

**PAUL SIMON**  
**STRANGER TO STRANGER**  
 CONCORD

For anyone who's been listening to great music during the past half-century, **Paul Simon** is certainly no stranger. So one of the most remarkable things about his extraordinary new masterpiece, *Stranger to Stranger*, **Paul Simon's** 13th solo record, is that it conjures a vivid and vital new context to his well-established genius as a singer and songwriter. Full of thrilling textures that feel fresh and modern, while still offering subtle and artful allusions to our shared musical past, *Stranger to Stranger* presents the perfect opportunity to get to know **Paul Simon** in a new way. A significant sonic breakthrough on *Stranger to Stranger* came when **Simon** wrote the song "Insomniac's Lullaby," and found himself reminded of the musical possibilities first suggested by Harry Partch, the 20th Century American composer and theorist who created custom-made instruments in microtonal tunings. Besides recording sounds from various Partch instruments, one of the key realizations **Simon** gathered from Partch was the observation that singing in music is akin to human speech, and **Simon** started to shape vocal lines on the album that way. It's the culmination of a sonic path **Simon's** been following since 2006's Brian Eno produced LP, *Surprise*. Classic yet progressive, **Simon** still thrills.



**LACUNA COIL**  
**DELIRIUM**  
 CENTURY MEDIA

**Lacuna Coil** decided it was time to up the ante, switch into a heavy mode and finally take full creative control over every aspect of their new album, *Delirium*. After being heavily involved with previous productions Marco "Maki" Coi-Zelati took over the leading role as producer together with his fellow bandmates. 2016 shows **Lacuna Coil** including US drummer Ryan Blake Folden as a tight unit that realized their collective vision for "Delirium" at BRX Studio in their native Milan between December 2015 and February 2016. Once again, the band partnered with Marco Barusso (engineer, mix) who worked with **Lacuna Coil** in the past on several albums such as *Dark Adrenaline* and *Karmacode*. They created an audio-visual setting that is allowing for flashing glimpses of a dark place that will take their listeners on an entrancing trip. A trip, where they will decide if they are ready to open another door and fully engulf themselves in the *Delirium* experience – but just to finally find their way out of this dark maze and come back invigorated. Or as **Lacuna Coil** say in their very own synopsis: "*Delirium* is about the horrors that we must face in everyday life by exploring the unknown, and to one day, hopefully find the cure."



**THE KILLS**  
**ASH & ICE**  
 DOMINO

Over their almost decade-and-a-half career, **The Kills** have released four records. Each one a restless, reckless enigmatic art statement that bristled with tension, anxiety, sex, unstudied cool and winking ennui, yet not one of them sounded like the previous one. *Ash & Ice* is the follow up to 2011's critically lauded *Blood Pressures* and was five years in the making due to Jamie Hince's five hand surgeries, which resulted in him having to re-learn how to play guitar with a permanently damaged finger. To shake up the writing process, Hince booked a solo trip on the infamous Trans-Siberian Express for inspiration while Alison Mosshart, now residing in Nashville, TN, wrote some of her most affecting, poetically candid lyrics ever, painting word pictures that mine the dangerous terrain between romantic obsession, prophecy and tough love. Where previous albums had an air of detachment and emotional austerity, underpinned by an uneasy self-awareness and unexpressed anger, the 13 songs on *Ash & Ice* are more understated, less tempestuous and more affecting because of that, exposing the kind of push-pull you feel when you find yourself in a complicated but all-consuming relationship. *Ash & Ice* is **The Kills** at their emotionally charged, arresting best.



**ERIC CLAPTON**  
**I STILL DO**  
 BUSHBRANCH

After his time with the Yardbirds in 1963, **Eric Clapton** began a career as a professional musician that has seen numerous bands, an abundance of albums, countless worldwide sold out shows, an impressive array of accolades, unwavering critical acclaim and his consistent display of legendary guitar work. **Clapton's** career has resulted in 18 Grammy Awards and the distinct honor of being the only triple inductee into the Rock & Roll Hall of Fame. Now **Clapton** has reunited with famed producer Glyn Johns for his forthcoming 23rd studio album *I Still Do*. **Clapton** and Johns – who has also produced albums for The Eagles, The Rolling Stones, Led Zeppelin and The Who – most famously worked together on **Clapton's** iconic *Slowhand* album. The 12-track record included some original songs written by Clapton. "This was a long and overdue opportunity to work with Glyn Johns again, and also, incidentally, the fortieth anniversary of *Slowhand*!" says **Clapton**. The album's artwork – a carefully crafted illustration of **Clapton** – is the work of esteemed artist Sir Peter Blake, whose previous art includes the co-design of The Beatles' *Sgt. Pepper's Lonely Hearts Club Band* album sleeve.



**CATFISH & THE BOTTLEMEN**  
**THE RIDE**  
 CAPITOL

British indie rock outfit **Catfish and the Bottlemen** formed in Llandudno, Wales, with members moving to the seaside town from as far away as Sheffield and Newcastle to complete the lineup. The band started out in 2010 when Aussie-born vocalist Van McCann started playing with guitarist Bill Bibby – the elder brother of McCann's best friend – and bassist Benji Blakeway. They began to attract fans through their guerilla D.I.Y. gigs in car parks prior to shows, and in 2011 they played a rain-soaked evening in Manchester prior to a sold-out Kasabian performance while friends handed out free copies of their demo. Their D.I.Y. ethic led them to play over 250 official and unofficial events in 2012 and the first half of 2013 before landing a deal. The band's debut album, *The Balcony*, lived up to the bands promise (and then some) with a winning combination of hooks, guts, and humor. Think The Strokes crossed with Arctic Monkeys and The Cribs – all full hearts, loud guitars, and reckless abandon. After forcing themselves to contort in arty directions, the band decided it was best to stay inside the box for their sophomore album, *The Ride* – which is good for us as tracks like "Twice," "Glasgow," and "7" satisfy as strongly as anything they've released yet. PLAY LOUD!



**SUIT OF LIGHTS**  
**BREAK OPEN THE HEAD**  
 VISITING HOURS.

**Suit of Lights** is an American music group founded by Joe Darone. Darone's career as a drummer took him everywhere from CBGB's to The Fillmore, from opening for The Ramones in his punk band, The Fiendz, to touring with Echo & The Bunnymen with The Rosenbergs. In 2003, Darone began focusing on songwriting, and **Suit of Lights** was born. Genre-defying by its very nature, **Suit of Lights'** music artfully blends elements of 60's pop, punk, progressive rock, metal, jazz, carnival music and baroque pop – sometimes over the course of one song. **Break Open the Head** is the follow-up to the band's critically-acclaimed *Shine On Forever*, which was included in "Top Albums of the Year" lists including *The Big Takeover* and the UK's *Instrumental*. **Break Open the Head** throws one musical curveball after another, making for an intriguing and surprising listen. **Suit of Lights** alumni boasts members of Mr Bungle, Thursday, Streetlight Manifesto and The Tea Club and, as such, fans of those bands – not to mention Rush and Tool – will find much to love here.



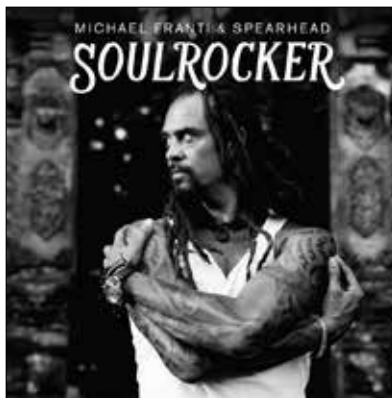
**BRETT DENNEN**  
**POR FAVOR**  
 NEW ELEKTRA/ATLANTIC

As common and simple as it is, *por favor* is such an evocative expression. From Spanish, it translates to "please," a word that suggests a need for something, a desire to make a change. "*Por favor* was something I kept saying every day in the studio, and I got the other musicians saying it," says **Brett Dennen**. "We were goofing around, and Dave Cobb, my producer, said it should be the title of my new record. I laughed it off at first, but then I really thought about it... When you say please, you're asking something to come into your life. It might mean that you're weak and need something to make you strong." That notion is at the heart of **Por Favor**, **Dennen's** intimate and revealing new album. Produced by Cobb, fresh from his Grammy-winning work with Chris Stapleton and Jason Isbell, the record strips **Dennen** to his core as a songwriter with nothing to hide. Often framed by uplifting choruses and bright acoustic arrangements, these songs brim with optimism, the palpable sense that the tide is turning. "All these songs came from a time of sadness for lots of different reasons. They came at a point when I wasn't feeling confident about myself," he says. "But with these songs, I want to make people feel good about themselves and about life through the good and bad."



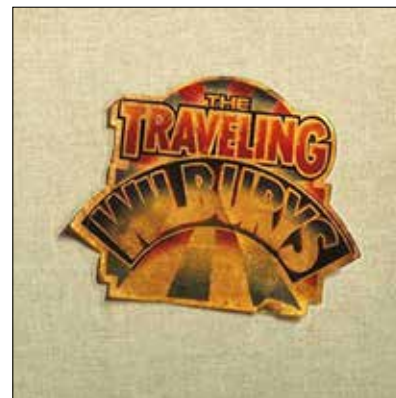
**MUDCRUTCH**  
**2**  
 REPRISE

**Mudcrutch** was initially formed in 1970 in Gainesville, Florida and is the precursor to the legendary **Tom Petty & The Heartbreakers**. Tom Petty (bass/vocals), Tom Leadon (guitar/vocals), Benmont Tench (keyboards/vocals), Mike Campbell (guitar/vocals), and Randall Marsh (drums/vocals) make up the band's current line up. In 1974, **Mudcrutch** was signed to Shelter Records and moved to Los Angeles where they released one single, "Depot Street," to very little fanfare. The band broke up in 1975 and could have settled for being a legend, but instead **Mudcrutch** rose from the ashes in 2008 to remind us that the golden age of rock and roll bands still had a few treasures to unearth. Their debut, made some thirty-three years later, was an unexpected hit. All members of **Mudcrutch** contribute songs on their aptly-titled new album **2**, which includes seven originals written by Tom Petty, with band members Mike Campbell, Tom Leadon, Randall Marsh and Benmont Tench composing one each. Like Petty's normal gig, **Mudcrutch** play top-notch 60s inspired rock with charming southern accents. There's a wistfulness at play on **2** as well – fitting considering the nostalgia that brought this project full circle. That said, **2** lives in an orbit all its own.



**MICHAEL FRANTI & SPEARHEAD**  
**SOULROCKER**  
 FANTASY

In creating *Soulrocker*, **Michael Franti & Spearhead** have introduced a new sensibility to their potent hybrid of hip-hop, rock, folk, and reggae: a gracefully arranged take on electronic music that more than fulfills the band's mission of making impassioned music you can dance to. While each selection on *Soulrocker* began with **Franti** working out melodies on his acoustic guitar, many of the album's songs ultimately evolved into beat-powered tracks that reveal a close and nuanced understanding of the electronic genre. "One of the first records I had as a kid was a Kraftwerk seven-inch that I got from the giveaway bin at the UC Davis radio station KDVS," recalls **Franti**, who grew up in Davis, CA. "We always do a DJ set at the end of our shows, and I wanted to try bringing in those dance and electronic elements but still keep the organic instrumentation that I've always loved." *Soulrocker* again shows **Franti's** singular ability to channel frustration into music that's both thought-provoking and triumphantly hopeful. "Right now is a very challenging time for people, for our nation and the planet," says **Franti**. "My intention with this album was to make music that could bring people together."



**THE TRAVELING WILBURYS**  
**THE TRAVELING WILBURYS COLLECTION**  
 CONCORD

**The Travelling Wilburys** formed in 1988 after **Bob Dylan, George Harrison, Tom Petty, Jeff Lynne** and **Roy Orbison** assembled at Dylan's Malibu, California studio to record a B-side for the Harrison single "This Is Love." The resulting song, "Handle With Care," was instead released under the **Wilburys** name, with the artists posing as a band of brothers. George later said, "I liked the song and the way that it turned out with all these people on it so much that I just carried it around in my pocket for ages thinking, 'Well what can I do with this thing?' And the only thing to do I could think of was do another nine. Make an album." The original album release, *Traveling Wilburys Vol. 1*, achieved great success; after hitting No. 3 on the Billboard Top 200 chart, the certified double Platinum album earned a GRAMMY®. *Traveling Wilburys Vol. 3*, the group's second album, was released in 1990 and dedicated to Lefty (Roy Orbison) Wilbury, who passed away in late 1988 before recording could be completed. "She's My Baby" and "Wilbury Twist" became radio hits as the album reached #11 in the U.S. and was certified Platinum. **The Traveling Wilburys Collection** includes the albums, bonus tracks and a DVD featuring footage of the band from the first chord to the final mix.



## JOSEPH ARTHUR THE FAMILY

TRUE NORTH RECORDS

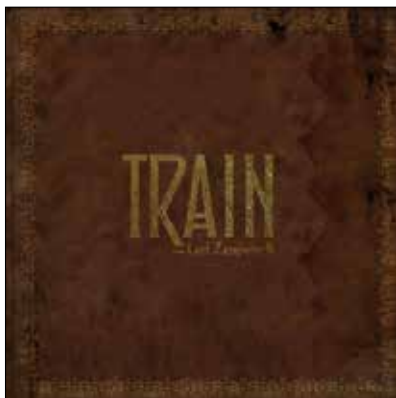
A piano found its way to **Joseph Arthur**. So did a self-confessed speed freak, mired in complications concerning her ex and their kids. As these two things converged, **Arthur**, ever prolific, fed them into a song. That song became more songs. And, thus, **The Family** was born. "**The Family** story is mostly a work of fiction," says **Arthur**. "This isn't about my family. It's about family. I did interview my parents. I asked for stories – anything they could recall. I used facts from things my folks told me and then quickly fictionalized. Not as a rule, but because I wasn't interested in creating a personal history... I utilize the personal to imbibe reality into the universal. I incorporated actual names of people who meant something to me, and for whatever reason, never changed them. Perhaps I should have. But songwriters know that names hold weight and are hard to change. The songs are sung from the perspective of different characters, both male and female, both child and adult, in different times in history. World War II factors in heavily to the story, but for me it was always just about war right now—the loss we all have right now. That's why I let it surround the main story, which is the way family dynamics shape us and make us who we are."



## BAND OF HORSES WHY ARE YOU OK

INTERSCOPE RECORDS

In the past, **Band of Horses** founder and leader Ben Bridwell would literally run away from home to write: holing up in a secluded location, emerging months later with new songs for his band to flesh out and fully animate. This time, Ben stayed home to write. In the estrogen-charged atmosphere of a home shared with his wife and four daughters he allowed his everyday experiences to inform his process. When Bridwell and his bandmates reconvened in South Carolina alongside producer **Jason Lytle (Grandaddy)**, Bridwell struggled to bring the new material into focus. One day, at a particularly crucial part of the recording process Ben's phone rang. It was **Rick Rubin**—who'd randomly heard a **Band of Horses** song on the radio during a drive, and had been moved to pull over and call. It was exactly the final push that his songs needed on their journey from conception to being sent out into the world. Creating capsule worlds populated by the strange but true cast of characters from Bridwell's hometown Charleston, SC, **Why Are You OK's** songs combined universal sentiments with Bridwell's patented knack for storytelling — all wrapped in the lush melodic textures that have long been the bedrock of **Band of Horses'** signature sound.



## TRAIN DOES LED ZEPPELIN II

CRUSH MUSIC

Multi-platinum-selling band **Train** pays homage to one of their biggest musical inspirations with **Does Led Zeppelin II**. The nine-track collection follows the original **Led Zeppelin II** track listing, including classic hit songs such as "Ramble On" and "Whole Lotta Love." "Our favorite band is Led Zeppelin, and they made a huge impression on our lives musically," said lead singer Pat Monahan. "So I thought, why don't we record one of their albums, just for the fun of it for our fans. The hard part was deciding which one." **Led Zeppelin II** makes a lot of sense as it's a pretty straight-ahead rock record – and nailing that classic bombast is certainly in **Train's** wheelhouse. "I would love it if people get a dose of what's hiding underneath **Train's** songs, our influences," says Monahan – and there's little doubt that the influence will be become crystal clear after hearing the band's faithful interpretations, particularly Plant's influence on Monahan's vocals. 100% of **Train's** proceeds from the album will be given to Family House, a San Francisco-based nonprofit with close ties to the band. The organization provides temporary housing to families of ill children receiving treatment at the University of California San Francisco Benioff Children's Hospital.



## TEGAN AND SARA LOVE YOU TO DEATH

WARNER BROS.

**Tegan and Sara** explored a transcendent pop sheen for the first time on 2013's **Heartthrob**, which deftly balanced critical acclaim with mainstream ambitions. They follow it up here with an equally explosive production, but one that casts darker shadows and lingers longer in the psyche. Taking a page from dramatic non-fiction, **Love You To Death** finds **Tegan and Sara** mining their own lives to investigate complex relationship dynamics. At one moment the subject is their own inescapable relationship as twin sisters ("100x," "White Knuckles"), while at another it's a romantic relationship that drives the protagonist to mournful regret ("That Girl"). Secret relationships ("Boyfriend") give way to social judgment about passion and transience ("Faint of Heart"). Marriage is eloquently questioned as a barometer for commitment ("BWU"), while commitment itself is questioned with a deliberately self-conscious anti-love-song ("U-turn"). With each album their writing grows in precision and vulnerability, and differing lyrical voices continue to sharpen their respective identities – **Tegan's** unapologetically clear word choice in evaluating romance ("Stop Desire") is balanced by **Sara's** poetic reflections on anxiety ("Hang on to the Night").



## NEIL YOUNG + THE PROMISE OF THE REAL EARTH

REPRISE

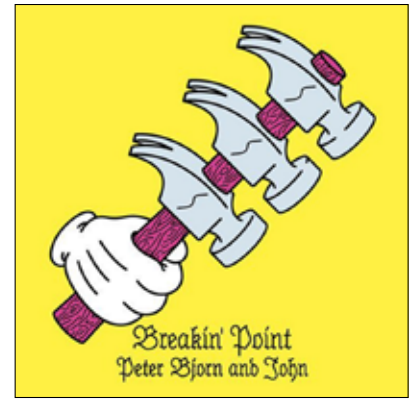
**Neil Young's** new album, **Earth**, features performances of songs from a range of **Young's** albums, including last year's **The Monsanto Years**, 1990's **Ragged Glory**, and 1970's **After the Gold Rush**. The audio was captured during **Young's** 2015 tour with **The Promise of the Real**, fronted by Lukas Nelson (vocals/guitar) and Micah Nelson (guitar, vocals) - Willie Nelson's sons. The tour included **Young** performing solo and with the band for a full electric show. "**Earth** flows as a collection of 13 songs from throughout my life, songs I have written about living here on our planet together," says **Young**. "Our animal kingdom is well represented in the audience as well, and the animals, insects, birds, and mammals actually take over the performances of the songs at times." A new take on some of **Young's** most beloved songs, **Earth** features the live recordings, along with added musical overdubs, as well as sounds of the earth, such as city sounds like car horns, sounds of insects, and animal sounds from bears, birds, crickets, bees, horses, cows - creating a very strange, yet beautiful atmosphere. It's a classic weird ass **Neil Young** move – a bizarre concept that comes together thanks to the enduring strength of his songwriting. And, in that, it totally works, jah bless him.



## CORINNE BAILEY RAE THE HEART SPEAKS IN WHISPERS

CAPITOL

At long last, British singer-songwriter **Corinne Bailey Rae** returns with *The Heart Speaks in Whispers* – her first album in six years. *The Heart Speaks in Whispers* is rich in fresh ideas and full of emotional energy which surges through its songs like electricity. Recorded both at her studio in Leeds, and in Los Angeles, the album is co-produced by **Corinne** with Steve Brown, her collaborator on her critically-acclaimed previous album *The Sea*. *The Heart Speaks in Whispers* is anchored by “Been To The Moon,” a beautiful and vibrant single written by **Corinne** and Steve Brown with Paris and Amber Strother from the LA-based future-soul band KING, and recorded in Capitol Records’ legendary Studio A – a room that has produced some of the greatest songs of all time. The album features a number of notable musicians including Pino Palladino (D’Angelo, Erykah Badu, David Gilmour), James Gadson (Marvin Gaye, Bill Withers), Marcus Miller (Miles Davis, Herbie Hancock), Esperanza Spalding and Moses Sumney (Beck). “The heart speaks through Nature, Dreams, the Body and Instinct, says **Rae** of this inspirational collection. “These songs are mystical, elemental and concerned with transformation. For me this album is vital, and life-affirming.”



## PETER BJORN AND JOHN BREAKIN' POINT

INGRID

*Breakin' Point* is the new, highly anticipated album from the Oxford Comma-less **Peter, Bjorn And John**. *Breakin' Point* is about the band's newfound search for another career high. “We started with some other album title ideas – like *Thriller 2*. Then we realized we were pushing the envelope so got into the idea of a breaking point. If we broke it once, we can break it twice,” says **Bjorn**. That’s why the album artwork features a hammer with three heads on it, not just to strike your nightmares, but to send a message out to everyone. The trio’s previous record *Gimme Some* was **Peter Bjorn and John’s** “power pop, guitar statement”, focused on recreating in the studio what they were confidently doing live. This time they wanted to do the total opposite. “This was about doing big pop songs,” says **Bjorn**, who recalls sitting around listening to ABBA with his bandmates, marveling at how they made it sound and look so easy. But, then again, **Peter Bjorn and John** make it look easy, too, knocking out one great hook after another. 10 years after they broke through with “Young Folks,” **PB&J’s** still have the giddy pop goods that you’re sure to find absolutely irresistible.



## PAUL MCCARTNEY PURE MCCARTNEY

CONCORD

*Pure McCartney*, a new compilation of music legend **Paul McCartney’s** solo, Wings and Fireman work, showcases 67 highlights from one of the most-revered catalogues in music - from *McCartney* in 1970, his debut solo album, right through to “Hope For The Future,” his 2014 track taken from *Destiny* – the most-anticipated video game of the last decade. Not only is *Pure McCartney* a monumental mix tape of some of popular music’s most memorable moments, it also features curios for the super fans and some of **Paul’s** personal favorites—all handpicked by the man himself. As a songwriter **Paul** has never stood still, dipping his toe in countless genres and styles. *Pure McCartney* is testament to that fact. From the song writing master class of ‘Maybe I’m Amazed’ and adventurous, three-songs-in-one of ‘Band On The Run’ to the irresistible groove of ‘Say Say Say’ and ahead-of-its-time electronica of ‘Temporary Secretary’, described by NME when compiling a list of the greatest ever songs as “not so much ahead of its time, but out of it altogether”, *Pure McCartney* charts the unstoppable adventures of **McCartney’s** unique and eclectic song writing talents and shines a light on his post-Beatles artistic achievements.



## COLVIN & EARLE COLVIN & EARLE

FANTASY

As **Colvin & Earle**, longtime friends and admirers **Shawn Colvin** and **Steve Earle** have united to record their self-titled debut, a true standout in careers already filled with pinnacles and masterpieces. Produced by the masterful Buddy Miller and recorded in his living room studio, *Colvin & Earle* contains six co-written originals plus some truly inspired covers, including The Beatles’ “Baby’s In Black,” the Rolling Stones’ “Ruby Tuesday,” and Emmylou Harris’ “Raise the Dead.” Few things can touch the magic of artists so in tune that they seem to be able to read each other’s minds, and *Colvin & Earle* is a prime showcase for the duo’s inimitable vocals and mesmerizing guitar playing – a flawless example of the creative process gelling into a gorgeous, cohesive whole. For this pair, both considered to be among America’s greatest living songwriters, **Colvin & Earle** showcase one of the finest records of these hardcore troubadours’ storied careers.



## FITZ AND THE TANTRUMS FITZ AND THE TANTRUMS

NEW ELEKTRA

*Fitz and the Tantrums’* natural exuberance permeates their new self-titled album, which celebrates walking to the beat of your own drum. Lead singer, Michael Fitzpatrick, says of new record, “We’ve always tried to push ourselves at every turn. For our third album, we continued to challenge ourselves, taking care not to write the same record again.” “Turn It Up!” **Fitz** exhorts at the top of album opener and first single “HandClap.” The horn-and-beats fueled track captures the exhilarating sense of promise - and danger - that a night out and a new romance hold. “Overall, this is an album about desire,” says **Fitz**. “The desire for intimacy, for sex, for acceptance on your own terms and the struggle not to compromise.” The staccato “Complicated” paints a relationship that’s packed with both chemistry and conflict and bursts into an unexpected cheer. Echo and otherworldly keyboards make “Tricky” an intoxicating dance-floor anthem and a warning to any future lover, while “A Place For Us,” the album closer, encapsulates the band’s belief that there is a place in the world for each of us to belong, regardless of our differences. That said, *Fitz and the Tantrums* is an album for these times – where identity is at war and love is the weapon that will conquer all.