



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.



THE SWORD HIGH COUNTRY

RAZOR & TIE

When it comes to rock music, one message is left unspoken and handed down through the ages there are no rules. Nobody picks up a guitar to be constricted or oppressed. It’s all about feeling free artistically. **The Sword**—John Cronise [vocals, guitar], Kyle Shutt [guitar], Bryan Richie [bass], and Santiago Vela III [drums]—cut out boundaries since day one. When it came time to record the group’s fifth full-length album, *High Country*, Cronise landed at something of a spiritual crossroads. He holed up in his North Carolina home and eventually began writing new songs that reflected the nature that surrounded him. The material began to veer into a different space that at the time Cronise felt was somewhat outside of **The Sword’s** sphere. *High Country* became new territory for **The Sword**, and they began doing things differently. That approach included more attention to backing vocals and harmonies, implementing more synthesizers and percussion elements, and tuning to E-flat instead of all the way down to C. As a result, the guitars stand out as more vital and vibrant than ever. As a result *High Country* is an album of heavy psychedelic boogie that’s spiritual without being preachy... But don’t worry: It never stops rocking. If anything, it’s their best yet.



MYNABIRDS LOVERS KNOW

SADDLE CREEK

After touring the world as a member of the Postal Service in 2013, Laura Burhenn of **The Mynabirds** took a year to get lost. She trekked across the world with William Faulkner’s words ringing in her ears: “You cannot swim for new horizons until you have courage to lose sight of the shore.” Finally she found herself in Los Angeles with a suitcase of songs to fill a whole new album. *Lovers Know* was recorded over a year-long period in Los Angeles, Joshua Tree, Nashville, and Auckland, New Zealand. It’s definitely new territory for Burhenn, forging into 80s, 90s and futuristic soundscapes, recalling Kate Bush, Sinead O’Connor, The Jesus and Mary Chain, My Bloody Valentine and even 90s Hip Hop and R&B. The album may be loaded with a fresh palette of new sounds, but her brooding, unmistakable voice leads the way. Lyrically *Lovers Know* is her most personal yet accessible work to date. “There’s something about wandering the world over,” Laura says, “that makes you realize how similar we all are – everyone searching for something, so often the same thing: love. It can destroy us. It can break us open and let the light in. And it’s also the thing that can make us sing.”



THE DEAR HUNTER ACT IV: REBIRTH IN REPRISE

EQUAL VISION

The Dear Hunter is the main project of multi-instrumentalist, vocalist and songwriter Casey Crescenzo. From the beginning, it was a high-concept project: Casey mapped out multi-page treatments for a six-album story arc about the birth, life, and abrupt death of a boy, set at the dawn of the 20th century. *Act I: The Lake South, The River North*; *Act II: The Meaning of, and All Things Regarding Ms. Leading*; and the third installment, *Act III: Life and Death* were released between 2006 and 2009. Crescenzo temporarily stepped away from the series to work on the critically acclaimed 2.5 hour, 9 EP, 36-track collection, *The Color Spectrum*, his latest studio album *Migrant*, and his own personal symphony *Amour & Attrition*. **The Dear Hunter** has now officially returned to the story with the highly anticipated *Act IV: Rebirth In Reprise*, produced entirely by Crescenzo. The album features Bay Area musicians the Awesome Orchestra on every song with orchestration written by Casey.



THE FRATELLIS EYES WIDE, TONGUE TIED

COOKING VINYL

The Fratellis came blazing out of the gate with their song “Chelsea Dagger” (You know: “Lust For Life part 2”) – a worldwide hit that people still can’t stop playing on the radio, in films, and at sporting events. The band’s debut, *Costello Music*, stayed on the British charts for a whopping 83 weeks. And success didn’t stop there. Hardly one-hit wonders, **The Fratellis** have kept on writing hit records and selling out concerts the world over. Now, after a year-long, globe-trekking tour, **The Fratellis** are back totting a vibrant, typically tune-rich new album, *Eyes Wide, Tongue Tied* – an 11-song tour de force, recorded in Los Angeles with Tony Hoffer (Beck, Air), producer-architect of their debut album. There are many high-points – none of which stick to the same template: “Baby Don’t You Lie To Me” is a glam tune with an ineffably **Fratellis**-shaped swagger, “Desperate Guy”, a motoring, driving blues with a cracked vocal, “Dogtown” sounds like early seventies Stevie Wonder covering The Beatles’ “Come Together.” In fact, these songs only common thread is that they pull from a variety of influences. Bearing that in mind, *Eyes Wide, Tongue Tied* is aptly-named – this is great music for people who love great music.



FOALS
WHAT WENT DOWN
WARNER BROS.

Put on track one – the title track and lead single – of **Foals'** visceral new album, *What Went Down*. Put it on anywhere – on your headphones, in the car, in the great wide open, and put it on LOUD. "I buried my heart in the hole in the ground," sings Yannis Philippakis, like a fire-and-brimstone preacher in a Deep South prayer house, over eerie, pitch-shifting organ. "With the lights and the roses and the cowards downtown. They threw me a party, there was no one around. They tried to call my girl but she could not be found." That's when the beat kicks in, a giant Motorik beast of a thing that hurls the song forwards. A lowering, syncopating theme enters the picture, threatening to drag the song down into the depths. And, oh God, here's the chorus. It doesn't just arrive, it explodes. "When I see a man I see a lion," Yannis screams. "When I see a man I see a LIAR." Radiant, roiling, roistering, rabble-rousing: this is music that is at once beautiful and hellish, euphoric and demonic. What, and you were worried **Foals** couldn't match what they'd created before? Match it? They've fucking left it for dust.

UNDER THE RADAR

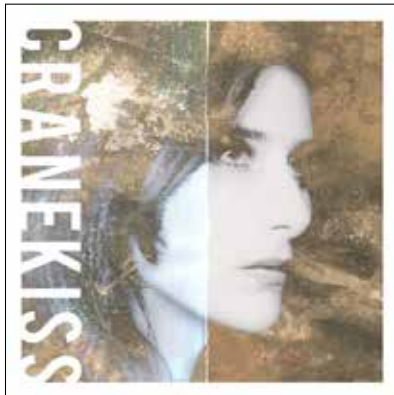
SEPTEMBER 2015

CIMS
COALITION OF INDEPENDENT MUSIC STORES
CHICAGO, ILL. EST. 1995



FIDLAR
TOO
MOM & POP

Since forming in 2009, **FIDLAR** quickly became one of the Los Angeles music scene's most celebrated live acts thanks to their raucous live shows. The band has toured the world and played with The Pixies, The Hives, Black Lips, OFF!, Jeff The Brotherhood, The Orwells, Wavves, The Delta Spirit, and more. Rolling Stone immediately called **FIDLAR** a band to watch asserting, "**FIDLAR** redefines the 'Golden State' skate/garage punk aesthetic for contemporary tastes." The Los Angeles Times described their sound as "Bratty, amphetamine punk rock made to soundtrack the noise of crushing cans on ones forehead." Noisy praised the band's "ever-growing catalog of readymade garage-punk classics that draw omnivorously on a half century of bad-ass pop, from Phil Spector to Nirvana to the late, great Jay Reatard." **Too** was produced by Jay Joyce and recorded in Nashville over the span of just two weeks. The 12-song collection of pop-infused garage rock expands on the band's 2013 self-titled album that put them at the forefront of modern punk music by opting for a production that takes interesting twists and turns rather than sticking to the Burger Records boilerplate. They're more radio ready than, say, King Tuff, but they're fuzz signifiers just fine.



TAMARYN
CRANEKISS
MEXICAN SUMMER

Tamaryn's first two full-lengths stood out in a crowd of shoegaze/ethereal revivalists as much for what they were (careful, gorgeous, thrilling tapestries of guitar-based textures) as what they weren't (simplistic, trendy, disposable signposts made to be broken). With **Cranekiss**, **Tamaryn** emerges from her past in a way that's inviting, warm-blooded, and shockingly direct. She's made a big record, loaded with samples, synth triggers and processing that was missing from her previous efforts, the result of long nights grinding it out at the Brooklyn studio Gary's Electric, where the record was born. *The Waves* and *Tender New Signs* focused on the sounds **Tamaryn** and her group could coax out of guitars, but with **Cranekiss** her sonic palette has exploded with maniacal abandon, pressed into service of a post-adolescent love letter to all the music that she and her collaborators hold dear, drawing influences from the feelings that fell out of her. **Cranekiss** explores dark rock, dance pop, and glistening melancholy with a uniformly commanding presence across it all, in stormy, unsettled brushstrokes that apply pressure behind **Tamaryn's** lyrics, which are her most personal to date.



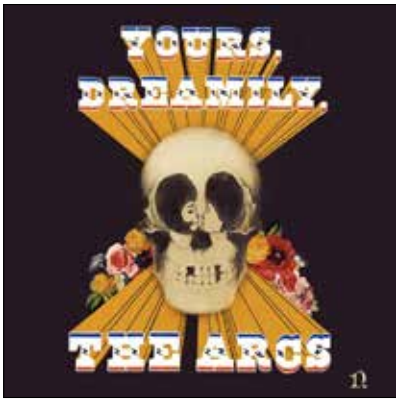
MARK LANEGAN
HOUSTON PUBLISHING DEMOS 2002
IPECAC

Mark Lanegan has one of the most recognizable voices in rock and roll. A baritone that somehow soars – a voice that sounds like it knows things – a voice that tells stories that the lyrics can't. He looks like a voice sounds, too: Ruggedly handsome, tall, a built-in smirk... He lumbers a bit when he sings – closing his eyes, letting the words flow out. It seems effortless, but the rest of his face seems to struggle, though, still trying to maintain an easy cool. He's fascinating, scary, and comforting all at once. But, most of all, he's soulful. Natural. That voice is not an act. **Lanegan** first rose to fame with his band, the Screaming Trees, in the '90s. Like other noted artists, **Lanegan** has carved out a strong identity of his own as a vocalist and songwriter informed by the blues but willing to take his darkly poetic sensibility wherever his muse was pointing him, from hard rock to electronica. At the time, The Screaming Trees had recently disbanded and **Lanegan** was in the early years of his solo offerings (at this point he had released a mere five solo albums). The songs on *Houston (Publishing Demos 2002)*, were written, recorded, and shelved until now, with the release of this 12-song collection of previously unreleased demos. This is a fascinating glimpse into one of America's unique musical talents.



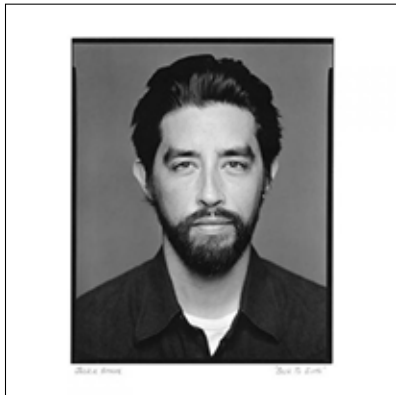
N.W.A.
STRAIGHT OUTTA COMPTON
PRIORITY / UME

It's been 30 years since **N.W.A.** scared the shit out of white, suburban America with *Straight Outta Compton*. And for good reason – but not for the reasons you'd expect. In fact, we should all still be a little bit scared by *Straight Outta Compton* because of how little has changed since its release. There have been strides, no doubt, but no one should have to explain to some soccer mom why "Fuck The Police" sounds as relevant and potent now as it did back in 1987. Actually, someone probably will have to explain it to that soccer mom, or that preacher, or that redneck, or that talk radio blowhard, or that Presidential candidate because they didn't wanna listen then, and they sure as shit don't wanna listen now. But that's not stopped the conversation, which has gotten louder. The vitriol that fueled *Straight Outta Compton* hasn't died down one bit – despite that "Gangsta Rap" (or whatever) is now as deeply ensconced into Music history as, rock and roll. It still sounds revolutionary sonically, too – especially since there wasn't really anything else like it at the time, save Public Enemy. Despite the stuff that hasn't aged well (especially the misogyny) Dr. Dre's sonics still pack the same punch. *Straight Outta Compton* is an important time capsule... Too bad it still feels like current events.



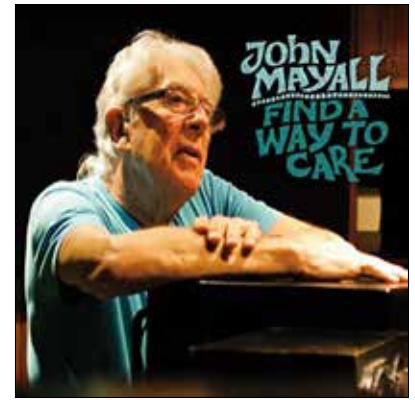
THE ARCS
YOURS, DREAMILY
 NON

The Arcs is a new band fronted by The Black Keys' Dan Auerbach along with Leon Michels, Richard Swift (himself a musician whose produced some great albums for The Shins and Gnarl Barkley, among others), Homer Steinweiss, and Nick Movshon. Also on the album are Nashville guitar wizard Kenny Vaughan and Mariachi Flor de Toloache. **The Arcs** collaboratively wrote and recorded 13 tracks for **Yours, Dreamily**, with the musicians playing a large array of roles both vocally and instrumentally. Co-produced by Auerbach and Michels, the album was recorded in roughly two weeks through spontaneous, informal sessions across the country at the Sound Factory in Los Angeles, the Diamond Mine in Queens, Auerbach's Easy Eye Sound in Nashville, and in a lounge room at Electric Lady in Manhattan. Tchad Blake (Peter Gabriel, Low) mixed the album on his horse farm in Wales. There's plenty about **The Arcs** that fans of The Black Keys will love (everything, really), but the songs on **Yours, Dreamily** are sprightlier than Auerbach's main gig – tracks like "Outta My Mind" and "Stay In My Corner" have bluesy grooves but they move at a comparatively breakneck pace and psychedelic warbles. Fully of fuzzy earworms, **Yours, Dreamily** is a keeper.



JACKIE GREENE
BACK TO BIRTH
 YEP ROC

"We live in such a fast-paced, hectic environment, I wanted to make a record that would invite people to step back and take their time to listen," **Jackie Greene** says of **Back to Birth**, his first album in five years. "I wanted to make a record that would reward people who are willing to sit down and give it a couple of serious listens." **Back to Birth** – **Greene's** seventh album – is more than worthy of some serious attention. The 11-song set showcases **Greene's** uncanny knack for synthesizing American roots styles into timeless, personally-charged music. Armed with a persuasive voice, a vivid songwriting skill and an instinctive mastery of several instruments, **Greene** has carved out a unique musical niche, and the album marks another creative landmark in his already compelling body of work. Produced by Los Lobos member and frequent **Greene** collaborator Steve Berlin, **Back to Birth** underlines **Greene's** remarkable evolution as a performer and writer. With such new compositions as "Silver Lining," "Trust Somebody," "Now I Can See For Miles," and the stirring title track, the artist's distinctive melodic sensibility is matched with thoughtful, introspective lyrics that confront some profound philosophical issues with plainspoken eloquence.



JOHN MAYALL
FIND A WAY TO CARE
 FORTY BELOW RECORDS

For over 50 years, **John Mayall** has served as a pioneer of blues music, rightly earning him the title, "The Godfather of British Blues." **Find a Way to Care** comes following an especially exciting year-long period of great music from **Mayall** that included the 2014 release of his first studio album in five years, *A Special Life*, and the 2015, release of *John Mayall's Bluesbreakers – Live in 1967 (Never Before Heard Live Performances)*. The live album was a critically-lauded archival recording of one of the best of his Bluesbreakers band lineups that featured **Mayall**, as well as Peter Green (lead guitar), John McVie (bass) and Mick Fleetwood (drums). The even-dozen tracks on **Find a Way to Care** include a scintillating group of new songs and savvy covers of "Mother in Law Blues" (Don Robey), "The River's Invitation" (Percy Mayfield), "I Feel So Bad" (Lightnin' Hopkins), "Long Distance Call" (Muddy Waters), among others. **Mayall's** originals tackle both the human condition, as well as universal truths: "As always, I draw from my own experiences and thoughts about things in my life so that from album to album I create an ongoing musical diary of my life," he explains. "The blues never lets me down!"



CONVEYER
WHEN GIVEN TIME TO GROW
 VICTORY RECORDS

Conveyer is a self-described "melodic hardcore band." This seems a ridiculous description as you cue up "Haven" from their new album **When Given Time To Grow**. It's all blastbeats and screaming – what the hell are they talking about. But then there's a pretty guitar arpeggio... And then the chorus hits and the songs opens up in a way you never saw coming. There's a beautiful sense of release. It's unexpected... pure. Soon the song reverts back to it's claustrophobic clanging. It's intense. But then it opens up again – revealing a similar lift that, this time, lingers until the end – a gentle coda that feels something like an unexpected embrace... A hand on your shoulder and some words of reassurance. "It's basically me expressing my disinterest in the immoral composition of the status quo on a worldwide scale, and Christ being the only antithesis to the mindset the world conditions us to live under," explains singer Danny Adams – and it makes a bit more sense. "I don't think there's a simple way for me to coalesce the entire point of the song, which is why I encourage people to come ask questions at shows or online." **When Given Time To Grow** is filled with other similarly cathartic moments – powerful reminders that, despite its tough exterior, hardcore is music for the soul.



CRAIG FINN
FAITH IN THE FUTURE
 PARTISAN

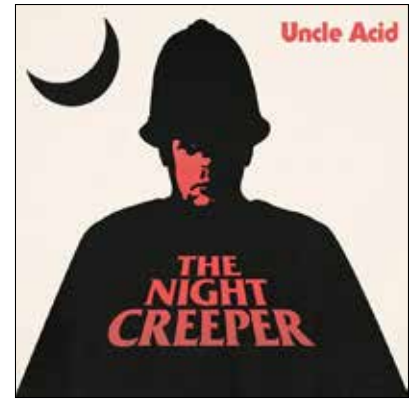
Faith in the Future is the second solo album from **The Hold Steady's** **Craig Finn**. At times stark and spare, at other times vibrant and dynamic, **Faith in the Future** is **Finn's** most compelling collection thus far, each song a powerfully alluring and subtly nuanced composition wedded to his distinctive short story narratives, which owe as much to authors such as John Cheever and Raymond Carver as they do any rock influences. Most of the material on **Faith in the Future** was written several years ago, around the time **Finn's** mother died, and while none of them directly address that loss, he insists the idea of transcending grief and finding redemption running through the album can be directly traced to that event. "I had both the music and lyrics to these songs, though they changed a great deal in the studio," **Finn** explains. "There's a grandness to **The Hold Steady** that tends to make me write about bigger, more dramatic themes. Some of these songs are more mundane, with minor slices of life that wouldn't best be supported by the hugeness of a rock group. It wasn't always about what we wanted to put in, but what should we leave out? We didn't want to sermonize or moralize. Just let these songs, and characters, be."



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.



UNCLE ACID & THE DEADBEATS THE NIGHT CREEPER

RISE ABOVE

The Night Creeper features ten tracks of sonic psyche-frazzling heaviness and blood-drenched pop that has made **Uncle Acid & the Deadbeats** one of Britain's great cult bands. Recorded with engineer Liam Watson (White Stripes, Tame Impala, Electric Wizard), their fourth opus *The Night Creeper* finds the quartet in full-on death-tripping, third eye-widening mode. Here songs ooze louche evil over flesh-melting riffs that creep like hot magma bubbling up through the earth's crust at their own malevolent pace. This album is in no hurry to destroy you. But it will. *The Night Creeper* has a distinct concept as a starting point, concerning a street-creeping homeless figure, whose story unravels over the course of the album. Things happen – *Murders!* – but where the narrative is concerned, listeners have to do the detective work themselves. On songs like 'Waiting For Blood' and the album's title track, **Uncle Acid & the Deadbeats** wait like end times are finally upon us. By the close of the ethereal and utterly sparse hidden track 'Black Motorcade' egos and ids have been thoroughly shattered. Make no mistake though they are a pop band too: One of finely-hewn riffola with three part harmonies that sing of death and murder. But a pop band all the same.



CHINX WELCOME TO JFK

EONE MUSIC

If ever there was an artist poised to explode out of New York City it was the artist **Chinx**. He was both the leader of the Coke Boys, the #1 posse group in the tri-state area; and was also the partner of French Montana, co-writing many of his hits, and performing with him on hundreds of concerts the past few years. Unfortunately, on May 17th 2015 **Chinx** was brutally murdered in Queens New York. This set off an unprecedented amount of media and social networking activity, culminating in the fact that the announcement of his funeral was out-trending David Letterman, the morning after his finale. **Chinx** first came on the scene with "I'm A Coke Boy" –which quickly became a club favorite. In January 2013 Funkmaster Flex premiered "I'm A Coke Boy Remix" on Hot97 with verses from Rick Ross and Puff Daddy, and it took over New York radio for the best part of the year. With this debut album, *Welcome To JFK*, **Chinx** gives us all a first-person peek into his city's rougher crevices; the album will also feature French Montana and Rick Ross. As **Chinx** stated before his passing: "You're definitely gonna hear that New York sh*t all up in there... Come into my world. I've got so many stories. It's like a plate of food: You got your steak, potatoes, greens – you're gonna have everything..."



SCARFACE DEEPLY ROOTED

BMG RIGHTS

"It talks about my life," says **Scarface** on his new album, *Deeply Rooted*. "It talks about the good times, the bad times. The game the same. It don't switch. The same rules apply in this game as it did in the other games that we played. You play that mothafucka, you win it, and then you get out the way." *Deeply Rooted* certainly describes **Scarface**. He's been in the game a long time – making his name with the one and only Geto Boys. His solo career has been nothing to sniff at, releasing records at a steady clip since 1991. Not only does he have a lot to get off on his chest when the beat is live, he's even written autobiography called, *Diary of a Madman*, which is coming later this year. But not to worry: *Deeply Rooted* has plenty to get you hyped, including collabs with Nas, Rick Ross, John Legend, Avant, Ceelo Green, and more. "Steer" the lead single featuring Rush Davis speaks to the turbulent nature of *Deeply Rooted*. **Scarface's** mind still may be playing tricks on him, but he'll be damned before he doesn't take control. He's made it this far. Besides, there ain't no one in the game like him: "I'm a musician, first and foremost," he says. "I don't feel like I have to fit in. I don't even feel like I even *should* fit in. I feel like I should just do."



ROCK CANDY FUNK PARTY GROOVE IS KING

J&R ADVENTURES

With an all star line up of Tal Bergman (drums), Joe Bonamassa (guitar), Ron DeJesus (guitar) and Mike Merritt (bass,) **Rock Candy Funk Party** throws down for a second time with *Groove Is King*. Recorded in Bergman's studio, the sixteen-track sophomore effort bears fourteen originals and two covers showcasing the line up's signature virtuosic musicianship. Though *Groove Is King* strays less into jazz territory than its predecessor, its sound is generally more focused toward funk with a more intentional attention to production. The funk supergroup formed after a jam session at LA's legendary jazz club The Baked Potato. The on-stage chemistry was so strong that the group immediately took to the studio. *Groove Is King* also features horn arrangements by Grammy-winning trumpeter Randy Brecker. Other guests include percussionist Daniel Sadownick, keyboardist Fred Kron, saxophonists James Campagnola and Ada Rovatti, are rounded out by ZZ Top's Billy Gibbons, who serves as the Master of Ceremonies.



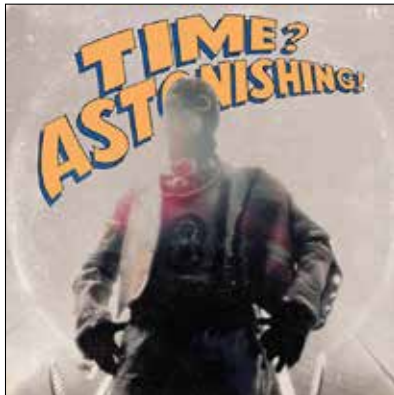
**P.O.D.
THE AWAKENING**
T-BOY

Twenty years into their storied career, having amassed a devout global fan base and over 10 million records sold, San Diego's hard rock messengers of faith, **P.O.D.** emerge renewed, with their magnum opus; the conceptual epic, *The Awakening*. Produced by longtime collaborator Howard Benson (Kelly Clarkson, My Chemical Romance, Daughtry), and featuring special guests appearances from Maria Brink (In This Moment) and Lou Koller (Sick of it All), *The Awakening* marks a new chapter for the southtown storytellers. *The Awakening* features a fully realized storyline in the grand tradition of classic concept albums, the likes of Pink Floyd's *The Wall* or Queensrÿche's *Operation: Mindcrime*, vocalist/lyricist Sonny Sandoval explains, "We are a band of faith; and once I started running with the lyrics a storyline came about. Every song, like the first single, "This Goes Out to You," ultimately explores a character dealing with life, making mistakes, fighting; trying. It's a record that delivers on multiple levels and musicality invites exploration and introspection. Sonny adds, "*The Awakening* is meant to be listened to in its entirety, but we live in an iTunes, singles-type world, and it works on that level, too."



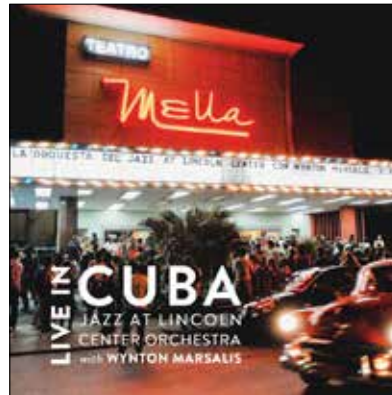
**BRING ME THE HORIZON
THAT'S THE SPIRIT**
COLUMBIA

UK-based metal band **Bring Me The Horizon** are back with their 5th studio album, *That's The Spirit* – an 11-track, exhilarating ride bursting with huge riffs, soaring vocals and stadium filling monster tracks. The album, which lead singer Oli Sykes recently told NME is "a celebration of depression," was recorded in the spring of 2015 in Santorini, Greece at Black Rock Studios, which the band discovered by Googling "world's most amazing studios." **Bring Me The Horizon's** most recent full-length release, 2013's *Sempiternal*, triggered a year of triumphs for the young band from Sheffield, England, entering the UK album chart at #3 and selling more than a half million copies worldwide (300,000 in the US alone), proving a metal band can make their mark on the mainstream. The band brought 2014 to a close on a huge high with their single "Drown" in the top 10 at Active Rock radio for two months straight, marking their biggest US radio song of their career, not to mention a sold-out concert at London's famed Wembley Arena, which produced the DVD release: *Bring Me The Horizon: Live At Wembley*. *That's The Spirit* was mixed in London, mastered in New York and produced by Sykes and the band's Jordan Fish.



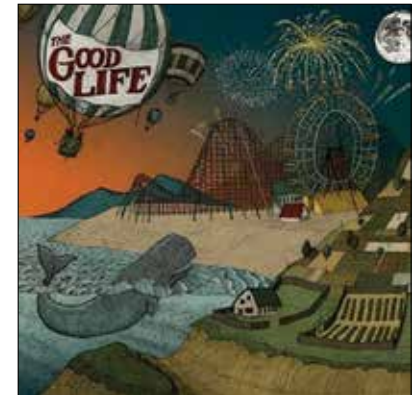
**L'ORANGE & KOOL KEITH
TIME? ASTONISHING!**
MELLO MUSIC GROUP

If there's a secret to time travel, **Kool Keith** owns the patent. Even a flying DeLorean seems too conventional for the Bronx legend. *Time? Astonishing!* is the latest dimensional warp from hip-hop's premiere astral traveler. His union with producer **L'Orange** finds him exploring uncharted terrain. The themes aren't dissimilar from his past opuses as Dr. Octagon and Black Elvis, but **L'Orange's** production appropriately coaxes the most appealingly baffling gonzo vision from **Keith** since his days collaborating with Dan "The Automator" Nakamura. This isn't the noir-rap of **L'Orange's** previous work, but something atmospheric, ethereal, and absurd. Yet there's a sense of tradition within the playfulness. The beats glow with radioactive grit. Hard enough to knock from your car speakers, cinematic and plutonium-propelled enough to transport you to strange terra firma. Buck Rodgers movie serials meet boom-bap. And along for the odyssey are a cast of the best underground MC's of the last decade: Blu, Open Mike Eagle, Mr. Lif, JLive, and more. **Keith** is undoubtedly the captain, but **L'Orange** is the gunner on the flank, lacing the legend with synthesizers set to stun, great wheeling humid organs, and sad exotic jazz riffs. Welcome to the new world, even more sinister and suspenseful than the last one.



**THE JAZZ AT
LINCOLN CENTER ORCHESTRA
WITH WYNTON MARSALIS
LIVE IN CUBA**
BLUE ENGINE

From bebop to bolero and beyond, *Live In Cuba* captures nine-time Grammy Award-winning **Wynton Marsalis** and the world-renowned **Jazz at Lincoln Center Orchestra's** first and only performances in Cuba. Explore the profound connections between American jazz and Afro-Cuban music on this two-CD set. Recorded in front of clamorous, sold-out crowds over three nights at Havana's Mella Theatre in October 2010, *Live In Cuba* finds the **Marsalis** and company performing Duke Ellington standards, Afro-Cuban numbers, and distinctly modern compositions from its band members. *Live In Cuba* is the orchestra's first album in five years and a document of two nations' indelible cultural connections and of an emotional reunion between long-lost musical cousins.



**THE GOOD LIFE
EVERYBODY'S COMING DOWN**
SADDLE CREEK

Everybody's Coming Down – the first album in 8 years from Omaha, NE's **The Good Life** – is a soundtrack to Man's 21st century existential angst. *Everybody's Coming Down* poses cosmic queries, contemplates regrets, questions self-worth, and examines the possibility of living in the moment, when memories are all that we truly take with us. And in some ways, that's the sweet spot front man and lyricist Tim Kasher inhabits: Trying to make sense of this world of ours, and how and why we navigate it the way we do. In contrast to **The Good Life's** earlier releases, *Everybody's Coming Down* truly embodies the band as a whole. The gentler, folk-driven pop/rock for which the band is beloved remains (sonic sister album bookends "7 In The Morning" and "Midnight Is Upon Us;" "The Troubadour's Green Room"), but it is now mixed amongst guitars lines that unspool in a blaze across songs that hit harder and more viscerally ("Everybody," "Holy Shit!"), as well as moments of distorted psychedelia and moody ambience ("Flotsam Locked Into A Groove," "Diving Bell," "How Small We Are"). John Congleton (St. Vincent, Baroness, Cloud Nothings) made sure the mix was nice and crazy. Don't forget to crank it!



**BUICK 6
PLAYS WELL WITH OTHERS**
HIGHWAY 20 RECORDS

Butch, David, and Stuart started **Buick 6** while working day jobs at Krispy Kreme. Butch was the cream filler, David the glazer, and Stuart was the master batter mixer. During their breaks they would sequester themselves in Butch's Ford E250 Econoline van, where they had built a small rehearsal studio, and practice/hone their special brand of instrumental music. Many frustrating years would pass until one fateful Monday afternoon when Lucinda Williams came in, on her regular Monday donut run, and heard this "rocking" sound emanating from the van. She pulled out her cassette recorder and secretly taped some of the **Buick 6** jams. She hurried home and played the music for her producer/husband, Tom Overby, who quickly surmised that something "special" was going on here and decided to sign them. *Plays Well With Others* is the band's first official international release. All the music on this disc was born out of those jams and sweat soaked days in Butch's van. Everything is composed by the boys except for the Bob Marley classic "So Much Trouble In The World" (hauntingly sung by Ms. Lucinda Williams herself) and an evocatively delicate rendition of Lucinda's own tune, "Righteously." Crank it!



**GEORGIA
GEORGIA**
DOMINO

Georgia is the eponymous debut album by multi-instrumentalist, producer and songwriter Georgia Barnes. Born and raised in north west London, the last few years have seen **Georgia** steadily establish herself as an important fixture in the city's most singular and imaginative artistic circles, playing drums for Kwes and Kate Tempest among others before emerging as an irresistible creative force in her own right with last year's *Come In EP*. Written, performed and produced by Barnes in its entirety, *Georgia* is the product of a young lifetime of voracious music listening - a bold, boundless 21st century amalgam that marks her out as an intuitive curator, distinctive songwriter of real spirit and self-taught producer of soulful, progressive and highly-defined electronic pop. Elements of the glacial yet hyper-melodic tone of early 00's grime, sweltering, mid-summer west London dub and ragga, sophisticated pop, first wave post-punk agitation, the formative influence of Missy Elliott and the high-concept, illuminated sound-design work of contemporary artists such as The Knife and Hudson Mohawke run through *Georgia* - revealing new layers of intrigue and ingenuity with every listen.



**MIKE KROL
TURKEY**
MERGE

In bowling's hallowed alleys, a strike is the minor miracle of all ten pins falling at once. Back-to-back strikes make a double. Do it a third time and you've got yourself a turkey. History will decide which sports metaphor to apply to **Mike Krol's** first two records, *I Hate Jazz* (2011) and *Trust Fund* (2013). But as needle meets groove on *Turkey*—**Krol's** first record for Merge—there is no ambiguity. A shiny black ball tumbles past the suburban strip malls of a polyestered Wisconsin and veers precariously close to an East Coast gutter before gathering momentum in a physics-defying sprint for the Pacific. California is where the headpin falls—the right velocity, the perfect geometry, the bowler's intent beautifully realized in a noisy moment of awesome destruction. got **Krol** his bike stolen and his heart broken. He bailed on graphic-design-as-career. He kept playing drums and guitars, and he kept writing songs about the stuff he hated and the stuff he loved. Leaving Milwaukee for Los Angeles, he took a few years' worth of wrong turns. But when he showed up at a studio in Sacramento in March 2014, he had his affairs in order. Plug the vocal mic into a guitar amp. Plug the guitar into an overheating box of vacuum tubes. Put the computer in the closet. Roll the tape.



**LIZZ WRIGHT
FREEDOM & SURRENDER**
CONCORD

Known for topping the jazz charts, **Lizz Wright** is far from most people's idea of a traditional jazz singer. She grew up in Georgia and began singing gospel music at a young age, thanks to her father, a pianist and musical director at the local church. She has been the recipient of nonstop critical acclaim and ever-increasing audiences ever since her Verve debut, *Salt*, in 2003. Hailed by the *Chicago Tribune* as a "vocalist of substance more devoted to song than to image," **Wright** possesses a remarkable ability to sing in multiple styles, including soul, jazz and gospel. Produced by Larry Klein, *Freedom & Surrender* will feature a mix of cover songs along with collaborations with such noted songwriters as Klein, , Maia Sharp, J.D. Souther, and Jesse Harris. Recently divorced and shaped by a strange series of life-altering events, **Wright** was ready for a challenge. "When the label suggested that I consider working with Larry Klein, my entire focus shifted with a warm shrug, 'Why not? He's produced some of my favorite records.'" says **Wright**. "I had plenty to sing about now, a heart cracked open by disappointment, a will broken by the truth. I was ready for a new project, the kind of baby that I knew how to make." That said, *Freedom & Surrender* is an album that demands to be heard.



**AFX
ORPHANED DEEJAY SELEK 2006-2008**
WARP

Richard D. James keeps up his prolific streak with his first release under the **AFX** moniker in over a decade. *orphaned deejay selek 2006-2008* goes down a more floor focused approach as evident from the off, opener serge fenix Rendered 2 is prime time **Analdor** acid following on where Fenix Funk 5 left off and moving further into sounds never seen electro and acid territories. dmx acid test goes down a proper panned 303 route crafting a nice interlude before the bouncing ball acid of oberheim blacet1b rears its reverb drenched tab for a tight electronica track of hallucinatory proportions (which ends with a crafty amen break - giving nod to the days of his jungle tracks ala RDJ) bonus EMT beats fully lets the drums go, focusing on tight percussion pinning sharply throughout the field of audio. Flip for the killer live fan favourite simple slamming b 2 a haunting techno track that sounds like nothing else really out there, part gabba part old school sublow and proper darkside synths rising through the sky above. midi pipe 1c sds3time cube/klonedrm recalls The Gentle People's outside ambience but with a 7 am grin(gum) while NEOTEKT72 and r8m neotek beat roll up a hip-hop sound to cap off whats an absolute highlight in possibly the finest **AFX** release under any aliases