



The Buttersonges' Gravedigging is more a movie waiting to happen than an album—or a soundtrack just waiting to inspire a movie, with scene after scene of action, tension and release set to a sound that takes everything good and true about American music before the Beatles prettied it up (surf, sweet soul, the boss saxophone-overdrive garage of the Northwest wailers like the Sonics) and matches it to punk energy, post-punk precision and the kind of personality that blows the circuit-breakers at a backyard party.

The Buttersonges started their own journey in 2011 as three music school misfits (or drinking buddies, they say) in the heart of Hollywood, happy to learn how to to play, produce and perform but less excited about frequent go-nowhere conversations with classmates who had little interest in either the past or the future of music. So that's why bassist Sean Redman (also a former member of Cherry Glazerr) felt like he'd lucked out when he found guitarist/singer Richard Araiza and drummer/polyinstrumentalist Modesto 'Cobi' Cobi  n: "Cobi and Richard were the first guys I met where I thought they knew what they were talking about," he says. "They had good influences—they weren't just trying to pander.

Their first rehearsals were in a Hollywood bedroom where Redman was living on an air mattress, then Araiza finally locked down Boettcher—who he'd often see responding to the same casting calls as he did—to replace another guitarist who was transitioning back to family life even as the Buttersonges prepared their debut release, a self-titled cassette on L.A.'s garage-pop Lolipop label. Then they absorbed sax player London Guzm  n (formerly in Long Beach's Wild Pack of Canaries with breakout local Rudy De Anda) after spotting him at a local DJ night, recruiting him for their sophomore album American Brunch—and discovering the kind chemistry they didn't know they were missing. Says Araiza: "We're proud to be a legit band. It's a very collaborative process—we rely on each other. I feel that's rare nowadays, especially with rock bands."

When it came time to make Gravedigging—the follow-up to a special issue 8" for Innovative, which ended up pulling them aboard the label full-time—they knew it was time to go deeper and get dirtier. Recorded at Jazzcats studio in LongBeach—home-away-from-home to fellow Innovative Leisure artists Hanni El Khatib, Tijuana Panthers, Wall of Death and more—in the spring of 2016, the sessions were supercharged with hard-won live experience from endless street-level shows and relentless midnight-to-six rehearsals at the Buttersonges lock-out, then focused even further by the insight and vision of producer Jonny Bell. ("Jonny pushed us like crazy," says Boettcher. "He had so many ideas all he time.")

Think of it this way: you might not yet know how the band that made Gravedigging is going to land—but you know it's going to hit hard.

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Release Date: 3/31/17

For Fans Of: The Cramps, The Gun Club, Car Seat Headrest, Black Lips, King Tuff, Thee Oh Sees, Ty Segall

Genre: Rock/Alternative

"Genres are blended here in a way that compliments and highlights all their best aspects, while maintaining a fast-paced high level of energy and intensity." - LA Record

"...their music is built around an energetic and lively pulse, it's an exhilarating listen." -The Listening Post

"It's rare that a band can cohesively integrate dreamy 50s and 60s rock into the standard garage rock structure with finesse." - The Baitshop

