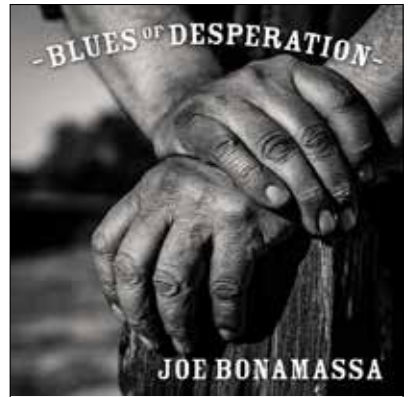




MARY CHAPIN CARPENTER
THE THINGS WE ARE MADE OF
 LAMBENT LIGHT RECORDS

The Things That We Are Made Of, the new full-length album by renowned and beloved singer, songwriter and performer **Mary Chapin Carpenter**. Produced by 2016 Producer of the Year Grammy-nominee Dave Cobb (Jason Isbell, Chris Stapleton), the album features eleven new songs, including "Something Tamed Something Wild," a song that – according *Rolling Stone* – perfectly captures the "buoyant spirit of her early successes and also serving as a reminder that she remains one of the most grounded, sentient songwriters of her generation." Of the album, **Carpenter** comments, "Working with Dave felt great from the first day of our sessions. He is always willing to try something new, believes that 'yes' is the only answer, and surrounds himself with wonderfully talented and generous musicians; by the end of the project, I felt as if I was a part of a new family." Cobb adds, "I wanted to work with **Mary Chapin** because very few people can cut with words like she can. She's an absolute poet and legend. I was so happy to collaborate on this album together."



JOE BONAMASSA
BLUES OF DESPERATION
 J&R ADVENTURES

Blues of Desperation is **Joe Bonamassa's** most powerfully diverse and boldly realized album yet, with the material ranging from the gutsy, gritty blues call to arms of "This Train" (**Joe's** guitar is set to "rude" throughout) to the elegant yet emotionally shattering ballad "What I've Known for a Very Long Time" to the soul-nourishing, acoustic-based Americana of "The Valley Runs Low," on which **Bonamassa's** voice rises up majestically in gospel-like rapture. And then there's the bleary, tequila-soaked "Drive," dripping with the kind of raw, wicked and unsettling sensuality that could make David Lynch green with envy. Throughout the record, **Bonamassa's** epic guitar playing conjures up stirring benedictions and explosive exorcisms of sound. "No Good Place For the Lonely" features some of the guitarist's most cauterizing licks yet, and the walloping title track is a white-knuckled, six-string thrill ride guaranteed to jolt the senses. Guitar fans everywhere (like those who recently voted **Bonamassa** Best Blues Guitarist in *Guitar World* magazine by an overwhelming margin) will consider *Blues of Desperation* a treasure trove of axe riches.



THE STRUMBELLAS
HOPE
 GLASSNOTE

When a crowd is feverishly singing along with the last chorus upon first listen, you know it's a song that connects. This is what happens when **The Strumbellas** play "Spirits" – the first single from their brand new album, *Hope* – an indelible indie-fold album comprised of an Undeniable Chorus and Non-stop hooks in equal measure. That experience embodies the essence of what has been attracting fans to this six-piece Lindsay, Ontario-bred band. Formed in 2009, **The Strumbellas** have released two albums; toured across North America and in 2014 they were named Folk Group Of The Year by SiriusXM Indies. In early 2015, **The Strumbellas**, off the road and ready to go into the studio again, set up shop at downtown Toronto's Lincoln County Social Club to record the new album with LA Producer/Engineer Dave Schiffman (Johnny Cash, Haim, Weezer). During three recording sessions in the first half of 2015, Schiffman and the band harnessed a vivid alternative rock sound that was itching' to get out of them. Bigger. Bolder. Beckoning.



BRIAN ENO
THE SHIP
 WARP RECORDS

The Ship is **Brian Eno's** first solo record since 2012's Grammy-nominated *LUX*. Originally conceived from experiments with three-dimensional recording techniques and formed in two, interconnected parts, *The Ship* is almost as much musical novel as traditional album. **Eno** brings together beautiful songs, minimalist ambience, physical electronics, omniscient narratives and technical innovation into a single, cinematic suite. The result is the very best of **Eno**, a record without parallel in his catalog... Which is saying a lot, as he's a goddamn genius. The album opens with the 21-minute eponymously titled "The Ship" on which **Eno's** cyclically sung sea-chant builds in ominous drama, followed by "Fickle Sun," a song in three movements. The first continues where "The Ship" left but with **Eno's** voice sounding more upfront, determined, even despairing. The album's finale is a Lou Reed penned cover of The Velvet Underground's "I'm Set Free," a band who was famously credited by **Eno** as the inspiration behind his early music explorations as an art student. This limited, collector's edition of the CD will be available in a beautiful cloth bound case with a spot gloss cover and four individual art cards.



JOSH KELLEY
NEW LANE ROAD
 SUGARHILL/CONCORD

Indeed, listeners who think they know **Josh Kelley** via such trademark tunes as his pop smash "Amazing" and his country hit "Georgia Clay" may be in for a surprise with *New Lane Road*. With **Kelley** handling the songwriting, production and engineering, and playing most of the instruments himself, *New Lane Road* is a landmark for the artist in more ways than one, breaking new sonic ground while featuring the most revealing, personally-charged lyrics of his dozen-year career. "This record is the most me of any record I've ever made," **Kelley** asserts. "It's the most honest I've ever been, and it's the best subject matter I've ever had to write about. When I was first coming up, I was young and inexperienced, and I had to make things up. Now that I'm older and I've traveled the world and had kids and have seen more and felt more, I have things to write songs about." Indeed, such effortlessly catchy, lyrically engaging new tunes as "Take It On Back," "You're My Angel," "Life's Too Short," "It's Your Move" and "One Foot in the Grave" demonstrate a remarkable balance of emotional insight and melodic craft. *New Lane Road* also includes **Kelley's** distinctively rootsy reworking of the Bruce Hornsby classic "Mandolin Rain."



**YUNA
CHAPTERS**

VERVE RECORDS

In a remarkably short period of time, **Yuna** has risen from regional D.I.Y. notoriety to full-on international stardom. The ease with which Malaysian-born **Yuna** has transitioned to border-defying mainstream success shouldn't be surprising, considering the effortlessly universal appeal of her organic blend of contemporary pop, acoustic folk and soulful R&B that's won her comparisons with the likes of Feist, Adele and Norah Jones. But **Yuna's** new album, *Chapters*, is a bold step forward, with its amalgam of urban grooves and urban grit. This is most evident on "Places To Go," which was produced by the Hip Hop legend DJ Premier. "Places to Go" is a song about when you're growing into the person that you're meant to be," **Yuna** told *The FADER*. "Sometimes you go through all these things that will change you as a person and you find it hard to deal with all of these challenges." Finding that person might require you to move outta your comfort zone – something **Yuna** is intimately familiar with – but as further evidenced on tracks like "Crush" (featuring Usher), *Chapters* proves that she sounds at home wherever she goes.



**ADIA VICTORIA
BEYOND THE BLOODHOUNDS**

ATLANTIC

Adia Victoria is establishing a fresh reference point on the musical landscape. The Nashville-based artist travels the lands of rock, afropunk, and country, squarely situated in the continent of the Blues. Ask about her artistic goals, and the songwriter/vocalist will say, "I want to shine a light on the unseen, and speak the unspeakable." **Adia Victoria** is a truth teller. She admits, "I don't necessarily paint myself in a flattering light. This isn't the pop version of pretty or the strategically posed pretty-ugly. Sometimes I'm just ugly. There's a brat in some of these songs, selfish, nave, vengeful, but there's also a tender eye that just wants the listener to feel seen and understood." Produced by Roger Moutenot (Yo La Tengo, Sleater Kinney) and the artist herself, recorded at Nashville, Tennessee's Haptown Studios, her debut album, *Beyond the Bloodhounds*, features **Adia's** indelible lyrics, voice, and guitar solos. **Adia** blows the lid off the mental and emotional state of a young black woman growing up under the poverty line in the Deep South and all the implications of such. No pretense. No jive. But also, like the writing of Eudora Welty and Tennessee Williams, there is plenty of Southern Gothic styled, marrow deep joy. You need this.



**CYNDI LAUPER
DETOUR**

RHINO RECORDS

Cyndi Lauper's celebrated musical journey takes an unusual southern turn on *Detour*, which finds the Grammy®, Emmy® and Tony®-winning singer-songwriter (someone put her in a prestige film so she can EGOT!!!!) putting her signature spin on a dozen classic country songs. *Detour* showcases **Lauper's** unmistakable voice on country classics from the '40s, '50s and '60s and features guest appearances from country music stars **Vince Gill, Emmylou Harris, Alison Krauss, and Willie Nelson.** **Lauper** says recording a country album is something she's dreamed about for many years. Growing up, she recalls listening to singers like Patsy Cline, Loretta Lynn, and Wanda Jackson in her Aunt Gracie's kitchen. "When I was a really young kid, country music was pop music, so this is what we grew up listening to." **Lauper** sounds right at home from the start with "Funnel Of Love," made famous by Wanda Jackson in 1960. Another highlight is the rollicking take on "Heartaches By The Number," a country standard previously covered by everyone from George Jones to Waylon Jennings to Dwight Yoakum. *Detour* also features stunning covers of two classic Patsy Cline songs, "Walkin' After Midnight" and her #1 smash, "I Fall To Pieces."



**EAGULLS
ULLAGES**

PARTISAN

Often when a band releases their debut album and hits the road hard to promote it, as **Eagulls** most certainly did, they return with something that attempts to capture the raw energy and spirit of a live show that they have honed into blistering perfection. However, in the case of **Eagulls**, the polar opposite is to be said. If their self-titled debut album was the surging adrenalin, then *Ullages* is the result of them pausing for breath, reflecting, pondering 'where next' and then doing it all again, set on creating an altogether different record. Whilst their debut album was a juggernaut of a record, often moving at breakneck speed and intensity, it was also a deeply melodic one – underneath the heady fuzz lay a band with just as many pop leanings as they had punk. It's these moments that have been brought to the surface on *Ullages*: Dense, deeply textured explorations that recall the shimmering opulence of the Cocteau Twins and the ominous gloom of *Disintegration* / *Pornography*-era The Cure. Such dynamism and thoughtfulness is instantaneously apparent on the album: Tracks like 'Heads or Tails,' 'My Life in Rewind' and 'Lemontrees' display the group's natural propensity for plucking out a melody as beautiful as it is gutsy from seemingly nowhere. Sophomore slump? No way.



**BOB DYLAN
FALLEN ANGELS**

COLUMBIA

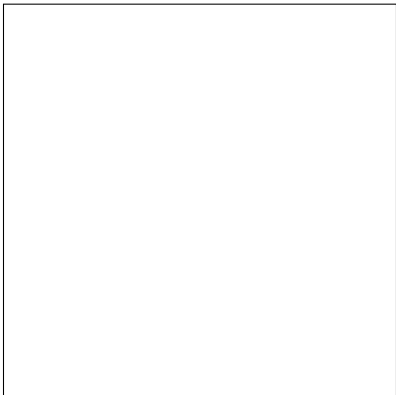
Fallen Angels is the latest album from American icon, poet, sphinx, and song-and-dance man, **Bob Dylan.** Featuring twelve classic American tunes written by some of music's most acclaimed and influential songwriters, the album showcases **Dylan's** unique and much-lauded talents as a vocalist, arranger and bandleader. The Jack Frost-produced album is the 37th studio set from **Dylan** and marks the first new music from the artist since last year's album of standards, *Shadows In The Night.* On *Fallen Angels,* **Dylan** has chosen songs from a diverse array of writers such as Johnny Mercer, Harold Arlen, Sammy Cahn and Carolyn Leigh to record with his touring band. The album was recorded at Capitol Studios in Hollywood in 2015. Like *Shadows In The Night,* **Dylan** is in fine voice here – breaking out an impassioned croon that with mere hints of the distressed, bluesy warble we've come to know and, if not love, then accept – which leads one to wonder just what the hell he was doing to his vocal cords for the last couple of decades. Was it all a front? Who knows? Who cares? It's all part of the enduring mystery of one of the world's greatest artists – an artist whose deep and abiding love of the American Songbook has born another late-period masterpiece.



STURGILL SIMPSON A SAILOR'S GUIDE TO EARTH

ATLANTIC

Sturgill Simpson's *A Sailor's Guide to Earth* is the rare album that traverses the entire world, both musically and lyrically. It's his most personal album as well as his most ambitious: A song cycle penned as a sailor's poignant letter home to the wife and child he left behind. Aply, ***A Sailor's Guide to Earth*** is all over the map. He combines the sophisticated soul of 70s Motown, the stomping R&B flash of the Dap-Kings, the reckless rave-ups of the Stones and the Clash, even the countrypolitan flare of legendary Nashville producer Owen Bradley. "I wanted it to be an exploration of all the different types of music that I love," he says. "I listen to a lot of Marvin Gaye, a lot of Bill Withers. Some people will say I'm trying to run from country, but I'm never going to make anything other than a country record. As soon as I open my mouth, it's going to be a country song." Even more impressive than the album's sense of urgency – heightened, no doubt, by the album being recorded in just a few days, in a session that was originally intended for demos. ***A Sailor's Guide to Earth*** proves without a shadow of a doubt that **Simpson** is a vital 21st century artist – one who is revitalizing a genre by smashing tradition. And, yes, that is a cover of Nirvana's "Drain You." You need this.



ON THE RADAR

MAY 2016

CIMS
COALITION OF INDEPENDENT MUSIC STORES
EST. 1995



NOTHING TIRED OF TOMORROW

RELAPSE

People often wonder why Philadelphia's **Nothing** are so damn loud. In the case of many artists, the volume stems from a preoccupation with negativity, misanthropy and the human condition. But while **Nothing's** attitude lines up with these ideas, their personality isn't one that the band picked from a list of clichés. Instead, it's one that's been molded by the band's own experiences, from family troubles and personal tragedy to a string of bad luck that Murphy's Law would balk at. And that volume, rather than a selling point, is the only way the band has been able to translate the difficulty of real-life events into musical form. Yet throughout all this, the band has always managed to maintain a unique stoicism alongside its apathy, one that extends beyond mere riffs and reverb. All the band's music, especially ***Tired of Tomorrow*** has managed to work past, present and future simultaneously into their approach, both musically and thematically. Borrowing from personal memoir and external works alike, **Nothing** have worked the deepest influences of their youth & maturation into a package that's ultimately at its most relevant in the present day. So, with that said: PLAY LOUD!!!

