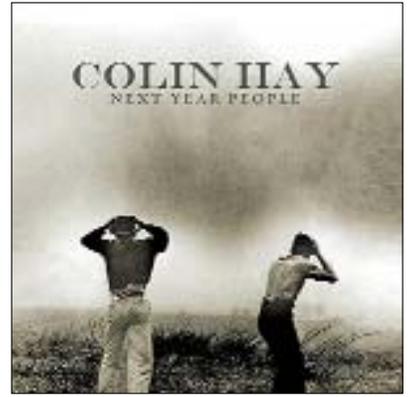




NOEL GALLAGHER'S HIGH FLYING BIRDS CHASING YESTERDAY

SOUR MASH RECORDS

Since breaking up Oasis, **Noel Gallagher** – the band's chief songwriter – has hardly been idle. He has loads of songs. Always. So, thankfully, it didn't take him long to get back in the game with **Noel Gallagher's High Flying Birds** – which is not a new band, mind you, but a tossed off name for his endless font of songs. Don't ask him what it means: As with all things **Noel** he can't be arsed to give you a deeper meaning. And, really, there's probably not one there. He may have a mouth, but **Gallagher** has no desire to make his difficult with his art – he makes music for the people. In one sense, that's a shame: **Noel** really shines outside of a big rock context. Though Liam really drove the Oasis attitude **Noel's** voice always had more range and emotional resonance... So it's a shame that a Chemical Brothers-produced Oasis album never materialized – same with his now sacked collaboration with Future Sound of London. That said, no one does populism quite like **Gallagher** and his second solo album, **Chasing Yesterday**, is a solid collection of driving tunes couched in swelling string arrangements, fuzzy bass, and sense of purpose – but not lyrically. He's not an artist. He's a rock star. And don't forget it. Also available on VINYL!



COLIN HAY NEXT YEAR PEOPLE

COMPASS

Colin Hay's voice and visage are familiar to millions as frontman, songwriter, and vocalist of pop sensation **Men at Work** (Down Under, Overkill, Who Can it Be Now?). But over the past 15 years he has reinvented himself as a solo artist, regularly selling out theaters and listening rooms across the US and around the world and introducing himself to a new generation of fans in the process. The frequent use of his music in TV and film including hit shows such as **Scrubs** (on which he has made several cameo appearances) **Army Wives** and **Modern Family**, the hit soundtrack to the film **Garden State** and the recently released **Words and Pictures** has proven the timeless appeal of his songs. **Next Year People** is the work of an artist who is a true master of his craft. The album is full of quizzical, curious, cynical yet open-hearted songs with catchy melodic hooks that underscore deeply insightful lyrics. Some of the songs are based on **Colin's** personal experiences such as "Waiting in the Rain," written about his parents and the almost mystical experience he had growing up in a music shop in Scotland, surrounded by instruments and a constant stream of 50's and 60's radio hits.



KID ROCK FIRST KISS

WARNER BROS

The cynics among us might hear "First Kiss" and opine that Motor City Hick-Hop pioneer, **Kid Rock**, was writing songs just to get endorsement deals from Chevrolet, Tom Petty, and Association of Small Town Mayors (ASTM). Or maybe he's trying to get elected to the office of President of CMT... Did he really spend time in small town Detroit? Didn't he wear Adidas tracksuits? Didn't his dad own a car dealership? Does it really matter? Authenticity is a red herring in pop music and, despite his pandering, **Rock's** populist pop leanings seem sincere as they do shrewd. Fortunately, **Rock's** catholic musical taste means that he's an equal-opportunity populist so, thusly, **First Kiss** dips into old school Hip Hop on "Hoppin' Around" (a little ditty about his brother loosing his leg in a tractor accident), to bluesy Arena Rockers, and plenty of cheap Country Rock thrills that assume the sacred duty of celebrating "Good Times and Cheap Wine," Hank Williams Jr. (Natch), and Johnny and June Carter Cash and deriding Twitter and Coldplay. No shout outs to Mitt Romney (whom **Rock** campaigned for in 2012), but he explicitly wants politicians to steer clear of his guns. It's a soundtrack to imaginary small town idealism.



MAT KEARNEY JUST KIDS

REPUBLIC

Mat Kearney didn't set out to write just another collection of songs for his third full-length album, **Young Love**. Instead, he penned a pastiche of honest, heartfelt, and hypnotic stories that'll make you move your feet and put a smile on your face. **Kearney** gives a piece of himself on every tune, while building timeless tales for listeners to follow as they dance and sing along. The Oregon-born and Nashville-based artist made a conscious decision to approach songwriting differently this time around. As a fan of hip-hop since childhood, **Kearney** actually turned to the genre for a little inspiration. "I approached **Young Love** like a singer-songwriter would approach a hip-hop record," he says. "We would start with beats or grooves that your body already responds to. It was a fun and fulfilling experiment." The lead single "Hey Mama" ignited that experiment. The album's opening song brings listeners up close and personal with this fresh sound and into **Kearney's** world. About the song he says, "The album really began with 'Hey Mama'. This wasn't me sitting around with some friends and an acoustic guitar. It was this visceral writing experience. I tried to find a way to write stories to these beats." It worked – and **Young Love** is a new chapter in **Kearney's** ongoing and intriguing saga.



THEESATISFACTION EARTHÉE

SUB POP

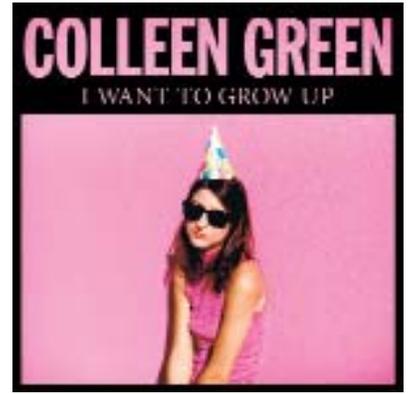
THEESatisfaction are Stasia Irons and Catherine Harris-White. The pair live/laugh/love/dance and create in Seattle, WA. They write, produce and perform their own material: funk-psychedelic feminist sci-fi epics with the warmth and depth of Black Jazz and Sunday morning soul, frosted with icy raps that evoke equal parts Elaine Brown, Ursula Rucker and Q-Tip. Immediately embraced for their singular sound, unflinching commentary, and immortal groove, Stas and Cat made friends, fans and family from coast to coast via their own immaculate grind; a combo of sharp digital hustle and self-booked, self-financed tours that connected them to like minds everywhere. Even crowds with nary a right foot between them find the steps when indoctrinated with **THEESat's** unorthodox but right-on-time rhythms. The group's latest, **EarthEE**, takes there blunted future funk to glorious new heights – a body and mind buzz that will shake you from your limbs to your Timbs. **EarthEE** was produced by **THEESatisfaction** and Erik Blood, and features guest appearances from Shabazz Palaces, Meshell Ndegeocello, Porter Ray, Blood and Taylor Brown. The Future of Funk has never sounded so fresh. You need this.



THE TEMPERANCE MOVEMENT THE TEMPERANCE MOVEMENT

FANTASY/CONCORD

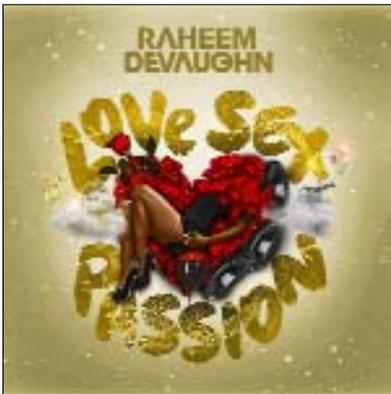
Ever since Jimi Hendrix gatecrashed London and Led Zeppelin were "Going To California" there's been a trans-Atlantic crosstalk that informs great rock-'n'-roll. The newest addition to this fine tradition is blues-drenched, soul-dripping UK five-piece **The Temperance Movement**. Live on arrival, their 12-song self-titled debut is a revelation. "We're just a bunch of mates wanting to make music together," is guitarist Paul Sayer's simple thesis. The results suggest something more. **The Temperance Movement** is a band united. Prior to forming, the members played with legendary acts including Deep Purple, Jamiroquai, Ray Davies, Klaus Voorman, The Waterboys, James Brown, and Jack Bruce. But when the five friends got together for a jam in 2011, everything they'd experienced as sidemen, session men, and in previous bands coalesced into alchemy. **The Temperance Movement** is notable for its absence of piano and organ, letting the bass and guitars lead the melodic attack. The result is a streamlined sound that doesn't lack for richness. Take "Ain't No Telling" and its monstrous, stacked riffs, Phil Campbell's yowl bawling across crashing cymbals and a pummeling bass line; then get down to the flat-out barn-blazing "Morning Riders." This is dirty ass rock and roll at its finest.



COLLEEN GREEN I WANT TO GROW UP

HARDLY ART

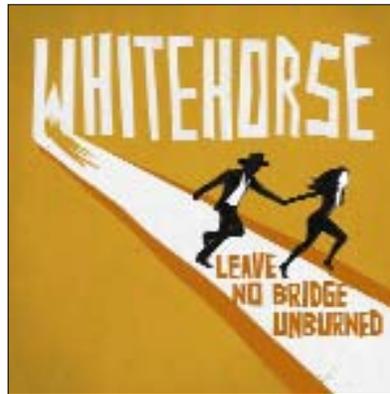
I Want to Grow Up, the latest collection of songs from LA songstress **Colleen Green**, follows a newly 30-year-old **Green** as she carefully navigates a minefield of emotion. Her firm belief in true love is challenged by the inner turmoil caused by entering modern adulthood, but that doesn't mean that her faith is defeated. With a nod to her heroes, sentimental SoCal punks The Descendents, **Green** too wonders what it will be like when she gets old. Throughout songs such as "Some People," "Deeper Than Love," and the illustrative title track, the listener has no choice but to feel the sympathetic growing pains of revelatory maturation and the anxieties that come along with it. This time, she's got a little help from her friends: the full band heard here includes JEFF the Brotherhood's Jake Orrall and Diarrhea Planet's Casey Weissbuch, who collaborated with **Green** over ten days at Sputnik Sound in Nashville, TN. *I Want to Grow Up* is an experience not unlike life: Questioning, learning, taking risks. And in true **CG** fashion, a quote from *Malrats* seems the perfect summation: "Understanding is reached only after confrontation." Indeed.



RAHEEM DEVAUGHN LOVE SEX & PASSION

EONE MUSIC

Certain songs just have an uncanny ability to transport us back to memorable moments. Whether those memories are loving, painful or lustful, **Raheem DeVaughn** has made a career out of tapping into people's emotions by creating personal soundtracks to our love lives - carving out a lane for himself as one of this generation's most beloved voices. The Maryland resident's catalog of sultry melodies and passionate bedroom anthems have earned him a loyal fan base as well as a host of industry accolades, including three Grammy nominations. For his fifth studio album, **Love, Sex & Passion**, the singer/songwriter wants to take listeners back to the future. "This album has a very 90s throwback feel to it but with a futuristic 2020 spin on it," says **Raheem**. "It's a little edgy and before its time in places. But this album will probably go down in history as my most sophisticated, erotic bedroom joint. I didn't focus on what anybody else was doing versus what I just wanted to do."



WHITEHORSE LEAVE NO BRIDGE UNBURNED

SIX SHOOTER RECORDS

Leave No Bridge Unburned sees **Whitehorse** shaping a bigger, bolder rock sound. Any lingering assumptions that the husband and wife duo is working within the boundaries of a folk duo should be put to rest. *Leave No Bridge Unburned* is a fiery, forceful and finely tuned album that showcases an abundance of guitar slinging, exceptional songwriting and white-hot desire. **Whitehorse's** story has been told as two acclaimed musicians joining forces under one new name - no drummer, no bass player, and no producer - just Luke Doucet and Melissa McClell. They stay true to the duo in performance as well, using live loops, bits and pieces percussion, and swapping guitars left right and center on stage. *Leave No Bridge Unburned* boasts more of everything that makes **Whitehorse** exciting and innovative - it's **Whitehorse** amplified, increased, intensified. If their Polaris Prize nominated debut, *The Fate of the World Depends on This Kiss*, was **Whitehorse's** urgent, romantic statement on uncertainty and impending disaster, *Leave No Bridge Unburned* is a reckoning, a confrontation. The embers on *Fate* have become a full-blown blaze, a wall of heat. *Leave No Bridge Unburned* is all about surging ahead; there's nothing to lose and no way to return.



MODEST MOUSE STRANGERS TO OURSELVES

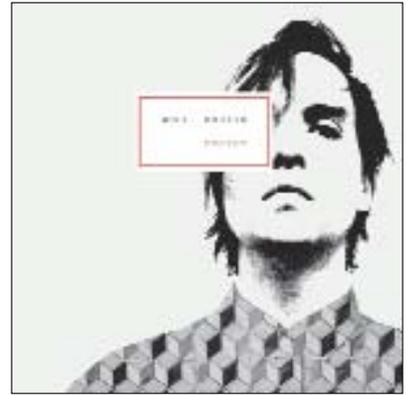
EPIC

Once exceedingly prolific, **Modest Mouse** have been releasing new music at a rate that reflects the name of singer/guitarist Isaac Brock's label, Glacial Pace. Finally, **Strangers To Ourselves** is here and, despite its long gestation time, finds the band true to form yet gussied up in an ornate, jittery, and intricate production that feels both fresh and familiar. The 15 new, original songs of **Strangers to Ourselves** were recorded at Ice Cream Party in Portland, Oregon - a recording studio owned and operated by Brock that started off with mattresses against the walls to insulate sound, and was slowly transformed into a professional workspace where the band finished mixing the album in early 2015 (a process that, no doubt, factored into **Strangers'** many delays). **Strangers To Ourselves** still finds Brock reveling in the shady characters and wise animals that populate his unique cosmology. The songs shimmer and shake with his trademark nervous energy, disco-driven soundscapes, and so many tiny details that it's roccoco sound design really comes to life on headphones. They vinyl is unsurprisingly gorgeous - but let's hope we don't have to wait so long for the next one. There's so much happening here that you could spend a year finding it all - so enjoy getting lost.



HOUMDMOUTH
LITTLE NEON LIMELIGHT
 ROUGH TRADE

"An album is, or ought to be, a complete picture. It should come in waves, changing its focal point when things get too predictable or settled." With this statement to Ann Powers that accompanied NPR's premiere of **Houndmouth's** surreal, Dylanesque ballad "For No One," singer/guitarist Matt Myers - perhaps inadvertently - issued a mission statement for the band's second album. **Little Neon Limelight** finds **Houndmouth** further differentiating themselves from the airtight song structures and shouty singalongs of the current "Americana" scene, treading into territory occupied by not only their Southern rock forebears, but with an attention to songwriting and vocal performance recalling at times The Band, Ryan Adams, Gillian Welch, the Beatles, and the Kinks. "If you want to live the good life, you've gotta stay away from the limelight," **Houndmouth** sings in the chorus to album track "My Cousin Greg." With their outstanding new record, and a substantial fanbase that swells with every show they play, it will soon be difficult for **Houndmouth** to follow their own rule. Also available on VINYL!



WILL BUTLER
POLICY
 MERGE

Will Butler has been a member of the band **Arcade Fire** for over 10 years. This is his first release under his own name. **Policy** is American music—in the tradition of the Violent Femmes, The Breeders, The Modern Lovers, Bob Dylan, Smokey Robinson, The Magnetic Fields, Ghostface Killah, and John Lennon (I know, but it counts). Music where the holy fool runs afoul of the casual world. **Policy** was recorded in one week in Jimi Hendrix's old living room (upstairs at Electric Lady Studios). **Will** played most everything. The song structures are traditional; the arrangements are clean. The music is experimental only in that it attacks consistency as a requirement for sincerity. The songs are angry, loving, joking, tired, honest, and idiotic. They clash against each other but also fit and work together—as if a blind watchmaker made a Frankenstein watch that came alive and told extremely accurate time while having conflicting feelings about its creator. But then the watch makes friends with a talking rat, and they go on hilarious adventures until it turns out that the rat was dead the whole time... Which is to say: **Policy** manages to be smart, hooky, and none-too-serious. You might even call it a lighthearted indie rock romp.



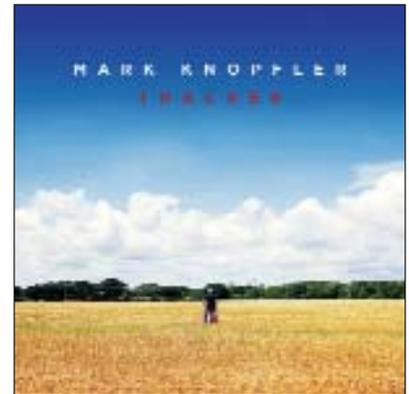
TOBIAS JESSO JR
GOON
 TRUE PANTHER SOUNDS

Goon is the debut album from **Tobias Jesso Jr.** A songwriter first and foremost, **Goon** is a collection of timeless songs, all written on piano in **Tobias'** living room in Vancouver and recorded with added production and instrumentation in a range of studios in Los Angeles, San Francisco, Nashville and Vancouver. **Tobias** worked with a number of producers to realize his specific vision for the arrangement and performance of his songs. Jr White (Girls), Pat Carney (Black Keys), Jonathan Rado (Foxygen), John Collins (New Pornographers) and Ariel Rechtstaid all came to the project in a similar way – drawn in by the strength of **Jesso's** songwriting, they strove to find the right way to honor the songs' honest emotional pulse, without overpowering their rawness. The resulting full band recordings that appear on **Goon** are a stunningly honest document of a modern songwriter influenced by the iconic piano-men whose stories in song defined past generations. Bearing comparison to these greats with an evocative, timeless quality, **Goon** aims to be a modern classic, draped in the past but with an eye on the future. This is gorgeous stuff.



FATHER JOHN MISTY
I LOVE YOU HONEYBEAR
 SUB POP

"**I Love You, Honeybear** was recorded all through 2013 to 2014 in Los Angeles with producer Jonathan Wilson, who I also recorded and produced 2012's **Fear Fun** with. There's a case to be made that it sounds and acts a bit like solo-era John Lennon, Scott Walker, Randy Newman, Harry Nilsson, and Dory Previn, while taking more than a few cues from Woody Allen, Kurt Vonnegut, Alejandro Jodorowsky and Muhammad Ali. **Blammo!** It has a decidedly more soulful presence than **Fear Fun**, due in no small part to the fact that I am truly singing my ass off all over this motherfucker. The album is really characterized by the scope and ambition of the arrangements. Nearly every tune is augmented by something special, be it orchestral strings, a mariachi band, questionable electronic drum solos, ragtime jazz combos, soul singers, or what have you. I'm pretty sure there's a sitar in there somewhere. **Blammo!** My ambition, aside from making an indulgent, soulful, and epic sound worthy of the subject matter, was to address the sensuality of fear, the terrifying force of love, the unutterable pleasures of true intimacy, and the destruction of emotional and intellectual prisons in my own voice. **Blammo!**" – **Father John Misty.** [Also available on VINYL!] [BLAMMO!]



MARK KNOPFLER
TRACKER
 VERVE

A multiple Grammy award winner as the lead vocalist and songwriter for Dire Straits, **Mark Knopfler** has released seven solo albums as well as recording **Neck And Neck** with one of his guitar heroes, Chet Atkins, and collaborated with Emmylou Harris on **All The Roadrunning.** He has created soundtracks for **Local Hero** and **The Princess Bride** and is currently working on a new film, **Altamira.** In addition to producing his own records, **Knopfler** has also produced albums for Bob Dylan and Randy Newman, amongst others. Recorded at his own British Grove Studios in West London, **Tracker** includes 11 new songs inspired by a wide range of subjects including novelist Beryl Bainbridge and poet Basil Bunting – influential figures who didn't get their proper due after their death. "The album title **Tracker** arrived out of me trying to find my way over the decades," says **Knopfler.** "Out of me tracking time – looking at people, places and things from my past, and out of the process of tracking as in recording tracks in the studio." **Tracker** was produced by **Knopfler** and his long-time friend and collaborator Guy Fletcher who also plays keyboard on the record.