



LANGHORNE SLIM
THE SPIRIT MOVES
 DUALTONE

The Spirit Moves is **Langhorne Slim's** newest artistic attempt to refine the wildness. The result is an effervescent collection of his now-signature, cinematic, joyful noise, rooted in folk, soul, and blues. *The Spirit Moves* marks his second with rock-solid band The Law, and the highly anticipated follow-up to 2012's critically acclaimed *The Way We Move*. *The Spirit Moves* is a stunning portrait of **Langhorne's** life in transition: the "born to be in motion and follow the sun" rambler found a home in Nashville, Tennessee. While he's put down roots in a place, he's unattached to a person, single for the first time in recent memory. *The Spirit Moves* is also the first album of his career written and recorded entirely sober. Together, the record's beautiful glimpses of bold beginnings and risks taken create an ode not only to a better life, but to the vulnerability needed to live it. "By opening myself, I'm vulnerable and I'm fearful, but I start to get real. And in that realness, there is immense strength that I wish for everybody," **Langhorne** says. "Maybe everybody's scared to be a freak. But when you live as a freak," he laughs "it's so much more fulfilling." Recorded in bashy glory at The Bomb Shelter by Andrija Tokic (Alabama Shakes, Banditos, Hooray For The Riff Raff).



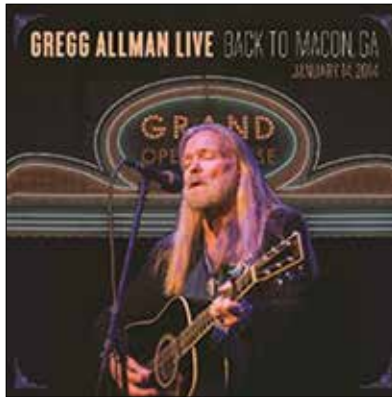
CHELSEA WOLFE
ABYSS
 SARGENT HOUSE

Sleep paralysis plagues singer/songwriter **Chelsea Wolfe**, and that strange intersection of the conscious and the unconscious has inadvertently manifested itself within her work. With her fifth album, *Abbyss*, she deliberately confronts those boundaries and crafts a score to that realm. "*Abbyss* is meant to have the feeling of when you're dreaming, and you briefly wake up, but then fall back asleep into the same dream," says **Wolfe**. To conjure this in-between world, **Wolfe** continued her ongoing collaboration with multi-instrumentalist and co-writer Ben Chisholm and drummer Dylan Fujioka, with Ezra Buchla brought on board to play viola and Mike Sullivan (Russian Circles) enlisted to contribute guitar. The ensemble traveled to Dallas, TX to record with producer John Congleton (Swans, St. Vincent). From the disorienting lurch of "Carrion Flowers" to "Iron Moon" the band pushes for extremes in its loud-quiet-loud strategy, alternating between hushed balladry and gargantuan doom. On "Dragged Out", glacial-paced fuzz riffs underscore **Wolfe's** sultry verses, until a howling wall of distortion dominates the chorus. *Abbyss* puts the battle between the soothing and the upsetting to music and demonstrates why **Chelsea Wolfe** has become one of the most intriguing songwriters of the decade.



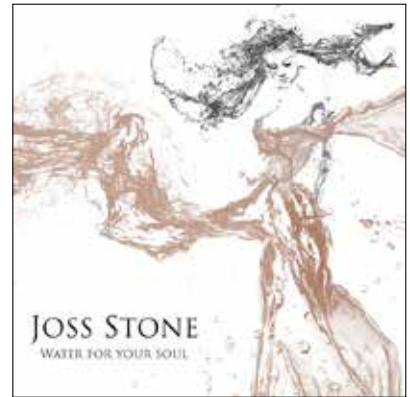
POP EVIL
UP
 EONE MUSIC

Pop Evil smashes through the odds like a battering ram, weathering the trials and tribulations of paying dues with a steadfast resilience owing much to their blue collar and middle class backgrounds, and building a worldwide audience one fan at a time. As the moniker promises when emblazoned on a CD or radio dial, **Pop Evil** conjures aggressive riffs and hard charging sing-a-longs with emotional heft and melodic power in equal measure. It's music by the people, for the people. Purposefully assembled at Studio Litho and London Bridge Studios with producer Adam Kasper (Pearl Jam, Soundgarden, Foo Fighters), *Up* is the sound of a rock band cementing a powerful identity that's steadily materialized over the course of three prior full-length slabs. The inspirational soon to be live staple "Footsteps," the swaggering "Take It All," **Pop Evil** prove their burgeoning success is no accident.



GREGG ALLMAN
GREGG ALLMAN LIVE: BACK TO MACON, GA
 ROUNDER/CONCORD

Gregg Allman is one of the most acclaimed and beloved icons in rock and roll history. As a founding member of the legendary **Allman Brothers** and in his own storied solo career, **Allman** has long been a gifted natural interpreter of the blues, his soulful and distinctive voice one of the defining sounds in the history of American music. With the **Allman Brothers** wrapping up its storied forty-five year career last October, **Allman** is showing no signs of slowing down. *Gregg Allman Live: Back to Macon, GA*, a stellar live DVD/CD package that captures **Allman** and his eight-piece solo band in a high-energy performance. This emotive show was recorded in January 2014 at the venerable Grand Opera House in Macon, GA, the Middle Georgia town where it all began for the **Allman Brothers**. *Gregg Allman Live: Back to Macon, GA* features sixteen tracks, made up of a nicely-varied selection of songs from the ABB catalog, ("Statesboro Blues," "Melissa," "Whipping Post") tunes from **Allman's** solo albums, ("Queen of Hearts," "I'm No Angel") and several dynamic cover songs. The DVD includes two bonus tracks, as well as special interview segments.



JOSS STONE
WATER FOR YOUR SOUL
 STONE'D RECORDS (KOBALT)

Water For Your Soul is a culmination in **Joss Stone's** travels in sound, demonstrating how the teen soul prodigy has blossomed into an artist of style and substance. This is an album that pulses with the liquid groove of reggae, dazzles with the mix and match sonic adventure of hip hop, shimmers with the exotic sounds of world music and delivers the emotional belt of R&B. Most of the songs for *Water For Your Soul* had been written and demoed before **Joss's** "Total World Tour" began but widening horizons convinced her to completely rethink and recut the record. The sound expanded to include Indian tabla, Bengali lute, Bansuri flute, African and Asian percussion, plus gospel choirs, New Orleans horns and full orchestra. After various experiments, abandoned and revisited sessions, the final album was more or less completed in a 10 day frenzy, with strings being recorded in London, percussion in Hawaii and **Joss** pulling it together at her own Home Grown Studios in Devon. These aren't rote genre exercises rather than an expert blend of flavors from around the world – especially on the powerful "Stuck On You." The result feels like Global Gospel – a record that proves music is the universal language of salvation. One nation under a groove!



FRANK TURNER
POSITIVE SONGS FOR NEGATIVE PEOPLE
 INTERSCOPE RECORDS

Having spent years trailing the UK hardcore circuit in politically-charged rock bands, **Frank Turner** grabbed an acoustic guitar in 2005 and dug deep for personal, introspective, and rousing folk tunes. His steady rise from pubs and people's bedrooms has seen him play in places as far removed as the US and China, support Green Day at Wembley Stadium, play the opening ceremony of the London 2012 Olympics, and headline the O2. Yet, he's never turned his back on his roots, and continues to support independent venues, play smaller towns, and work with a host of rising musicians. *Positive Songs for Negative People* is **Turner's** sixth album and follow-up to his critically acclaimed 2013 release *Tape Deck Heart*. "I feel like this record is my definitive statement," **Turner** says. "When a band makes a debut record, there's a freshness and excitement to it that bands often lose as time goes by. I wanted to make a record with that young, exciting feel." After a period of writing and perfecting the songs at a rehearsal studio in England, **Turner** and his band, The Sleeping Souls, headed to the US to work with producer **Butch Walker** for an intense nine-day recording session. "Pretty much all of it is live," **Turner** says. "The end result is everything I wanted it to be."



DANIEL ROMANO
IF I'VE ONLY ONE TIME ASKIN'
 NEW WEST

Not a retro preservationist, nor a post-modern cowpunk, the songwriter Robert Christgau (the self-proclaimed Dean of American Rock Critics) has described **Daniel Romano** as having "a voice that's sometimes so deep it serves as its own mournful echo chamber" embraces Country classicism and sadness in its extremes to create something beyond nostalgia on his new album, *If I've Only One Time Askin'*. Whether it's the John Prine-like character sketch of "Two Word Joe," the Laurel Canyon country-grass – equal parts Neil Young a la *Harvest* and the Flying Burritos' *Gilded Palace of Sin* – of "Strange Faces" (featuring Caitlin Rose), or the accordion n' fiddle heartbreak waltz "If You Go Your Way (I'll Go Blind)," the man that once made the musical decree, *Come Cry With Me*, invites intrepid music lovers on a unique musical journey. Created by his lonesome, *If I've Only One Time Askin'* is an exercise in minimalism with high velocity emotional stakes. Country, folk and pop bathed in buzzing neon, yet created in an utterly modern construction. Major heartache, a bit of irony, a hint of fun, it's all part of *If I've Only One Time Askin'*, a song cycle perfect for drowning one's sorrows or getting lost on a very long, lonely night.



LISA LAMPANELLI
BACK TO THE DRAWING BOARD
 COMEDY DYNAMICS

Lisa Lampanelli's rise to the top of the comedy food chain began in 2002 when she was the only female comedian invited to skewer Chevy Chase on the NY Friars Club Roast on Comedy Central. "The Queen of Mean" went on to slay such names as Pamela Anderson, Jeff Foxworthy, William Shatner, Flava Flav, David Hasselhoff and Donald Trump. Because of her success as a roaster, in 2009 **Lisa** was asked to serve as Roastmaster for the highly rated Comedy Central roast of friend and fellow comic, Larry the Cable Guy. In **Lisa Lampanelli: Back to the Drawing Board**, the comedienne's fifth stand-up special, the world's edgiest insult comic is new, improved, and funnier than ever. This equal opportunity offender not only has a radically different look after her over 100-pound weight loss and funky haircut, she's newly divorced and has re-started her life as an over-50 single "girl." **Lisa** combines deeply personal bits about her recent life challenges with her trademark audience insults, and the result is a hilarious, insightful blend that is her most revealing, clever and hysterical stand-up special yet.



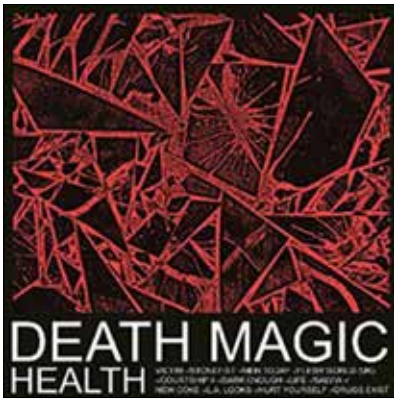
STRANGE WILDS
SUBJECTIVE CONCEPTS
 SUB POP

Olympia, Washington's **Strange Wilds** slays with the hellish fury of the Northwest hardcore scene's best, the heavenly scuzz of a *Bleacher*-era Nirvana, and the purgatorial punishment of Touch & Go post-rock meets Devo's de-evolution machine. The 11 songs of **Subjective Concepts** bleed with the hybrid DNA of Seattle's past and future, disparate scenes fused together with sneering menace and intelligent fury in equal shares. The opening propulsion-grind of "Pronoia," with its chugging, bottomed-out riff and scream-speak vocals, announces the band's arrival with authority. "Oneirophobe" spirals sinisterly, layering its heaviness delicately amidst multiple tempo changes and a snarling chorus. The body-swaying two-step of "Autothysis" comes straight from a decaying high school gymnasium; just when you think you might be able to dance to it, it devolves again into a shouting breakdown. Some songs plow through the thick fog of sludge and dirge, while others soar and speed along at breakneck pace. The titles are heady; the sensations are primal. Riffs and energy are kings in the world of **Strange Wilds**, connecting dots and moving the whole dense show along.



GRAVE BABIES
HOLOGRAPHIC VIOLENCE
 HARDLY ART

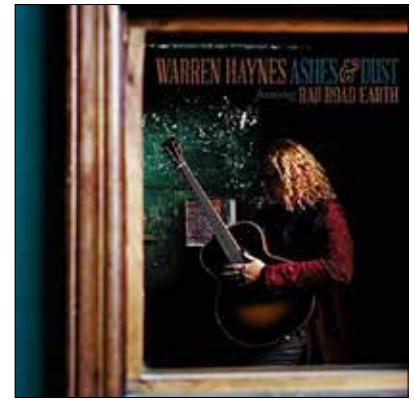
Holographic Violence, the latest album from **Grave Babies**, explores the themes of nihilism, the pending doom of mankind, and shaming humanity, which the band has been building their gloomy reputation on since the beginning. This time however, instead of recording – and performing – everything in his basement, founder Danny Wahlfeldt enlisted the help of Bryce Brown (Crypts) on bass and Mark Gajadhar (Blood Brothers, Past Lives) on drums in the early stages of recording. The songs on *Holographic Violence* fell into place in Mark's studio on Orcas Island, Washington. Mixing was handled by Matt Bayles (Alice in Chains, Mastodon), with final mastering by Chris Common (Chelsea Wolfe, Mars Volta). As a final touch, Claire Haranda was added to the lineup on keyboards and synth to round out the band's live sets. By leaving the edgy, lo-fi haze of earlier output in the past, these songs have clarified what the music of **Grave Babies** was to offer the future – a pacific northwest take on the psychedelic Goth rock of Bauhaus, The Essence, and early Cure. Stately, fuzzy, and plenty dark, *Holographic Violence* is chicken soup for the nihilist's soul.



HEALTH DEATH MAGIC

LOMA VISTA/CONCORD

HEALTH truly burst on the scene in 2007 when a Crystal Castles remix of its song "Crimewave" commanded the attention of the blogosphere. The L.A. band had also dropped its self-titled debut – a blend of digital and analogue noise, tribal drums, schizoid thrashing, and vocals that provided textures ranging from serene to scream. On stage the band were heartthrobs gone feral – hunkered over their various noisemakers and generally loosing their shit to delighted audiences everywhere, either on their own tours or with Nine Inch Nails. The band has since recorded another full-length, 2009's *In Color*, released two remix albums, and landed an unexpectedly high-profile gig in scoring the blockbuster videogame, *Max Payne 3*. **HEALTH's** long, strange trip now continues with its major-label debut, *Death Magic*. By working with a string of collaborators as varied as their effects chains – including Lars Stalfors (Mars Volta), Andrew Dawson (Kanye West), and Haxan Cloak (a key figure in Bjork's recent work), **HEALTH** has organized its noise into bold new shapes that aimed to tickle both woofers and tweeters. The result is a noise record for The Club, and tracks like "Stonelist" and "New Coke" still screech wile remaining danceable. All hail Goth Skronk!



WARREN HAYNES FEATURING RAILROAD EARTH ASHES & DUST

CONCORD

GRAMMY-award winning artist **Warren Haynes** has been recognized as a cornerstone of the American music landscape and revered as one of the finest guitar players in the world. Throughout his prolific career as part of three of the greatest live groups in rock history – Allman Brothers Band, Gov't Mule and the Dead – his virtuosic artistry has led to thousands of unforgettable performances and millions of album and track sales. On his newest solo album *Ashes and Dust*, he puts forth one of his most gorgeous, musically rich and personal albums to date – so it's perhaps no coincidence that *Ashes and Dust*, only the third studio album **Haynes** has ever released under his own name. *Ashes and Dust* is a masterful work of art and a particularly important statement for **Haynes**. The songs are immediately and clearly different from his usual style – encompassing beautiful acoustic arrangements, a rootsy/Americana soundscape and honeyed vocals that cut straight through to the soul. Although many of these songs are brand new, some of the tunes that make up this album have been dear to **Warren** for years. In some cases he has been carrying them around for 20 or 30 years, waiting for the right time to record them. *Ashes and Dust* was worth the wait. Also available on VINYL!



GRACE POTTER MIDNIGHT

HOLLYWOOD

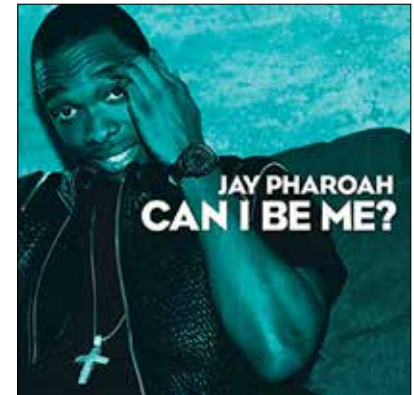
Grace Potter's epic musical journey reaches a new milestone with the arrival of her solo debut, *Midnight*, an inspired work that is surprising, revelatory and wildly original. *Midnight* was recorded and mixed at Barefoot Studios in Hollywood with producer Eric Valentine, whose own diverse discography from Queens of the Stone Age to Nickel Creek evidences a similarly adventurous spirit and openness to possibility. **Potter** and Valentine handled most of the instrumental duties themselves. In addition, members of **Potter's** longtime band **The Nocturnals** – guitarists Scott Tournet and Benny Yurco, bassist Michael Libramento, and drummer Matt Burr – contributed to the sessions, as well as former tour-mates and friends including singer-songwriter Rayland Baxter, Audra Mae, Noelle Skaggs of Fitz & the Tantrums, Wayne Coyne of The Flaming Lips, and Nick Oliveri of Queens of the Stone Age. A collection of uptempo dance-oriented tracks, *Midnight* may "rock" less than **Potter's** work with The Nocturnals but her big, bluesy vocals and fiery fretwork sound has huge as anything she's ever released, as songs like "Alive Tonight" and "Look What We've Become" make abundantly clear. Don't be surprised if this is the record that makes **Potter** a superstar. Also available on VINYL!



NOAH GUNDERSEN CARRY THE GHOST

DUALTONE

For **Noah Gundersen**, the past few years have brought about immense growth and change, both as an artist and as a young man grappling with issues of identity and independence. It should come as little surprise, then, that his stunning new album, *Carry The Ghost* is so heavily influenced by existential philosophy. What's so striking, though, is hearing a 25-year-old articulate such weighty themes, packaging them into heartbreakingly gorgeous melodies with a plainspoken language that cuts to the quick upon first listen. Then again, **Noah Gundersen** has never aimed for ordinary. Produced by **Gundersen** and mixed by Phil Ek (Father John Misty, Modest Mouse, Built To Spill), *Carry The Ghost* was recorded at Seattle's Litho Studio and explores issues of self-discovery with an erudite sophistication across 13 magnificent tracks. Collaborating more than ever before with his touring band—which includes his sister Abby and brother Jonathan — **Gundersen** set out to push boundaries and confound expectations, experimenting with tone and structure and creating rich sonic textures that ebb and flow beneath his stirring, solemn voice. You may also plummet *Carry The Ghost's* emotional depths on 2x180g VINYL!



JAY PHAROAH CAN I BE ME?

COMEDY DYNAMICS

Five seasons into his tenure at *Saturday Night Live* and **Jay Pharoah** has proven that he is, without a doubt, a master impressionist. Best known for his wide array of uncanny celebrity impressions, including President Barack Obama, Will Smith, Denzel Washington, Chris Rock, Stephen A. Smith, Kanye West and Chris Tucker, **Pharoah** developed his comedy skills at a young age, training in local comedy clubs. His feature film credits include *Ride Along* with Kevin Hart and Ice Cube, *Get a Job* with Bryan Cranston and Anna Kendrick, *Top Five* and *Balls Out*. *Can I Be Me?* is **Pharoah's** first hour-long comedy special. Recorded at The Cutting Room in New York City, *Can I Be Me?* weaves his deadly accurate impressions and character sketches with comedic insight on relationships, family, music and pop culture.



DEAF WISH
PAIN
SUB POP

When **Deaf Wish** found themselves in a room together for the very first time, they agreed on a guiding philosophy: "Let's not make anything that's going to last. If we're together for just two shows, then that's what it is." They've deviated some. Over the course of eight years, the Melbourne foursome has instead amassed one of rock's most exhilarating bodies of work, a concise run of wooly seven-inches and white-knuckle LPs whose legendary live translation has been most accurately described as "unhinged." All this despite their being scattered across multiple continents, with no way of getting to know one another outside of intermittent touring. This year marks the arrival of **Pain**, the first they've written since coming together again semi-permanently in Melbourne, and it is a miraculously dissonant, wonderfully immediate display of **Deaf Wish** at their mightiest – alive with the same wild chemistry and sense of possibility that made their first recordings so vital. Two-minute freakouts like "Eyes Closed" share airspace with the meditative squall of "On" and the guitar-born majesty of "Calypso" – all captured in three takes (or less). And with each member taking on vocal duties, each of **Pain's** is imbued with extra vitality. You'll wanna play **Pain** loud and often.



LA LUZ
WEIRDO SHRINE
HARDLY ART

For **Weirdo Shrine**, the sophomore album from Seattle's **La Luz**, the goal was to capture the restless energy of its live show and commit it to tape. Tracking most of the album live in shared quarters, **La Luz** chose to leave in any happy accidents and spur-of-the-moment flourishes that occurred while recording. Frontwoman Shana Cleveland's newly fuzzed-up guitar solos—which now incorporated the influence of Japanese Eleki players in addition to the twang of American surf and country—were juxtaposed against the group's most angelic four-part harmonies to date. The organs of Alice Sandahl and the drumming of Marian Li Pino were granted extra heft and dimension. The resulting album is a natural evolution of the band's self-styled "surf noir" sound—a rawer, turbo-charged sequel that charts themes of loneliness, infatuation, obsession and death across eleven tracks, from the opening credits siren song of "Sleep Till They Die" to the widescreen, receding-skyline send-off of "Oranges" and its bittersweet epilogue, "True Love Knows." Produced and engineered by the one and only **Ty Segall!**

