



PURITY RING
ANOTHER ETERNITY

4AD

After sixty-five fortnights, **Purity Ring** has returned with their second album **Another Eternity**. The pair ventured home to the frozen industrial landscapes of their birthplace Edmonton, Alberta to document much of what was to become the album. For the first time, vocalist Megan James and producer Corin Roddick were able to create a record in the same room. On **Another Eternity**, **Purity Ring** trades the gorgeously claustrophobic atmospheres of the critically acclaimed **Shrines** for wide-open, muscular vistas of sound and luminous, up-front vocals. Crafting a lyrical universe of "sweat and dreams" populated by seacastles, rattling spines, and weeping drawers, Megan James wields concrete imagery and metaphor with increasingly direct, startling resonance. Corin Roddick's gifts for evocative melody remain intact, but his drum work and use of space have been completely re-forged: immaculately built and focused in service of the song. Though they are now working at a higher resolution, **Purity Ring** remains hands-on with every aspect of their project, producing and recording **Another Eternity** entirely themselves. This is Pure Pop for Emo Kids. For realz: These guys are gonna be huge.



JAMES MCMURTRY
COMPLICATED GAME

COMPLICATED GAME

James McMurtry is the Texas answer to Lou Reed. He spins stories with a poet's pen ('Long Island Shores') and a painter's precision ('She Loves Me'). Proof: The acclaimed songwriter's new **Complicated Game**. **McMurtry's** first collection in six years spotlights a craftsman in absolutely peak form as he turns from political toward personal ('These Things I've Come to Know, You Got to Me'). The lyrical theme is mostly about relationships', **McMurtry** says. 'It's also a little about the big old world verses the poor little farmer or fisherman. I never make a conscious decision about what to write about.' Produced by CC Adcock and Mike Napolitano, **Complicated Game** delivers **McMurtry's** trademark story songs time and again ('Copper Canteen', 'Deaver's Crossing'). However, the record brings a new (and certainly no less energetic) sonic approach. First, recall blistering beats and gnashing guitars from his magnum opus **Just Us Kids** (2008). Now, unplug. 'The label head wanted more acoustic,' **McMurtry** explains. 'We built everything as we went so we ended up with more acoustic guitar as we went. We just played whatever sounded right for a given song, but we weren't necessarily saying this is an acoustic record.'



TORCHE
RESTARTER

RELAPSE

Torche is a band consisting of four dudes playing the loudest and heaviest hard rock on the planet. Formed by vocalist / guitarist Steve Brooks in 2004 after the dissolution of cult, sludge / stoner metal pioneers Floor, the group introduced the world to a refreshingly unique version of rock n' roll. Originally from Miami, Florida, but now peppered across the country, **Torche** has spent the last 10 years shattering ears and captivating crowds with their infectious original heavy rock complete with soaring, harmonic vocals. Over the course of ten years, the band has released three critically acclaimed full-lengths and a series of EPs / splits with such revered labels as Hydra Head, Robotic Empire, Volcom and Amensian. In early 2014 **Torche** signed with renowned label Relapse Records and self-recorded their fourth full-length record, **Restarter**. Containing what the band describes as some of their "heaviest songs to date," the record was mixed by Converge's Kurt Ballou and is once again a masterful combination of top-notch songwriting and soaring, harmonic vocals. **Torche** is here to prove that they are heavier, louder and more hum-able than anyone else. Also available on VINYL!



REVEREND PEYTON'S BIG DAMN BAND
SO DELICIOUS

SHANACHIE

The Reverend Peyton's Big Damn Band is a genuine phenomenon: a hard-rocking blues/rock trio a la The White Stripes with back-country attitude and big-city, almost punk energy. Through relentless touring (150 dates a year) **The Reverend Peyton's Big Damn Band** has developed a rabid fan base and is poised to go to the next level. The band's previous album hit #2 on the Billboard Blues Chart, #1 on the iTunes Blues Chart and yielded song placements on the Showtime TV series **Shameless**. **So Delicious** ups the ante with **The Reverend Peyton's** strongest, most accessible songwriting to date while retaining the band's raw, high-energy sound. It delivers exactly what longtime fans of the band love yet presents strong, hook-driven songs that will snag new fans as well.



GOV'T MULE FEATURING JOHN SCOFIELD
SCO-MULE

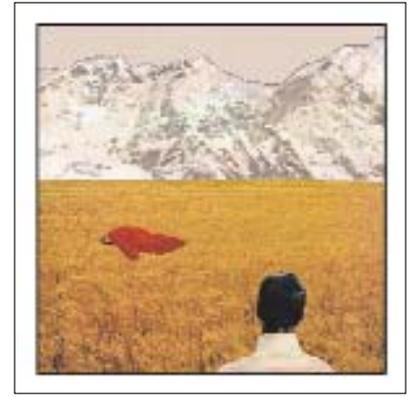
EVIL TEEN

With **Sco-Mule**, **Gov't Mule** and guitarist **John Scofield** spotlight two 1999 shows that the original trio of Warren Haynes, Allen Woody and Matt Abts played with jazz guitarist John Scofield. The Atlanta performances, which also featured keyboardist Dr. Dan Maitrazzo, have been widely traded, discussed and revered by **Mule** fans for 15 years. "When we do these shows, we do a deep dive into a ton of material, and it brings a certain edge and intensity to the shows," says Haynes. "We also tend to play really divergent setslists for our 'regular' **Mule** sets, and a lot of that is included in these releases. Anyone who checks them all out is going to get a very wide cross section of **Gov't Mule**." **Sco-Mule** will be available as a 2CD set as well as a double vinyl - and the band will be celebrating the release with a special series of concerts. "The possibilities are endless for these shows, and we are really excited about them," Haynes says. "We could take them in any of a million directions. **Sco-Mule** is a jammer's paradise.



THE CHURCH
FURTHER / DEEPER
UNORTHODOX

After over three decades of making music in various formats, lineups, places and cognitive states, **The Church** is a band who have committed to exploring uncharted sonic territories. With long-time member Marty Wilson-Piper being unavailable, Ian Haug (formerly of Powderfinger) came on board to partner the iconic guitar playing of founding member Peter Koppes. Describing this album, "The magic started on day one," says singer/bass player Steve Kilbey. "Someone strummed a chord or struck a drum or plucked a note and we were off. We wrote and recorded like demons and it was inspiring to feel every member using all his resources in the service of this record". Twenty-six songs were born over eight days of exploration in Sydney in late 2013. Koppes, recalibrating his personal canvas in the absence of his long-time foil Marty Wilson-Piper, drew palpable inspiration from the quartet's remixed chemistry. "This new incarnation of the band with Ian Haug has brought a joyous energy to the music we've written together," he says. Indeed. It's not as if the band hasn't been on a roll – their previous album, *Untitled #23*, ranks as one of **The Church's** best. With *Further / Deeper* the band proves that their work is far from over. You need this.



LADY LAMB THE BEEKEEPER
AFTER
MOM & POP

To many, **Lady Lamb the Beekeeper** (aka Aly Spaltro) is an enigma. Her songs are at once intimate and unbridled- both deeply personal and existentially contemplative. Spaltro is a fearless performer who can command a pitch-black stage with nothing more than her voice. Yet, when the band bursts in and the lights come up, what began as a demonstration of restraint shifts seamlessly into an emphatic snarl. On her newest work, *After*, Spaltro explores dualities – giving equal attention to both the internal and external, the before and after. Her most palpable fears and memories are on display here, with a familiar vulnerability even more direct than her last effort. These new works are sonically vibrant, with an assertive use of grit and brightness. Thematically, they provide direct insight into Spaltro's rumination on mortality, family, friendships, and leaving home. Where her last album, *Ripely Pine*, sometimes lacked in personal narrative and directness is where *After* shines. The last line on *After* encompasses the self-assurance of the work as a whole, stating "I know where I come from."



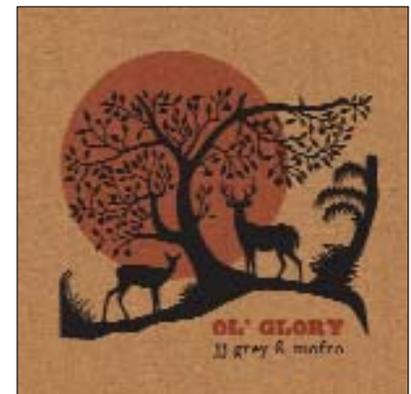
THE AIRBORNE TOXIC EVENT
DOPE MACHINES
EPIC

Every so often, one song can change everything. For **The Airborne Toxic Event**, that particular number happened to be an A Capella version of Queen and David Bowie's classic duet "Under Pressure." "Somebody played it for me, and it blew my mind," declares vocalist and guitarist Mikel Jollett. "For the first three records, I thought mostly like writer. My mindset changed. It was about inventing a musical logic that was unabashedly catchy and rhythmic, but way weirder than anything we've done in the past." That "logic" came to life while Mikel composed "Hell and Back" for the *Dallas Buyers Club* soundtrack in. Under a tight deadline, he had no choice but to produce the track himself—a first for the Los Angeles outfit. The frontman would go on to personally produce **The Airborne Toxic Event's** fourth full-length album, *Dope Machines*. Mikel tapped into a boundless aesthetic, embracing electronic elements as well as pop structures and unbridled rock 'n' roll bombast. At the same time, it defied categorization at every turn. "That's one of the hallmarks of the record," he affirms. "It doesn't sound like anything else. We threw out everything we were tired of and moved on to a brand new palette. This is who we are."



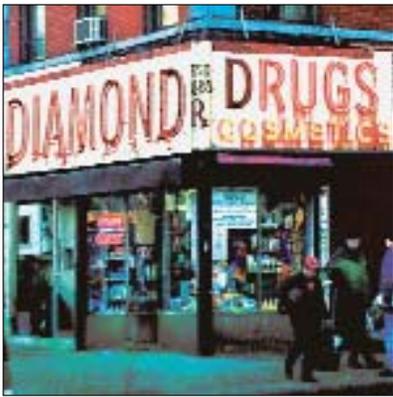
ROB ZOMBIE
SPOOKSHOW INTERNATIONAL LIVE
T-BOY RECORDS/UME

It's been awhile since we've had a new album from **Rob Zombie** but, hey, dude's been busy. In between working on ideas for a new full-length album and raising money online for his new film, *31*, **Zombie** decided to hit the road last year and get his rock blood pumping. The reaction from fans was so strong that he decided to document some of the gigs. "It's been eight years since our last live album, so we figured it was time for another," says **Zombie**. "Actually, we weren't planning on it, but we recorded a few shows and they sounded really great," so we thought, "F— it! Let's get it out there." *Spookshow International Live* features many of the songs **Zombie** was playing while supporting his 'Venomous Rat Regeneration Vendor' tour, with songs like 'Teenage Nosferatus Pussy,' 'Dead City Radio,' and the show closing 'Gong Gang Gong De Do Gong De Laga Raga' as well as a couple of choice covers of The Ramones and Grand Funk Railroad. *Spookshow International Live* was recorded in *audio verité* – which, according to **Zombie** means: "No overdubs, no fixes, no fake crowd, no nothing. 100% absolutely live. No joke."



JJ GREY & MOFRO
OL' GLORY
PROVOCUE

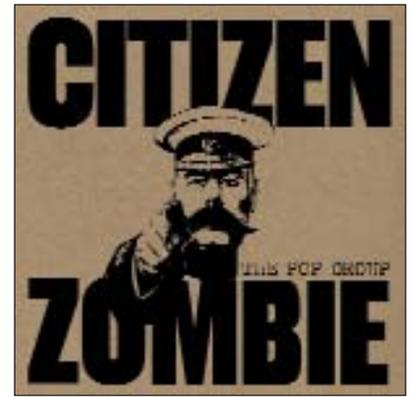
Ol' Glory, the latest from celebrated soulful ensemble **JJ Grey & Mofro** contains 12 new songs that feature the deep, soulful blend of blues, rock, folk, funk, gospel, gritty R&B and personal, Southern-inspired narratives for which they've become synonymous. The material on *Ol' Glory* reflects two themes that run through **JJ Grey & Mofro's** entire body of work: A strong sense of place and finding happiness with where you are in life. The opening track, "Everything Is A Song" is prime example, as is the joyous "Every Minute" with its mantra "loving every minute of living". **JJ Grey** is a natural storyteller with a gift for delivering thoughtful and profound messages in a down-to-earth, laid-back way, while maintaining a level of intensity that goes straight to your core. *Ol' Glory* was recorded at Retrophonics Studio in Saint Augustine, FL, where **Grey** has tracked many times. An avid surfer, **Grey** often spent the mornings at the beach and the afternoons recording – a formula that, as long time fans know, has proven quite effective. Special guests include Luther Dickinson on dobro and electric slide guitar and Derek Trucks on electric slide guitar.



DIAMOND RUGS COSMETICS

SYCAMORE RECORDS/THIRTY TIGERS

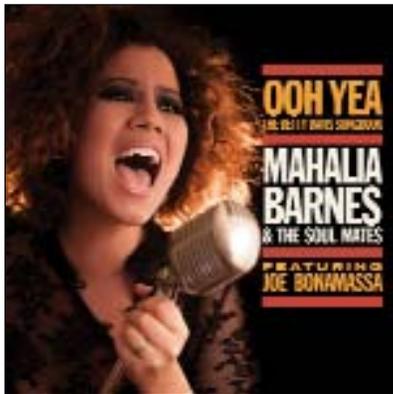
In rock journalism, the term “supergroup” is often doled out a little too easily. But **Diamond Rugs** fit the bill in the most valiant ways - Deer Tick’s John McCauley & Robbie Crowell, former Black Lips guitarist Ian St. Pé, Dead Confederate’s T. Hardy Morris, Los Lobos’ Steve Berlin, and Six Finger Satellite’s Bryan Dufresne. On the band’s new sophomore LP, **Cosmetics**, each musician maintains the distinct personality you loved about ‘em in the first place, while at the same time locking in like puzzle pieces, feeding off each other in a way that’d make most full-time bands jealous as hell, and leaving in their wake a breezy, wide-open, unpretentious set of rock & roll songs that beg you to dance your ass off. On **Cosmetics** saxophones live next to 80’s synths just as tales of self-loathing rest next to those of Lotharios... Don’t think of it as an album as much as a dive bar filled with fascinating characters - and as long as you’re buying then they’ll keep you entertained.



THE POP GROUP CITIZEN ZOMBIE

FREAKS R US

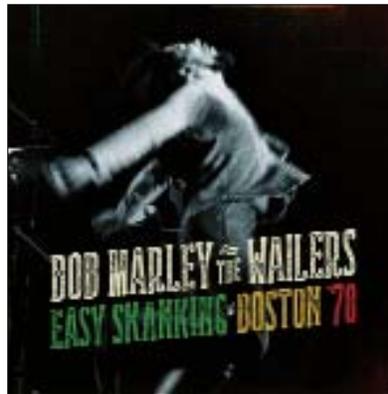
The Pop Group was born on April 7 1977 when Mark Stewart, Gareth Sager and Bruce Smith felt inspired to get out and shriek their primal angst. They then expanded their ranks with fellow freaks John Waddington and Simon Underwood. Collectively they showed an extreme diversity in the wild breadth of influences: Funkadelic, John Cage, Nico, John Coltrane, Lee Perry, Stockhausen, the Stooges and Subway Sect. Like naive musical savages they tried to put all these elements, and their unique take on life, into their songs, but this falls short of evoking what the listener heard - maybe Electronic Cavemen describes them best! It took very little time to find them on the front of the NME, but no one was ready for **the Pop Group**. They did eight-minute song with a funk beat, with improvisation rolling all over the place, busting all the rules of the day. Such was its joyful anarchy that **The Pop Group** would have wide-ranging effect on 80’s music, including No Wave, Nick Cave, The Minutemen, and even the mainstream acts they aimed to disrupt. The band called it a day on 1981 but its new album, **Citizen Zombie**, finds the group rising from the grave to feast on whatever brains society has left - and they haven’t missed a beat. Produced by Paul Epworth (Adele).



MAHALIA BARNES & THE SOUL MATES FEATURING JOE BONAMASSA OOH YEA! - THE BETTY DAVIS SONGBOOK

J & R ADVENTURES

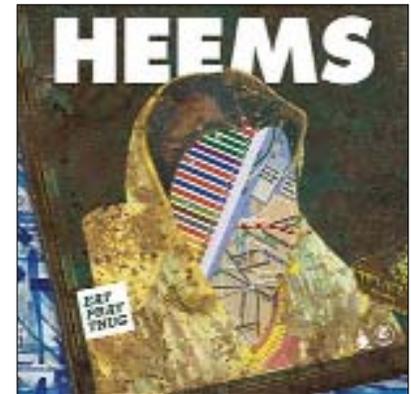
Powerhouse singer **Mahalia Barnes**, is one of the most impressive female vocalists to come out of Australia. **Barnes**, eldest daughter of Australian rock legend Jimmy Barnes and recent contestant on The Voice Australia, has been around music her whole life but has always been most heavily influenced by soul, blues and rock n roll. Now, along with her band **The Soul Mates** have teamed up with American blues-rock firebrand **Joe Bonamassa** to release an album of **Betty Davis** covers called **Ooh Yea! The Betty Davis Songbook**. **Betty Davis**’s unique story is still the stuff of legend. She married Miles Davis in the late 60s, influencing him with psychedelic rock, and introducing him to Jimi Hendrix. Later, she released three genre-busting albums, 1973’s self-titled debut, 1974’s *They Say I’m Different* and 1975’s *Nasty Gal* that have since influenced artists like Outkast, Prince, Erykah Badu, Rick James, The Roots, Ice Cube, Talib Kweli and Ludacris, before leaving the music business for good. Her catalog was out of print until 2009 whereupon her work found a new audience among Funk Diggers... So **Barnes** taking on **Davis**’ catalog was no easy task. Fortunately gritty voice, her killer band, and **Bonamassa**’s Technicolor guitar do these nasty masterpieces justice. Dig.



BOB MARLEY & THE WAILERS EASY SKANKING IN BOSTON 78-

TUFF GONG

Bob Marley & The Wailers: Easy Skanking In Boston '78, features two historic live shows from Boston’s Music Hall, June 8, 1978. This new and unreleased performance is from the **Marley** family giving unprecedented access for the first time to their personal material from their private collections and their vaults. The album will be available on Blu-ray/cd combo pack as well as dvd/cd and standalone cd versions. The video footage was shot with a hand-held camera by a fan that **Marley** allowed to sit right in front of the stage. The result is remarkable imagery that captures **Marley** from just a few feet away. While the cinematographer was shooting with film and forced to change rolls of tape, the gaps in the live footage have been augmented with specially created animation over the existing audio. The animation video elements were produced and created by the animation team of S77 whose credits include recent projects for Bruno Mars, Pearl Jam, and the Red Hot Chili Peppers. The 46-minute video includes seven of the 13 songs in the full set, including a lively “Jammin’” and “The Heathen,” a song **Marley** and the band didn’t perform during the second set. The show features the band truly enjoying itself, basking in the appreciation of the audience. You need this.



HEEMS EAT PRAY THUG

MEGAFORCE

Heems is a rapper from Queens, New York. Best known for being part of the beloved (and sorely missed) alternative hip hop group **Das Racist**. Besides his success with **Das Racist** which earned him the cover of SPIN magazine and appearances on almost every major festival in the world, **Heems** is equally accomplished as an A&R exec with his self-run Greadhead Music which released **Das Racist**’s first mixtapes in 2010 and releases from the label’s acts like Le1f, Antwon, and Lakutis. His solo debut, **Eat Pray Thug**, was made in both Brooklyn and Bombay, where **Heems** lived after **Das Racist** parted ways in 2012. That continental drift found its way into **Eat Pray Thug**, particularly on the single “Sometimes.” Says **Heems**: “‘Sometimes’ is about dualities, identity and the space between spaces. Like so many other people, as a first generation South Asian in the U.S. I often felt like I lived two lives, an Indian one and an American one. On another level, I also often felt like in America I lived in the space between black and white. Dualities are normal though. As fun as rap is, I can’t always feel happy.” Those dualities bring great depth to **Eat Pray Thug** but not without sacrificing his wicked humor. So no matter which side of the **Heems** speaks to you, **Eat Pray Thug** is 100% dope.



JOSE GONZALEZ VESTIGES & CLAWS

MUTE

A deep, artful thinker whose singular approach to song writing and sonics sets him worlds apart, **José González** is in a class by himself. He has a voice. He has a sound. He has a point of view. **Vestiges & Claws** — musically gorgeous, strikingly profound in lyric — has a unique and quietly visceral power that is as an outstanding addition to what is now an impressive body of work. The album is, without question, the most highly anticipated of his career. The album, his first in seven years (though he's hardly been silent — working with his band Junip as well as scoring films such as *The Secret Life of Walter Mitty*), was produced by **González**, and contains years' worth of musical sketches that in other hands might naturally sprawl wildly in sound and style. But on **Vestiges & Claws** **González** has created a collection of songs that cohere perfectly, largely revolving around ideas of civilization, humanism and solidarity. "It was no doubt a conscious decision to work without a producer," said **González**. "I didn't want this to be too polished, or too 'in your face.' I like to use distortion and let things be a little overdriven... I really do not want a modern crisp sound. I'd much rather aim somewhere between Shuggie Otis and Simon & Garfunkel." The results are delicate, rich, and captivating.



PUBLIC SERVICE BROADCASTING THE RACE FOR SPACE

TEST CARD RECORDINGS

Following the critical and commercial success of their debut album last year and 18 months extensive touring & festival appearances, **Public Service Broadcasting** are back with their eagerly anticipated second album, **The Race For Space**. Recorded at The Pool Studios and Abbey Road in London and, once again working with exclusive archive footage from the British Film Institute, **The Race For Space** tells the story of the American & Soviet space race from 1957 to 1972 via the duos eccentric mix of guitar-driven electronica, propulsive drumming and spoken word samples culled from this uniquely rich period of modern history. Through both the record and their uniquely spell-binding live audio-visual Transmissions, audiences witness the duo — the corduroy-clad J. Willgoose, Esq. and his faithful drumming companion, Wrigglesworth — weave samples from these films around live drums, guitar, banjo and electronics, creating an array of diverse tracks. What emerges is, by turns, thrilling, moving, funny and powerful. Lift off is guaranteed.



GLISS RIFFER DOMINO

For a decade, Baltimore based composer **Dan Deacon** has been a fixture in the American underground music scene. His breakthrough 2007 album *Spiderman of the Rings* brought critical acclaim and exposed his work to an international audience. Since then, **Deacon** has begun expanding his output beyond indie/underground circles and has begun to emerge in the contemporary classical scene. Through relentless touring, **Deacon** built himself a devoted grassroots following. **Gliss Riffer** marks new territory for **Deacon** who, following up on the release of his large ensemble-based recordings - 2009's *Bromst* and 2012's *America* - decided to return to a simpler way of writing and recording, similar to that of *Spiderman of the Rings*, which resulted in this self-produced album. What **Gliss Riffer** shares with *Spiderman of the Rings* as a musical experience is a direct and ecstatic energy. It trades in exuberant, uncontained fun that is tempered by yearning lyrics set in defiance of life's nagging anxiety. (YEAH!) The bliss on this record is well-earned.



LIKE A STORM AWAKEN THE FIRE ANOTHER CENTURY

Known as one of the hardest working bands out there, **Like A Storm** fought hard to be heard. The New Zealand brothers came to the United States knowing no one, and built a diehard and devoted fan-base by tirelessly touring to promote their debut album, *The End of The Beginning* with top acts such as Alter Bridge, Shinedown & Creed. The road served as the foundation for their forthcoming sophomore set, **Awaken The Fire**. While supporting Creed on a summer 2012 run, the band— Chris Brooks [lead vocals, guitar, didgeridoo, keys/programming], Matt Brooks [vocals, lead guitar, keys/programming], and Kent Brooks [bass, vocals, keys/programming]—would immediately retreat to either their dressing room or hotel after each show and begin recording new music until daybreak. This intense work ethic fostered a fertile creative spell for the boys. They immediately jumped back into recording, converting a remote lake house in Michigan into a recording studio and self-producing **Awaken The Fire**. As a result, **Like A Storm** fully realized their sound. "Musically, we want to inspire and empower people," says Chris. "We came from the other side of the world, and we're living our dream. If that inspires someone, that's incredible."



TROPICS RAPTURE

INNOVATIVE LEISURE

Rapture, the new album from **Tropics** — A.K.A. 27 year old Chris Ward — looks outward, armed with a newfound confidence that foregrounds his vocal performance and songwriting. It's a musical progression that mirrors a personal one: the early **Tropics** output was all made in the idyllic, if isolated setting of Ward's grandmother's empty house in the seaside town of Southsea, which he moved into after graduating from university to focus on writing and recording. Having moved to London in 2013, Ward now splits his time between the city and the road, having played in America, Mexico and across Europe throughout the past year with his live band Keith Vaz and Morgan Hislop. **Rapture** is the culmination of this journey. Taking influence from Beach Boys, Max Roach and Arthur Russell, Ward has crafted an album that fuses his love of avant-garde percussion, 70s and 80s singer-songwriters such as Peter Gabriel known for pop-leaning hooks, and deep production that takes cues from ambient music. Whether filling dance floors or simply filling up your headspace, **Rapture** is an intricate and intimate record that presents the many faces of **Tropics** in a more revealing light than ever before.



RYAN BINGHAM
FEAR AND SATURDAY NIGHT
 AXSTER BINGHAM RECORDS

Ryan Bingham was actually in the back of a van in North Dakota when he wrote "The Weary Kind," a song that became the centerpiece of the 2010 film *Crazy Heart* starring Jeff Bridges. It earned him an Academy Award, a Golden Globe, and a Grammy, and skyrocketed him into the spotlight. Amidst the incredible success, though, was tragic loss behind the scenes that few knew about. When it came time to write his next album, **Bingham** was once again in need of some peace and quiet, so he relocated to an old airstream trailer tucked away in the mountains of California, camping out for several weeks and embracing the solitude to dig down deep and craft his most powerful album yet, **Fear and Saturday Night**. Recorded mostly live with a brand new backing band and under the guidance of producer/engineer Jim Scott, **Fear and Saturday Night** opens with "Nobody Knows My Trouble," a loping, autobiographical ballad about trying to outrun a painful past (both of **Bingham's** parents were alcoholics) and finding redemption both in the strings of a guitar and in hitting the road with the love of your life (he recently tied the knot) – a perfect introduction to an album that examines the dark side of life without wallowing or forgetting that there's also plenty to celebrate.



FASHAWN
THE ECOLOGY
 MASS APPEAL

Fashawn first gained major attention in 2009 for the release of his debut album *Boy Meets World*. This early success led him to be inaugurated into the 2010 XXL Freshmen cover, standing alongside Wiz Khalifa, J.Cole, Big Sean and more. His buzz has gotten increasingly stronger, from sharing the stage with notable stars such as Kendrick Lamar, Talib Kweli, Wiz Khalifa to performing at jam-packed shows like Rock the Bells and Paid Dues. He also performed the entrance theme song for boxing welterweight champion Timothy Bradley when he fought his rematch against Manny Pacquiao on Pay Per View last April. **Fashawn's** distinctive talent captured the attention of **Nas**, who brought him out during a sold-out showcase at SXSW earlier this year. Shortly after, **Nas** signed **Fashawn** to Mass Appeal Records and jumped on as the executive producer for his upcoming album. **The Ecology** will be **Fashawn's** first release under the Mass Appeal imprint. This album will not only showcase his raw lyricism but also introduce his music versatility. **The Ecology** will feature a handful of collaborations including **Nas**, J.Cole, E-40, multi-platinum artist Aloe Blacc, and production by Exile.



JACK LADDER AND THE DREAMLANDERS
PLAYMATES
 SELF PORTRAIT/FAT POSSUM

Three years after the acclaimed *Hurtsville* and a move from the inner city of Sydney, Australia to the Blue Mountains, **Jack Ladder** returns with his new album **Playmates**. Here **Ladder** is joined by **The Dreamlanders** - Kirin J. Callinan and Donny Benet – who reunited to play on the record, along with **Sharon Van Etten** who contributes vocals to two tracks. It's been a long journey to this point, and **Playmates** finds **Jack Ladder** at a creative apex, moving on from the darker roads into the curious, bold, komische synthesizers that backlight **Playmates**. The songs are muscular, raw, yet polished to the texture of a skyscraper. The lyrics themselves are haunting — possessing the poetic slur of a fully-dilated vision of romantic despair, love's unsure footing and a palpable air of Ballardian discord beneath the surface. The songs pulse with life. Synthesizers and drum machines rub shoulders with glam guitars and pedal steel, while above all, **Ladder's** granite baritone slashes at love and darkness like a heavy blade. **Playmates** breadth of ideas, its sinister anxiety-dream lyrics and particular vision of the world offer us as complete a view of this unfathomable **Jack Ladder** character as we are ever likely to observe in this dimension.



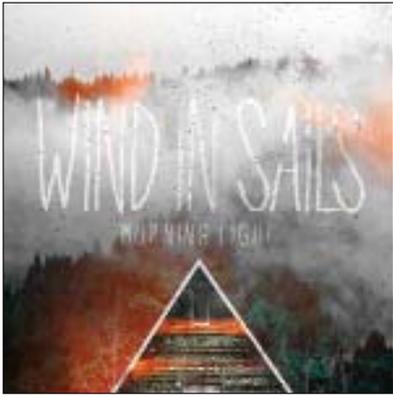
STEVEN WILSON
HAND.CANNOT.ERASE
 KSCOPE

The fourth solo album from prolific songwriter, four-time Grammy-nominated artist, multi-instrumentalist and producer, **Steven Wilson**, **Hand.Cannot.Erase**. is a dynamic 11-song conceptual set, bringing together diverse aspects of his expansive sonic history. Recorded in September 2014 at AIR Studios London, **Hand.Cannot.Erase**. features the guitar-driven power, infectious melodies, and progressive sensibility of **Wilson's** sprawling body of work with **Porcupine Tree** and **No Man**. **Hand.Cannot.Erase**. was inspired by a news story, of a woman who died in her apartment and went undiscovered for three years. "The basic concept of the record it's about a woman growing up, who goes to live in the city, very isolated, and she disappears one day and no one notices," says **Wilson**. "Now, your initial reaction when you hear a story like that is, 'Ah, little old bag lady that no one notices; no one cares about.' But she was young; she was popular; she was attractive; she had many friends; she had family, but for whatever reason, nobody missed her for three years." This dramatic tale is punctuated with moments of rhythmic urgency, somber introspection, and soaring beauty. Bonus DVD includes a 5.1 mix of the entire album.



ANDREW COMBS
ALL THESE DREAMS
 COIN RECORDS/THIRTY TIGERS

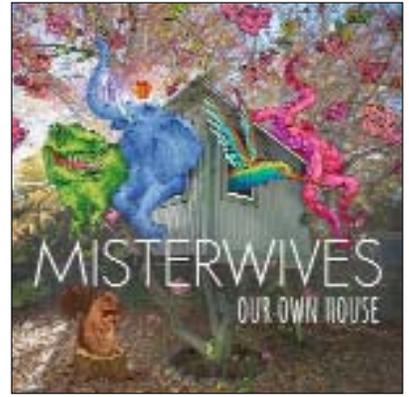
Let's just go ahead and thank Sturgil Simpson for this one: **Andrew Combs'** sophomore album, **All These Dreams**, marks a huge step forward for the Nashville singer-songwriter. Using his gifts for lyricism and wry observation, **Combs** weaves tales of love, sin and redemption, in a style that brings together classic country and contemporary pop. On this album, **Combs** continues to carve out his own singular path as an artist, reaching the heights of his Texas songwriting heroes. Produced by Jordan Lehning and Skylar Wilson (Caitlin Rose), **All These Dreams** was recorded in Nashville with many of **Combs'** longtime musical collaborators, including lead guitarist Jeremy Fetzer and pedal steel guitarist Spencer Cullum Jr. (of the instrumental duo **Steelsm**) as well as bassist Mike Rinne and drummer Ian Fitchuk. **All These Dreams** will transport you to a time when Country Music felt like a soothing yet subversive force – a bridge between the hard crash of the 60s and the mellow uncertainties of the 70s. Every note feels like the beat of a broken heart, and **Combs'** voice – a cracked yet gentle thing – is a reassuring wonder. You've been served, Bro Country...



WIND IN SAILS MORNING LIGHT

EQUAL VISION/HEADPHONE MUSIC

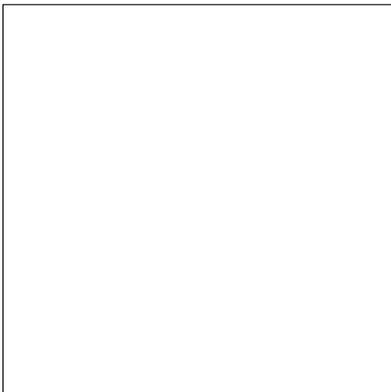
Wind In Sails – the solo project of Evan Pharmakis (formally of the band Valla) – is back with his sophomore full-length, **Morning Light**. “The new album is a perfect balance between stripped down, intimate songs, and more deeply produced, full-bodied tracks,” reveals Pharmakis. “**Morning Light** represents both the beginning of a new day, and the first step on the road ahead for **Wind In Sails**.” The 11-track album is raw, stripped down, release and reflects on the loss of loved ones and betrayal of friendship, while still holding an underlying message of optimism. “No matter how horrible things can get, with a positive mentality there’s nothing we can’t push through,” says Pharmakis. “Things will always get better with time to heal.” For Pharmakis, **Wind In Sails** has always been a means of putting a positive message out there with hopes that people would find comfort in it – and **Morning Light** furthers his cause.



MISTERWIVES OUR OWN HOUSE

REPUBLIC

MisterWives began making music together in late 2012. Mandy Lee, the powerhouse vocalist, was born and raised in Queens and acts as the band’s principal songwriter. She studied songwriting and opera at NYC’s only specialized public high school for music and performing arts, laying a foundation for her incredible range and giving her the ability to explore a wide variety of vocal styles. Lee met bassist Will Hehir through a mutual friend and shortly thereafter was introduced to drummer Etienne Bowler, a Bronx native, while the two were working at restaurants a block away from one another in Manhattan. The three shared a mutual love for music and similar aesthetic sensibilities and banded together to form the core of **MisterWives**. They played their first show together in February of 2013. Although a new band, their sound was focused and self-assured, quickly earning them a slew of blog love. 4 million Spotify streams later they had a record deal. **Our Own House** is the sound of Pop Dreams writ large and coming true – these are big songs with big giddy emotions behind them. Haters will hate, but your Tween (and your inner tween) will fall madly and deeply in love.



GOV'T MULE DARKSIDE OF THE MULE

EVIL TEEN

Rock torchbearers **Gov't Mule** are celebrating their 20th anniversary with an extensive tour and a series of dynamic live archival releases that highlight the group’s versatility and epic, fearless live performances. No two **Gov't Mule** shows are alike, as the band draws on the more than 300 songs in their repertoire (and often a host of special guests) to create a unique experience each and every time – and they expect the unexpected. The deep chemistry and steely confidence shared by the quartet allow them to tackle any form of music and stamp it their own while remaining true to the spirit and intent of the original. This can of course be heard any time guitarist-singer Warren Haynes, drummer Matt Abts, bassist Jorgen Carlsson and multi-instrumentalist Danny Louis take the stage, but a series of new live archival releases really drives the point home. The second of these archival releases, **Dark Side of the Mule**, features 90 minutes of **Pink Floyd** covers recorded during the band’s Halloween 2008 show at the Orpheum Theatre in Boston, MA. There will be three configurations including a standard version (1-CD), a deluxe version (3-CD/1-DVD package featuring the entire 3-hour performance) and as a double vinyl version.

