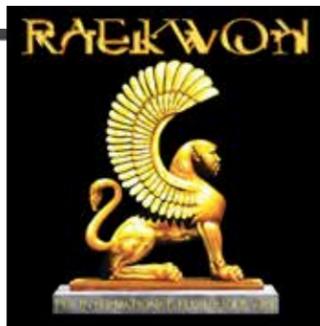




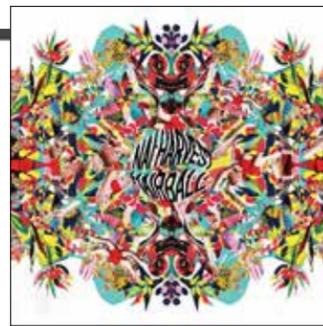
**BEST COAST**  
**CALIFORNIA NIGHTS**  
HARVEST

California duo **Best Coast** launched their career with breezy, surfy pop tunes treated with a sound evocative of 60s girl groups like the Ronettes. Singles from such as "Boyfriend" from the group's debut album quickly gained popularity, garnering comparisons to The Go-Gos. Through the course of several albums, the group evolved while working with various producers and a rotation of studio and tour musicians to help round out the songs. **California Nights** shows the band stretching into a more contemporary, less hook driven sound. With more sprawling melodies and psychedelic textures evocative of the 90s, the album seems like it's not so much a departure but an actualization of songwriter Bethany Cosentino's songwriting aspirations. Big guitars and swirling textures surrender under the persistent drive of Cosentino's voice.



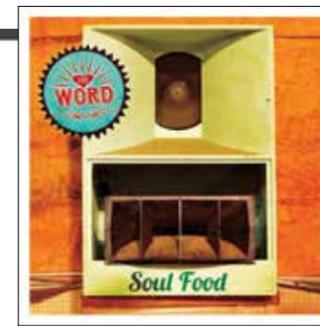
**RAEKWON**  
**FLY INTERNATIONAL LUXURIOUS ART**  
ICEH2O RECORDS

With arguably the most notable and lasting solo career to arise out of the Wu-Tang Clan, **Raekwon** is credited with creating a subset of rap that has spawned the careers of such influential artists as Jay Z and Nas. Coined "Mafiosa Rap," the style carries all of the weighty image associated with what has now become ubiquitous - expensive cars and champagne and the dangerous, drug and gun filled road that won those prizes. **Raekwon** may have invented this image, but the depth and substance of his rhymes is a constant. **Fly International Luxurious Art** stays true to form for the rapper, with conversationally smooth delivery and raw, artfully drawn rhymes. The album is rounded out with appearances from A\$AP Rocky, Rick Ross, 2 Chainz and more.



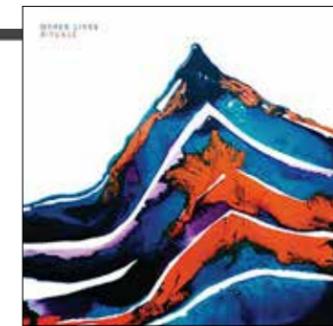
**NAI HARVEST**  
**HAIRBALL**  
TOPSHELF RECORDS

**Nai Harvest** delivers tightly wound, drum pounding punk that is as drenched in sweat as it is spinning with energy. In spite of the garagey, fist pumping and amplifier scorching, it's immediately clear that this is no three-chord power trio just getting some of their youthful rocks off. The songwriting is ambitious and arranged in such a way that is at times jarring with its surprising turns, yet after a listen, seems utterly natural in a *Why didn't I think of that?* sort of way. **Hairball** is simultaneously evocative of Blur's *Modern Life is Rubbish* and The Lemonheads' *Lemonheads*. Yet **Nai Harvest** is emerging as a true original. **Hairball's** playfulness is contagiously uplifting, filling a void left by great pop punk bands as Superchunk and Oasis.



**THE WORD**  
**SOUL FOOD**  
VANGUARD

**The Word** is a blend of three great musical traditions: gospel, improv and jazz. Its members are comprised of pedal steel player, Robert Randolph, all three members of The North Mississippi Allstars and keyboardist John Medeski. To say this supergroup's second album is eagerly anticipated is quite an understatement, as their debut was released nearly fourteen years ago. Titled **Soul Food**, the twelve song LP was recorded between New York and Memphis, centered on the band's love for Sacred Steel music. The album reflects the band's relationships and experiences with the two cities as they recorded, with busy, frenetic improvisation and broad, soulful texture. Singers Amy Helm and Ruthie Foster also appear on the EP, lending their warm vocal delivery to the album's spiritual character.



**OTHER LIVES**  
**RITUALS**  
TBD RECORDS

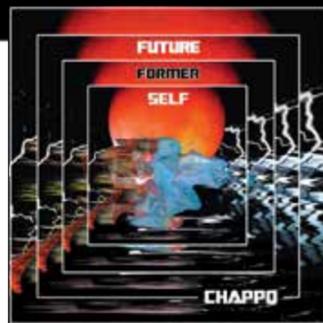
The music of **Other Lives** rattles and rumbles underneath the ground, searching long, haunted landscapes that are characteristic of the wide-open Oklahoma landscape where the band originated. Strings and backing vocals waver and sigh like tornado sirens, while spare, easy drumming creates a nervous ballast for the rest of the music to rest. Having transitioned from Oklahoma to Portland, Oregon, the band's newest material reflects a shift into more shadowy, searching material. While the group maintains their characteristically broad arrangements and symphonic textures, there is a more tense, prodding energy to **Rituals**. The songs are a bit more intimate, reveal deeper secrets and ask more difficult questions. **Other Lives** possess serious musical power, seeming to grow out of an ether that lies between here and someplace unreachably distant.

# caroline

## Mixtape



"AND I'VE BEEN HAVING ME A REAL FUN TIME, AND IT FEELS SO NICE TO KNOW I'M GONNA BE ALRIGHT"  
ALABAMA SHAKES



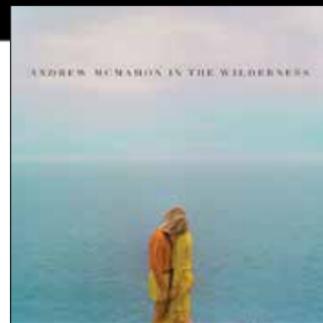
**CHAPPO**  
**FUTURE FORMER SELF**  
VOTIV MUSIC

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 carving 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.



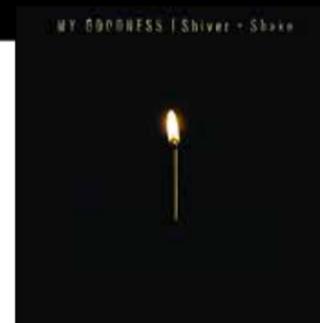
**HALSEY**  
**ROOM 93 - EP**  
ASTRALWERKS

**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.



**ANDREW MCMAHON**  
**IN THE WILDERNESS**  
ANDREW MCMAHON IN THE WILDERNESS  
VANGUARD

**Andrew McMahon** has had a winding road to this artfully balanced life. This is a man who was diagnosed with cancer at 22 years old, on the cusp of releasing his debut album (as Jack's Mannequin). Who was nominated for an Emmy. Who sold nearly 2 million albums. Who was struggling underneath it all. **McMahon** says the road to recovery was "a rollercoaster ride" that took the better part of a decade. He took a break from the business, moved from L.A. to a shack in Topanga County, CA, and found his muse. He took his new material to a friend in Echo Park and merged the acoustic with electronic elements and **Andrew McMahon in the Wilderness** - a joyous ode to survival - was born.



**MY GOODNESS** | Shiver + Shake  
VOTIV

**Shiver + Shake** is an album that marks a rebirth of Seattle's **My Goodness**. It's a reboot, a restart, a resurrection - the sound of two kindred spirits that finally found each other. This is how they were meant to sound. This is who **My Goodness** were - and are - meant to be. The result is thirteen songs that are as powerful as they are vulnerable. Recorded live in the studio and produced by Rick Parashar (Pearl Jam, Alice In Chains, Blind Melon), there are elements of blues and garage rock coursing through the veins of this album - just listen to the soaring title track or the bombastic energy of 'Pay No Mind', the catchy rambunctiousness of 'Sweet Tooth' or the rollicking desperation of 'Letter To The Sun.'



**IN THE VALLEY BELOW**  
THE BELT  
CAPITOL/CAROLINE

Jeffrey Jacob and Angela Gail met in Los Angeles, playing guitar and bass, respectively, in an experimental, post-rock band, but the seeds of **In the Valley Below** were planted one night at SXSW, when they realized there was something special in the passion and chemistry they shared on-stage. The duo's debut album could well be the soundtrack to a David Lynch movie - it's equal parts atmospheric and gauzy, with sharp hooks and sing-along choruses, and inspired by faithful archetypes and dealing with powerful subjects like sex, crime and religion. For **In the Valley Below**, one plus one equals three, with Angela's Americana folk-country and classic rock vibe melding with Jeffrey's penchant for Anglo art-pop and heavy, Memphis-infused riffs into something completely different. It's a gas.