



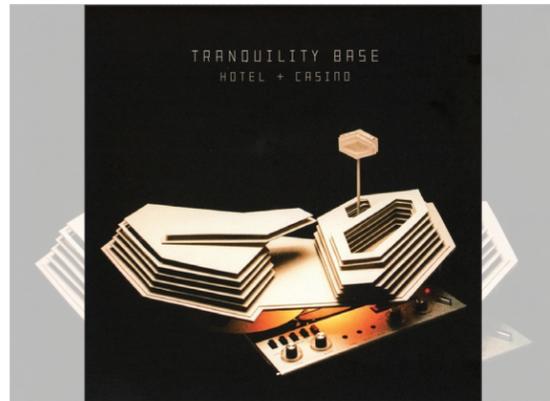
**GHOST B.C.**  
PREQUELLE  
LOMA VISTA

Grammy Award-winning rock band **Ghost B.C.** return with their highly-anticipated fourth sacred psalm, **Prequelle**. Where previous efforts have dealt with broad themes like impending doom (*Opus Eponymous* - 2010), the antichrist and the Inquisition (*Inferestimum* - 2013), humanism and avarice (*Meliora* - 2015), **Prequelle** has a good chuckle over “The Plague,” “The Apocalypse,” and, naturally, “The Dark Ages.” It’s a snapshot of the world in which we live in on a daily basis, brought to life through an emotive, enlightening, and riveting body of songs, not to mention a healthy amount of grease paint. In an interesting twist in the **Ghost B.C.** saga, Cardinal Copia takes over vocal duties here, introduced by the epic lead single “Rats.”



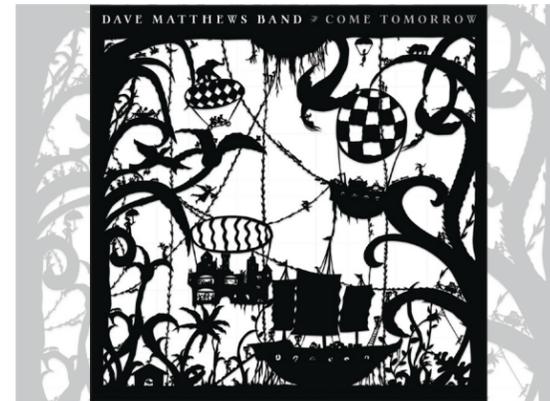
**CHVRCHES**  
LOVE IS DEAD  
GLASSNOTE

If there’s a theme in Scottish synth pop group **Chvrches’** world as they release their third record, **Love Is Dead**, it’s willful, determined openness - both ideologically and in terms of actual creative process. For the first time ever, **Chvrches** opened their proverbial doors to outside influence. Not only did **The Eurythmics’ Dave Stewart** serve as the band’s de facto mentor, but **Greg Kurstin** (Adele, Sia) wound up co-producing eight of the record’s twelve tracks. “I got to pull out all of the things I don’t have a chance to normally use.” This conscious move towards openness in the creative process reflects a bigger, deeper existential theme, but the true prize is this a pure distillation of **Chvrches’** signature pretty gloom.



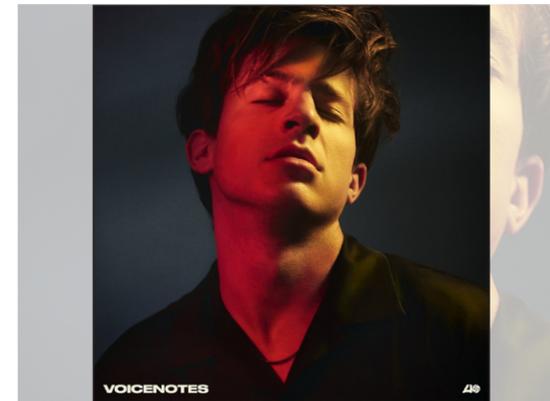
**ARCTIC MONKEYS**  
TRANQUILITY BASE HOTEL & CASINO  
DOMINO

**Tranquility Base Hotel & Casino** is the highly anticipated new album from the lads in **Arctic Monkeys**. Their first release since 2013’s massively successful *AM* finds the band intent on exploring new musical terrain - and, this time around, that new terrain is The Moon. You read that right: the **Tranquility Base Hotel & Casino** is located on the same spot where The Eagle landed - and politicians, Jesus, and a very colorful lounge act are all here and have many a lurid tale to tell. A bold left-turn into fuzzy lounge psychedelia with hilarious lyrics that create an unlikely blend of Pulp and recent efforts by King Gizzard et.al, **Tranquility Base Hotel & Casino** is pleasant surprise - “4 stars out of 5!”



**DAVE MATTHEWS BAND**  
COME TOMORROW  
RCA

**Come Tomorrow** is the **Dave Matthews Band’s** ninth studio release and its first since 2012’s *Away From The World*. Working between tours at studios in Seattle, Los Angeles and Charlottesville, **Dave Matthews Band** chose to record with several different producers, including John Alagia, Mark Batson, Rob Cavallo and Rob Evans. It also nabbed some special guests (including Brandi Carlile), a curious song title in “bkdkdkdd,” and the great, sentimental new single “Samurai Cop (Oh Joy Begin)” which has some gigantic U2 vibes that will certainly sound amazing in the gigantic amphitheater of your choice. But being lost in a sea of Tripping Billies isn’t your thing, then **Come Tomorrow** will still get you to your happy place.



**CHARLIE PUTH**  
VOICENOTES  
ATL

Over the past three years, **Charlie Puth** has proven himself commercially with the extraordinary success of his platinum-selling, *Nine Track Mind*, as well as his breakout hit “See You Again” - the worldwide best-selling song of 2015. But **Puth** is eager to prove himself artistically with his second album, **Voicenotes**, named after the trusty iPhone app he uses to collect his musical ideas. **Puth** co-wrote every song and recorded and produced the album entirely himself (barring one song he co-produced with Max Martin). On **Voicenotes**, **Puth** allows himself to truly be seen, not only as an artist but also as a human, which meant stepping out from behind the detached façade of lovelorn balladeering and being transparent about his emotions and influences.



**HOOBASTANK**  
PUSH PULL  
NAPALM RECORDS

With ten million albums sold worldwide and a new single that smells as fresh as ever, **Hoobastank** are still going strong as one of the biggest American hit machines of the last 15 years. Their sixth studio album, **Push Pull** - lovingly fine-tuned by legendary producer Matt Wallace (Faith No More, Maroon 5) - features some of the most-perfect pop the group has ever created. The feather-light hooks of ‘More Beautiful’ will have you enamored in seconds, whilst the compelling chorus of ‘True Believer’ pulls you in for a tight embrace. The title track is brimming with pop goodness and displays the band’s versatility, while ‘We Don’t Need The World’ is the **[Hooba]stanky** slow jam you’ve been craving.



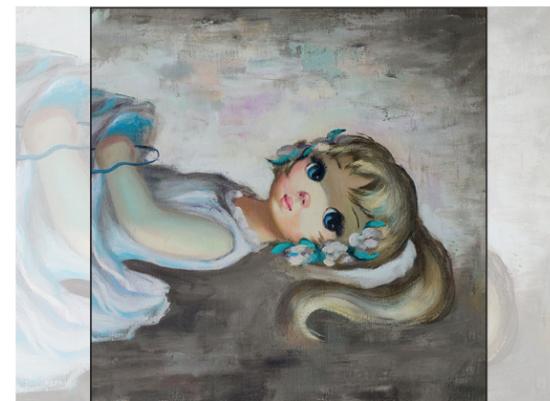
**SPLIT CRANIUM**  
I'M THE DEVIL AND I'M OK  
IPECAC RECORDINGS

**I’m The Devil And I’m Ok** is the second album from **Split Cranium** - featuring Faith Coloccia (Mamiffer), Aaron Turner (Mamiffer), Nate Newton (Converge, Tomi Leppänen (Circle) and Jussi Lehtisalo (Circle). Their eponymous 2012 debut was a barrage of hardcore, replete with blitzkrieg riffing, stampeding pace, and gravel-throated ire, a ferocious homage to Nordic d-beat masters Terveet Kädet and Anti Cimex. Six years later, **Split Cranium** continues to be driven by the blazing guitar malaise of Lehtisalo and the harrowing bellows of Turner, the melodic counterpoint provided by Newton on “Wet Shadow,” the ethereal vocals summoned by Coloccia on “Ingurgitated Liquids” and “Death Bed - The Yellow Room,” and the squalls of white noise on “Whirling Dusk.”



**KADHJA BONET**  
CHILDQUEEN  
FAT POSSUM

Kadhja Bonet’s second album, *Childqueen* is something of a hero’s quest. In the opening “Procession,” above a muted drummer’s march, an unseen oracle announces to you, the listener: “Every morning is a chance to renew.” What Kadhja has christened the *Childqueen* is that innermost self that you were truthfully and instinctively before the rest of the world came crushing in. As with her 2016 debut *The Visitor*, the songs on *Childqueen* are never casual, never ditties - but always groove. They invite us into a world not wholly our own, a half-mythical atmosphere where past and future meet in a distant present. And, as before, Bonet’s voice - a funky amalgam of Roberta Flack and Astrud Gilberto - will immediately draw you in.



**MATTHEW SWEET**  
TOMORROW'S DAUGHTER  
MRI

**Matthew Sweet** is in the midst of a personal musical renaissance that’s seen him produce some of the most compelling music of his three-decade career. That certainly applies to **Tomorrow’s Daughter**, where such instantly memorable new tunes as “Belong,” “Run Away,” and “Out of My Misery” demonstrate his uncanny ability to craft music that’s effortlessly catchy yet deeply personal. Not to mention his talent for nabbing incredible shredders like Richard Lloyd, Robert Quine and, this time around, Jason Victor (*The Dream Syndicate*). The follow-up to 2017’s excellent *Tomorrow Forever*, **Tomorrow’s Daughter** abounds with the punchy melodic sensibility, playful sonic experimentalism and introspective lyrical insight that have been constants in his expansive catalog. Pop perfection!



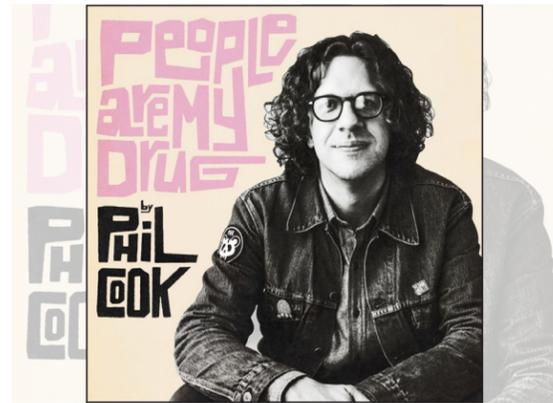
**SHAWN MENDES**  
SHAWN MENDES  
ISLAND

Canadian wunderkind Shawn Mendes has sold over 10 million albums, 100 million singles, and completed two sold-out world tours - selling out legendary arenas including NYC’s Madison Square Garden and London’s O2 Arena in minutes. He ain’t even 20 years old. And he ain’t a studio creation: His recent MTV Unplugged proved him to be a nimble guitarist and singer, not that his youthful good looks hurt. His self-titled new album looks to blow up big, too - the first two singles, “In My Blood” and “Lost in Japan” have already broken both the internet. Critics like him, too - but with his easy charms and solid, soulful songs, it’s hard to throw shade. Not that it would hurt him.



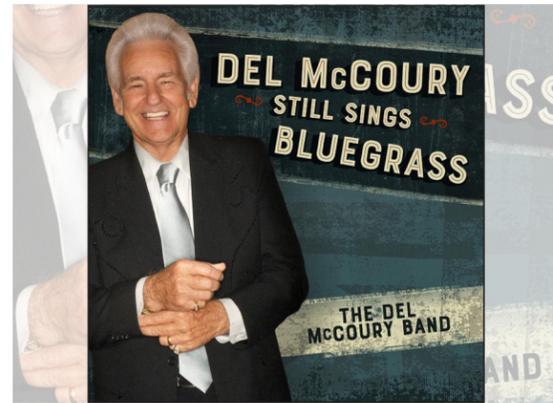
**SNOW PATROL**  
WILDERNESS  
REPUBLIC

**Wildness**, **Snow Patrol's** first album in seven years, reunites the band with longtime producer Jackknife Lee. Searching for clarity, connection, and meaning, while staying true to their melodic gifts, the extended break proved to be a source of inspiration for the band – and the new record, true to its title, taps into something raw and primitive. The songs on **Wildness** explore both the confusing illogic and alienation of the modern age and the primal urge to connect with nature and each other. Tracks like “Life on Earth,” “Don’t Give In,” and “Empress” embody this duality with Gary Lightbody’s yearning lyrics and the driving, drum-heavy music. Even with a piano ballad or two, **Snow Patrol** could still kick Coldplay’s ass.



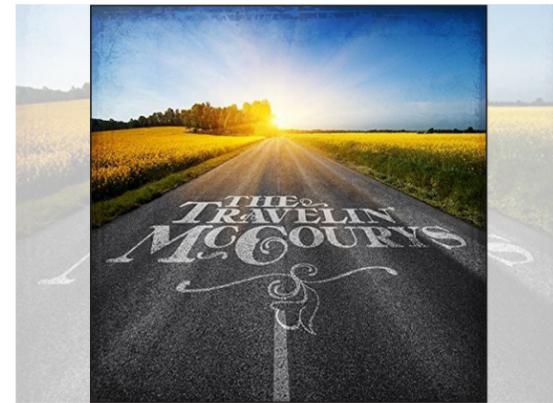
**PHIL COOK**  
PEOPLE ARE MY DRUG  
SOUTHLAND SOUNDS

Transforming pain and injustice into love and compassion is a rendering that has been universal to poets and prophets for centuries. In present times, choosing to amplify community and positivity through art can seem like a radical act. With the arrival of **People Are My Drug**, **Phil Cook** is taking the spark from lights left on by musical heroes and offering a torch for listeners as they navigate their own dark corners. Where 2015’s *Southland Mission* illuminated for listeners what **Cook** hears in his head, this latest record lays bare the way that music makes him feel. Side A alone, culminating with the shiver-inducing “Another Mother’s Son,” has the capacity to light a fire in even the coldest of hearts.



**DEL MCCOURY BAND**  
DEL MCCOURY STILL SINGS BLUEGRASS  
MCCOURY MUSIC

With 14 songs brimming with hot licks, classic songcraft, some boundary-stretching electric guitar, and of course, **Del McCoury's** matchless vocal delivery, the **Del McCoury Band** moves up the gold bar standard of bluegrass yet another notch with **Del McCoury Still Sings Bluegrass** (The title is a nod to his 1968 debut, *Del McCoury Sings Bluegrass*). “What I like in a record is variety of moods, of tempos,” says **Del**. “I consider myself traditional at heart, but I don’t have any boundaries. Whatever strikes me to do I’ll do it. Without wrecking things.” The album features his fine band with a guest electric guitar from his grandson, Heaven McCoury, on a kicking cover of Shawn Camp’s “Hot Wired.”



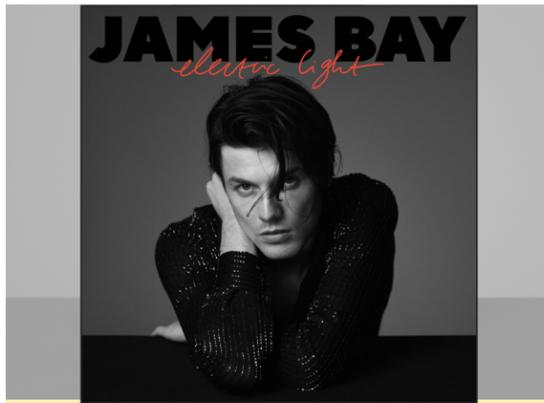
**THE TRAVELIN' MCCOURYS**  
THE TRAVELIN' MCCOURYS  
MCCOURY MUSIC

**The McCoury brothers-** Ronnie (mandolin) and Rob (banjo) - were born into the bluegrass tradition. Years on the road with Dad in the **Del McCoury Band** honed their chops and encouraged the duo to imagine how traditional bluegrass could cut innovative pathways into 21st century music. With fiddler Jason Carter, bassist Alan Bartram, and Cody Kilby on guitar, they assembled a group that could take what they had in their DNA, take what traditions they learned and heard, and push the music forward. **The Travelin' McCourys** eponymous debut is a mix of originals and well-fitting, road-perfected covers (including two Grateful Dead tunes and John Hartford’s “Natural To Be Gone”) – a finely-rendered snapshot of the band’s not-to-be-missed live show.



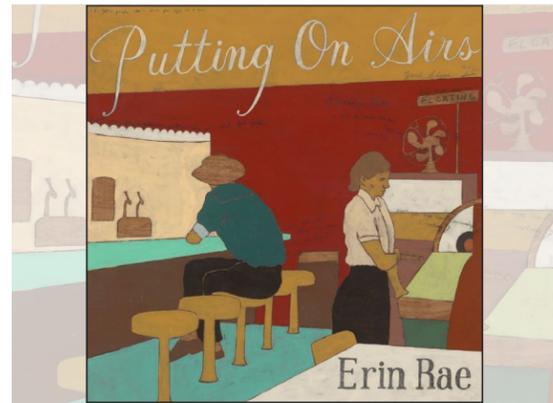
**NATALIE PRASS**  
THE FUTURE AND THE PAST  
ATO RECORDS

**Natalie Prass** had her new album written, her band ready, the recording studio booked. Then the 2016 election happened – and out of her despair and disappointment came an impulse she could not ignore: she rewrote the album to reflect these swirling emotions. The result is **The Future and The Past**, a stunning snapshot of a musician in a state of personal rediscovery and surging femininity. Celebratory and defiant, **The Future and The Past** signals a significant artistic leap from **Prass'** 2015 debut – tapping into deep, dancey grooves that glisten with '80s pop and '90s R&B, nestled alongside quivering, lushly orchestrated ballads. Lyrically, she wields a sharp knife on the love torn “Lost” and the feminist anthem, “Sisters.”



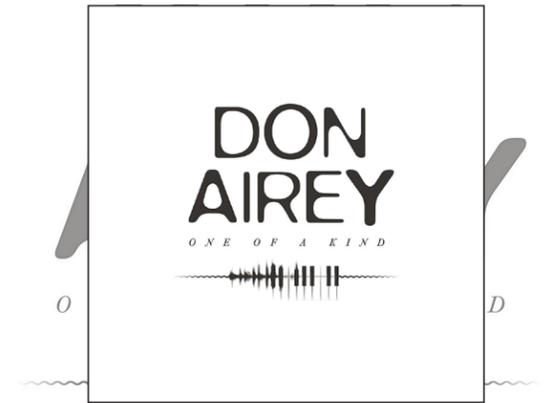
**JAMES BAY**  
ELECTRIC LIGHT  
REPUBLIC

**James Bay** earned a Grammy-nod for *Chaos and the Calm*, which does all the big, stomping, boring things “Americana” is supposed to do in the post-Mumford era. His hat didn’t help. So it’s a good thing he discovered both David Bowie and producer Paul Epworth, who produced both Adele and Sonic Youth’s Thurston Moore. Six months later he wrote a bunch of songs and replaced the hat with a spangled shirt. While **Electric Light** isn’t a glam rock album, it’s got slash-and-burn guitars that are conspicuously absent from mainstream pop. The songs are great, too – especially “Pink Lemonade.” They’re confident, catchy, and feature a bravado worthy of Arctic Monkeys. **Electric Light** is a testament to the power of taking risks.



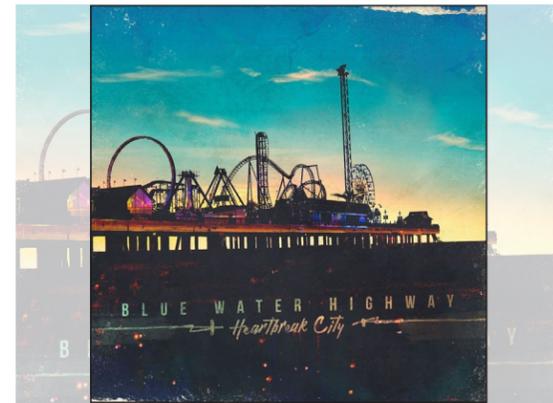
**ERIN RAE**  
PUTTING ON AIRS  
SINGLE LOCK

Growing up in Jackson, TN, **Erin Rae** got an early introduction to folk music at home. Her parents performed their own brand of Americana at churches, county fairs and coffee shops in west Tennessee, with **Rae** often pitching in. Two decades later, she’s still spending her time onstage – this time as the main act. Now **Rae** – whose genre-fusing mix of traditional folk, indie-rock, and 1960s psych-rock production has landed her collaborations with artists like Margo Price and Andrew Combs – is finally stepping out into the spotlight with **Putting On Airs**. The record – which NPR’s Ann Powers says, “is going to bewitch and enlighten the nation” – continues the tradition of songwriting by **Rae** that is deeply personal and relatable.



**DON AIREY**  
ONE OF A KIND  
EARMUSIC

**Don Airey's** keyboard skills have been utilized by many rock 'n' roll greats over the years. Amongst them Ozzy Osbourne, Rainbow, Whitesnake, Judas Priest, Gary Moore, Brian May, Jethro Tull, Black Sabbath and, obviously, Deep Purple, the band of which **Don** has been a full-time member for over fifteen years. But **Airey** has never been a session player: Bands and artists work with him for his unique musical vision, for the twist he gives to songs. It is with the same passion that **Airey** approaches his very own songwriting. **One Of A Kind** is a true classic hard rock gem with melodies, great riffs and solos and a unique band unity. Carl Sentence (Nazareth) Laurence Cottle (Black Sabbath) guest. 70s AF!!!



**BLUE WATER HIGHWAY**  
HEARTBREAK CITY  
BLUE WATER HIGHWAY RECORDS

**Blue Water Highway** runs just outside of Freeport up towards Galveston along the Texas Gulf Coast. This is the part of the world where the cultures of Texas and Louisiana collide in a unique melting pot. It is here, in the town of Lake Jackson, TX, that Zack Kibodeaux and Greg Essington grew up, became friends, and began playing music. Kibodeaux wanted to belong to a real band in the tradition of his heroes such as those in The E Street Band and The Heartbreakers (Tom Petty’s – not Richard Hell’s). Long story, short: He did – and two albums later, **Heartbreak City** and finds the group exploring new sounds and musical landscapes while remaining true to their roots along the **Blue Water Highway**.



**TT (THERESA WAYMAN OF WARPAIN'T)**  
LOVELAWS  
CAROLINE

**LoveLaws** is the solo debut of **TT** – AKA **Theresa Wayman of Warpaint**. The record is also about the ups and downs of romance, viewed through Wayman’s experience as a traveling musician, where the routine can be maddening in its loneliness. The songs were her way of processing this loneliness. The result is an album that, in Wayman’s words, is: “down tempo, pretty sexy, and a bit emotional. I’m a romantic person in a world where a relationship is difficult. But I also needed to be on my own.” **TT** is a one-woman band on **LoveLaws**, though her **Warpaint** bandmates **Jenny Lee Lindberg** (bass) and **Stella Mozgawa** (drums), as well as the one-and-only **Money Mark** are among the guests.



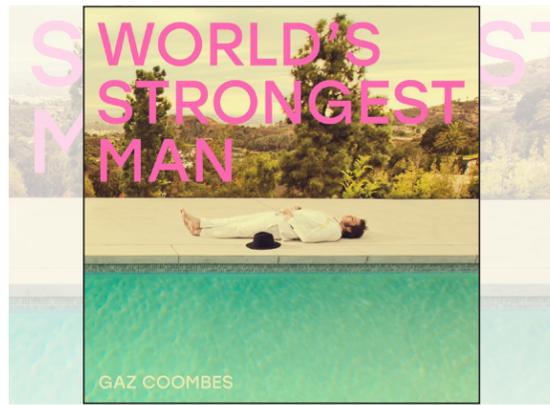
**JASON BOLAND & THE STRAGGLERS**  
HARD TIMES ARE RELATIVE  
PROUD SOULS ENTERTAINMENT

With *Hard Times are Relative*, Jason Boland and the Stragglers stack the smart, road-ready outlaw country longtime fans have come to expect alongside creative risks that flirt with punk and psychedelic sounds. All songs were recorded live to tape and without the use of any computers - now a Stragglers hallmark. Upbeat steel guitar kicks off opener "I Don't Deserve You" before Boland's signature baritone thunders in, smooth and stronger than ever. When fellow sly honky-tonk champ Sunny Sweeney joins him in out-front harmonies, the two become the rootsy dream team you never knew you always wanted. "Right Where I Began" sounds like vintage Stragglers: Clever wordplay and muscly guitars ready for two-steppers. Actually, the whole damn thing is a classic.



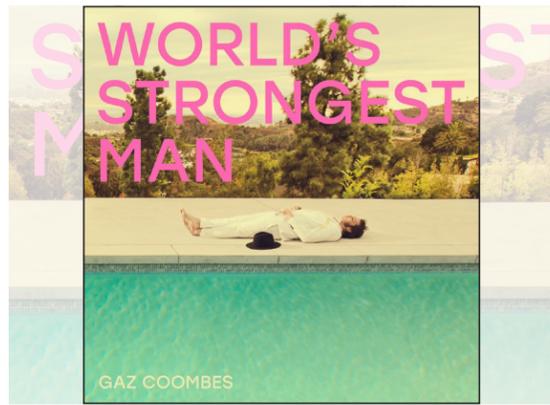
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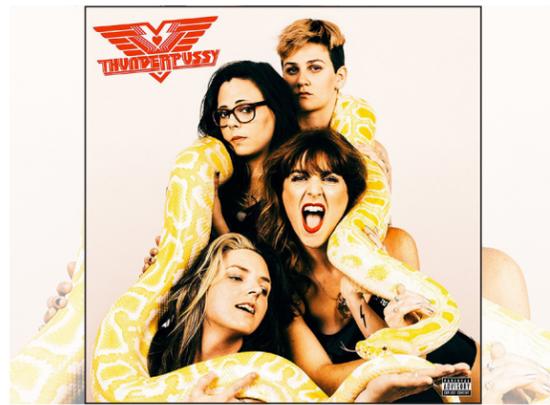
**GAZ COOMBES**  
THE WORLD'S STRONGEST MAN  
CAROLINE

*World's Strongest Man* is the magnificent third solo album by former Supergrass frontman Gaz Coombes. Inspired variously by Grayson Perry's *The Descent of Man*, Frank Ocean's *Blonde*, Californian weed, British woodlands, unchecked masculinity, Neu! and hip hop, it's a truly remarkable collection of 11 deeply personal songs each set to expansive, addictive melody. From the deep soul purge of the title track to the coruscating Fripp-goes-motorik sprint of "Deep Pockets" via the gorgeous cyclonic ballad "Slow Motion Life" and "Vanishing Act's" raw-as-hell stream of consciousness panic attack, *World's Strongest Man* is a bold, ambitious, free-thinking, future-facing rock 'n' roll record.



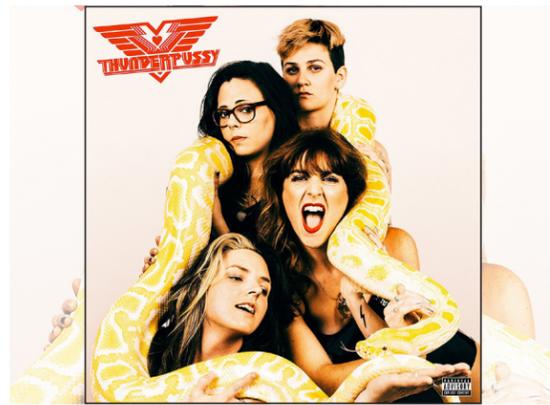
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**THUNDERPUSSY**  
THUNDERPUSSY  
REPUBLIC

What if Thor's Hammer landed in the hands of four wise, willful, and wild women? It would sound like Thunderpussy. The quartet do all of the rock 'n' roll things you know and love, while ostensibly shattering stereotypes and piercing the halls of Valhalla in the process. Think of it like an inverse Frank Frazetta painting where it's the Amazonian siren wielding all of the world's power instead of Conan. It's all readily apparent on their self-titled debut. Lead single "Speed Queen" begins with a revving engine and arena-size percussion before snapping into a muscular and majestic riff and vocal proclamation. Elsewhere, "Badlands" evokes bluesy Zeppelin-style mysticism with a fury that certainly wouldn't be out of place on Aerosmith's *Rocks*.



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**BURN THE PRIEST**  
LEGION: XX  
EPIC RECORDS

Burn The Priest's self-titled debut documented what was, in essence, a primal punk band performing metal. Ultimately, as they grew in local popularity, the five-piece chose to stray away from their name to avoid being associated with satanic metal, choosing the name *Lamb Of God*. As they enter their 20th year since releasing their first self-titled album, *Burn The Priest* is back with *Legion: XX*, a full-length covers album that reflects on the greatness of classic punk, hardcore, crossover and noise rock subgenres that contributed to what *Lamb Of God* - and indeed, the world - now view as modern heavy metal, including tracks by Cro-Mags, Agnostic Front, Quicksand, Ministry, Bad Brains, Melvins, S.O.D., The Accused, Big Black, and Sliang Laos.



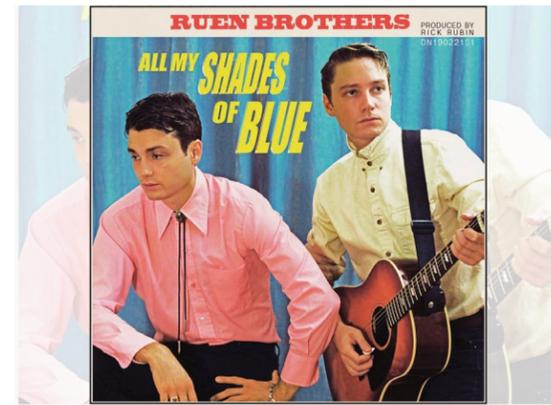
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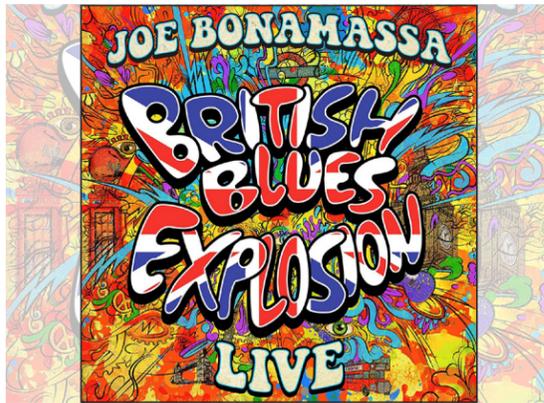
**RUEN BROTHERS**  
ALL MY SHADES OF BLUE  
RAMSEUR RECORDS

His stock of old-timers rapidly depleting, Rick Rubin went on a search for yesterday's nostalgia today. Fortunately, he found multi-instrumentalist/songwriter siblings Henry and Rupert Stansall - also known as the Ruen Brothers - who possess a throwback rock & roll sound that meshes well with the bombast of modern "Americana." Raised on a steady diet of The Rolling Stones and The Everly Brothers in their blue-collar hometown of Scunthorpe, England, the brothers' artistic background and pedigree comes into full stentorian bloom on their debut *All My Shades of Blue*. Produced by Rubin, it also includes the talents of Chad Smith (Red Hot Chili Peppers) on drums, Dave Keuning (The Killers) on strings and the legendary Ian McLagan (Faces/Small Faces) on keyboards.



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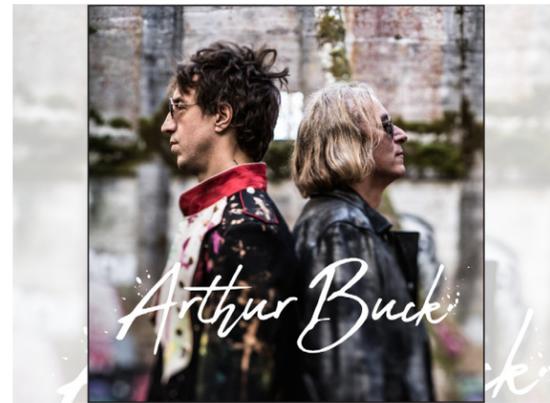
**JOE BONAMASSA**  
BRITISH BLUES EXPLOSION LIVE  
J&R ADVENTURES

From a young age, guitarist extraordinaire **Joe Bonamassa** fell in love with the hard-rocking, gritty, and pioneering sound that emanated from early-60's Britain - led by legends such as Eric Clapton, Jeff Beck, and Jimmy Page, and more. **Joe** recently paid tribute to his heroes during a short but very sweet tour of Britain - five performances only. This show, **British Blues Explosion Live**, presented across 3LPs, was recorded at Greenwich Music Time at The Old Royal Naval College in Greenwich, London on July 7, 2016. In fine support are Michael Rhodes (bass), Reese Wynans (keyboards), Anton Fig (drums) and Russ Irwin (guitar & vocals). Prolific as **Bonamassa** is, maybe we'll get a tribute to the Jon Spencer Blues Explosion next.



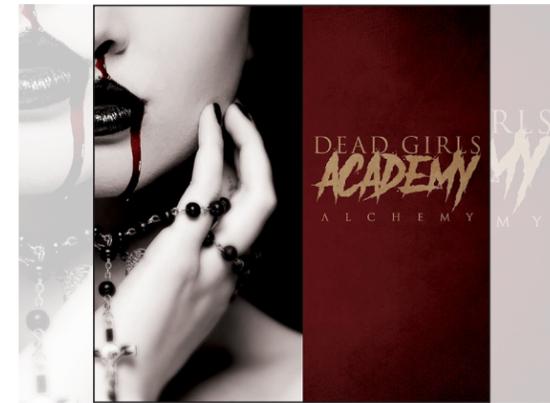
**REBELLION**  
FREE REIN  
EASY STAR

While always rooted in the sounds and innovations of Jamaica, **Rebellion** have never been shy when it comes to taking experimental leaps in service of expanding their songwriting prowess - risks that have continued to earn them new fans while satisfying their diehards. On **Free Rein**, their sixth studio album, **Rebellion** collaborated with Jamaican artists on three of the twelve new tracks. **Don Corleon** (Sean Paul, Rihanna) produced "Rise On Top," a pointed reflection on celebrity and ambition, and **Winta James**, producer for Damian Marley and Chronixx, worked with the band on "Settle Down Easy" and "City Life" - two songs that reflect a more confessional perspective. But don't worry: "Celebrate" embodies **Rebellion's** classic sound while celebrating the fans who celebrate them back.



**ARTHUR BUCK**  
ARTHUR BUCK  
NEW WEST RECORDS

**Joseph Arthur** and **Peter Buck** of R.E.M. have come together as **Arthur Buck**. The collaboration was established after the pair met up in Mexico near the end of 2017. They wrote eight songs in three days and on the fourth day, performed them for a handful of locals near **Buck's** home. "It was liberated from any expectation," says **Buck** "It was free." For these two prolific artists - who already had a history of performing together - working in the moment came naturally. But the songs of this self-titled debut never feel tossed off. These aren't jams: Rather two artists combining their sensibilities in the pursuit of something pure. The results are passionate, rocking, and little manic. Hopefully there's more where this came from.



**DEAD GIRLS ACADEMY**  
ALCHEMY  
VICTORY

Los Angeles, CA dark rockers **Dead Girls Academy** is the new band from Vampires Everywhere's Michael Orlando. Their debut, **Alchemy**, was written and produced by Ronnie Radke (Falling In Reverse) and mixed by Elvis Baskette (Slash, Sevendust, Trivium). Orlando explains, "Split personalities, fake friends, hangers-on, social-climbing and attention-hunting whores are all ingredients I wanted to exploit with this project." Emotionally driven pop/punk single "I'll Find A Way" is about conquering your inner demons. "Living in Hollywood, there are so many fucked up things I've seen, the stories in my head, I could write six novels about them all, says Orlando. "But that's what breeds the creative juice and you will believe me once you hear **Dead Girls Academy.**"



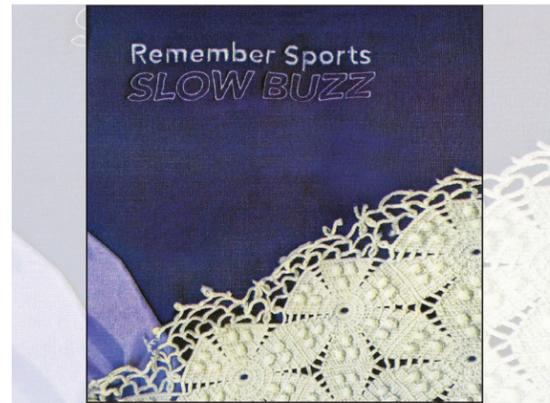
**ROGER DALTREY**  
AS LONG AS I HAVE YOU  
REPUBLIC

**As Long As I Have You** is the latest solo album from **Roger Daltrey** - the legendary voice of **The Who**. The album blends originals material like 'Certified Rose' and the soulful ballad 'Always Heading Home' with songs that have inspired **Daltrey** over the years, including Nick Cave's 'Into My Arms,' 'You Haven't Done Nothing' by Stevie Wonder, Stephen Stills' 'How Far' and the title track originally recorded by Garnet Mimms in 1964 - the year that **Daltrey** and company changed their name from The High Numbers to The Who. "We were a soul band," says **Daltrey**. "And now, I can sing soul with all the experience you need... Life puts the soul in." The album features **Pete Townshend's** inimitable guitar on seven tracks.



**MELODY'S ECHO CHAMBER**  
BON VOYAGE  
FAT POSSUM

Made up of seven expansive tracks, **Melody's Echo Chamber's** second album marries Melody Prochet's breathless soprano to the wildest sonic excursions, always pinned to an emphatic, clattering groove. **Bon Voyage** is a collaborative record between Prochet and Dungen's Reine Fiske and The Amazing's Fredrik Swahn with **Melody** sculpting and producing the sessions. It also features special guests Gustav Esjtes and Johan Holmegaard (both from Dungen) and Nicholas Allbrook (Pond). **Bon Voyage** arrives more than five years after **Melody's Echo Chamber's** stellar debut, and it is the soundtrack to a trip back from the brink to a place of pure psychedelic delight. Fans of Stereolab, Broadcast, Tame Impala, and Os Mutantes will find much to love here. You need this.



**REMEMBER SPORTS**  
SLOW BUZZ  
FATHER/DAUGHTER RECORDS

It took more than two years for all of the pieces to come together for **Remember Sports'** third album. In the time the band relocated to Philly, added a new drummer, and retired their original *nom de plume*, Sports. **Remember Sports** is a moniker that functions as both a question and a command, which foreshadows all of the deeply personal emotions at the painful end of a good relationship that inform **Slow Buzz's** songs. **Slow Buzz** focuses intently on all of the nuances of arrangement and production that **Remember Sports** has fine-tuned over five years of playing together... Which is to say that it's a melodic, punky good time that fans of Swearin' and Skating Polly will enjoy.



**FANTASTIC NEGRITO**  
PLEASE DON'T BE DEAD  
COOKING VINYL

There is desperation and urgency in **Fantastic Negrito's** new album **Please Don't Be Dead**. The album art features a real-life photograph of **Fantastic Negrito** waking up from a three-week coma. His body is shattered, his eyes are staring past you. They're staring at the darkness that awaits. But with his new album we hear the voice of an artist who put that darkness in the rearview. Now he's asking America to do the same. **Please Don't Be Dead** is a man standing over something wounded. He's looking around, and he's saying: "do something." But the music is anything but broken - this shit is fiery and funky as hell. **Fantastic Negrito** is an artist you need to know.



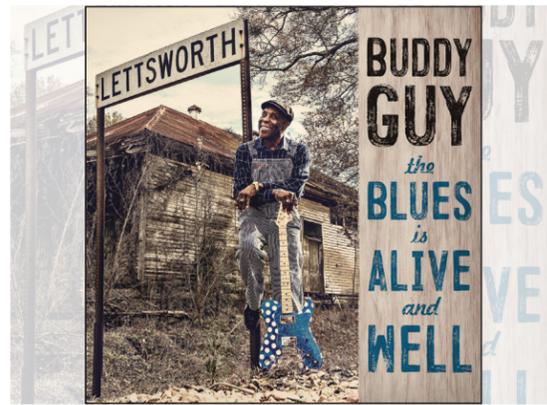
**BEN HOWARD**  
NOONDAY DREAM  
REPUBLIC

**Ben Howard's** debut album **Every Kingdom** was sold more than 1 million copies globally, receiving a Mercury Music Prize nomination, among many other accolades. The follow up, **I Forget Where We Were**, was met with similar critical and commercial acclaim, including an Ivor Novello Award nomination - the U.K.'s most prestigious songwriting award. His acclaimed live show has seen him sell-out renowned venues such as Radio City Music Hall, Red Rocks, and Los Angeles' Greek Theatre. **Noonday Dream** continues to highlight **Howard's** sonic evolution with unpredictable and textured arrangements and rich, emotive songwriting - such as his bold new single, a 7-minute epic, "A Boat To An Island On The Wall." Ed Sheeran this is not.



**FLASHER**  
CONSTANT IMAGE  
DOMINO

From their hometown of Washington, DC, with its rich history of idiosyncratic underground music, **Flasher** has emerged at the forefront of a vibrant musical present. With **Constant Image**, **Flasher** is helping to define a new generation of music set apart from Dischord and Teen Beat records. First single 'Pressure' gives you a perfect example of what to expect: It's a song that zeroes in on feelings of mania and alienation but is buoyed by a darting B-52s swagger. There's weight and lightness here. It's not often a debut album arrives in so complete a form but when it does you know you've got something special on your hands. Crank it... And don't be afraid to dance.



**BUDDY GUY**  
THE BLUES IS ALIVE AND WELL  
RCA

Fresh off the heels of a thrilling performance for the closing of NYC's B.B. Kings Blues Club, multi-Grammy Award winning blues icon **Buddy Guy** offers up the brand-new studio album, *The Blues Is Alive And Well*. Helmed by Grammy Award winning producer/songwriter and longtime collaborator Tom Hambridge, it features guest appearances by **Mick Jagger** on "You Did The Crime," **Keith Richards & Jeff Beck** on "Cognac," and **James Bay** on "Blue No More." *The Blues Is Alive And Well* serves as the follow-up to **Guy's** 2015 critically acclaimed release *Born To Play Guitar*. Perfectly aged and still brimming with passion and fire, this Godfather of Chicago Blues is still a good ass time.



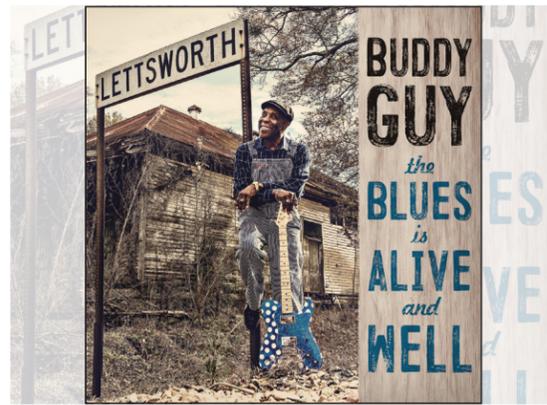
**NINE INCH NAILS**  
BAD WITCH  
CAPITOL

**Nine Inch Nails** have spent the last decade trying new things - experimenting with new sounds and concepts. Lately this has come in the form of releasing music in brutal EP-sized blasts. *Not the Actual Events* was looking at the world from an angry, self-destructive place. *Add Violence* applied to those same questions to the outside world. Now, with *Bad Witch*, the EP has grown into an LP that rejects the conclusions of *Add Violence*, to find something more sinister at our collective core. The music here is busier yet languid - with Reznor sounding relatively subdued against the frantic nature of the music. It's a lot to take in... But such is the nature of a breakthrough. You need this.



**ORANGE GOBLIN**  
THE WOLF BITES BACK  
SPINEFARM

Emerging from the stoner rock explosion of the mid '90s, **Orange Goblin** led the way for that scene on British shores, with a steady stream of critically-acclaimed albums that blurred the lines between stoner, doom, black, crust and southern rock, while always respecting the sacred Sabbathian code. After a four-year wait, *The Wolf Bites Back*, finds the **Orange Goblin** at the peak of its powers. From the insistent, fire-breathing groove of the title track and "Renegade's" balls-out rampage to the psychedelic fog of "Ghosts Of The Primitives" and "Suicide Division's" two minutes of snot-spraying hardcore, *The Wolf Bites Back* will scratch every conceivable heavy metal itch while simultaneously making most sensible people want to run through a brick wall.



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