



indie FRESH

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THE CLEAN GETAWAY (DELUXE)

MERGE

Getaway is a key album in **The Clean** discography—a record that honors the band's origins as garage-rock-loving New Zealand kids, excited just by the hum of a good, cheap amplifier. Songs like the twangy, easygoing "Crazy," the jaunty acoustic snippet "Cell Block No. 5," and the trance-inducing "Circle Canyon" are more fine examples of Robert Scott and the Kilgour brothers' interest in immediacy and a strong vibe, applied to catchy melodies. Originally released in August of 2001, this reissue marks *Getaway's* first appearance on vinyl. It also includes an 18-song bonus CD that compiles the hard-to-find, tour-only releases *Syd's Pink Wiring System* and *Slush Fund*. A double-CD version includes the full album plus the bonus disc, which features live versions of *Getaway* songs and **Clean** classics like "Fish," "Side On," "Quickstep," and "Point That Thing Somewhere Else," as well as more experimental, piano-driven material. A must.



AARON LEE TASJAN SILVER TEARS

NEW WEST

Silver Tears is a collection of songs that offer a glimpse through the eyes of one gifted songwriter and versatile musician. Whether playing guitar in the late incarnation of riotous glam-rock innovators the New York Dolls, the gender-bending, envelope-pushing sleaze n' tease arena rock band Semi Precious Weapons, the Neil Young-signed alt-country act Everest, British roots rock band Alberta Cross, Southern rock stalwarts Drivin' N' Cryin' or even as frontman of the devilishly cleverly-named Heartbreakers meets Replacements rockers Madison Square Gardeners, East Nashville-based musician **Aaron Lee Tasjan** has always considered himself a songwriter first and foremost, writing his own off-kilter folk-inflected songs since he picked up his first acoustic as a teen guitar prodigy. An inspired and confident set of songs, the *Silver Tears* careens from woozy pot paens to brooding, cinematic observations to laid back '70s country-rock and galloping anthems to introspective folk and rollicking honky tonk.



SHOVELS & ROPE LITTLE SEEDS

NEW WEST

Little Seeds, the electrifying new record by **Shovels and Rope**, finds the award-winning South Carolina duo of Michael Trent and Cary Ann Hearst exploring fresh dimensions in their sound with a brace of bold, candid, highly personal new songs. The 12-song collection, produced by Trent at the couple's home studio in Charleston, succeeds 2014's *Swimmin' Time* and 2012's *O' Be Joyful*—the latter garnering the twosome Americana Music Awards for Song of the Year (for "Birmingham") and Emerging Artist of the Year. Last year's *Busted Jukebox, Volume 1* was a collaborative collection of covers featuring such top talents as the Milk Carton Kids, Lucius, JD McPherson and Butch Walker. Trent and Hearst as ever play all the instruments and penned the material, which range from stomping rockers to delicate acoustic-based numbers. Many of *Little Seeds'* finely crafted and reflective new songs—completed in the late summer of 2015—are drawn from tumultuous events experienced by the couple over the course of the last two years, namely the arrival of a new baby and a parent suffering from Alzheimer's. *Little Seeds* takes the duo into previously unexplored and even unimagined creative terrain. Another reason you should follow their every move.



THE DEVIL MAKES THREE REDEMPTION & RUIN

NEW WEST

Redemption & Ruin—the new album from Santa Cruz, CA roots rockers **The Devil Makes Three**—is a 12-song cover-record with two distinct, but intertwined personalities. The first side of the record focuses on the faults and vices that can drive the creative forces within music while the second side focuses on the absolution of life, the soul and forgiveness. Within *Redemption & Ruin*, **The Devil Makes Three** exhibit their wide range of influences including nods to the Blues (Robert Johnson, Muddy Waters), Gospel (Down in the Valley), Country (Townes Van Zandt, Hank Williams Sr.), Bluegrass (Ralph Stanley), and the obscure (Tom Waits). The energy of **The Devil Makes Three's** live show is translated in all of their recordings and *Redemption & Ruin* pays homage to where that energy was created and shaped.



SLEIGH BELLS JESSICA RABBIT

OMNIAN

Sleigh Bells wasted no time after getting off the ground in 2009, releasing three blistering records in four years. Ready for a break from the road, they took their time on their fourth LP, *Jessica Rabbit*, writing and finishing the record several times only to realize that they wanted to push themselves and the music further. As the three years elapsed, Derek went looking for the abyss, found it, and crawled out in one piece. Alexis, for her part, found something like heaven in nature and healthy living. The result of their combined experiences is an intense and vulnerable record that's highly evolved and completely uncategorizable, a major statement from a band wholly committed to advancing their dynamic, uncompromising vision—one that now comprises songs who tear off unexpectedly in bold new directions without compromising the *Heathers* meets Heavy Metal / Hip Hop savagery that made you love them in the first place.