



BEIRUT
NO NO NO
4AD

Coming four years after *The Rip Tide*, and recorded over a two week period during one of the coldest New York winters – with blizzard after blizzard raging outside – **Beirut's** new album, *No No No*, reflects a particularly difficult time for songwriter Zach Condon, whose broken marriage and constant touring left him hospitalized with severe exhaustion. He was stuck in Australia at the time, but has thankfully managed to pull his life back together by getting back to New York and finding love again. Despite the album's rough origins, *No No No* is **Beirut's** most vibrant and spirited record to date – it's sunny outlook apparent from the exuberant percussion of the album's lead track, "Gibraltar," the glorious swell of horns at the heart of "At Once," and unlikely disco song "Perth." If the darkest hour is right before the dawn, Condon's dawn is the brightest point in his still-young career. He's found his true artistic identity as a songwriter – one that greatly abandons many of the formulas for which he was first known. The songwriter within Condon has always been there, albeit sonically veiled on past records. It's never been presented so prominently, and finds **Beirut** on its most stable and convincing footing yet.



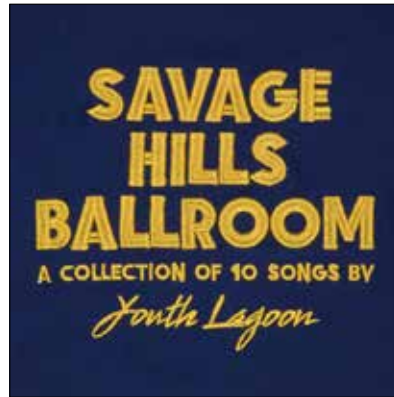
KURT VILE
B'IEVE I'M GOIN DOWN ...
MATADOR

Kurt Vile (real name) has slowly, quietly become one of the great American guitarists and songwriters of our time. **Kurt** was born in 1980, one of ten children, and raised in the city of brotherly love, Philadelphia. As a teenager, his bluegrass-loving father gifted him with a banjo, when what **Kurt** craved was a guitar – so he played it as if it were. Bewitched by lo-fi figureheads like Beck, Pavement, and Smog, along with a love for classics like Petty, Creedence, and Neil Young, he recorded his first songs and self-distributed them on CD-R between 2003 and 2007. These were compiled on 2008's *Constant Hitmaker* and the 2009 mini-album *God Is Saying This To You...* The dreamy and psychedelic tangles of damaged but still-lyrical songcraft announced a major new artist wandering in from the hinterlands. He's been on a roll ever since. *b'lieve i'm goin down...* is **Vile's** 6th album, and shows **Kurt** both deeply introspective and briskly self-assured. Recorded and mixed in a number of locations, including Los Angeles and Joshua Tree, *b'lieve i'm goin down...* is a handshake across the country –weightless, bodyless, but grounded in its unique weirdness. It's his best record yet – and "Pretty Pimpin'" and the amazing "Life Like This" are indicative of it's immense charm. You need this.



MERCURY REV
THE LIGHT IN YOU
BELLA UNION/PIAS

"You can go as deep as you want with the title," suggests Jonathan Donahue on *The Light In You* – **Mercury Rev's** first proper album since 2008's excellent *Snowflake Midnight*. "It's the beacon that shines and allows us to see ourselves – and then there's the music between Grasshopper and I, which is how we reflect each other. The arc of the album, lyrically, is someone who's gone through an incredible period of turbulence, sadness and uncertainty, and as the album progresses, a light appears on the water." The songs on this gorgeously self-produced album follow a similar trajectory, from the opening slow-build cascade of 'The Queen Of Swans', through the epic lonely beauty of 'Central Park East' and the album's half-way peak between 'Emotional Freefall' and 'Are You Ready' before the closing sequence, with the exhilarating pop beacons of 'Sunflower' and 'Rainy Day Record' sandwiching the more tranquil 'Moth Light.' The light is reflected both by the album's brilliant colors and imagery drawn largely from the elements and the seasons, creating a world as only **Mercury Rev** know how. "It's like taking a drug, but not actually taking a drug," Grasshopper reckons. "Just sit back and enter and immerse yourself."



YOUTH LAGOON
SAVAGE HILLS BALLROOM
FAT POSSUM

Trevor Powers, the Idaho musician known as **Youth Lagoon**, has found what used to be destructive is now what gives him life. "I've never felt truly comfortable. It's this feeling of uneasiness that follows me everywhere I go because my thoughts never shut up," says Powers. "It used to exhaust me, but I've learned discomfort is invaluable. It's when we find ourselves in territories we're unfamiliar with that we can really grow." **Youth Lagoon's** third album *Savage Hills Ballroom* is rooted in discomfort, rather than avoiding it. Influenced by society's desire to exude a flawless existence, the album's musical direction and visual aspects were conceived on Powers' late-night walks through Idaho's suburbs. "There's these rows and rows of seemingly ideal houses, but there's this emptiness to it all," says Powers. Writing about the hidden horrors of suburbia is hardly new (see: Steely Dan), but Powers' songs are too engrossing, engaging, and gorgeous to ignore – think The Flaming Lips meets Of Montreal. When he sings "We walk the hours back / Television soundtrack / drones / no I won't" on 'Rotten Human' in a powerful, androgynous voice that teeters on fear and bravery, you'll wanna pack up and runaway with him, too.



DUNGEN
ALLAS SAK
MEXICAN SUMMER

Dungen frontman/mastermind Gustav Ejstes has been making music for nearly twenty years—at first for himself, then eventually and inevitably for all of us. As a teenager in rural Sweden, he became obsessed with hip-hop and sampling, and eventually, 60s pop and psychedelia. He took up guitar and bass, drums and keyboard and even flute, before taking to his grandmother's basement to put it all on tape. It's been five years since the last **Dungen** album, 2010's *Skit I Allt*, which is by far the longest interval between releases for a band that proved especially prolific and inspired during the 2000s. **Allas Sak** picks up where **Dungen's** previous album left off, but somehow it sounds bolder and livelier, feistier yet more focused. **Allas Sak** is about everyday matters: family, friends, and the fine texture of life. Common but never mundane, these subjects anchor the music in the here and now, while the music lends a certain grandeur to ordinary moments – not that you'll be able to understand what he's saying... But not knowing what the hell was going on is part of **Dungen's** lasting appeal – it's music that is always as mysterious as it is satisfying. If you need some Black Sabbath inspired psychedelic space jazz in your life – and you undoubtedly do – then look no further. Dig it!



DEVIL CITY ANGELS DEVIL CITY ANGELS

CENTURY MEDIA

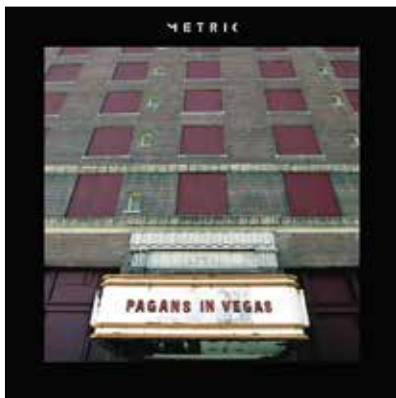
Nobody plays rock 'n' roll quite like the pros do. **Devil City Angels** definitely has no shortage of professionals in its ranks—namely Traci Guns of L.A. Guns on guitar, drummer, Rikki Rocket of Poison, Rudy Sarzo of Quiet Riot and Ozzy Osbourne on bass, and singer Brandon Gibbs of The Gibbs Brothers and Cheap Thrill. With upwards of 100 millions units sold and countless packed arena and stadium gigs worldwide between them, these cats have certainly seen their fair share of rockstar excess and success, and now they've bonded together under one banner with a singular goal—to make kickass music. They accomplish that mission tenfold with their self-titled full-length debut. "I call it four corners, covering the spectrum of what we do" says Traci. "It's in the boundaries of late seventies and early eighties rock 'n' roll. At the same time, there's an element pop. It can be bluesy. It can be loud. It's straightforward though and a different pace for all of us." Brandon sums it up, "We're writing something new, but we're incorporating those classic elements." ¶ "There aren't enough straight-ahead rock 'n' roll bands," concludes Rikki. "We're bringing it because there's a void." **Devil City Angels** fill that void with chunky guitar, swagger, and lots of hooks. Crank it!



KASKADEE AUTOMATIC

WBR

The *New York Times* may have called him the "new face of electronic dance music" in a recent profile, but Ryan Raddon, known as **Kaskadee**, has been in the trenches of the EDM scene as an original recording artist and in-demand DJ for more than a decade. He has released seven studio albums – and his last one, *Fire & Ice*, scored nine Top 10 hits on *Billboard's* Hot Dance Airplay Chart, creating chart-topping remixes for everyone from Lady Gaga to Beyoncé. He then appeared at all the major summer festivals, and has performed over 150 headlining shows a year for a decade. In doing so, he has helped to lay the groundwork for a post-rock EDM revolution that has captured the imagination of a new generation of music lovers across North America. Growing up in the Chicago suburbs, Raddon was heavily influenced by New Wave bands like The Cure, Echo and The Bunnymen, as well as the city's storied House Music scene. This collision of melody and relentless rhythms has been perfected on **Automatic**, **Kaskadee's** bold new album. Tracks like "We Don't Stop," "Disarm You," and "Never Sleep Alone" are anthems that warble, thump, and emotive. **Kaskadee** makes more than beats – he wants you to sing along to his future pop. You won't be able to resist.



METRIC PAGANS IN VEGAS

METRIC MUSIC

In an effort to translate the gratifying experience of discovering an artist you love, **Metric** has packed their new album, *Pagans in Vegas*, with reverent references to artists who've inspired them, including Depeche Mode, Joy Division, and Underworld. Frontwoman Emily Haines explains that it was about finding "the romance of another time without falling into nostalgia." But despite a few glances in the rearview, *Pagans in Vegas* stitches together its acoustic and synthetic foundations with a crisp, unique now-ness that captures the quandaries of life in an age where bad news is unavoidable and great art is a lifesaver. "With this record we were making music for the joy of it," says guitarist / producer James Shaw. "We're still in the game as musicians and people, although the game has gotten increasingly unrecognizable to us." Their time spent writing in 2014 – Shaw at his studio in Toronto, delving into the CS80 synth and Haines with acoustic instruments in Nicaragua and Spain – yielded an unprecedented amount of material that revealed itself across at least two major musical veins. Realizing they had composed enough music for two very different albums, they decided to let each collection of songs stand on their own. Expect the next one in 2016.



DESTROYER POISON SEASON

MERGE

Poison Season opens with Vancouver native Dan Bejar – A.K.A. **Destroyer** – swathed in *Hunky Dory* strings. He's a dashboard Bowie surveying four wracked characters—Jesus, Jacob, Judy, Jack—simultaneously Biblical and musical theatre. This bittersweet, Times Square-set fanfare is reprised twice more on the record—first as swaying, saxophone-stoked "street-rock" and then finally as a curtain-closing reverie. "The first and last songs are actually one song tracked live with quintet," explains their author. "I even sang with the band. That song always swung between super austere and super mid-'70s Springsteen/Bowie street-rock. In the end, I decided I wanted both" Mr. Bejar has long displayed a chameleonic instinct for change while maintaining a unified aesthetic. No two records sound the same, but they're always uniquely **Destroyer**. His latest incarnation often appears to take sonic cues from a distinctly British (usually Scottish, to be precise) strain of sophisti-pop: you might hear traces of Aztec Camera, Prefab Sprout, Orange Juice, or The Blow Monkeys. These songs merge a casual literary brilliance with intense melodic verve, nimble arrangements, and a certain blue-eyed-soul sadness. And, unsurprisingly, it's a work of genius. You need this.



WE CAME AS ROMANS WE CAME AS ROMANS

EQUAL VISION

We Came As Romans call Detroit, Michigan their home, and having the muse of such a struggling city may be just what fuels this melodic post-hardcore group's angst-driven sound. Astute musicians, the band labored devoutly over the content of their fourth and self-titled release. **We Came As Romans** have rapidly gained fans with their presence on the 2015 Vans Warped Tour, a fact that has no doubt added pressure to the band's desire to put their best foot forward. Further, the band is careful and intentional about the connection they're building with their listeners. In fact, when the band first presented their twelve best songs to producer David Bendeth (Papa Roach, Paramore), who sent them back to the drawing board. Seeking the aid of expert collaborators (who'd worked on songs with Papa Roach, 30 Seconds to Mars and 3 Doors Down,) **WCAR** triumphantly returned to Bendeth with another 23 songs. Together with Bendeth, the band chose the ten best of that batch and set forth to record their most labored and precise effort yet.



PATTY GRIFFIN SERVANT OF LOVE

THIRTY TIGERS

The first quiet piano notes of the title track of **Patty Griffin's** new album, *Servant Of Love* evoke a sense of mystery. "I want to live by your ocean / Moved by the waves / No one can see." Go further into this haunting, jazz-sleeped meditation, and that sense turns into a spell. With lulling piano, fathoms-deep bowed bass and improvisational trumpet floating above like a swooping gull, **Griffin** conjures the call of the depths in literal and metaphorical terms ("words from the deep, calling to me...") and invites us on her odyssey to answer that call. In the tradition of mystical poets like Rumi and Rilke, **Patty Griffin** grounds her themes of love and mystery in the experience and rhythms of the everyday, the stuff of life. *Servant Of Love* takes on big ideas, but does so in the vernacular of folk tales, blues chants and jazz gestures. **Griffin's** characteristic expressive vocals—equal measures passion and poignancy—and her potent songwriting blur the lines between the personal, the spiritual and the political. These songs move and persuade while they dive deep. As *Servant Of Love* travels through different musical terrains, a spare, organic quality persists: Love.



DARLINGSIDE BIRDS SAY

MORE DOUG RECORDS

Darlingside are a Massachusetts based ensemble who sound is an eclectic blend of 60s folk, clever wry wit, classical arrangements, soaring harmonies, and a modern indie rock sensibility. On *Birds Say*, **Darlingside** breathe life into a collection of cinematic, intelligent, and deeply moving songs. The four vocalists and multi instrumentalists construct every piece collaboratively, pooling ideas so that each song bears the imprint of four different writing voices. Playful vocal permutations swing from four-part unison to CSNY inspired group harmonies, underpinned by rich, carefully crafted soundscapes. The band's penchant for smashing electronic sounds with traditional acoustic textures (often bowed or plucked strings on a bed of ambient guitar swells and self-oscillating delays), shines throughout the album. The final product threads the collective memory of the four songwriters, nodding to the music of their parents generation while establishing a sounds that is all their own.



ZARDONIC THE HEROES HAVE FAILED

EONE MUSIC

Zardonic is a symbol, an icon, a mask; increasingly as ubiquitous in the international hard EDM and heavy metal underground as the mask worn by Deadmau5. **Zardonic** is also a person. Venezuelan born Federico Augusto Ágreda Álvarez is a multi-instrumentalist, DJ, composer and mixer, whose fingerprints dirtied remixes from Australian speedcore merchants The Berzerker, long-running Norwegian black metal titans Gorgoroth, and massive standard bearers Nine Inch Nails. Ágreda's alter ego is the penultimate Frankenstein monster, built from body parts like the industrialized angst of Ministry, the savage contrarianism of German digital hardcore rabble-rousers Atari Teenage Riot, and the attitude of screamo-singer-turned-cultural-flashpoint, Skrillex. But never before has a marriage of metal, hard EDM and chaos captured the balance on **Zardonic's** debut, *The Heroes Have Failed*. **Zardonic's** definitive work expands into a heady mind trip through extreme metal inspired electronic music, inclusive of drum n' bass, with the same signature sound warped through various tempos. Dubstep isn't in the recipe, but fierce vocals, guitars, break-beats, hardcore and Glitch burn brightly. It's kvlt as fvck.



THE WOOD BROTHERS PARADISE

HONEY JAR RECORDS

The cover of **The Wood Brothers'** gorgeous new album, *Paradise*, is adorned with an illustration of a mule staring at a carrot dangling just inches in front of its mouth. The carrot, though, is hanging from a stick affixed to the mule's own head. "In some ways, he's already got it," explains guitarist Oliver Wood. "And in some ways, he'll never have it." That paradox is at the core of *Paradise*. It's a beautiful collection, the band's most sophisticated work to date and also their most rocking, with bassist Chris Wood playing electric on tracks for the first time. Recorded at Dan Auerbach's Easy Eye studio in Nashville, *Paradise* captures the latest chapter in the ongoing evolution of a band—and a family—navigating the joy and challenges of a life in music. A desire for connection permeates the album, from "Touch Of Your Hand"—a song about what Chris describes as "the most basic human need that there is"—to "Two Places"—a track about longing for home and family while on the road—to "Never And Always," which examines the fundamental emotional experiences of loneliness and belonging. *Paradise* traces both the darkness and the beauty in our nature: The quest for the carrot often blinds us to the fact that we already possess it.



APOLLO BROWN GRANDEUR

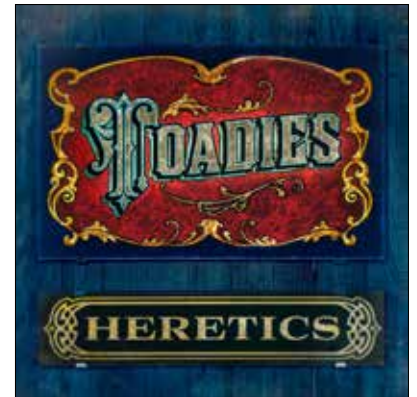
MELLO MUSIC GROUP

Apollo Brown is different than most producers. He grew up on the Seals and Crofts — not the Isley Brothers — version of "Summer Breeze." Born into a bi-racial family in Grand Rapids, Michigan, his early influences skewed more toward the music of Journey and The Carpenters than the urban genres his peers often cite as inspiration. This is not to say that once hip-hop came into play, **Apollo** wasn't all in. Just as easily as he can praise the virtues of yacht rock, the 29-year-old beatsmith can name personal heroes—Gang Starr, Wu-Tang, Mobb Deep, M.O.P., Nas, and Black Moon—from the early 90s which, for him, beats and rhymes became life. In 2009 **Apollo** won the Detroit Red Bull Big Tune Championships and competed in the national finals. He had record deal soon after. **Apollo's** credo is simple: "Everything I make, I try to make it my favorite album of all time." And he's put out a lot of 'em — 9 since 2009, all of 'em powerful slabs of Boom Bap reminiscent of 90s NYC and the warped soul of Detroit's own J Dilla. **Grandeur** is **Brown's** latest favorite album and it's got serious lean, not to mention some killer emcees including Your Old Droog (who deftly namechecks Charles Bukowski), Oddisee, Sean Price, and Vinnie Paz.



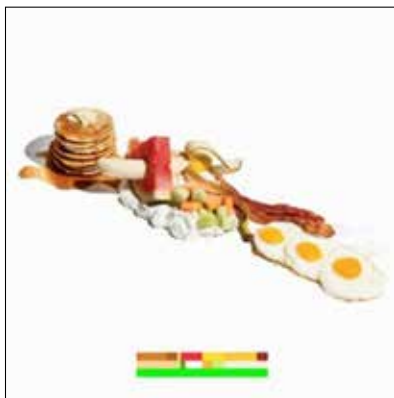
COLLECTIVE SOUL
SEE WHAT YOU STARTED BY CONTINUING
 VANGUARD/CONCORD

As Ed Roland sings in "This," the infectious first single and kick-off track on *See What You Started By Continuing*: "I got to go... where this song leads / Got to go... where this heart bleeds." **Collective Soul** have followed their songs and souls to hits and multi-platinum alt-rock success, starting with 1993's anthemic hit "Shine" and onto "December," "The World I Know," a duet with Elton John, a song from the *Twilight* soundtrack, and eight acclaimed albums. But that was then. And this is now. *See What You Started By Continuing* is **Collective Soul's** ninth album, and first in six years. The break has yielded a band revitalized – evident in the master riffs, soaring melodies and tough, dynamic rockers that comprise the new album. *See What You Started By Continuing* benefited from fan and on-the-road-feedback. **Collective Soul** hit the studio in early 2014, but booked shows in the midst of the recording process, allowing the band to tweak new songs in front of live audiences; it was a lot fun. Ultimately, the powerful collection of tunes nods to the past, but is a big step into the future. "We really appreciate where we started, and now, where we are as a band," concludes Ed. "I mean, we won the lottery, so let's keep going, and going strong. We've got our second wind."



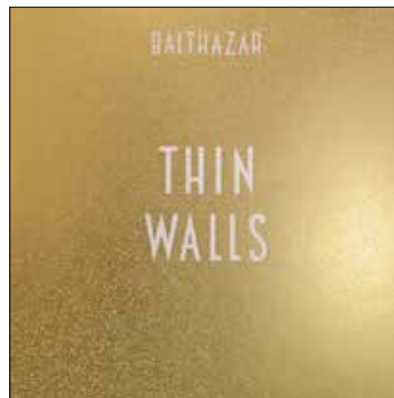
TOADIES
HERETICS
 KITLAND

"There's a certain uneasiness to the **Toadies**," says Vaden Todd Lewis, succinctly and accurately describing his band—quite a trick. The Texas band is, at its core, just a raw, commanding rock band. Imagine an ebony sphere with a corona that radiates impossibly darker, and a brilliant circular sliver of light around that. It's nebulous, but strangely distinct—and, shall we say, incorrect. They are masters of eerie, downright evil tunes. So what happens when you recontextualize the songs? Suppose you wanna "take it down a notch," as they say? See how they sound without amplification, with Lewis's impassioned caterwauling dialed back... and with electric piano? In calling their new album *Heretics*, the **Toadies** acknowledge they're messing with something that ain't broke. But they know they have the luxury of a very accepting fan base—the kind that followed them through a quarter-century that included tough times as well as figurative and literal near-death experiences. They're attentive, willing to roll with some changes... And also willing to inflict them upon *Blondie* with a cover of "Heart of Glass" that fits *Heretics'* milieu. Nothing's sacred... And that's half the fun.



BATTLES
LA DI DA DI
 WARP

Battles are the Networked Band, or perhaps the band-as-network. A band that holds computerized loops in their brains, leaves sweat on their machines and whose sonic heartbeat is almost brutally human. As the name might imply, *La Di Da Di* is a mushrooming monolith of repetition. Here is an organic techno thrum of nearly infinite loops that refuse to remain consistent. The rhythmic genius of **Battles** is here as ever; full frontal, heightened and unforgiving – the gauntlet through which melody and harmony must pass, assailed at every turn. "The Yabba" squawks to life, tumbling down the stairs before it finds it's own dislocated gait. The title of "Dot Net" hints at its propulsive bait-and-glitch, while "FF Bada" and "Summer Simmer" twitchily reach dizzy heights of forward-gazing no wave bluster. For a 'breather' "Cacio e Pepe" isn't much of a breather, all unsettling harmonic shafts of light, like a short walk on an especially strange beach. It's about at this point that you begin to realize the truly bionic reimagining of what a band can sound like. That seems like hyperbole until you lurch into the eerie skank of "Megatouch," the percussive "Flora>Fauna," and the seeming zero-gravity of "Lu Le" – realizing that genre's been swept out the window You need this.



BALTHAZAR
THIN WALLS
 PIAS

The world is growing ever smaller. There are fewer places to hide and less space to think. Nothing is private. It's a notion that Belgian quintet **Balthazar** felt keenly as they traversed the world touring their 2012 album *Rats*. It was an intense period where they clocked up the sort of hard road mileage that can make or break a band, but **Balthazar's** two songwriters, Maarten Devoldere and Jinte Deprez, emerged emboldened. As Jinte explains, "we know each other's darkest secrets now. We grew together. You live together as each other's brother and sister. We actually discovered we really like each other." Lives lived in each other's pockets has left its mark on *Thin Walls* – a feral indie-rock album full of nocturnal grooves and mesmeric melodies. Jinte and Maarten's lyrical themes always seem to land on the same page and these are songs of anxiety and hope and love and fear. The dynamic between the two frontmen is key to **Balthazar's** magnetic pull ("If I try to write a Kanye West song," says Jinte, "he'll say "let's do this Leonard Cohen thing over the top!"). It's that same tension that's at the heart of *Thin Walls* songs. It's an emotional pressure cooker of an album, bathed in pathos, dusted with gun powder, and glazed in sleaze. You won't wanna live without it.



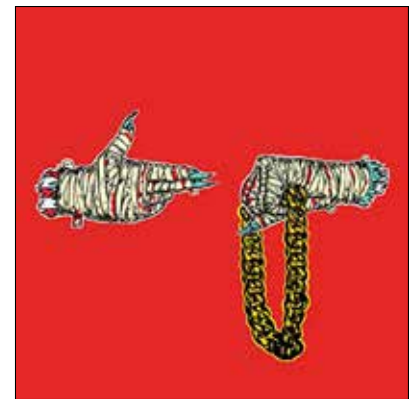
THE DEARS
TIMES INFINITY VOLUME ONE
 DANGEROUS RECORDS

Times Infinity Volume One is first new album from **The Dears** in four years, following a seemingly endless string of personal triumphs and tribulations. During this blurred period, founding member of **The Dears**, Murray Lightburn, was unsure of the band's future. "When you start a band, you never think of the end. When we began work on this album, it was a process that consumed us completely, harkening back to our earliest days. In turn, the record became about sentimentality but in the face of great uncertainty; the concept of eternal love and all its fragility." With songs such as "To Hold And Have" and "Here's To The Death Of All The Romance" *Times Infinity Volume One* fuses narratives and pop with ambitious grandiosity. *Times Infinity Volume One* was written over a two-year period, and committed to audio at the luxuriant Revolution Recording (Toronto) and Thee Mighty Hotel2Tango (Montréal) studios. The album was produced and mixed by Murray Lightburn, and recorded by Dave Schiffman (Rage Against The Machine), Howard Bilerman (Arcade Fire), Efrim Menuck and Thierry Amar (Godspeed You! Black Emperor.). **The Dears** are currently putting the final touches on *Times Infinity Volume Two* to be released in early 2016.



I PREVAIL
HEART VS. MIND
 FEARLESS

Since their formation in 2013, Detroit-based band **I Prevail** has quickly garnered a global fan base with their potent mixture of aggressive rock, electronic arrangements, and seamless melodic elements. **I Prevail** took the world by storm with their recording of Taylor Swift's "Blank Space", which became iTunes' #1 Rock Single, and has sold over 200,000 copies. Their video for the track has had over 12 million YouTube views. Part of that song's success is due to **I Prevail** eschewing irony and, instead, recontextualizing the song to fit their chunky, scream-o-y rock – not that they're above an acoustic-led ballad like "My Heart I Surrender." Besides, irony is, like, making fun of shit – **I Prevail** trade in sincerity, as the title *Heart Vs. Mind* should make you keenly aware. They rock, sure, but **I Prevail** is a pop band at heart – building lots of hooks into their anthemic punk. **I Prevail** isn't about rebellion. They're about having fun, getting things off yr chest, and rocking loud. If that's wrong, then they don't wanna be right.



RUN THE JEWELS
RUN THE JEWELS 2
 MASS APPEAL

In 2012, ELP produced Killer Mike's critically acclaimed album R.A.P. Music. Later that year, Killer Mike appeared on the track "Tougher Colder Killer" from ELP's *Cancer 4 Cure*. The following year they officially formed the duo **Run the Jewels** and dropped an album as a free download. Naturally, everyone lost their shit. Fast forward to 2014 and we have not only a new record, *Run The Jewels 2*, but a successfully-funded Kickstarter campaign to create a remix of the album comprised of cat noises called *Meow The Jewels*. Things are about to get crazy... But back to the album: "Blockbuster Night Part 1" gives you a sense of the madness at hand – the track rides programmed drum beats and buzzy synths with a vaguely industrial feel. Mike raps, "Last album voodoo / Proved that we was f—ing brutal / I'm talking crazy / Half past the clock is cuckoo / You rappers doo doo / Baby shit, just basic boo boo." ELP adds, "Look at these kitties Mike / I'm a rat-a-tat 'em for living / I deal in dirty work / Do the deed and then dash, ditch 'em." Yeah. "All Due Respect," which features Blink-182 drummer Travis Barker, and "Close Your Eyes (And Count to F—)," a track with a cameo from Rage Against the Machine's Zack de la Rocha are similarly crazed. You need this.



MAC MILLER
GO:OD AM
 WARNER BROS

Mac Miller has accomplished every goal he ever set for himself. With his first album he became a grassroots rap megastar. With his second he bared his weird soul and was praised for it. His 11 mixtapes boast a couple bucket lists' worth of collaborators, from Bun B and Kendrick Lamar to Rick Ross and Juicy J. And in the same year that he toured the U.S. backed by a psychedelic soul band, he rapped all over Europe with Lil Wayne and 2 Chainz. He did indie. He's doing major. He even bought himself a ridiculous house in the Los Angeles hills and made a TV show about it. Hell, he made a jazz record. You'll learn things with each listen to his new album, *GO:OD AM*: A title that speaks to this moment in **Mac's** life. A well-curated set of guests (ranging from Miguel, Little Dragon, Chief Keef, frequent collaborator Ab-Soul and a Lil B at his most sage) who embolden the message. Echoes of past forays into piano music and crate-digger beats. Fresh collisions of astral soundscapes and trap drums. You'll find a lot of humor and a lot of swagger. Heart and insight, too. Most of all, you'll find **Mac Miller** standing on his mountain of accomplishments rapping his ass off (as evidenced on lead track "100 Grandkids") with a crooked grin and enough wisdom to know that the only way is up.



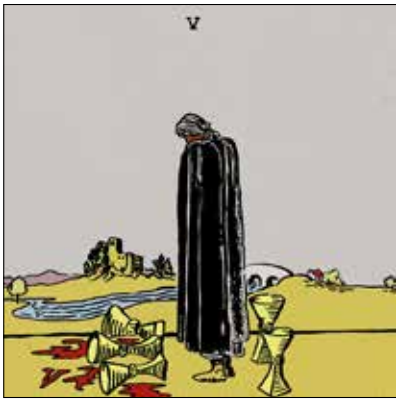
CLUTCH
PSYCHIC WARFARE
 WEATHERMAKER

As Isaac Newton stated, what goes up must come down — that is, everything except **Clutch**. *Earth Rocker* created an insurmountable peak, but *Psychic Warfare* has altered laws of physics by elevating the smart songwriting and impressive performances of that last album, setting an even higher benchmark as their now-definitive album to date. *Psychic Warfare* goes straight for the throat with "X-Ray Visions" and never lets go. Formed in 1991, the Maryland-based band's ability to absorb different musical styles and fabricate them into a distinct **Clutch** sound continues to be their forté. "A Quick Death In Texas," overstocked with signature "**Clutch** heavy" Tim Sult riffs and lonesome guitar licks, and the funk undercurrent of "Your Love Is Incarceration," color *Psychic Warfare* with articulate musicality and comfortable familiarity. The overall intensity of *Psychic Warfare* would be self-consuming without the pressure valve of a canny rhythm section. Drummer Jean-Paul Gaster and bassist Dan Maines have an intuitive sense of dynamics that gives weight and contrast to the forcefulness of Neil Fallon's vocals (and imaginative lyrics), steering **Clutch** into the straightaway out of tight, exhilarating corners. Laws of physics be damned: *Psychic Warfare* has no limits!



MONIKA
SECRET IN THE DARK
 OTHER MUSIC RECORDING CO

Monika Christodoulou is best known in the Mediterranean, where she is a ligament pop star. On a trip to New York in 2012, **Monika** made a pilgrimage to Daptone Records' Brooklyn headquarters, to see where some of her favorite artists (Sharon Jones, Amy Winehouse, etc.) recorded. On a whim, **Monika** knocked on the door, and Homer Steinweiss (founding member of the Dap-Kings & Menahan Street Band) answered. Soon she was playing demos she had on her phone for Homer and Thomas Brenneck (MSB, Budos Band, etc.) — and, with that, the next stage of **Monika's** career began. *Secret in the Dark* was recorded at Steinweiss and Brenneck's Dunham Sound Studios in Brooklyn, with a band that included most of the Menahan Street Band and various members of the Dap-Kings, Antibalas, and other Daptone luminaries. The album puts **Monika's** incredible voice and talents as a songwriter and performer into a completely new context, and also pushes Homer and the band in directions they have rarely explored before. A mix of organic '70s-styled leftfield disco, '80s art-pop, and much more, *Secret in the Dark* is a distinctly New York album with a breezy Mediterranean heart that serves as the introduction to the world of the amazing artist and personality that is **Monika**.



WAVVES V

WBR/MOM + POP

Along with Best Coast, **Wavves** has been on the forefront of a new breed of El Lay garage punk that's largely associated with strong bud and posi-vibes. But while **Wavves** ain't afraid of good times, he's just as likely to embrace the paranoia and bad craziness that lurks in the shadows of every stoner's crash pad. In "Heavy Metal Detox" a great new track from **Wavves**'s new album, *V*, our hero has a headache, doesn't wanna go out, and is taking a break from everything. "I can't pretend this is all a dream," he sings over hyper guitars and some flanged-out soloing. It's a lot of fun for a song about taking a break from his unknown troubles. "We're not alone / I believe" he keeps singing... Is he talking about aliens? Maybe he should put down the bong... Was that why the last album was called *Afraid of Heights*? But for all the worrying **V Wavves** sounds super confident musically – the songs are charged up rockers that danceable, driving, brimming with subtle new textures, like "Flamezesz" pop punk meets My Bloody Valentine blast of sound and the weird pluckiness (and *mea culpa*) of "Way Too Much." *V* sounds like dude working through things. Thankfully, he's letting the music assist in the healing. That's what it's for.



DIRTY GHOSTS LET IT PRETEND

LAST GANG

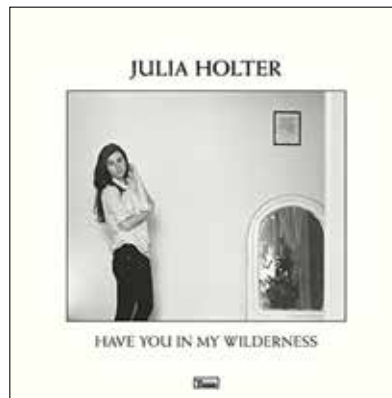
"Any time a punk band starts experimenting, that's the era of the band that I love," remarks **Dirty Ghosts** guitarist and songwriter Allyson Baker while discussing the genesis of *Let It Pretend*, the band's sophomore record. Lead-off track "Some Kids" leaps from the speakers with tribal drums, a loping bassline, and an earworm chorus over layers of echo-soaked, interlocking guitar. Nodding to the downstroke-heavy rhythms and ethereal textures of The Stranglers and The Police on "Battery" and the pulsing, perfectly crafted title track, Baker shows off a spare six-string approach that places each slashing chord and ringing note with deadly economy and accuracy. Tracks like "Light Like Speed," "So Shallow" and the ferocious "Cataract" bear the unmistakable imprint of pioneering synth-punk acts like Devo and Baker's avowed cornerstone influence, Chrome. "I think the music you grew up listening to is something that stays with you forever," says Baker on **Dirty Ghosts'** influences. "I was a kid, Duran Duran were my world." It's that embrace of '80s pop confection and the collective consciousness of the era's sound balanced against Baker's harder edged aesthetic to make *Let It Pretend* such an irresistible listen.



THE KICKBACK SORRY ALL OVER THE PLACE

JULLIAN RECORDS/INKIND

The Kickback's debut, *Sorry All Over The Place*, is an invigorating 10-song collection that fuses '60s bubblegum sentimentality with modern indie rock's quirky confessionals and wiry musicality – all of which was captured at Spoon producer / drummer Jim Eno's Public Hi-Fi studio in Austin, TX. Previously, **The Kickback** had released a clutch of EPs and singles and garnering praise from *Rolling Stone*, esteemed tastemaker Jim DeRogatis (Sound Opinions, *Chicago Sun Times*), You Ain't No Picasso, the *Chicago Tribune*, among many other outlets. They also have a podcast, *DISASTOUR*, which peels back the shiny veneer of the rock n' roll life, revealing the humor and struggles of what it means to be a contemporary musician. Since 2010, the group has aired over 100 episodes of the popular series. *Sorry All Over The Place* is named after a fictional footnote in David Foster Wallace's *Infinite Jest*. In a similar spirit to Wallace's multi-layered literary tour de force (which includes 388 endnotes), *Sorry All Over The Place* is rife with a fascinating array of references and revelations. But don't think you have to read the book to enjoy the album – hell, if that was the case then no one would ever hear it (but say they did).



JULIA HOLTER HAVE YOU IN MY WILDERNESS

DOMINO

Have You In My Wilderness is **Julia Holter's** most intimate album yet, a collection of radiant ballads. Her follow-up to 2013's widely celebrated *Loud City Song* explores love, trust, and power in human relationships. While love songs are familiar fodder in pop music, **Holter** manages to stay fascinatingly oblique and enigmatic on her new album. *Have You in My Wilderness* is also **Holter's** most sonically intimate album. Here, she and producer Cole Marsden Greif-Neill lift her voice out of the layers of smeared, hazy effects, putting her vocals front and center in the mix. The result is striking—it sounds as if **Holter** is singing right in your ear. It sounds clear and vivid, but also disarmingly personal. The focused warm sound and instrumentation — dense strings, subtle synth pads — adds to the effect. *Have You In My Wilderness* deals with dark themes, but it also features some of the most sublime and transcendent music **Holter** has ever written. The ten songs on the album are shimmering and dreamlike, wandering the liminal space between the conscious and the subconscious.



BOB MOSES DAYS GONE BY

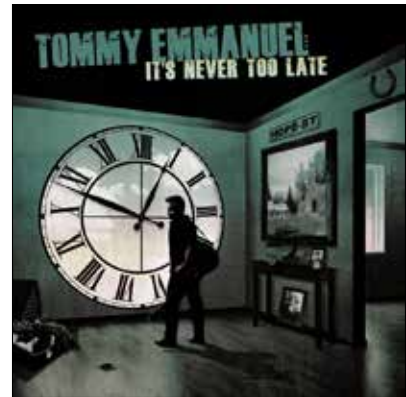
DOMINO

Occupying the fertile ground between organic band land and an all-electronic production project, **Bob Moses** draws on the two poles to vividly resonate across both. A duo with an individual name, Tom Howie and Jimmy Vallance's musical endeavor plays with this kind of duality all over *Days Gone By*. The album's potency in solitude marks it out as a debut worthy of deeper scrutiny. A sound palette that combines the elegantly icy with an indelibly human touch, its Cologne techno rhythms in the bottom, the elegant otherly distance of Detroit in the middle, and an unmistakably earthly, almost jazzy textures in the top end – anchored by Howie's softly suggestive voice that doesn't dominate, but instead plays out as another instrument in an alluring mix. Alternating between brooding dancefloor burners and moments of reflective, downbeat repose, *Days Gone By* is a record that's not in a rush to get to its destination, preferring to subtly, slowly seduce rather than sway and swagger into submission, weaving a rich spectrum of sensation over the course of its ten tracks.



PETITE NOIR
LA VIE EST BELLE / LIFE IS BEAUTIFUL
 DOMINO

Recorded at Box Ten Studios in London with Oli Bayston (Boxed In) and Leon Richard (Ibibio), *La Vie Est Belle / Life Is Beautiful*, the latest album from Yannick Ilunga – aka **Petite Noir** – is a highly accomplished album with a unique concoction of influences. The record seamlessly fuses intricate contemporary electronics and raw post-punk energy with Yannick's stirring, soulful vocals and African shuffles that echo his homeland. Named after a revered Congolese film of the same name, the album is both a beacon and a vessel of inspiration, offering empowerment to those who need it. *La Vie Est Belle / Life Is Beautiful* represents the first full expression of what Ilunga calls "Noirwave," which is more of a concept than a specific sound. Inspired by innovators like Mos Def and legends Fela Kuti and Tabu Ley, Noirwave encompasses a "new African aesthetic," plain and simple. "I think for me, it's just the story their music tells and the sense of freedom. It's about seeing the positive in dark times."



TOMMY EMMANUEL
IT'S NEVER TOO LATE
 CGP SOUNDS

Quality is laced throughout *It's Never Too Late*, the first new album featuring **Tommy Emmanuel** playing completely solo since 2000. A friend and follower of the late Chet Atkins, who christened **Emmanuel** a Certified Guitar Player, making him one of only five musicians to receive the C.G.P. distinction from the master himself, **Emmanuel** easily skates between musical styles, playing with blues in "One Mint Julep," infusing Spanish tradition in "El Vaquero" and exploring folk in "The Duke." An accomplished fingerstyle player, **Emmanuel** frequently threads three different parts simultaneously into his material, operating as a one-man band handling the melody, the supporting chords and the bass all at once. That expert layering is evident in *It's Never Too Late* on the quixotic "Only Elliott," the calming title track, and the gorgeous "Hellos And Goodbyes." *It's Never Too Late* is the sound of a master at work.



RANDALL BRAMBLETT
DEVIL MUSIC
 NEW WEST

Randall Bramblett is a triple threat: An acclaimed solo artist, an in-demand songwriter, and a first call sideman. His latest album is the dark, Southern, soul-drenched *Devil Music*. It features compelling, unusually arranged melodies coupled with thoughtful, deftly worded lyrics. The new recording features guitarist Derek Trucks whose dirtied-up slide counterpoints Bramblett's falsetto in "Angel Child," and keyboardist and fellow Sea Level alum, Chuck Leavell, who adds serious boogie to the witty "Reptile Pilot." Guitar master Mark Knopfler also makes a guest appearance and does some serious damage on the swampy gem, "Dead in the Water." **Bramblett's** long-time was also on hand, turning the studio into a juke joint. "When I wrote 'Devil Music' about Howlin' Wolf's meeting with his estranged mother, I knew I had the feel and the heart of the record. Songs like 'Dead in the Water,' 'Whiskey Headed Woman' and 'Bottom of the Ocean' all sprang from the tug-of-war between blues and religion, salvation and damnation," says **Bramblett**. "It's my experience of black and white culture in the south, and how it feels to grow up here with all the religion and pain and conflict and joy— and then there's all that dancing..."



CASPIAN
DUST AND DISQUIET
 TRIPLE CROWN

On a first listen, then, a track like "Run Dry" might seem surprising for veteran post-rockers **Caspian** – a band that, for the past ten years, has relied on their textured and explosive style of instrumental music to tell their story. And while this acoustic ballad is noticeable simply due to its unique sonic profile among the band's catalog, there is a sobering quality that holds the listener in place – an effect undoubtedly influenced by the sudden death of bassist Chris Friedrich in 2013. We are brought into their present moment, and we remain there indefinitely, even if the song only lasts less than five minutes. It may sound calm, but there is tension in the song's desert air stillness. In the end, the track becomes a piece of an album that is the widest expression of the kind of connective work **Caspian** has been up to since the beginning. It's for this reason that the diversity of *Dust and Disquiet* – from the horns and string quartet that open and close the record to the primal honesty evident in tracks such as "Echo and Abyss" and "Darkfield" – bluntly assures they need no parlor tricks in order to keep their particular brand of instrumental music fresh.



TURNPIKE TROUBADOURS
THE TURNPIKE TROUBADOURS
 BOSSIER CITY RECORDS

Turnpike Troubadours routinely pack houses all over the Midwest, New York and L.A. They've even been picked by Playboy as one of three acts to watch in 2015. But there's another side to the band. Away from the intensities of their show, the music speaks more intimately. Details of their arrangements clarify. Above all, the lyrics become the center of attention, spinning stories so compelling that you realize you'd almost forgotten how powerful the message of a song could be. There's "7 Oaks," recounting a life made desperate by poverty, made more vivid by an incongruous hoedown accompaniment. "Bossier City," focused on a sad mill worker who blows his pay regularly on gambling and booze. "The Bird Hunters," a short story set to a Cajun waltz about friendship, love and coming home. "Down Here," a conversation between one guy who has lost all he had and another who assures him life "down here" really isn't so bad. "How Do You Fall Out Of Love," a melancholy meditation on lost love. Characters are so central to the **Turnpike Troubadours** that they often turn up in more than one song (Hint: Keep an eye on Danny). *The Turnpike Troubadours* is a universe you'll wanna explore again and again. You can dance to it, too.



LE BUTCHERETTES A RAW YOUTH

IPECAC

There's a moment in all of our lives where we learn of the great injustices around us and decide what we're going to do about it on a personal level, to conform or not to conform. **Le Butcherettes** examine that push-and-pull on their third full-length album, *A Raw Youth*. If anyone's fit to relay these stories, it's Teri. Since first releasing **Le Butcherettes'** *Sin, Sin, Sin*, in 2011, the Guadalajara-born and now El Paso-based punk prophet songstress has sent shockwaves throughout the music world at large. For Teri, you can either embrace that youthful spirit of individual rebellion or be crushed under the gears of society's oppressors. Album opener 'Shave The Pride' teeters between a kinetic guitar buzz and a sizzling call-to-arms chorus. Later on the album, 'They Fuck You Over' brings things full circle for Teri who penned the initial framework of the song at only 16-years-old. The record continues a tradition of collaboration with iconic guitarist John Frusciante adding a psychedelic swoon to record closer 'My Half.' Meanwhile, Iggy Pop adds a gritty sense of savoir-faire to the gnashing vaudevillian stomp of 'La Uva.' **Le Butcherettes** certainly represent that spirit of *A Raw Youth* as Teri defines it but, with this record, you too will be living it.



EDITORS IN DREAM

PIAS

In Dream stretches the **Editors** sound – swerving away from the rock dynamic of *The Weight Of Your Love* and marking a return to a writing process influenced by electronic music that draws a line from their debut album through to prominence on the band's third album, *In This Light And On This Evening*. *In Dream* is an album created without preconception. An initial visit to Crear, an isolated artists' retreat 8 miles from the nearest town down dirt track roads, was envisaged as a writing and demoing exercise. The sessions bloomed within the stunning live room (with floor to ceiling windows framing the Atlantic) and it soon became apparent that the recordings were staking a claim as finished works. At the center of *In Dream* is a belief in collaboration. *In Dream* is also the first **Editors** album to feature a duet. Slowdive's Rachel Goswell sharing vocal duties on 'The Law' and adding backing vocals to 'Ocean of Night' and 'At All Cost.' It is an album focused on allowing artistic interpretations outside of the band to flourish; Alan Moulder – the esteemed ears behind classic records by My Bloody Valentine and Smashing Pumpkins, among many others – was left to mix the tracks without any band involvement. As such it's an album born of bravery, trust, and pure expression.



THE ZOMBIES STILL GOT THAT HUNGER

THE END

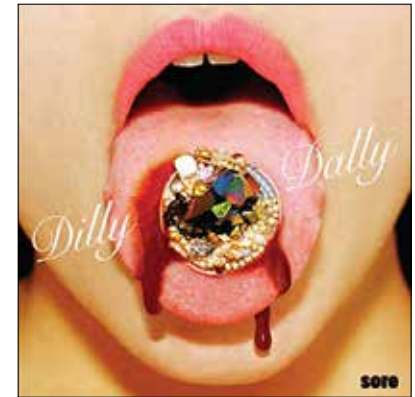
The world (still) may not be ready for **The Zombies** but, judging by the tongue-in-cheek title of their new album, *Still Got That Hunger*, **The Zombies** are ready for the world. Not that it matters: **The Zombies** have cemented their place in history with their classic 60s output, which includes a pile of great singles and a genius, transformative album in *Odyssey and Oracle* – their contribution to the psychedelic cannon that largely fell on deaf ears (save the iconic single, "Time of the Season") but whose stature and influence continues to grow in the decades since its release. By the start of the new Millennium, core **Zombies** Colin Blunstone and Rod Argent were inspired to resurrect the group, recruiting bassist Jim Rodford (formerly of ARGENT and The Kinks), Rodford's son Steve on drums, and renowned session guitarist Tom Toomey. **The Zombies** returned to the studio in early 2015 to begin work on a new album – *Still Got That Hunger* contains brand new songs written by Argent, plus 'Never Get Over You' by Colin Blunstone, and a new version of their 1965 single 'I Want You Back Again.'



JOHN GRANT GREY TICKLES, BLACK PRESSURE

PARTISAN

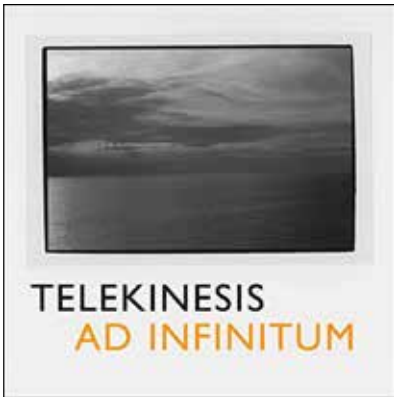
It's been a spectacular journey, from a time when **John Grant** feared he'd never make music again or escape a life of addiction, to international accolades, collaborations with Sinead O'Connor, Goldfrapp and Elton John, and most recently a Best International Male Solo Artist nomination at the 2014 BRITs alongside the likes of Justin Timberlake and Drake. *Grey Tickles, Black Pressure* marks the next step in that journey. Lyrically and musically, the 12 original songs represent **Grant's** most ambitious work, cementing his reputation as the most brutally honest, caustic, profound and funny diarist of the human condition. "Grey Tickles" in the album title draws direct translation from "midlife crisis" in Icelandic, while "Black Pressure" translates to "nightmare" in Turkish, reflecting the darkly introspective subjects on the album. **Grant's** depth and range are vividly present as he further refines and entwines his two principal strands of musical DNA, the sumptuous tempered ballad and the taut, frizzing electronic pop song. The album was produced by John Congleton (St. Vincent, Swans) and mastered by Greg Calbi at Sterling Sound. Tracey Thorn, Amanda Palmer and former Banshees drummer Budgie guest.



DILLY DALLY SORE

PARTISAN

For twelve years Katie Monks and Liz Ball have been connected through music. The two Toronto-based musicians met in high school over a common love of legendary bands like The Pixies, scrawling lyrics and poetry to mimic their heroes. Both self-taught guitarists, Ball and Monks also idolized the lackadaisical sorrow of Kurt Cobain, Christopher Owens and Pete Doherty, slowly manifesting that admiration into their own band they called **Dilly Dally**, and eventually their debut record, *Sore*. After years of rotating members, they have settled with Benjamin Reinhartz and Jimmy Tony. The combination resulted in a debut that sweeps the listener along into Monks' psyche, as she screams in a coarse holler that chameleons, sliding in cadence and scale. Monks paints pictures of snakes crawling out of her head, while Ball adds simple, sparkling guitar leads that cut through the wall of fuzz. Reinhartz's drumming drives things forward, while Jimmy Tony carries the melody along with his simple and effective bass lines. Heavy and melodic, and with nods to Sonic Youth, Yeah Yeah Yeahs, The Distillers, and even The Pogues... But it's more like Lydia Lunch fronting the Pixies. Monks calls it "All that and a bag of weed," and, indeed, *Sore* is dank and stanky treat.



TELEKINESIS AD INFINITUM

MERGE

Telekinesis' Michael Lerner found himself in a predicament. In just under five years, he had released three fantastic records, toured all over the world and enthralled fans of his infectious, ebullient power pop. Newly married and happily ensconced in the home studio, Lerner found himself asking the question that has haunted modestly successful bands down the ages: What do you do after the rock and roll dreams you had when you were 19 have come true? "I was not excited at all," Lerner recalls I just could not make another power-pop album." **Ad Infinitum** is a different animal. It feels less like a time capsule and more like a time machine. In the movie version of the story, Lerner would stumble on his way down the stairs, hit his head, and wake up in 1983, and the only way he could get back to the present day would be to make a record using available instruments. Then he'd wake in 2015 to discover he'd been in his basement studio all along. And the record he'd made in that strange dream state would turn out to be **Ad Infinitum**, the most ambitious, assured, and totally radical **Telekinesis** release to date. It may seem jarring at first, but by the time you hit "Courtesy Phone," "Sleep In," and the mid-fi New Order trash of "Edgewood" you'll be too busy dancing to care.



PEACHES RUB

I U SHE MUSIC

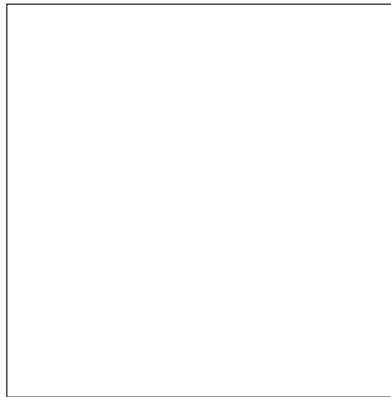
It's been six years since **Peaches** released her last studio album. But far from being a break, the time was some of the busiest and most productive in the provocative musician-producer-filmmaker-performance artist's career. From acclaimed theater productions to her cinematic debut at the Toronto International Film Festival to the release of her first book, **Peaches** pushed herself further and with more artistic rewards than ever before during her time away from the studio. Now, creatively refreshed and recharged, she's emerged with **Rub**, her fifth and most unequivocal album to date. It's an adventurous, audacious musical statement, the latest entry in a conversation **Peaches** opened up 15 years ago and the world may just now have finally caught up with. Oozing with seductive rhythms and bedroom-rattling bass, the record opens with the semi-spoken hook of "Close Up," delivered with an inimitable and impenetrable cool by Sonic Youth's Kim Gordon. **Peaches'** old collaborator Feist also returns on album closer "I Mean Something," singing a hypnotic hook and lending a chillingly beautifully wordless melody. But in between those two guest appearances, **Rub** is pure **Peaches** – as songs like "Dick in the Air" and "Vaginoplasty" never let you forget.



HeCTA THE DIET

MERGE

Using the idea of combining the notion of "song" and elements from stand-up comedy, and electronic music and a shared love of the electronic form and its many permutations, **HeCTA** respectfully, fearfully explored and experimented to make **The Diet**. **HeCTA** is Scott Martin (drums, percussion, piano, synths, programming, editing), Ryan Norris (synthesizers, vocoder, electric guitar, electric bass, synth bass, programming, editing), and **Kurt Wagner** (voice, keyboards, programming, editing) – you know: The guy from **Lambchop**. Wagner has long made music that has pushed boundaries – especially "Americana." But **HeCTA** is something completely different – a bold move recalling The Fall's Mark E. Smith's collaboration with Mouse on Mars, Von Südenfed. Says Wagner: "As **HeCTA**, we take our approach seriously and are respectfully aware of the great electronic music created throughout its history continuing into the present... With invaluable creativity and engineering by Jeremy Ferguson at Battle Tapes in Nashville, we together created what we consider to be a collection of songs that move and move through you, from the dashboard to the dance floor, from Decatur to Dornburg, from Dorchester to Detroit... Suck it up, hippies." You need this.



TURKUAZ DIGITONIUM

TECHNE RECORDS

Turkuaz is a Brooklyn-based pop-rock nonet that is redefining with their "Powerfunk" sound. The band's intricately arranged songs are built on thick grooves, driven by a powerhouse rhythm section and interlaced with swirling guitar and synth lines. On top of this rock solid foundation, lyrical jabs and swells – serving as both subject matter and rhythmic reinforcement – are delivered by four distinct vocalists, all framed by tight horn lines and punctuated with left hooks and right angles. **Digitonium**, **Turkuaz's** second national LP release, has more of a Peter Gabriel and Talking Heads feel and evokes the best of the '80's dance music. Upon close examination, the Dada-esque slurry of words and lyrical imagery reveals **Digitonium** to be a concept album at its core. Repeated phrases are intertwined throughout, and themes of empowerment and self-actualization, glimpsed in metaphors borrowed from Plato's cave, a dystopian technological future and the archetypal characters of the myths of Avalon are developed through various tracks. Supported by transitional interludes, these elements make **Digitonium** feel like the score to an animated film. But, at the end of the day, they just want you to shake that ass. And you will.