



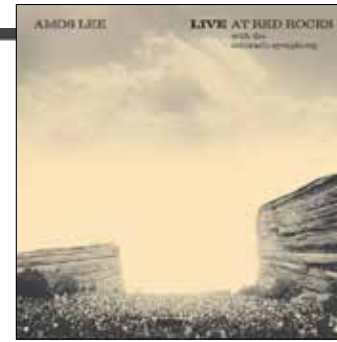
THE LONESOME TRIO
SUGAR HILL RECORDS

Twenty-two years ago, Ed Helms, Ian Riggs, and Jacob Tilove, then students at Oberlin College, were drawn together by a mutual love of bluegrass. With Riggs on bass, Helms on guitar, Tilove on mandolin and all three melodically shouting, a distinctive musical voice took shape. Time passed. As the universe would have it, Ed, Jake, and Ian all landed in New York City to pursue their individual hare-brained passions of comedy, architectural history, and jazz bass studies respectively. Before long, **The Lonesome Trio** was a fixture on the NYC bluegrass scene. The particular sound and voice of **The Lonesome Trio** might be described as rootsy, bluegrass-ish, Americana, or even a little bit cowboy. But a more accurate description might be the peculiar mind meld of three old friends who've been through 22 years of life, love, loss, and laughter together, working it all out through raw and honest acoustic music.



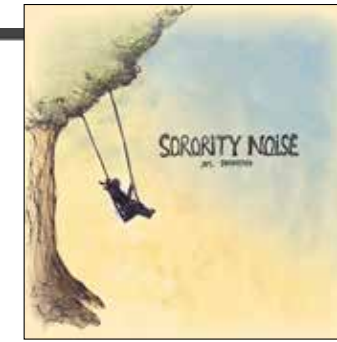
JERRY GARCIA
ON BROADWAY: ACT ONE -
OCTOBER 28TH, 1987
ROUND RECORDS/ATO

On Broadway: Act One is the first installment in a new archival series celebrating Jerry Garcia's magical 13 night run on Broadway. *On Broadway: Act One* presents three complete, previously unreleased sets from the October 28th, 1987 performances at the Lunt-Fontanne Theatre in NYC: The early and late **Jerry Garcia Acoustic Band** sets and the **Jerry Garcia Band's** electric evening set. Highlights are many, but include "I Ain't Never," "Bright Morning Stars," "Run For The Roses" and Bob Dylan's "Tangled Up In Blue."



AMOS LEE
AMOS LEE LIVE AT RED ROCKS
WITH THE COLORADO SYMPHONY
ATO RECORDS

When **Amos Lee** – the masterful singer-songwriter who first made his name by helping Norah Jones write her gazillion selling breakthrough album, *Come Away With Me* – rolled into Red Rocks in August 2014 he had been on tour for almost a year in support of his fifth studio album *Mountains of Sorrow, Rivers of Song*... But this concert in particular was something special: It was his first headlining date at the legendary venue, and backed by the Colorado Symphony with arrangements composed just for that evening. Lucky for us, the 14 track, career-spanning set was captured for posterity... And it's most certainly a keeper. Even if you've never spent much time with any of **Lee's** fantastic solo work *Life At Red Rocks* will make you a true believer in the man's monumental talent.



SORORITY NOISE
JOY, DEPARTED
TOPSHELF RECORDS

"I don't want to be in an emo band anymore," proclaims **Sorority Noise** frontman Cameron Boucher. "But I have no problem with people calling us that, because in the strictest of senses, we are an emotionally driven band." That, is **Sorority Noise** in a nutshell: part of a movement, but also determined to break free from the pack. With the release of *Joy, Departed*, **Sorority Noise** is poised to break out in a big way. *Joy, Departed* is more than just the best iteration of **Sorority Noise** to date; the album draws musical influence from a diverse crop of acts spanning Regina Spektor and jazz trumpeter Chet Baker to The Smiths and Broken Social Scene. But this is a band that, again, deals with emotions – and, as such, injects heavy topics into the giddy musical free-for-all.

caroline

Mixtape



"YOUR HANDS ARE TIED, BUT YOUR HEART IS FREE, IF YOU LEARN TO CUT THE ROPE PLEASE MAKE YOUR WAY TO ME" - LERA LYNN



LERA LYNN
THE AVENUES
SANDS FOLEY ENTERTAINMENT

Born in Houston, Texas, Nashville-based, Georgia-bred singer-songwriter, **Lera Lynn's** music may be hard to categorize, but that is likely why she appeals to so many. "Ray Charles went from jazz to R&B to country. Paul McCartney will do a ballad next to 'Helter Skelter,' and not think twice," says **Lynn**. "The most successful and lasting artists let inspiration steer them, not genre or marketing pitch. I'm just doing what moves me as it comes." Melodic, atmospheric, and intensely introspective, the material on *The Avenues* is entirely self-penned and fearlessly personal. Several of the songs, including "Letters," "Coming Down," and "Leave It Up to Me," are reflections on the musician's difficult relationship with her alcoholic father, who died when she was in her early 20s. "The rest of the songs are about love," she says. "There's a lot of love and death happening here. But what else do you write about?"



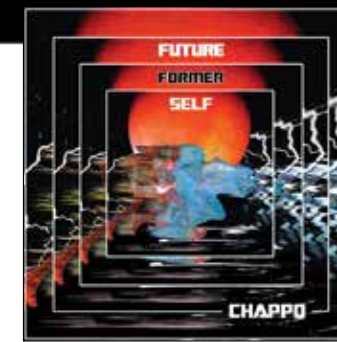
THE VELVET TEEN
ALL IS ILLUSORY
TOPSHELF RECORDS

Since its inception in late 1999, **The Velvet Teen** has traveled the world and challenged the very concept of genre with its eclectic and at times schizophrenic appeal. **The Velvet Teen** truly has a talent for seducing the masses into a cult-like state, before promptly leaving the faithless with nothing but a Kool-Aid aftertaste. The believers, however, will vouch that the experience is well worth the trouble. *All Is Illusory* marks the band's fourth album and is the long-awaited and elegant follow-up to 2006's *Cum Laude!* that was recorded and co-produced by Steve Choi (Rx Bandits, Peace'd Out) and Roger Camero (No Motiv, Peace'd Out). From its gorgeous, swirling electronics to its harder, angular, '90s-leaning flourishes of grunge, indie and emo, *All Is Illusory* is a welcome return for a band whose varied influences are still very much intact after its short silence.



ALPINE
YUCK
VOTIV MUSIC

Alpine is six friends from Melbourne who make bold, twinkling, sophisticated pop music. Their latest album, *Yuck*, is a collection of vibrant songs that shimmer and shine with colorful harmonies and inventive melodies. Featuring the dual vocals of front women Phoebe Baker and Lou James, Christian O'Brien on guitar, Ryan Lamb on bass, Tim Royall on keys and Phil Tucker on drums, **Alpine** traverse diverse themes, ideas and sounds on the album, always assured, but never quite taking themselves too seriously. They are also gloriously surreal – the songs, though they seem perfectly fussed over, travel into trippy terrain despite their big hooks. "Foolish" could be yr summer jam with its cool come on and hilariously punctuated "Yuck." "Baby" is almost as good yet twice as catchy. This is a sexy beast of a record. You need it.



CHAPPO
FUTURE FORMER SELF
VOTIV MUSIC

Are we moving? Each moment inevitably becomes a relic of the past. The future appears as a destination within an infinite number of halfway points we may never reach. Will we ever experience time existing in its true form? We may discover at any moment, the future and past caving in on itself. All at once. In **Chappo's** world, the concept of time is twisted hopelessly out of focus. Like Rene, the main character in **Chappo's** new concept album *Future Former Self*, the band seems to have recently traveled back from a distant black hole, bringing with them a kaleidoscope of new and mesmerizing sounds which split the difference between the guitar driven psychedelia of 60's west coast rock and spiritual witch doctor moonshine of Dr. John.