



DIRTY HEADS
DIRTY HEADS
 FIVE SEVEN MUSIC

While most bands reserve a self-titled album for their debut, the **Dirty Heads**, held off for an album deserving of the moniker. The band found one, in their fifth studio release, a total culmination of their signature sound. Drawing on the alternative rock, hip-hop, folk and reggae sounds from albums past to create something elevated and exciting, **Dirty Heads** worked with top multi-genre producers such as Da Internz (Rihanna, Nicki Minaj), Drew Pearson (Katy Perry, Zac Brown Band) David Kahne (Lana Del Rey, The Strokes), and Jimmy Harry (Madonna, Diplo). The diversity of the production on this project is a true testament to the **Dirty Heads** versatility. Furthermore, the band purposely created an album to serve as the perfect playlist: The first half of the record offers fans the perfect summertime fun, while the second half offers a mellower vibe, reminiscent of a relaxed summer night with friends. "With this album you can expect the pure **Dirty Heads** sound at its finest—a perfect blend of hip-hop and reggae," says vocalist Jared Watson. "We have songs that range from summer anthems, songs you can vibe out to, and songs that really challenge you to think further. It's everything the **Dirty Heads** stand for and what we've become up until now."



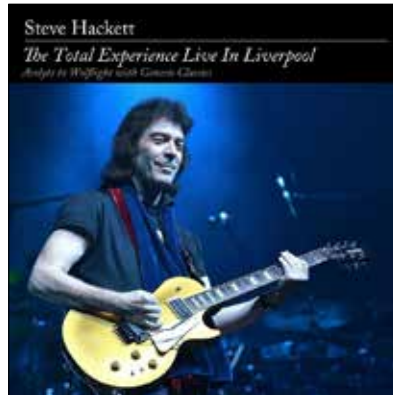
(HED)P.E.
FOREVER!
 PAVEMENT MUSIC

Let's say that you fell into a dope-coma in your parents' basement around the turn-of-the-century. You wake up in 2016 scored the world – and your life – has passed you by. But as you peruse the Internet, scraping resin for dear life, you come across good news – **(hed)p.e.** is not only alive and well, but hey have a brand new album presciently titled **Forever!** But let's back up: Since 1994 **(hed)p.e.** has been turning heads with their brand of original and unique music. The band has been called everything from rock, metal, punk, reggae, rapcore, and more. "We here at **(hed)p.e.** come to bring inspirational music for the worldwide family," says vocalist and founding member Jahred. "I want my people to know its okay to fall, JUST GET THE F**K UP! Our mission: to go forward with our music and shine a light in the darkness. Blending metal, reggae, hip hop and punk, we've cultivated a worldwide underground following. Inspiring revolution and reflection every step of the way." You reach up and touch your head – thanks to 16 (or 17) years of sleep, your hair is one long dreadlock. You take a hit, exhale, and let the Godzilla heavy riffs wash over you. You rise, search the pockets of your JNCOs, and find a roach. Everything's gonna be alright. **Forever!**



ANDERSON/STOLT
INVENTION OF KNOWLEDGE
 INSIDE OUT

Two masters from different eras working together? That's one way of looking at the combination of Yes's **Jon Anderson** and The Flower Kings / Transatlantic maestro **Roine Stolt**. But **Invention of Knowledge** isn't just two giants from the Prog Rock world pooling their considerable natural resources – it's a project with a fresh sound making music that spans the ages. "For me, this is an album that will prove to be timeless," says **Stolt**. "In the way that you can put on a Yes album from the '70s now and it still sounds fresh, so I feel people will be able to listen to what we have done here in 10 years' time and it will still make an impact." "The foundation of the songs started many moons ago via the internet," explains **Anderson**. "Even though we are at opposite ends of the world, we have been able to co-create this very special album, thanks to the modern technological world we live in." And **Stolt** was delighted with the way things worked out. "It was like going back to the '70s in one way. Because there were no rules. There were no restrictions. We didn't need to aim at producing a rock record. We took inspiration from anywhere and everywhere. There is so much music out there to be excited by, so why deny yourself that possibility?"



STEVE HACKETT
THE TOTAL EXPERIENCE LIVE IN LIVERPOOL
 INSIDE OUT

After his much-celebrated 2015 studio album, *Wolfflight*, **Steve Hackett** has done something unusual for his new live release – he filmed and recorded it in Liverpool. "I felt doing it in Liverpool had a certain ring to it. This is an extraordinary city and the Philharmonic Hall is an extraordinary venue. Besides, it's not as if Liverpool is known for having any good music – there's never been a good band from there. Ha!" **Hackett's** love for Liverpool goes back to his time with Genesis, as he attests. "We played there a few times in the '70s, and the fans have always been very good to me there." **Hackett's** own career is hugely expansive, and the challenge for him was to put together a live set for last year's tour (dubbed 'Acolyte To Wolfflight With Genesis Revisited') that best represented the many facets of his acclaimed work. "For the past two or three years I have been concentrating on the Genesis period. But a lot of people have also been asking me to play my solo stuff, which is very gratifying. It was also the 40th anniversary of my first solo album, *Voyage Of The Acolyte*, therefore it was fitting to acknowledge that landmark. And the solo set built from there. It wasn't an easy job to decide what to include, but I think there was a good balance between old and new."



JACK & AMANDA PALMER
YOU GOT ME SINGING
 COOKING VINYL

Jack Palmer, who is 72 and sings choral music regularly for the National Cathedral in Washington DC, says "I believe nothing is more powerful than love, and that nothing expresses it better than singing. It was one of **Amanda's** songs that began healing our fractured relationship." The **Amanda** in this case is **Amanda Palmer** – the perennially crowd-funded musician known for both her solo work as well as being one-half of Dresden Dolls. **Amanda** and (her father) **Jack** have made a lovely album together called *You Got Me Singing*. **Amanda** sings, and plays piano and ukulele, and **Jack**, plays guitar and lends his rich bass voice to a variety of cover songs that span decades. "The main inspiration behind this record was to share songs and time with my dad" says **Amanda**, who was separated from her father when she was less than a year old. "It was a really good reason to spend healing time together, sharing our musical histories, all poetically punctuated by the fact that I was 7 months pregnant when we recorded. I knew that from my post at the mixing desk and the mic, this music was being heard in the womb, and so the song selection was really important... We wanted it to sound like the connective tissue between three generations. The songs had to be simple."



D GENERATION
NOTHING IS ANYWHERE
 MRI

It's been nearly two decades since NYC rockers **D Generation** released their last album, but it's hard to imagine a more appropriate — and a more necessary — time for their biting commentary and fearless punk energy to come roaring back. On their new record, *Nothing Is Anywhere*, the influential quintet is as sharp and piercing as ever, reflecting on their early days as outsiders and misfits, taking the piss out of New York's new generation of trust fund bullshit artists and corporate sponsors, and pulling no punches in a penetrating portrait of a society that's somehow simultaneously both more polarized yet more homogeneous than ever. Already respected veterans and seasoned performers by their teenage years, the band's five members—singer Jesse Malin, guitarist Danny Sage, bassist Howie Pyro, drummer Michael Wildwood, and guitarist Richard Bacchus—bonded over a shared disgust with popular culture, writing incendiary, explosive music as a violent reaction to the toothless art that dominated the airwaves around them. "There's a lifetime of love, hate, tears, and laughter culminating in this record," says Pyro. "Made by us, for us... and you."



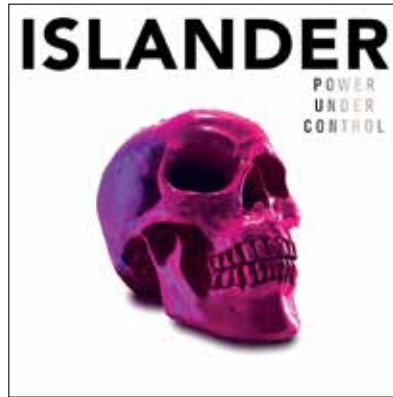
CHRIS ROBINSON BROTHERHOOD
ANYWAY YOU LOVE, WE KNOW HOW YOU FEEL
 SILVER ARROW RECORDS

For their fourth studio album, *Anyway You Love, We Know How You Feel*, **The Chris Robinson Brotherhood** relocated to northern California for the sessions, channeling the natural majesty of their surroundings into the album's eight sprawling tracks. "It was an opportunity to see where our expression could take us. For us, when it comes to making records, the looser it gets the better," says **Robinson**. "This turned out to be the most spontaneous record I've ever been a part of." The album kicks off with "Narcissus Soaking Wet," a psychedelic toe-tapper that touches on everything from Dylan and Parliament Funkadelic to psych rock and Chicago rhythm and blues. "Ain't It Hard But Fair" calls to mind The Band, while "Oak Apple Day" is a meditation on life in the **CRB**, and "Forever As The Moon" came together in a stream of consciousness between **The CRB's** lead guitarist Neal Casal and **Robinson**. "Leave My Guitar Alone" was a song **Robinson** had been sitting on for nearly 15 years, but only once he presented it to the rest of the band did it roar to life in a way that had eluded him for more than a decade. Some of **Robinson's** finest writing to date arrives in the album's final minutes, with the country-soul, gospel-tinged closer "California Hymn." Deadheads take note.



9ELECTRIC
THE DAMAGED ONES
 ANOTHER CENTURY

9ELECTRIC color their hard rock with cutting edge electronic influences, blending arena power with digital mayhem for a sonic assault that pulses neon and exudes energy. The Hollywood quartet unveiled their sound at the Roxy Theatre in 2011, and have since become one of the Sunset Strip's biggest draws with their manic, high-energy performances accompanied by rave-like lighting and synchronized video projections, that turn the band's adrenalized concerts into mind-blowing experiences. It's a dance party that rocks! "This album is the culmination of five insane years of touring and inspiration, captured and converted into a tiny stereo waveform for your entertainment," says vocalist Ron Thunderwood of **9ELECTRIC's** debut, *The Damaged Ones*. "A sound wrought in real broken bones, broken hearts and victories. This is **9E's** first official statement - our treatise on the human condition." **9ELECTRIC** have crisscrossed the country with an array of acts, earning them legions of fans that spread their message like post-modern musical gospel. Listen loud and spread the word!



ISLANDER
POWER UNDER CONTROL
 VICTORY RECORDS

Power Under Control finds **Islander** doubling down on their alt-rock, punk via hip-hop inspired sound that's more modern than retro. **Islander** in 2016 is a new breed of monster, certain to leave every witness a believer. Founding member and vocalist Mikey Carvajal was joined by Korn / Love And Death wunderkind guitarist J.R. Bareis in 2015, leading the band on a powerful new path. **Islander** then recruited bassist Zeke Vasquez (ex-ForeverAtlas), and after a couple revolving seats behind the drum throne, newly exited Avenged Sevenfold skinsman Arin Ilejay became a permanent fixture breaking sticks and cymbals behind the kit. Exploding out of the gate with "Darkness," the track infuses spidery drum patterns and attacks lyrically with the same tightness as barbed wire around the throat. From other stand-outs like the punky workout "Green Slime Man," the reggae-drenched outro to "All We Need," to the swaggering rhythm of "Casket," **Islander's** flavorful recipe is just as much about attitude as it is musical ingenuity.



MSTRKRFT
OPERATOR
 LAST GANG

After a five-year hiatus, Canadian electronic Music pioneers **MSTRKRFT** (Jesse F. Keeler & Al-P) are back. Driven by distorted drumbeats, hauntingly hypnotic synths, and booming cinematic soul, **Operator** immediately captivates. "It's probably the most accurate reflection of how we work on stage" says Jesse. **MSTRKRFT** quietly began work on **Operator** in late 2013 at their Toronto studio, optimizing their analog attack with an arsenal of synths, 808s, 909s and other equipment to track and perform what would eventually become **Operator**. They left the computer set to "record" and banged out hundreds of hours of music to draw from. "The 'operator' concept for us was essential in the creation of the music on this album, but I'm not sure what came first, the title or the idea," says Keeler. "While browsing military related websites and blogs, mostly consisting of vets talking to each other like any civilian I suppose, I noticed repeated reference to something they called 'operator culture.' It seemed to be something that was sometimes laughed at, sometimes caused disdain, but was referenced constantly and seemed to be understood by everyone. Guests include **Ian Svenonius** of Nation of Ulysses, The Make-Up and more recently Chain and the Gang ("Party Line")."



GOV'T MULE THE TEL-STAR SESSIONS

EVIL TEEN

Recorded during the infancy of **Gov't Mule**, the demos heard on *The Tel-Star Sessions* are from a time when **Mule** was an adventurous side project, formed during a year when Warren Haynes and Allen Woody had some down time from their work with the Allman Brothers Band. The plan was to record a low-budget album and play a few shows. It's now clear that they had stumbled upon something special, but at that point **Mule** was an experimental rock trio: Haynes, Woody and drummer Matt Abts. Collaborating with Allman Brothers sound engineer Bud Snyder, and taking legendary producer Tom Dowd's advice to record all instruments simultaneously live in a room, **Gov't Mule** holed up in Tel-Star Studios and sought to bring back the rock power trio and "dirty up" the bass guitar – a style that had been a marker of rock music prior to the '80s. Their influences leaned heavily on the likes of Cream, Jimi Hendrix Experience and ZZ Top, but **Mule's** search to bring back a familiar sound is mingled with grunge and alt-rock influences that had just emerged in the early-mid '90s. Little did they know that the magic created during these sessions would spark such a prolific musical journey. It is undeniably enthralling to go back in time and experience how it all began.



ARKELLS MORNING REPORT

LAST GANG

With click-tracked rhythms, subliminal samples, electronic pulses, and sax and violins threaded into the richly textured mix, **Arkells'** new album, *Morning Report*, betrays a more irreverent, adventurous ethos that more readily recalls the cut-and-paste approach of hip-hop beatmakers than the plug-and-play attack of a live rock band. Certainly, this is **Arkells'** most eclectic album to date, from the piano-pounded Private School" to the silver-lined break-up anthem "My Heart's Always Yours." *Morning Report* balances tales of last night's debauchery with more sobering examinations of a time in life that doesn't get much play in rock music: your late-twenties. It's the phase when all your friends start getting married, your parents suddenly decide to get divorced, and long-distance relationships hit their shit-or-get-off-the-pot breaking point. But while melancholic, meditative ballads like "Passenger Seat" and "Come Back Home" provide unflinching portraits of marriages on the brink of collapse, rousing, soul-powered sing-alongs like "A Little Rain" pay poignant tribute to the friendships that help you through the tough times, and provide that much-needed shoulder to cry on.



HATER HATER

A&M

Way back in the flannel-clad 90s, Ben Shepherd returned to his garage rock roots and assembled a group of musicians that became **Hater** in Seattle, playing guitar alongside **Soundgarden** bandmate, drummer Matt Cameron, as well as ex-Monster Magnet guitarist John McBain, Devilhead vocalist Brian Wood, brother of the late pre-grunge outfit Mother Love Bone singer Andrew Wood and fellow Devilhead bassist John Waterman. Their self-titled debut album was recorded in between Soundgarden's *Badmotorfinger* (1991), and their Grammy Award-winning album *Superunknown* (1994). Two singles, "Who Do I Kill?" and "Circles", were released from the album, which also included a cover of Cat Stevens' "Mona Bona Jakob". Shepherd, McBain and Wood wrote the majority of the songs, with Cameron co-writing "Sad McBain" with Waterman. The album also features country songwriter Billy "Edd" Wheeler's 1963 single "Blistered". Wheeler was most known for penning "Jackson", a Grammy Award winner for Johnny Cash and June Carter. So, if you missed **Hater** the first time around, this freshly reissued edition will get your motor running. It's rough-and-ready gem worth rediscovering.



VARIOUS ARTISTS QUIERO CREEDENCE

CONCORD

Creedence Clearwater Revival was America's ultimate Top 40 band of the late 1960s, many of their singles now placing high on the "greatest rock hits of all time" lists and in the GRAMMY Hall of Fame, with the band itself long enshrined in the Rock and Roll Hall of Fame. But it wasn't just the United States of America where **CCR** topped the charts. As *Quiero Creedence* now underscores, the band, which was so identified with a sound called "swamp rock," was big throughout all of Latin America, both then and now. A Latin-inspired, multilingual tribute album to **CCR**, *Quiero Creedence* includes covers of the band's greatest songs by some of the biggest Latin artists from around the world including **Juan Gabriel, Bunbury, Andrés Calamaro, Enjambre, Los Enanitos Verdes, Juanes, Los Lonely Boys, Ozomatli, La Marisoul** from *La Santa Cecilia*, **El Tri, Diamante Eléctrico, Los Lobos**, and **ZZ Top's Billy Gibbons**. As these names indicate, the set (the title of which translates as *I Want Creedence*) spans a variety of genres and decades—and totals a social media reach of over 40 million fans for the participating artists.



NIGHT VERSES INTO THE VANISHING LIGHT

EQUAL VISION RECORDS

Into the Vanishing Light the new album from **Night Verses**, puts an emphasis on a presenting a fuller, darker ambience than their previous releases, with more effects, live electronics, experimentation and an overall massive sound. Drummer Aric Inprota elaborates, "Our instruments are sounding less and less like they're traditionally expected to. At times, even the vocal patterns have become more rhythmic, painted with a wider array of colors both lyrically and thematically. Our collective focus has been to create a record that feels cinematic, something to get lost in, like we so often do when listening to our favorite albums. Retro-Futurism has also had a huge influence on the sound of this record as a whole." *Into the Vanishing Light* was recorded by Ross Robinson – the legendary producer behind classic albums by Glassjaw, At The Drive-In, and The Cure. "We met up about a year ago with Ross and discussed what we valued in music, how we pictured the record sounding, and the overall importance of an album carrying an undeniable vibe from start to finish," says vocalist Douglas Robinson. The result is a record that roars with uncommon beauty and ferocity, with each song taking its own unexpected journey. You might even say it's a masterpiece.



MODEST MOUSE NIGHT ON THE SUN

GLACIAL PACE

Even though **Modest Mouse** got their start in the 90s, they've become one of the most influential bands of the 21st century – one that built and audience the old fashioned way (via adventurous music, obscure singles, legendary / infamous live shows, endless touring) only to benefit from massive radio play thanks to the power of the internet and a new openness to indie bands embracing the use of their music in commercials (also because of the internet). The new success didn't change their style either – **Modest Mouse** continued to find existential truths and loopy quagmires in the quotidian, symbolism in travel, truth in trash. They took the best elements of the Pixies, Built To Spill, and Talking Heads and invented a Wild West all their own. Though its (arguably) best album was also its major label debut, **Modest Mouse**, ever prolific, continued to feed music through the indie underground. *Night on the Sun* features songs that were written for what became *The Moon and Antarctica* and the *Everywhere And His Nasty Parlour Tricks* EP. Originally released in 700 CD run for Japan, the songs themselves are also featured on the aforementioned albums, but not these particular versions (which are notably longer). A must for any fan.



LOOK PARK LOOK PARK

YEP ROC RECORDS

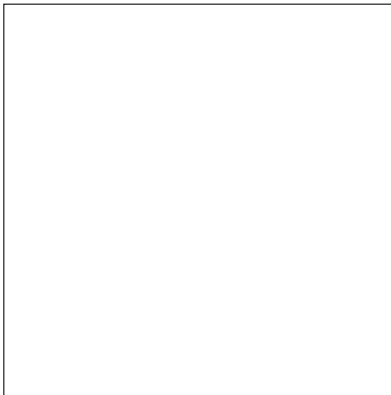
Look Park is Chris Collingwood's first album outside of **Fountains of Wayne** and was recorded in collaboration with legendary producer Mitchell Froom (Elvis Costello, Crowded House, Suzanne Vega). Shot through with earnest emotion and restless energy, *Look Park* is unlike anything in Collingwood's already extraordinary canon, a fact affirmed by his decision to dub both the album and overall project as "Look Park," the name borrowed from a favorite green space in his hometown of Northampton, MA. "I don't like the expression 'solo record,'" Collingwood says. "It means you don't have to pay attention to it, that it's really just a side project. It's band music and I thought it should have a band name." Together Collingwood and Froom concocted a truly distinctive approach for *Look Park* — strange and spatial, ribboned with layered keyboards, atmospheric harmonies, plate reverbs, and a whole lot of Mellotron, inspired by a shared love of The Moody Blues. "It became something completely different from anything I'd done before," Collingwood says. "It's rock music, but owes more to an era when people still listened to whole albums."



WYE OAK TWEEN

MERGE

The word "tween" implies a certain, very specific kind of awkwardness, and those implications are rarely positive. But think about it like this: Something "tween" is in the process of becoming something else. Jenn Wasner and Andy Stack — **Wye Oak's** two halves — described these songs as "not emblematic of a step forward, but a step sideways in time." In other words, they just didn't make sense for album number five—which will happen at some point in the future. *Tween* is full of gorgeous **Wye Oak** songs whose only crime was timing and context, made by two people at the height of their game. One minute Jenn and Andy are embracing their floatiest Cocteau Twins instinct ("If You Should See"), the next they're back in *Civilian* territory a bit ("No Dreaming"), and later they're slinky and electronic and gorgeously '80s ("On Luxury"). The common thread: These are no castaways or cutouts. In fact, pound for pound, *Tween* might actually be more directly accessible than *Shriek*. It should join the pantheon of amazing not-albums of history whose names try to downplay how good they actually are, like R.E.M.'s *Dead Letter Office*, The Who's *Odds and Sods*, maybe even Dinosaur Jr.'s *Whatever's Cool With Me*.



LINCOLN DURHAM REVELATIONS OF A MIND UNRAVELING

DROOG RECORDS

Armed with old bastardized mid-century guitars, hand-me-down fiddles and banjos, home-made contraptions with just enough tension on a string to be considered an instrument and any random percussive item he can get his claws or hooves on, **Lincoln Durham** is an amped up Southern-Gothic Psycho-Blues Revival-Punk One-Man-Band preaching the good word of depravity. With driving guttural beats back-boning his growling instruments Lincoln births a sound that transcends genres while telling dark and raw tales that Mr. Poe would have blessed with his own tears. *Revelations of a Mind Unraveling* is pure descent into the internal agonies of **Lincoln Durham's** tormented mind. The first half of the album echoes the 19th century French poet Stéphane Mallarmé's sentiment that "Poetry is the language of a state of crisis." As the record progresses and shifts into complete mental breakdown, we are treated to what feels like the darkest of documentaries – but not one devoid of light... And redemption. *Revelations of a Mind Unraveling* is an enjoyably harrowing experience – and one that will allow you to exorcize a few demons of your own.