



**ANIMAL COLLECTIVE  
PAINTING WITH  
DOMINO**

For fifteen years **Animal Collective** – Dave Porter (Tare), Noah Lennox (Bear), Brian “Geologist” Weitz and Josh “Deakin” Dibb – has been rewriting the musical map, their line-up and aesthetic shifting with each astonishing release as they continue their pursuit of a new psychedelia. The result: **Painting With**. Warm and personal, dizzying and high definition, concerned with art and the human experience, and the meeting of both – creating something elemental, joyous, and unmistakably **Animal Collective**. Dizzily upbeat and gloriously realized, **Painting With** bounces and pops with an urgent, ecstatic energy, propelled by polyrhythmic beats and gurgling modular synth, with Lennox and Porter’s vocals gleefully falling in and out of syncopation and off-kilter harmony. The songs are as experimental and deeply textured as anything that has come before but sound as sharp and snappy as chart hits, finding the band at both their most minimal and most ambitious. John Cale (“Hocus Pocus”), saxophone colossus Colin Stetson (“FloriDaDa”), and the legendary EastWest Studios in Hollywood (where the Beach Boys recorded *Pet Sounds*), and the Golden Girls all lend their singular vibes to this unique pop masterpiece.



**BASIA BULAT  
GOOD ADVICE  
SECRET CITY RECORDS**

**Good Advice** is the fizzing, phosphorescing new LP by **Basia Bulat**. Captured and produced by **My Morning Jacket** leader **Jim James** in Louisville, KY, it follows on 2013’s *Polaris* and Juno nominated *Tall Tall Shadow*. These are 10 songs of desire and redemption, lit up with a bottle-rocket of liberated, faintly psychedelic sound. Despite a shared love for classic gospel, soul and country, **Bulat** and James resolved not to make a throwback record. **Good Advice** mixes classic, sterling songwriting with radiant, contemporary sounds – trembling organ, loose drums, lightning-rod electric guitar. **Bulat** was never able to shake her vision of the night sky on 4th of July, pitch-black above a basketball court. All that “space and emptiness,” all that bleakness, split apart by the “beauty and lawlessness” of amateur fireworks. **Good Advice** takes that night and pours it across 41 minutes. Heartbreak calls for fireworks, and pop songs are the nearest thing. “Pop songs can take all those big statements and those big feelings that you have,” she says. “You don’t need to necessarily have everything so detailed because everybody understands. Everybody understands those feelings.”



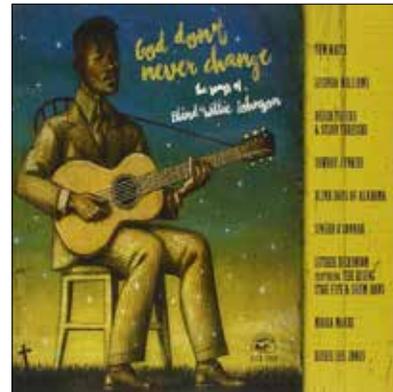
**RAY LAMONTAGNE  
OUROBOROS  
RCA**

**Ray LaMontagne** came off the yearlong tour behind 2013’s *Supernova* with around 18 songs for his next album. The Louisville sessions with co-producer **My Morning Jacket** auteur **Jim James** had already been booked, and **LaMontagne** had less than three months to get the new batch ready to cut. “I dug into the songs for six weeks, but the current wasn’t there,” he recalls. “At that point, you have to open up the top of your head and just let it all in, but the direction was still unclear to me. One night, I went to bed but couldn’t sleep, because I was so preoccupied with what I was trying to do. When I finally did fall asleep, I had this vivid dream—I dreamt I was working in my home studio, and the music presented itself to me. But it wasn’t an album of songs—it was one thing. It reminded me of Talk Talk’s *Spirit of Eden* and *Laughing Stock*. I called Jim and described the experience, and he told me he’d just bought *Spirit of Eden* and was thinking we should do something with that same spirit of exploration. So I very quickly made a 40-minute demo and sent it to him. After he heard it, Jim told me that *that* was the album, and I should release it just as it was. I resisted the urge to do that—the demo was a sketch, and I needed to bring it into three dimensions...” So they did... And **Ouroboros** – named for the ancient symbol depicting a serpent eating its own tail – came into being.



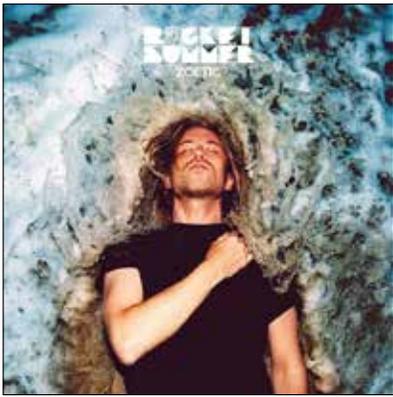
**THAO AND THE GET DOWN STAY DOWN  
A MAN ALIVE  
RIBBON MUSIC**

**A Man Alive** is **Thao & The Get Down Stay Down’s** fourth album. It is another amazing sonic next step for the band following up on the success of *We The Common*, which was largely inspired by **Thao’s** volunteer work with the California Coalition for Women’s Prisoners. **A Man Alive** was recorded at Tiny Telephone Studios in San Francisco and was produced by **Merrill Garbus** of **TuNE-YArDs**. The two close, personal friends experimented extensively during the creation of the record resulting in a unique, new sound for Nguyen. “With this record I had clearer vision and aspirations. I wanted emotion. I wanted power. I wanted **A Man Alive** to be beat- and bass-driven,” says Nguyen of the album. **A Man Alive** explores new territory for **Thao & The Get Down Stay Down**, but regardless of the heavy subject matter (which revolves around her relationship with her estranged father), **A Man Alive** is vibrant and danceable. Nguyen says, “I wanted to make a record that was very introspective and personal, but would also seek to communicate and that we would have fun performing. Not just fun, but I wanted a kind of crazy, rabid, animal energy. That’s my favorite thing about performing—you can tap into this frenzy.”



**VARIOUS ARTISTS  
GOD DON'T NEVER CHANGE: THE SONGS  
OF BLIND WILLIE JOHNSON  
ALLIGATOR**

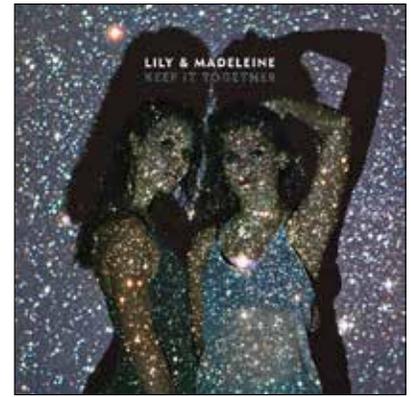
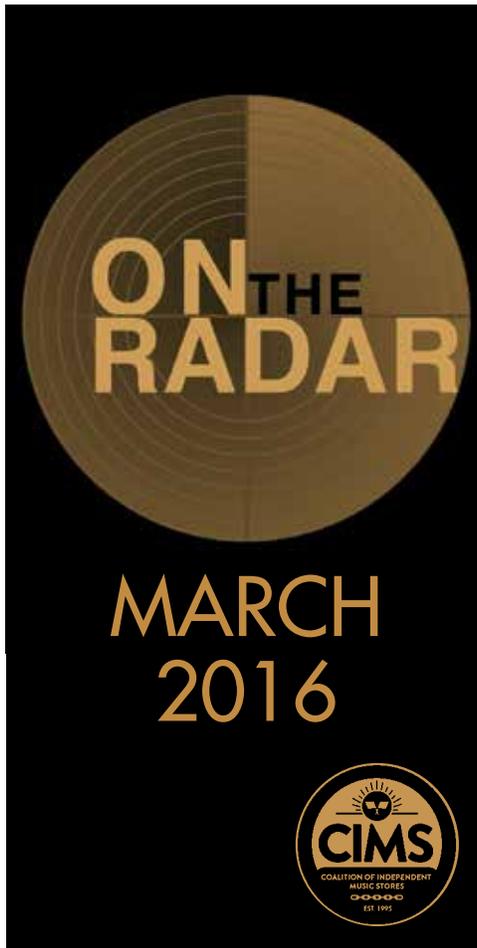
**Blind Willie Johnson’s** seminal songs have inspired artists like Led Zeppelin, Bob Dylan and Eric Clapton to interpret his musical vision. Produced by Jeffrey Gaskill, who helmed 2003’s *Gotta Serve Somebody: The Gospel Songs Of Bob Dylan*, **God Don’t Never Change** hits artistic paydirt like few tribute albums have, thanks in no small part to the outstanding performances by some of music’s biggest names, including **Tom Waits, Lucinda Williams, Sinead O’Connor, Cowboy Junkies, Luther Dickinson, Ricki Lee Jones, Derek Trucks and Susan Tedeschi**, and more. The new versions capture the raw beauty of the original recordings, and moments of revelation are everywhere: From O’Connor’s righteous cries on “Trouble Will Soon Be Over” and Trucks’ and Tedeschi’s reverent reading of “Keep Your Lamp Trimmed And Burning,” from Williams’ slide guitar-fueled lament in “Nobody’s Fault But Mine” and Waits’ virtual embodiment of **Johnson** himself on “John The Revelator,” this record is packed with transcendent recordings that speak as much to the greatness of the performers as they do the enduring legacy of **Blind Willie Johnson**.



## THE ROCKET SUMMER ZOETIC

AVIATE RECORDS

"It's the most 'alive' music I've ever made," Bryce Avary says of *Zoetic*, **The Rocket Summer's** sixth studio album. "I didn't want to make a sappy record; I wanted to make a record that sounds like bombs going off, because that's what my mind felt like. There's a certain manic nature in these songs that I really like, and a restlessness that feels really honest to me." *Zoetic* found the Dallas-based Avary sought an inspirational change of scene, renting a small house in Los Angeles' fabled Laurel Canyon, sleeping in one room and turning the other into a makeshift recording studio. The experience proved cathartic for the artist. "I basically fell in love with music all over again, like I had when I was first learning to play," he says. "I pretty much didn't come out for a year. I realized that something different and special was happening, so I knew I had to follow the trails of the song ideas to see where they all led." *Zoetic* marks a creative milestone for Avary, with such sonically and emotionally compelling tunes as "Cold War," "Same Air," "Help Me Out" and "White Fireworks" showcasing the artist's songwriting skills and studio mastery while tapping into a wellspring of edgy inspiration that reflects the unique creative journey that produced the album.



## LILY AND MADELEINE KEEP IT TOGETHER

NEW WEST

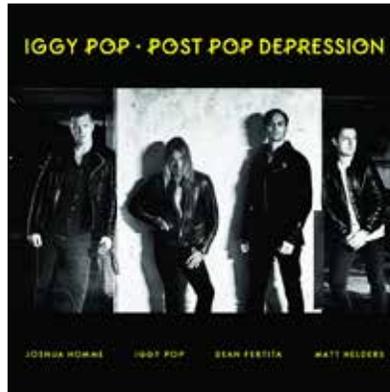
Recorded at home in Bloomington, IN, *Keep It Together* – the latest album from sisters **Lily and Madeleine** – was made with the help of touring band members Shannon Hayden (cello, mandolin, guitar, Moog) and Kate Siefker (drums, percussion, guitar, bass). Working with a closer knit team of just four ladies helped tighten our sound and unify each track into a complete collection," says **Madeleine**. "The title of the album is a lyric from the first track 'Not Gonna,' which **Lily** wrote. This simple phrase has a lot of meaning to us: keep your shit together, keep our relationship as sisters together, pressure to keep our image a certain way as young ladies." **Lily** adds, "I also really wanted to focus more on the bigger picture and write about the experience of being a white woman in America and a college-age kid in the 21st century. As I attempt to further discover who I am as an individual, the way society wants me to define myself is becoming clearer. All young adults are in the same boat, trying to figure out what makes us individuals and trying to find our voice in society." But don't worry: *Keep It Together* doesn't sound like a term paper – it's lush, propulsive, and expertly led by the duo's immaculate harmonies and dedicated sense of poetry and purpose.



## JAMES SUPERCAVE BETTER STRANGE

FAIRFAX/HOLLYWOOD/DMG

Opaque in an age of Internet transparency, **James Supercave's** approach to pop stardom is a bit less visible and a little more strange. Beyond the fragmentary web presence, the pixel personality, the blogger hearsay—to know **James Supercave** is to listen to the music. **Supercave** assumes the pop idiom, filling its dimensions (drums, synth, guitar, bass, vocals) while continually charting its fringes. The result is *Better Strange* – modern eccentricities thrown Pollock-like against psych pop—a sound that is cerebral in lyric and muscular in command of beat and groove. Whether in winking jabs at corporations, or in frustration anthems angled at the internet native, *Better Strange* offers an uncompromising mirror to life's edges: The smooth, the rough-hewn, the odd-angled. The track cuts the familiar slam and glam of psych-pop with the odd details that continually throw **James Supercave** into the uncanny valley of the pop genre: the lurching groove of the bass, the relentless loop of the synth, the shape-shifting timbre of the vocal. "You're so much better strange. You're so much better when you make mistakes with me," urges **Supercave** in a fit against normalcy. *Better Strange* dares the listener to commit to the mistakes they've always wanted to make.



## IGGY POP POST POP DEPRESSION

LOMA VISTA/CONCORD

'A lot of geezers my age don't work out of their comfort zone anymore because once you become legendary you don't want people challenging you.' *Post Pop Depression*, is the 17th **Iggy Pop** album, and a worthy addition to the 22 album legacy spawned with the immortal trilogy of *The Stooges*, *Fun House* and *Raw Power*, spanning massively influential solo outings including 1977's opening 1-2 combo of *The Idiot* and *Lust For Life*, and 1990's gold-certified *Brick By Brick*. *Post Pop Depression* began with a succinctly worded text from **Iggy** to **Queens of the Stone Age's Joshua Homme**, and was realized in seclusion with Homme's enlisted aid of his Queens Of The Stone Age bandmate and Dead Weather-man Dean Fertita and Arctic Monkeys drummer Matt Helders. *Post Pop Depression* is a singular work that stands proudly alongside the best works of either of its principles, from The Stooges to Queens Of The Stone Age, bearing its creators' undeniable sonic DNA while sounding like nothing they've done before. It's a record that wouldn't exist without either **Pop** or Homme—and one that probably shouldn't in theory if you really think about it—but it does, and we and rock n roll are all the better for it.



## PETE YORN ARRANGING TIME

CAPITOL RECORDS

**Pete Yorn's** new album, *Arranging Time*, plays with the elasticity of the years— it's not only a culmination of the Los Angeles by way of New Jersey artist's adventurous latter-day projects, but a return to his original leaner methods. For the first time since Yorn's RIAA gold-certified debut, *musicforthemorningafter* and its follow-up *Day I Forgot*, producer R. Walt Vincent returns to help **Yorn** execute his most poised and diverse set of songs yet. *Arranging Time* runs the gamut from elegiac folk to wasteland blues to upbeat, synth-kissed rock, and the melodic ingenuity melodicism of Guided By Voices (an influence that's rarely mentioned over **Yorn's** impressive career). Of course, some things never change. **Yorn** still plays the observer, stepping into characters — or his past selves from previous years — routing wistful poems and beatific visions through the weather-beaten voice of a man who's seen a few things in his time. "I'll look at pictures of places I went, or things I did," says **Yorn**, "and I think, 'Look at how great that day was and you just missed it.' I think about the past and how much of it is a blur. The title of the album is a reminder to be present and within each song is a minor lesson about that. Time only gets faster as you get older." Indeed.



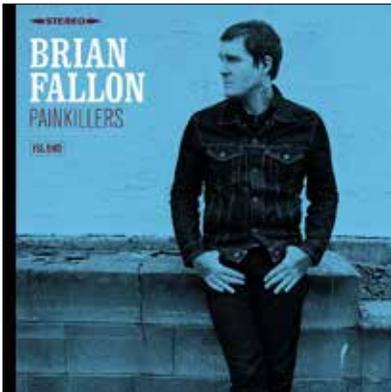
**3 DOORS DOWN**  
**US AND THE NIGHT**  
REPUBLIC

**3 Doors Down** first found their own voice in 1995. It's only gotten louder over the past two decades. Everything kicked off with their 2000 debut, *The Better Life*, which went six-times platinum and introduced the world to their now classic "Kryptonite." Their fan base continued to grow with 2002's triple-platinum *Away From The Sun*, which yielded the smashes "When I'm Gone" and "Here Without You". Both 2005's platinum-certified *Seventeen Days* and 2008's *3 Doors Down* bowed at No. 1 on The Billboard 200, followed by *Time Of My Life's* No. 3 debut in 2011. In between countless sold-out shows, the guys notched three Grammy Award nods, scored two American Music Awards, and received a total of five BMI Pop Awards, including an award for Brad for BMI "Songwriter Of The Year." 2003 saw the group begin a tradition of giving back in a big way with the launch of their The Better Life Foundation (TBLF), which supports the Center Of The Prevention Of Child Abuse, Habitat For Humanity, and various other charities. *Us And The Night* finds **3 Doors Down** flexing pop muscles you never knew they had. You'll recognize the robust riffing, but now the bands flaunts sexy and striking hooks that emphasize a bold new groove and swagger.



**AURORA**  
**ALL MY DEMONS GREETING ME AS A FRIEND**  
GLASSNOTE

After hearing her lithe, fairytale-reminiscent songs, perhaps it wouldn't surprise you to learn that **Aurora** (born Aurora Aksnes) hails from a Norwegian city with a name translates to "Fjord of Lights." Or that when she was six, the future singer / songwriter was disciplined for convincing classmates that their school was overrun with talking mice. Or even that her first brush with making music was discovering a toy piano, and she managed to keep her hobby a secret from her parents until well into her teen years. Now, at nineteen, she's releasing her debut full-length, *All My Demons Greeting Me as a Friend*. Here **Aurora's** fantasies have only grown, inhabiting every corner of her music. A girl makes peace with her murderer and the inherit vulnerability of life in the haunting piano ballad "Murder Song [5,4,3,2,1]." A runaway fades away into the wonder of nature over the course of "Runaway," her escape marked with harpsichord, live percussion, and an undeniable sense of wonder. And coupled with an anthemic swell of synths and **Aurora's** triumphant vocal, "Running With the Wolves" makes tapping into one's lupine side seem not only plausible but downright irresistible. But don't let the shadowy subjects fool you – **Aurora's** music is jubilant and magical pop.



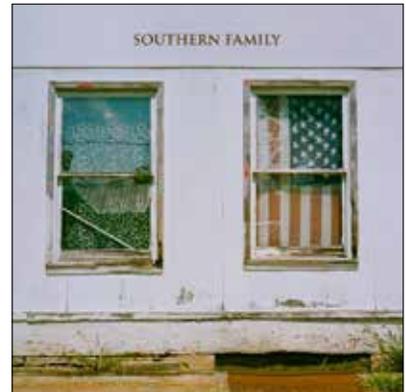
**BRIAN FALLON**  
**PAINKILLERS**  
ISLAND

*Painkillers* marks the first solo album from **Brian Fallon**, known far and wide as singer/ guitarist of **The Gaslight Anthem**, as well as such acclaimed outfits as The Horrible Crowes and Molly & The Zombies. Produced by studio superstar Butch Walker (Taylor Swift, Frank Turner, Keith Urban), the album was recorded earlier this year at Nashville's Taxidermy Studios with **Fallon** fronting a crack band that includes Walker, Molly & The Zombies bassist Catherine Popper (Jack White, Ryan Adams & The Cardinals, Willie Nelson) and drummer Mark Stepro (Hayes Carll, Ben Kweller, Jackson Browne). *Painkillers* affirms **Fallon's** elemental gifts as a songwriter and storyteller, booming with insistent imagery, narrative craft, and the extraordinary emotional acuity that has informed his music since the very start.



**THE WILD FEATHERS**  
**LONELY IS A LIFETIME**  
WARNER BROS

*Lonely Is A Lifetime* is the follow-up to **The Wild Feathers'** 2013 self-titled debut, which hit No. 1 on Billboard's Heatseekers chart. **The Wild Feathers'** unique take on Modern American Rock 'n' Roll earned them critical praise from Rolling Stone, New York Times, Huffington Post, USA Today, among others. Guitarist/vocalist Ricky Young says that the story of *Lonely Is A Lifetime* begins with the band's two years on the road. "We progressed as a live band," he says. "When we wrote our first record, we knew what we liked, but we didn't really know who we were yet. The more we toured and grew into ourselves, the more we started to naturally move towards what we are today - as individuals and musicians. After playing the same songs every night, you eventually start leaning towards other things. We wrote music that we wanted to play and that's what you'll hear on *Lonely Is A Lifetime*." *Lonely Is A Lifetime* was written in a cabin in Muscle Shoals, Alabama, and in Barcelona, Spain and recorded in Nashville with producer Jay Joyce (Cage the Elephant, Wallflowers, Amos Lee) and mixed by Dave Sardy (Oasis, Band of Horses).



**VARIOUS ARTISTS**  
**SOUTHERN FAMILY**  
NEW ELEKTRA

"Someone said, 'You should make a concept record,' and I kind of giggled about it for a second," said **Dave Cobb** – who is currently the hottest producer in Nashville, if not all of American music. "Man, wouldn't it be amazing to have all my friends on one record and really find a common thread? *Southern Family*, about their mothers, grandparents, kids, siblings, these detailed stories about how they grew up and their families and the things that make them who they are." Comprised of songs rooted in country, blues, folk and rock, *Southern Family* is inspired by the Civil War concept album *White Mansions*, written by British performer Paul Kennerley, produced by Glyn Johns and featuring musicians like Waylon Jennings and Eric Clapton. *Southern Family* is meant to showcase true Southern voices in all their many facets and includes close colleagues such as **Chris Stapleton, Jason Isbell** and **Jamey Johnson** – all of whom he has shared Grammy nominations (and wins!) with—and new friends like **John Paul White** (The Civil Wars) who **Cobb** feels are the modern poets of the region. "This really encapsulates Nashville right now," says **Cobb**. "I'm sure this happened in London in the '60s and California in the '70s... But I think, right now, Nashville is the home of music."