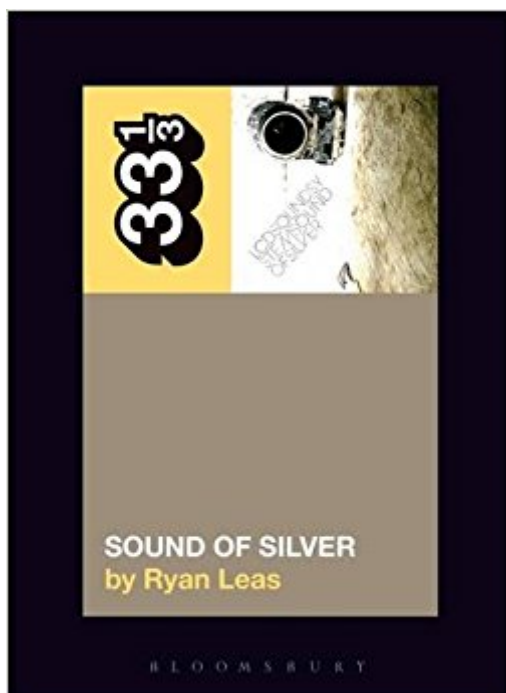


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LCD Soundsystem - Sound Of Silver (33 1/3)



Synopsis

When LCD Soundsystem broke up in 2011, they left behind a small but remarkable catalog of music. On top of the genius singles and a longform composition for Nike, there was a trilogy of full-length albums. During that initial run, LCD Soundsystem-and the project's mastermind, James Murphy-were at the center of several 21st century developments in pop culture: indie music's growing mainstream clout, Brooklyn surpassing Manhattan as an epicenter of creativity in America, the collision and eventual erosion of genre perceptions, and the rapid and profound growth and impact of digital culture. Amidst this storm, Murphy crafted *Sound Of Silver*, the centerpiece of LCD's work. At the time of *Sound Of Silver*'s creation and release, Murphy was a man closing in on 40 while fronting a critically-adored band still on the ascent. This album was the first place where he earnestly grappled with questions of aging, of being an artist, and the decisions we make with the time we have left. Anchored by a series of colossal, intense dance-rock songs, *Sound Of Silver* called upon the rhythms of New York City in order to draw out, dissect, and ultimately rip open these meditations. By the time LCD Soundsystem reunited in 2016, *Sound Of Silver* had already proven to be a generational touchstone, living on as a document of what it's like to be alive in the 21st century.

Book Information

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Customer Reviews

Leas is an excitable ... host, and his love for the music ... shines. ... As the first LCD book per se, it's peerless. Record Collector Now in this book Ryan Leas has written down in detail the story of the album, and fans of LCD Soundsystem or anyone looking for more information will have come to

exactly the right place. OX Fanzine (Bloomsbury translation)

Ryan Leas is a Contributing Editor for Stereogum. He has also written for Deadspin, GQ, Noisey, and the Village Voice. He lives in Brooklyn, NY.

The book itself can feel repetitive and a bit unorganized, but it's sturdily built around a wide array of great ideas not just about LCD's music but also what it might mean to the man who made it. Interesting notions about nostalgia, modern culture, city life, maturity or a lack thereof, authenticity, success, and more; all seen alongside and through the most important album in LCD's catalog, somehow in the larger context of their barely half-year-old reunion. Absolutely worth the couple bucks and couple hours. A great way to spend an afternoon, and a worthwhile companion to an amazing album - one which is now once again hopefully part of a growing catalog.

A really satisfying read. I won't delve deeply into the generational disassociation I initially felt since Leas begins from the vantage point of a high school LCD fan and I'm closer to Murphy's age, because the book swiftly moved past that and uncovers a deeply thoughtful investigation into the album and its deserves cultural significance. The final chapter is worth the purchase price alone. It's a tour de force—greatly expanded from a 2013 essay—that does a terrific job of capturing the seismic changes we've undergone when it comes to experiencing art (or anything, really) and why that's both troublesome and totally O.K.

I loved this book. It shifted my "favorite" label from LCD's THIS IS HAPPENING to SOUND OF SILVER. And while I understand that this book might push away some audiences, as it does feel very specific in its target audience, it functions beyond that. It discusses that age group and the generation in a deeper level than I ever expected. Leas nails our culture in so many ways, and I found myself highlighting portion after portion to read later and re-digest his words. The cultural observations, to me, are spot on, and this is what elevated this work beyond an straightforward exploration of the album. And in that regard, when it comes to the album itself, it is definitely the weaker portion of the book. Many of Leas observations are wonderful, and he makes some excellent points about the album's themes and the reasons that this album is LCD's most important work to date. However, many of the ideas are often repeated--almost verbatim--throughout the book, and at times I thought to myself, "Yes. I agree. You said that. But what else is there?" So, for this reason, I can see why this 33 1/3 volume may fall a bit short for some. For me, though, I forgave

those small slights because of how perfectly Leas captured the culture of SOUND OF SILVER's time and projected us into the now. Music is in a weird place--the whole of pop culture is for that matter--and Leas opens up that discussion wonderfully here.

I wondered through the first half of the book when the over-hyping introduction would stop, and where the meat would begin. Sycophantic more than instructive. If you just want to hear someone say "it's gud", make some friends and don't buy this book.

Read the first chapter and you get all the insight you need. The writer just rambles and covers the exact same things for over 100 pages. It's an obnoxious opinionated book that provides no history to the album. If you flip the book over you see that the author is a Noisy writer, which explains everything.

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