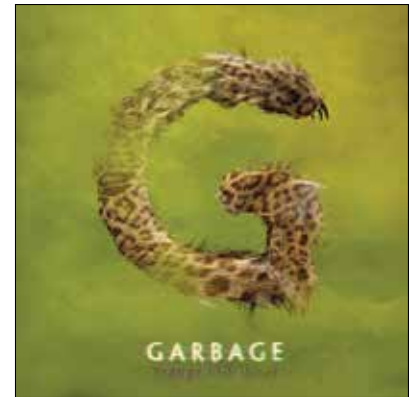




NAHKO AND MEDICINE FOR THE PEOPLE HOKA

SIDEONEDUMMY

Nahko, an Oregon-native born a mix of Puerto Rican, Native American, and Filipino bloodlines considers himself a citizen in service to the planet. Disillusioned by the world around him and inspired by vagabond, Americana musicians and storytellers like Conor Oberst and Bob Dylan, **Nahko** left home as a teenager in search of adventure and self-discovery. Armed with stories, a guitar, and a fierce set of ideals, he set out to bridge the cultural gaps dividing his own psyche. He began producing a public, musical journal of his journey toward personal, spiritual, and social healing, and thus **Medicine for the People** was born. **Nahko** describes his music as a mix of hip-hop and folk rock with a world message – and lovers of the Dave Matthews Band and Michael Franti & Spearhead will find much here to love. On **HOKA**, **Nahko's** voice is strong and his mission is clear: "**Hoka** is a Lakota word," says **Nahko**. "It is a call to action. It's what Crazy Horse would say when he went into battle, '**Hoka, hey!**' My call is to put action to the words that I speak and the lyrics I sing. Not just to talk, but to do." And, with that, **HOKA** looks to inspire as much as it makes you wanna dance and sing along. You'll find it impossible to resist either urge.



GARBAGE STRANGE LITTLE BIRDS

BMG-VAGRANT

Garbage – Shirley Manson, Steve Marker, Duke Erikson and Butch Vig – have been enjoying a reassessment over the course of the last year, thanks to their debut album getting the reissue treatment. Of course, for some of us, **Garbage** was always a great band – and their self-titled debut sounds as fresh now as it did 20 years ago. Now the band are back with announced their sixth studio album, **Strange Little Birds** – the first to be released on the band's own label STUNVOLUME. Working initially in Vig's basement and then at Red Razor Sounds in Los Angeles, **Garbage** drew on a variety of sources, from their recent fan letters back to the albums they loved growing up. "The guiding principle was keeping it fresh, and relying on instinct both lyrically and musically," said frontwoman Shirley Manson. "**Strange Little Birds** is less fussed over than anything **Garbage** has ever made. We fell in love with immediacy," adds Vig. Some will hear echoes of **Garbage's** 1995 debut album in **Strange Little Birds**, including Manson herself. "To me, this record, funnily enough, has the most to do with the first record than any of the previous records," she says. "It's getting back to that beginner's headspace... That's a result of not having anyone to answer to." Right on.



RADIOHEAD A MOON SHAPED POOL

XL

Likely you've heard about **Radiohead's** 9th album, **A Moon Shaped Pool**. That it was born from the internet on May 8th, was released on vinyl in June, its heavy on string arrangements, and it's a sorta break-up record. That said, if you've not actually listened to the album, then you need to correct that – NOW. **A Moon Shaped Pool** is the most gorgeous sounding record of 2016 thus far. Less glitchy and crowded than their last couple of albums, **A Moon Shaped Pool** is filled with wide-open spaces, leaving plenty of room for guitars, Yorke's soaring voice, jazzy grooves a-la Alice Coltrane or Charles Mingus, and multi-instrumentalist Jonny Greenwood's eloquent arrangements. There's also plenty of room for the songs – it's been a while since we've heard Yorke sound so vulnerable on album, and the textures of **A Moon Shaped Pool** compliment these emotions rather than obscure them. It's sound they've hinted at on songs like *In Rainbow's "Videotape"* and the slower number of 2011's unfairly maligned *King of Limbs*. If that wasn't enough, it feels like the **A Moon Shaped Pool's** lead instrument is analogue tape: Everything here feels sumptuously saturated – and its unique artifacts – all the wow and flutter – are still shaped into oblique hooks all their own. It's a masterpiece.



MOON HOOCH RED SKY

HORN BLOW

If any band is a poster child for turning the power of positive thoughts and intention into reality, it's the explosive horn-and-percussion trio **Moon Hooch**. In just a few short years **Moon Hooch** has gone from playing on New York City subway platforms to touring with the likes of Beats Antique, They Might Be Giants, and Lotus, as well as selling out their own headline shows in major venues around the country. On **Red Sky**, their third and most adventurous album to date, the band uses everything they've learned from their whirlwind journey to push their sound to new heights, bringing together the raw, transcendent energy of their live performances and the sleek sophistication of their studio work into a singular, intoxicating brew that blends elements of virtuosic jazz, groovy funk, and pulse-pounding electronic dance music. Like Philip Glass on a funk bender, **Red Sky** begins with the tribal urgency of the title track before spending the next 45 minutes utterly demolishing any and every possible barrier that could stand between your ass and the dance floor. It's transcendental meditation for your booty.



ELIZABETH COOK EXODUS OF VENUS

AGENT LOVE

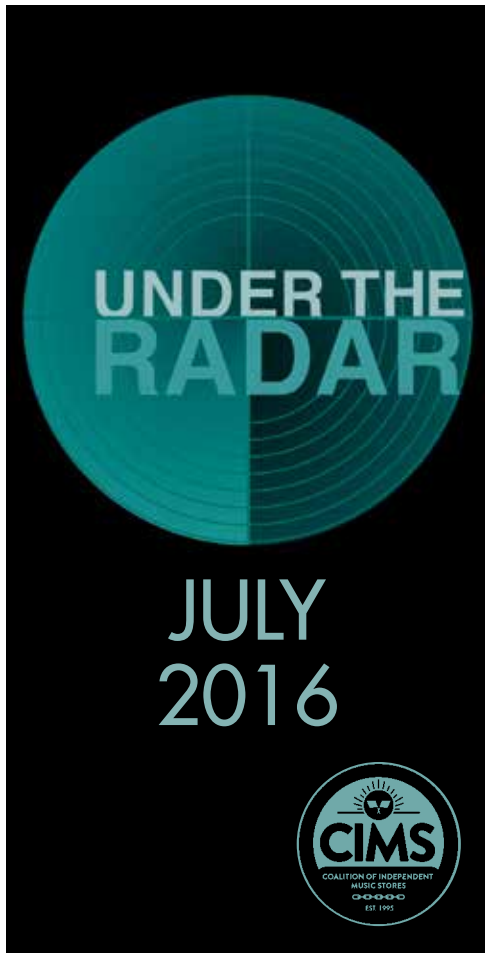
Given there were six even years since her critically acclaimed *Welder* as well as much personal tumult, there were songs inside **Elizabeth Cook** that desperately needed to get out. From Dexter Green's (also the album's producer) opening electric guitar, **Exodus of Venus** hurls a churlish witness to erotic upheaval and the drives that subsume our best notions. **Exodus of Venus** is an exhortation of sexual surrender that pushes past the brink of reason. For fans of the Florida-born and raised **Cook**, a Grand Ole Opry regular, SiriusXM Outlaw Country hostess and David Letterman favorite, **Exodus of Venus** will be something of a shock. From the sweltering tumble of B-3 on the funky, shuffling "Methadone Blues" to the elegiac dignity of "Tabitha Tuder's Mama" and the Velvet Underground-on-fire bristle of "Broke down in London on the M25," **Cook's** shouldering a deeper passion for the state of living today. If in the past **Cook** relied on wit and a certain dogpatch charm, **Venus** commands a raw knuckled truth that's even more searing. If she maintains the tang of her drawl, what emerges beyond **Cook's** always vibrant and vivid sense of detail is a song cycle soaked in turpentine, musk and honey... And you'll wanna soak it all in.



WILL BUTLER FRIDAY NIGHT

MERGE

Will Butler – the Arcade Fire multi-instrumentalist – is back with *Friday Night*. Recorded mostly at Lincoln Hall in Chicago on June 4, 2015, *Friday Night* includes five brand-new songs, five from *Policy*, and two songs he wrote for *The Guardian* newspaper last year. Capturing the energy of the dynamite **Will Butler** band was the major inspiration for this release. “Think of this as a comedy record, says **Will**, somewhat cheekily. “It’s an album based on working out ideas in a room full of people, playing off their energy and expectations. It’s about taking complicated emotions and wringing communal joy from them, and then translating that joy onto record.” Miles Arntzen (EMEFÉ, Antibalas) played drums (standing up at a full kit—he didn’t use a hi-hat pedal, so he could stand on that leg while working the kick drum with the other), Julie Shore played synth bass, and Sara Dobbs played synth leads and Mellotron pads. Everybody sang backing vocals. And, as you may of guessed from his performances with Arcade Fire, **Butler** is a non-stop, kinetic dynamo on stage, and his urgent songs gain even more giddy momentum in front of an audience. Highly recommended!



STITCHED UP HEART NEVER ALONE

ANOTHER CENTURY

Stitched Up Heart is a band built around the strength that comes from realizing we are the only ones that control our lives, and focused on the hope that reminds us there is always light at the end of the darkest tunnel. “When I formed this band I was depressed and going through heart-break,” says lead vocalist Mixi. “The name is supposed to give people strength and courage. We all go through things that make us think we can’t go further but, especially when times are bad, I want people to see that time will pass and it will get better.” *Never Alone* is a potent brew of heavy guitars, quick pulses of EDM, and soaring pop – often throughout the course of one song. Setting the tone, “Monster” begins with suffocated sounds of guitar melodies, quickly interrupted by a thunderous series of distorted chords and drum strikes. Mixi showcases the beauty and brawn of her dual-threat voice, sounding innocent one moment and deranged the next. An uplifting chorus is the centerpiece of the track, backed by lush chords and Mixi’s soaring clean voice. Then there’s “I Can’t Breathe” which goes from a piano-paced ballad that would do Lady Gaga proud – a track that combines the confidence of In This Moment’s Maria Brink and the soulful transcendence of Adele. Crank it!



CAVEMAN OTERO WAR

CINEMATIC MUSIC

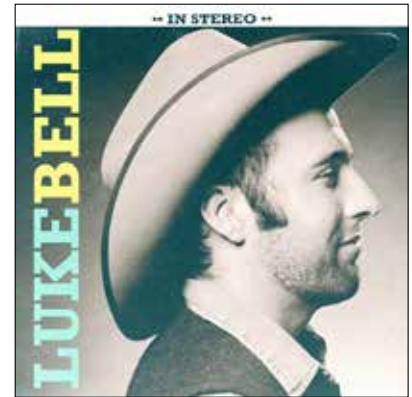
Since **Caveman** first formed in 2010 they’ve claimed a spot for themselves at the center of the New York music scene, become in-demand DJs, toured the world (sharing stages with The War on Drugs, Jeff Tweedy, and Weezer), and gotten love from everyone from Pitchfork to the New York Times. Now the band – Matthew Iwanusa, lead guitarist James Carbonetti, bassist Jeff Berrall, keyboardist Sam Hopkins and multi-instrumentalist Matthew Prescott Clark—is aiming higher. *Otero War* is clearly the most mature album the band has created, but that doesn’t mean it’s a drag – in fact, it could be the most fun music they’ve made so far. Iwanusa’s singular vision of blending Springsteen and Wilco’s polished roots rock with the soaring emotional drama of Tears for Fears and the Human League has never seemed clearer, or stronger. From the buoyant vocal melodies that make the opening track “Never Going Back” take flight, to the hipshaking rhythms that hold up “Life Or Just Living” (which Matt calls his best song yet), to the contagious, triumphant mood on standout cut “Lean On You,” the album overflows with the joyous energy of a songwriter and a band finding their stride and flexing their newfound power for the first time.



SWANS THE GLOWING MAN

YOUNG GOD RECORDS

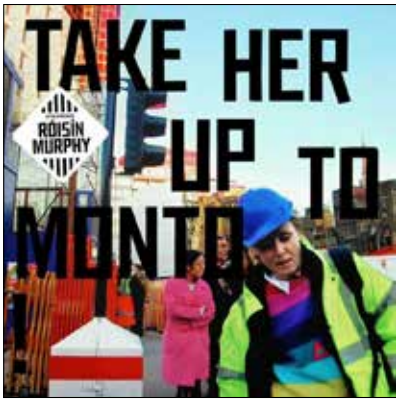
“In 2009 when I made the decision to restart my musical group, **Swans**, I had no idea where it would lead. I knew that if I took the road of mining the past or revisiting the catalog, that it would be fruitless and stultifying. After much thought about how to make this an adventure that would instead led the music forward into unexpected terrain, I chose the five people with whom to work that I believed would most ably provide a sense of surprise, and even uncertainty, while simultaneously embodying the strength and confidence to ride the river of intention that flows from the heart of the sound wherever it would lead us - and what’s the intention? LOVE!” Those are the words of **Swans** leader Michael Gira on the 2nd life of his much-beloved project. Nobody – not even Gira – could’ve imagined the acclaim and triumph that these last seven years would bring him – and now he’s closing this chapter with *The Glowing Man* – a beautiful and long farewell that captures all the beautiful clang, clatter, and unholy noise we’ve come to expect from **Swans** tempered with an surprisingly jazzy grooves that comes on like a No Wave Alice Coltrane. *The Glowing Man* is almost two hours long, too, allowing Gira and company to wring every last drop of brutal passion from this possibly final bow. Incredible.



LUKE BELL LUKE BELL

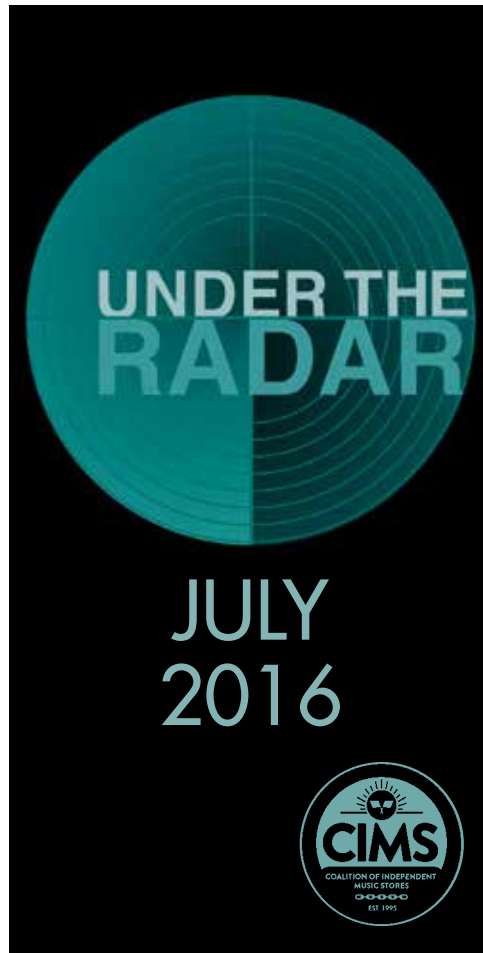
BILL HILL RECORDS

Luke Bell’s backstory could’ve come out of the pages of a novel by Jim Harrison, Thomas McGuane or Cormac McCarthy. A fifth-generation descendant of Wyoming homesteaders, the ranch hand turned troubadour has seen a lot of life in his 26 years on this mortal coil, and his self-titled album serves as a rollicking document of his experiences. The record is teeming with colorful characters, captured in hardscrabble yarns of living hard and drinking harder, making bad choices and laughing them off. There’s a little bit of their author in each of these flawed but redeemable characters—and at a time when authenticity is in short supply, **Luke Bell** has come along to remind us what it feels like to be truly alive and open to the possibilities of existence in a captivating song cycle that puts the cowboy back into country & western. So don’t come into **Luke Bell** expecting existential dread. A life-embracing, go-for-the-gusto spirit animates **Bell’s** vividly drawn characters, but an aching melancholy lurks just below the surface. You’ll be hard pressed to find a single as inviting and fun as “Sometimes” (and it’s karaoke-inspired video) in any genre. This is 21st century Honky Tonk music – perfect for dancing, laughing, and having the time of your life making poor decisions.



RÓISÍN MURPHY
TAKE HER UP TO MONTO
 PIAS AMERICA

If art-damaged disco genius **Róisín Murphy's** *Mi Senti* EP was a "love letter" to her creative life, then the sessions that followed were full-blown symphonies. Five intensive weeks working alongside long term musical collaborator Eddie Stevens resulted in enough material for two albums. 2015's critically acclaimed, Mercury Prize nominated album *Hairless Toys* served to ease her audience into this new phase of **Murphy's** career, before hitting them full force with her new album, *Take Her Up To Monto*. Flights of disco fancy, dark cabaret, the sonorities of classic house and electronica, the joy and heartbreak of pure pop, torch song drama – *Take Her Up To Monto* has everything **Murphy's** always done, but seen afresh. **Murphy** and Stevens left some of the remaining songs almost as they'd initially demoed them, and radically reworked others as the character of the album became clearer. Like 'Mastermind', the breathless disco epic that opens *Take Her Up To Monto*, the hook laden 'Ten Miles High' and 'Romantic Comedy' sit alongside some of her most architecturally magnificent song structures yet. **Murphy** has never been an artist to stand still, but even by these standards, *Take Her Up To Monto* is overflowing with possibility. You need this.



STARFLYER 59
SLOW
 TOOTH & NAIL

In the beginning, **Starflyer 59** were an excellent shoegaze band – as classics like *Silver* and *Gold* clearly attest. As bands should, **Starflyer 59** spent their career evolving, and Jason Martin – the band's driving force – continued to hone the bands sound, exploring genres and bringing more depth and texture to his songwriting. Though they've never made a bad record, **Starflyer 59's** new album, *Slow*, is Martin's most urgent collection of songs in years. Aside from the title track (which kicks things off), the title of the record is a red herring – and tracks like "Cherokee," "Wrongtime," and "Runaround" are brimming with energy and dramatic tension – its sleek basslines and razor sharp guitars recall the dramatic and groove heavy post-punk of The Cure, Love and Rockets, and, on occasion, *Isn't Anything*-era My Bloody Valentine – even The Boo Radleys. It's also a heavy record, brimming with beauty, melancholy, nostalgia, and a touch of sleaze without ever feeling like a downer. With just 8 songs and a relatively brief running time, *Slow* still achieves maximum impact – the sort of record you never wanna hear just once. Dig it.



JAMES BLAKE
THE COLOUR IN ANYTHING
 REPUBLIC

James Blake's touch can be felt throughout the modern music landscape... Which, in itself, is a strange thing, given his mysterious presence and spectral production that whirrs and thumps in unexpected places. **Blake** is a minimalist who thrives on surprise – and just when you think it might be a little too abstract, his sumptuous voice keeps these strange planets in proper orbit. He brought that inimitable voice and production style to "Forward" on Beyoncé's chart-dominating #1 blockbuster *Lemonade*, and even co-wrote its opening track, "Pray You Catch Me." **Blake** pushes things further on his new album, *The Colour In Anything*. "And I noticed I can still ghost the streets" he sings on the gorgeous, piano-led "F.O.R.E.V.E.R." – and that seems a key insight into **Blake's** unique aesthetic: **Blake** exists in soulful abstractions, slipping in and out of his own songs, which are built upon mutant strains of hip hop and electronica that make themselves known via almost hallucinatory glimpses. Haunting and seductive, *The Colour In Anything* is one of 2016's most compelling albums. Guests include **Bon Iver** ("I Need A Forest Fire"), **Frank Ocean**, and **Rick Rubin**, and features art by renowned illustrator Quentin Blake. You need this.



HAIL THE SUN
CULTURE SCARS
 EQUAL VISION

Culture Scars is **Hail The Sun's** third full-length, and was recorded with producer Mike Watts (The Dear Hunter, Hopefall, As Cities Burn). The ten-track album offers a dark mix of personal reflection and social commentary, exploring the relationships between observation vs. action and perception vs. reality – and the effect of each on human emotion and society as a whole. "*Culture Scars* is a term we came up with to refer to those scars, both physical and emotional, that come about due to certain things that society deems as normal and acceptable," reveals guitarist Shane Gann. "We don't normally put much thought into the amount of pain that may be caused by dirty politics, found within a family with a 'problem child', or existing behind the scenes of an adult entertainment shoot. These themes are so commonplace in the world, and yet there is often so much trauma and hurt that is brought about by all these scenarios. We wanted to shed some light on the darker side of what we think of as normalcy." *Culture Scars* is powerful, dense body of work that showcases a broad palette of dynamics ranging from complex, grandiose orchestrations to fleeting, intimate moments – all executed with an extraordinary precision reminiscent of At The Drive In or Coheed and Cambria.



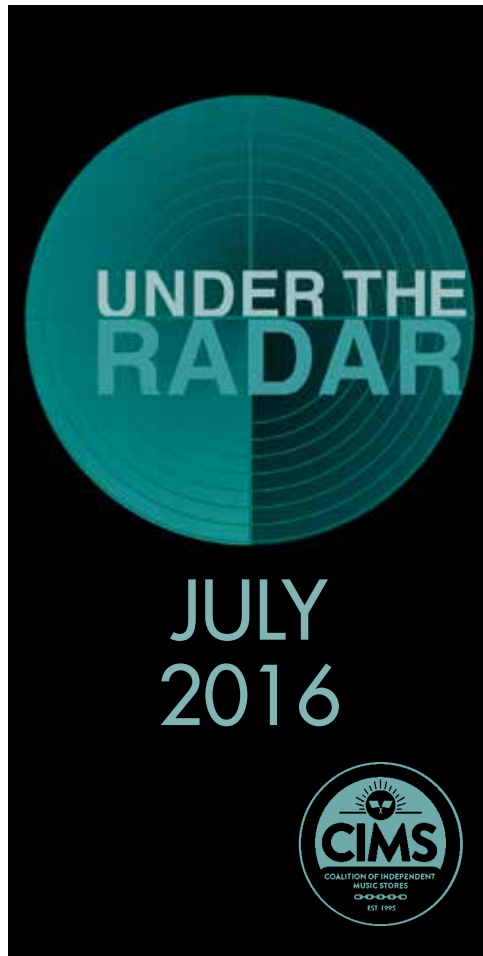
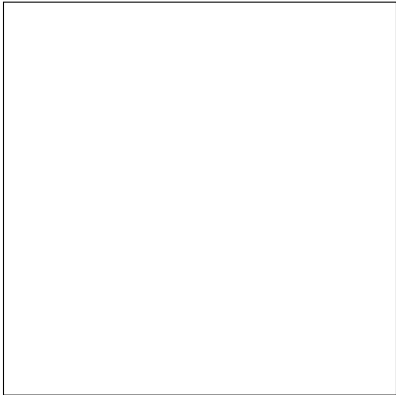
SECRET SPACE
THE WINDOW ROOM
 EQUAL VISION

The Window Room is the debut long-player from Toledo, OH's **Secret Space**. Recorded with producer Will Yip (Circa Survive, mewwithoutYou, Balance & Composure), the trio – vocalist / multi-instrumentalist Dean Tartaglia, bassist Zach Ruetz and drummer Steve Warstler – draws influences from modern indie pop and 90s emo. "We are striving to make an iconic record," says Tartaglia. "Will completely understands us and has taken our original vision of **Secret Space** to a whole new universe. In some arrangements, distortion and noise are replaced with space and patience. Saxophone and keyboards will be prominently featured as well. Lyrically, I chose ideas that were simultaneously the most personal to me and the most universal to the people closest to me. Themes include sleep, isolation, change, empowerment, and commitment." Though the band is less than a year old, each member has been touring and performing with numerous other bands for years, with Tartaglia making his initial mark as the saxophonist with Detroit rock n soul legends The Sights, and bass and drum / heavy-soul duo Silent Lions. But **Secret Space's** heady mix of Elliot Smith, Sunny Day Real Estate, and big, gauzy guitars is deliberate leap into someplace new... And you'd do well to tag along.



THE BEACH BOYS
PET SOUNDS - 50TH ANNIVERSARY DELUXE EDITION
 CAPITOL

No one disputes that **The Beach Boys'** 1966 album, *Pet Sounds*, is masterpiece – and if they do you they're probably the kind of jerk who also says that The Beatles suck. But despite the gripes of such pathetic naysayers, *Pet Sounds*, though misunderstood in its day (but not by Paul McCartney...) has proven to be one of the most influential albums of all time. Its adventurous spirit – and beautiful songwriting – showed that pop music could employ the same amount of sophistication as classical music and jazz. *Pet Sounds* turns 50 this year, and even though it's been reissued several times, this newly remastered edition of the album is its most revealing iteration yet. It's also available in several configurations, including a 4CD/Blu-ray Audio collector's edition presented in a hardbound book, featuring the remastered original album in stereo and mono, plus hi-res stereo, mono, instrumental, and 5.1 surround mixes, session outtakes, alternate mixes, and previously unreleased live recordings; a 2CD and digital deluxe edition pairing the remastered album in stereo and mono with highlights from the collectors edition's additional tracks; and remastered, 180-gram LP editions of the album in mono and stereo with faithfully replicated original artwork. Summertime never sounded so good... So you need it.



DJ SHADOW
THE MOUNTAIN WILL FALL
 MASS APPEAL

DJ Shadow is back in a big way with *The Mountain Will Fall* – his first full-length release since 2011's massively underrated *The Less You Know The Better*. *The Mountain Will Fall* is a vast exploration of beats and textures, synthesizers and live instruments including horns and woodwinds. The seeds for *The Mountain Will Fall* were planted after two years of constant touring. While taking some time to recalibrate, he was invited by the Low End Theory to do a DJ set, something he hadn't done in over a decade. It led to festival gigs, exploring new subgenres of electronic music, remixes, and the exploration of Ableton Live software - a new way for this profoundly original voice (and crate digging fanatic) to compose and create. The title track and album opener is smoldering - an opening salvo of sounds, beats and pitches that shift, phase, shimmer and implode like a B-boy Boards of Canada. A falling cascade of picked guitar notes opens "Nobody Speak," a blazing statement-maker featuring **Run The Jewels**. The warped, jazz-tinted "Ashes To Oceans" features **Matthew Halsall**, and "The Sideshow" is **DJ Shadow's** unbridled scratch track/old school hip hop send up with **MC Ernie Fresh**. This is quite possibly his best since *Endroducing...* And you need it.



AUGUSTINES
THIS IS YOUR LIFE
 PIAS AMERICA

Augustines were born from the ashes of Pela, the former band of Billy McCarthy and multi-instrumentalist Eric Sanderson. With the duo now joined by drummer Rob Allen, the band released their debut, *Rise Ye Sunken Ships*, which dealt mostly with the suicide of McCarthy's brother and his schizophrenic mother. The band would soon tour the world and became famous for their frantic live shows. The band's latest album, *This Is Your Life*, was recorded in New Orleans and Los Angeles with long-time associate Peter Katis (The National, Interpol, Frightened Rabbit) and features the singles "Are We Alive," live favorite "Landmine," and "When Things Fall Apart," which finds the band exploring a poppier direction thanks to a heavy use of synths and an instantly catchy chorus. It has a bit of a Queen (*Radio Gaga*) vibe, too, making it unlike any **Augustines** song you may have heard until now. Elsewhere, *This Is Your Life* barrels towards your speaker with unbridled, Springsteen-like ferocity – always passionate but never at the behest of a fantastic chorus and substantive wit. And the two cameos from Senegalese duo **Pape and Cheikh** lend some serious heft to these already powerful songs. *This Is Your Life* is perfect for a long, loud drive. Roll the windows down and crank it!

