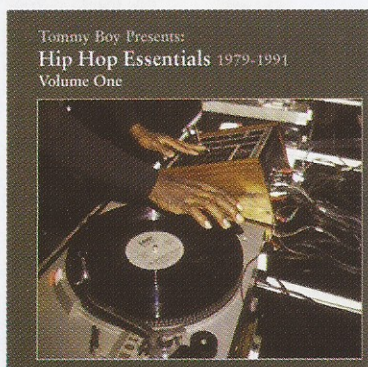


by Annie Tucker and Joseph Wiggins



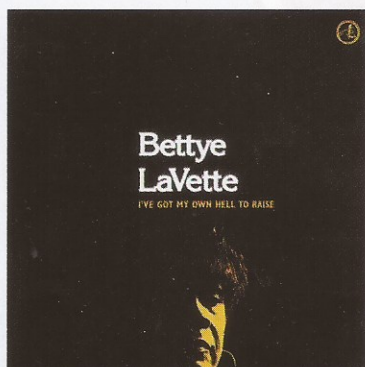
VARIOUS ARTISTS

Hip Hop Essentials 1979-1991, Vols I-IX, Tommy Boy

Sounds like: The sounds of the street when EPMD, Uncle L, The Geto Boys, and The Biz ruled the block

Why we like it: Modern hip-hop is hair metal

Cover art: 7



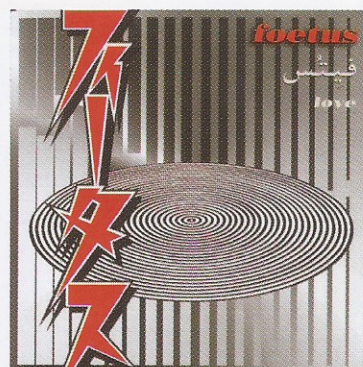
BETTYE LAVETTE

I've Got My Own Hell to Raise, Epitaph

Sounds like: Epic, deep, dark-blue soul from a nearly-forgotten '60s R&B howler

Why we like it: Hats off to Epitaph for having the vision to put the record out

Cover art: 8, by Kevin Estrada



FOETUS

Love, Birdman

Sounds like: An intense new offering from pioneering industrial legend Jim Thirlwell

Why we like it: Jim breaks new ground on *Love*, avoiding a strict hardcore or electro sound for a new, eclectic approach

Cover art: 7, by IG Thirlwell



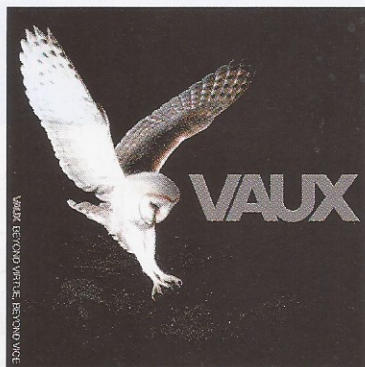
JELLO BIAFRA WITH THE MELVINS

Sieg Howdy!, Alternative Tentacles

Sounds like: Jello's best post-DK offering to date

Why we like it: The "supergroup's" cover of Alice Cooper's *Halo of Flies* is a nice touch

Cover art: 10, by Camille Rose Garcia



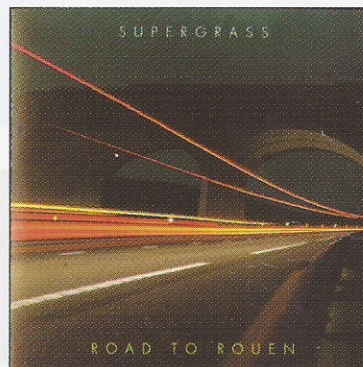
VAUX

Beyond Virtue, Beyond Vice, Lava

Sounds like: Strained, screaming rock from the Denver 6 piece we love to love

Why we like it: Three records in, Vaux has hit the nail on the head

Cover art: 5



SUPERGRASS

Road To Rouen, Capitol

Sounds like: Epic, focused acoustic and electric Brit rock

Why we like it: *Rouen* is the English trio's finest record to date

Cover art: 6, by P Wilson



BECK

Guerolito, Interscope

Sounds like: Fourteen producers (Air, Ad Rock, Subtle, and Mario C, to name a few) reinventing tracks from Beck's recent ode to gringoism, *Guero*

Why we like it: Most remix albums suck ass, but white boy's on the money this time

Cover art: 9, by Marcel Dzama (Royal Art Lodge)