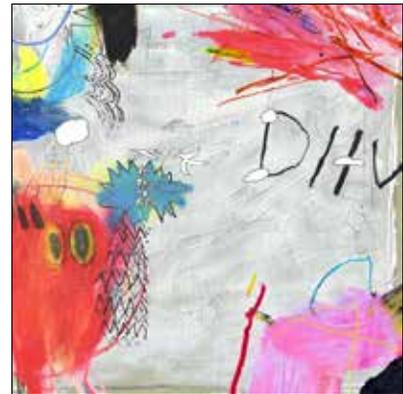
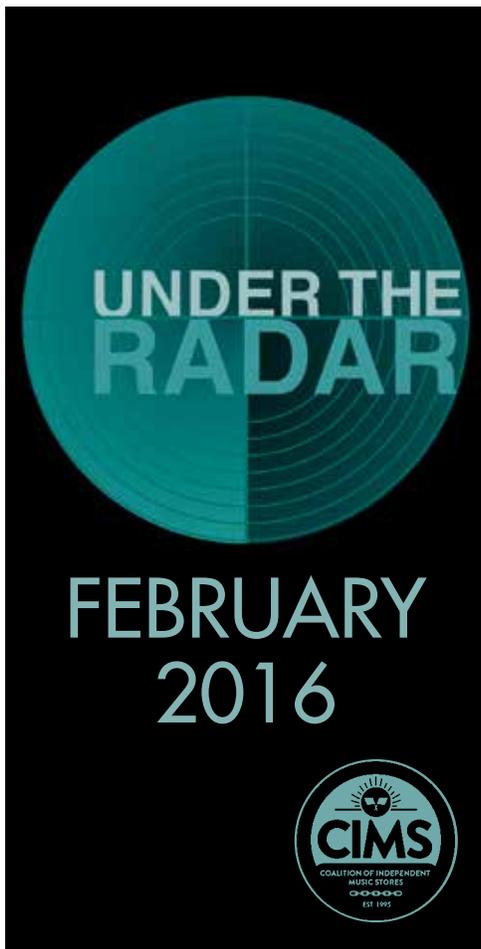


WRAY HYPATIA

COMMUNICATING VESSELS

Following 2014's self-titled debut, Birmingham, AL based New-gaze trio, **Wray**, has spent the better part of the past year developing the ideas and sonic palette that would become *Hypatia*. Through experimentation (and lots of touring) **Wray** has finally come into its own as a distinct entity. Co-produced by the band with Lynn Bridges (Jack Oblivian, Devendra Banhart) and mixed by Daniel Farris (Man or Astroman?, St. Vincent) *Hypatia* takes its own path from swift energy to quiet contemplation while exploring a space of subtle contrasts and originality – not to mention a blazing take on Faust's Krautrock classic, "Jennifer." Though the band's debut was brimming with energy, *Hypatia* has a more refined sense of urgency – not to mention a sonic palate that swerves their music away from retro pastiche into a stratosphere all its own. To put it another way, plenty of dream pop induces drowsiness rather than rendering the listener somnambulant. Not so with *Hypatia*: The record has the trippy rush of a deep dream – making it more like a true psychedelic experience. Headphones only intensify this feeling via Farris' deeply-considered mix. And, at a mere 38 minutes, it's easy to take that trip again and again. In fact, I'd recommend it... And don't miss them live. You need this.



DIIV IS THE IS ARE

CAPTURED TRACKS

Is the Is Are, the highly-anticipated sophomore release from Brooklyn-based **DIIV**, is an album years and many personal struggles in the making for its architect, Zachary Cole Smith. Recorded and mixed in various locations in Brooklyn, it showcases everything you know and love about **DIIV**, and many things you did not, all with an added nuance and depth. It is a 17-song, double-album statement intended to resonate with its audience in much the same way that Sonic Youth's *Bad Moon Rising* or Can's *Togo Mago* has for Smith himself. An extension and deepening of the musical ideas first expressed on 2012's critically-lauded *Oshin*, *Is the Is Are* yields a multiplicity of textures, lyrical themes, and moods. It is a more diverse world than *Oshin*, with different parameters and ideals. Dark and honest to a fault, the new songs are dynamic, loud, quiet, sad; they are songs that hiss and snarl; songs that, as Smith wrote recently, represent "the real me." Smith's vocals, too, are much closer to the foreground, layered legibly on top of tidal waves of shimmering guitar and melodic bass weaving in and out, leaving a distinct and indelible imprint.



DIIV IS THE IS ARE

CAPTURED TRACKS

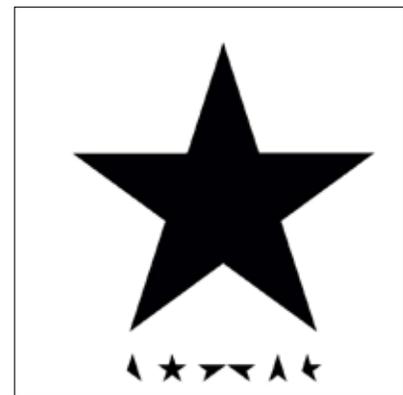
Night Beats play pure psychedelic R&B music that spikes the punch and drowns your third eye in sonic waves of color. This is music to melt your minds. **Night Beats'** new album, *Who Sold My Generation*, sounds like it has been created against a backdrop of burning Stars and Stripes flags and with the whiff of napalm hanging in the air — an alternative universe where "Helter Skelter" is the national anthem and Charlie Manson is still on the loose. From the 13th Floor Elevators and The Red Krayola on to pre-ZZ Top band The Moving Sidewalks, Butthole Surfers and The Black Angels — whose record label Reverb Appreciation Society have released *Night Beats* — and a clutch of other early cult bands besides (Bubble Puppy, Shiva's Headband and the Golden Dawn, anyone?), Texas has always been a prime breeding ground for such outlaw music — and **Night Beats** make music in that proud, weird tradition. "The Elevators were one of the reasons I decided to become a singer and form the group," says guitarist / singer Danny Lee Blackwell. "I loved their attempt to play R 'n' B music, but from a distinctly Texan approach. I'd say they have profoundly influenced the group, but it's now our job to take it to another level in a new age." Indeed.



PANIC! AT THE DISCO DEATH OF A BACHELOR

DECAYDANCE/FUELED BY RAMEN

Like Fall Out Boy, **Panic! At The Disco** are pop satirists at heart but, so adept are they at snarling their targets, they sound almost identical to the stuff they're making fun of. But emphasis on *almost*: Sampling the B-52's on *Death Of A Bachelor's* second track, "Don't Threaten Me With A Good Time" is a move so arch that it demands respect. It's also case-in-point — Brendon Urie, the Las Vegas native who serves as the mastermind of **Panic! At The Disco** understands his subjects in his crosshairs so well that they probably think of his choruses at anthems rather than indictments. In this way he gets to laugh all the way to the back while the nerds, still resting along the walls rather than owning the dancefloor, can just laugh. *Death Of A Bachelor* is a hell of a record, though, and Urie's craftsmanship is so well executed that it feels as if it's Queen-worthy. High praise, indeed, but it's hard to argue with the skillful lounge act that serves as the foundation of the album's title track. Same with "Crazy=Genius," where the song's target would like to think he's Brian Wilson when he's Mike Love. Vegas (BABY!) has long been a microcosm of American excess — just ask Hunter S. Thompson... And *Death Of A Bachelor's* survey of bat country is similarly worthy of praise.



DAVID BOWIE BLACKSTAR

COLUMBIA

7 songs. 41 minutes. *Blackstar* is the end of **David Bowie** as we knew him... or it. What was initially seen as the 2nd album of one helluva hot streak (2013's rather good *The Next Day* was **Bowie's** first album in a decade) is, for all we know, the final chapter on a life that feels just as much a conceptual art project as it does a person. Being privy to the music prior to its release date — on **Bowie's** birthday, no less — we were already enamored of this lean, enthralling, and occasionally humorous slab of vinyl, arguably his best record since *Lodger* (*Sorry Scary Monsters*)... But, now, while all of those things still hold true, *Blackstar* now has the gravity of so much more. Like black matter, it may seem slight but the density is crushing. While much has been made of its jazziness, that comparison seems a little off-base. I mean, *I. Outside* is jazzier... This feels more like a New Orleans style funeral procession that was eventually thrown for **Bowie** courtesy Arcade Fire and the Preservation Hall Jazz Band. It could be a coincidence, sure, but given how intricately planned the rollout for *Blackstar* has been it doesn't seem that farfetched. We're still unpacking it all... Know this: It's a masterpiece within the masterpiece that was **Bowie's** life. You need this.

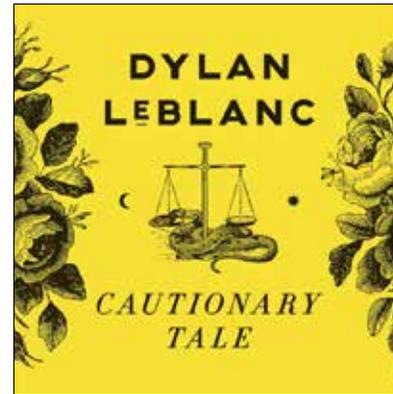
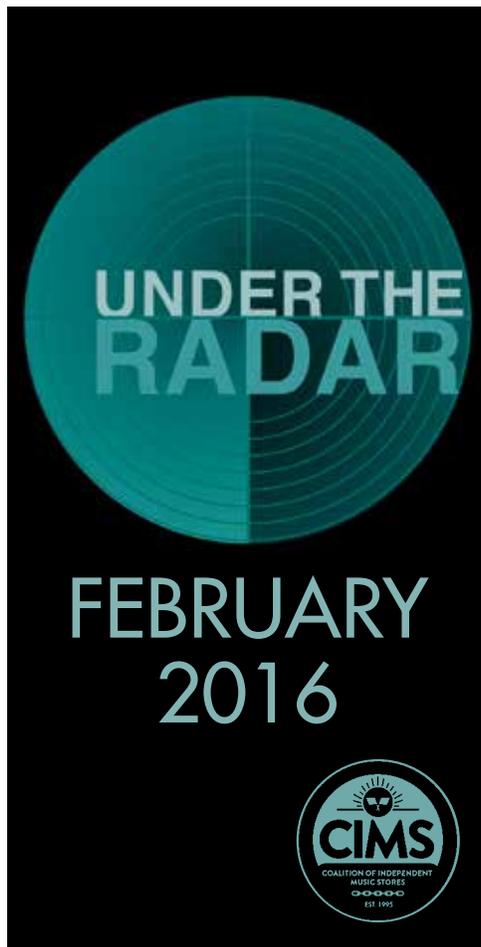


THE DEAD WEATHER DODGE AND BURN

THIRD MAN RECORDS

The Dead Weather is comprised of Dean Fertita, Jack Lawrence, Alison Mosshart and Jack White. The impetus for the band came when Mosshart's band The Kills opened on a few US tour dates for The Raconteurs. Recognizing immediately the musical synergy between Mosshart, White and Lawrence, the trio devised a plot to record together during some down time in White's own Third Man Recording Studio in Nashville where White enlisted the addition of erstwhile Raconteurs' touring accomplice and Queens Of The Stone Age collaborator Dean Fertita. What was initially imagined as a one-off collaboration for a 7" single release turned into a full-blown album project once the quartet switched on the recording tape.

The Dead Weather's menacing sounds were so electrifying that they couldn't help but keep the tape rolling. In three weeks they had recorded a full-length album, *Horehound* – a dark, spacious, and hip-hop inflected rock n' roll masterpiece. The band's follow-up effort, *Sea of Cowards*, came soon after. After some extensive touring, the band remained quiet for a few years, eventually teasing new music in the form of a handful of 7" records. Now, *Dodge and Burn* finds the band fully-reactivated with a collection of new songs as ferocious and sexy as you hoped.



DYLAN LEBLANC CAUTIONARY TALE

SINGLE LOCK RECORDS

Dylan LeBlanc knows second chances don't come around often... But neither do voices like his. Overwhelmed by the speed at which his gift took him from Applebee's server to "the new Neil Young" in a matter of months, he walked away from an unlikely major label deal after releasing two critically acclaimed albums. He slipped into a blur of booze and self-doubt. Exhausted and damaged at just 23-years-old, **Dylan** came home to Muscle Shoals, Alabama to write a new life for himself. In between the moments of clarity and a few familiar falls, he also wrote a new album, *Cautionary Tale*: a collection of shimmering, arresting songs with the same haunting vocals that caught the attention of Lucinda Williams and Bruce Springsteen, now with a sharpened edge honed by hastened maturity. "This record is about me getting honest with myself," says **Dylan**. "I had to let the guilt about the past go and find a new truth within myself. This time, I felt like I really had something to say." To help him say it, Dylan enlisted the help of Ben Tanner (Alabama Shakes) and John Paul White (The Civil Wars) to help him produce *Cautionary Tale*. Together, they created an album with thoughtful arrangements and a taut, soulful sound. This is a tale worth spinning again and again.



HIGH HIGHS CASCADES

PIAS

Cascades, the title of the second record from the Brooklyn-via Australia's **High Higs**, could be read in a number of ways. It could be taken as a nod to the group's hometown—the coastal city of Sydney. Or it could be a nod to the record's sound, which retains the broad scope of the group's debut, *Open Season*, but feels bigger, and grander – sheets of sound, raining down softly. The title track, "Cascades," is bright and expansive – silver threads of guitar laced through soft layers of synths. It builds softly and steadily, Milas's voice swooping up to an aching falsetto on the chorus, synths pooling gently beneath him. More than anything else, the song is an indication of how far the group has come in a short period of time. "The first album was intimate," Chang says. "With this record, we wanted to make songs that were fuller, that would fill a bigger room." On "How Could You Know," guitars streak across the background like shooting stars. In "Movement," vocal harmonies ripple and sway over hymn-like synths; and "Fastnet" is a sinking, synthetic soul song, high, beckoning vocals gliding across tiny apostrophes of guitar. *Cascades* is the sound of a band stretching out, writing songs that feel purposeful, effortlessly melodic and full of grace and beauty.



PORCHES POOL

DOMINO

Pool, the new album from **Porches**, marks a major step forward for front-man Aaron Maine – both as an evolving singer / songwriter, and as a nascent producer. Written and recorded almost entirely in the Manhattan apartment he shares with his partner and frequent collaborator, Greta Kline a.k.a Frankie Cosmos, *Pool* is an elegantly drawn set of gorgeous synth-driven pop songs, and an expansive re-articulation of the melancholy we've come to expect from him – from the pristine harmonies of "Hour" to the undulating R&B of "Underwater" to the Auto-tuned majesty of the title track. "I feel like I naturally gravitate towards the more melancholic experiences in life," he says, "But this time around I tried to dissect those moments and somehow extract what was so beautiful about them." The result – recorded twice, and eventually mixed by Chris Coody (Yeah Yeah Yeahs, Grizzly Bear, Beach House, Tobias Jesso Jr.) in his Los Angeles studio – is a sophisticated and fully immersive listening experience, with Maine's voice at its center. "I want people to feel dark, beautiful and strong when they hear this new record," he adds, "I want them to fall in love."



ELEANOR FRIEDBERGER NEW VIEW

FRENCHKISS RECORDS

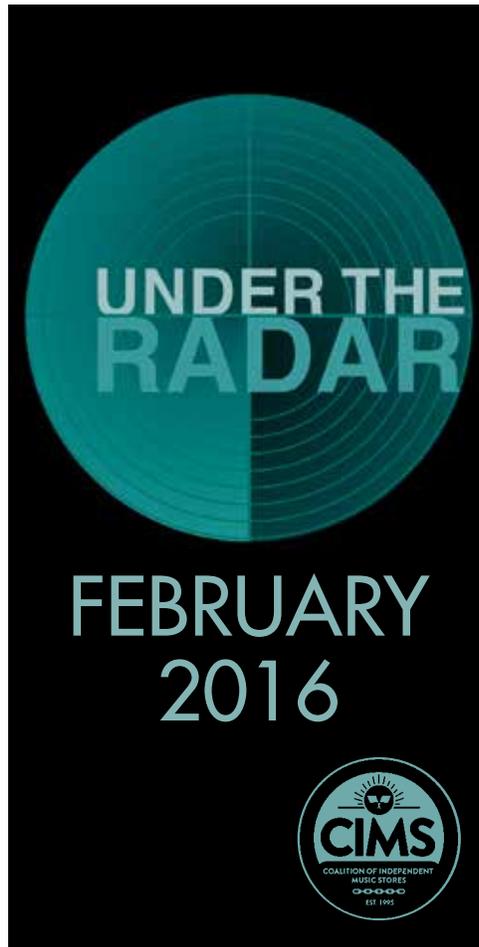
New View, the third solo album by **Eleanor Friedberger**, was rehearsed in the Los Angeles neighborhood of Echo Park and recorded in upstate New York. The songs on *New View* were recorded live to tape with simple instrumentation: drums, bass, Wurlitzer and 12-string acoustic guitar on almost every track, courtesy of the band Icewater with Dorian DeAngelo contributing a handful of well-placed guitar solos. Producer Clemens Knieper gives the album a classic sound, like something that's existed forever on a record collector's shelf, wedged in with Bob Dylan's *New Morning* and John Cale's *Vintage Violence*. Songs like "Open Season" recall **Friedberger's** former band, The Fiery Furnaces, at their most magisterial. The wry, plainspoken "Because I Asked You" builds on the style **Friedberger** first polished on her solo debut, "Last Summer." And then there's "A Long Walk," the sun-striped finale that lends a memorable afterglow to *New View*. It's a sweet, aching goodbye from an album that seems full of them.



BLOC PARTY HYMNS

BMG-VAGRANT

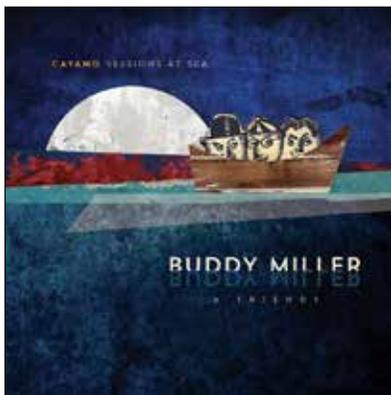
Hymns is the long-awaited fifth studio album by British rock band **Bloc Party**, and the first to feature bass guitar from new member Justin Harris. The album marks the first release from the band since a three-year hiatus and the departure of original members Matt Tong (drums) and Gordon Moakes (bass). *Hymns*' lead single, "The Love Within" features founding member Russell Lissack playing an electric guitar with so many effects on it that it sounds like a synth – a sound indicative of *Hymns* sound, which is now more Erasure than The Wedding Present. *Hymns* second single, "The Good News", was released shortly afterwards, and finds the band in more serpentine territory – apropos to the songs religious imagery. Singer / guitarist Kele Okereke wanted the songs to "have the reverence I associate with spiritual or devotional music". However, Kele doesn't want *Hymns* to be perceived as an overtly religious record. "I'm not a religious person. There are lots of things about organized religion that are stupid or harmful, although there is something beautiful about giving yourself over [to a higher power]." Rather than religion, *Hymns* is about honoring the things Kele holds sacred, namely "nature, water, light, the moon and sex".



NEVERMEN NEVERMEN

IPECAC RECORDINGS

Nevermen is the leaderless trio of Tunde Adebimpe (TV On The Radio), Adam "Doseone" Drucker (Anticon/cLOUDEAD) and Mike Patton (Faith No More/Tomahawk). **Nevermen** is neither side-project nor super group – it's merely meant to be: A years-in-the-making partnership in which these men shared all duties, discovering their collective sound with the sort of glee and freedom usually reserved for first-timers. Amid this wild, weird churn of rock, pop, rap, soul, and other, it's shockingly easy to lose track of who's singing at what moment, and that's the point: to quote Tunde / Adam / Mike in song, "The frontman digests its self." **Nevermen**, the album, finds these three giants shredding their egos to get at the heart of why they do what they do, to explore the hopes and fears and wins and losses of anyone who carves career out of what started as dream. **Nevermen** is a perfect blending of each member's unique sensibilities – making for sublimely psychedelic pop that strikes a difficult balance between sunlit optimism and smirking, dark humor. And, naturally, the lyrics are great. You need this.



BUDDY MILLER & FRIENDS CAYAMO SESSIONS AT SEA

NEW WEST

For one week each year, some of the best songwriters in country, Americana, folk and roots music set sail on a musical adventure called **Cayamo**. From bow to stern, port to starboard, on top deck and down below, artists – some old friends, some just acquainted – come together in fits of spontaneity and create unique musical collaborations all around the ship. It's for this reason that Cayamo has become one of the most sought after cruises for artists and music lovers alike, selling out year after year. Over the last few years, award-winning guitarist, singer, songwriter and producer **Buddy Miller** set up a recording studio on the ship and recorded and played with everyone from veteran songwriters to emerging artists. **Buddy Miller & Friends' Cayamo Sessions At Sea** collects 11 of the best of these once-in-a-lifetime musical moments – with artists performing original material as well as choice covers – recorded on the 2014 (that year **Miller** set up a temporary recording studio between the lanes of a bowling alley) and 2015 voyages with **Kris Kristofferson, Lucinda Williams, Kacey Musgraves, Richard Thompson, Lee Ann Womack, Shawn Colvin, Nikki Lane, Brandi Carlile, The Lone Bellow, Doug Seegers** and more. Lots of fun... And no risk of sickness.



MONEY SUICIDE SONGS

BELLA UNION

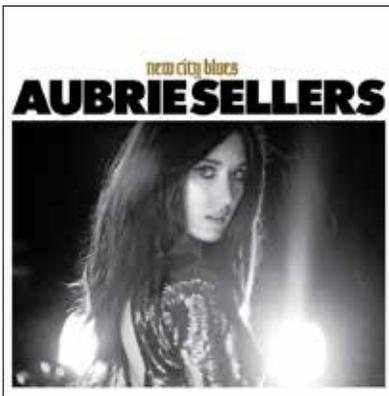
In 2013, **Money** released their acclaimed debut album *The Shadow Of Heaven* – all haunted melody and atmosphere, invested with an unusually ambitious and uncompromising lyrical zeal. This was a band that invested as much in what they meant as how they sounded. Two years on, the new **Money** album, *Suicide Songs*, takes you deeper into their sound and vision. It feels more advanced and yet simpler, more perfected and yet more open. It is, by turns, a tender, barren, cavernous, shouldering, despairing and inspirational piece of work. It's a long day's journey into night, but it pays huge dividends when you arrive, drawing you in and casting a spell that won't let go. *Suicide Songs* finds the band gelling as never before, framing singer Jamie Lee's poetic vision with an intuitive grasp of the album's dignified and despairing themes – from the elegiac, almost tortured 'A Cocaine Christmas and an Alcoholic's New Year', to the sense of hope in the uplifting 'I'll Be The Night', or the bittersweet 'Hopeless World', to the brash, almost relentless 'I'm Not Here'. There are strings and brass, gospel-style backing vocals, and the (Indian stringed) dilruba on the opening 'I Am The Lord'. *Suicide Songs* is not an album for the faint of heart... But, then again, neither is life.



YOUR FRIEND GUMPTION

DOMINO

Taryn Miller is the Kansas native that makes music under the moniker **Your Friend** and **Gumption** is her debut album. **Gumption** was recorded with producer Nicolas Vernhes (The War on Drugs, Deerhunter). He helped channel Taryn's penchant for drones, loops and found sounds into melodic elements that when married create powerfully catchy, sonic meditations. From the gorgeous and enveloping opener "Heathering" to "Come Back From It," an almost Pop song, built around a drum loop and some crackling, droning guitars from a scrapped demo to the album closer "Who Will I Be In The Morning," a bright and shimmering tune that ponders the moment between sleep and consciousness. Taryn has made a stunning guitar record that encompasses modern recording technologies and incredible musical technique but leaves her humanity and creative vision complete intact. **Gumption** deals with growing pains that come from self-inducing this sense of quiet that can be uncomfortably revealing. "I was sitting with myself so much, I got to know myself in ways I liked and ways I didn't like," Miller admits. **Gumption** is a record of courage – of having the willingness to make necessary shifts, and to have a sense of self-awareness that ultimately leads to growth. Gorgeous.



AUBRIE SELLERS
NEW CITY BLUES
 AUBRIE SELLERS MUSIC

Raised on the road surrounded by award-winning singers, songwriters and musicians, **Aubrie Sellers** spent most of her childhood drawing inspiration from her Grammy Award-winning mother Lee Ann Womack and her father, hit songwriter and musician Jason Sellers. Her own credits include vocals on critically acclaimed country records including Ralph Stanley's "A Man of Constant Sorrow," David Nail's "I'm a Fire," and Miranda Lambert's *Platinum*. **Sellers'** new album *New City Blues* is already setting ears on fire, and choice critics like NPR Music's Ann Powers have fallen in love. Saying of her single "Loveless Rolling Stone": "...**Sellers** joins that elite crew with a song that starts out heartwarming but soon turns into the existential testament of a heartbreaker." Those words make sense given **Sellers'** taste, which is far wider than you'd expect: "My influences are all over the place," she says. "The Kinks, Screaming Jay Hawkins, Buddy and Julie Miller, Creedence, even Ricky Skaggs. Led Zeppelin is my biggest rock influence—and that goes right straight, for me, to Ralph Stanley. That raw bluegrass, the banjo, that's the same energy and intensity you get in punk. It's all music that's driven, that's haunted, that cuts and moves." Quite.



LUTHER DICKINSON
BLUES & BALLADS
 (A FOLKSINGER'S SONGBOOK: VOLUMES I & II)
 NEW WEST

An ambitious double album, **Luther Dickinson's Blues & Ballads (A Folksinger's Songbook: Volumes I & II)**, features twenty-one tunes from throughout the Memphis musician's impressive life and inimitable career – brand new songs, songs he wrote with his rock & roll band the **North Mississippi Allstars**, songs he learned from friends and family, songs passed down to him by his heroes and mentors, songs that have lived in the American subconscious for decades now-presented in a similar, stripped down palette of voice, guitar, drums and some blues fife and Beale Street piano. "This acoustic collection of songs interpreted simply, recorded live, solo or with a small group of friends reflects my relationship between music, songs, the written word and legacy," **Dickinson** explains. "*Blues & Ballads* celebrates the American oral tradition of blues and folk songs, not only being passed down and evolving but being transcribed (the original recording technique) and entered into the discipline of written sheet music and songbooks." To that end, the vinyl version of the album will come with a limited edition songbook complete with transcriptions for each song.



THE CULT
HIDDEN CITY
 COOKING VINYL

When *Rolling Stone* hailed **The Cult** as the Messianic moment of Coachella in 2014, few knew that a new album was on the horizon. Now Ian Astbury and Billy Duffy are back with *Hidden City*. The final installment in a trilogy of recordings, completing 2007's *Born Into This* and 2012's *Choice Of Weapon*, *Hidden City* is a tightly woven series of experience and visions with underlying themes of redemption and rebirth threaded through **The Cult's** visceral music. Astbury's signature baritone and blood-soaked lyrics paired with Duffy's smoldering, textured guitar tones, create a musical environment that is fearless and peerless. From the sonic assault of the opening track "Dark Energy," *Hidden City* launches quickly into the dark underbelly of its subject matter. Stemming from the Spanish phrase "La Ciudad Oculta" or "hidden city," the album reflects an awakening of consciousness through its tone and complexity. "*Hidden City* is a metaphor for our spiritual lives, our intimate interior lives," explains Astbury. "I find today's gurus are trying to peddle some cure, product or insight as if it's a new phenomenon. My place is to respond, not react, to observe, participate and share through words and music. There is no higher authority than the heart."



TRIXIE WHITLEY
PORTA BOHEMICA
 MRI

Porta Bohemica is the name of an old train line that once connected Germany and Austria. Acclaimed singer-songwriter **Trixie Whitley**, was inspired by the concept of such remote journeys when choosing a title for her latest album. Her sophomore release, *Porta Bohemica* represents an introspective expedition into the depths of her creative identity. *Fourth Corner*, her full-length debut, garnered acclaim from MOJO, The Village Voice, NPR and The New York Times, among many other publications. Whitley's prismatic artistry reflects electronica, R&B, the vulnerable ethos of singer-songwriters, and the unapologetic individuality of punk rock – you might also remember her from her band with super-producer Daniel Lanois, Black Dub. "New Frontiers" puts forth a tender, ethereal soulfulness while "Visitor" cuts to the core with **Whitley's** honeyed, longing vocals and lonesome piano accompaniment. Other standouts include the ominous electronic blues of "Soft Spoken Words" and the lush "Salt." Throughout the album, **Whitley's** lyrics express a resilient emotionality. "I hope my music generates a strength through vulnerability that invites people to be courageous enough to explore what's inside," she says.



JASON COLLETT
SONG AND DANCE MAN
 ARTS & CRAFTS

"Song And Dance Man", the title track from **Jason Collett's** sixth full-length album, finds the iconic singer-songwriter back at center stage, with three-minutes-and-change and a story to sing. Featuring the bright production touch of Bahamas' Afie Juvanan, "Song And Dance Man" covers the trials and triumphs of the modern musician with poignant poetry: If you can tweet something brilliant, you got a marketing plan. *Song And Dance Man's* thirteen songs bear the wit and melody of classic **Jason Collett**: contemplative reflections on getting older, backed with an affinity for freewheeling 70s dance music. The album's conspiring themes of love & loneliness, sun & shadows, are buoyed by its soaring sound. Each song rises into an easy, spacious groove, lead by Jason's languid melodies and Afie's sun-drunk bass. The result is a dynamic addition to a strong body of work. *Song And Dance Man* may be **Jason Collett's** finest effort yet – back in the spotlight, more comfortable than ever in the guise of entertainer.



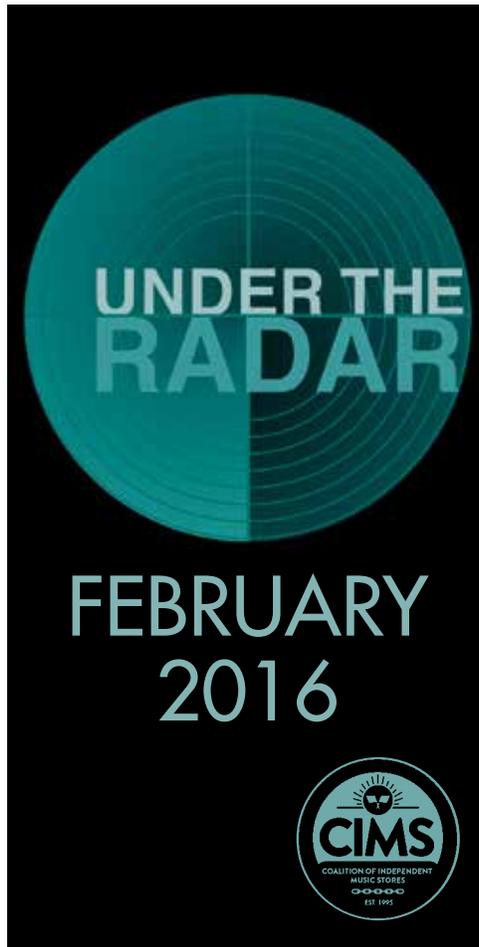
LISSIE
MY WILD WEST
 LIONBOY RECORDS

Growing up in possession of a strong rebellious streak surrounded by the memory of steamboats and railroads of past, acclaimed songwriter **Lissie** has returned home to the Midwest after spending several formative years in California. Celebrating her newfound artistic freedom, **Lissie** found "the moment I decided not to make an album was when I really started to make the album. That took all the pressure off." What emerged from that period was a cohesive, conceptual, musical whole. Said entity, *My Wild West*, opens with "Hollywood" and closes with "Ojai" – a fitting tribute to the state she has called home for more than a decade. As the album unfolds, we see a more confident **Lissie**, self-assured and coming into her own power. Her tales of triumph and self-propelled adventure were inspired by females close and far from home, such as her aunt who passed away from ALS ("Sun Keeps Risin") and Liberian peace activist and Nobel Prize winner Leymah Gbowee (Daughters). Elsewhere, "Shroud" and "Go For a Walk" shed light of the yin-yang nature of **Lissie's** personality, the first, a meditation on depression and isolation, the latter, a heartfelt affirmation of nature's power of renewal. incredible musical technique but leaves her humanity and creative vision



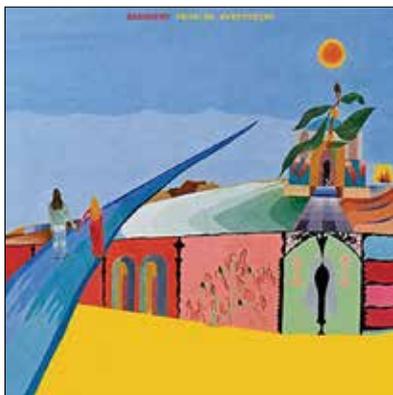
JENNY LEE
RIGHT ON!
 ROUGH TRADE

Having spent the past decade defining the groove that allows psychdream benders **Warpaint** the luxury to drift between genres and eras, **Jenny Lee's** – or, in this case – **jennylee** – first attempt at solo life proves equally loose, open, and driven by the rhythm of the heart. Layered with overtones of darker pop and new wave classics, **right on!** rides like a series of small poems, often sparse with verse, but continuously brimming with soul. Whether or not it was **Lee's** intention to create a piece that feels as much as it declares, she has done so in classic style. Listening from start to finish there is a sense of channeling, of the type of motion that can only occur in the early hours of the morning or the latest hours of the night, that space between thinking and doing. There is an innocence in these tracks, as there is innocence in the drawings of our youth, a roughness, a rawness, a vulnerability but also a confidence the confidence of knowing there are no rules, the confidence of having traveled the world playing songs to the millions, and realizing you still have so much more to say. Written slowly over the course of the past few years, **right on!**, is the culmination of a lifetime of collected ideas ghosts of relationships past, stories of reckless abandon, escape routes disguised as reasons to dance.



SUNFLOWER BEAN
HUMAN CEREMONY
 FAT POSSUM

Rock & roll was never dead, it has just been waiting to re-emerge, changing shape to reflect out changing times. In their first year, **Sunflower Bean** has made waves as they relight the torch and bring rock into the future. Julia Cumming (vox/bass), Nick Kivlen (vox/guitar), and Jacob Faber (drums), have all yet to turn 20, but are already veterans of the Brooklyn DIY scene. Drawing inspiration from a vast pool of influences such as Black Sabbath and The Cure, **Sunflower Bean** refine their sound and take it to the next level on **Human Ceremony**. The record, tips its cap to the likes of The Vaseline's, The Velvet Underground, The Feelies, Blonde Redhead, and more – loaded with an innate artfulness that belies the band's young age: all three members are under 21. Written in drummer Jacob Faber's basement in Long Island – where the band got its start back in high school – and recorded in Brooklyn with producer Matt Molnar (Friends), **Human Ceremony's** 11 tracks came together in just seven days. More ethereal than scuzz, **Human Ceremony** has more in common with Neu-gazers like DIIV and Wray than, say, the Burger Records set, but **Sunflower Bean's** joyful propulsion always thrills.



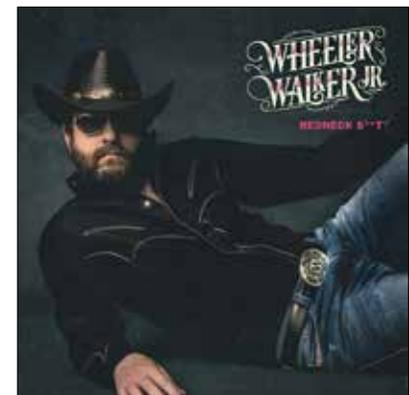
BASEMENT
PROMISE EVERYTHING
 RUN FOR COVER

We're so pleased **Basement** didn't stay on hiatus for long. After last year's **Further Sky** EP left us wanting more, there's now a new full-length! These guys play the kind of brilliant 90's emo/post-hardcore punk you've come to know and love. Where before on the band's previous album **Colourmeinkindness**, songs like "Spoiled" focused more on aggression and lyrical content, **Promise Everything** takes a more melodic approach. On **Promise Everything's** standout track "Aguasun," lyrical flow and melody overtake the listener while overt meaning gives way to musicality and its nuance. Tracks like "Submission" or the chorus in "Lose Your Grip" follow suit, challenging the listener to explore the songs aurally as a whole, rather than piece by piece. As a result, **Promise Everything** feels more complete than previous efforts and the songs feel like they are truly part of the same group. Despite years spent apart, it would seem **Basement's** musical conversation has always lingered - and as their first true cohesive document, **Promise Everything** is only the beginning



VARIOUS ARTISTS
RUBBLE KINGS: THE ALBUM
 MASS APPEAL

From 1968 to 1975, gangs ruled New York City. Beyond the idealistic hopes of the civil rights movement lay an unfocused rage. Neither law enforcement nor social agency could end the escalating bloodshed. Peace came only through the most unlikely and courageous of events that would change the world for generations to come by giving birth to hip-hop culture. **Rubble Kings** chronicles life during this era of gang rule, tells the story of how a few extraordinary, forgotten people did the impossible, and how their actions impacted New York City and the world over. **Rubble Kings'** soundtrack was produced by long time Run The Jewels collaborator, Little Shalimar and features contributions from Run The Jewels, Killer Mike & Bun B, Mr Muthaf*kin Exquire, Ka, Roxiny, as well as highlights from the score by Little Shalimar.



WHEELER WALKER JR.
REDNECK SHIT
 PEPPER HILL RECORDS

If, as Kinky Friedman once said, "an artist is a man who's ahead of his time and behind on his rent," then consider **Wheeler Walker, Jr.** the Michelangelo of country music. **Wheeler** got his first breaks early. Famed country A&R man Ronnie Phillips heard him playing at the Bluebird Café and signed him to Capitol Nashville. He was partying with the new "young bloods" in town: Brad Paisley, Blake Shelton, Keith Urban... Stayin' up late, drinkin' beer, smokin' grass, ladies – **Wheeler** had it all. Unfortunately **Wheeler** could never quite get along with "the man". **Wheeler** doesn't like being told what to do. Never has. That's what his heroes Waylon, Willie, Johnny and Hank taught him. It was the same scenario with RCA, Giant, Arista... and so on and so forth. **Redneck Shit** already being called "the filthiest country album in history". But to merely label it as that would be a crime. It's one of the finest country albums ever put to wax (or files, or whatever). Eleven songs of the most ass-kicking, moving and heartfelt real country you'll ever hear. Produced by the great Dave Cobb (who's produced Jason Isbell, Chris Stapleton, & **Wheeler's** old pal Sturgill Simpson) and backed up by a crack band of Nashville's finest players, this is what country music is supposed to be.