



ZELLA DAY KICKER

PINETOP/HOLLYWOOD RECORDS

A dusky-voiced 20-year-old singer/songwriter from deep in the mountains of Arizona, **Zella Day** makes electro-charged, guitar-driven indie-pop that's steeped in a magic of her own invention. After teaching herself to play guitar at a young age and writing her first batch of songs in her teens, **Zella** began honing a songwriting style rooted in real-life stories but shaped by her infatuation with everything from desert mystique and old spaghetti westerns to the psychedelic culture of '60s California. Lacing her lyrical storytelling with sunlit melodies and heavy beats, the L.A.-based artist now delivers her full-length debut with **Kicker**—an intimate but gorgeously expansive album. In bringing the album to life, **Zella** worked closely with her longtime collaborators Wally Gagel and Xandy Barry (a production/songwriting duo known for their work with Best Coast) to weave in lush yet hard-hitting electronic elements that deliver a dreamy intensity —as well as the stunning string arrangements that **Zella** recorded with an orchestra at the legendary Capitol Studios. Throughout **Kicker**, **Zella** uses her songs to explore toxic relationships and breakups and broken homes, love and lust and fascination of all kinds. Also available on glorious **VINYL!**



HOT CHIP WHY MAKE SENSE?

DOMINO

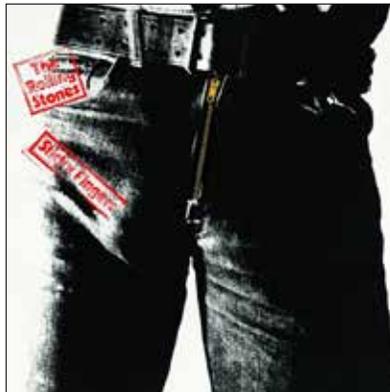
Why Make Sense? Is a **Hot Chip** album that shuns modernist dancefloor tropes in order to flick through the dusty corners of the band's teenage record collections, back when they were experimenting with music on primitive computer programs. But the creative process behind this record could not have been more different to the one behind its early records: **Why Make Sense?** represents the first time the **Hot Chip** live band has recorded together residentially (at the rural Angelic Studios). The result is a revelation. Alternately jarring and chaotic, pared back, thundering, then pulsating and gloriously mellifluous, the album confidently displays its influences: clattering analogue post-punk ('**Why Make Sense?**'), Philly disco ('**Dark Night**'), and outer-space acid dub ('**Easy To Get**'). The crisp, snapping '90s RnB of '**Love Is The Future**' calls in guest spots from **De La Soul's Posnuos** and **Scritti Politti's Green Gartside** on vocals and arrangements respectively. What's more? Due to a unique and bespoke printing technique, **Why Make Sense?** will come in one of 501 different colors. Combined with subtle variations of the design, this means every copy of the album, on both CD and LP, will feature completely unique artwork. Suck it, downloads!



MAJOR LAZER PEACE IS THE MISSION

MAD DECENT

Diplo is pretty busy. He's been producing Madonna, collaborating with Skrillex, and now, with the unstoppable force known as **Major Lazer** (which he operates with producers Jillionaire and Walshy Fire), what once was a giddy side project has now ballooned into a global touring juggernaut, and a new album that will be blowing minds and jigging asses worldwide. That album, **Peace Is The Mission**, is crammed with sexy RnB, dancehall, pop, and screechy EDM and a start-studded cast of vocalists including **Ariana Grande**, **Ellie Goulding**, **Travis Scott**, **Pusha-T**, and **Gwen Stefani**. Perhaps you've already heard the international hit single "Lean On" which features DJ Snake and Danish sensation MØ. "But what's happening with the titular **Major Lazer**," you ask... Well, he's getting his own FXN cartoon as part of their Animation Domination night. Says AV Club: "In a Jamaican dystopia ruled by aristocratic grump President Whitewall, **Major Lazer** leads the resistance effort with the assistance of Whitewall's daughter, Penny, and hacker whiz kid Blkmrkt. Their adversaries include vacationing vampires, monstrous strains of ganja, and a codeine-fueled supervillain with the voice and signature facial hair of Mad Decent signee **Riff Raff**." Sounds good to us!



THE ROLLING STONES STICKY FINGERS - 2CD DELUXE

UME

Exile on Main Street – in all its sprawling, glorious wonder – is oft cited as **The Rolling Stones'** best album – and it very well *might* be – but there's something to be said for the decadent perfection of **Sticky Fingers**. Changes were afoot: It was Mick Taylor's first full-fledged appearance on record, the first without Brian Jones, and their first album on their very own label. Of course, the band was already on quite a roll with the previous releases of *Beggars Banquet* and *Let It Bleed* – two records that pushed their sound into bold new territory. **Sticky Fingers** amplified that current into something somehow more dangerous, desolate, sexy, and soulful. It's sounds like a bunch of drugs taken all at once – and despite the intense highs and lows, it ultimately escapes with a glimmer in its eye. *Exile* would stretch the Stone's 70's sound until it almost fell apart – to thrilling results, too – but **Sticky Fingers** is the kicks off the **Stones'** *Lost Weekend* in like they had nothing to lose. And they didn't. This remastered 2-disc version of **Sticky Fingers** features a bonus disc of unreleased gems including alternate takes of 'Brown Sugar' (featuring Eric Clapton) and 'Dead Flowers,' and five tracks recorded live at The Roundhouse in 1971. You need this.



VARIOUS ARTISTS PITCH PERFECT 2

UME

After a humiliating performance at the Lincoln Center (where Rebel Wilson has an unfortunate wardrobe malfunction while The First Family is in attendance), **Pitch Perfect 2's** heroes, **the Barden Bellas**, are disqualified from competing in the choreographed singing and dancing competitions for which they've become famous. In hopes of redemption, **The Bellas** enter an international competition that no American group has ever won in order to regain their status and right to perform. The resulting journey is one of perseverance, passion, indomitable spirit, two wizards, a magic amulet, a wise old goat, Rock-a-pella (From TV's *Where in the World is Carmen Sandiego*), an ancient map, Snoop Dog, Taye Zonday, a hologram of Tony Curtis, that dude from Battlestar Galactica, **JESSIE PINKMAN BITCHES!!!**, Taylor Dane's stunt double, Tony Danza, a lifetime supply of marshmallow Peeps, and a bunch of clever song mash-ups that you'll surely commit to heart and create your own choreography. *Zig-a-zag-ah!*



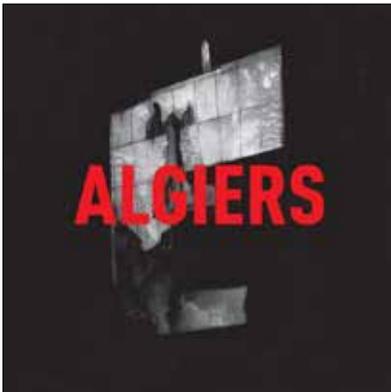
A THOUSAND HORSES
SOUTHERNALITY
REPUBLIC NASHVILLE

A Thousand Horses is a fresh fusion of classic sounds – a hybrid of Lynyrd Skynyrd, the Allman Brothers, Black Crowes and Exile on Main Street-era Rolling Stones, wrapped up in a modern-country context. The band’s new album, **Southernality**, is as wild and free and powerful as the name **A Thousand Horses** implies. This is the result of years of a road-doggin’ pursuit, determination and an against-the-odds struggle that found its rewards by bringing great music to the people. Hailing from Newbury, South Carolina, **A Thousand Horses’** identity is truly branded in the marshes and Bermuda grass of the region where they grew up. With their own atmosphere and space to experiment with their sound, **A Thousand Horses’** developed a songcraft all its own – there’s a reason they call their album **Southernality**. Whether it’s the Stonies swagger of the opening “First Time,” the heartfelt country of “Tennessee Whiskey” or the thumping celebration, “Trailer Trashed,” **Southernality** is Country Music shot in WIDESCREEN but with there’s plenty of cheap perfume (and beer) to contrast the glitz.



FLORENCE + THE MACHINE
HOW BIG, HOW BLUE, HOW BEAUTIFUL
REPUBLIC

“How Big, How Blue, How Beautiful” was the first song I wrote for this record, literally as I just came off tour,” says Florence Welch – as in **Florence + The Machine**. “Then I went off and had this incredibly chaotic year, and that all went into the record. But in the end, the feeling of ‘How Big How Blue’ is what I came back to.” That chaotic year came about after a whirlwind three years since **Florence + The Machine** had released its first two albums. They worked hard and, at the end of it, Welch had to recalibrate. “The new album became about trying to learn how live, and how to love in the world rather than trying to escape from it,” Welch says. “Which is frightening because I’m not hiding behind anything but it felt like something I had to do.” The result is **How Big, How Blue, How Beautiful** – an album that is live-sounding, tune-rich, unHINGED in all the right places and powerful in all the best ways. The album was produced by Markus Dravs (Björk, Arcade Fire, Coldplay) with contributions from Paul Epworth and Will Gregory of Goldfrapp who arranged the brass elements so integral to **How Big, How Blue, How Beautiful’s** gigantic sound – one that is anchored, of course, by Welch’s amazing voice which comes on like a fierce combination of Tina Turner and Patti Smith. Yasss!!!



ALGIERS
ALGIERS
MATADOR

The debut LP by **Algiers** is haunted by promises of the past: The rapturous call and response of millenarian gospel, the bellowing urgency of 60s protest soul, the scene-searching intensity of DC hardcore and the smeared viscosity of post-punk and no wave. The band wields these burdened visions to charge headlong into the future. Over the album’s eleven tracks, these three émigrés of the American Deep South lay waste to appropriators, oppressors, revivalists and the cultural shock troops of capitalism. Vocalist Franklin James Fisher’s every shriek and incantation will take you from the sweaty fervor of Dennis Edwards-era Temptations through the righteous rebellion of Nina Simone to the solitary midnight howls of PJ Harvey. Shards of Lee Tesche’s guitar, along with Ryan Mahan’s bass pulses and synthesizer slashes, pierce through the processional, transforming neo-modernist hymns with explosions of foreboding and dread that evoke the vanguard of pop experimentation from Suicide to Roland S. Howard. **Algiers** has taken a stance: To maintain fidelity to its subversive spirits and trudge toward the light. While they may never arrive at their destination – consigned to a life of wandering – they conjure the dead sound to life in frightening new directions. It’s punk as fuck.



DAUGHN GIBSON
CARNATION
SUB POP

Daughn Gibson of Carlisle, PA is a singer, songwriter and musician possessed of a singular and strange vision. **Carnation** is the latest exhilarating and dark embodiment of that vision. It’s also his third album. It’s an album that’s more elegant and sophisticated than anything he’s done to date, and which sees the elements of country music — more prominent on his past records – undone by ambient textures and sounds to extraordinary effect. Shot through with a deep sensuality, **Carnation** is a high-wire balancing act, at times sexual, emotionally intense and comforting. The album features **Daughn’s** strongest songwriting yet, with lyrical subject matter that shares a kinship with writers Raymond Carver and Donald Ray Pollack. **Carnation’s** most pervasive theme might best be described as the chaos of circumstance and the 11 tracks here tell related stories. The music here combines with those lyrics to widescreen effect, and **Carnation** feels filmic in its execution. **Carnation** was co-produced and recorded by **Daughn Gibson** and Randall Dunn (Earth, Sunn O))), Jesse Sykes, Tim Hecker). Dunn’s knack for textured mixes and sense of pagan weight collide with **Gibson’s** underlying pop sensibilities. It’s beautiful and harrowing stuff. You need this.



DAWES
ALL YOUR FAVORITE BANDS
HUB

On **All Your Favorite Bands**, **Dawes** manage to transcend their well-documented Southern California influences to establish their own sound and themes, which range from the glass half full optimism of the first single, “Things Happen” and the minor-chord tension of “I Can’t Think About It Now” (featuring background vocals from Gillian Welch and the McCrary Sisters) to the soulful gospel of “Waiting for Your Call,” the rocking tongue-in-cheek lyrics of “Right On Time” and the epic, Dylan-esque set piece, “Now That It’s Too Late, Maria.” Produced by David Rawlings (Dave Rawlings Machine, Gillian Welch, Robyn Hitchcock, Old Crow Medicine Show, Willie Watson) at Woodland Sound Studios in Nashville, **Dawes** recorded these new songs after they had already been road-tested in front of live audiences in intimate venues from Sonoma to Santa Barbara, with Rawlings in tow. The producer even played guitar solos on two of the tracks (including that jangling noir Epiphone acoustic on “Somewhere Along the Way”).



FFS
FFS
DOMINO

Collaborations don't work, or that's what **FFS** would have us believe on their debut album. When the seminal Los Angeles duo **Sparks** and Glasgow-based quartet **Franz Ferdinand** decided to record together, it was a flawed and potentially disastrous idea, right? Wrong, as **FFS** is one of the strongest albums of either bands' career. Produced by Grammy-award winning John Congleton (St Vincent, David Byrne) at London's RAK Studios, **FFS** took 15 days to complete. *Kimono My House*era **Sparks** fans will recognize how **FFS** highlights their classic 'pop rock' DNA, and **Franz Ferdinand** fans won't be disappointed to hear the band at their peak of their powers as they bring their exhilaratingly unique and witty modern rock sound to the collaboration. Very much a new project, **FFS** doesn't truly sound like either band, but a striking and fascinating mutation. So in the right hands, collaborations DO work, and beautifully. The strength of the two bands is bigger than the sum of the parts.



MUSE
DRONES
WARNER BROS RECORDS

Muse is a little bit Radiohead, a little bit of Queen, and whole lotta *Kilroy Was Here* – peddling Sci-Fi narratives atop their robotic arena rock. Revolution, war, resistance, and technology always seem to be on the mind of singer / guitarist Matthew Bellamy because... Well, actually, they are things that we as a society are always dealing with. Never adverse to a unifying concept, **Drones**, primarily deals with the technology that we allow to do our bidding without much thought to the control we seem insistent on ceding. "To me, 'Drones' are metaphorical psychopaths which enable psychopathic behaviour with no recourse," says Bellamy. "The world is run by **Drones** utilizing **Drones** to turn us all into **Drones**." This journey comes in the form of a story and lead single, "The protagonist loses hope and becomes 'Dead Inside', therefore vulnerable to the dark forces introduced in "Psycho" and which ensue over the next few songs on the album, before eventually defecting, revolting and overcoming these dark forces later in the story." For **Drones** producer Mutt Lange (Nickelback; AC/DC) stripped back sweeping symphonics in favor of leaner, rocking sound – particularly on "Psycho" – but, in the end, **Muse** sound as gigantic as ever.



HEARTLESS BASTARDS
RESTLESS ONES
PARTISAN

Heartless Bastards have spent the past decade in motion, boldly pushing their unique brand of rock n roll into new shapes over four acclaimed albums and nearly non-stop roadwork. Now, with **Restless Ones**, the band sets out once again, blazing a path to a place of shifting moods, seasoned songcraft, and unbridled spontaneity. **Heartless Bastards** fifth studio recording and follow-up to 2012's breakthrough *Arrow*, the album finds singer/songwriter Erika Wennerstrom exploring as-yet-unvisited avenues of sound and sensation, her bravery and ambition readily apparent in the emotional timbre and the sheer physicality of her songs. "Wind Up Bird" and "Into The Light" are straightforward yet stunningly sophisticated, shot through with layered guitars, atmospheric harmonies, hints of synth, and a powerhouse rhythm section adept at both subtle swing and heavy horsepower. Wennerstrom's spellbinding vocals are of course front and center, her one-of-a-kind voice as primal, cathartic, and indefinable as ever. Produced by John Congleton (St. Vincent, Angel Olsen, Swans).



JAMES TAYLOR
BEFORE THIS WORLD
CONCORD

Before This World is **James Taylor's** first album of new original material in 13 years. It was recorded at his home studio, The Barn, in Washington, Massachusetts, with accompaniment from members of his longtime backing band and Grammy-winning producer/engineer Dave O'Donnell. "My sort of self-expression and the autobiographical aspect of my work is a thru-line that links all my albums together," says **James**. "I think I have grown musically, and I think people can hear it in what I played in '68, and you can hear it in what I'm singing about now. It is ongoing, it's still me, but it's still evolving." Both Sting and Ma lend their talents to the title track, while Yo-Yo also plays cello on a song titled "You and I Again." In addition, **Taylor's** wife, Kim, and son Henry contribute harmony vocals to the tune "Angels of Fenway" and to a cover of the traditional song "Wild Mountain Thyme" that closes the album. If these 10 songs aren't enough, then you should check out two-disc deluxe edition of **Before This World** which included a bonus DVD featuring a 30-minute making-of documentary, *There We Were: The Recording of James Taylor's Before This World*, behind the scenes footage, interviews, and more.



RYN WEAVER
THE FOOL
MAD LOVE/INTERSCOPE RECORDS

The Fool is the debut album from singer / songwriter / former Californian / current New Yorker **Ryn Weaver**. Produced by multi-platinum producer Benny Blanco (Katy Perry, Maroon 5, Wiz Khalifa) and Passion Pit mastermind Michael Angelakos, **The Fool** features breakout single "OctaHate" (co-written by the ubiquitous Charli XCX). "**Ryn's** music sounds like butterflies in your brain," Blanco says, "Like if you took dope beats, mixed them with Joni Mitchell and Kate Bush and then attached it to a bungee cord." In **Ryn's** songs you can hear the euphoric pulse and summer breeze of Blanco, and the giddy rush and dust devil synth swirls of Angelakos. Drums pound like fists against the door on "OctaHate" – (which equals hate times eight) – a slow-jam swing turned earthquake, as **Ryn's** voice rises in an anxious trill, building, building, hitting a peakin' squeak as she belts, "You shot me down!" When you listen, bear in mind you're hearing her first take in a studio, ever. Listen more closely and you can hear what sound like drops of water in a tub. It's just the sort of surreal touch that makes **Ryn's** pop boldness all the more alluring.