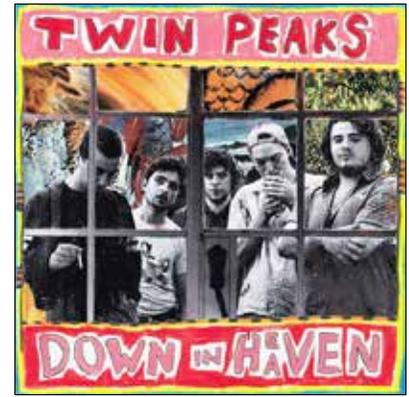




WILLIAM TYLER MODERN COUNTRY

MERGE

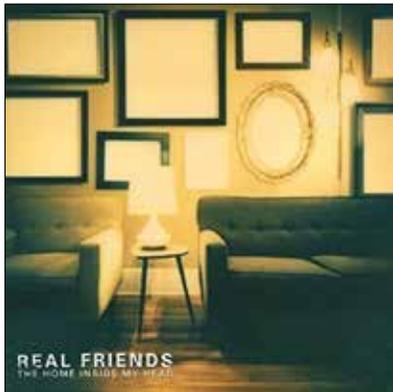
Modern Country is the fourth full-length album by guitarist and composer **William Tyler** and his first recorded outside of his hometown of Nashville, Tennessee. While there is never a comfort zone in instrumental music, **Tyler** attempts to leave any perceived one behind with *Modern Country*. 2013's *Impossible Truth* found **Tyler** exploring the boundaries of composition for solo guitar in a manner that paid homage to everyone from Leo Kottke to Brian Wilson. It was an epic song cycle that veered from cathedral-like psychedelic hymns to pastoral folk melodies. In contrast, *Modern Country* finds **Tyler** exploring more focused melodic themes rather than ethereal wanderings. These aren't pop songs, per se, but they are closer in spirit to Neul, Penguin Cafe Orchestra, and Bill Frisell. Primarily written while **Tyler** was on sabbatical in Oxford, Mississippi, where he stayed at the cabin of a family friend within a stone's throw of William Faulkner's house, *Modern Country* is a collection of songs about the vanishing America that still exists on back roads, in small towns, on AM radio stations. In an election year when so many certainties and assurances have vanished, **Tyler** doesn't offer optimism or pessimism but rather a calm and measured commentary in our age of anxiety. You need this.



TWIN PEAKS DOWN IN HEAVEN

GRAND JURY

Give **Twin Peaks** an inch and they'll take a stretch of the road. Having careened across America and beyond, sharing their staggering energy, the band made their third album the best way they know how: By themselves. The same group that produced the scuzzy squalor of their debut *Sunken*, had legions of fans screaming along to their anthemic sophomore effort, *Wild Onion*, now swings and serenades with *Down In Heaven*. Recording on reel-to-reel with the band learning studio tricks on the fly, **Twin Peaks** set out to make an LP that reflects how far they've come and how much of life is left, not only trusting themselves to make a record they'd want to hear, but one that harkens back to the techniques employed on 60s rock masterpieces like The Kinks' *Village Green Preservation Society*, The Beatles' *White Album*, and the Rolling Stones' *Beggars Banquet*. Co-produced by the band and longtime collaborator R. Andrew Humphrey, and mixed by John Agnello (Dinosaur Jr., Kurt Vile, Sonic Youth), *Down In Heaven* is by turns raw, polished and wise beyond its years. It is a marked, and some may say mature, development for a band that doesn't know how to play it safe.



REAL FRIENDS THE HOME INSIDE MY HEAD

FEARLESS

The Home Inside My Head is the brilliant, brand new album from Chicagoland emo quintet, **Real Friends**. Fronted by vocalist Dan Lambton and pushed lyrically by Kyle Fasel, **Real Friends** have rapidly and organically grown a rabid following of devotees. Loved for their heart-on-sleeve and hook-in-mouth pop-punk as timeless and as passionate as its influences, **Real Friends** has become one of the pioneers of the new wave of pop punk-emo. Since the release of their debut full-length *Maybe This Place Is The Same, And We're Just Changing*, the band has had a whirlwind run in support of the critically-acclaimed album including a spot on the Vans Warped Tour 2014, Soundwave Festival in Australia, and a UK tour alongside All Time Low (with a date at Wembley Arena). **Real Friends** kicked off the new album campaign with a unique tour of unconventional venues around the U.S.A with tickets to each show costing \$5, before embarking on the 2016 US Vans Warped Tour. *The Home Inside My Head* was produced by Steve Evetts (The Wonder Years, Architects, Dillinger Escape Plan).



DIGITALISM MIRAGE

PIAS AMERICA

It's hard to believe that it's been over a decade since **Digitalism** broke through with their anthemic 'Zdarlight'. Nu-rave and dubstep came and (largely) went; hip-hop morphed into trap; and EDM made pop stars out of dance DJs. Back with their third album, *Mirage*, the German duo have wisely resisted any vogues or trends. Instead, they present a record that takes their much-loved sound and opens it up to new permutations and possibilities. *Mirage* sees **Digitalism** return in their most complete and coherent incarnation yet – the album spanning euphoric radio-friendly electronic pop and guttural dancefloor bangers with equal aplomb. Dashes of disco, French touch, prog rock, rave and hip-hop are thrown into an eclectic sound palette that colors *Mirage*. From the full-power electro-indie of 'Battlecry' to the upbeat rock flavor of 'Go Time' and the euphoric melancholy of 'Utopia', their sensibility for storming riffs and melodies hasn't waned one bit. Then there's the scintillating epic 'Destination: Breakdown' and glitchy electro-rap 'Ism' showing yet more accomplished diversity. The two-part title track shows the evolution of their synth work in stunning fashion, beaming in inspiration from the greats like Vangelis and Tangerine Dream. Prepare to be mesmerized.



MOTHER FEATHER MOTHER FEATHER

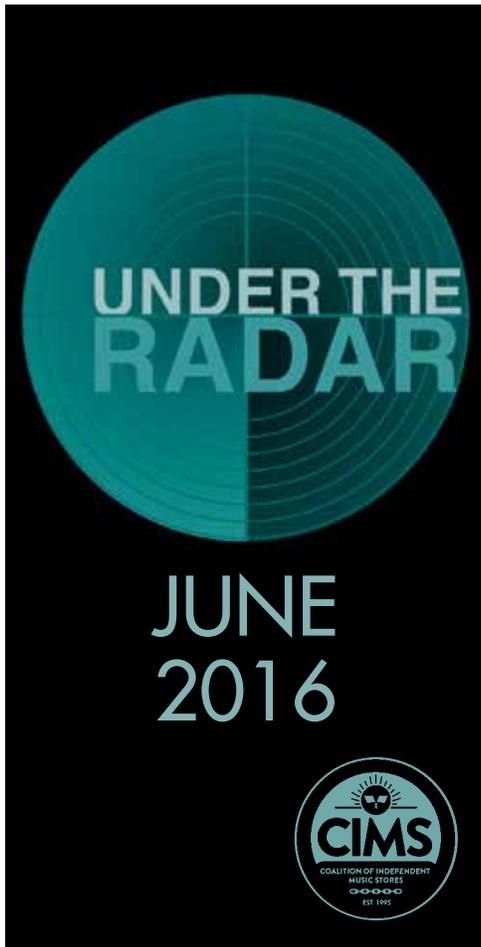
METAL BLADE

The lights go down... **Mother Feather** stride onto the stage. Vocalist Ann Courtney steps to the microphone and purrs: "I need your full attention..." And she's got it. What follows is pure rock and roll catharsis. The band's self-styled pop cock rock is the perfect vessel for this catharsis – marrying the scratchy yet catchy, swaggering and dangerous sounds of The Stooges, New York Dolls or The MC5 with a little 90s alt-rock and 50s rock n' roll for good measure. With their two independently released EPs, **Mother Feather** introduced themselves to the world, and those eight songs are being given a new lease of life as part of their full-length debut, *Mother Feather*, rounded out by new tracks "Natural Disaster" and "The Power." Among these, the joyous "Trampoline" marries stomping beats and scratchy riffs to cheeky double entendre. The urgency of "Egyptology", which gives way to massive Weezer-esque sing-alongs, was written "after doing an archeological dig of my soul." And then there is "Natural Disaster", which lashes a monster Sabbath-esque riff to lyrics about "harassing the kind of big feelings that might otherwise control you", and "The Power" is about choosing your people – something she has clearly proven adept at with the band's tighter than tight lineup. RAWK!!!



THE JAYHAWKS
PAGING MR. PROUST
SHAM

Paging Mr. Proust finds that **The Jayhawks** holding steady as one of America's finest rock bands. Based around leader Gary Louris' gift for melody, *Paging Mr. Proust* features the long-time core of the **Jayhawks**: Louris (lead vox/guitars), Marc Perlman (bass), Tim O Reagan (drums/vox), and Karen Grotberg (keyboards/vox) – augmented by co-producer, Peter Buck (late of R.E.M.). From the jangle of album opener "Quiet Corners & Empty Spaces" to the trademark harmonies of "Isabel's Daughter" to the more pensive "Lover Of The Sun," *Paging Mr. Proust* makes a clear case that **The Jayhawks'** power remains undiminished from their initial national impact, 1992's *Hollywood Town Hall*. *Paging Mr. Proust* other highlights include sludgy rocker "Lost The Summer," the kraut-rock groove of "Ace" and the taut minimalism of "Comeback Kids" bring new sounds to the palette. *Paging Mr. Proust* shows a commitment to adventure and forward motion, which makes this collection of songs exciting and instantly memorable.



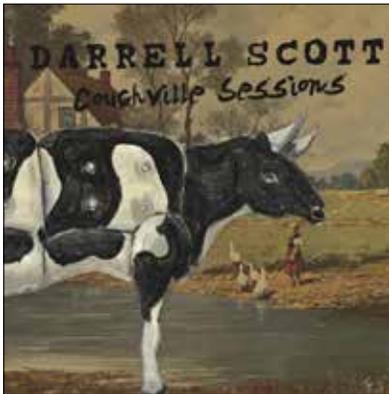
FANTASTIC NEGrito
THE LAST DAYS OF OAKLAND
BLACKBALL UNIVERSE

Fantastic Negrito is a man's truth told in the form of black roots music. Each song the true story of a musician from Oakland who experienced the highs of a million dollar record deal, the lows of a near fatal car accident that put him in a coma, and is now in the phase of rebirth despite his playing hand being mangled. **Negrito's** music emphasizes rawness and space. Slide guitar, drums, and piano. Rather than update the Delta Blues, **Fantastic Negrito** leaves the original sounds of Lead Belly and Skip James intact, building bridges to a modern sound with loops and samples of his own live instruments. But the primary element that drives **Fantastic Negrito's** music is uncut realness and zero concern for "pop" anything. If, as John Lydon once said, anger is an energy, then consider *The Last Days of Oakland* with a molten core. Every ounce of *The Last Days of Oakland* is seething with purpose, as if note, every word, every grunt, and every masterfully executed riff has manifested out of soulful defiance. **Negrito** performs as if he has nothing to loose – hell, he's already lost it. Now he has everything to prove – and he does. *The Last Days of Oakland* is the honest work of a true artist who deserves our undivided attention. This is a funky and pure declaration of life.



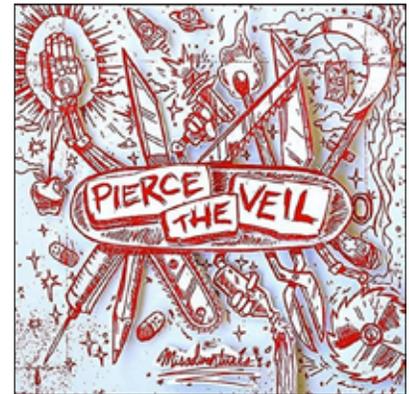
FEWS MEANS
PIAS

Means is the debut long-player from Swedish / American rockers **Fews**. Coming into view last summer thanks to the single 'Ill' – an eight-minute sonic rollercoaster with some seriously catchy Krautrock vibes. Inhabiting a musical landscape that evokes a post-punk legacy, one that continues to evolve and thrill, the band's second single, 'The Zoo,' which has already found lots of love in the UK and Australia, is merely a taste of *Means'* many thrills. '100 Goosebumps' reveals another side to this multi-national four-piece, a swath of pulsating guitar backed with a metronomic backbeat, almost three minutes of perfect symmetry that has already proven to be a live highlight. **Fews** have been swift in getting things off the ground: 2016 has already seen a series of rapturously received live shows. Intermingled with their own live shows, the band have also accompanied the likes of Fat White Family and Money in Europe while the UK has seen them traversing the country as guests for Bloc Party and on the recent sold-out Spring King tour. *Means* is a completely entrancing and compelling debut. Fans of Dill, Wray, and Deerhunter will be particularly enthralled.



DARRELL SCOTT
COUCHVILLE SESSIONS
FULL LIGHT

Couchville Sessions is the new album from venerable Grammy nominated singer/songwriter **Darrell Scott**. Ever the unconventional artist, **Scott** has always forged his own path. He has penned hit songs for mainstream artists (including Garth Brooks, Faith Hill, The Dixie Chicks, and even his mentor, Guy Clark), and has had songs covered by over 70 others spanning from Keb Mo' to Mary Gauthier. In 2012 **Scott** recorded and toured as part of Robert Plant's brilliant Band Of Joy, gaining him even more respect and admiration from a wider range of musicians in broader genres. **Scott's** approach to making music parallels the way he also has chosen to live. Currently making his home outside of Nashville, on the Cumberland Plateau, he focuses on a sustainable lifestyle, heating with wood, utilizing solar energy and growing his food. The fourteen songs on *Couchville Sessions* are a natural and inevitable product of this pure and unapologetic approach to making music and living life. Special guest appearances include vocals by Peter Rowan, John Cowan, and a rare narration by the late Guy Clark. The result is a collection of stunning and fearlessly played tracks, mostly recorded live, which offer the perfect backdrop for **Scott's** mesmerizing vocals.



PIERCE THE VEIL
MISADVENTURES
FEARLESS RECORDS

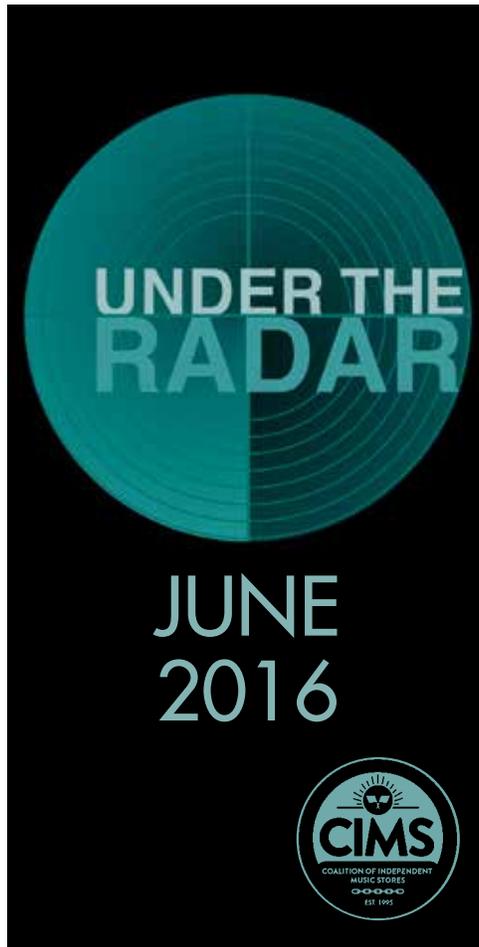
Since 2006, **Pierce The Veil** unassumingly, yet consistently have climbed their way into the hearts of millions worldwide via an unshakable devotion to making honest and hypnotic hard rock. That work ethic gradually elevated the band to the forefront of modern rock's vanguard. Following the success of their first two albums *A Flair for the Dramatic* [2007] and *Selfish Machines* [2010], the group's quiet rise detonated loudly with 2012's *Collide with the Sky*. The San Diego quartet—Vic Fuentes [vocals, rhythm guitar, keys], Mike Fuentes [drums, percussion], Tony Perry [lead guitar], and Jaime Preciado [bass guitar]—staunchly uphold that tradition once again on their fourth full-length album, *Misadventures*. We went into making this record wanting to top the last one, something we try to do with every record," says Vic. "We wanted to make one of the best-sounding records out there as far as quality goes," said Vic. "We weren't going to stop until we achieved that." "We wanted everybody to shine on the record," adds Jaime. "It was important that each member stood out. It was about going with a broader listening range and expanding on what we've built."



VINNIE CARUANA SURVIVOR'S GUILT

EQUAL VISION

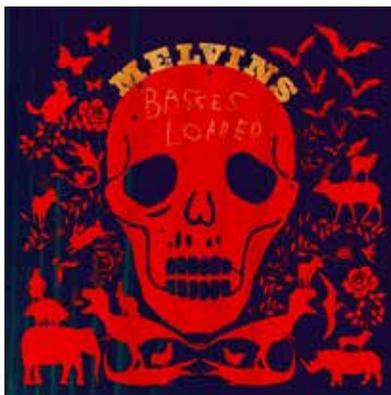
Survivor's Guilt is truly the creative culmination of **Vinnie Caruana's** career to date. On *Survivor's Guilt*, **Caruana** plays acoustic and electric guitars, and enlisted the talents of I Am The Avalanche's Kellen Robson and Brett 'The Ratt' Romnes on bass and drums as well. Rx Bandits' Steve Choi proves clutch as well, performing on a variety of instruments. The result is ten incredibly compelling, multi-layered tracks that bear witness to the breadth of **Caruana's** all-encompassing musical vision. Some songs lean towards **Caruana's** punk rock roots, but much of what's heard here is fresh and new. "We Don't Have To Die Alone" and "Angel Of North", for example, are sad and beautiful songs that expose the frailty and vulnerability of the human condition, while, on the flipside, closing track "Your Religion Is Killing Me" is a fierce, ferocious instrumental boiling with existential angst and torment. Although *Survivor's Guilt* ends on that bitter note, the album as a whole is full of hope and positivity, of the spirit, commitment and passion that drives **Caruana** to do what he does, as he always has. "I feel lucky to be here," **Caruana** says, "I'm really happy that I waited this long to make this record, because I had to live life for a while before I was ready to write these songs."



CASKET GIRLS THE NIGHT MACHINES

GRAVEFACE

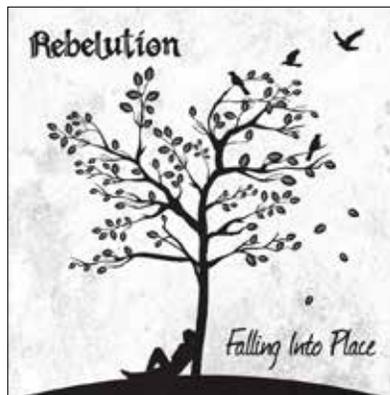
The Casket Girls leave the safety of their blackout curtain lair to roam an apocalyptic world, questioning the essence of humanity, where the dreamers, prophets and vampires of the old world, work together to forge a new path. The concept is Singularity. Welcome to *The Night Machines*. **The Casket Girls** are the virtually reclusive Savannah sisters, Phaedra and Elsa Greene, and Ryan Graveface (Graveface Records, Dreamend, etc). The group's bond has continuously strengthened over the course of their four releases, culminating in *The Night Machines*, their third full length LP and strongest effort to date. They wrote, recorded and mixed the record in Savannah and Athens, GA with local hero Andy LeMaster. Drum duties were taken on by fellow Graveface Records artist T.W. Walsh. **The Casket Girls** have gained momentum and a substantial cult following due to the unflagging catchiness of their songwriting and the compelling development of their polarizing live show, the likes of which prompted one reviewer to write "**The Casket Girls** are more than just a band; they're a living art piece." The beats are big, the sounds haunted, the experience chilling and inviting. It's the coolest coven in town.



MELVINS BASSES LOADED

IPECAC RECORDINGS

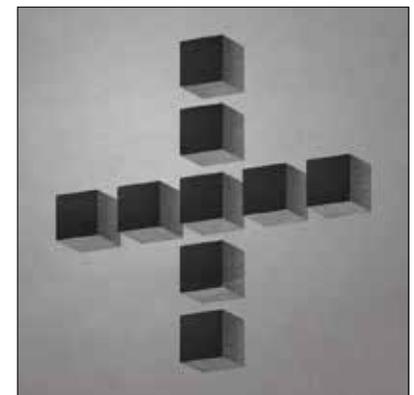
It's 2016 and the **Melvins** have an album called *Basses Loaded* coming out that features six different bass players. That's right SIX different bass players. NEW **Melvins** bass players for this go around are Steve McDonald from the legendary Los Angeles glam punk band Redd Kross and their old friend Krist Novoselic from Nirvana! Making return appearances are former and probably future bass players Jeff Pinkus (Butthole Surfers), Trevor Dunn (Mr. Bungle / Fantomas), Jared Warren (Big Business) and Dale Crover. Six bass players? Is this a joke? What IS the deal with these ceaseless idiots? Can't they just settle in and be happy with ONE line up? Apparently not. I suppose it figures considering how many goddamn bass players they've had up until this point. Nonetheless *Basses Loaded* actually works! According to guitarist King Buzzo, "More is more! As hard as it might be to believe, all of these bass players contribute something of their own to *Basses Loaded* which gives the whole album a good kick right in it's big fat ass." Of course, that big fat ass is perfect for the **Melvins'** gloriously heavy sound. And, naturally, you won't wanna live without this. Crank it!



REBELUTION FALLING INTO PLACE

EASY STAR

A dozen years into **Rebelution's** stirring career, the release of the California reggae band's fifth album, *Falling Into Place*, finds them more energized than ever. For *Falling Into Place*, **Rebelution's** four core members – singer / guitarist Eric Rachmany, keyboardist Rory Carey, drummer Wesley Finley, and bassist Marley D. Williams – got some refreshing new perspectives by writing with different producers and shaking up their normal recording process. For Rachmany, the creativity began with an inspirational trip to Jamaica. Dwayne "Supa Dups" Chin-Quee (Bruno Mars, Eminem) produced many of the tracks. Others feature the studio wizardry of Yell! Beats (Kool Keith, Los Rakas, and **Rebelution's** two previous albums), while Donovan "DonCorleon" Bennett (Sean Paul, Vybz Kartel, Morgan Heritage) produced two. Locking it all together are rock-solid musicianship, a "sun splashy sound" (*Relix*), an intense work ethic, and constant devotion to their art. *Falling Into Place* mingles stories of love gained and lost with reminiscences of years gone by ("Pretty Lady," "Those Days," "Santa Barbara") and socially pertinent songs like "Know It All," which challenges the hatred in an ever-more-violent world and a fraught political environment.



MINOR VICTORIES MINOR VICTORIES

FAT POSSUM

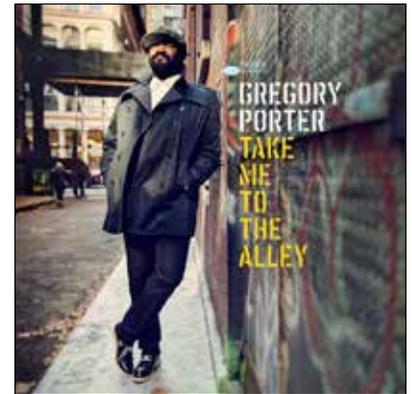
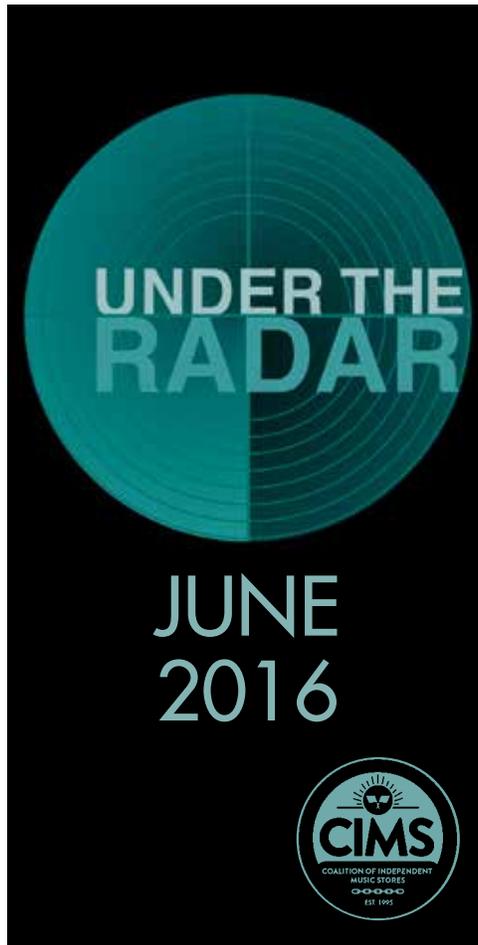
A happy accident? A feted coming together of like minds? Something beyond and outside their control? **Minor Victories** birth and progress has contained elements of all of this and more, both for those on the inside and us lot, looking in through the window. The 'facts' are such: Justin Lockey, currently guitarist with Editors, comes towards the end of the mammoth touring schedule for the band's fourth album, *The Weight Of Your Love* and finds an itch to make something against that he has been engaged with in his day job that needs scratching. His vision is of an extreme noise EP topped off by a delicate female voice. Serendipity comes calling in the shape of a shared management relationship with Slowdive's Rachel Goswell. Her musical appetite fully restored with the feted reunion of her original band, tracks are shared and two songs take shape. The two have never met. Perhaps another guitarist might be good on one or two tracks? Rachel suggests Mogwai's Stuart Braithwaite, who listens and adds guitars. Stuart has never met Justin. He's in. More stuff is recorded. James from Twilight Sad contributes. So does Mark Kozelek. By the end of it, they've made a masterpiece. **Minor Victories**, indeed.



HELLYEAH UNDENIABLE

ELEVEN SEVEN

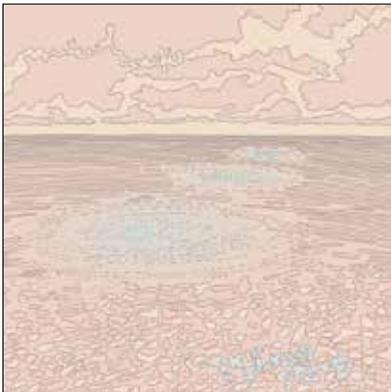
Ten years in, the supergroup **Hellyeah** are back with *Undeniable*, their fifth studio effort and successor to 2014's *Blood for Blood*. Speaking about the new record, guitarist Tom Maxwell stated, "There's a lot of new stuff coming out that we've never tried before, and a lot of heavy s-t... It's gonna be moody, it's gonna be dark, it's gonna be crushing, it's gonna be heartbreaking, it's gonna be everything. So it's going to be a proper take-off from our last record, but with a lot of new surprises, musically and lyrically. We are moving forward with the path that we've taken with *Blood for Blood*. It's a really, really savage album and we're really excited for fans to hear it." *Undeniable* marks the **Hellyeah** recording debuts of bassist Kyle Sanders (brother of Mastodon's Troy Sanders) and guitarist Christian Brady. The two musicians joined the band after the recording of *Blood for Blood*, replacing longtime bassist Bob 'Bobzilla' Kakaha and guitarist Greg Tribbett. The remainder of the lineup consists of the legendary Vinnie Paul on drums, Tom Maxwell on guitar and singer Chad Gray, all of who have been with **Hellyeah** since the band's inception.



GREGORY PORTER TAKE ME TO THE ALLEY

CAPITOL

An artist whose music is at once timeless yet utterly of its time, **Gregory Porter** solidifies his standing as his generation's most soulful jazz singer-songwriter with *Take Me to the Alley*, the much-anticipated follow-up to 2013's *Liquid Spirit*. *Take Me to the Alley* opens with the anthemic "Holding On," a song **Porter** co-wrote and recorded with the U.K. electronica act Disclosure that was the lead single of their 2015 album *Caracal*. This fresh makeover replaces the skittering beats and booming bass with a more spacious arrangement. Other highlights include the bluesy "Don't Lose Your Steam," one of two songs that **Porter** wrote with his three-year-old son Demyan. Inspiration from other family members comes with "More Than a Woman" and "In Heaven." "Take Me to the Alley" soothes the soul as **Porter** sings of redirecting the collective energy we often give to royalty to the downtrodden. On the strident, hard-bop excursion "Fan the Flames" **Porter** calls for vigorous, nonviolent protest amidst a flurry of injustices. The flirtatious "French African Queen" slyly addresses socio-political issues within a vivacious, Nigerian-laden jazz groove. In all, *Take Me to the Alley* demonstrates **Porter's** innate ability to transcend genre through his inviting compositions.



MUTUAL BENEFIT SKIP A SINKING STONE

MOM & POP

"It takes more than just a fleeting dream to set us free," sings Jordan Lee on "Skipping Stones" the titular track on **Mutual Benefit's** newest album, *Skip a Sinking Stone*. It's a truism that still holds power, and it acts as a sort of missive for the entire album: a two-part meditation on impermanence that also acts as a portrait of growing up. The first half of the record, awash in warm string arrangements and hope, is written about his whirlwind new life as a successful musician, while the 2nd half reckoning how new life in New York City with growing depression, a downturn in the relationship, and a city in turmoil. *Skip a Sinking Stone* is shaped by collaborations with friends and recurring members of **Mutual Benefit's** rotating cast, including **Mutual Benefit** drummer Dillon Zahner, violinist Jake Falby, guitarist Mike Clifford, and vocals from Lee's sister Whitney (also a touring member of the band), flute by Noah Klein (Cuddle Formation), and keys by Dan Goldberg (The Spookfish). *Skip a Sinking Stone* was beautifully recorded by Lee (and friends) and beautifully mixed by Brian Deck (Modest Mouse, Iron and Wine, Red Red Meat). Fans of the Flaming Lips, Granddaddy, Mercury Rev, and Youth Lagoon will find much to love here.



FLUME SKIN

MOM & POP

In 2012, a young beatmaker called **Flume** burst on to the scene and single-handedly changed the face of Australian dance music and its possibilities. The then 20-year old had just one single ("Sleepless") and one remix (Hermitude's "Hyperparadise") to his name. The buzz was growing, thanks in part to a standout afternoon performance at Australia's Splendour in the Grass festival, but his audience was confined largely to fans of underground electronica propagated by rising tastemaker label Future Classic. Today, **Flume** is a multi-platinum selling, internationally recognized career artist, creating his own space in electronic music. He's also fresh of Coachella and preparing for a U.S. tour that's quickly selling out. Commercial success is one thing, but the best part? The music is really, really good. The producer (don't call him a DJ) creates complex, intelligent, original productions that sound great wherever you're listening – all from the bedroom of his parents' house. **Flume's** new album, *Skin*, is already receiving great critical acclaim: Pitchfork calls the music "custom made for dark, secluded warehouse raves" while Nylon names it "powerful and utterly unique" and Consequence of Sound declares it "swaggering and hypnotic."



SKEPTA KONNICHIVA

BOY BETTER KNOW

Skepta has been making noise in the UK's Grime scene for quite some time, but it's only been recently that Hip Hop lovers on this side of the Pond have been aware of the 33-year-old rapper thanks to his new association with Drake, who signed **Skepta** to his OVO Sound label – and vice versa: **Skepta** is releasing Drizzy's music via his Boy Better Know imprint. As far as Grime goes – a genre that trades in rapid fire raps along crazily distorted beats (i.e. Dizzee Rascal), **Skepta's** latest album, *Konnichiwa*, is practically pop, thanks to his relatively un-cluttered production and vocals delivered with an accent that shouldn't leave most American listeners scratching their heads. Tracks like "That's Not Me," "Shutdown," "Ladies Hit Squad," and "Man" are also seriously catchy – and guest spots from the likes of Pharrell Williams should lend added legitimacy for curious Yanks. The critics have taken notice, too: *The Guardian* gave the album 4 out of 5 stars saying, "The architect of grime's resurgence might have an eye on the US market, but he's a distinctively, winningly English rapper" while the *NME* the album 5 out of 5 stars saying, "*Konnichiwa* is... good enough to take on the world without having to compromise one inch in the process." Ya heard?!?



JESSY LANZA
OH NO
HYPERDUB

Jessy Lanza's second album *Oh No* is addressed to her own constant nervousness. The pressure of music making, which used to calm her nerves, has led to a whole new world of contingencies that stoke the anxiety mill. The exclamation *Oh No*, for Jessy, marks yet another incident of randomness interrupting her tranquility - which seems at odds with the confidence and spontaneity of her infectious music. The plaintive, reverb drizzled mood of Lanza's debut has all but given away to a more direct, self-assured and joyful album. *Oh No* oscillates between the languid, coiled, arpeggiated slow jams of 'New Ogi,' 'GoingSomewhere,' 'Begins,' 'Could be u,' 'I Talk BB,' and the low slung 808 groove of 'Vivaca,' where Jessy's vocal gymnastics run wild over minimal drums and synths. The catchy, upbeat boogie of 'VV Violence,' 'Never Enough,' 'OhNo,' and the high point of 'It Means I Love You,' which has a sparse addictive bounce with a pitched up vocal refrain and a nod to Shangaan electro. Playfully laced with cascading arpeggios, crispy drum machines and breezy songs, *Oh No* has an infectious energy that has been brewing in her live shows since her first album and, now, has reached a giddy apex. Oh YES!!!



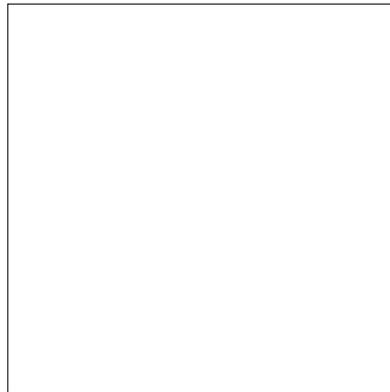
COLOURS
IVORY
VICTORY

The groundwork for electro-R&B duo **Colours** was laid when vocalist Kyle Tamo relocated from Connecticut to Florida. He was introduced to drummer Morgan Alley through mutual friends, and the two delved into creating a new sound that was a musical departure from any of their previous rock projects. "Having only two members in **Colours** offers us a unique and advantageous opportunity when creating," says Tamo. "When too many people are working on a creative project, often personal preferences and risk have to be diluted for compromise. Our personal experience finds the most resonating growth comes with internal resolution, and we hope to offer our music as the catalyst to that." **Colours** recorded their debut, *Ivory*, with producer Shaun Lopez (†††, Lupe Fiasco, Defones). Tamo explains the meaning behind the album's title, "*Ivory* holds a specific meaning for us. Actual ivory has an amazingly intriguing juxtaposition. Between the status symbol and richness of it, to the barbaric brutality of harvesting it, comes a comparable cause and effect for the album." That said, with *Ivory*, **Colours** have created an album that perfectly balances menace, groove, and heart - itself a rare and winning combination.



KAYTRANADA
99.90%
XL

Born in Haiti and raised in the city of Montreal, Canadian artist **Kaytranada** has experienced an explosive rise in the past couple of years with his irresistible production and live sets. Before touring the globe and amassing millions of hits online with his series of beloved tracks and mixes, **Kaytranada** came up as a true disciple, absorbing hip hop and RnB culture since his childhood and finding ways to make the music his own. Since the age of fourteen, when he first began to DJ and the following year when his brother introduced him to music production software, his output has been relentless - pumping out a beat a day for the next couple of years and soon after self-releasing a series of EPs and beat tapes that quickly began to expand his reach. Official releases on HW&W and Jakarta Records soon spread his name like wildfire and some instant-classic remixes by the likes of Missy Elliot, Janet Jackson, TLC, Danny Brown and others have cemented his reputation and his sound; an undeniable swing of the drums comparable to Dilla's, a signature soulful touch in the melodies, and a healthy dose of funky bass lines. **99.90%** will confirm his position as one of the most important producers in today's musical landscape. **Anderson Pakk** ranks among the guests.



HARD WORKING AMERICANS
REST IN CHAOS
MELVIN RECORDS

The **Hard Working Americans** do more with one moment than many artists do with an entire career, and prove it again with its latest release *Rest In Chaos*. With the exception of the late, great Guy Clark's "The High Price of Inspiration," the 13-track album was written by the band on the road, live in six different studios. Fronted by troubadour **Todd Snider**, the **Hard Working Americans** - **Dave Schools** (bass guitar, background vocals), **Neal Casal** (guitars, background vocals), **Duane Trucks** (drums and percussion), **Chad Staehly** (keyboards, background vocals) and **Jesse Aycock** (guitars, lap steel, background vocals) - embark on a musical journey that may parallel "Alice In Wonderland." The lead track, "Opening Statement," sets the album's gritty tone and rolls right into "It Runs Together," which describes Snider first meeting his ex-wife in recovery. "Half Ass Moses" is essentially three driving rock songs rolled into one, and the gospel-esque stomper "Throwing The Goats." As was the case with the band's self-titled debut release, the **Hard Working Americans** forge sonics completely apt for the messages they convey, yet unconventional enough to reach new depths listen after listen. And, of course, it's funny - and, occasionally, touching - as hell.