



MAC DEMARCO
ANOTHER ONE
CAPTURED TRACKS

Like the days of Steely Dan or Harry Nilsson releasing a classic album every year (or less) comes **Mac DeMarco's Another One**, a Mini-LP released a mere year after the release of the meteorically successful *Salad Days*. Written and recorded during the downtime between a relentless touring schedule, *Another One* is an eight-track release that expands the arsenal of **Mac's** already impressive catalog, showing the maturity of **Mac's** progression as songwriter: it's a bit more refined, a bit more sophisticated, but nonetheless retains the guts and soul of classic **Mac**. Despite working at the same pace as artists like CCR and The Rolling Stones, coupled with an equally unending schedule of touring and press, it's odd that **Mac** is labeled as a slacker. With two full-lengths and two EPs released and hundreds of sold out shows performed in the last several years, a recent late night television debut on Conan following a special performance on The Eric Andre Show, it seems, as **Mac** nears his 25th birthday, there's not a slack bone in the man's body. Great songwriters don't need to reinvent themselves; they just need to keep going and let the songs out in the world. Thus, here's *Another One*. Also available on VINYL!

UNDER THE RADAR

AUGUST 2015

CIMS
COALITION OF INDEPENDENT MUSIC STORES
CHICAGO, IL
EST. 1995



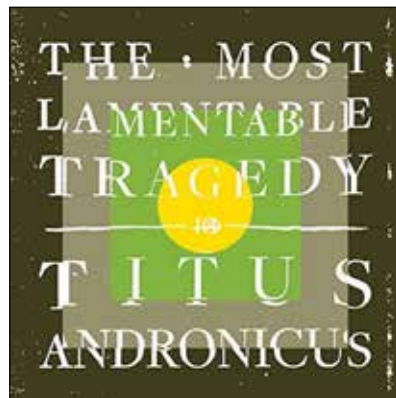
HIGHLY SUSPECT
MISTER ASYLUM
300 ENTERTAINMENT

You may have been to that party—the one where a guy plastered in ink showed up on a motorcycle with a guitar slung around his back. You probably either rolled your eyes or raised your fists. When it comes to Brooklyn rock trio **Highly Suspect**, all three members – Johnny Stevens, (guitars and lead vocals) and twins, Rich, (bass/vocals) and Ryan Meyer (drums) – are that guy. The trio has played 800 shows in six years, having supported bands like My Morning Jacket and Grizzly Bear. They may have even raged in all of your basement. The second these guys get on stage, you discover that their burnt out cigarettes, leather jackets, and well traveled boots aren't a front. You'll hear their raspy vocals, amped-up guitar chords and ambitious rhythms blending so uniquely with cocaine-covered lyrics telling you the true story of three guys who know what it means to go hungry. *Mister Asylum*, **Highly Suspect's** debut album, was produced by Joel Hamilton, who has worked with such artists as The Black Keys, Tom Waits, and Elvis Costello. On it, you'll find a hard-edged boogie wonderland – think Kings of Leon meets a double-headed beast: Motorhead and Radiohead. *Mister Asylum* features the songs that you're always hoping to hear (but never actually do) on the radio.



MUDDY WATERS 100
MUDDY WATERS 100
RAISIN MUSIC/MRI

Muddy Waters 100 is a contemporary tribute to **Muddy's** music and legacy on the occasion of his 100th birthday. Country blues were **Muddy's** roots and remained at his core, but through the force of his artistry he transformed them. Via electricity, volume, the weaving of bass and guitar lines with piano, harmonica and drums, he created the ensemble sound and subsequently the template for future Rock and Pop groups. Combine that music with his attitude and magnetism, and **Muddy** became the very definition of a Rock and Roll star – and his music still inspires. This tribute reflects a deep respect for **Waters'** legacy, his roots, his innovations, and the future of the blues by pairing members of **Waters'** own group with some of the greatest artists working in the Blues today, including Gary Clark Jr., Shemekia Copeland, Keb' Mo', Derek Trucks, Johnny Winter, and many more.



TITUS ANDRONICUS
THE MOST LAMENTABLE TRAGEDY
MERGE

The Most Lamentable Tragedy [hereafter *TMLT*], the fourth studio album by **Titus Andronicus**, is a rock opera in five acts. The central narrative of *TMLT* ("a work of fiction," claims singer/songwriter Patrick Stickles) concerns an unnamed protagonist whom we meet in deep despair. Following an encounter with his own doppelgänger (an enigmatic stranger, identical in appearance though opposite in disposition), long held secrets are revealed, sending our protagonist on a transformative odyssey, through past lives and new loves, to the shocking revelation that the very thing that sustains him may be the thing to destroy him. *TMLT* is both the crown jewel of the band's discography and the legend that contextualizes their entire body of work. It reveals that **Titus Andronicus** are what hardcore fans have said they are for years, and what the world must now recognize them to be: not merely the greatest rock and roll band of this era, but one of the greatest rock and roll bands of all time.



DUCKTAILS
ST. CATHERINE
DOMINO

St. Catherine, Matt Mondanile's fifth outing as **Ducktails**. Moving away from the free-form, ambient bedroom experiments of *Landscapes* (2009), and 2013's eighties pop re-imagination *The Flower Lane*, **St. Catherine** is a finely-honed collection of baroque pop songs that take the blissful, cascading melodic fretwork that Mondanile has made his signature with both **Ducktails** and his other band, **Real Estate**, and applies it to songs of considerable new emotional heft and dynamic range. Mondanile partially wrote and recorded *St. Catherine* over the course of 2014 and then finished off recording at the start of 2015 in bedrooms and studios all over the U.S. and Europe while on tour with Real Estate, but everything truly came together when Rob Schnapf (co-producer of Elliott Smith's classic albums *XO* and *Either/Or*) was enlisted to put the finishing touches to **St. Catherine**. Together, the pair added a new crispness and punch to the record's more upbeat, psychedelic pop: Tracks like the James Ferraro-featuring, lolling lead single "Headbanging In The Mirror" and the soaring "Into The Sky" recall the artful muscularity of Elliot Smith's later work, whilst title track boasts one of Mondanile's greatest ever lead guitar lines and benefits greatly from Schnapf's warm, rich feel. Gorgeous!



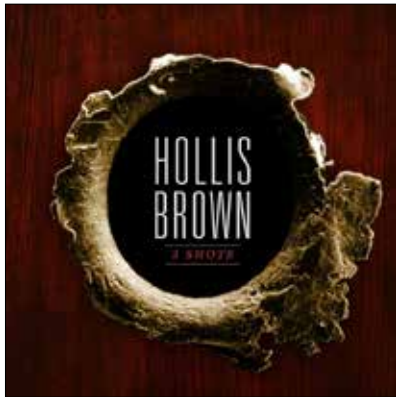
WATKINS FAMILY HOUR
WATKINS FAMILY HOUR
 THIRTY TIGERS

Watkins Family Hour is an acclaimed musical collective featuring siblings (and two-thirds of acclaimed bluegrass trio Nickel Creek) Sara and Sean Watkins along with Fiona Apple (yes, *that* Fiona Apple), Benmont Tench, Don Heffington, Greg Leisz and Sebastian Steinberg. **Watkins Family Hour**, recorded live over three days in the studio of their friend and producer-engineer Sheldon Gomberg, captures the freewheeling spirit of the collective's live shows. An all-covers affair, the album additionally includes Sara leading vocals on the Grateful Dead's "Brokedown Palace," Sean essaying Roger Miller's wistful "Not In Nottingham," from Disney's 1973 animated Robin Hood, and Apple singing "Where I Ought To Be," originally performed by Skeeter Davis. In celebration of the release, the collective will take their "variety show of epic proportions" (Los Angeles Times) to cities across the U.S. this summer kicking off with a performance at the Newport Folk Festival. Think of it as *A Prairie Home Companion* but with hipper musicians but worse jokes.



B. DOLAN
KILL THE WOLF
 STRANGE FAMOUS

Five years after shaking the foundations of underground rap with his "Fallen House, Sunken City" LP, **B. Dolan** emerges from the earth, battle-tested, clear-eyed, and sharper than ever. *Kill The Wolf* – a sweeping, powerful opus five years in the making – reinforces **Dolan's** status as a complex lyricist and introduces him as an ambitious, versatile producer, dedicated as ever to concept and vision over fleeting hip-hop trends. *Kill The Wolf* features a supporting cast of talent from a wide range of musical backgrounds, including Aesop Rock, Buck 65, Alias, Cecil Otter (Doomtree), Kathleen Stubelek (Circle Takes the Square), DS3K, Buddy Peace, and the late David Lamb (Brown Bird) among others. It would be easy for an album to go astray amidst such varying styles and contributors, but **Dolan** stays in firm command as an expert conductor, driving the album's layered and visionary sound. *Kill The Wolf* fuses live guitars, analog synths, violins and upright bass with formidable vocals and intricate lyrics for sound that's rooted in both the dystopian future and a frightening present – not even the TSA and Whole Foods are spared!



HOLLIS BROWN
3 SHOTS
 INKIND MUSIC

Since its formation in 2009, the scrappy New York outfit known as **Hollis Brown** has emerged as one of America's most compelling young rock 'n' roll acts. Drawing from a bottomless well of classic influences yet firmly rooted in the present, the band's output has steadily evolved from the raw immediacy of its early releases to the more expansive, adventurous approach that fuels its bracing new album *3 Shots*. The eleven-song set marks a substantial creative leap for the band, with such sonically edgy, emotionally resonant new tunes as "Cathedral," "Sandy," "Wait For Me Virginia" and the title track, which exemplify the quintet's balance of sharp melodic song craft, vivid lyrics and artfully-deployed electric and acoustic textures. Other highlights include the heart-tugging "Highway One," a duet with acclaimed alt-country songstress Nikki Lane, and the uplifting "Rain Dance." The latter tune is the product of a unique collaboration with fabled rock 'n' roll pioneer Bo Diddley, with **Hollis Brown** building a new composition around a previously unreleased rhythm track created by the late musical legend in his home studio, and featuring Bo's unmistakable guitar work.



THE BUNNY THE BEAR
A LIAR WROTE THIS
 VICTORY RECORDS

In 2008, Matthew Tybor, more commonly known as "The Bunny", began collecting members for his newest project. But what is a Bunny without his Bear? Desperate to find his ferocious counterpart, The Bunny's prayers were answered by the addition of Chris Hutka, The Bear. Sporting a plastic bunny and bear mask respectively, Tybor's piercing screams seemed to be complimented perfectly by Hutka's strong, clean vocals, and with that, **The Bunny The Bear** was let out of its cage. Harnessing their primal artistry, the guys began recording material in 2010, broadcasting their creativity through blasts of electronic triggers. Their blending of hardcore, metal, and electronic genres lifted critics speechless, unsure of how to classify the band. With the recent addition of female vocalist Haley Roback, **The Bunny The Bear** continues buckling the genres of dance, electronica, hardcore and pop with, *A Liar Wrote This* – an almost operatic hard rock masterpiece.



LIANNE LA HAVAS
BLOOD
 WBR

When touring for her debut album *Is Your Love Big Enough?* came to a close, **Lianne La Havas** headed to Jamaica with her mother for a long-awaited holiday that evolved into an experience of self-discovery. She enjoyed emotional reunions with long-lost relatives; embraced Kingston's clubs; and even jammed in front of her family for the first time during a session with legendary dancehall/reggae producer Stephen McGregor. Exploring her roots inspired **La Havas's** writing. Lyrically, she says, the songs she wrote are almost all related to "the feeling of who you are and where you come from." And musically, **La Havas** took inspiration from Jamaica's love of grooves, rhythms, and syncopation and her new album, *Blood*, was born. McGregor ultimately joined in the making of *Blood* along with a host of amazing collaborators, including Adele / FKA twigs collaborator Paul Epworth and Matt Hales of Aqualung. But don't expect reggae: *Blood* is bold pop album through and through, filled with big hooks, 70's-inspired melodies ("What You Don't Do"), and Marvin Gaye-worthy soundscapes ("Unstoppable") grooves.



**ALWAYS
ALWAYS**
POLYVINYL

Always are two women, three men, a crate of C-86 tapes and a love of jingle-jangle. Molly Rankin and Kerri MacLellan grew up as next-door neighbors in Cape Breton, lifting fiddles and folk-songs. Heartbreaks of different shades soon entered their lives, as did the music of Teenage Fanclub and Belle & Sebastian. Similar noisy melancholy drifted over to Prince Edward Island, finding Alec O’Hanley, Brian Murphy and Philip MacIsaac. Convening in Toronto, **Always** has been making music since dusk or maybe dawn, when stars were appearing or fading off. As a result, their debut self-titled album is both sun-splashed and twilight — nine songs concealing drunkenness, defeat and death in tungsten-tinted pop that glitters like sea glass. With needlepoint melody and verse, Rankin and O’Hanley’s songs were recorded at Chad VanGaal’s Yoko Eno studio and mixed by Graham Walsh (Holy Fuck) and John Agnello (Sonic Youth, Dinosaur Jr., Kurt Vile). The resultant album is loud and clear and sure. Flood your ears.



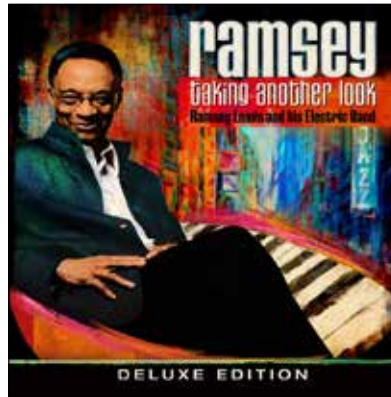
**INSANE CLOWN POSSE
THE MARVELOUS MISSING LINK (FOUND)**
PSYCHOPATHIC RECORDS

Insane Clown Posse is one of the best-selling independent groups of all time, with 24 albums to their credit and over 11 million sold worldwide. The face-painted duo of Violent J and Shaggy 2 Dope have smashed through the ceiling of the music industry’s expectations, amassing their own dedicated legion of millions of fans and releasing a steady stream of albums, compilations, and, of course, their annual music fest, The Gathering of the Juggalos. Even Jack White and the FBI want in on the fun! But if you ask the wicked clowns about their success, they would tell you that they’re just getting started. Now they’re back with their 2nd album of 2015, *The Marvelous Missing Link (Found)*. Whereas *The Marvelous Missing Link (Lost)* was an album mired in darkness, *The Marvelous Missing Link (Found)* is much more upbeat — “We bring the comedy,” says J. “And songs about sex and good times and the funny songs and the upbeat songs.” Play the two albums together and you get a surprisingly complete picture of one of the most influential groups of the last 20 years. But what do you think this is? *The Unbearable Likeness of Being?* Fuck no. Roll your windows down, crank “Juggalo Party,” and start chugging that Fayo. WHOOP WHOOP!!!



**TEENAGE TIME KILLERS
GREATEST HITS VOLUME 1**
RISE

The long-gestating brainchild of Corrosion Of Conformity founder/drummer/vocalist Reed Mullin, guitarist Mick Murphy (My Ruin, The Birds of Satan, Neanderthal) and producer John “Lou” Lousteau, **Teenage Time Killers’ Greatest Hits Vol. 1** is twenty seismic rock n’ roll earth-shakers created by an all-star line up of punk and metal legends spanning decades, including Jello Biafra, Randy Blythe (Lamb of God), Dave Grohl and Pat Smear (Foo Fighters), Nick Oliveri, Matt Skiba (Alkaline Trio), Corey Taylor (Slipknot; Stone Sour), Tommy Victor (Prong; Danzig), Lee Ving (Fear), Mike “IX” Williams (Eyehategod), Mullin’s Corrosion of Conformity band mates Mike Dean and Woody Weatherman, Karl Agell and many, many more. Recorded at Grohl’s 606 Studios in Northridge, CA.



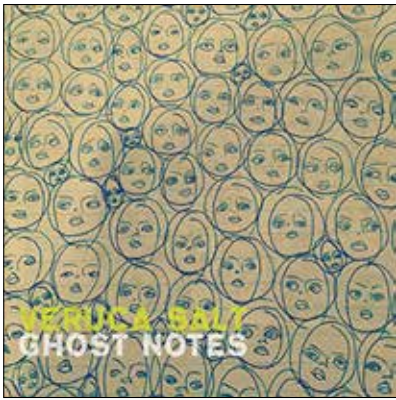
**RAMSEY LEWIS
TAKING ANOTHER LOOK DELUXE EDITION**
RAMSEY’S HOUSE

Keyboardist **Ramsey Lewis** has been an iconic leader in the contemporary jazz movement for over 50 years with an unforgettable sound and outgoing personality that has allowed him to cross over to the pop and R&B charts and earn three Grammys. **Lewis** has remained both an innovator and an emissary of Jazz with a list of awards and contributions so large that we don’t have the space to list them here. *Taking Another Look – Deluxe Edition* finds **Lewis** leading a new electric quintet with Henry Johnson on guitar, Michael Logan on keys, Joshua Ramos on bass and Charles Heath on drums. **Lewis** revisits his 1974 career-defining album *Sun Goddess* via a collection of re-recorded tracks and with five new tunes brimming with new energy. Rather than re-recording the title track “Sun Goddess,” **Lewis** has beautifully re-edited the original studio recording featuring **Earth, Wind and Fire**. His Electric Band breathes new life into **Lewis’** classic cover of Stevie Wonder’s “Living For The City” and while “Betcha By Golly Wow” receives a tender, new interpretation. *Taking Another Look* also features three bonus tracks, including a collabo with the legendary Dr. John who serves up some Cajun style funk with his rendition of “Jungle Strut”.



**AWAKEN THE EMPIRE
AURORA**
ANOTHER CENTURY

Seattle, WA based band **Awaken The Empire** manages to fuse atmospheric alt-rock with the raw, heavy emotion of a therapy session. Encompassed by a sound that plays out more like a movie score, and the group’s constant use of encrypted codes and hidden messages, **Awaken the Empire** is definitely not your typical rock band. “If we were a movie, we would be somewhere between the schizophrenic, dark romance of *Donnie Darko* and the dystopian, revolution of *The Hunger Games*,” says singer Damien Lawson. **Aurora**, the band’s debut album, perfectly captures the band’s cinematic hard rock vision, especially on lead single, “Insomniacs Unite” — a song dedicated to fulfilling your dreams, no matter the cost (or lack of sleep). “There are so many people in this world that feel trapped. Everyday they struggle, because they know in their hearts that they’re destined for greater things,” says vocalist Damien Lawson. “Insomniacs Unite” is about empowering people to fight for there future, and fight for the lives they know they deserve.” It’s fitting that **Awaken The Empire** think in cinematic terms as the music on **Aurora** has a hugeness of IMAX proportions. Fans of Evanescence and Muse will especially find much here to love.



GHOST NOTES
EL CAMINO

Ghost Notes is an amalgamation of everything that made **Veruca Salt** into a household name from the beginning and then some. All the hallmarks of the well-loved **Veruca Salt** sound are there: Careening guitars, crashing drums, savory bass lines, and the unmistakable, incredible vocal interplay of the band's two fearless leaders – Nina Gordon and Louise Post. The album presents a sonic narrative – the story of the band's rise, demise, reconciliation, and reunion. Songs answer the myriad of questions surrounding their sudden implosion over fifteen years ago, allowing **Veruca Salt** to truly air their grievances, forgive each other, and make the third album they intended to make back then. Songs that were started in the mid-to-late 90's and abandoned in the breakup have been reclaimed and reinterpreted, allowing *Ghost Notes* to serve as a stunning document of all the band left behind, while focusing on everything glorious to come. It is a record of hearts stitched back together and worn proudly on sleeves; a tour de force of friendship, betrayal, desperation, loss, regret, reformation, and redemption... And it's as good [better?] than *American Thighs* – filled with songs that rock, take unexpected pop turns, and blast forth with larger than life choruses. If only every reunion record were this good...

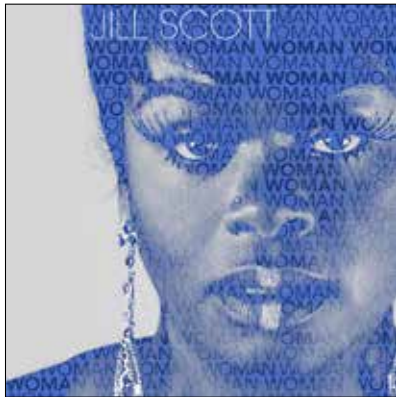
UNDER THE RADAR

AUGUST 2015



THE REVIVALISTS
MEN AMONGST MOUNTAINS
WIND-UP RECORDS

The Revivalists, as their name might suggest, draw from a wide range of American musical standards to craft timeless feeling songs with a wide appeal. Though they've cast a broad net, their sound is insistently upbeat and warm. That distinctive warmth may be owed in great part to the band's New Orleans roots. Further, **The Revivalists'** latest effort was recorded straight to tape in the gorgeously appointed Bogalusa, Louisiana Studio In The Country, where such musical giants as Stevie Wonder, The Neville Brothers and Kansas have recorded some of their best loved works. *Men Amongst Mountains* vacillates between tender expressions in "King of What" and organ saturated funk in "Stand Up," the pleading ballad that is "Fade Away" and the persistent sunniness that marks the album's lead single "Keep On." The continuous thread that weaves all these feels together is a striking lineup of keyboard instruments. Whether it's driving psychedelic licks or bluesy fills, keys are all over the album and feature front and center to the band's sound. It's clear that **The Revivalists** are inspired by the New Orleans streets around them and have done well to represent that sound on their latest release.



JILL SCOTT
WOMAN
TBD

Jill Scott is used to success and it seems she's found a formula that works. Her debut album went platinum and the two consecutive follow-ups went gold. Each of **Scott's** releases has been nominated for at least one Grammy and she has won three Grammys, not to mention countless other awards and nominations including from BET and Soul Train and Lady of Soul Awards. Unsurprisingly, **Scott** debuted at No. 1 on the Billboard Charts for her 2011 *The Light of the Sun*. Now **Scott** is back with *Woman*, another great piece with longtime collaborators Andre Harris and songwriter/producer Aaron Pearce. The Philadelphia soul legend recently debuted a song from *Woman*, "Fools Gold," a tune swirling with harps and warmly treated beats. It seems that **Scott** is onto yet another great success. Fans will be rewarded by **Scott's** voice, as rich as it is strong, as versatile and exacting as it is fluid and emotive.



WE CAME AS ROMANS
WE CAME AS ROMANS
EQUAL VISION

We Came As Romans call Detroit, Michigan their home, and having the muse of such a struggling city may be just what fuels this melodic post-hardcore group's angst-driven sound. Astute musicians, the band labored devoutly over the content of their fourth and self-titled release. **We Came As Romans** have rapidly gained fans with their presence on the 2015 Vans Warped Tour, a fact that has no doubt added pressure to the band's desire to put their best foot forward. Further, the band is careful and intentional about the connection they're building with their listeners. In fact, when the band first presented their twelve best songs to producer David Bendeth (Papa Roach, Paramore), who sent them back to the drawing board. Seeking the aid of expert collaborators (who'd worked on songs with Papa Roach, 30 Seconds to Mars and 3 Doors Down,) **WCAR** triumphantly returned to Bendeth with another 23 songs. Together with Bendeth, the band chose the ten best of that batch and set forth to record their most labored and precise effort yet.



THE ALCHEMIST + OH NO (GANGRENE)
YOU DISGUST ME
MASS APPEAL

Only a few months after the rap duo released a hefty compilation for Grand Theft Auto V, *Welcome to Los Santos*, **The Alchemist & Oh No (Gangrene)** have once again come together for a new joint, *You Disgust Me*. With a raucous and raunchy backdrop of fusion and psychoactive jazz beats, the **Gangrene** project comes off like an experiment in rapping over street noise. As though drifting from scene to scene, club-to-club, the rap narrative changes direction with each sonic venue. **Gangrene's** f**k-all spirit is a refreshing if honest reflection of a real state of unrest on our streets. The video for the album's first single "Driving Gloves" features a punk-fueled adventure in defacing and tagging a rental car. Like the video, the anarchist spirit of **Gangrene's** tracks teases the edge between good old-fashioned rebellion and serious anti-establishmentarianism. Yet rather than guns, **Gangrene's** arsenal consists of spray-paint and a penchant for casual destruction. *You Disgust Me's* fourteen tracks include appearances by Fashawn, Your Old Droog, Chuck Strangers, Havoc, Action Bronson and more.



FINGER ELEVEN
FIVE CROOKED LINES
BICYCLE/CONCORD

Canadian Rock band **Finger Eleven** is now on their third drummer, Chris Powell, a Nashville session drummer they picked up to record **Five Crooked Lines**. According to the band, Powell was just the push they needed to give the record the force that the group felt they could achieve. **Five Crooked Lines** is the band's eighth album, and though the band has experimented with different styles over the course of their decades-long lifetime, the album is decidedly more rock-centered and riff heavy. Lead-out single "Wolves and Doors" serves as a powerful example of the twelve track long player. The album's title track is driving and heavy, setting a tone for the determined pace that is the theme of **Five Crooked Lines**. While several of the album's moments hint at Pink Floyd or Led Zeppelin, the overall feel is more modern and straightforward under the instinctive production of Dave Cobb (Rival Sons, Jason Isbell.)



HEMMING
HEMMING
CUSTARD MEDIA

Sometimes the path to success takes on a different look than you might expect, as was the case for **Hemming**, who was a contestant on reality TV show *Make or Break* with her band Omar. Though the band didn't "make it" on the show, producer/songwriter and creator of the reality show Linda Perry (4 Non Blondes) pulled Candice Ortello (**Hemming**) aside to hear her play a song solo. The result has launched a genuine career for **Hemming**. Her debut self-titled album is brimming with raw, exposed nerves delivered in her gentle caterwaul of a voice. The shining star on the album may be "I'll Never Be The Man For You," a track that possesses both youthful wistfulness and the kind of loneliness born from those first brushes with adulthood. Other standout tracks are the spritely "Some Of My Friends" and the free-spirited "Home," but it's when **Hemming** gives way to her fragile croon that listeners will be invited into the soul of her music. Gently produced, **Hemming** is a refreshing debut for a musician just starting her course. _



JONATHAN TYLER
HOLY SMOKES
TIMELESS ECHO/THIRTY TIGERS

Texas rocker **Jonathan Tyler** no longer sports "& The Northern Lights" in his moniker, but his band bears the same lineup and his rock the same cock. **Holy Smokes** marks five years since his debut *Pardon Me*. Though **Tyler** sports just as much juke-joint style rock and roll on his sophomore effort, he's made room for some of his musical roots to show themselves as well. On collaborations with the likes of Nikki Lane and Ray Wylie Hubbard, ("To Love Is To Fly" and "Hey Mama, My Time Ain't Long," respectively,) **Tyler** shows sensibilities that lean into blues and folk. Yet **Holy Smokes** isn't a departure into some more demur territory. Rather, **Tyler** demonstrates he's unafraid to stretch himself and explore his musical lineage. **Tyler** recorded the songs between up to four studios, trying multiple versions of each song to capture what he felt was the best "moment" of each of them. As a result, **Holy Smokes** sees the artist hit his stride with a lineup of songs ranging from 60s California country to blazing guitar-driven rock and roll.



EZRA FURMAN
PERPETUAL MOTION PEOPLE
BELLA UNION

Ezra Furman's brand of quirky pop owes its lineage as much to Lou Reed and P.I.L. as it does to early 80s post-punk and his only modern contemporary, Destroyer. On *Perpetual Motion People*, this lineage is made abundantly clear, with its candid playfulness and confrontational frenzy of platitudes. The album opens with "Restless Year," a frantic kick-off of thirteen sublime tracks that play like a musical theatre expression of life in the modern world. The songs borrow from doo-wop and free jazz, harkening to solo albums by artists such as Marianne Faithfull and Arthur Russell but with an effortless breeziness akin to Rufus Wainwright. Free in expression, *Perpetual Motion People* doesn't shy away from dancing with absurdity, as exemplified beautifully in "Haunted Head" or "Wobbly." Before the album closes with **Furman's** gospel tune "One Day I Will Sin No More," "Can I Sleep In Your Brain" begins as a token love ballad, but launches halfway through into a theatrical anthem. "Watch You Go By" is perhaps the most soul-baring moment on the album where any pretense of silliness or nonchalance that may have existed melts away. Mournful clarinets harmonize **Furman's** doorstep swaying sing-song. *Perpetual Motion People* might be hyperactive pop find of 2015.



GATHERERS
QUIET WORLD
EQUAL VISION

New Jersey hardcore band **Gatherers** (once known as the singular "Gatherer") harken to a simpler time, when young hardcore bands would relentlessly tour the country, playing any space that would host them, often in harsh and unfriendly conditions, mostly at unconventional and all-ages venues. These days, with the advent and ease of DIY recording and the wide availability of free music all over the web, it has gotten even more difficult for bands to set themselves apart. **Gatherers** seem to be doing this by putting their efforts out on the road like those that came before them in the scene. In the spirit of that time, **Gatherer's** first album was offered via Bandcamp at a name-your-price rate. When not on the road, the group has pushed tremendous energy into making solid recordings of their full-throttle tunes, with pounding bass drums and searing guitars. Since adding the "s" to the end of their name, **Gatherers** have also added a new vocalist, Rich Weinberger. Weinberger's singing style adds a conspicuous amount of melody to **Gatherers'** sound. Now signed to Equal Vision, **Gatherers** are set up to have a broad reach with their sophomore effort, *Quiet World*.



ROCK CANDY FUNK PARTY
GROOVE IS KING
J&R ADVENTURES

With an all star line up of Tal Bergman (drums), Joe Bonamassa (guitar), Ron DeJesus (guitar) and Mike Merritt (bass,) **Rock Candy Funk Party** throws down for a second time with **Groove Is King**. Recorded in Bergman's studio, the sixteen-track sophomore effort bears fourteen originals and two covers showcasing the line up's signature virtuosic musicianship. Though **Groove Is King** strays less into jazz territory than its predecessor, its sound is generally more focused toward funk with a more intentional attention to production. The funk supergroup formed after a jam session at LA's legendary jazz club The Baked Potato. The on-stage chemistry was so strong that the group immediately took to the studio. **Groove Is King** also features horn arrangements by Grammy-winning trumpeter Randy Brecker. Other guests include percussionist Daniel Sadownick, keyboardist Fred Kron, saxophonists James Campagnola and Ada Rovatti, are rounded out by ZZ Top's Billy Gibbons, who serves as the Master of Ceremonies.