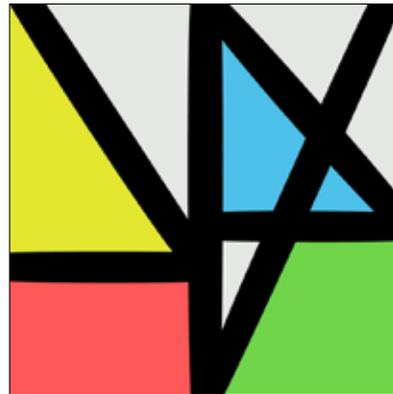




THE DEAD WEATHER
DODGE AND BURN
THIRD MAN RECORDS

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.



NEW ORDER
MUSIC COMPLETE
MUTE

Music Complete is **New Order's** first full studio release since 2005's *Waiting For The Siren's Call*. *Music Complete* finds the legendary and groundbreaking group revitalized – here the group has previously pushed toward electronics or guitars, where the two are in balance. Tracks like "Plastic" and "Restless" are two great examples of this dichotomy – the former is **New Order** at their driving, pulsating, and aggressively electronic best, while the latter is a gorgeous yet spartan affair led by a driving acoustic guitar and **New Order's** unique rhythm section. *Music Complete* also marks a return to the studio for Gillian Gilbert, this is her first album with **New Order** since 2001's *Get Ready*. *Music Complete* was produced by **New Order**, except 'Singularity' and 'Unlearn This Hatred' which were produced by Tom Rowlands of the Chemical Brothers, while 'Superheated' features additional production by Stuart Price. Long-term collaborator Peter Saville provides art direction. *Music Complete* is an exciting return to form **New Order**, but we hope the title doesn't portend retirement – we're hoping that the music won't stop.



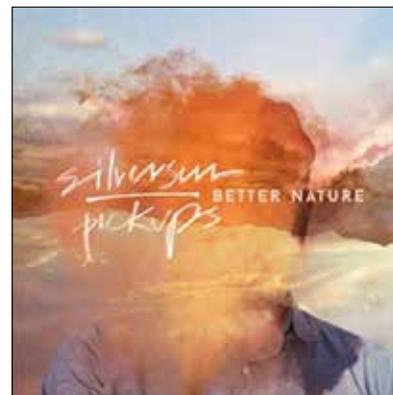
PERMANENCE
COLLECT

When **No Devotion's** first single literally dropped out of nowhere on the last day of June 2014 — with the help of BBC Radio 1's much-loved Rock Show — it's safe to say that most of the world was caught off guard. Featuring former Thursday frontman Geoff Rickly and Lothrop prophets – one of the UK's most successful rock bands of decade – "Stay" delivered a widescreen debut for **No Devotion**, making its way onto the UK Charts. The band rounded out the year with a second single, two UK tours, and the promise of a full-length album. That album is *Permanence*. Mixed by Dave Fridmann (The Flaming Lips, MGMT, Cut Copy, Thursday) and produced by Stuart Richardson and Alex Newport (Bloc Party, Frank Turner, The Mars Volta), **No Devotion** have refined its early flirtations with nostalgic pop-noir to find themselves at the intersection of post-punk heart and contemporary tricknology. Its subject matter still bleeds with equal measures longing and satisfaction; in the same way that he did in Thursday, Rickly revels in the anxiety and relief. But ultimately, *Permanence* is about the mark that's left after the bleeding: It's something new, something unpredictable, something there to remind you.



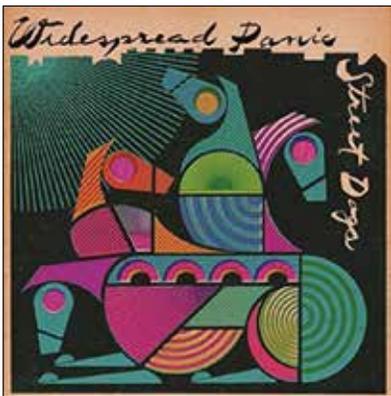
WILD CHILD
FOOLS
DUALTONE

Wild Child doesn't want a place to hide. Song after song, town after town, they'll wear their hearts on their sleeves, addicted to the rush that only comes when thousands of strangers know all your secrets and sing them back to you, because they're their secrets, too. "It's not necessarily the performing that's addictive, but being able to connect with that many people at once," says Kelsey Wilson, who shares lead vocal and songwriting responsibilities for the Austin-based seven-piece band with Alexander Beggins. "You feel like you're together in something—like you experience the whole thing together. It's family therapy with a lot of dancing." **Wild Child's** third album, *Fools*, is an ambitious collection of lush pop that takes sad stories and transforms them into an ebullient love letter to the power of music and the art of living with yourself. While writing for the album, Kelsey split from her fiancé of five years, then watched as her parents divorced. "It was the first time that I'd ever had writer's block," she remembers. "Within a week, all of the lyrics just came out." **Wild Child** doesn't pull punches in its musical repartee, either. Their songs sting as they groove – so we're dancing and laughing before we realize we've got tears in our eyes. *Fools* is delightfully painful. Sorta like being in love.



SILVERSUN PICKUPS
BETTER NATURE
NEW MACHINES

"This album is like its own quantum universe," says **Silversun Pickups** singer/guitarist Brian Aubert. "It's kind of unstable." **Silversun Pickups'** first new album in more than three years, *Better Nature* sees the Silverlake, CA-based band partnering once again with producer Jacknife Lee (U2, R.E.M., Crystal Castles), with whom they so successfully collaborated on 2012's visionary *Neck Of The Woods*. Songs like "Friendly Fires" and "Cradle (Better Nature)" were created and crafted in Lee's Topanga studio, the band building out organically from Aubert's spare songwriting demos. The result is fluid and freewheeling, "oozy," in Aubert's words, with heavily cranked guitars, propulsive rhythms, and seemingly infinite textures. Legendary mix engineer Alan Moulder (My Bloody Valentine, Nine Inch Nails, Royal Blood) brings maximum sonic power to the proceedings – after all, this is the dude who mixed My Bloody Valentine's *Loveless* – but at the album's beating heart is **Silversun Pickups'** remarkably intuitive interplay, as ever providing panoramic musical counterpoint to Aubert's incisive, increasingly self-exploratory lyricism. Richer, warmer, and more evocative than anything in their prior canon, *Better Nature* is **Silversun Pickups'** most human music thus far.



**WIDESPREAD PANIC
STREET DOGS**

VANGUARD/CONCORD

For almost 30 years, **Widespread Panic** has been known for their masterful improvisational style, but their core has always been built around songwriting. Incorporating a vast range of styles, **Panic's** songs run the gamut from compelling narratives to poignant ballads to southern blues to progressive jazz and rock. **Street Dogs** is the long-awaited twelfth studio album from **Widespread Panic**. The band recorded **Street Dogs** live in the studio – a surprising first for a band well-known for its expansive live shows. The result is the most fun the veteran sextet has had making an album, which is apparent upon first listen. **Street Dogs** is a testament to how a veteran band can remain vibrant, relevant and continue to progress. **Street Dogs** was recorded at Echo Mountain Studios in Asheville, NC with longtime friend and producer John Keane at the helm. **Widespread Panic's** large and loyal legions of fans have waited five long years – since the release of 2010's critically acclaimed *Dirty Side Down* – for a new offering from the group, and the 10 tracks on **Street Dogs** are sure to reward their patience, and likely turn on a few more.



**CHVRCHES
EVERY OPEN EYE**

GLASSNOTE

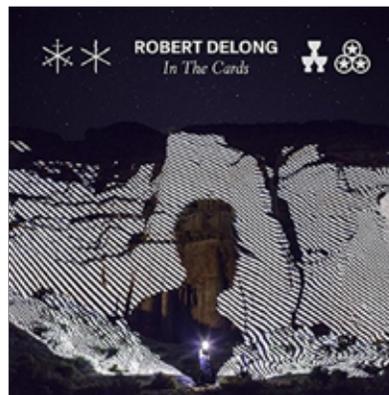
A lot has changed for **CHVRCHES** in the past few years. When the Glaswegian trio wrote and recorded their debut, *The Bones Of What You Believe*, **CHVRCHES** came together with the idea of working on a writing project together, unsure of what path that would take other than one which belied their 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.



**JOE BONAMASSA
LIVE AT RADIO CITY MUSIC HALL**

J & R ADVENTURES

In January 2015, **Joe Bonamassa** took the iconic Great Stage at Radio City Music Hall for the first time for a sold-out, two-night run that allowed him to fulfill his lifelong dream of performing in one of the world's most legendary venues. **Bonamassa** is sharing this experience with fans and music lovers around the world when via **Joe Bonamassa Live At Radio City Music Hall** – a CD/DVD set and CD/Blu-ray set. The set features over 75 minutes of music, two newly recorded songs, nine unreleased live tracks, over 2.5 hours of live footage, a special 45-minute behind-the-scenes featurette, a 40-page collector's book with exclusive photos, and a sneak peek into **Bonamassa's** childhood home and musical heritage. The first set has **Bonamassa** playing alongside the acoustic band The Huckleberries [from his #1 Billboard CD/DVD *An Acoustic Evening At The Vienna Opera House*]. He then shifts into electric mode for the second set with his regular touring band (bassist Carmine Rojas, keyboardist Reese Wynans, drummer Tal Bergman, trumpeter Lee Thornburg, trombonist Nick Lane, and saxophonist Paulie Cerra). **Joe Bonamassa Live At Radio City Music Hall** presents an iconic performance on an iconic stage.



**ROBERT DELONG
IN THE CARDS**

GLASSNOTE

Robert DeLong has a thing for tarot, but that shouldn't be too surprising. The rise of the Los Angeles dance-pop provocateur and one-man band seems fated thus far. In 2013, his self-fulfilling "Global Concepts" single became an international hit and he's been following it around the world since. Now the man returns from the neon wilderness with his most diverse and beat-driven work yet: *In the Cards*. **DeLong's** second album boldly swirls electronic strains—techno, house, drum & bass, electro, trip-hop—with rock composition and emotive soul. Each song is an aural world unto itself where **DeLong** probes a different angle of the record's theme: Is the story of our lives written "in the cards" or are we free to make our destinies? *In the Cards* is another step forward—a leap into the digital abyss. The tranquil chimes that open the titular track are a red herring. The song goes full rave fast, with **DeLong's** crisp vocals soaring over a wild soundscape of surging bass, acid-washed synth, and percussion that runs the gamut from jungle to trap. That the entire album feels huge and alive like this shouldn't be a surprise: **DeLong's** sound is tempered by the road – his high energy live shows find him lording over a battle-station of keys, drums, pads, pedals, joysticks and other video game controllers.



**BØRNS
DOPAMINE**

INTERSCOPE RECORDS

Growing up in coastal Michigan, Garrett Børns moved from one inspiration to another. His first artistic love was visual arts and then came music thanks to an eccentric piano teacher. At the age of fifteen **BØRNS** attended the prestigious summer program at Interlochen Center for the Arts to study filmmaking while writing songs on the side with the music majors. Playing local gigs through high school and college, **BØRNS** ended up in a secluded treehouse home in the Los Angeles canyons where he wrote his debut *Candy EP*, a set that filters the singer's naturally moody, sensual sound through "an explosion of sunlight," as he puts it. **BØRNS'** single "Electric Love" is taking over radio airwaves and garnering praise from the media with NPR stating the song is "catchy and clever," and Spin noting **BØRNS** "writes brilliant pop songs that worm their way into your heart in an instant." **BØRNS** spent most of 2015 on the road sharing the bill with Misterwives, Charli XCX and Bleachers and playing festivals like Firefly, Lollapalooza and the upcoming Bumbershoot, Life Is Beautiful and Austin City Limits. Now, with his debut album, the aptly-named *Dopamine*, his vision comes further into focus (Imagine MGMT gone ELO). *Dopamine* is future disco for now people.



SKYLAR SPENCE
PROM KING
 CARPARK

Whereas Ryan DeRobertis's previous gig, Saint Pepsi, had often used decades-old boogie, disco, and new wave as grist for the sampling mill, **Skylar Spence** is intent on trafficking more overtly in those genre aesthetics through his own production techniques and vocal contributions. With **Prom King**, DeRobertis reorients his music for his new full-band live act and winds up with an album full of tight and enveloping dance tunes. While DeRobertis' previous long-players have been more amorphous collections, **Prom King** is compact and cohesive, with the album's varied stylistic references (new wave, UK garage, boogie) united through strong guitar melodies and Todd Edwards-ian cobblings-together of tiny vocal samples. "Ridiculous!" and "Bounce Is Back" are big groovers that capitalize on jacking hi-hats and hand drumming, respectively, and both have an air of Balearic warmth and smoothness. On the title track, DeRobertis entwines a chorus of unintelligible but expressive samples with his own vocals—what feels like a synthesis of two approaches—and the result is an affecting pattern of build and release. More contemplative sophisti-pop numbers like "Fall Harder" and "Affairs" add a realist's breadth of scope. Big pop for beautiful freaks.



EMPRESS OF
ME
 XL

"Can I make it clear?" Lorely Rodriguez asks within the opening moments of her debut album, **Me**. If clarity is what she seeks, Lorely has found it: her voice upfront, every word audible and strong. Her singular voice is the centerpiece of **Me**, her first full-formed vision of an album, following her previously shorter and more abstract releases as **Empress Of**. "Don't tell me who I am," she sings seconds later. Where her previous recordings worked in moody abstractions, layered soundscapes hinting at a voice deep under the surface, **Me** plays out like diary entries from one female voice musing on the personal, the political, and all the middle ground between. Bringing to life her unique blend of deeply personal yet incredibly celebratory dance music. However, "this record...it's about me," Lorely adds. "It's very much about my experiences. I learned how to let my voice out through this record. I learned how to record, how to produce. I learned how to write way better songs. I didn't realize this until I was almost done with it, but it was all about growth, and all about kind of being selfish and taking time for myself to really understand what events in my life have shaped me as a person."



U.S. GIRLS
HALF FREE
 4AD

U.S. Girls is Illinois-born, Toronto-based artist Meghan Remy. **Half Free** is Remy's most realized album yet, focusing on characters in everyday struggles, with narratives inspired by the work of director John Cassavetes and Bruce Springsteen, and production that sounds like lo-fi Kate Bush. Throughout, Remy explores themes relating to abuse and gender inequality, whether the broken wife in 'Sororal Feelings' or the exasperated war widow in 'Damn That Valley', soundtracked by its intoxicating combination of thick dub flavors and Wall of Sound dramatics. Other tracks include the glam stomp of 'Sed Knife', a minimal song poem (which first appeared on a 7" back in 2012) recast here as a Misfits flavored rocker; and the lush Cocteau Twins-laced 80s soul of 'Navy & Cream'. Elsewhere, **Half Free** finds Remy ripping into Gloria Ann Taylor's 70s deep-cut disco to create the wondrously dramatic heartbreak of 'Window Shades' (written after Meg watched the Katy Perry movie, *Part of Me*), before closing on 'Woman's Work' – a nagging, arpeggio-laced ode to Giorgio Moroder that picks at themes of beauty, anxiety and paralysis in the face of ageing. **Half Free** is an enchanting document of life at the point when it feels most on its knife-edge... And you need it!



GIRL BAND
HOLDING HANDS WITH JAMIE
 ROUGH TRADE

Holding Hands with Jamie, **Girl Band's** debut album, comes a few years into their tenure: A few years after their first tour (nine days crammed into a Fiat Panda); a few years of stamping 7" sleeves to sell at merch tables and mail-order; a few years of writing songs and touring and developing a live ferocity unmatched by nearly anyone. Recorded in April 2015, two days after returning home from their first-ever US tour, the nine tracks making up **Holding Hands with Jamie** capture, more than any previous recordings, the tension and abrasive energy of a **Girl Band** performance. Recalling any number of things but for only milliseconds at a time, **Girl Band** make a mockery of comparisons, because you can only get as far as "oh this bit sounds like—" before a guitar scuff-screams, the bass crunches like a car in a bailing press, or something else visceral and glorious comes from the speakers, and the thought's erased.



DAVID GILMOUR
RATTLE THAT LOCK
 COLUMBIA

Rattle That Lock is the new solo album by **David Gilmour**, the voice and guitar of Pink Floyd. This is **David's** fourth solo album, and the first since 2006's #1 album "On An Island." The primary lyricist for **Rattle That Lock** is **Gilmour's** long-term writing partner, Polly Samson, and the album is co-produced by **David Gilmour** and Roxy Music's Phil Manzanera. The album's striking cover has been art directed by Dave Stansbie. **Rattle That Lock** may be a solo album, but it is still very much a group effort. The lead single of this album is the title track, "Rattle That Lock". The song begins with the four notes, created by Michael Boumendil, which precede announcements at French SNCF railway stations which **Gilmour** recorded on his iPhone at Aix station. Samson's lyrics are inspired by Book 2 of John Milton's *Paradise Lost* (the one where Satan decides to get revenge on God by tempting mankind but, in the process, unwittingly releases all sorts of evil and chaos into the world – ruining everything), which is also featured in her recent acclaimed novel, *The Kindness*. The single also features the Liberty Choir and singers Mica Paris and Louise Marshall. **Rattle That Lock** is available in a variety of formats, too, including a 2-disc box with Blu-Ray full of extra goodies.



ALO
TANGLE OF TIME
REPUBLIC

Tangle Of Time is a jubilant collection of songs that evoke the California cool of 70s Pop/Rock while embracing the in-the-moment improv that has propelled the band for almost two decades. Although there is a distinct songwriting voice that can be heard on each track, the band's collective efforts string the album into an unmistakably **ALO** offering. The first single, a Zach Gill (keys/vocals) led track entitled "The Ticket", offers up the one-two-punch of a synth-filled space-jam while his "There Was A Time" is an accordion driven tale of painting human history by firelight. Dan "Lebo" Lebowitz (guitar/vocals) also provides songs that counterpoint the album. "Undertow" features swirling guitar solos that extend an open-invitation to live improvisation, while "Push" is a jaunty yet thoughtful number with a playful guitar riff that's basically the musical equivalent of joy. Steve Adams' (bass/vocals) "Not Old yet" is a light-hearted romp about keeping a positive perspective on life's long road of hurdles and surprises, and finally, Dave Brogan's (drums/vocals) "Coast To Coast" (co-written with Ben Malan) offers a funky layer-upon-layer soundscape of esoteric textures telling the surreal tale of a band on the run. In all, *Tangle Of Time* is a bundle of joy.



WOLFMOTHER
WOLFMOTHER - DELUXE EDITION
MODULAR

Wolfmother's self-titled debut – which features classic songs like the Grammy-winning "Woman," "Joker & the Thief," and "White Unicorn," along with international hits, "Mind's Eye," "Dimension" and "Love Train" – was well loved on its release 10 years ago, with critics comparing the band's raw power to the likes of Led Zeppelin, Black Sabbath and classic psychedelic groups like Blue Cheer. Now, in honor of its 10th anniversary, *Wolfmother* is available as both as a deluxe two-CD physical set, digitally and – for the first time in the U.S. – a two-LP vinyl set. The double-album set, issued on audiophile 180g heavyweight vinyl, features four bonus B-sides, including "The Earth's Rotation Around The Sun," an acoustic version of "Vagabond," a Loving Hands remix of "Joker & the Thief" and a Mstrkrft remix of "Woman." The double-CD will also be available in digital audio, while the two-LP set will come with a download card. The 13 tracks on the original album release will be supplemented by another CD of demos, b-sides, re-mixes and live recordings, many of them from the band's fabled Velvet Sound Demo, recorded at the Sydney studio of the same name in a single day. By the way: The band's new Brendan O'Brien produced album is coming in 2016!



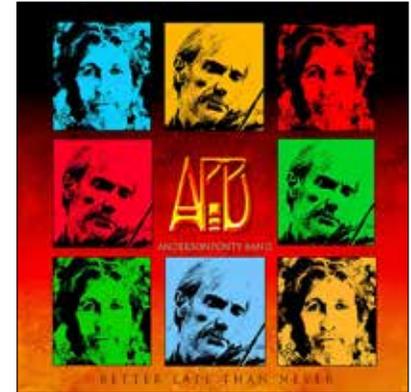
EAGLES OF DEATH METAL
ZIPPER DOWN
T-BOY / UME

Eagles of Death Metal (known henceforth at **EODM**) – aka Jesse Hughes ("Boots Electric") and Joshua Homme ("Baby Duck" A.K.A. "The Dude from The Queens of the Stone Age") – are back with their first new album in seven years, *Zipper Down!* "Zipper Down!" really represents to me an attitude and philosophy of life," says Hughes. "One should not zipper up, they should zipper down and let it all hang out." Homme says, "In an independent study, four out of three doctors say *Zipper Down* is an orgasm trapped inside a crazerbeam. And I believe them." Despite their band name, **EODM** is not a death metal band. The story goes that a friend was introducing Joshua Homme to the death metal genre, and Homme wondered what a cross between the Eagles and a death metal band would sound like. With that, **EODM** was born. *Zipper Down* was recorded at Pink Duck Studios in Burbank, California. Hughes and Homme co-wrote all of the album's songs (with the exception of their cover of Duran Duran's "Save A Prayer"), and performed all of the instruments and vocals themselves. The album was produced by Homme.



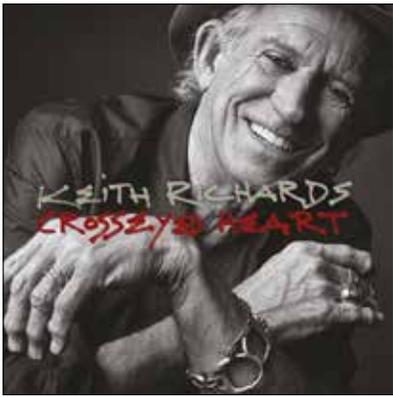
MATT NATHANSON
SHOW ME YOUR FANGS
VANGUARD/CONCORD

Matt Nathanson's new album *Show Me Your Fangs* his tenth studio recording delves deeper and further into the complexities and observations of everyday life than any of his previous albums. Songs such as "Giants," "Bill Murray," "Adrenaline," "Washington State Fight Song," and the title track tell vivid stories touching on the overall theme of self-identity and how we choose to reveal ourselves. These vignettes are all offered wrapped in richer, musical textures with *Nathanson's* signature seductive hooks. In as much as these songs have a solemn message, leave it to *Nathanson* to offer the perfect counter balance with the sultry 70s soul groove of single "Gold In The Summertime" – which generates enough heat to keep you warm throughout the imminent winter. "Rooftop in Soho / Prince on the radio" – sounds good to us.



ANDERSONPONTY BAND
BETTER LATE THAN NEVER
LIAISON MUSIC

YES's original singer/songwriter for 35 years, **Jon Anderson** has had a successful solo career, which includes working with such notable music artists as Vangelis, Kitaro, and Milton Nascimento. International violin superstar **Jean Luc Ponty** is a pioneer and undisputed master of his instrument in the arena of jazz and rock – an innovator who has applied his unique visionary spin that has expanded the vocabulary of modern music. Together these two music legends have found an exciting musical synergy as the aptly-named **AndersonPonty Band**. *Better Late Than Never* was culled from a live performance and enhanced with innovative production. Not only has **The AndersonPonty Band** has created some breathtaking new musical compositions, but *Better Late Than Never* also showcases rearrangements of classic YES hits like "Owner Of A Lonely Heart", "Roundabout" and "Wondrous Stories", as well as some of Jean Luc Ponty's beloved compositions, with Jon's lyrical vocals and melodies enhancing the music and creating a very special and unique sound such as "Infinite Mirage" a new song incorporating Jean Luc's classic tune "Mirage." Also included are a performance DVD (including artist interviews) and a 20 Page Booklet.



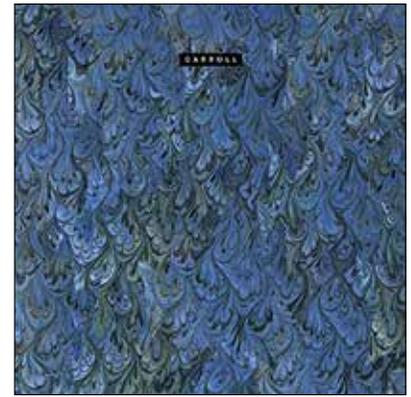
KEITH RICHARDS
CROSS EYED HEART
REPUBLIC

Time is of no consequence to **Keith Richards**. He's lived a long, crazy life despite folks predicting he'd bite it 40 years ago – so he's gonna do whatever he pleases, when he pleases – and that includes releasing solo albums. Still flying high on the success of his book, *Life*, **Richards** has now given us *Crosseyed Heart* – a fifteen track master class encompassing everything that makes **Richards** one of the 20th century's most celebrated talents – is a five-star musical journey that takes in reggae, rock, country and the blues – all the music that's moved **Richards** throughout his amazing career. His third solo album and his first in over 20 years, **Richards** is richly supported by old friends, drummer Steve Jordan, guitarist Waddy Wachtel, and Bernard Fowler on backup vocals. To make the album, **Richards** basically showed up at a studio with Jordan (who produced the record with **Richards**) and simply started making up songs ("There's nothing like walking into a studio and having absolutely no idea what you're going to come out with on the other end," he says). *Crosseyed Heart* finds **Richards** in fine voice, and these songs are beautiful, rocking, and absolutely charming. Here's hoping the next Rolling Stones record is so inspired. Dig it!

ON THE RADAR

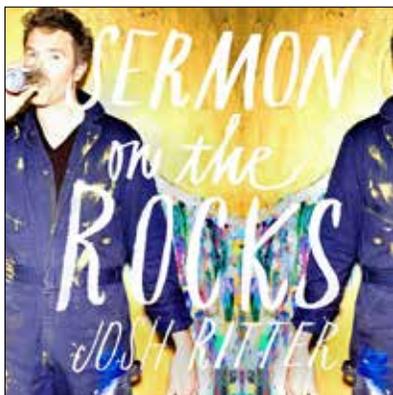
OCTOBER 2015

CIMS
COALITION OF INDEPENDENT MUSIC STORES
EST. 1995



CARROLL
CARROLL
EONE MUSIC

When rock bands break up, the last straw is always the same. Love, drugs, buses, airports, euphemistic creative differences. Clashing egos. It's dull, it's repetitious. The difference is what holds them together, be it for long, fruitful careers or for brief flashes of brilliance. Minneapolis-based **Carroll**, one of the most colorful, carefully honed acts in indie rock, are many things: young, vibrant, contemplative. But perhaps most interestingly, they're a case study in how four distinct creative voices can coalesce into one balanced, relentlessly engaging sound. Despite the pace at which it was made, **Carroll** is thoughtful, pointed, dense, fun, hypnotic. As for that coalescence, the band refuses to get in its own way. **Carroll's** exercise in writing perfectly fucked up pop gems yielded an LP that sounds like a pop approach to creating heady, woozy, psychedelic rock. With singles ("Bad Water," "Alligator") already finding friends at radio, **Carroll** should soon test its thesis from a much wider platform. Having opened for such disparate acts as Le1f and Dr. Dog, the four components to a singular vision are sure to find a home on dials and stages near you very soon. In the meantime, you should play **Carroll** loud and often.



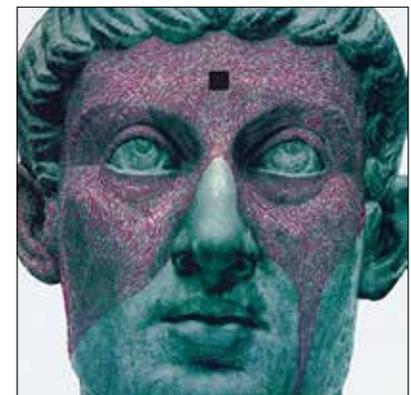
JOSH RITTER
SERMON ON THE ROCKS
PYTHEAS/THIRTY TIGERS

Indie record store supporters (such as yourself) are likely familiar with the work of **Josh Ritter** – the hardcore troubadour from Moscow, ID who's spent over decade building up a dedicated following thanks to his inventive and highly-literate "Americana." And, sure, most singer-songwriters are literate, very few can claim to have a best-selling novel. **Ritter's** got a great eye for the odd details of human existence – the sort that suck you in immediately – and those gifts are in full magnetic effect with *Sermon on the Rocks*. Of his inspiration behind *Sermon on the Rocks*, **Ritter** says, "I wanted to play messianic oracular honky-tonk." We're not exactly sure what that means but it works: Just check out "Where The Night Goes" or "Getting Ready to Get Down" – a rapid fire, folk-boogie nugget that will appeal to Preacher's Kids (and those who've experienced them) everywhere. *Sermon on the Rocks* was produced by **Ritter** and Trina Shoemaker (Queens of the Stone Age, Emmylou Harris), and was recorded over two weeks at New Orleans' The Parlor Recording Studio and features Matt Barrick from The Walkmen on drums, Zachariah Hickman on bass, Josh Kaufman on guitar and Sam Kassirer on piano. Being bad always sounds good – and You need this.



A SILENT FILM
A SILENT FILM
MTHEORY

Formed in Oxford, UK, by Robert Stevenson (vocals/piano) and Spencer Walker (drums), **A Silent Film's** expansive and poetic pop-rock sound has garnered comparisons to everyone from Coldplay, The Killers, to U2. Collectively they create an unyielding optimism in their lyrics and sound – a spirited and romantic musicality that emboldens an unashamedly upbeat pop attitude. Over the years, the band has toured with OneRepublic, Civil Twilight, Smashing Pumpkins, and Temper Trap, while also making appearances at festivals like Glastonbury and Firefly. The duo's anticipated eponymous album will be released on **A Silent Film's** own label, Silent Songs. Produced by the band's Robert Stevenson and Spencer Walker, with assistance from Matthew Wilcox (Foster the People, Bethel Music), the 11-track album was recorded in **A Silent Film's** hometown of Oxford, UK, over a five-week period following the sold out Secret Rooms tour - a series of unique and intimate in-the-round performances across the US. Tracks like "Lightning Strike" perfectly capture **A Silent Film's** gigantic aesthetic – a pure endorphin rush that sounds like Bruce Springsteen on molly.



PROTOMARTYR
THE AGENT INTELLECT
HARDLY ART

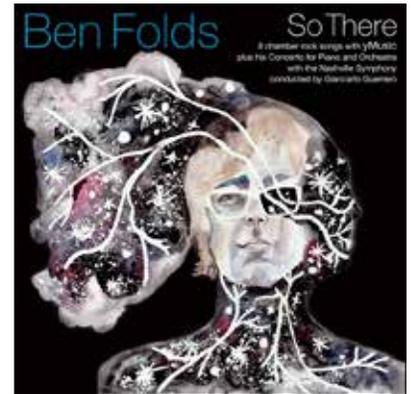
The Agent Intellect is **Protomartyr's** third and finest work to date. Named after an ancient philosophical questioning of how the mind operates in relation to the self, it's an elegant and often devastating display of all that makes **Protomartyr** so vital and singularly visceral an outfit. Over the course of several months, guitarist Greg Ahee waded through more than a hundred song fragments until he reached the bottomless melodies of "I Forgive You" and "Clandestine Time", the inky depths of "Pontiac '87" and titanic churn of "Why Does It Shake?" Lyrically, singer Joe Casey is at his most confident and haunting. He humanizes evil on "The Devil in His Youth," and, amid the charred pop of "Dope Cloud," he reassures us that nothing—not God, not money—can or will prevent our minds from unraveling until we finally fade away. We are no one and nothing, he claims, without our thoughts. It's a theme that echoes through the entirety of the record, but never as beautifully as it does on "Ellen." Named after his mother (who suffers from Alzheimer's) and written from the perspective of his late father (who he unexpectedly lost), it's a romantic song as you're likely to hear this or any year, Casey promising to wait for her on the other side, with the memories she's lost safely in hand.



ANDREA BOCELLI CINEMA

VERVE

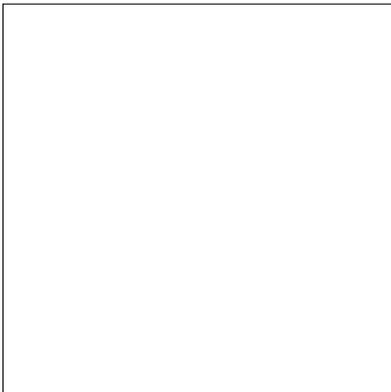
With over 80 million albums sold worldwide, **Andrea Bocelli** – who has been honored with star on the Hollywood Walk of Fame, whose Central Park concert in 2011 entered the history of music as one of the greatest live performances of all time, and who has had the honor of performing live in front of three Presidents of the United States, three popes, and royal families all over the world – is back with an exciting new project, intended as an amazing tribute to the “Seventh Art,” **Cinema. Cinema** celebrates the greatest movie songs of all time and reunites a team of musical legends including David Foster, Humberto Gatica and Tony Renis who worked together on the trailblazing success of Bocelli’s ‘Amore.’ **Cinema** features a collection of movie songs etched in the culture and hearts of several generations including epic theme songs featured in films such as *Doctor Zhivago*, *Love Story*, *The Godfather*, *Life is Beautiful*, *Gladiator*, *The Postman*, *Breakfast at Tiffany’s* and many more, as well as popular songs from stage musicals, immortalized by their film versions, such as “West Side Story” and “Evita.” **Ariana Grande** and **Nicole Scherzinger** guest.



BEN FOLDS SO THERE

NEW WEST

So There is **Ben Folds’** debut collaboration with celebrated New York City-based chamber ensemble, yMusic. Produced by **Folds** with yMusic’s Rob Moose and CJ Camerieri, the album flourishes in the overlap between the pop and classical worlds, pairing eight brand new pop songs written, arranged, and recorded by **Folds & yMusic** with the eagerly awaited debut recording of **Folds’** critically-acclaimed “Concerto For Piano and Orchestra.” Songs like “Long Way To Go” and the ebullient title track are marked by forward-thinking studio craft and creative spontaneity, combining **Folds’** vaunted knack for hook and harmony with yMusic’s talent for exciting interpretation. **Folds** suggests the concerto is not all that dissimilar from his previous work, noting a direct path from **Ben Folds Five’s** 1999 milestone, *The Unauthorized Biography of Reinhold Messner*. “If you knocked the vocals off that record and string together all the instrumental parts, you’ll hear something that sounds a lot like the concerto,” he says. “It’s something I’ve been doing since the start of my career, it’s part of my voice. The best compliments I receive on the concerto are when someone says, ‘Man, I knew it was you after eight bars...’ That to me, in the context of what I’m trying to do, is success.”



WAX IDOLS AMERICAN TRAGIC

COLLECT

You could say that a lot has happened since the release of **Wax Idols’** critically well-received 2013 album, *Discipline + Desire*, and if you’re steeped in the shorthand of music criticism go-to narratives, it would be dangerously easy to get reductive about what happened next: The band’s singer-songwriter, Hether Fortune, supported the album as best she could, spent some time in 2014 as a touring player in White Lung, went through a heartbreaking divorce, and then sat down to make **American Tragic** – the band’s long-awaited third album. But that’s not exactly how it went. “Divorce is a part of this record, yes, but this is not an entirely sad album,” Fortune explains. “The whole spectrum of grief is represented here — shock, pain, anger, loneliness, and then finding a way to work through all of that and not only survive, but thrive. That’s what I was going through. I was trying to save myself.” Indeed, this is not only a deeply personal record, but a chiefly independent one: As a songwriter and true multi-instrumentalist, Fortune wrote and recorded everything but the drums on **American Tragic** — a feat only bolstered by the album’s compelling performances and meticulous execution.

