



**A TRIBE CALLED QUEST**  
**WE GOT IT FROM HERE THANK YOU 4 YOUR SERVICE**  
 EPIC

Right when you think the Human Race is doomed, **A Tribe Called Quest** does the unthinkable: Dropping their best album since 1993 after an 18-year absence. You read that correctly. The band's final album – we lost Phife Dawg in early 2016 – is as strong as anything released in its 90s heyday. Where most reunited groups can tap into their former powers in a live setting, it's rare that they've released new material on par with their former glories. Not so with **We Got From Here... Thank You 4 Your Service**. The beats here are fluid, funky, full of surprises – unsurprising considering Q-Tip remains and in-demand producer, and **We Got It From Here...** builds upon the heights reached on his 2008 solo masterpiece, *The Renaissance*. But it's the rhyming that really steals the show. Q-Tip and Phife haven't lost one ounce of their lyrical acuity and their flows are more acrobatic than ever – just behold the way Tip juggles "Whatever Will Be" and the swerve of Phife's Trinidad flavored toasting on "Black Spasmodic." Even on-again / off-again member Jarobi brings heart and heat – especially on "Lost Somebody." The guest spots are hot, too, proving that everyone is thrilled this album even exists. This isn't just one of 2016's best albums – it's a gift. You need this.



**BLACKBERRY SMOKE**  
**LIKE AN ARROW**  
 3 LEGGED RECORDS

**Blackberry Smoke** has been converting new fans ever since its first album in 2001. Their previous album, 2015's *Holding All the Roses*, debuted at #1 on the Billboard Country Albums chart and #8 on the Billboard Rock Albums chart. Known for their impressive live performances, **Blackberry Smoke** has toured relentlessly, building a strong and loyal community of fans. In addition to performing hundreds of headlining shows across the country each year, the band has also toured with artists including Zac Brown Band, Eric Church and ZZ Top. Beloved by fans, critics and fellow musicians, the band has performed on The Tonight Show and Conan and received widespread praise from publications including The New York Times, Billboard, the Washington Post and American Songwriter. Recorded just outside of the band's native Atlanta at The Quarry Recording Studio in Kennesaw, GA, *Like An Arrow*, the new full-length album from **Blackberry Smoke**, was self-produced and features special guest **Gregg Allman** on the album's closing track, "Free On The Wing." "This album is the culmination of 15 years of trying to plant our flag in the musical landscape," says singer and guitarist Charlie Starr. "We couldn't be more proud of it."



**IN FLAMES**  
**BATTLES**  
 ELEVEN SEVEN MUSIC

Formed in Gothenburg, Sweden in 1990, **In Flames** is world-renowned as one of the forefathers of Melodic Death Metal. With 11 studio albums released, countless successful tours around the globe, millions of records sold and a massive fanbase worldwide, **In Flames** has proven to be an unstoppable force in heavy music. From the first opus in 1994 entitled "Lunar Strain" to the previous release "Siren Charms" (2014), **In Flames** has risen to great heights in music history. The melodies, the harmonies and the lyrics that characterize **In Flames'** signature sound have evolved throughout the years proving that **In Flames** is so much more than their former self, as their new album, *Battles*, proves again and again. **In Flames** is a band that fans around the world can rely on, inspiring their fans, the Jesterheads, to live by the phrase, "In Flames We Trust".



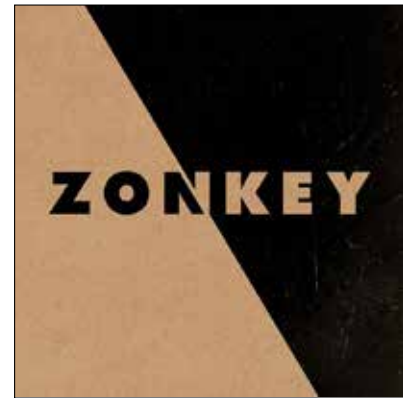
**NICK CAVE & THE BAD SEEDS**  
**SKELETON TREE**  
 BAD SEED LTD

The songs of **Nick Cave** have always been spectral, haunting, scary, sexy, and profound. Not afraid to take on taboo subjects or lighten the mood with his own brand of gallows humor, **Cave** is a unique storyteller – one that straddles the divide between lounge act and a fire-and-brimstone preacher. He's got the voice for it, too: A quaking baritone that rides along the unconventional axis of Johnny Cash, Lou Reed, and William S. Burroughs. The music, provided by his long-running band, **The Bad Seeds**, always delivers with stunning precision and apocalyptic aplomb: stately, chaotic, and beautiful... The mystic haze from which he conjures harrowing visions and – dare I say – sharp-yet-surreal poetry. But *Skeleton Tree*, the new album from **Cave and The Bad Seeds**, is born from a place of personal tragedy: Namely, the loss of a child. Here, **Cave** reaches plunges into some dark territory in order to reckon with a loss that's almost too terrifying to mention and comes out with a record as harrowing, beautiful, and poignant as any in his storied career.



**DANNY BROWN**  
**ATROCITY EXHIBITION**  
 WARP RECORDS

*Atrocity Exhibition* – the new joint from the hyperkinetic, nitrous voiced id of **Danny Brown** – is one of the freshest and boldest-sounding rap albums in recent memory – a sonic swirl inspired by the work of Talking Heads and Joy Division that nonetheless sounds like nothing else from the past or present. Featuring contributions from producers like Evian Christ, Petite Noir (who also lends vocals to the world-weary clang of Rolling Stone), Black Milk, the Alchemist and frequent collaborator Paul White, the album is full of laser-beam guitars, gym-teacher whistles, creaking vocal samples, and air-raid drones. It is the most intriguing take on hallucinatory rap since the heady heights of *Cold Vein* or *Mad Villainy*. The guest spots are hot, too – especially when Earl Sweatshirt, Kendrick Lamar, and Ab-Soul all convene for the twinkling ominousness of album standout "Really Doe." The extra ammo was all part of **Brown's** plan: "I felt like we were competitors, they made me want to step my game up. I wanted to put the hottest rappers in the game on there." A highly personal take on **Brown's** ruminations on life and the changes that have occurred – and those that didn't – following the ups and downs of career success, *Atrocity Exhibition* is one of the year's best.



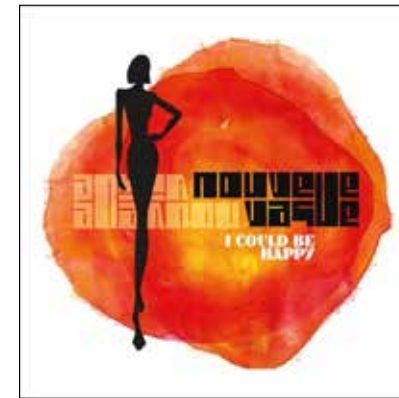
**UMPHREY'S MCGEE**  
**ZONKEY**  
 NOTHING TOO FANCY MUSIC

**Umphrey's McGee** first began offering original mash-ups of multiple songs during their Halloween concert at The Warfield in San Francisco in 2008. The sextet has kept up the tradition over the years and today revealed plans to issue *Zonkey* – a new studio album made up entirely of mash-ups. The 12 tracks on *Zonkey* were recorded incorporating **UM** originals and parts of songs from across many genres and generations of popular music. Some of the concoctions feature such pairings as Ween with Motörhead, Talking Heads with Bob Marley, Rage Against The Machine with Beastie Boys, Radiohead with Beck and **Umphrey's** with The Verve. "*Zonkey* clearly pays homage to some of our favorite artists and songs," said keyboardist Joel Cummins. "While we've tried to reproduce the spirit of the original compositions and recordings, we've also tried to have some fun with the structure as we've often combined seemingly dissimilar musical elements to create a new vibe altogether."



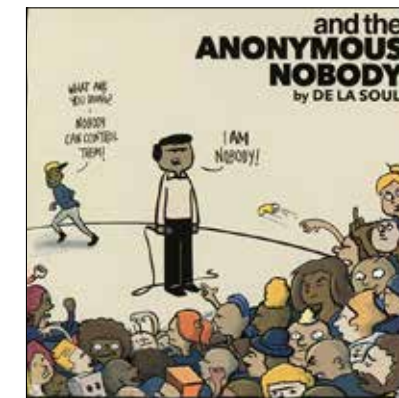
**SOLANGE**  
**A SEAT AT THE TABLE**  
 COLUMBIA

As usual, when the world make less sense than ever, great art rises to the occasion – stopping us in our tracks, allowing us to become both more empathetic and questioning. It's even better if it makes us dance – a cathartic act that not only provides some tension release but an opportunity for communion. A reminder that it really doesn't take that much to bring different people together. Living in the shadow of her megastar sister, Beyoncé, **Solange's** albums have unfairly fallen under the radar. But, free of the test-marketing and restrictions of being a scrutinized marquee act, **Solange** perhaps has a greater freedom to explore big ideas with greater sense of artistry – which is what we get with *A Seat at the Table*. A beautiful, captivating, and sumptuous album that deals with issues of identity, race, independence, peace and understanding across 21 tracks – several of them being moving spoken word interviews from **Solange's** parents and Master P. Guest spots abound on *A Seat at the Table* but they never distract, instead they are woven into this gorgeous tapestry of an album. But as captivating as the album sounds (Think D'Angelo, Alice Coltrane, and *Pet Sounds*) what **Solange** has to say is doubly important. You need this.



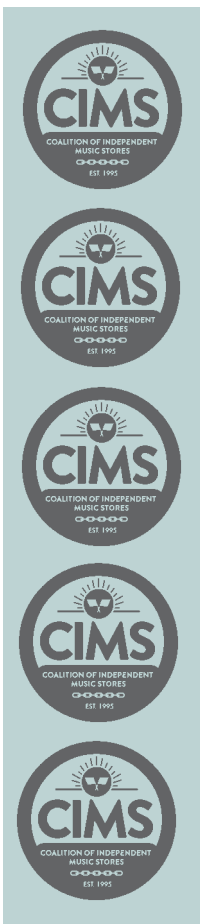
**NOUVELLE VAGUE**  
**I COULD BE HAPPY**  
 KWAIDAN RECORDS

Bossa Nova = **Nouvelle Vague** = New Wave: This transliteration was the starting point for Marc Collin and Olivier Libaux's unique project, which, by appropriating the punk and post-punk cannon and running it through the Bossa Nova filter, reinvented the cover band genre, revealing new and brilliant talents along the way. The gambit paid off, with sales of over one million records over four albums released between 2004 and 2010, and world tours that included stops at venues such as London's Royal Albert Hall, L.A.'s Hollywood Bowl and Paris' Olympia. After a self-imposed recording hiatus, the time seems right to write a new chapter in the **Nouvelle Vague** saga: with a new album *I Could Be Happy*, a new live show, and a new coterie of female vocalists. As per usual, *I Could Be Happy* is comprised of would-be standards for Goths and Punks of all ages imbued with the inimitable Nouvelle Vague touch, including Richard Hell and the Voidoids' "Love Comes In Spurts," The Cure's "All Cats Are Grey," Brian Eno's "No One Receiving," and The Ramones' "I Wanna Be Sedated."



**DE LA SOUL**  
**AND THE ANONYMOUS NOBODY**  
 A.O.I. RECORDS

*and the Anonymous Nobody* is the first **De La Soul** studio album in eleven years and as independent artists, free of record labels interfering in the creative process. True to the roots of Hip-Hop, the new album incorporates elements of Jazz, Funk, Rock, Country and more—all sampled to create the tracks. Sampling is how **De La** has always made music but after spending a huge part of their career fighting off the "sample police," **De La** decided to take a completely new approach, something Hip-Hop hasn't done before: Sampling themselves. Over three years, **De La** collaborated with some of LA's finest studio musicians and recorded them in free-styled, unrehearsed, jam sessions. They played everything from banjo to upright bass—sometimes up to a dozen musicians at once—simply allowing sounds to integrate. With over 200 hours of sounds, **De La** began listening, enjoying and discovering those special moments where, musically, something magical happens, where interesting sounds and layers were forgotten, where new sounds can be sampled, looped, chopped, filtered and arranged, freely. The result is typically atypical—and, as we've come to expect, a work of pure genius. **Jill Scott, Snoop Dogg, Damon Albarn, and David Byrne** are among the guests. You need this.







## VIOLENT FEMMES WE CAN DO ANYTHING

PIAS

The Violent Femmes' ninth studio album, *We Can Do Anything*, comes 16 years after their previous release *Freak Magnet*. Gordon Gano, Brian Ritchie, and Brian Vigliani (who used to drum for The Dresden Dolls, among others) make up the line-up for this brand new adventure, which finds the band in total control of the weirdo powers that changed your awkward, horny, adolescent life. *We Can Do Anything* is among the most provocative and playful in the legendary trio's remarkable canon. As the album's title makes plain, the band remains as intrepid and fearless as ever before, traversing genre and emotion via their immediately identifiable, still utterly idiosyncratic, mash of rambunctious folk, minimalist punk, cubist blues, cosmic jazz, and backwoods rock 'n' roll. It's no surprise that the latest song from Violent Femmes, "Memory," feels like a classic. Frontman Gordon Gano actually wrote it a long time ago. "We even recorded it as a demo many years ago," he says. "And then it was forgotten about until digging into [our] archives, which led us to record it anew and release it." *We Can Do Anything* is the sound of the band renewed – and all of us awkward, horny adults are glad to have 'em back!



## SIXX: A.M. PRAYERS FOR THE BLESSED

ELEVEN SEVEN MUSIC

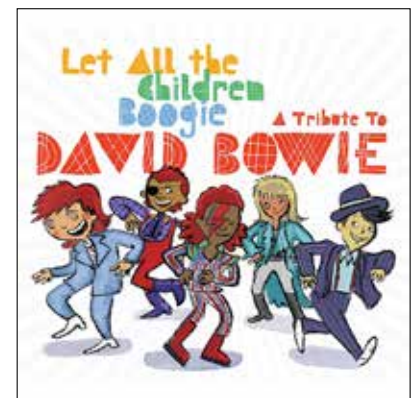
**SIXX:A.M.** — the band featuring **Mötley Crüe** bassist **Nikki Sixx** alongside guitarist DJ Ashba and vocalist James Michael — is back with **Vol. 2, Prayers For The Blessed**. Written and recorded at the same time as **Vol. 1, Prayers For The Damned**, the album acts as a companion piece to the first chapter while simultaneously elevating the band's sound in every area. From the outsider anthem "We Will Not Go Quietly" to the operatic show stopper "Maybe It's Time" and groove-driven, radio-ready rocker "That's Gonna Leave A Scar," *Prayers For The Blessed* displays the many sides of **SIXX:A.M.**'s sound, something that the band was able to develop by ramping up the amount of time they spent out on the road. "We really found ourselves onstage and it's influencing the way we write," says Sixx. "We started focusing on our music not only as songwriters and lyricists but also stayed conscious of what would transfer over live to the audience." With all that inspiration came an onslaught of new material – so much so that the band made the decision to release it all as two volumes can either be enjoyed together or appreciated on its own merits. Regardless, **SIXX:A.M.**'s unique take on hard rock is both refreshing and incredibly potent.



## RED FANG ONLY GHOSTS

RELAPSE

Ever since their inception in 2005, Portland's **Red Fang** have strived to write heavy, catchy music underlaid with subtle complexities. Together they created a distinctive and fully-formed sound right from the start – a mix of compelling rock songwriting and party-hard metal euphoria that speaks to the headbanger, the heshier, and the music student alike. The band's two-pronged vocal attack and knack for finding the sharpest hooks made sure that the music world caught on right away. Within just one year of **Red Fang's** first show, they were opening for genre stalwarts Big Business and The Melvins, and soon began appearing at festivals including FYF, Fun Fun Fun Fest, Sasquatch Fest, and more. Now, after three years of vigorously touring the world, the band is ready to return to the stage with their latest and greatest full-length album, **Only Ghosts**. Produced by the legendary Ross Robinson (At The Drive In, The Cure, Slipknot, and many more) and mixed by Joe Barresi (Queens of the Stone Age, Kyuss, Melvins), **Only Ghosts** is a rock album of incredible magnitude that demands to be played at maximum volume!



## VARIOUS ARTISTS LET ALL THE CHILDREN BOOGIE: A TRIBUTE TO DAVID BOWIE

VIRTUAL LABEL GROUP

*Let All The Children Boogie* is an all-ages album dedicated to the music and artistry of **David Bowie**. The album features new interpretations of his work from a diverse group of artists with the mission of sharing his legacy and messages with a new generation, including Walter Martin (The Walkmen), The Mekons' Sally Timms and Jon Langford, Antibalas, Ted Leo, Elizabeth Miller, Rhett Miller (Old 97's) and more! The proceeds of *Let All The Children Boogie* will benefit the **It Gets Better Project** and its mission to communicate to lesbian, gay, bisexual and transgender youth around the world that it gets better, and to create and inspire the changes needed to make it better for them. In short, It Gets Better works towards a world where all the children can boogie freely.