



HALSEY
ROOM 93 - EP
ASTRALWERKS

Halsey: a better combination of lovable pop and provocative grunge could not have been better engineered in a lab. The alter ego of 19-year-old Ashley Frangipane was conceived from the "Halsey" stop on the L train to Brooklyn (and is an anagram of her first name). **Halsey** seeks to combine honest, unashamed, and androgynous lyrics with the sugary feminine allure of pop music. Biracial and shaped by the discography of a black father and a white mother, she brings a unique diversity to the pop idiom. Her sound is hook-bait-catchy, and unapologetic in nature. She plays no victim, instead exploiting the tragic and laughable intimacy of human relationships. **Halsey** has all the undeniable makings of a pop star, with a bitter aftertaste that is so tongue-in-cheek.



RHETT MILLER
THE TRAVELER
ATO RECORDS

Rhett Miller has been playing in touring bands (most notably, **The Old 97's**) for the better part of 20 years. This fact alone certainly qualifies him as someone allowed to title his latest solo album titled **The Traveler**. Although the album was written and performed by **Miller** he also had some help, most notably by the members of **Black Prairie**, a band led by the **Decemberists' Chris Funk**. The band (Black Prairie) entered the studio with the singer (**Rhett Miller**) and briskly recorded the songs that make up this album (**The Traveler**). ("When the 97's finished our most recent album, **Most Messed Up**, and I looked at the stack of songs I had left over, I realized they would be perfect for a collaboration with Black Prairie.") Additional guitar work was also added by **Peter Buck** and **Scott McCaughey** of **R.E.M.**



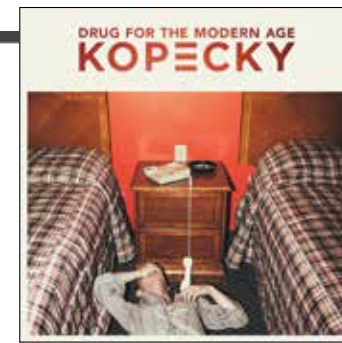
DIAMOND YOUTH
NOTHING MATTERS
TOPSHELF RECORDS

Claiming Baltimore as their home, members of **Diamond Youth** are spread across Richmond and Chicago as well — creating an obstacle in terms of actually practicing as a band. Despite the varying musical tastes of each member in **Diamond Youth**, they all share a very common back catalogue of bands that have inspired and defined their developing years as budding artists. From Weezer to Foo Fighters, Queens of the Stone Age, and all the way back to the Beach Boys, the influence these bands has had on **Diamond Youth** is ever-apparent in the music they write. **Nothing Matters** is **Diamond Youth's** debut full length and it sounds like guitars — glorious guitars that break, crackle, jangle, and weave around the band's insistent melodies, which will stick with you longer than you'd expect. A summer jam, fer sure.



PARADE OF LIGHTS
FEELING ELECTRIC
ASTRALWERKS

Parade of Lights is an alt-electro band based in Los Angeles whose music is equal parts rock, new wave, and shoegaze to create a unique blend of 80's influenced pop drawing on inspiration from artists like U2, Depeche Mode, M83, and even Madonna. **Parade of Lights** has toured throughout California, Utah and Nevada, establishing a fanbase in their hometown of Los Angeles as well as Las Vegas. The group has opened for artists like Imagine Dragons, Fitz And The Tantrums and The Neighbourhood, and crafted a dynamic live performance that translates their recorded songs into a captivating organic-meets-electronic stage set. Delivering anthem after anthem, the band's debut album **Feeling Electric** finds lead vocalist/guitarist Ryan Daly, drummer Anthony Improgo, bassist Randy Schulte, and keyboardist Michelle Ashley channeling both frenetic energy and immaculate precision into songs with a spirit that's bombastic but penetrating, unflinchingly hopeful but rooted in raw feeling.



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 all-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.



INDIGO GIRLS
ONE LOST DAY
VANGUARD

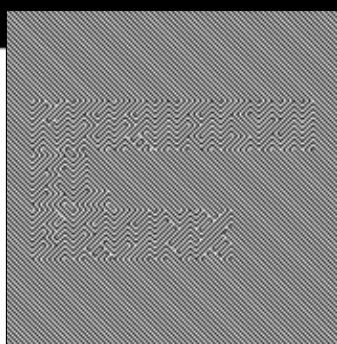
With **One Lost Day** — the first **Indigo Girls** album in 4 years — Amy Ray and Emily Sailer have created a landscape of truly original sounds and stories ranging from stark intimacy to bombastic pop and grind. On **One Lost Day**, musicality, whimsy, rawness, sadness and joy move through each of the 13 tracks. This theme is especially evident on the first single, "Happy in the Sorrow Key," written by Amy Ray. "We took some chances on the making of **One Lost Day**, with a new producer, engineer, and various musicians," says Emily. "Stretching like that felt liberating to me. Each song tells a story of where we've been and what we've thought about, whom we've met, and the travels we've had. It is a travelogue on lessons learned and love lived."

caroline

Mixtape



"I NEVER ACHIEVED ESCAPE VELOCITY
I NEVER BREAK FREE
NO MATTER HOW HARD I TRY"
RHETT MILLER / "THE TRAVELER"



MARIACHI EL BRONX
MARIACHI EL BRONX III
ATO RECORDS

It's an interesting time when an artist, which had previously re-imagined its sound once (see American hardcore punk band, The Bronx), attempts to re-imagine its signature sound yet again. On **III** the focus to excel as a tradition ensemble have disappeared. This time around **Mariachi El Bronx** approached writing from a different direction. They dusted off old sequencers and synths and began to create soundscapes they would tack their music against. Rather than make a mariachi record they aimed to create a mariachi inspired album. Commentary of social unrest is prominent on tracks like "New Beat" and "Sixes And Sevens" and reflection on life experiences peppers the album with tracks like "Wildfires" and "High Tide." "Nothing's Changed" sees a surprise visit from DJ Bonebreak (X) on marimbas and harp virtuoso Willie Acuña (Mariachi Sol de Mexico) guests on "Raise The Dead."



MY MORNING JACKET
CIRCITAL
ATO RECORDS

Circital was the first album **My Morning Jacket** had made in Kentucky since **It Still Moves**, recording it in the gymnasium of a Louisville church under the aegis of producer Tucker Martine. "As a group, we've always been hoping to find 'our guy,'" says James. "And we've worked with some great people, but we'd wanted to find someone who was, like, 'one of us.'" At the group's insistence, the album was recorded live, with few overdubs; James' vocals were recorded at the same time as the band's performances. "We were going for full takes; we wanted everybody running back to the control room afterwards, freaking out and wanting to listen back to the take," remembers James. Likewise, **Circital** is another rich offering from one of America's finest bands. — you're gonna be freaking out, too.



MY MORNING JACKET
EVIL URGES
ATO RECORDS

Evil Urges is the sound of a band saying, "Don't tell me what to do!" Easily the band's most eclectic album to date, one wonders if the titular **Evil Urges** came from **My Morning Jacket** deciding to follow-through every crazy idea that crossed their collective transom. From Prince-baiting funk ("Evil Urges") and future horror schlock ("Highly Suspicious"), to highway anthems ("Sec Walkin'"), extended Eurodisco jams ("Touch Me I'm Going To Scream"), and straight up dual-axe shred fests ("I'm Amazed"), **Evil Urges** waves politely at the grain silo reverberation of past classics before hauling ass off into the sunset. There was, of course, a precedent for this: **My Morning Jacket's** previous missive, the John Leckie-helmed **Z**, made a conscious effort to curb the 'verb and reach for new sonic pastures. While that album still had a cohesive vibe **Evil Urges** goes for a tasteful, kitchen sink approach.



MY MORNING JACKET
IT STILL MOVES
ATO RECORDS

The Tennessee Fire and **At Dawn** had already made a name for **My Morning Jacket**, who were garnering lots of love from fans and critics for their guitar antics, copious reverb, and even more copious hair — especially in the British press who go apoplectic over grizzly creatures from the American South. With their 3rd album, **It Still Moves**, **My Morning Jacket** upped their game — the hair was longer, the reverb was created via an empty grain silo, and the songwriting took a turn for the classic, indulging in big guitar jams and a mystic take on Cosmic Trucker Country. It also wrote a few songs for the ages — particularly "Golden" which should outlast us all. **It Still Moves** crystalized the early **My Morning Jacket** sound... And it still sounds good because — along with the ambitious follow-up, **Z** — it's the best. You need this.



MY MORNING JACKET
KONOKOS
ATO RECORDS

With **It Still Moves** and **Z**, **My Morning Jacket** had made their two best records — the former was the perfect distillation of their sound thus far and the latter took their songwriting in a bold and new playful direction that would lay the foundation for the band's next decade. **Z's** follow-up, **Evil Urges**, further indulged the band's funkier impulses in such a way that it left the band's more puritanical fans scratching their heads. Everyone else dug in deep and showed up to all the gigs, thereby garnering **MMJ** a powerful presence on the blossoming festival circuit. They were selling out their own tours, too, so the time seemed right to make a live document, and, as such, **Okonokos** has proven to be an essential part of the **MMJ** discography — even more so than **Evil Urges**. The playing and recording are superb. And the DVD is groovy and redonk.



MY MORNING JACKET
Z
ATO RECORDS

With **Z**, **My Morning Jacket** dried out much of the reverb that soaked previous efforts, and gave both Jim James' vocals and the band's attack more bite — thus opening a new chapter in the band as we know 'em. **Z's** opening triumvirate ("Wordless Chorus," "It Beats For You," and "Gideon") is the sound of a band grown more outwardly playful. Both "Gideon" and "Into the Woods" bring out the band's dark sense of humor, but it's the album's centerpiece, "Off The Record" that really tickles with its collision of "Hawaii Five-O" and the Stones' "Can't You Hear Me Knockin'". **Z** is the sound of a band having a good time playing with their sound, fans' expectations, and each other.

REVISITING THIS FAVORITE!

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