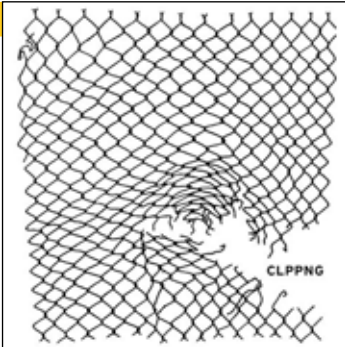




indie FRESH

AUGUST | 2016



CLIPPING CLPPNG SUB POP

Rapper Daveed Diggs and producers Jonathan Snipes and William Hutson – the trio behind **clipping** – began taking hip hop to a noisier, weirder place since their 2013 debut, *Midcity*. With their new album, **CLPPNG**, the group brings a few outsiders into their unique soundworld, but not at the risk of diluting what has made **clipping** so unique. **CLPPNG** boasts a more varied sonic palette than its predecessor. The new album attempts to stretch the band's experimental sounds to fit a wider emotional range— *Midcity* had anger and aggression figured out, but how can **clipping's** harsh electronics fit into a club track, or a slow jam, or a song to strip to? Relying heavily on *musique-concrète* techniques, the trio built many of the tracks out of field recordings and acoustic sounds. The beat for "Tonight (featuring Gangsta Boo)" evokes a nasty, late night encounter with its fleshy slaps and squishy, biological noises, while "Dream" utilizes natural ambiances to create a bleary, hypnagogic *mis-en-scène*. But the band hasn't gone soft, not by a long shot. The album's intro is likely the most uncompromisingly brutal piece of music they've yet recorded, and "Or Die (featuring Guce)" is as mean as anything on *Midcity*. **CLPPNG** is an album that demonstrates the variety of sounds available when the 'rules' of a genre are willfully questioned. You need this.



WILD BEASTS BOY KING DOMINO

Where 2014's *Present Tense* album found **Wild Beasts** in reflective mood, absorbing a fascination with online culture and electronic music, **Boy King** has them, as Tom Fleming puts it, "back to being pissed off". The quartet's ever-present knack for sensual melody via Hayden Thorpe and Fleming's dual vocals, Ben Little's sinuous guitar groove and Chris Talbot's potent rhythm section carries in **Boy King** an aggressive, snarling and priapic beast that delves into the darker side of masculinity and Thorpe's own psyche. As Hayden himself says, "After five records there had to be an element of 'what the fuck?'" A newfound creative friction between Thorpe and Fleming proved key to unleashing the unique pop sensibility of **Boy King** - Fleming's more visceral experimentation unlocking new dimensions in Thorpe's own writing. After spending a whole year finessing this new found impetus in East London, the band emerged with a collection of songs ready to take to Dallas and producer John Congleton (St. Vincent, Swans, The War on Drugs). never featured." Between the slide of prowling aggression and interior darkness, there are glorious, gorgeous moments. It's yet another incomparable **Wild Beasts** record.



THE JULIE RUIN HIT RESET HARDLY ART

In late 2014, **The Julie Ruin** – the band led by Bikini Kill / Riot Grrrl legend Kathleen Hanna – are back with their second album, **Hit Reset**. Mixed by Eli Crews (with whom the band worked on *Run Fast*), **Hit Reset** expands on the band's established sound: dancier in spots and moodier in others, with girl group backing vocals and even a touching ballad closer. **Hit Reset** is the sound of a band that have found their sweet spot. Hanna's vocals are empowered and her lyrics are as pointed and poignant as ever. From the chilling first lines of "Hit Reset" ("Deer hooves hanging on the wall, shell casings in the closet hall") to the touching lines of "Calverton" ("Without you I might be numb, hiding in my apartment from everyone / Without you I'd take the fifth, or be on my death bed still full of wishes"), Hanna takes a leap into the personal not seen completely on the first album or possibly even in the rest of her work. "I was way more honest lyrically on this record because we'd been on the road together and I felt more confident taking risks in front of my bandmates," she says. The result is some of her finest work yet.



BADBADNOTGOOD IV INNOVATIVE LEISURE

BADBADNOTGOOD is the talented young quartet of Matthew Tavares on keys, Chester Hansen on bass, Alex Sawinski on drums & Leland Whitty on saxophone. **BBNG** took the music world by storm with their 2014 LP, *III*, a brash yet refined record of angular jazz improvisations, lush ballads, kraut rock, & futuristic hip-hop tinged rhythms which led to a couple years of touring the world & collaborating with some of the best and brightest artists around the globe. The boys are back with the new album **IV**, their most impressive and highly anticipated project yet. **IV** continues their forward thinking progression, sounding something like a jam session in space between Can, John Coltrane, Herbie Hancock's *Headhunters*, Weather Report, Arthur Russell & MF DOOM. With tracks like "Time Moves Slow" featuring haunting vocals from Sam Herring of Future Islands, the syncopated groove of "Lavender," the rumbling fusion build of "Confessions Pt. II" featuring **Colin Stetson** on the bass sax, and "Love" which is highlighted with smoky left field raps from Mick Jenkins, **IV** is an exploration in post-genre virtuosity.



DINOSAUR JR GIVE A GLIMPSE OF WHAT YER NOT JAGJAGUWAR

Let's face facts – in 2016 it is remarkable that there's a new **Dinosaur Jr** album to go ape over. After all, the original line-up of the band (J Mascis, Lou Barlow & Murph) only recorded three full albums during their initial run in the 1980s. Everyone was gob-smacked when they reunited in 2005. Even more so when they opted to stay together, as they have for 11 years now (on and off). And with the release of **Give a Glimpse Of What Yer Not**, this *trio redivisus* has released more albums in the 21st Century than they did in the 20th. It's enough to make a man take a long, thoughtful slug of maple-flavored bourbon and count some lucky stars. The songs on **Give a Glimpse Of What Yer Not** were recorded over the past year or so, again at Amherst's Bisquit Studio (located in a secret nook of J's basement). The sound is great and roaring with J's various bleeding-ear psychedelic guitar touches oozing their way into the smudge-pop modeling, while Murph's drums pound like Fred Flintstone's feet, and Lou's bass weaves back and forth between proggy melodicism and post-core thug-hunch. 9 songs are from Mascis; two are from Lou. All killer. No filler.