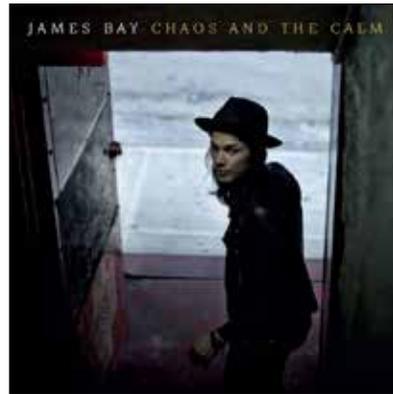




BEACH HOUSE
THANK YOUR LUCKY STARS

SUB POP

For over a decade **Beach House** – the Baltimore-based duo of Victoria Legrand and Alex Scally – have been creating some of the most gorgeous, intimate, and engrossing dream pop ever committed to tape. With every album **Beach House** has expanded both its sound and its popularity and their latest albums, *Depression Cherry* (which came out in September) and, now, the surprise release of the band's sixth album, *Thank Your Lucky Stars*, continues on that upward trend. "The songs came together very quickly and were driven by the lyrics and the narrative," says **Beach House**. "In this way, the record feels very new for us, and a great departure from our last few records. Thematically, this record often feels political. It's hard to put it into words, but something about the record made us want to release it without the normal 'campaign.' We wanted it to simply enter the world and exist." Like *Depression Cherry* there's a fuzzy slipstream that subtly lifts *Thank Your Lucky Stars* songs to new realms, especially the tricky rhythms of opener, "Majorette" and bubble-propelled choogle of "One Thing," and the sleepy skronk of "Elegy to the Void." If *Twin Peaks* had a roller rink, then **Beach House** would be the house band.



JAMES BAY
CHAOS & THE CALM

REPUBLIC

James Bay is a singular modern talent; an old head on young shoulders, a damn good guitar player and an even better songwriter. A true soul singer, chasing "that goose bumps moment" by channeling artists such as Miles Davis, Bruce Springsteen and James Blake, his music is intensely personal. "I'm trying to keep things human and emotional," he explains. "It's hard to know what the balance is, but you know it when you hear it. It's such a personal process that it's hard to share stuff sometimes." But share he does, casting a light onto his attempts to make sense of the world, and a young man's discovery of love and loss. Almost one year after **Bay** began work on his debut album, *Chaos and the Calm*, the final product is on the cusp of release. Recorded in Nashville's prestigious Blackbird Studios with Kings of Leon's long-term collaborator and Tom Waits engineer Jacquire King, whom **Bay** found after flipping over a Kings of Leon CD. After e-mailing King a recent performance, the producer immediately got in touch and the two began working together in between tours of the U.S. and UK. As a result, *Chaos and the Calm* is an album that imbues powerful, soulful singing with country charm, and a distinctly British sense of refinement. Prepare to swoon.



DEERHUNTER
FADING FRONTIER

4AD

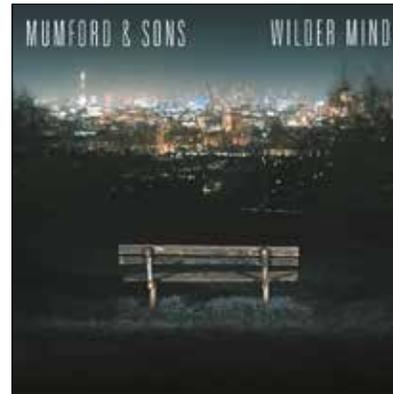
Following the death-rattle garage catharsis of *Monomania*, **Deerhunter** has shifted towards something strikingly balanced, focused on melody and texture. The songs are brighter, if not in content, then in the album's production. Starkness plays against clutter in what is the band's most complex yet accessible work to date. Bradford Cox and guitarist Lockett Pundt – the two driving forces behind **Deerhunter** – share lead vocal duties (a first for the band) on the entrancing "Breaker", while the darker "Take Care" (featuring Broadcast's James Cargill on synthesizers and tape manipulation) and "Leather and Wood" – a strange hybrid of J.G. Ballard's dystopian grey-skied science fiction, and the most spartan Motown downer imaginable – paint a varied spectral landscape. Elsewhere, the likes of "Snakeskin" showcase a sinister flirtation with minimalist funk, whilst Pundt makes a typically masterful statement with the synth-diffused "Ad Astra", which culminates in one of the album's most transcendent moments. Production duties were shared by the band and Ben H. Allen III who, like on 2010's *Halcyon Digest*, gives the band plenty of room to explore and refine its unique sonic palate. Stereolab's Time Gane and Broadcast's James Cargill are among the guests.



G. LOVE & THE SPECIAL SAUCE
LOVE SAVES THE DAY

BRUSHFIRE/REPUBLIC

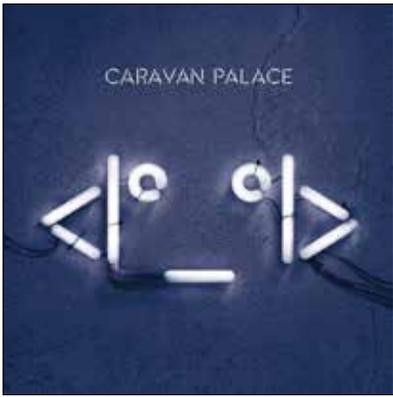
It's been 21 years since **G. Love and Special Sauce** announced his love for "Cold Beverages" to the world. The world responded in kind, embracing **Love** and company's compelling blend of Hip Hop and the Blues. In the 21 years since, **Love** has expanded and refined his musical stylings but, now that his Hip Hop Blues are old enough to drink, the time seemed right to let them party hard. *Love Saves The Day* features the down and dirty "trashcan blues" style of **G. Love** with his long-term **Special Sauce** rhythm section James "Jimi Jazz" Prescott and drummer Jeffrey "The Houseman" Clemens. Robert Carranza, Engineer and producer (Jack Johnson, Beastie Boys, Mars Volta) recorded the group live with few edits to capture the raw and unfiltered electricity of the tracks. The new release is "the fullest realization of the hip-hop blues" that **G. Love** first pioneered with *Special Sauce* in the early '90s. This album features guest artists including Lucinda Williams, Citizen Cope, David Hidalgo of Los Lobos, Ozomatli, DJ Logic, Money Mark, Zach Gill and Adam Topol.



MUMFORD & SONS
WILDER MIND

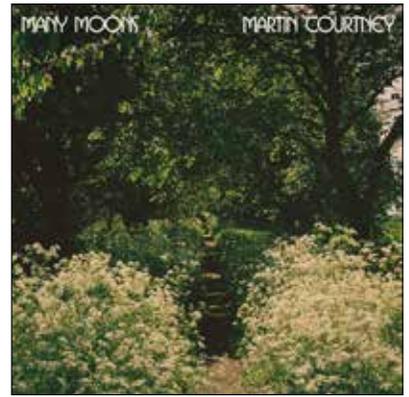
GLASSNOTE

Angered at the establishment, **Mumford & Sons**, British by birth but, like our fearless immigrant forefathers, are given to a rebellious streak that bleeds America. Yet rather than dress up in silly hats with teabags hanging about they took on an turn of the century look that was less Jules Verne and more George Orwell gone "Down and Out" – stealthily employing the visage of well-manicured blue collar types (i.e. a mining operation's middle-management, or stable boys running from their aristocratic roots) who were eager to learn about our rough-and-tumble folk traditions in order to slightly subvert them into pounding, four-on-the-floor populist anthems so powerful that they could shellac listeners with the mere suggestion of a wordless chorus. Familiar yet foreign, this family band – all passion and pomade – conquered and charmed us all (well, Atlanta's Clermont Lounge took some umbrage with our heroes). So impressed, T-Bone Burnett imparted the gnostic gospels of America's True Bard, Bob Dylan, to the band – a tacit approval! With *Wilder Mind*, **Mumford & Sons** have fought their Newport and won! They have gone electric – wrapping their *sturm und drang* in leather jackets and Springsteenian Tones! Grit your teeth and cry "FREEDOM!"



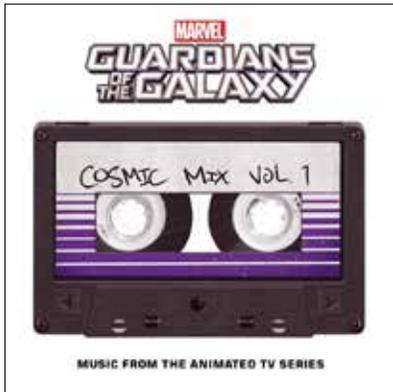
CARAVAN PALACE
ROBOT
LE PLAN

Created in their Parisian studios, where the electro-pioneers **Caravan Palace** fuse hedonistic house and old school jazz to glorious effect, *Robot* evokes the spirit of a modernistic Quintette du Hot Club de France. Having originally formed in 2005 the band's eponymous debut album in 2008 set the tone - a rip-roaring party, bursting with fun and good humor. This album went on to define a new sound called "Electro Swing," while charting in their native France where it quickly attained a platinum sales award. The second album, 2012's *Panic*, featuring the massive tunes "Clash" and "Rock It For Me" remains a treat to listen to, whether in a burlesque bar or at home. The music of *Robot* - which lays a foundation for the vocally explosive, burlesque blazoning Zoe Colotis - was created by the band's three founder members Hughes Paven (violin), Charles Delaporte (upright bass) and Arnaud Vial (guitar), plus Camille Chapelière (clarinet) & Antoine Toustou (trombone and electronics) over the beats provided by Paul-Marie Barbier (vibraphone, washboard, piano). The result is a decadent, potent cocktail of jazz *manouche*, hip-hop, jive, house and beats that defy simple categorization.



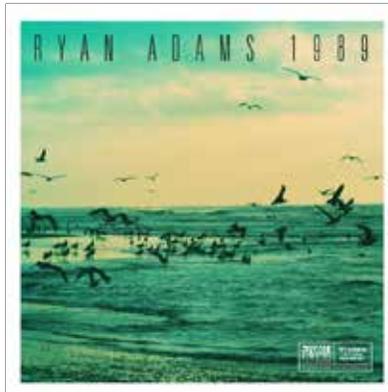
MARTIN COURTNEY
MANY MOONS
DOMINO

Martin Courtney has long made a career of writing songs about what happens when your image of home is something you're trying to hold on to, when the nostalgia that used to comfort you starts to feel unfamiliar. On *Many Moons*, he's moved through that. It's not so much a rejection of nostalgia, but an embrace of what's ahead. *Many Moons* is a bright, lush, 10-song collection of soft psychedelia that recalls the Kinks and Big Star even as it probes the depths of his own life as a family man, father, and touring musician. The album is squinting-at-the-sun bright, full of subtle introspection, an elliptical document of **Courtney's** transition into family life and fatherhood. **Courtney's** players on this album, including Jarvis Taveniere of Woods, who produced the album, and Julian Lynch and Matt Kallman, help bring a newfound sonic clarity, a brightness evidenced in 'Northern Highway.' Songs are rounded out with orchestral arrangements, as evidenced in 'Vestiges,' or the instrumental title track, a sweetly luxurious string and flute number that wouldn't be out of place on a prime-era Pentangle record.



VARIOUS
GUARDIANS OF THE GALAXY COSMIC MIX VOL.1
HOLLYWOOD

By now you should be well aware of *Guardians of the Galaxy* - the sci-fi blockbuster adapted from the Marvel comic was an instant phenomenon - and *Guardians of the Galaxy Awesome Mix Vol. 1* is the collection of songs featured in the film. Music plays a major role in *Guardians of the Galaxy* as the 1970s songs featured in the film are part of the storyline in a unique way. Explaining how the songs come to play in the story, director James Gunn says, "One of the main story points in the movie is that Quill has this compilation tape ["Awesome Mix #1"] that he got from his mother before she died that she made for him. It was of songs that she loved, all songs from the 1970s, and that's the only thing he has left of his mother and that's the only thing he has left of his home on Earth. He uses that as a connection to his past and to the sadness that he feels of having left all that and lost all that." Obviously, this a message that all record stores can get behind. Now *Guardians of the Galaxy* is animated series and *Cosmic Mix Vol. 1* capture similar magic, with tracks from Thin Lizzy, Gloria Gaynor, Queen, and, for good measure, a return appearance of "Hooked On a Feeling." Give your kids the gift of a good mix... And get a copy for yourself, too.



RYAN ADAMS
1989
BLUE NOTE / CAPITOL

Produced by **Ryan Adams**, the first news of this reinterpretation of **1989** was revealed last month on the Grammy-nominated singer/songwriter's Instagram (@misterryanadams) with the post "Taylor Swift 1989 full album cover night 1. As played by the Smiths." Several subsequent posts of song snippets revealed much more range than that including a take on "Bad Blood" that *Vanity Fair* called "a lovely *Heartbreaker* style version" referencing **Adams'** classic debut, a string quartet-enhanced version of "Blank Space," what **Adams** promised to be the "guaranteed saddest version of 'Welcome to New York' ever - or your tears back," and more. The aforementioned Smiths reference is indeed accurate - in fact **Adams'** take on the album often sounds like a blend of Springsteen growl mixed with the chiming guitar of Johnny Marr (Too bad he didn't squeeze a Morrissey impression in there). **1989** is often scaled back, not only in production but also in the delivery of the hooks, which sometimes makes the songs have a slightly sinister edge - which is interesting even if it's not as much sugary fun. But when **Adams** puts on the gloss - e.g. "Bad Blood" - **1989** really takes off. Here's hoping Swift adds **Ryan** to The Squad.



GEMS
KILL THE ONE YOU LOVE
CARPARK

When Lindsay Pitts and Clifford John Usher first met, it felt as if they'd known each other in another life. They began collaborating immediately: Lindsay's haunting and deeply emotive vocals provide the backbone for Clifford's dark and dreamy production, balancing gauzy atmospherics with emotional heft. **Gems** music is very much about the transformative power of song. It embraces pop's form and structure, as well as its proclivity for distilling emotions to a point, but it reaches for something deeper, searching for those authentic and raw human truths that reside in the shadowland of the soul. Their debut full length, *Kill the One You Love*, is a further indulgence in **Gems** evocative, existential longing. The songs play out like a series of confessions. They are the secrets written in diaries, the unspoken lament to a lover. The title, a reference to Chuck Palahniuk's *Fight Club*, shrouds the project in a funerary cloud, alluding to the death of a relationship, the death of love, the loss of self. And yet there is a sense of hope that pervades the album, hope that some ray of light may find its way through the darkness.



**BILLY GIBBONS AND THE BFG'S
PERFECTAMUNDO**
CONCORD

Perfectamundo, the debut solo album from **Billy Gibbons**, ZZ Top guitarist/vocalist and Rock and Roll Hall of Fame inductee, is a blend of Blues, Jazz, Latin and Rock sensibilities, as **Gibbons** explores songs with a new backing band, **The BFG's**, who are a handpicked group of musicians selected for this unique outing. The album itself was inspired by **Billy's** early influence of Cuban Jazz and studying Latin percussion with Tito Puente in New York at an early age. "My dad sent me up to New York to study Latin percussion with Tito. I learned maracas, timbales, clavos, bongos...you name it," **Gibbons** says. "And having lived in Mexico a couple years, I know just enough Spanish to get me in trouble." As the title may suggest, the album takes on a bit of an Afro-Cuban flavor that may come as a surprise to some **Gibbons** fans and followers. The album originated with **Gibbons** invitation to perform at the 2014 Havana Jazz Festival. While he was unable to make it to Cuba, **Billy** did commence exploring the potential for an Afro-Cuban inflected album project at his Houston studio. The results are, of course, *Perfectamundo!* ¡Escuchemos!



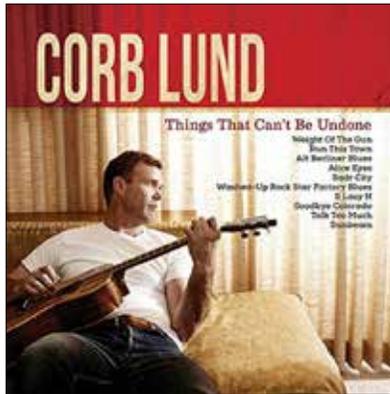
**EL VY
RETURN TO THE MOON**
4AD

EL VY (pronounced like a plural of Elvis; rhymes with 'hell pie') is the musical collaboration between **Matt Berninger**, vocalist and lyricist of **The National**, and **Brent Knopf**, the musician and producer best known for his work in **Menomena** and **Ramona Falls**. **EL VY** is a project Berninger and Knopf have been thinking about for years. Their friendship spans nearly a decade, starting back when the National and Menomena played small half-empty clubs along America's west coast. Feeling an immediate Pauline kinship, the pair kept in touch, Brent sending Matt occasional rough sketches of music and Matt responding with melodies and lyrics. Finally, in the winter and spring of 2014-15, they actually got together to make an album. Fans of either band looking for the sounds of either band should dispel any such notions – this isn't Audioslave. Instead, *Return To The Moon* is more reminiscent of Destroyer at his most sardonic, but far sleazier. Berninger's lyrics are often hilarious – an aspect of his writing that gets somewhat overshadowed by the heaviness of his main gig. Songs like "Paul Is Alive," "Return To The Moon," and "I'm the Man to Be" drip with irony and hipster skewering, while the music is easy, breezy, yet bubbling with unexpected surprises. **EL VY** is a true delight.



**HALF MOON RUN
SUN LEADS ME ON**
GLASSNOTE

Following two years of international touring which saw their debut album – *Dark Eyes* (2012) – rocket past gold status in Canada, **Half Moon Run** became a celebrated live act, but returned home in 2014 worn down and "oversaturated with each other and the band", according to newest member Isaac Symonds. They needed to start over. It is from there, drawn by the sun to California on a collective journey of growth and discovery that the next album, *Sun Leads Me On* emerged. "*Sun Leads Me On* came from a place that felt a little bit like being underwater," explains multi-instrumentalist Dylan Phillips, "but we kept powering through because ultimately we knew it was worth it. We had this beautiful thing, this wonderful chance, but we were also working our way through a lot of darkness, losing lots of friends, struggling at home, losing our sense of home, trying to let the music guide us but having trouble even finding that. There was a lot of strife in it all, but at the same time the sun just kept pulling us forward, and we just kept pushing forward and trying to find beauty in what we do." But with results like the ABBA-esque "Trust," the spooky "Turn Your Love," and the pleasantly unexpected harmonica solo of "Hands In The Garden," the perseverance paid in dividends.



**CORB LUND
THINGS THAT CAN'T BE UNDONE**
NEW WEST

An ambitious, stylistically diverse and frequently surprising collection, **Corb Lund's** new album, *Things That Can't Be Undone*, was helmed by white-hot producer **Dave Cobb** (Jason Isbell, Sturgill Simpson, Chris Stapleton) at his Nashville studio Low Country Sound. Recorded with his long time band, The Hurtin' Albertans, *Things That Can't Be Undone* is a self-assured and mature set of songs that pairs **Lund's** characteristically sharp songcraft with a bevy of new sounds, thrusting his mix of earnest Americana, rollicking honky tonk and rousing alt-country to new heights. Whereas in the past, **Lund** and band brought fully formed songs to the producer and knocked out an album in a few days, they took a different approach this time. Over a two-week period this past April they holed up with Cobb in his studio and collaborated with him on each of the arrangements. Together they constructed the songs, broke them down, and often rebuilt them. The end result is a lively and loose record influenced heavily by '60s and '70s rock and country that pushes his wry observations, darkly biting tales, rural balladry and keen storytelling into musically and thematically new terrain.



**VARIOUS
WE LOVE DISNEY**
VERVE

In a unique collaboration between Verve Records and Walt Disney Records, the two esteemed labels have teamed up to present the compilation album *We Love Disney*. The compilation features the hottest artists from across the pop, rock, R&B, and country worlds delivering their own unique interpretations of classic Disney songs. The album was produced by multi-platinum, Grammy® Award-winning producer and Verve Music Group Chairman, David Foster. "When the opportunity arose to partner with Walt Disney Records, I jumped on it," says Foster. "The Disney franchise is something that brings out the kid in all of us. No matter how old you are, 3 or 103, when you hear the word 'Disney' you light up from within. And there isn't a person on the planet who doesn't have a favorite Disney song. We tapped into that passion with all of the artists on the album. I tried to make the songs timeless so you couldn't tell whether they were recorded 30 years ago or 30 years from now. The Disney catalog is so amazing. You have so many songs to pick from, going back almost 80 years now. So it's an endless treasure and one of the most rewarding projects that I've ever done — and I've done a lot of stuff."



ALL THEM WITCHES DYING SURFER MEETS HIS MAKER

NEW WEST

Heavy, heady and hypnotic, Nashville's **All Them Witches** concoct a powerful and potent psychedelic sound that fuses bluesy soul, Southern swagger and thunderous hard rock. With their transfixing releases and a jam-heavy live show where no two shows are the same, the band is always on the hunt for something weird. That said, the band recorded its new album, *Dying Surfer Meets His Maker*, in a rented cabin in Pigeon Forge, TN. "You couldn't hardly walk in there, dodging cables, mics and guitars," vocalist/bassist Charles Michael Parks, Jr. says of the small space. They recorded much of the album live, but used the studio as an instrument in itself. The location, Parks says, also had an influence on the feel of the album. "Pigeon Forge is tourist central, with Dollywood and moonshine distilleries, pancake houses, and Christmas stores. But our cabin was up on the mountain... In the morning, the mist would be hanging over the city, then it would clear up and you'd see all these terrible tourist shops. There's a duality that happens throughout this record, that of the solitude of the mountain and the absolute Babylon that is Pigeon Forge." *Maybe they shoulda called it Fear and Loathing in Dollywood.*



CHVRCHES EVERY OPEN EYE

GLASSNOTE

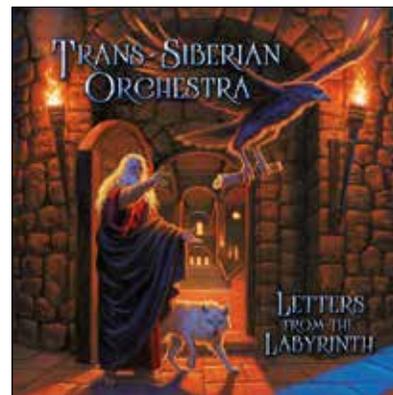
A lot has changed for **CHVRCHES** in the past few years. When the Glaswegian trio wrote and recorded their debut, *The Bones Of What You Believe*, **CHVRCHES** came together with the idea of working on a writing project together, unsure of what path that would take other than one which belied their previous musical projects and foregrounded melody and classic songwriting styles before everything else. *The Bones Of What You Believe* went on to sell over 500,000 albums worldwide. The band also became both a critical success and a major festival draw. Made in **CHVRCHES'** Alucard Studios – the same converted three-bedroom flat on the southside of Glasgow where the band made its debut. Musically, *Every Open Eye* seeks to do more with less: To make something intense and urgent and visceral, using the basic tools of melody, rhythm and arrangement rather than the mentality that 'more is more'. Sonically, *Every Open Eye* develops **CHVRCHES'** signature style, juxtaposing the light and the dark, creating their own brand of twisted pop music that uniquely merges the organic with the electronic, molding sounds and ideas forged over two years on the road into an electronic-pop record with a heart.



THE DEAD WEATHER DODGE AND BURN

THIRD MAN RECORDS

The Dead Weather is comprised of Dean Fertita, Jack Lawrence, Alison Mosshart and Jack White. The impetus for the band came when Mosshart's band The Kills opened on a few US tour dates for The Raconteurs. Recognizing immediately the musical synergy between Mosshart, White and Lawrence, the trio devised a plot to record together during some down time in White's own Third Man Recording Studio in Nashville where White enlisted the addition of erstwhile Raconteurs' touring accomplice and Queens Of The Stone Age collaborator Dean Fertita. What was initially imagined as a one-off collaboration for a 7" single release turned into a full-blown album project once the quartet switched on the recording tape. **The Dead Weather's** menacing sounds were so electrifying that they couldn't help but keep the tape rolling. In three weeks they had recorded a full-length album, *Horehound* – a dark, spacious, and hip-hop inflected rock n' roll masterpiece. The band's follow-up effort, *Sea of Cowards*, came soon after. After some extensive touring, the band remained quiet for a few years, eventually teasing new music in the form of a handful of 7" records. Now, *Dodge and Burn* finds the band fully-reactivated with a collection of new songs as ferocious and sexy as you hoped.



TRANS-SIBERIAN ORCHESTRA LETTERS FROM THE LABYRINTH

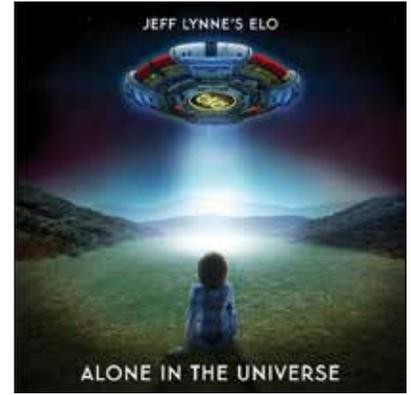
REPUBLIC

When one thinks of **Trans-Siberian Orchestra** one may think of... well, Manheim Steamroller. OR they might think of the story of Christmas as imagined by Roger Waters. Led by producer, lyricist, and composer, Paul O'Neil, **Trans-Siberian Orchestra** has sold tens of millions of records and concert tickets. There's no holiday spectacle like it. There's also nothing like **TSO's** latest album: *Letters From the Labyrinth* is **Trans-Siberian Orchestra's** first album of individual, unconnected songs, the 14-track set is knit together by the serious underpinning of the songs, whether it's the sweeping overview of humanity on 'Time & Distance', the concerns of world banking irregularities on 'Not Dead Yet', the anti-bullying message of 'Not The Same' (which O'Neil co-wrote with his daughter) or the learn-from-the-past studies of 'Prince Igor and 'King Rurik'. In some ways it's a straight-ahead album, and in some ways it's not. It's blatantly out of the box more music-driven as opposed to story- and music-driven. The world is a mess right now, so *Letters From the Labyrinth* examines some of the problems we're facing now. You can enjoy them as songs, but they're there to make you think.



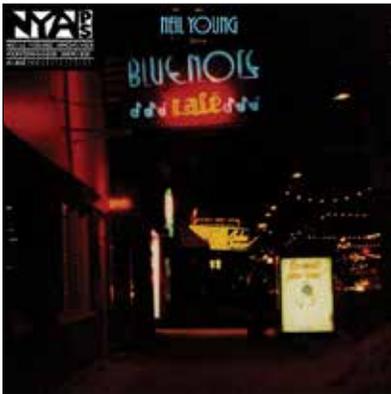
LE1F
RIOT BOI
XL

In a world full of rappers claiming to be one of a kind, **Le1f** (born Khalif Diouf) is a real deal original, a fascinatingly complicated personality full of seeming contradictions. He's a Manhattan native who studied ballet and modern dance, and eventually earned a degree in dance from Wesleyan before returning to the city to become a rapper. He's an out and proud gay MC whose style is rooted in Tunnel bangers from a less socially enlightened era of hip-hop. He's a producer who's responsible for the beat behind Das Racist's "Combination Pizza Hut and Taco Bell," a fashion icon promoting a "hoodrat Tumblr aesthetic," and Internet personality on a transcendental quest to become a living digital avatar. "The fabric of my life is a sexy fucking textile," he brags on "Yup," from his debut mixtape, *Dark York*. **Le1f** has one foot in the glossy Bling Era rap hits that he came to age on and one foot in the downtown electronic scene where he developed as an artist, and his new album, **Riot Boi**, is true to both sides of his heritage and so much more. Tracks like "Koi" and "Rage" are batshit crazy but they ain't no joke. And he can vogue like a motherfucker.



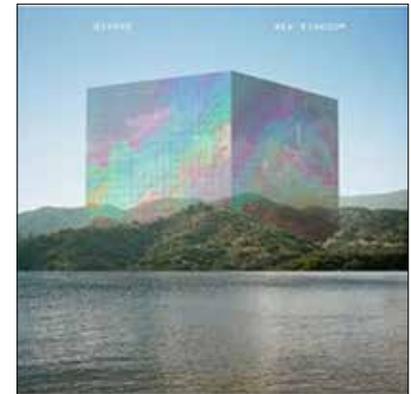
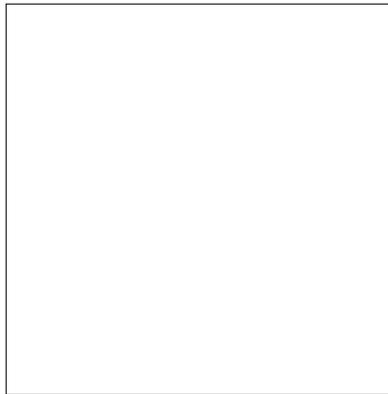
ELO
JEFF LYNNE'S ELO –
ALONE IN THE UNIVERSE
COLUMBIA

Known as one of the most iconic forces in music history, **ELO** delivers the new album, *Jeff Lynne's ELO Alone In The Universe*, which will be the first new **ELO** music in a decade. As with **ELO's** previous chart-topping albums, Jeff Lynne continues to serve as **ELO's** producer, songwriter, arranger, lead singer and guitarist. Lynne – in case this new album's title is too subtle – was always the creative genius behind **ELO**, which sold more than 50 million albums worldwide, had more than 20 Top 40 Hits across the U.S. and the U.K. and received countless awards and accolades. At the time of **ELO's** formation, Lynne had said the goal was to create modern rock and pop songs. A goal that remains true some 30 years later with the creation of this new material. "Music is such a powerful force in our lives. A good song can make people feel much less alone in this universe. And trying to create one of those songs somehow makes me feel less alone too. My whole life from being that kid with a dream in Birmingham right until today proves how much music can do."



NEIL YOUNG
BLUENOTE CAFE
REPRISE

The **Neil Young** Archive expands ever onward with *Bluenote Café* – a period where Young was tapping back into his powerfully cantankerous energy. Enraged by the crass commercialism of rock and roll, **Neil** was making waves with "This Note's For You" and it's accompanying hulla-balloo – a powerful energy that would find **Young** tapping back into the primal energy he would capture on albums like *Freedom*, *Ragged Glory*, and the 90s albums that would once again find him at Rock's vanguard. Recorded at various shows during **Neil Young and Bluenote Café's** 1988 tour, this superb live set documents one of **Neil's** most funky and heartfelt periods, featuring 7 unreleased songs - "Soul of a Woman," "Bad News Comes to Town," "Ain't it the Truth," "I'm Goin'," "Crime of the Heart," "Doghouse," "Fool for Your Love," - and a searing 19+ minute version of the immortal "Tonight's the Night" at The Pier in New York City. It was a wild night.



GIVERS
NEW KINGDOM
GLASSNOTE

After an extended break from rigorous touring, **Givers** met in the peaks of Beech Mountain, North Carolina to begin collaborating for their sophomore album. Their nomadic approach to recording led them across the Smoky Mountains to the wintry hills of the Eau Claire, Wisconsin and back down to the placid lakes of south Louisiana, causing a transformation that led them to the surface of something new and unseen. This myriad of changing influences can be felt throughout the intricate and startling *New Kingdom*. There is an undeniable lushness and compelling willingness to experiment that is inherent in their sound throughout the album and can be seen as a testament to not only the richness of their influences but also to their exploratory nature. *New Kingdom* feels like a place that was indeed created with this type of trajectory—far away and hidden yet somehow drawing from a core of soul music that twirls and dances with experimental sounds. The entire album takes you someplace familiar while simultaneously informing you that this place is yet to be discovered. This coming year will be a great journey for all listeners visiting *New Kingdom*.