrell Williams and Mike Shinoda. He had a sensibility the “underground” scene could feel and the polished production of a major label budget. In came the radio hits, Grammy nods and critical acclaim. He was great on record and he was really good live. But what I always liked most about Lupe is what he had to say. Despite his commercial success, he's always been vocal about his discontent for Atlantic Records. In a constant battle with the label over career moves and artistic direction, Fiasco always pushed back. When Atlantic Records released *Lasers* (2011) with disregard to Lupe for track listing, the album spawned an unlikely hit single. In retaliation, Fiasco followed with *Food & Liquor II: The Great American Rap Album Pt. 1*. The entire cover art, disc and insert was completely black. No credits or titles. It was his way of protesting and declaring he wanted off Atlantic. It was a solid production nonetheless. *Tetsuo & Youth* is Lupe Fiasco's fifth and final album for the major label. His contract has been fulfilled and with the

release of *T&Y*, Fiasco was released from Atlantic. This album is not for newcomers. Absolutely no radio singles, no album roll out and nothing you would not expect from Lupe. It's great! Production is solid and Lupe's story telling skills are as sharp as ever. This is a record you listen to while driving or on a long bus ride with headphones blasting. Turn on the radio if you want cookie cutter mega hits. Put on *Tetsuo & Youth* if you want substance and quality storytelling.

Viento Callejero –

Viento Callejero (SELF RELEASE)

The Cumbia is alive and well! Viento Callejero (street breeze) is one of the latest breakout bands to emerge from the culturally rich barrio of Boyle Heights (my hometown hood homie). Historically, bands from this area have a knack (or curse) for incorporating various musical influences which often include several styles in the broad Latin genre. The brainchild of Gloria Estrada (ex-guitarist for the Grammy winning La Santa Celia), VC takes a unique approach by delivering festive live shows featuring different guest vocalists every time. Their debut album is well produced and highlights the band's ability to pull off everything from Cumbia to Merengue to Son Montuno. The trio is rounded out by Chicano Batman member Gabriel Villa (drums) and East San Jose transplant, Federico Zuniga (bass). This record will do great at any shindig! From backyard boogies to dorm room parties to your prima's quinceañera and even at your tia Maria's divorce pachanga. But don't get me wrong, this is not strictly for the Spanglish speaking. Even the beard rocking, gluten free craft beer drinking, KCRW membership holders from Venice, all the way down to Silver Lake can boogie to this! Buy three copies. One for the car, one for the crib and a back up for when your bestfriend accidentally borrows one of the other two and never gives it back. It could happen!

Quitapenas – Quitapenas

(MASTROPICAL)

The simple translation of *quita penas* is to "take away your worries," which is exactly what happens when you listen to the music of Quitapenas. Hailing from Riverside, a city known for pioneering California's citrus industry by popularizing the navel orange (originally native to Brazil where the climate is tropical). One can argue that the guys have a natural flare for all things tropical or they've eaten a ton of oranges growing up. The latter might be a stretch. Nonetheless, Quitapenas is a vibrant group who manage to carve out a unique niche in an oversaturated scene that just has way too many bands doing the same thing. In just four short

years, Quitapenas has completed several tours, collaborated with the White Iris label on a limited 45" release, launched a successful crowdfunding campaign, hit SXSW and released several music videos all with a DIY ethos. Their long awaited, highly anticipated debut album is finally here! The guys of QP have developed a style all their own. It's somewhere between tropical afro-latin and world dance. Its hard to pinpoint exactly where they draw from. The guitar licks often evoke the funky sounds of Nigeria's highlife scene and could easily be influenced by music of Ghana from the '70s, while the drums are deeply rooted in afro-cuban rhythms. Quitapenas is great and watching them live is a ton of fun!

Various Artists – Rough Guide To Latin Rare Groove Vol. 2

(WORLD MUSIC NETWORK)

The World Music Network does a great job of compiling the Rough Guide series. This one features artists old and new like Ricardo Ray & Bobby Cruz, who were a significant part of the '70s salsa movement. Everyone's favorite Latin producing Brit, Qntastic, has a great track on here featuring Colombian legends Fruko and Michi Sarmiento. I was surprised and excited to see Kid Gusto's remix of Jungle Fire's "Tokuta" on here! 15 solid tracks total. Well worth your money.

Antemasque – Antemasque

(NADIE SOUNDS)

Singer Cedric Bixler Zavala and guitarist/producer Omar Rodriguez-Lopez, kiss and make up to form a new post-punk/power pop influenced monster group. As a huge fan of the first Mars Volta record, De-Loused In The Comatorium, I was excited to hear Flea (The Red Hot Chili Peppers) was recruited to handle bass duties for Antemasque. Flea was the session player for De-Loused and his bass playing was great! There's definitely some Mars Volta-ish stuff going on, but not as epic in terms of song arrangements. Antemasque is a little more straightforward and concise with songs that are easier to digest. And I'm not mad at that one bit. I'm sure most of the familiarity is due to Omar's production/writing style. Cedric sounds like he's adapting a more classic rock style of singing and hones in on super catchy choruses. It's aggressive, it's loud, and it rocks. I dig.

Ceci Bastida – La Edad De La Violencia

(COSMICA RECORDS)

Cutting her teeth in the '90s as a member of the Mexican ska-punk band, Tijuano NO! Ceci has written and collaborated with the likes of Manu

Chao, Fishbone and The Breeders just to name a few. In the early 2000s, Bastida joined latin pop star Julieta Venegas' band, singing back-up and playing keyboards. Since going solo in 2006, Bastida has released tracks with production by Diplo, XXXChange and has been praised by *Pitchfork*, *LA Weekly* and *Latina* magazine. Needless to say, Ceci Bastida has been grinding for a long time. *La Edad De La Violencia* is Bastida's follow up to her solo debut, *Veo La Marea*. The title translates to, "the age of violence." Despite the dark theme, Bastida creatively takes pop influenced dance beats stacked over live instrumentation and gives the album a poppy positive tone. This album is chock full of catchy hooks and big banging dance beats. For fans of: M.I.A., Julieta Venegas, Calle 13, Los Amigos Invisibles and Ana Tijoux.

Niña Dìoz – Indestructible

(NUEVA NATION)

There has always been a void in hip-hop when it comes to really talented female emcees. But the void for really talented Mexican emcees in general has always been just as prevalent. The last time I can remember a quality Mexican hip hop act crossing over was Control Machete in the late-'90s (Google them).

The void has now been filled on all fronts. Hailing from Monterrey (just like Control Machete), Niña Dìoz is bringing her A game! She's got dope production behind her, skills that can rival any underground rapper (female or male) and all the appeal of a pop mainstream crossover in the making. For style perspective, she's Mexico's answer to Puerto Rico's Calle 13.

Tip:

When in Pasadena, CA - Visit Zona Rosa Caffè for good coffee.

When in Boyle Heights, East LA - Visit Ciro's Restaurant for good Mexican.

When in Glendale, Downey or Burbank, CA - Visit Porto's for some great Cuban food and sweets.

Rick Frystak

John Luther Adams – Become Ocean –

Featuring the Seattle Symphony

One huge, 42 minute odyssey into deep orchestral drones and repetitive motifs, forming a glacial, watery, dynamically roiling sound. Big drone is very, very alive here. Pulitzer Prize-winning piece of sound changes the game.

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**Jordan De La Sierra –
Gymnosphere: Song Of
The Rose** (NUMERO GROUP)

Reissue of this “new age” piano artist’s work from the early 1980’s. Very comforting, hypnotizing compressed piano notes that just go on forever, blending into each other and beating entry into harmonic blissfulness. I love this stuff.

**Rafael Anton Irisarri –
Reverie** (IMMUNE)

Cool and crafty minimal 21st century piano electronics, etc. Like a Kranky or Erased Tapes release, *Reverie* hits the right spots and offers a breath of eucalyptus within the char of pedestrian pop music. Take a hit.

**Electric Phin Band –
Khun Narin**
(INNOVATIVE LEISURE)

These cats are Thai power rockers one minute, or sexy sky moaners within the next phrase, chattering rhythm pushing and pulling. Anybody can join the band anytime, and this grouping shreds like a red-hot Thai chili pepper. The guitarist takes the forefront here, and spreads his licks out nicely, incorporating western blues riffs with traditional Asian modes to an exiting, progressive effect.

**Jean-Louis Matinier, Marco
Ambrosini – Inventio** (ECM)

Intimate and aggressive duets for accordion and nyckelharpa, a bowed, stringed hurdy-gurdyish deal. Swedish and Italian cultures are turned inside out, updated and pushed out, with some Bach thrown in. ECM sound superb.

**Gustavo Santaolalla –
The Last Of Us
(Video game soundtrack)**
(SONY)

Haunting, melodic motifs in Gustavo’s brilliant minimal style, with ancient Argentinian instruments blending beautifully with guitar and other, effects ringing the pieces into gorgeous resting places. Like, 20 cues with their own shapes. Let’s play!

**Daniel Lentz – In The Sea
Of Lions** (COLD BLUE)

Lentz here makes wonderfully wide expanses for multiple pianos, melodies and ideas bouncing hither and yon. Modern piano waves of delicious detail. Dope.

Voces8 – Eventide (DECCA)

Lovely and exquisite vocal music for 8 singers. Modern and ancient composers sit together perfectly in this virtuosic collection for voice. Great sound makes the CD an aural trip of the highest caliber.

**William Basinski –
Melancholia** (MUSEX)

Loop-based minimalist constructs of mood and motion. Modal and musical, these pieces recall memories long forgotten and moments now, loss and gain, up and down, possible and impossible. Snippets of sonic sinew.

**The Hilliard Ensemble –
Transeamus** (ECM)

This great vocal quartet’s last record (I hear they are kaput) is a stunner. Ancient music given such respect, and modern sounds sung spectacular. Dig the close harmony and sensitive selection. Substantial, yes, quite. Au revoir, Hilliards, I knew ye well.

Trio Mediaeval – Aquilonis (ECM)

Great music for three female singers. Ducking and weaving in ancient style, harmonies vibrating against our hearts. Absolutely sumptuous timbre in these three together, luxurious material in this collection of cardinal cool. ECM supreme sound!

Brooklyn Rider – Almanac
(DECCA)

Brooklyn Rider is a terrific string quartet, and this disc is filled with contemporary performances of great integrity. Music by Frisell, Clogs, Kotche, Iyer and others mostly of non-classical music eminence. I dig it.

**Daniel Lanois – Flesh and the
Machine** (ANTI-)

Dubby inflections down there as Dan scorches over the top with tech tricks and studio gizmodry. Some grooves and some not needed. Pedal steel flying around the room calling to our consciousness. Here is Danny’s future, and I want to be a passenger.

Otto A Totland – Pinô
(SONIC PIECES)

Melancholic, intricate piano pieces appear simple yet linger in the mind. Heavy, knowing pauses approach the melodies and thoughts come to pass. The music is very intimate, like a candle-lit date in the living room of a lover. Sublime.



**Dexter Johnson & Le Super
Star de Dakar – Live à l’Étoile**
(TERANGA BEAT)

Senegalese rumba, afro-cuban classic vibe and silky, soulful saxophone is Dexter’s deal. Grooving, sympathetic band here with a latin influence percolating beside the afro-centrics. The recording from 1969 is well processed and presented. It’s great.

**Jonathan Kreisberg –
Wave Upon Wave** (NEW FOR NOW)

Jazz guitarist Kreisberg has his chops down and this is his swiftest record to date. Three records on Criss Cross made his name, and his spotlight here is shared with saxophone, piano, bass and drums. He stands out as a major player, so young yet! And we’ll follow him surely, as long as he moves in this direction away from the standards route.

**Bill Seaman & John Supko –
s. traits** (COTTON GOODS)

These gents offer wonderfully orchestrated electronic sounds all “composed” by their software programming. You could fool me, as it’s so human and dynamic sounding for computer music. Rivers of wonderful sounds moving past the psyche. Each piece has the song title spoken as the intro, and it adds a warm effect.

**Erik Truffaz & Murcof –
Being Human Being** (MUNDO)

Truffaz is the French trumpeter here, and Murcof the Mexican electronic composer. This disc takes them into the jazz-meets-electronics territory mined by Jon Hassell, Nils Petter Molvaer and Arve Henriksen, a direction I very much like. Heavy ambient swells with trumpet flurry rising high, and moody beats sauteed by Murcof’s machinery mesmerize and broast the mind.

**Karim Ziad & Hamid El Kasri –
Yobadi** (HARMONIA MUNDI)

Searing North-African jazz rock grooves with hefty keyboards (Scott Kinsey) and solid percussion, the Moroccan and Gnawan chants and the Touareg chiming in behind the badass bass chorus. Ravishing harmonic world fusion in this hard-bound CD package.

Mirroring – Foreign Body
(KRANKY)

Big ambient washes with melodic femme chanting (Liz Harris-Grouper). Introspective, moody melody within the lush micro-movements of the synths, creating a feeling more than a song. Super cool.

**Robin Guthrie & Harold Budd
– White Bird in a Blizzard
[OST]** (LAKESHORE)

Moody, reverberant instrumental choruses from these two masters of sound washing over the spectrum. Emotional melodic interplay, oceans of echo and piano restraint. My, what a big sound.

**Richard Reed Parry –
Music For Heart And Breath**
(DEUTSCHE GRAMMOPHON)

Fluttering ostinatos abound in the carefully organized music of Mr. Parry, he of Arcade Fire, but this music transcends that and most of what else is new. Shimmering minimalism, never letting go of a melodic idea. He’s only just begun his classical career, and it’s going places! The Kronos track is here very special, my favorite thing of theirs in quite a while...

**A Winged Victory For The
Sullen – Atomos** (KRANKY)

Slowly unfolding sonic architectures leaning way into the orchestra, taking some away and adorning the process. Colors shifting with each piece, almost “ambient,” but label it? A soundtrack to something I have dreamed. Imagination is confirmed—the journey is within and within is here. These fellows are onto it, even better than their first record.

Andrew York – Yamour (MAJIAN)

York is one damn fine guitarist of reknown. Here’s a 2-CD set just bursting with technique and song ideas. He plays such heartfelt classical guitar, all original compositions, and I can’t tell if he’s overdubbing in places or playing it all at once! Not at all your usual classical player. Maybe I’ll read the booklet, maybe not.

Bill Frisell – *Guitar In The*

Space Age (OKEH)

Bill puts out a record, like, once a month. Here, Bill tackles oldies like “Wipeout,” “Telestar,” “Pipeline” and the lot. Know what? Bill does ‘em good! Bill boogies and lays back. Bill fuzzes out. Bill picks perfectly. Bill’s people see his vision, too. They crank it, even the mastering engineer. It all cranks to perfection. Play it a few times.

Tony McManus – *The Maker’s Mark* (COMPASS)

Mr. Tony is a wonderful Scottish guitarist, masterfully finger picking in the Celtic folk style with his own flourish and take. In this album, he plays a different custom-made guitar on each track and gives big props to the luthiers of the axes and their craft. A wonderful package with pictures and lots of type, and the playing...oohhhh yes.

Robbie Basho – *Art Of The Acoustic Steel String Guitar 6 & 12 / Visions of the Country* (GRASS TOPS)

Two essential new reissues of Robbie’s, previously on Will Ackerman-produced Windam Hill/Lost Lake Arts vinyl. Ya’ think BMG would realize what they had here? Kyle Fosberg of Grass Tops did, and scored 2 major hits by licensing these immortal gems of guitar playing from RCA. Robbie being in, perhaps, the finest condition of his career on these records, laying waste to the “Berkeley” and “Raga” styles, truly showing once again his royal position as the greatest of that era. Pick these up ASAP, as they may never be made again.

Fifth House Ensemble – *Excelsior* (CEDILLE)

Fantastic, cutting edge new classical music performed by this Chicago-based ensemble. Mason Bates, Caleb Burhans (his best work here), Alex Shapiro, and Jesse Limbacher are the featured composers. “The opening build lasts about 7.5 minutes and the performers do a great job of building the energy up so that when the arrival finally hits it washes over you like one of the most badass moments in music you’ve heard in years.” – Poncho. Yes friends, impeccably performed modern sounds you’ll keep in your collection forever.

Ryuichi Sakamoto – *Year Book 2005-2014* (COMMONS)

2-CD slim box set with booklet comprising unreleased tracks, remixes, museum installations, film and TV music all composed in the

last 10 years. Lots of experimentation and electronic atmospherics with piano, even a wonderful piece for choir. Melodic beauty side by side with dark soundsations. Fine-tuned sonics coexist with washes of the unknown. Absolutely fabulous.

Hamilton de Holanda – *Caprichos*

(ADVENTURE MUSIC)

Stunning virtuosic music from Brazil as only Mr. Holanda can do. The maestro plays the 10-string mandolin and here he plays his caprices in solos, duos and trios with guests. 2-CD set is a non-stop showcase of technique, quite like the Paganini Caprices for violin or Bach’s cello suites. Melodies come and demand attention, bringing new melodies forth like sparks, always ready for the next note and then the next. Breathtaking, really quite amazing in a timeless way.

Tip:

- Try my show, “Roots Music and Beyond,” every 2nd Saturday, 6-8am, The Mighty KPFK 90.7, KPFK.ORG.

- The most beautiful flowers for any event here:
<http://www.blossomalliance.com>

Rick Wren

DJ, record collector

Dreems – *In Dreems* (MULTI CULTI)

Various Artists – *Catch Action: The Sophisticated Boogie Funk Of Sheridan House Records [Box Set]* (UBIQUITY RECORDS)

Mind Fair – *Mind Fair* (GOLF CHANNEL RECORDS)

BadBadNotGood – *III* (INNOVATIVE LEISURE) Paqua – Akaliko (Claremont 56)

Various Artists – *Late Night Tales Presents After Dark 2: Nightshift* (LATE NIGHT TALES) Compiled by Bill Brewster.

Bison – *Travellers* (CLAREMONT 56)



Bolo (aka Alex)

Nah.

Esplendor Geometrico – *Arispejal Astisaro* (GEOMETRIK) Recorded '88-'89.

Esplendor Geometrico – *Sheikh Aljama* (GEOMETRIK) Recorded '87-'88.

Wroth – *Force & Wrath / I I* (SHUNNED HOUSE) Dutch Ildjarn.

Winterkalte – *Everything* (HANDS) Drum 'n' noise.

Ice Dragon – *Tome of the Future Ancients* (PRC)

Far more interesting than other over-hyped U.S. doom/sludge bands like Pallbearer, OM, and YOB (and countless others). Heavy psych shit, shockingly, from Boston.

Raspberry Bulbs – *Privacy* (BLACKEST EVER BLACK) I actually liked the last one better.

RECOMMENDED LIVE: CORPSPAZM

Scott Carlson

I really like Droopy cartoons.

Yob – *Clearing the Path to Ascend* (NEUROT/RELAPSE)

In this reviewer’s opinion Yob can do no wrong and is going from strength to strength since their renewed activity three albums ago. *Clearing the Path to Ascend* is without a doubt transcends the already ridiculously high standard the band has set. Not that Yob needs to worry about cementing their legacy in the upper echelon of Doom Metal, but their latest is yet another in a long line of amazing albums. One listen to “Marrow,” the final track, will convince all nonbelievers (if any exist).

Execration – *Morbid Dimensions*

(HELLS HEADBANGERS)

Never has there been a more apt title for an album. Norway’s Execration recently unleashed *Morbid Dimensions*, their latest, on Hells Headbangers to much acclaim. The sound on display here is an ambitious mix of Death Metal with many disparate elements. On *Morbid Dimensions*, Execration, has created a sound all their own. The band is not afraid to slow the tempo, draw out atmospheric elements, or turn on a dime back into ripping territory. In my opinion, this is an album of the year contender.

Omar Khorshid and his Group – *Live in Australia 1981* (SUBLIME FREQUENCIES)

Atriarch – *An Unending Pathway* (RELAPSE)

One of Portland’s finest have refined a perfect combo of many elements of both dark heavy music on their latest, which is also their first for Relapse. Top notch production by Billy Anderson (Swans, Sleep, Neurosis, High on Fire, Pallbearer) seals the deal. For those as yet uninitiated, the label describes Atriarch as Bauhaus covered by Eyehategod or Sisters of Mercy filtered through Neurosis. Works for me.

Swans – *To Be Kind* (YOUNG GOD)

Another in a long line of Micheal Gira’s experimentation in repetition and restraint. Even a less-than-stellar Swans album is better than most bands on their best day, and one need not

worry as *To Be Kind* features much of the same strength of Swans' previous album *The Seer*, which was easily among the very best of their long catalog of releases.

Monarch – Sabbracadaver
(PROFOUND LORE)

Goat – Commune (SUB POP)

Usnea – Random Cosmic Violence (RELAPSE)

How can an album be so sorrowful and so crushingly heavy at the same time. Portland's Usnea has set a very high standard for themselves on *Random Cosmic Violence*, their debut on Relapse. The songwriting is top notch, and their are no missteps to be found, no small feat due to the lengthy, drawn out songs contained within. High quality songwriting sets Usnea apart from the massive amount of Doom being released at the moment.

Melvins – Hold it In (IPECAC)

Tip:
<http://lancientaltar.bandcamp.com>

Sheila E.

Peace, Love, Justice, & Vinyl.

Homeboy Sandman – Hallways
(STONES THROW)

Diabolic – Fightin' Words
(WAR HORSE RECORDS)

Black Milk – If There's A Hell Below (COMPUTER UGLY)

Apollo Brown & Ras Kass – Blasphemy (MELLO MUSIC/FAT BEATS)

Army Of The Pharaohs – Heavy Lies The Crown (ENEMY SOIL)

PRhyme – PRhyme
(PRHIME RECORDS)

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

Axel F. (MED & J.Rocc) – Theme Music (BANG YA HEAD/FAT BEATS)

Ghostface Killah – 36 Seasons
(TOMMY BOY)

Diamond D – The Diam Piece
(DYMOND MINE RECORDS)

Slimkid3 & Dj Nu-Mark – Slimkid3 & Dj Nu-Mark
(DELICIOUS VINYL)

Wu-Tang Clan – A Better Tomorrow (WARNER BROS.)

D'angelo & The Vanguard – Black Messiah (RCA RECORDS)

Budos Band – Burnt Offering
(DAPTONE RECORDS)

Scarub – Want For Nothing
(HEAVENBOUND)

Bambu – Party Worker
(BEATROCK MUSIC)

Tip:
Cash Ruins Everything Around Me



Steven Bum

I wanna be sedated.

Ariel Pink – pom pom (4AD)
Wild, eclectic, cool, scuzzy pop with a coat of weird layered all over.

Foxygen – ...And Star Power (JAGJAGUWAR)
Because it constantly feels ready to fall apart but surprisingly doesn't, this one makes it.

Funkadelic – First You Gotta Shake The Gate (+180 RECORDS)
Now, free your mind...

Girlpool – Girlpool (WICHITA)
LA duo seem all cute but put some guitars in their hands and they'll confound you in a bout a poetic conceit worthy of the jester's jangliest jingle. It's like if the Everly Brothers had been sisters and grew up on punk and alt.

The Growlers – Chinese Fountain (EVERLOVING)
Swamp rats and beach goths unite! The title track sounds like a synth anthem which is far from their usual forays into psych surf country et al and I love it.

D'Angelo – Black Messiah (RCA)
Definitely not the D'Angelo record you'd expect. Voodoo makes a 180 degree turn. A record that stands alone among many releases, out of time, and yet, of the time. Now that's what I call MUSIC!

Takeshi Terauchi – Nippon Guitars (ACE)
Holy Smokes! This dude from back in the day plays some of the most bent, messed up, psych, surf I've ever heard. It's as if the Ventures took acid. Run, Don't Walk, and pick this up.

The Cigarette Bums – Son of the Bums (LOLIPOP)
This record...this band...like the long road into the night.

Tip:
Seeing The Babies live was probably one of my favorite sets last year. But for a show, The Growlers live really deliver the goods. Gilded Pleasures is top notch.

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STEVE POLTZ
TOM RUSSELL
CHARLIE HUNTER
& SCOTT AMENDOLA

Tim

Electric Wizard – *Time To Die*

(SFMQ)

With the doom-genre these days stomping through the metal scene like Godzilla, there can only be one band who delivers such intensity with crushing riffs and blows so much smoke that it leaves all other competition in a fiery haze. Electric Wizard's *Time to Die* is not only heavy, but also a great album conceptually and as a whole; and that hole is kind of like a grave, and by listening to the album, you step into that grave and submit yourself to an eternity of worms, so that earth shaking shovels uncover your now eaten corpse and put you on display in a metal historical museum that says "Electric Wizard took lives in 2014."

Viola

Girma Yifrashewa – *Love & Peace*

(UNSEEN WORLDS)

Kassa Tessema – *Ethiopiquest 29: Mastawesha*

(BUDA MUSIQUE)

Abelardo Barroso – *Cha Cha Cha*

(WORLD CIRCUIT)

Kassé Mady Diabaté – *Kiriké*

(SIX DEGREES)

Verckys & L'Orchestre Vevé – *Congolese Funk Afrobeat & Psychedelic Rumba 1969-1978*

(ANALOG AFRICA)

Various Artists – *Le Pop 8*

(LE POP MUSIK)

Various Artists – *Native North America (Vol. 1): Aboriginal Folk, Rock, And Country 1966-1985*

(LIGHT IN THE ATTIC)

Various Artists – *Haiti Goes Latin*

(CELLULOID)

José Prates – *Tam... Tam... Tam...*

(TRUNK)

Various Artists – *Poco Loco In The Coco 3*

(UNIVERSITY OFVICE)

Zac Bouvion

Jazz Room / Metro Blue Line / Not Dead

Alberich – *NATO-Uniformen*

(HOSPITAL PRODUCTIONS)

Braen Raskovich – *Abnormal Sensations*

(CACOPHONIC/FINDER'S KEEPERS)

Ennio Morricone – *A Quiet Place In The Country [OST]*

(OMNI / ROUNDTABLE AUSTRALIA)

Z aka Bernard Szajner – *Visions of Dune*

(INFINÉ)

NeoTantrik – *Blue Amiga 12"*

(PRE-CERT HOME ENTERTAINMENT UK)

Cut Hands – *Festival Of The Dead*

(BLACKEST EVER BLACK UK)

The Stranger – *Bleaklow*

(HISTORY ALWAYS FAVOURS THE WINNERS UK)

Enema Syringe – *Upshutlenvolte 7"*

(FRAGMENT FACTORY GERMANY)

Unexamine – *Carnal Opponents No Brothers 7"*

(OXEN)

Shinichi Atohe – *Butterfly Effect*

(DDS DEMDIKE STARE)

Antoni Maiorvi & Umberto – *The Hook & Pull Gang*

(DEATH WALTZ ORIGINALS UK)

Pye Corner Audio – *The Black Mist EP 12"*

(FRONT AND FOLLOW UK)

The Bug vs. Earth –

Boa / Cold 12" (NINJA TUNE)

Electric Boogaloo: *The Wild, Untold Story of Cannon Films (2014) – Directed by Mark Hartley*

Jodorowsky's *Dune (2014) – Directed by Frank Pavich*

Red Noise – *Sarcelles-Locheres*

(SOUFFLECONTINU FRANCE)

Various Artists – *Der Zeltweg - Italian Tapes Industrial Music 1982-1984*

(MANNEQUIN & #8206; GERMANY)

Scott Walker & Sunn O))) – *Soused*

(4AD)

Tip:

– Read: *The Terror* by Dan Simmons

– Watch: *Vikings* (History Channel)

– Drink: *Stumptown*

– Download: *In Our Time* with Melvyn Bragg

(BBC Podcast)

RIP Ikey Owens

Zachary says hello to KerryAnne, Penelope, Marc Maron & Jesse Bullington. Also... Joe Abercrombie, Andy Votel, Coach Carroll & Stephen O'Malley – thanks for making life doable. Go Hawks.

Zac B.

I did it all for the money, lord.

Flying Lotus –

You're Dead!

(WARP)

You're Dead! is a musical journey. Twisting its way through sections of Milesian fusion, west coast beats, and videogame inspired riffs, Flylo takes your mind and ears down the rabbit hole as he weaves a tapestry of dark, electronic, spiritual ecstasy. Featuring artists as disparate as Herbie Hancock (laying down some fractured rhodes...) and your boy Snoop Dogg (rapping about nickel-plated nines...), this album is glued together through its theme of death. This is not dance music; this is not wallpaper music. This is future music made by the "Hendrix of our generation."

D'Angelo – *Black Messiah*

(RCA)

...so you're probably going to see this one quite a few times throughout the course of this book... My advice: Believe the hype. I honestly thought this record wasn't going to come out for another 20 years and only then as a boxset called "the [in]complete Voodoo Follow-up Sessions." Thankfully I was wrong. This album features way more guitar than Voodoo (a newly acquired skill of D'Angelo's), an all star cast (props to Questlove, Pino Palladino, and every other bad mother on here...), and some fat, soulful, psychedelic-tinged grooves. You may not be able to make out most of what D'Angelo says, but with music like this, you believe every word.

Keith Jarrett, Charlie Haden, & Paul Motian – *Hamburg '72*

(ECM)

This newly released live album from the ECM vaults features Keith Jarrett's first trio. It's a fiery performance by musicians pushing the envelope both individually and as an ensemble. Containing beautiful piano features, funky gospel influences, bass solos backed by wind chimes and percussion, and Keith exploring free textures on soprano sax and wooden flute, this album makes most modern jazz releases seem tame and lacking in possibility.

Tony Williams – *Spring*

(BLUE NOTE)

Part of Blue Note's 75th Anniversary Vinyl Initiative to reissue a huge number of classic albums on vinyl, this album had slipped by me until recently. Tony's second solo record, this



album was originally released in 1965 when the genius drummer was only 19 years old and concurrently playing with Miles' "second great quintet." With two incredible tenor players (Wayne Shorter and Sam Rivers), Gary Peacock on bass, Herbie Hancock on piano (playing some really dope avant-garde stuff), and some loosely sketched compositions by Williams, this record colors outside the lines but still, somehow, makes sense. Kinda like the album's appearance: titled Spring with a huge, solitary block of orange on the cover.

zy-duh!

The third child and second daughter of Lord Eddard Stark. Owns a direwolf named Nymera, best pet ever!

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

I'm aware everyone's already told you about how awesome this show is, but it's true. It's produced by Amy Poehler, so you know it's legit.

🎬 **Gone Girl (2014)** – Directed by David Fincher

Rosamund Pike is so subtle, yet powerful in this role. I shouldn't say more as to not spoil this rollercoaster of emotions, but Shyamalan ain't got nothing on Fincher. It was nice to see a guy play the role of the blonde bimbo for a change. Hooray for feminism & male nudity!

Movie also recommended for men of the hetero persuasion as nudity is done tastefully and sparingly.

🎬 **Inherent Vice (2014)** – Directed by Paul Thomas Anderson

It probably won't be out by the time you read this, but ignore the negativity of people's reactions to this movie and watch it. Remember how The Big Lebowski was unconventional and crazy, but totally worth it? Well, it's like that. Paul Thomas Anderson knows how to take you to other mindsets so let him do all the work and just enjoy it.

❑ **Homeland: The Complete 4th Season (2014)**

Holy Schnikes! You thought it couldn't get crazier and then this season started. Forget

about how "accurate" the whole CIA thing is and think about how it's a very real issue how diplomacy is ridiculously fragile. Add TV character drama and subtract sock wearing, as they will be knocked off.

📖 **The First Bad Man by Miranda July** (SCRIBNER)

It's Miranda July's first novel. It's funny, charming and a refreshingly new story. Even if you're not a fan of her movies, there is a very vulnerable quality to her writing that you can't help trying to give it a hug. <3 Read this or any of her books. It's time well spent.

Ilene

Various Artists – '71 [OST]

(TOUCH SENSITIVE)

The Amazing – Picture You

(PTKF)

Anouar Brahem – Souvenance: Music for Oud, Quartet & String Orchestra

(ECM)

Gang of Four – What Happens Next

(METROPOLIS RECORDS)

Freddie Hubbard – Blue Spirits

(EMI)

Don Cherry – Complete Communion

(BLUE NOTE)

Bettye LaVette – Child of the Seventies

(RHINO HOMEMADE)

Punk 45 – Burn, Rubber City, Burn - Akron, Ohio: Punk And The Decline Of The Mid-West 1975-80

(SOUL JAZZ RECORDS)

Dusty Springfield – There's a Big Wheel

(IMPORT)

Various Artists – ZYX Italo Disco Collection 4

(ZYX MUSIC)

Rebecca

Chooses Love.

Lord Huron – Tomorrow Is My Turn

(IAMSOUND)

I just discovered this, but if I had it on vinyl I would wear it out. Does that really happen? Can you really do that? I love how this album seems to mesh together all kinds of different sounds: the Lumineers, Trash Can Sinatras, Father John Misty, but it's its own thing and it makes me feel like I'm in motion, even when I'm not.

❑ **Mad Men - Created by Matthew Weiner**

Yes, I am so behind the times, but it's so much easier to watch the whole series at once, right? Worth the commitment for sure.

❑ **North & South (2004)**

This BBC mini-series is really wonderful. The period details feel very real and it will lead you read Elizabeth Gaskell... a fine but overlooked British writer from the 1800s. It's really *romantic*. But I am a sap. Oh well, better sap than sorry, right? Note: This is not the Patrick Swayze Civil War drama. This is the North & South of England.

❑ **The Fall**

Another BBC series. Why do the Brits do everything better? Gillian Anderson is awesome. Her character is so well-written.

❑ **Happy Valley**

I've got one more BBC series. This one is pretty grim. But gripping. Grim but gripping. That's the name of my band. If I had a band.

❑ **Whiplash – Directed by Damien Chazelle**

Wow. It's been mentioned a lot in this book but the last scene of this movie really blew me away. I LOVE IT when filmmakers don't feel like they have to knock you over the head with what they are trying to say. There is a fine line to that and *Whiplash* walks it perfectly.

Tip:

You don't need those old limiting beliefs anymore.

If you write, try the program Scrivener. Best thing is you can go into "Compose" mode and everything else on your screen goes away... no e-mail notices, nothing, just a nice clean black background.

Get it at www.literatureandlatte.com



Karen

WHAT proof is in the pudding?

Rhiannon Giddens – Tomorrow Is My Turn

(NONESUCH)

when i first heard the carolina chocolate drops at jazzfest in 2012, i was mesmerized by front-woman rhiannon giddens. she was channeling something powerful. something from a far away long ago place. her voice is equally strong in a soprano dolly parton rendition, as in a throaty wailing version of Odetta's "waterboy" the song choices are perfect, and her tributes and descriptions make it all the more meaningful. inspired by powerful women musicians of the past, she portrays the impact of not only their music but their life choices and their personal strength. the arrangements are natural and this is an extraordinary album from an amazing talent. you ain't heard patsy or dolly or sister rosetta tharpe like this! produced by the ubiquitous T Bone Burnett.

D'Angelo – Black Messiah (RCA)
He's BACK. and sounds as good as ever. the GROOVE. the OOZE. the BUZZ. the GRIND. it's all here.

José González – Vestiges & Claws

(MUTE)

hypnotic and gentle. his voice is like a quiet rainy day. whether misting or a downpour, you want to wrap yourself up in it.

EarthEE – Theesatisfaction

(SUB POP)

moody. jazzy. trippy. strangely intoxicating. an interplanetary droplet from sub pop records. psychedelic jazz/rock/hip-hop fusion with some

introspective moments. outstanding musician-ship from meshell n'degeocello, ishmael butler and other cats of distinction. this is some eerie crazy interstellar stuff.

**'71 (2014) – Directed by Yann Demange
The Movie – (AND The Soundtrack)**

david holmes' music is pulsating and haunting. it perfectly complements the shadowy murky lens this film uses to portray the bleakness and confusion of war. the beautiful layers in the music are the perfect juxtaposition to the harsh dangers and "no-one-wins" truth. a sobering parable for the times.

Leon Bridges – Coming Home
(COLUMBIA)

Sam Cooke reincarnated? maybe. but it still feels brand new. he uses only vintage equipment and it FEELS like something worn in and "classic." sixties soul/gospel. untouched by the last 50 years.

Bessie Jones with the Georgia Sea Island Singers – Get in Union (TOMPKINS SQUARE)

an Alan Lomax collection produced on Tompkins Square recordings, this is truly a spectacular homage to a period of american folk music where spirituals, blues, and folksongs merged to create a unique sound. representing the blend of american idioms from a place almost no one has heard of. the group of islands off the georgia coast where, just like new orleans, the music and culture is a result of so many influences: the african-american slave experience being at the core of its power.

pick this up and read the liner notes. find out about american musical history. rich and infectious and deeply moving.

The Staple Singers – Freedom Highway Complete (LEGACY)

another amazing historical package. the complete service from the new nazareth church in chicago in 1965. as important now as it was 50 years ago.

JD McPherson – Let The Good Times Roll
(ROUNDER)

charmingly simple and absolutely addictive. raw and raucous and FUN. rockabilly with a punk flair. rollicking good times.

Kendrick Lamar – To Pimp a Butterfly (AFTERMATH)

Genius. thick and smart and layered. can't wait to wear it out.

Skepta – Konnichiwa (UNIVERSAL)
check out "shutdown." grimey. hard-hitting. on the mark.

HONORABLE MENTIONS:

J. Cole – 2014 Forest Hills Drive
(ROC NATION)

Fashawn – The Ecology
(MASS APPEAL)

Joey Bada\$\$ – B4.DA.\$\$
(CINEMATIC MUSIC / PRO ERA)

Big Sean – Dark Sky Paradise
(DEF JAM)

Drake – If You're Reading This It's Too Late (CASH MONEY/MOTOWN)

AND SOME QUICK BITES TO SAMPLE IN YOUR TRAVELS:

Lindi Ortega – Tin Star
(LAST GANG)

a plaintively sweet voice against a spaghetti western bass-line sunset. reminds me of kasey chambers or...lynda kaye. her voice has just enough roughness and not too much sugar.



Deerhoof – La Isla Bonita and...What Have You Done For Me Lately? (POLYVINYL)

i LOVE these guys. love slight tongue-in-cheek with everything they do.

Jessica Pratt – On Your Own Love Again (DRAG CITY)
wry. lovely. sublime.

Imagine Dragons – Smoke + Mirrors (INTERSCOPE)
catchy pop music. gotta love it.

Moon Duo – Shadow of the Sun
(SACRED BONES)
psychedelia with some slight grit. atmospheric and delicious.

Ernestine Anderson – Ernestine Anderson Swings the Penthouse (HIGHNOTE)

this little jewel recently released captures some perfectly sublime evenings in seattle's Penthouse jazz club in 1962, where the inimitable ms.Anderson swings her way through a lively set of jazz and pop standards with an amazing trio behind. she sounds more raw and takes more risks than anything you may hear in her later career, and she DEFINITELY SWINGS the Penthouse!

Punch Brothers – The Phosphorescent Blues

(NONESUCH)
i just love the light sweetness of the way these guys play and the harmonies they bring together. they're back with another gem. i'm always a sucker for an record featuring mandolin, banjo and bouzouki.

Various Artists – The Women of Blues 1921-1941
(AIRLINE RECORDS)

this is a great collection of 18 pioneering female blues vocalists. features definitive tracks from Alberta Hunter to Ida Cox, Memphis Minnie, Helen Humes, and so many more you have probably never heard of but SHOULD hear.

also from Airline Records: Joe Simon – *The Chokin' Kind*, Johnny Winter – *Gangster of Love*, and Elmore James – *The Final Sessions*. check them out. amazing.



Monica Peterson – Singing and Dancing for the Duke

i met this lovely lady at the store one afternoon. we struck up an amazing conversation where she tells me her cousin is Oscar Peterson, and she has been singing and acting for 60 years. she suggested i listen to one of her recordings and i asked her which one i should start with. this is the one she picked. and i LOVE IT. what a sweet voice she has. like her spirit. it is soft and....it wavers at moments, but it is her warmth and her vulnerability and joy in the music that shines through. her voice is silky and playful and she is a wonderful reminder that we need to share the music in our souls. always.

LOOKING FORWARD TO:

Seth Avett & Jessica Lea Mayfield – Sing Elliott Smith
(RAMSEUR RECORDS)

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

Mumford & Sons – Wilder Mind (GLASSNOTE)

SOME OTHER RANDOM GEMS I STUMBLED ON THIS YEAR:

Khun Narin Electric Phin Band – Khun Narin Electric Phin Band (INNOVATIVE LEISURE)

15/16 SEASON

Various Artists –
The Afro Sound of Columbia
Vol. 2 (VAMPI SOUL)
CUMBIA COLLECTION

Bethia Beadman – Chinatown
(ROSALIE RECORDS)
hippie soul at its best. cinematic and elegant, but crisp. her voice is mystical and swirling.

THE WRECKING CREW
PLEASE, PLEASE watch this amazing documentary about the group of stellar session musicians who played on practically EVERY hit record released during the sixties. a riveting and truly stirring documentary about a group of “stone cold rock and roll professionals” that you know; even though you don’t know.

NIGHTCRAWLER
creepy, dark, edgy. and jake gyllenhaall was superb.

A MOST VIOLENT YEAR
love the music and mood throughout...

AGUIRRE THE WRATH OF GOD on Blu Ray.
Herzog rules. period. if you ever get the chance to see *THE ENIGMA OF KASPAR HAUSER* or...*BURDEN OF DREAMS* or...even the recent documentary on texting and driving he did, “one second to the next.” it will change you.



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FROM THE AMOEBLOG

30 Albums We're Excited For in 2015

*Here's a list of records to check out that are
currently scheduled for release in 2015
(dates/releases subject to change).*

SUFJAN STEVENS CARRIE & LOWELL

The prolific singer-songwriter who made his name on his “state” album series (*Greetings From Michigan, Illinois*) before taking a turn into experimental electronic pop (*The Age of Adz*) returns to his acoustic roots on his seventh studio album. (OUT NOW)

MODEST MOUSE STRANGERS TO OURSELVES

Modest Mouse went from underground heroes to rock-radio staples with songs like “Float On.” After an eight-year hiatus, the Pacific Northwest band are back with a new album. Also be sure to check out the recent reissues of their excellent first two albums, *This Is a Long Drive for Someone With Nothing to Think About* and *The Lonesome Crowded West*. (OUT NOW)

PURITY RING ANOTHER ETERNITY

The Canadian electronic duo up the pop quotient on their second release, which plays like a North American Chvrches or modern day Cocteau Twins aiming for the radio. (OUT NOW)

SWERVEDRIVER I WASN'T BORN TO LOSE YOU

Swervedriver were perhaps the most American-friendly of the original shoegazers, touring with the likes of Smashing Pumpkins and releasing a couple of classic albums full of bone-crushingly beautiful guitar noise in the early '90s. After an extended hiatus, the band's been touring over the past few years and now has their first album in 17 years. (OUT NOW)

TWIN SHADOW ECLIPSE

The N.Y.-based artist fuses R&B, rock and synth pop on his latest record. (OUT NOW)

GODSPEED YOU! BLACK EMPEROR ASUNDER, SWEET & OTHER DISTRESS

The Canadian post-rock band's mammoth 2012 release *Allelujah! Don't Bend! Ascend!* was one of the most acclaimed albums of the year, so we can't wait to hear what they're up to next. (OUT NOW)

COURTNEY BARNETT SOMETIMES I SIT AND THINK, AND SOMETIMES I JUST SIT

This touted Australian singer/songwriter writes anxiety-ridden screeds over catchy garage-rock on her breakthrough record. (OUT NOW)

THE SOFT MOON DEEPER

The Oakland-based artist keeps it grim and synth-heavy on his third album, falling somewhere between Nine Inch Nails and '80s darkwave. (OUT NOW)

LOWER DENS ESCAPE FROM EVIL

The indie rockers band drew comparisons to their Baltimore brethren in Beach House with their cerebral-yet-emotional tunes on 2012's excellent *Nootropics*, but they get synthier and catchier on new songs like “To Die in L.A.” (OUT NOW)

THE MOUNTAIN GOATS BEAT THE CHAMP

John Darnielle has released a lot of music over the years, moving from extra lo-fi folk recordings to a fuller indie-pop sound. After what feels like a long three years (for Darnielle, at least), he's back with a 14th Mountain Goats album. (APRIL 7)

TORO Y MOI WHAT FOR?

Toro y Moi managed to ride the chillwave tag he was labeled with early on to make excellent albums like *Underneath the Pine*. His latest seems to scale back on the electronics for a more indie rock/psych-pop sound, judging by first single "Empty Nesters." (APRIL 7)

KELELA CUT 4 ME (DELUXE EDITION)

Originally released digitally, the debut mixtape by L.A. electro-R&B artist Kelela was one of the best things to come out in 2013. With a physical release finally imminent, now's your chance to check out an exciting new voice if you haven't yet. (APRIL 7)

CALEXICO EDGE OF THE SUN

The "desert noir" indie rockers have fused psychedelia, Latin rock influence and Americana on past releases, so anything's game for the Tucson band's ninth album. It will feature guest appearances by Sam Beam (Iron & Wine), Ben Bridwell (Band of Horses) and Greek instrumental group Takim, among others. (APRIL 14)

ALABAMA SHAKES SOUND & COLOR

The popular blues-rockers, led by singer/guitarist Brittany Howard's powerful belt, release their sophomore album. (APRIL 21)

D'ANGELO BROWN SUGAR (VINYL REISSUE)

Hot off the release of his acclaimed third album, *Black Messiah*, the soul singer is reissuing his classic first LP. (APRIL 21)

BUILT TO SPILL UNTETHERED MOON

BTS are back! The beloved Boise indie-rockers plan to release their first album in six years. (APRIL 21)

SPEEDY ORTIZ FOIL DEER

Following the critical success of their sinewy second album, 2013's *Major Arcana*, the indie rockers led by singer/guitarist Sadie Dupuis strike while the iron's hot with a new album. (APRIL 21)

WIRE WIRE

The original post-punk band curiously self-titles their 14th album ... perhaps a restatement of purpose? (APRIL 21)

BLUR THE MAGIC WHIP

Both Gorillaz and Blur are back in action. First up, Damon Albarn reunites with his mates in Blur for the Britpop band's first album in 12 years. (APRIL 28)

BILL FAY WHO IS THE SENDER?

The culty singer/songwriter continues his second life, as his post-2000 output exceeds that of the early '70s. Features the beatific environmentalist anthem "War Machine." (APRIL 28)

RAEKWON FLY INTERNATIONAL LUXURIOUS ART

Wu-Tang Clan member and acclaimed solo rapper Raekwon has said he wants this new album will be less of a hardcore rap record and aim for a wider audience. The singles he's released between Fly and his last album, *Shao-lin vs. Wu-Tang*, certainly fit that bill. Judging by the sound of "Wall to Wall" (featuring French Montana and Busta Rhymes), it'll be worth the long gestation period for this one. (APRIL 28)

BEST COAST CALIFORNIA NIGHTS

Best Coast's major-label debut looks to take Bethany Cosentino and Bobb Bruno's sound to the next level, judging by the stargazing first single and title track, which brings to mind the classic tracks by The Verve and Lush. (MAY 5)

METZ METZ II

Metz's first album was a delightful slab of bile-spitting post-hardcore, and Metz II should kick just as much ass. First single "Acetate" is acidic and harsh yet completely mesmerizing. (MAY 5)

DJANGO DJANGO BORN UNDER SATURN

We loved Django Django's first album of sand-blown melodies and infectious polyrhythms. The British band's second album is preceded by the intricate psych-pop single "First Light." (MAY 5)

THE TALLEST MAN ON EARTH DARK BIRD IS HOME

Swedish singer/songwriter Kristian Matsson's music floors you with its earnestness and beauty. His fourth album will see him touring for the first time with a full band. The pastoral first single "Sagres" is out now. (MAY 12)

BLANCK MASS DUMB FLESH

Fuck Buttons' Benjamin John Power has a new album due for his solo project. First single "Dead Format" splatters synthy noise all over a dense, tribal house beat, and even features some vocals (!), though heavily digitally altered. We're hooked already. (MAY 12)

SURFER BLOOD 1000 PALMS

After transforming a bit from reverby indie-rockers to a more straightforward power-pop band, Surfer Blood's first single, "Dorian," from their new album has a laid-back, beachy vibe. (MAY 12)

HOT CHIP WHY MAKE SENSE?

Just when we need them the most, Hot Chip will bless us with a new album. The electro-pop band already has debuted "Huarache Lights," which sounds perfectly tailored for summertime festivals, dance parties and general joy. (MAY 19)

UNKNOWN MORTAL ORCHESTRA MULTI-LOVE

UMO's brilliance lies in how they make well-worn influences ('60s psychedelic pop and soul) and approach them uniquely, writing intricate yet hooky arrangements that find new ways into your brain. Check out the brightly colored and byzantine title-track for a taste. (MAY 26)

JOANNA GRUESOME PEANUT BUTTER

The Welsh noisemakers return with a second album of punk/twee fusion, pairing screamy, aggressive vocals from Alanna McCauley and noise-rock chords with sweet, sugary choruses. (JUNE 2) ★

Notes:



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