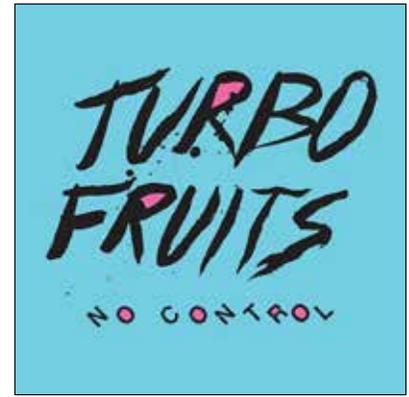




## ROYAL THUNDER CROOKED DOORS

RELAPSE

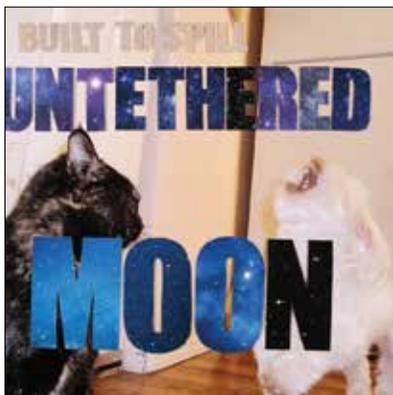
**Royal Thunder** is a four-piece rock band based out of Atlanta, Georgia that seamlessly blends the timeless elements of heavy classic rock, 90's grunge and forward thinking progressive rock. Propelled by the powerfully emotional voice of frontwoman Mlny Parsonz, guitar heroics of Josh Weaver and dynamic drums of Evan Diprima, **Royal Thunder** has been described by NPR as "a revved-up Southern hard-rock that howls like Led Zeppelin astride a psychedelic unicorn" and "magnificently compelling rock music" by *Decibel*. Formed in 2004 by Weaver his brother and his best friend, **Royal Thunder** went through several lineup changes over the years until settling on their current lineup which also added second guitarist Will Fiore as of 2015. In between a heavy touring schedule during 2013 the band recorded *CVI: A* – an acoustic rendition of three songs from its previous album, *CVI*. The band then entered the studio once more in January of 2014 to begin their sophomore LP, **Crooked Doors** was once again recorded, produced, and engineered by Joey Jones of Aria Recording Studio. The result is unique synthesis of 3 generations of hard rock puts them in a league of their own. Also available on **VINYLI!**



## TURBO FRUITS NO CONTROL

MELVIN RECORDS

**Turbo Fruits** have made their name with notoriously wild live shows and frenetic rock songs about girls, drugs and frying their brains. On **No Control** (released on 4/20, natch) their fourth and most self-aware album, the band emerges from their teenage haze of pot smoke with a fresh perspective, directly addressing the uncertainties and fear of serious relationships, real life and the chaos that can be created by life on the road. **No Control** was largely self-funded, with the band recording at Battle Tapes in their hometown of Nashville with Jeremy Ferguson behind the boards... That is, until the band's funds ran dry – then Black Keys drummer Patrick Carney saved the day by inviting the band to record the remainder of the album at his studio. **No Control** trudges for wisdom in the Music City murk that runs fuzzy, sludgy thick through their hotwired veins (a similar circuitry to Jeff The Brotherhood, Natural Child, and the other Infinity Kitties) – trying his best to reckon his opposing desires. But what did he learn? You'll have to crank up to find out.



## BUILT TO SPILL UNTETHERED MOON

WARNER BROS RECORDS

Under the command of its constant leader, Doug Martsch, as well as a new rhythm section, **Built To Spill's** creative process continues to ebb, flow and evolve. The band's new album, **Untethered Moon**, its first since 2009's *There Is No Enemy*, finds the band invigorated despite a long gestation period where songs were written, recorded, destroyed, and replaced by new ones until there was a true "EUREEKA" moment – and **Untethered Moon** is filled with 'em. The album begins with the hard-hitting trio of "All Our Songs," "Living Zoo," and "On the Way," songs that are as complex and compelling as anything on previous **Built To Spill** outings. Ripping solos, warm tones, vague and familiar Martsch themes of subconscious connection, human commonality and memory, Neil Young influences—it's all there. "Never Be The Same" is a song from Martsch's past, redone and encouraged by producer Sam Coomes (of Quasi and Elliot Smith fame), while "C.R.E.B." is a meditation on the scientific process of forgetting. The album ends with the eight-minute standout "When I'm Blind," with solos echoing in and out of a drum-tight jam held down to perfection by the new guys. All in all, it's the unmistakable sound of **Built To Spill**.



## FRANK SINATRA ULTIMATE SINATRA

FRANK SINATRA ENT.

The defining voice of the 20th century, **Frank Sinatra** enjoyed a legendary recording career that spanned six decades, beginning with his earliest session in 1939 and culminating with his last in 1993, for his world-renowned, multi-platinum *Duets* and *Duets II* albums. **Ultimate Sinatra** presents key recordings spanning the **Chairman of the Board's** recordings for Columbia, Capitol and Reprise, together for the first time. **Ultimate Sinatra's** single-disc CD brims with 25 stellar recordings representing a cross-section of Sinatra's unparalleled recording career. Led by 'All Or Nothing At All' and closed with a previously unreleased alternate version of 'Just In Time,' the collection is stacked with standouts, including 'I'll Never Smile Again' (1940), 'I've Got The World On A String' (1953), 'In The Wee Small Hours Of The Morning' (1955), 'I've Got You Under My Skin' (1956), 'Come Fly With Me' (1957), 'The Way You Look Tonight' (1964), 'Fly Me To The Moon (In Other Words)' (1964), 'Strangers In The Night' (1966), 'My Way' (1968), and 'Theme From New York, New York' (1979), among many more.



## THE DAMNWELLS THE DAMNWELLS

ROCK RIDGE MUSIC

Indie rock band the **Damnells** are one of those bands that deserves way more than the fickle world of music has given them. These are the breaks, of course, but it don't make it right. A band that proudly pins a punk rock sneer to its Americana-damaged tunes, **Damnells** belong in that same place in the rock firmament occupied by Tom Petty, Whiskeytown, The Old 97s, and X. Since 2006, Alex Dezen [lead vocals, guitar, piano] continued to make **Damnells** records with a cast of talented musicians to fill in the blanks. But for the forthcoming self-titled album, Dezen and his former comrades – David Chernis [lead guitar], Ted Hudson [bass], and Steven Terry [drums/percussion] – decided to "get the band back together" for real and joined producer Salim Nourallah (Old 97s) in the studio to capture the magic. They recorded at the intimate Tree Fort Studios in Austin, TX, where they sought, as Dezen says, to "capture as much live as possible." "What this record represents is four guys, 15 years, a few defeats, and a ton of tiny victories," says Dezen. "What this record means to me is more than what you hear carved into the wax. This is about coming together. It's about brotherhood. It's about making music together. We have never been more excited to share anything with the fans."



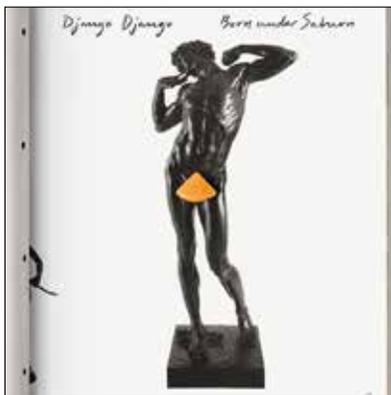
**ODDISEE**  
**THE GOOD FIGHT**  
 MELLO MUSIC

Imbued with love, honesty, and selflessness, **Oddisee's** new album, *The Good Fight*, is virtuosic in its musicality, direct in its language, and infinitely relatable. In a landscape overrun with abstract indulgence and shallow trend-chasers, the Prince George's County, Maryland artist has created a record that reminds you that it's music before it's hip hop. For **Oddisee**, *The Good Fight* is about living fully as a musician without succumbing to the traps of hedonism, avarice, and materialism. It's music that yields an intangible feeling: the sacred sound of an organ whine, brass horns, or a cymbal crash. It's a meditation on our capacity to love and the bonds binging us together. It's our ambition and greed warring with our sense of propriety—a list of paradoxes we all face when living and striving. **Oddisee's** production simmers in its own orchestral gumbo. You sense he's really a jazzman in different form, inhabiting the spirit of Roy Ayers and other past greats. *The Fader's* compared him to a musical MC Escher, hailing his "grandiose and symphonic sound" and "relevant relatable messages." Pitchfork praised his "eclectic soulful boom-bap." *The Good Fight* acknowledges the stacked odds, but refuses to submit. All tracks produced, mixed, arranged by **Oddisee**.



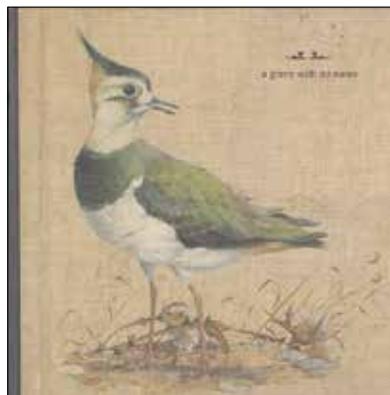
**INSANE CLOWN POSSE**  
**THE MISSING LINK (LOST)**  
 PSYCHOPATHIC

Celebrating 20 years together, **Insane Clown Posse** is among the best-selling independent groups of all time, with 24 albums to their credit and over 11 million sold worldwide. The face-painted duo of Violent J and Shaggy 2 Dope have smashed through the ceiling of the music industry's expectations, amassing their own dedicated legion of millions of fans and releasing a steady stream of albums, compilations, and, of course, their annual music fest, The Gathering of the Juggalos. Even Jack White and the FBI want in on the fun! But if you ask the wicked clowns about their success, they would tell you that they're just getting started. Now they're back with a new album, *The Missing Link (Lost)*. "The *Lost* album is a really intense, dark record," says J. "There's no comedy on it, and **ICP** is known for comedy. It's about life without hope or without faith, and it's just fast and pulse-pounding beats and dark. For me, it's about not having God in your life and being lost and worrying about death, worrying about everything, like you're missing a link. It's looking at the world through negative lenses." But hope is not lost, Juggalos: *The Missing Link (Found)* will arrive later this year.



**DJANGO DJANGO**  
**BORN UNDER SATURN**  
 RIBBON

It was when **Django Django** were playing Edinburgh's Hogmanay celebrations on the final day of 2013 that producer and drummer Dave Maclean realized how far his band had come since releasing their self-titled debut album almost two years earlier. "We made what, at the time, I thought would be an obscure bedroom record and ended up playing to 60,000," says Dave. *Born Under Saturn* is the work of a band fired up by confidence and experience and propelled way beyond their DIY roots. It has all of the imagination of their debut self-titled album but splashed across a larger canvas. "Once we got into the studio it became obvious it would be a bigger-sounding record," says bassist Jim Dixon. *Born Under Saturn* saw the songwriting split among the band with Dave also producing the record. Lyrics often emerged naturally from the sound of the music. There are dark dramas like "Found You," which draws on the myth of Faust's deal with the devil, and "Shot Down," a bloody tale of crime and betrayal. Jim wrote the breathtakingly beautiful "Beginning to Fade" while contemplating writer's block and the atmospheric, synth-driven "High Moon," says Dave, is about people who "come alive at night." *Born Under Saturn* has something for everyone – especially those who like fun.



**A GRAVE WITH NO NAME**  
**FEATHERS WET, UNDER THE MOON**  
 LEFSE RECORDS

For his new album, *Feathers Wet, Under the Moon, A Grave With No Name's* Alex Shields removed himself not only from the usual recording habitat of his bedroom but from his homeland completely, heading to Nashville, TN to work with respected producer/engineer Mark Nevers (Silver Jews, Lambchop, William Tyler, Mount Moriah). "Mark and I worked on our own for a while," says Alex. "Then we started calling in local Nashville musicians for overdubs such as guitarist William Tyler (who made one of my favorite albums of the past few years) and Tony Crow (who is from Lambchop, and the most amazing piano player I've ever seen), Emmylou Harris' drummer etc. My best friend Daniel Blumberg (who now records under the name Hebronix, and used to be in Yuck) came out to visit in the second week and helped out with some guitar and piano. The whole record took two weeks to track, and then I travelled back to London and we spent a month sending mixes back and forth via email. It felt a long, long way away from recording alone in my bedroom." *Feathers Wet, Under The Moon* is a transcendent work of swelling, lyrical beauty. Fans of Sparklehorse should especially take note. Check it out!



**PASSION PIT**  
**KINDRED**  
 COLUMBIA

*Kindred* was written by **Passion Pit** creative force and frontman Michael Angelakos and recorded in New York City. The album was produced by Angelakos alongside longtime collaborators and co-producers Chris Zane and Alex Aldi, as well as Benny Blanco. Angelakos' songwriting process for **Passion Pit** has always been to filter and reshape. Many sounds on *Kindred* that one would assume are synths are actually Angelakos' voice, manipulated by computers and pedals. Angelakos frequently repurposes sound: using Top 40 signifiers for outré ends, crushing weird natural and synthetic detritus together into pop. But *Kindred* is also an album about reshaping his life and facing the future with a sense of hope: "Everything is autobiographical. Everything is honest. This record was written around the time when I was trying to figure out what constitutes family: who loves you, accepting love, giving love. On *Manners*, I was like, 'I have no idea what's going on and I wish I did but I just don't have the answers.' *Gossamer* was like, 'This is what happened, I'm so sorry'—acknowledging what happened but not saying that I'm going to do anything about it. *Kindred* is like: 'I'm really trying to make this work and be better.'"



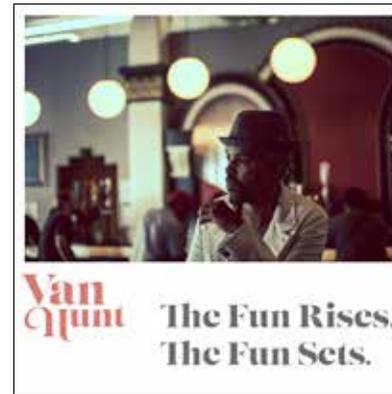
**HOP ALONG  
PAINTED SHUT**  
SADDLE CREEK

Known for their enigmatic indie-pop meets growling guitar grunge, Philadelphia's **Hop Along** return with their sophomore full-length album *Painted Shut* – a record of lush compositions, fuzzed-out guitar riffs and captivating vignettes that tell vivid stories of desperation and weary awakening. It pays homage to post-punk luminaries, while simultaneously driving home a sound that is contemporary, emotive and challenging to define. Frances' raw, spellbinding vocals cut through distorted guitars and playful percussion on lead single "Waitress". "Texas Funeral" is a propulsive pop anti-anthem, which builds as the track ascends to its roaring peak. Swelling guitars drive "Powerful Man" and an instantly catchy melody keep listeners hooked. Often depicted on *Painted Shut* are the two lives of legendary (though generally unknown) musicians Buddy Bolden and Jackson C. Frank, who were plagued with mental illness until their penniless deaths. It touches upon accounts of poverty, abuse, greed; and banal, sub-par behavior. The songs present themselves unencumbered despite the difficult subject matter, at times both jubilant and irreverent. Recorded and mixed by the great John Agnello (Kurt Vile, Dinosaur Jr, Sonic Youth).



**MAC McCAUGHAN  
NON-BELIEVERS**  
MERGE

**Superchunk** frontman **Mac McCaughan** will release *Non-Believers*, his first solo album under his own name. **McCaughan** wanted to use the album to explore his attraction to that early-'80s era of music when punk evolved into something more introspective, focusing on themes of isolation and eventually turning into post-punk and new wave. As he puts it, he was thinking about a time when bands were "using keyboards and drum machines to relate through their music a disaffection or alienation" from society, school, whatever. The record is about a fascination with art that could only be made by someone far from where you are, but who maybe shares the frustrations and awkwardness of youth. It's about "the irony that comes with being 16 and having a car but not knowing where to go in it, or having a keyboard or a guitar and not knowing how to play it." **McCaughan's** songwriting isn't limited to sheer nostalgia; it's also about the more relatable theme of the point when people who grow up feeling isolated have to choose if and when they are going to join the mainstream, and about the emotional journey tied to weighing those options. "What appeals to me is songs that deal with the messiness and ambiguity that come with any transitional period," says **McCaughan**. You need this.



**VAN HUNT  
THE FUN RISES, THE FUN SETS**  
GODLESS-HOTSPOT

**Van Hunt**, a Dayton, Ohio-born musician, drew acclaim early on for his production efforts and crafty songwriting, featured on recordings by such diverse artists as Dionne Farris, Cree Summer as well as the platinum-selling soundtrack, *Love Jones*. His own self-titled debut album arrived in 2004, instantly establishing **Hunt** as a distinctive and original talent with its idiosyncratic melding of R&B, neo-soul, funk, pop, and rock 'n' roll. **Hunt** received a 2005 Grammy nomination for his breakthrough hit single, "Dust." *On The Jungle Floor* followed two years later, highlighted by the single, "Character," as well as by a surprising cover of Iggy Pop & James Williamson's *Kill City* classic, "No Sense Of Crime." In 2007, **Hunt** received a Grammy Award for his contribution Sly & The Family Stone tribute album, *Different Strokes For Different Folks*. His new album, *The Fun Rises, The Fun Sets* comes along at a time when not only his star is back on the rise (thanks to a collabo with The Afghan Whigs) but when boundary-pushing R&B and Hip Hop albums are dominating the hearts and minds of critics and consumers alike. Songs like "Old Hat" and "Vega (Stripes On)" channel The Delfonics, Curtis Mayfield, Parliament-Funkadelic, and Pink Floyd to glorious effect. You need this.



**GREG HOLDEN  
CHASE THE SUN**  
WARNER BROS RECORDS

Much of *Chase The Sun* was inspired by a life-changing, seven-week trip that Scottish-born, England-bred, New York-based singer-songwriter (and hyphen-enthusiast) **Greg Holden** took to India and Nepal in February 2013 that renewed his drive to be an artist. He had nearly given up on the music business altogether – due in part to his spending a significant amount of his own money (in addition to \$30,000 crowd-funded through Kickstarter) to make the Tony Berg-produced *I Don't Believe You*, watched his label go bust, and was left unable to promote it. The second was when he went into debt after "The Lost Boy" charted overseas and he set out on a sold-out tour of Holland. "I borrowed petrol money from my drummer so we could drive around Europe in his car," Holden recalls. "That's how bad it was." Then he took his trip: "I saw a lot of poverty in India. I travelled through the northern State of Bihar, which is the poorest region in the country. It was devastating, but incredibly inspiring. I came back home with such a different view on life." **Holden** then began to sing a different tune: "I really want to people to think when they listen to my songs, maybe take on a more compassionate way of thinking, and start considering others besides themselves. That goes for me, too."



**AS IT IS  
NEVER HAPPY, EVER AFTER**  
FEARLESS

Creatively inspired by the days when 'Emo' wasn't a dirty word, and the rose-tinted-specs-spirit of late, great John Hughes' films such as *The Breakfast Club*, Brighton-via-Minneapolis pop-rockers **As It Is** have spent the past two years molding, melding and meddling with their craft, steadily building a reputation as one of the UK's brightest new names via independent gigging and fan-funded breakthrough E.P., *This Mind Of Mine*. They then spent 2014 to write, craft and perfect the material for a debut full length. Summoning forth the glory days of Taking Back Sunday, The Starting Line and The Early November, days when heart-on-sleeve lyrical catharsis perfectly synergized with raw pop sensibility. *Never Happy, Ever After* is the result: A debut album of such accomplished songwriting savvy that it positively belies the band's average age of 23. You could even say it's everything you might expect when you mix a brain, an athlete, a basket case... You get the idea.



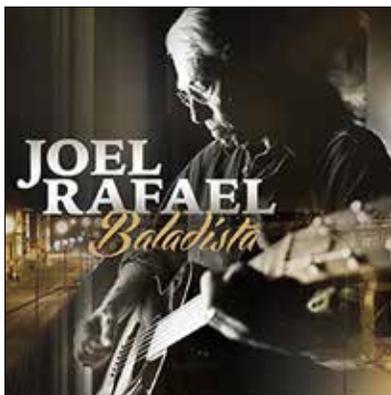
**TWINSMITH**  
**ALLIGATOR YEARS**  
SADDLE CREEK

*Alligator Years* expands upon the charming surfy haze of **Twinsmith's** 2013 eponymous album and "Honestly" single, with the band pushing themselves musically while moving toward a more dynamic pop sound. Each diverse track is imbued with an individual voice and style, and ranges from propulsive, melodic rock ("Seventeen") to buoyantly playful pop ("Alligator Years") from soaring, sing-along retro pop ("Is It Me") to sumptuous, evocative new wave ("Constant Love"); from shimmering, summery pop ("Said and Done", "Haunts") to moody, slow burning ballads ("Dust", "Carry On"). There's a youthful sense of longing and exploration that permeates *Alligator Years*, which reflects on the highs and lows, advantages and disadvantages, hopes and fears of 20-something life with crafty, unassuming depth. Not just any band can examine anxiety, uncertainty, and commitment through tales of homicidal girlfriends and zombie apocalypses with such aplomb. Written throughout 2014, *Alligator Years* was recorded in Omaha, NE and Des Moines, IA, with the production team of The Envy Corps' Luke Pettipole and Brandon Darner, who's also worked with Imagine Dragons, as well as Micah Natara.



**MEW**  
**+-**  
PIAS

Danish indie-prog-rock/noisemasters **Mew**, following a somewhat extended hiatus, announces its long-awaited new album, the band's first in six years, +- (as in "plus minus"). **Mew** has always had an affinity with the symphonic grandeur of indie rock's troubled creature and pop immediacy. This unique combination has not only given **Mew** chart topping albums, lots of airplay and many fans in the Nordic countries, but also across the world with huge followings established in Europe, Asia and here in America. In addition to its own extensive worldwide headline tours, **Mew** has toured as special guests with artists such as Nine Inch Nails, Pixies, Muse, and Kings of Leon. The new music on +- soars. It's alive, it's vibrant and spacious. Its skewed pop sensibilities coupled with an ever-expansive musical backdrop denotes the extremities of **Mew's** creative DNA, showing once more a band treading its own unique path. +- also features an appearance from Bloc Party guitarist Russell Lissack on "My Complications," a song he co-wrote that came to fruition having met **Mew** on a U.S. tour some years ago.



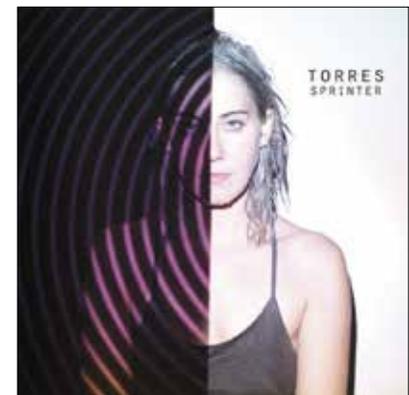
**JOEL RAFAEL**  
**BALADISTA**  
INSIDE

Singer-songwriter and folk musician **Joel Rafael** has been writing and performing for over 50 years, beginning as a drummer with his first band, a jazz combo, in the 6th grade. After transitioning from jazz to surf music in junior high, **Rafael** soon found himself swept up by the rise of folk music in the early sixties. He began learning chords on a cheap guitar he picked up in Tijuana. He soon became the resident folk musician of his high school, performing in hootenannies, benefit shows, and on open stages, polishing his style. He began incorporating his own lyrics and melodies into the folk format, and by his senior year he was gigging in clubs his classmates were too young to enter. **Rafael** spent the 60s and some of the 70s avoiding the draft and developing his songcraft – and the further away he got from the war, the more attention his music gained. He's since shared stages with Joan Baez, Crosby, Stills and Nash, Sheryl Crow, Laura Nyro, Taj Mahal, Emmylou Harris and John Lee Hooker and has even paid tribute to Woody Guthrie at The Kennedy Center. *Baladista*, **Rafael's** ninth delivers ten ballads that celebrate the human spirit and reflect the half-century journey of an American Songwriter. What a long, strange trip it's been.



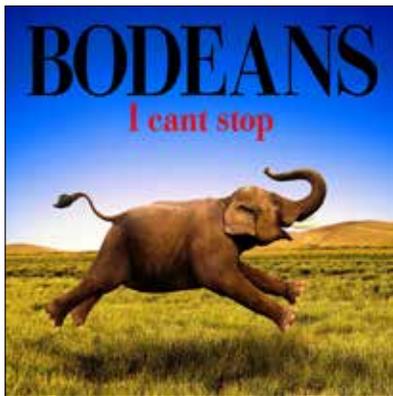
**THEY MIGHT BE GIANTS**  
**GLEAN**  
IDLEWILD RECORDINGS

2015 is already a landmark year in two-time Grammy winners **They Might Be Giants'** illustrious career. With the return of their Dial-A-Song service, the band is posting a new track each week to unanimous exclamations of joy from fans old and new. With a toll-free number at (844) 387-6962 and a sweet new web site at [dial-a-song.com](http://dial-a-song.com). In celebration, the band is releasing *Glean*, which includes 16 songs direct from these first weeks of their Dial-A-Song service. The range of these recordings is truly staggering. From the manic violin-driven "Music Jail, Pt. 1 & 2" to the bluesy grinding of "Underwater Woman," *Glean* comprises some of **They Might Be Giants'** most vital work of their 30+ year career. With the album, **TMBG's** sound is in equal turns as rocking, surprising, effervescent, and truly original as they have ever been. The highly anticipated album is produced with long-time collaborator Pat Dilleit (St. Vincent, Mike Doughty, Donald Fagen, Mary J. Blige, David Byrne, etc.), and comes hot on the heels of 2013's wildly popular *Nanobots*.



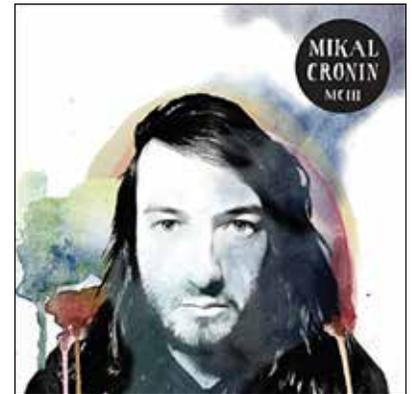
**TORRES**  
**SPRINTER**  
PARTISAN

Following her self-titled debut in 2013, **Torres** (A.K.A. Brooklyn-based singer-songwriter Mackenzie Scott) pushes herself to even noisier extremes on *Sprinter*, a punishing self-examination of epic spiritual and musical proportions. Scott escaped the confines of her churning mind in order to find herself by recording *Sprinter* in the market town of Bridport in Dorset, England with co-producer Rob Ellis; and then at the Bristol studio of Portishead's Adrian Utley. With his guitar riffs and synthesizers lingering in the background like a lowland mist and PJ Harvey's Robert Ellis and Ian Olliver on rhythm—the two fortuitously reuniting 23 years after the release of Dry, and in Scott's 23rd year of living—she crafted a "space cowboy" record. "That's as simply as I can say it," says Scott, who cites inspirations as diverse as Funkadelic and Nirvana, Ray Bradbury and Joan Didion. I wanted something that very clearly stemmed from my Southern conservative roots but that sounded futuristic and spacey at the same time." With its slash-and-burn sonics and powerful delivery, *Sprinter* isn't just about escape – it's about moving confidently towards the future.



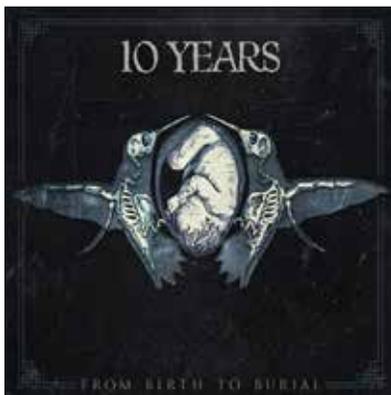
**BODEANS  
I CAN'T STOP**  
F&A RECORDS

Long known as one of the best live acts in the business, **BoDeans** continue to tour year round and continue to deliver amazing, high-energy performances. "I realized some time ago that the key to the **BoDeans** identity is the fans' connection to our music—nowhere is that more evident or rewarding as when we come together—live. We love to connect with the fans who have supported us for so long and who have brought us so much inspiration," says Kurt Neumann, the band's founder and frontman. "We will continue to play as long as they continue to come out and sing along." Chart topping songs like "Fadeaway," "Only Love," and "Dreams" won them Rolling Stone's readers poll for Best New American Band in 1987, and they were part of a small contingent of bands that inspired a new radio format known as Adult Alternative, Album Rock-Triple A. In the nearly 30 years that followed, the **BoDeans** released several albums which embody multiple more songs played heavily at radio, in TV shows, and movies, and defined a sound that a generation embraced—songs like "Good Things," "You Don't Get Much," "Idaho," "If It Makes You," "Closer to Free," "Stay," "American," and "All the World," which was recently featured on CMT. All this is why the new album, *I Can't Stop*, is aptly named.



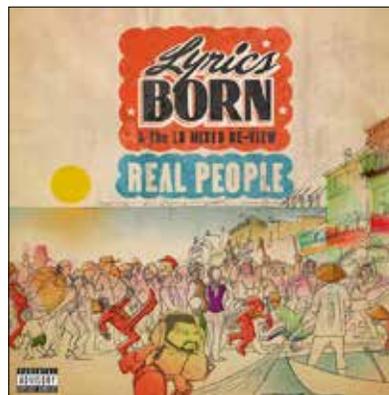
**MIKAL CRONIN  
MCIII**  
MERGE

*MCIII* is the third album from Californian singer-songwriter **Mikal Cronin**. Marked by the lush arrangements, stunning melodies, and deeply personal lyrical work for which **Cronin** is now known, the album is also a deliberate attempt to simply "go big." Written and recorded over the course of 2014, between long bouts of touring, **MCIII** finds the **Laguna Beach** native splitting his latest full-length statement into two distinct halves. On Side A, behold a shimmering tsunami of furious, undeniable pop songs. On Side B, marvel at a beautifully wrought concept record in miniature, built around the radiant retelling of what **Cronin** calls his "coming-of-age" story: After leaving California to go to school in the Pacific Northwest, he found himself alone and adrift, struggling with debilitating back pain and a dissolving sense of self. "It's about a pivotal moment in my life that changed things, just within a couple of months," he says. "It was a shifting point that sent me on the path to doing what I'm doing right now." As he did on his self-titled 2011 debut and 2013's *MCII*, **Cronin** arranged and played nearly all of the record himself, including the tzouras, a traditional Greek string instrument he heard and subsequently bought while on tour in Athens. It's quite an achievement, right? So... How you gonna spend your summer?



**10 YEARS  
FROM BIRTH TO BURIAL**  
PALEHORSE/MRI

There are few noises as powerful as the sound of confidence. After a decade of trials and tribulations, hit singles and music industry politics, **10 Years** have emerged stronger than ever, freed by their own independence (both creatively and professionally), with a hard rock sound as steadfastly resilient as the salt-of-the-Earth fans relentlessly packing clubs to see them play. A **10 Years** album is a celebration of strength through adversity. *From Birth To Burial*, the second full-length platter issued through the band's own Palehorse imprint, is the most diverse, dark and unabashedly heavy offering from the post-grunge songsmiths. **10 Years** blessed the world with Top 10 radio anthems like "Shoot It Out," "Beautiful" and their breakthrough single, the Alt-Rock #1 "Wasteland." *From Birth To Burial* represents the sum total of a decade of experience, channeled through exceptionally authentic hard rock music as timeless as it is loud.



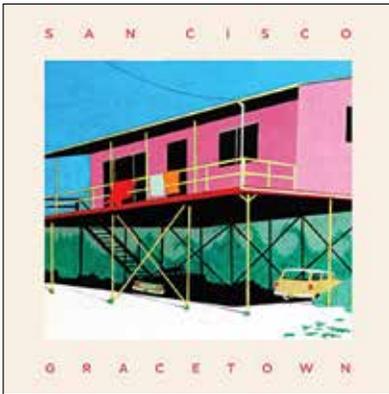
**LYRICS BORN  
REAL PEOPLE**  
MOBILE HOME

Twenty-two years after he was introduced to the world with "Send Them" b/w DJ Shadow's "Entropy," the landmark leftfield 12" that launched the Solesides label, **Lyrics Born** has made some of the most organic, original, and adventurous music of his entire career. While touring with Latyrx last, he made time for an extended stay in a place that he's long admired: America's first and last real-deal music town, New Orleans. **Lyrics Born** rented a cozy house three blocks from the famous Maple Leaf Bar, and booked two weeks' worth of sessions with Galactic guys Robert Mercurio and Ben Ellman at their Uptown studio. Then they let it rip. Funk has always been a part of what **Lyrics Born** does - his unique vocal swagger dishes out melody and rhyme with equal aplomb. But never has he evoked the idiom so directly or made an album that feels so alive. He turned the production over entirely (also a first) to his NOLA colleagues, giving them space to do what they do best, and him the freedom to write. Mercurio and Ellman wrangled a host of talent to execute the vision, including Trombone Shorty, Ivan Neville, the Preservation Jazz Hall Band, Corey Glover (Living Colour), and Corey Henry (Rebirth Brass Band). Amidst all that quirk, soul, and raw talent, **Lyrics Born** was reborn.



**JIMBO MATHUS  
BLUE HEALER**  
FAT POSSUM

From the gritty, chiming six-string stomp of opener "Shoot Out the Lights" to the angelic gospel choir and piano finale of "Love and Affection," the new album *Blue Healer* is a flat-out, no holds barred, brawling, sprawling excursion through the deep musical soul of **Jimbo Mathus**. Born and raised in North Mississippi, where the sound of the region's blues and gospel blend with the echoes of rock and R&B from nearby Memphis, **Mathus** has become a vital link in the chain of great American music. He built the foundation of the ongoing old-timey/swing revival with unlikely '90s hit-makers the Squirrel Nut Zippers. Then **Mathus** became an MVP indie producer and sideman who made his bones playing guitar on blues legend Buddy Guy's seriously twisted electric groundbreaker *Sweet Tea*, among other gloriously gonzo musical projects. Now the artist has created his absolute manifesto with *Blue Healer*. At its core, *Blue Healer* is a concept album with room for acid-fed, supernatural visions, vulnerable love songs, Saturday night brawls, bad-boy regrets and youthful celebrations — all embellished by **Mathus'** estimable abilities as a natural raconteur and straight-from-the-heart singer.



## SAN CISCO GRACETOWN

ISLAND CITY RECORDS

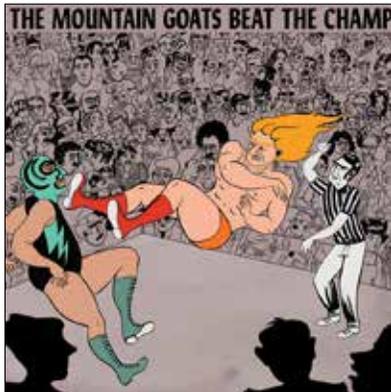
The masters of Indie Pop from Fremantle, West Australia, with talent far beyond their 21 years, **San Cisco** are back on the scene with their sophomore album **Gracetown**. This follows on from their 2013 self titled debut on Fat Possum/RCA which featured the earworm classic indie hit "Awkward," with it's 7 million plus views on YouTube. First single from **Gracetown**, "Run," has a little bit of everything- hand-claps, a catchy bass line, an equally catchy chorus and a fair whack of soul. This is complemented by 11 more eclectic tracks that showcase **San Cisco's** ability to capture the hearts and souls of youth today. **Gracetown** shows **San Cisco** growing up, and this growing up is scary and magnificent to behold.



## APOCALYPTICA SHADOWMAKER

BETTER NOISE

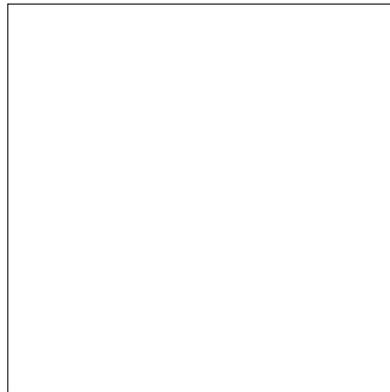
Formed in 1993, **Apocalyptica** is a Finnish cello-rock band from Helsinki composed of classically trained cellists Eicca Toppinen, Paavo Lötjönen, Perttu Kivilaakso and drummer Mikko Sirén. Their music borrows elements from a wide variety of genres including classical music, metal, world, folk and progressive rock. Selling over four million albums to date, **Apocalyptica's** recent albums included both instrumentals and collaborations with various singers, such as Corey Taylor, Adam Gontier and Cristina Scabbia. Now, with the release of their long anticipated eighth record entitled **Shadowmaker**, the band recruited an official vocalist, Franky Perez, who was part of Scars on Broadway, Pusher Jones and appeared on Slash's first solo record. **Shadowmaker** is a body of work that slices through every facet of human emotion whilst maintaining a consistent musical sensibility that is unmistakably of this band and no other.



## THE MOUNTAIN GOATS BEAT THE CHAMP

MERGE RECORDS

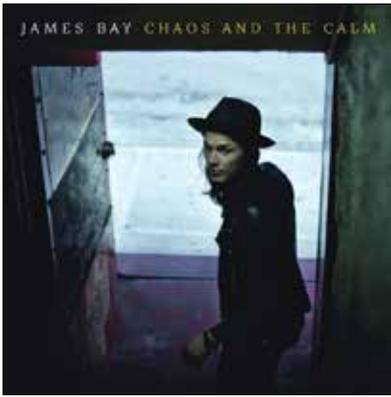
**The Mountain Goats'** new album, **Beat the Champ**, is, as any fan of the band will expect, a heartbreaking and heart-reviving album about imperfect people described perfectly, with melodies that will stay with you for days. There are also things about it that even long-time fans will not expect. The songs in **Beat the Champ** are about the simple and beautiful stories of professional wrestling as seen by fans who need something simple in their messy lives. The songs are also about the complicated and beautiful lives of the people who work in professional wrestling, who do their best to entertain, to leave a mark, and, when all else fails, to survive. It is an album about, as the chorus of one of its tracks puts it, "nameless bodies in unremembered rooms." **Beat the Champ** is a gorgeous album that sees the **Mountain Goats** expand themselves musically, in startling and exciting ways. Here is a jazz chord progression over brushed cymbals. Here is a track that spirals out from verse and chorus into a slow, hazy piano solo. Here are pounding drums straight from a metal record. And here, as always, are songs like no one else can write them. Like no one else does write them.



## SAN FERMIN JACKRABBIT

DOWNTOWN

Brooklyn-based **San Fermin**, now an eight-piece touring enterprise, did not start that way. In December of 2012, the initially makeshift project performed a single concert—from sheet music—and signed a record deal. Following rave reviews, the band was thrust into the spotlight, performing sold out shows and festivals across the world and opening for the likes of the National, St. Vincent, Arctic Monkeys, and The Head and the Heart. "Suddenly, we were not in a vacuum. We were in the thick of it, which was thrilling but also terrifying," bandleader Ellis Ludwig-Leone says. Many of the songs on **Jackrabbit**, **San Fermin's** second album, existed only on Ludwig-Leone's laptop for the better part of a year, as he toured and turned the band into an ensemble operation. When at last he revisited them, he knew that they had to be reborn. "I ripped these holes in the middle of the existing songs and added some new ones." This evolution is at the heart of **Jackrabbit**, a powerful record where moments beautiful, brutal and a bit of both produce songs that don't know how to let you out of their clutches or console you with easy answers. At once lived-in and sophisticated, **Jackrabbit** feels a lot like real life—charmed, challenging, and wonderfully compulsory.



**JAMES BAY  
CHAOS AND THE CALM**  
REPUBLIC

Amongst its twelve tracks, **James Bay's Chaos And The Calm** features the singles "Hold Back the River" and "Let It Go." Driven by his soulful delivery, captivating storytelling, and inimitable spirit, he's poised to capture the attention of listeners worldwide. **Bay** hails from the tiny town of Hitchin, but he cut his teeth performing at London's iconic venues including opening for The Rolling Stones at Hyde Park, opening for two sold out tours with Kodakline, John Newman and Tom Odell. It was at one of these very performances that a fan filmed his set and shared the video on YouTube. The video quickly caught the attention of Republic Records who ended up flying **Bay** to New York and signing him on the spot. Back home, he recently received the high honor of the BRIT Critics Choice Award, an honor previously won by none other than Adele, Florence + the Machine, Sam Smith, Jessie J, and many other superstars. Now he aims to conquer America. Get ready.



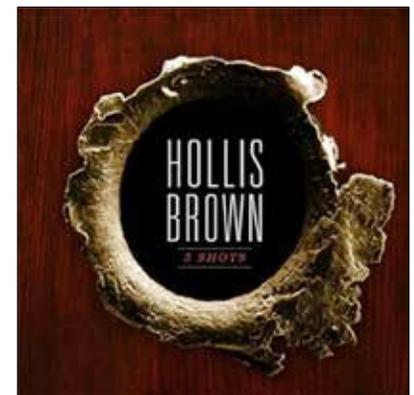
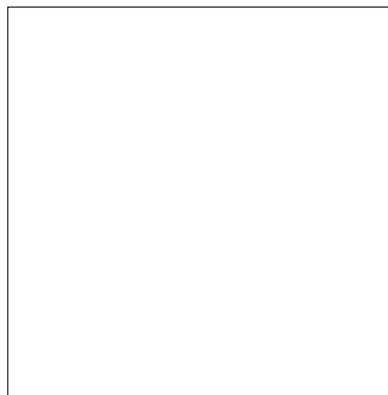
**NORTHERN FACES  
NORTHERN FACES**  
EQUAL VISION

**Northern Faces** is an anthemic rock band whose style is driven by vibrant guitar solos and gang vocals. They're an energetic quartet whose alternative pop rock is peppered with ripping guitar solos and dynamic builds. The band draws inspiration from many avenues including British Electro-rock, but their true passion lies in the rawer edges of rock. **Northern Faces** is a powerful live band; altering recorded material to create unique versions that exist only in the realm of performance. Regarding this the band says, "Our live shows are our pride and joy...we take a lot of pride in trying to put on a show that leaves a lasting impression on the audience...it's our natural habitat, the stage really is our home." **Northern Faces** self-titled debut shows the band more refined, sharper, and stronger than ever. They can't wait to play your town.



**THE ALCHEMIST & OH NO  
THE ALCHEMIST & OH NO PRESENT  
WELCOME TO LOS SANTOS**  
MASS APPEAL

When it comes to soundtrack curation, no video game in history can touch the music selections on **Grand Theft Auto V**. Rockstar Games and Mass Appeal Records have taken the concept even further with **Welcome To Los Santos**, an original collection of music created and curated by **Alchemist and Oh No**. The project was inspired by **Alchemist and Oh No's** work on the score of **Grand Theft Auto V** with Edgar Froese of Tangerine Dream and Woody Jackson, and spans a variety of genres including hip hop, electronica, dancehall, rock, R&B, and more. **Welcome To Los Santos** will play in-game on "The Lab," a new radio station making its debut on **Grand Theft Auto V** for PC.



**HOLLIS BROWN  
3 SHOTS**  
INKIND MUSIC

Since its formation in 2009, the scrappy New York outfit known as **Hollis Brown** has emerged as one of America's most compelling young rock 'n' roll acts. Drawing from a bottomless well of classic influences yet firmly rooted in the present, the band's output has steadily evolved from the raw immediacy of its early releases to the more expansive, adventurous approach that fuels its bracing new album **3 Shots**. The eleven-song set marks a substantial creative leap for the band, with such sonically edgy, emotionally resonant new tunes as "Cathedral," "Sandy," "Wait For Me Virginia" and the title track, which exemplify the quintet's balance of sharp melodic song craft, vivid lyrics and artfully-deployed electric and acoustic textures. Other highlights include the heart-tugging "Highway One," a duet with acclaimed alt-country songstress Nikki Lane, and the uplifting "Rain Dance." The latter tune is the product of a unique collaboration with fabled rock 'n' roll pioneer Bo Diddley, with **Hollis Brown** building a new composition around a previously unreleased rhythm track created by the late musical legend in his home studio, and featuring Bo's unmistakable guitar work.