



UPCOMING IN-STORES at AMOEBa!

All shows are FREE and ALL AGES! For full calendar of events visit: WWW.AMOEBA.COM

Wednesday - July 18 - 7pm

**MANDALA PRESENTS:
DJ PLATURN AND
DJ GOLDENCHYLD**

Two of the Bay Area's top DJs visit Amoeba on their Lookout Weekend Tour. Then, dance all night at The Root Down @ Little Temple on July 19th!

Friday - July 20 - 6pm

LIVE WEBCAST ON AMOEBa.COM

THE CRIBS

The Cribz, blast perfect pop songs with provocative punk power. Their debut album *Men's Needs Women's Needs Whatever* is produced by Alex Kapranos (Franz Ferdinand) is out now. Playing live at the Troubadour July 24th.

Saturday - July 21 - 2pm

**DAVE GLEASON'S
WASTED DAYS**

Their new CD *Just Fall to Pieces* is out now on Yep Roc Records and features songs about soul and suds, a jubilant celebration of California country rock that makes the bygone ramblers smile.

Tuesday - July 24 - 6pm

LIVE WEBCAST ON AMOEBa.COM

TEGAN AND SARA

Tegan and Sara celebrate the release day of their new CD *The Con* with a live show at Amoeba!

Wednesday - July 25 - 7pm

PATTON OSWALT

Comedian Patton Oswalt celebrates his new CD *Werewolves and Lollipops* (recorded in Austin, Texas in December of 2006) with a visit to Amoeba. The new CD is very, very funny and it comes out now on Sub Pop.

TWO WEEKLY DJ SETS!

WEDNESDAYS • 7-10PM

MANDALA

FRIDAYS • 8-9:30PM

RESONANCE

DJ JUN RESIDENCY

Don't miss Amoeba Records artist

BRANDI SHEARER

performing live at the Hotel Cafe on Monday, July 23rd!

6400 SUNSET BLVD. AT CAHUENGA

(323) 245-6400

MON-SAT 10:30AM-11PM • SUN 11AM-9PM

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music live show reviews

DEFTONES

June 28 @ Gibson Amphitheater

Deftones rocked the Gibson Amphitheater to the smell of alcohol and weed. Cups of beers were tossed in the air, T-shirts landed on stage, hardcore fans relentlessly tossed their heads back and forth – and this was just in the mosh pit.

To the chants of “I love you, Chino,” the group performed its songs with so much bass in its guitars you couldn't help but dance for two straight hours. The thumps and beats hit your chest so hard, your mind could not distinguish between your heartbeat and Abe Cunningham's drums.

As the lights dimmed between songs, fans stood with camera phones ready, hoping to snap a picture when the Deftones returned in a flurry of flashes.

The band did not disappoint. Making its debut in 1995, the progressive, experimental group is currently touring in support of its fifth CD, *Saturday Night Wrist*.

Left behind were the squabbles and internal differences that gripped the band over the past few years (which included Chino Moreno's abrupt departure to tour with his side band, Team Sleep). Instead, all that filled the Gibson were 6,000 screaming, head-banging fans reveling in the luster that was Deftones.

Lighters held high in the air, not a soul sitting in their seat; it was two hours of ultimate bliss for fan and group alike. Deftones mustered enough energy to put its disagreements, personal dilemmas and commitment issues aside to stand as one and blow the roof off the venue.

—Parimal Rohit

SICK PUPPIES

June 29 @ House of Blues

Sunset Strip

Taking the stage at the House of Blues on the Sunset Strip is no easy task, especially for a band not originally from Los Angeles. Nevertheless, Aussie transplant Sick Puppies, now firmly based in Los Angeles, took over the stage for a mere 40 minutes and ran a clinic on how to have a good time while dazzling the audience at a show.

Playing after the over-polished and

disingenuous local band Red, the audience had already been poised for another consecutive let down while

waiting patiently for Breaking Benjamin to come flying into the forefront of attention. A brief poll of the crowd proved that not too many people had even heard of Sick Puppies, nor took them with any degree of seriousness.

Then in a simple 1-2-3-4 count, things changed.

Singer/lead guitarist Shimon Moore walked out unassumingly. Armed with a giant smile on his face, he trained the audience to yell “1-2-3-4” after he would yell “one-two!”

The curious audience complied, and Moore consistently replied with a furious flurry of arena-grade riffs and fantastic fireballs of energy ripping the expectations off

the faces of the crowd. Halfway through the show, Moore had the crowd jumping and heads bobbing to mostly Sick Puppies songs, flinging out the occasional cover.

Sick Puppies did what few modern bands of any genre know how to do – perform. Whereas the opening band simply sang songs, too perfectly to a backing track to enhance harmonies and vocals, Moore, armed with his super-not-so-secret weapon in bassist Emma Anzai, charged recklessly into each

song with furious fire and callous disregard for slowing down. These maniacal performance tactics paid off, winning over an audience that was left wanting more (no pun intended) by the end of the set.

Anzai is definitely poised to become one of the girls of *Maxim* as soon as the mainstream figures out who she is. Injecting a sultry savage sex appeal while slapping her distortion-driven four-string bass, she riveted men and women alike with a devastating display of old school '80s style “rock god-ness” (complete with the plaid skirt) and a prowess with her instrument few female bassists can compete or compare with.

Backed by drummer Mark Goodwin's exemplary skills at keeping time and pace with two banshees of bass and guitar, Sick Puppies proved to be one bright, shining beacon in a desolate sea of average and mediocre artists.

—Aaron D. Settipane



Emma Anzai of Sick Puppies

AMOEBa BESTSELLERS

6400 SUNSET BLVD. (323) 245-6400

- 1) White Stripes — *Icky Thump*
- 2) Soundtrack — *Once*
- 3) Amy Winehouse — *Back to Black*
- 4) Feist — *The Reminder*
- 5) T.I. — *T.I. vs. T.I.P.*
- 6) Velvet Revolver — *Libertad*
- 7) Ryan Adams — *Easy Tiger*
- 8) Queens of the Stone Age — *Era Vulgaris*
- 9) Pharoahe Monch — *Desire*
- 10) Beastie Boys — *The Mix Up*
- 11) Bryan Ferry — *Dylanesque*
- 12) Bad Brains — *Build a Nation*
- 13) Blonde Redhead — *23*
- 14) Jaylib — *Champion Sound*
- 15) Kelly Clarkson — *My December*
- 16) The National — *Boxer*
- 17) Paul McCartney — *Memory Almost Full*
- 18) Social Distortion — *Greatest Hits*
- 19) Elliott Smith — *New Moon*
- 20) Peter, Bjorn and John — *Writer's Block*

KLAXONS

July 10 @ The El Rey

It's 10:14 p.m., and the chandeliers hang motionless as the capacity crowd standing below waits fidgeting with anticipation. Exactly one minute later the billowing red velvet curtain lifts, revealing the “new rave” branded Londoners, Klaxons.

Deep, dirty bass and sirens permeate the theater, complementing the shrieks of the rambunctious crowd. It's at this very moment the chandeliers began to tremble, and the trembling didn't stop for the duration of the next hour.

The foursome blaze through tracks from their debut album, *Myths of the Near Future* – keeping the glow-stickers waving and the rockers rocking, fists held high – uniting the diverse crowd with their raw blend of music. The band members take just a few short breaks between songs to mumble almost incomprehensible praises to the crowd with their thick British accents.

Songs like “Gravity's Rainbow” and “Golden Skans” sent the audience into an uproar, but it wasn't until they played “Magik” that the El Rey really began to erupt. Sadly enough, this was one of the last songs played, leaving the crowd hungry for more.

Though the Klaxons played roughly every song they have to offer, the boys reminded the audience in their vaguely understandable accents that they will be back to the states in September. And from the sound of the crowd that night, so will the fans. —Ryan McWhorter

music dvd review

VARIOUS ARTISTS

Deep Roots Music, Vol. 1: Revival/Ranking Sounds

(MVD Visual)

This DVD holds the first two parts of Howard Johnson's documentary that traces the development of Jamaican music. The film was shot in the early '80s, and Johnson probably was inspired to get this stuff on tape after the untimely death of reggae star Bob Marley.

Part one, “Revival,” starts at the very beginning and explains how slaves brought various African musical styles to Jamaica. Johnson hits a gold mine when he

interviews various members of the Skatalites, one of the island's first superstar groups. These fellows were quite old at the time, and Johnson gets some very interesting answers and demonstrations when he asks them individually about the first type of music they remember.

The “Ranking Sounds” portion of the film picks up at the time when “sound systems” were all the rage – when acts would take their equipment out into the streets and sing, dance and perform all kinds of routines for their fans. These raucous street parties found acts like Count Matchouki and Jack Ruby, both seen here, experimenting with

dub sounds and vocal improvisation that is often credited with being the earliest form of rap music.

These segments are very thorough. Johnson asks all the right questions, incorporates incredible pieces of old film and presents it all so it's easily comprehended. Narrated by Mikey Dread, these segments feature shots of U Roy, Prince Buster, Toots Hibbert, Jimmy Cliff and many others.

Parts three through six of the film will be featured on future releases.

Grade: A

—Kevin Wierzbicki

Deep Roots Music, Vol. 1: Revival/Ranking Sounds is currently available.