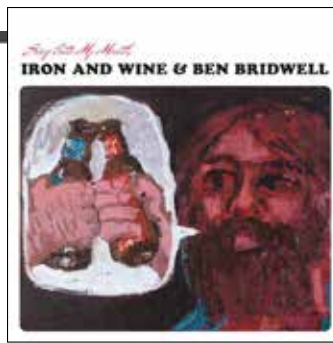




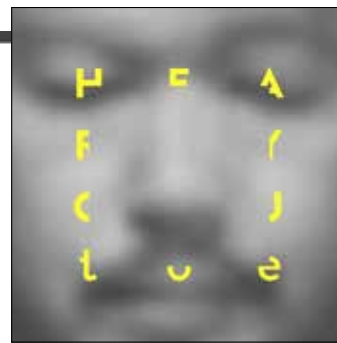
THE CHEMICAL BROTHERS
BORN IN THE ECHOES
ASTRALWERKS

It's been twenty years since **The Chemical Brothers** began making waves with their innovative brand of dance music which blended Public Enemy bombast, psychedelic rock textures, and unexpected vocalists – some of them famous (Noel Gallagher) some of them unknowns who would soon go on to wider acclaim (Beth Orton). In fact, that's what they're still doing. This is not to say that the band has not evolved because *Born Into The Echoes* is the best **Chemical Brothers** since *Surrender*. **The Chemical Brothers** are best when they are able to corral variety (psychedelia, trance, hip hop, house, etc.) into a single journey – something they've not done in while – and *Born Into The Echoes* is quite a trip: Especially the peaking-and-freaking run of "EML Ritual" through "Reflexion." St. Vincent, Q-Tip, and Cate LeBon are among the guests.



IRON AND WINE & BEN BRIDWELL
SING INTO MY MOUTH
BLACK CRICKET/BROWN RECORDS

Besides beards, Sam Beam (A.K.A. **Iron & Wine**) and Ben Bridwell (the voice behind **Band of Horses**) have a lot in common – they grew up in the same town, went to the same school, and have a deep appreciation for music's darker side. So it seems natural that they would find the time to make an album together. *Sing Into My Mouth* is a loving homage to 12 songs that have had indelible influence on both of its creators. Classics interpreted on *Sing Into My Mouth* range from the familiar – Talking Heads' "This Must Be the Place (Naive Melody)," and El Perro del Mar's "God Knows (You Gotta Give to Get)" – to deep cuts such as John Cale's "You Know More Than I Know," and "No Way Out of Here," which was originally recorded by '70s UK act Unicorn but better known as the lead single from David Gilmour of Pink Floyd's 1978 solo debut.



TOE
HEAR YOU
TOPSHELF RECORDS

toe is a Japanese group who are well-loved post-rock circles, though their song structure and dynamics are similar to many popular math rock artists. The vast majority of the music is instrumental, driven by the swift, powerful drumming and bright, plucky guitars. Additionally, the compositions have repetition from typical rock motifs, but use very subtle changes in beat and rhythm to form a unique sound. The band has changed their sound over their musical tenure by incorporating acoustic guitars, Rhodes piano, and vibraphones. The band tours regularly in Japan, and can most notably be compared to acts such as Pele and The Album Leaf, but way more exciting. *Hear Now* is **toe's** long-awaited 3rd album and it finds them moving into thrilling new territory – the rhythms are more intricate, the melodies are more gorgeous, and the textures are sublime – think Battles meets Blonde Redhead. You need this.



KASEY CHAMBERS
BITTERSWEET
SUGAR HILL RECORDS

Bittersweet finds Australian singer, songwriter, and storyteller **Kasey Chambers** entering the studio without her producer/manager/brother and good luck charm Nash Chambers for the first time. Although that collaboration has yielded sales of 1.2 million albums in Australia alone, **Chambers** says, "I wanted to challenge myself and I wanted to be excited." More so than ever before, **Chambers** is writing like a true storyteller. The unrequited, antiquated refrains of "Oh Grace" are sung as a man yearning his one true love. Likewise the broken-hearted nostalgia of "Bittersweet" captures the story of two old lovers from both sides. Even "Stalker" sees **Kasey** shedding her skin and imagining prowling after the fictional Spencer Reid, the socially-awkward genius from *Criminal Minds*. "I don't want to write songs based on what I think people want to hear from me," says **Chambers**. "I hope that in the end, this is what they want to."



VIVIAN GREEN
VIVID
MAKE NOISE

Vivid is aptly named. **Vivian Green's** prior work established her as a balladeer, but *Vivid* proves her ability to deliver feel-good upbeat records. Totally produced by Kwame, (Mary J Blige, Christina Aguilera, Keyshia Cole, Fantasia) it is the first of **Green's** to entice you to dance, colored with ballads that showcase her effortless vocal prowess. In the ever-changing music business **Green** has stayed afloat delivering classy, heartfelt, and often therapeutic music for her fans. Feeling down? "Get Right Back To My Baby" will have you feeling so good that you'll song will feel like more like a battle cry rather than an slab of disco at its finest. *Vivid* will assuredly continue her legacy in music. "What I can and will always do is produce music that is from my heart" Says **Green** "I think that's the essence of soul music anyway. *Vivid* definitely won't be getting you down. If anything, it'll make you get up."

caroline

Mixtape



"EVERYBODY GOIN' OUT THEY SKINS
SEE WE GET TO THE END BUT THAT'S
WHERE WE BEGIN, YOU FEEL IT"
CHEMICAL BROTHERS – "GO FT. Q-TIP"



GAELIC STORM
MATCHING SWEATERS
LOST AGAIN RECORDS

Gaelic Storm has straddled the line between tradition and innovation for nearly two decades. Led by founding members Patrick Murphy and Steve Twigger, the group infuses traditional Celtic music with modern influences, updating the genre for a new generation of fans raised on rock, country and folk. Along the way, the musicians have topped the Billboard World Chart four times, appeared in the blockbuster film *Titanic* (where they performed "Irish Party in Third Class") and earned a reputation as a hard-touring, genre-bending band. Now, after 10 albums and over 3,000 live shows, **Gaelic Storm** is back with *Matching Sweaters* – a premium blend of twelve brand new tracks, delivering the superior, hand-crafted quality **Gaelic Storm** fans have come to expect. Enjoy this unique combination of genres, masterfully woven together as only **Gaelic Storm** can. This "one size fits all" album is sure to become a new staple in your sonic wardrobe.



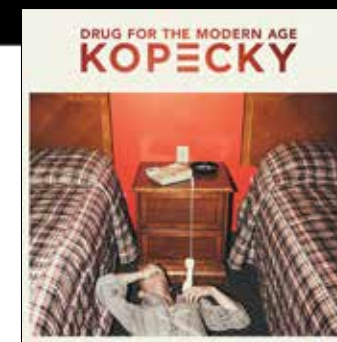
BRAID
NO COAST
TOPSHELF RECORDS

Braid are the revered Illinois indie-rock band widely considered by many as a pillar of second-wave emo, along with similarly influential acts like the Get Up Kids, the Promise Ring and Jimmy Eat World. But **Braid** was different – their albums were less overtly poppy and more urgent and frantic than their contemporaries, built on the off-kilter interplay between co-frontmen Bob Nanna and Chris Broach. It was this ever-present tension that drove the band apart barely a year after their genre-defining album *Frame & Canvas* in August 1999 – right on the cusp of emo breaking through to the mainstream. But with time comes perspective, and in 2010, the band eventually rediscovered not only their passion for their old music, but their desire to create something new. *No Coast*, their first full-length in 16 years is an immediate, energetic album that finds **Braid** as powerful as ever.



BENJAMIN BOOKER
BENJAMIN BOOKER
ATO RECORDS

"**Benjamin Booker** blasted a raw brand of blues/boogie/soul," observed the *Chicago Tribune's* Greg Kot in his SXSW wrap-up. "He likes to leave the rough edges intact, bringing to mind the house-rockin' records that Hound Dog Taylor once did for Alligator Records in the '70s." *American Songwriter* said, "The 24-year-old New Orleans guitarist/songwriter – joined live by drummer/mandolin player Max Norton – took the stage as an unknown and...stepped off the stage a conqueror." "It might look like just two people onstage but **Benjamin Booker's** voice surely counts as a band member in its own right. Soulful and sandpaper-rough..." noted *The Guardian* while *NME* said, "he takes the ripped, raw racket of The Dirtbombs and smothers it in fuzzy, inherently moody-sounding riffs that recall The Gun Club and T Rex in equal measure." Produced by Andrija Tokic (Alabama Shakes, Hurray For The Riff Raff). PLAY LOUD!!!



KOPECKY
DRUG FOR THE MODERN AGE
ATO RECORDS

The second album from six-piece **Kopecky** (FKA **Kopecky Family Band**), *Drug for the Modern Age* takes the many shake-ups the band's endured over the past few years and turns them into inspiration for groove-driven, melody-heavy alt-pop that's intensely emotional and strangely exhilarating. "The album was written in this weird time of so much pain but also happiness, and that really informed the writing and recording," says vocalist/guitarist Gabe Simon, who co-founded the group with vocalist/keyboardist Kelsey Kopecky in 2007. *Drug for the Modern Age* serves up its share of intricately layered love songs as well, revealing **Kopecky's** endless grace in merging sweetness and melancholy. With the band forever bound by their shared passion for purposeful songwriting, all that revelation and sometimes-painful truth-telling ultimately fulfills something central to **Kopecky's** mission: a deeper and stronger connection with each person listening.