



## EDWARD SHARPE AND THE MAGNETIC ZEROS PERSONA

COMMUNITY

Alex Ebert was in a pretty cool band called Ima Robot when he had a psychedelic religious experience and gathered a cult of fellow music weirdoes and formed under the moniker of **Edward Sharpe and the Magnetic Zeros**. If you know them at all, then you know their sleeper hit, "Home," a soaring, triumphant, and galloping duet that has found favor with music fans all over the globe. **Sharpe** writes the material but, for the group's new album, *persona*, he gathered the band at his home base in New Orleans and, for the first time in their history, recorded as a full group. So committed is **Sharpe** his group that he's made the not so subtle gesture of crossing through his name on the album's cover. Music, of course, is part of the very fabric of New Orleans, and the sounds and spirit of the city permeate *persona*, particularly on opening salvo "Hot Coals" and "Wake Up The Sun," which finds the decet channeling some Dr. John vibes. "Free Stuff" and "No Love Like Yours" still trade in the sound that made **Sharpe** and company an attractive festival draw, but it's *persona*'s hoodoo explorations that keep the good times rolling.



## LITTLE SCREAM CULT FOLLOWING

MERGE

Laurel Sprengelmeyer, a.k.a. **Little Scream**, says she began conceiving of *Cult Following* while visiting a friend in a small intentional community in northern Brazil that was on the verge of becoming a cult. "People were running around reading auras, interpreting each other's dreams, and 'living on light' instead of eating—which was as compelling as it was absurd." That experience laid the groundwork for *Cult Following*, a lush, expansive, retro-leaning gem that straddles intimate fragility with bombastic dancefloor-ready songs. Listening to it is like reading an epic novella: part fairy tale, part ecstasy, and part human folly. Right from the start, you know you've entered a universe with its own rules — dazzling, dark, and whimsical, not unlike Willy Wonka's gated factory. From the candy-filled ballroom of "Love as a Weapon" (which is as accessible as it is emotionally complex), you are invited onto the comforting ship of the warm ballad "Evan," only to find that "the waves are falling/they're falling in faster, and the ship has no master...here comes disaster!" Like a classic novella, you must pass through all of the record's stages to fully experience a triumphant hero's journey. Sufjan Stevens, Sharon Van Eiten, and Kyp Malone are among the guests.



## WEEZER WEEZER (WHITE ALBUM)

CRUSH MUSIC

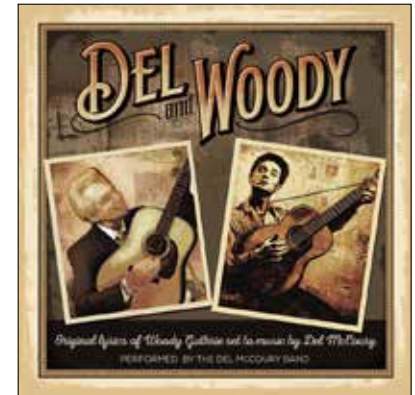
First there was The Blue Album. Then *Pinkerton*. Then The Green Album. And that Red one. Now **Weezer** the pop nerds that could, can, and continue to do, have cheekily added *The White Album* to the rainbow that is their discography. "The inspiration behind the songs were my experiences hanging around the Westside of Los Angeles, which has been our home since **Weezer** began," says frontman Rivers Cuomo. "Hanging out with people in Venice and Santa Monica, the beach, the Hare Krishnas, the Sikh on roller blades with the guitar, girls on Tinder within a 4 mile radius, seeing other bands, the kids from La Sera. I would just tweet out 'does anybody wanna hang?' and then I'd get together with people who responded and talk about life. I love California. I wanted the album to make you feel like you were there with us SoCal weirdoes even if you're in Milwaukee in December." As such, *The White Album* is filled with densely worded character studies that never collapse thanks to **Weezer's** lithe pop instincts. In one sense, it's a new songwriting direction for Cuomo, but there's enough of that classic **Weezer** sound — particularly on "L.A. Girlz" — that will keep diehards satiated. After a spate of WTF moves, *The White Album* is a worthy inclusion to **Weezer's** sprawling discography.



## ROB ZOMBIE THE ELECTRIC WARLOCK ACID WITCH SATANIC ORGY CELEBRATION DISPENSER

UME

*The Electric Warlock Acid Witch Satanic Orgy Celebration Dispenser* is **Rob Zombie's** sixth solo studio album. Produced by Zeuss, it was recorded and mixed at Goathouse Studios. A full return to form by the rock icon, *The Electric Warlock Acid Witch Satanic Orgy Celebration Dispenser*, led by a killer band featuring John 5 (Guitar), Piggy D (Bass) and Ginger Fish (Drums). This album will mark **Rob Zombie's** first solo studio album since 2013's *Venomous Rat Regeneration Vendor*. In true **Zombie** fashion, the design of the record is just as provocative as the music it holds. Featuring art by Alex Horley, the album's centerfold needs to be seen to be believed — though, in all fairness, it may scar you for life. Rob said of the new release, "I can easily say this is my favorite album yet... no joke. Yeah I know every f\*\*king asshole says that. But it is seriously our heaviest most f\*\*ked up musical monster to date. One song entitled 'Well, Everybody's F\*\*king In a U.F.O.' is sure to be an instant **Zombie** classic! Not since *Hellbilly Deluxe* have I spent this long putting an album together. It was worth it."



## DEL MCCOURY BAND DEL & WOODY

MCCOURY MUSIC

*Del And Woody* is a collection of Folk Music legend **Woody Guthrie's** lyrics set to music by Bluegrass legend **Del McCoury**—and while its dozen songs speak eloquently for themselves, knowing how they came to be adds a dimension that's sure to deepen every listener's enjoyment. "When he recorded with Steve Earle back in the late 90s, that's when I really discovered **Del McCoury**," says **Woody Guthrie's** daughter, Nora, guardian of the famed singer/songwriter's unique legacy—and of an archive containing a treasure trove of memorabilia, recordings and, especially, notebooks filled with song lyrics. Still, it wasn't until the Newport Folk Festival's 50th anniversary in 2009 that she zeroed in on the bluegrass patriarch's unique fitness for what became *Del And Woody*. Though it took the process years to come to fruition the result is an album that really transcends the concept of collaboration. These two American masters share an unsurpassed breadth of experience, outlook, shared interests and common backgrounds. So what you hear is the simple and easy unity of these two artists.



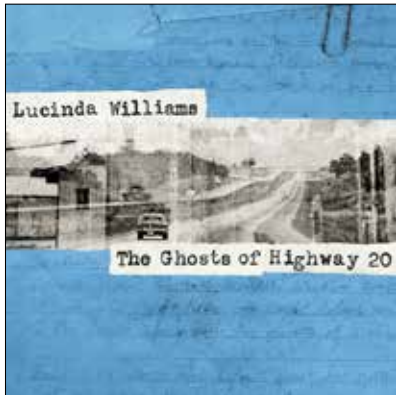
**A GIANT DOG**  
PILE  
MERGE

Forging their friendships in the crucible of their Houston, TX, high school, Sabrina Ellis (vocals), Andrew Cashen (vocals, guitar), and Orville Neeley (drums) first got their start covering AC/DC, The Ramones, Joan Jett, and the finer points of the *Back to the Future* soundtrack at school dances under the band name Youth In Asia. Reuniting in Austin in 2008, they enlisted their pals Andy Bauer (guitar) and Graham Low (bass) and christened the act **A Giant Dog**. **AGD** is raucous ear candy culled from the hook-driven melodies of Slade, the Glam-baked swagger of Marc Bolan, the morbid fantasy of *Killer-era* Alice Cooper, and the unpredictable wit of Sparks. Sabrina and Andrew's lyrics, equal parts brutally honest, clever, and debased, have a knack for taking their idiosyncratic depravities and making them feel universal. These songs are by, for, and about the losers, freaks, and outcasts... The lonely. The terminally horny. Boozehounds and party animals. *Pile* shows a band whose years of road-dogging have honed them into unstoppable rock machines, dealing in divorce, getting older, dying, frustration, and futility, ultimately transcending those earthly headaches through the power of rock 'n' roll. Dig it.



**SAY ANYTHING**  
**I DON'T THINK IT IS**  
EQUAL VISION

Over the past decade plus, Max Bemis has developed a hard-earned reputation for avoiding 'the norm' with each **Say Anything** release. *I Don't Think It Is* a beautiful new addition to Max's diverse discography that broke new ground for the project creatively while still maintaining a lot of the core qualities that **Say Anything** fans value most. *I Don't Think It Is* is a raw, emotive record full of poignant lyrics, punk and math rock guitars and a decidedly new rhythmic approach for the band. This breaking of new percussive ground comes in large part to Max's choice for the first ever "full partner in the production and composition" of a **Say Anything** record ever, Darren King of Mutemath. While Darren was clearly the most prominent collaborator on the record, Cody Votolato of the Blood Brothers, Paul Hinojos of At The Drive In, Christian Holden of Hotelier, Max's wife, Sherri DuPree of Eisleigh, and a slew of others also make appearances on the record. Once the record was written and recorded it was turned over to the incomparable Will Yip, whose mix managed to perfectly manicure the soundscape that Max and friends had created – and that you are likely freaking out about. Enjoy.



**LUCINDA WILLIAMS**  
**THE GHOSTS OF HIGHWAY 20**  
HIGHWAY 20 RECORDS

We've all heard about the iconic vibe of Route 66, the neon lights on Broadway and the ocean air of the Pacific Coast Highway. But there are untold stories emanating from Interstate 20, which cuts a 1500-mile swath from South Carolina to Texas, and cuts deep into the spirit of those who've spent their lives traversing it. **Lucinda Williams** is one of those people, and with the expansive, enveloping *The Ghosts of Highway 20*, she brings those stories to life and gives listeners a remarkably vivid look at how the highway has been a literal and figurative backdrop throughout her entire life. The thread of *Highway 20* connects those songs, mirroring the winding route of the road itself, a street that cleaves close to **Williams** childhood homes, the final resting place of her mother, the sites where signposts of her formative years are forever planted. The connection runs deep here, particularly on the dark and moody tones of the album's poignant title track, on which **Lucinda** ponders the lives that were lived, the legacies that were left and the imprints that remain on her own soul. *The Ghosts of Highway 20* may be the most deeply felt, deeply affecting work of Lucinda Williams illustrious 35-plus-year career – which, of course, is really saying something.



**ROGUE WAVE**  
**DELUSIONS OF GRAND FUR**  
EASY SOUND

Over the decade and a half that **Rogue Wave** has made music, Zach Rogue has continued to expand his band's emotional spectrum. Drawing inspiration from the inevitable delusions of everyday American life, **Rogue**, his long-time bandmate Pat Spurgeon, and their fellow members have returned reinvigorated, and with a fresh sound founded on the art of patience, the fearlessness of experimenting, and the unbridled joy of creating something meaningful to help us navigate through these vacant times. That the album is called *Delusions of Grand Fur* is another matter... but hey: Don't judge a record by its title. Trust in the creative partnership at the core of **Rogue Wave**. Besides, trusting in its own abilities and leaning on each other, **Rogue Wave** has seized creative control of its identity and sound and is set to smash any preconceptions of its music, revealing the most truthful, powerful, and urgent sonic blueprint of the band to date.



**SANTANA**  
**SANTANA IV**  
SANTANA IV RECORDS/THIRTY TIGERS

*Santana IV* reunites the revered early 70s lineup of guitar icon **Carlos Santana** (guitar, vocals), Gregg Rolie (keyboards, lead vocals), Neal Schon (guitar, vocals), Michael Carabello (percussion) and Michael Shrieve (drums). The album signifies the first time in 45 years since 1971's multi-platinum classic *Santana III* that the quintet has recorded together. *Santana IV* features 16 all-new tracks written and produced by the band that burst with the same unparalleled energy and superlative musicianship that made **Santana** a pioneering force in world music and a household name across the globe. All of **Santana's** signature elements are here: Afro-Latin rhythms, soaring vocals, electrifying blues-psychedelic guitar solos, and irrepressibly jubilant percussion work with widescreen hooks and melodies that will lodge themselves in the thicket of listeners senses and stay there. Joining the core **Santana IV** band in the studio are current **Santana** members Karl Perazzo (percussion) and Benny Rietveld (bass), with the legendary vocalist Ronald Isley guesting on two cuts. "It was magical," says **Santana** on cutting the album. "We didn't have to try to force the vibe. It was immense."



## BLUE OCTOBER HOME

UP DOWN RECORDS

**Blue October** is the San Marcos, TX-based band known for its shimmering melodies and heart-string pulling lyrics, and boasts one of the most emotionally charged and magnetic front men in music today in Justin Furstenfeld. **Blue October** has charted seven Top 40 singles over seven albums. Songs like "Into The Ocean", "Hate Me", "Calling You", "Bleed Out" and "Fear" from albums such as 2009's Billboard Top 15 debut, *Approaching Normal*, 2011's Billboard Top Ten debut *Any Man In America*, the Platinum-selling *Failed* and most recently Billboards #13 debut *Sway* (2013), reaching audiences around the world. In 2015, **Blue October** returned to the studio to record their new album, titled *Home*. "Sway was about finding inner peace and learning to live in a healthy way," says Furstenfeld. "This new album is about what we do with our time on earth, how we're going to utilize that time in a positive way and make it the best we possibly can by bettering ourselves." *Home* is sure to inspire everyone to embrace life and live to our fullest extent.

## THE VIRGINMARYS



## CANDLEBOX DISAPPEARING IN AIRPORTS

PAVEMENT MUSIC

In a storied rock 'n' roll career of multi-platinum albums and timeless, ubiquitous radio smashes, **Candlebox's** sixth studio album, *Disappearing In Airports*, finds the renowned lineup infused with a new energy and openness. "I want to take **Candlebox** into a new world, and this record is very different, very diverse for us," says band founder and frontman Kevin Martin. "It's about growth and pushing the band in the direction for a new audience." With songs ranging from the pissed and urgent "God's Gift" to the edgy unease of "I've Got a Gun" to the amorous romp of "Supernova," *Disappearing In Airports* is a bold musical statement from a revitalized band. The amicable departure of original members Scott Mercado and Peter Kleit allowed **Candlebox** the opportunity to shake things up, and that newfound energy and impetus is evident in the dozen tracks on *Disappearing In Airports*. Ultimately, while *Disappearing In Airports* is clearly **Candlebox**, Martin observes that the record, compared to its predecessor is "banked right turn; I don't think it's 90 degrees but we are taking chances. You've got to push yourself outside of that comfort zone."



## DIVIDES

WIND-UP/CONCORD

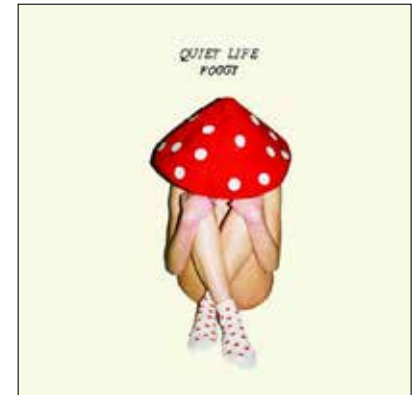
When **The Virginmarys** look at the world, all they see is control. Uncaring governments controlling suppressed masses. Drugs and alcohol controlling the bodies and minds of the vulnerable. Warmongers controlling the fates of entire nations. It's what fuels the vitality and vitriol of their second album, *Divides*, and it seems, to them, impossible not to address. Produced by Gil Norton (Pixies, Foo Fighters, Catherine Wheel), the resulting album is undoubtedly one of the most impressive, adventurous and outspoken rock records of the year, tackling themes from the deeply personal to the vehemently political with punk force and melodic panache. From the gargantuan cavern riffs of 'Push The Pedal' to the epic finale of 'Living In My Peace', *Divides* is a record unafraid to scale the barricades and bare its bruises. On the political front, the furiously pop metal 'Free To Do Whatever They Say' - named in tribute to Bill Hicks' legendary Go Back To Bed America routine - confronts "the control the system and government has on people." It's not all bleakness and politico punk vitriol, mind. There are heartwarming - and occasionally sexy - bits too, like 'Halo In A Silhouette' and 'I Wanna Take You Home' - which is your basic, no-nonsense shagging song. Raw!



## GOOD TIGER A HEAD FULL OF MOONLIGHT

METAL BLADE

**Good Tiger** was formed in 2015 by guitarists Derya "Dez" Nagle and Joaquin "Jo" Ardiles. Dez enlisted some of the pair's most talented friends to complete the lineup: vocalist Elliot Coleman, drummer Alex Rüdinger, and bassist Morgan Sinclair. With members in various locations throughout the globe, *A Head Full of Moonlight* - the new album - was pieced together internationally by a selection of exceptionally talented individuals. The group was intent on recording this album on their own, and announced the band to the world through a crowdfunding campaign. For a brand new band, this was a fairly risky move, but in less than 24 hours, they had raised over \$18,000. By the end of their campaign this figure rose to a staggering \$45,980. That sum served as a resounding endorsement from fans that, yes, they were just as excited for this new project as the band themselves. The result is dynamic, exciting, heavy rock music, for the lack of a better term, played by accomplished musicians. Each member's prowess is clearly on display while playing for the sake of the song rather than boastful musical technicality.



## QUIET LIFE FOGGY

STRANGE LIGHT RECORDS

**Quiet Life** made their latest album over the course of a few humid mid-summer weeks in Dr. Dog's Mt Slippery studio in Philadelphia with zero air conditioning and with no time constraints. The sessions with producer Scott McMicken (Dr. Dog) and engineer Nathan Sabatino would blur the lines of day and night; resulting in a 24/7 operation across Mt. Slippery's multiple live-rooms and mixing consoles. What emerged from the murk of this studio schedule is *FOGGY*, a record that has as many sonic traits as the band has miles on their tour van. **Quiet Life** enlisted an old friend, Greg Giorgio (The National, Trey Anastasio), to give the record a final mix and clarity that belies its name. Spanning lo-fi folk, Americana and psychedelic pop, **Quiet Life** has made a record that is as ageless as the sound of the predecessors to whom they credit inspiration. *Rolling Stone* has called the band "charming," *CMT* has described their sound as having "oceanside swagger" and *Esquire* touts them as "comfortably authentic". *FOGGY* is an easy-going collection of songs that defines the band as a purveyor of classic rock and roll sounds, and as a successor to rock and roll staples, who have managed to create a sound unmistakably their own.



**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.



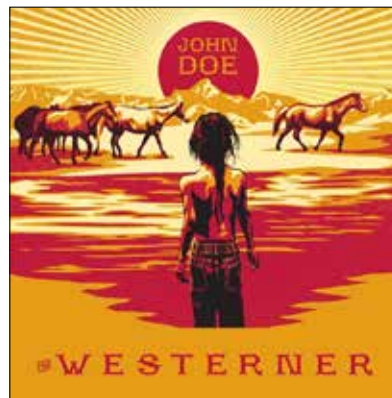
**HAKEN**  
**AFFINITY**  
 INSIDE OUT

**Haken** have become a major name on the prog scene since the release of 2013's *The Mountain*. Their new album, *Affinity*, finds these nu-proggers looking to the future via the past. "Everybody knows the 1970s was a golden age for prog music," explains guitarist Charles Griffiths. "But this time, we have gone more towards the next decade for our inspiration. For me, it means albums like *90125* from Yes, *Toto IV* and King Crimson's *Three of a Perfect Pair* and even Vince DiCola's score from *Transformers The Movie*. We all love the sounds they used; the keyboard and drum sounds gave the music a cool flavor and we've incorporated some of that approach throughout *Affinity*, but especially on the track '1985'. Of course there's still a modern edge to the drums and heavy guitar tones." While *Affinity* is not a concept album, Griffiths explains that there is a loose theme running through the lyrics. "The broad lyrical theme of the album is about how we are all connected, both literally and in more abstract sense. *Affinity* seemed like the perfect title since it can refer to the biological connection between all living things; our common ancestry. But we're also reflecting on our personal relationships, as well as looking at human nature from a more global perspective."



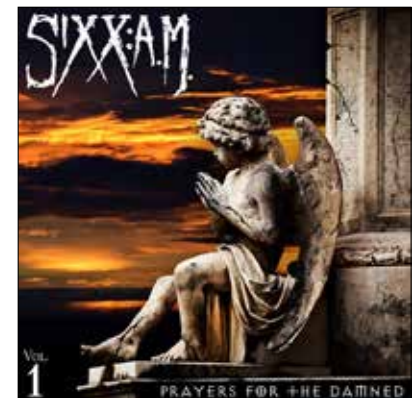
**HOLY WHITE HOUNDS**  
**SPARKLE SPARKLE**  
 RAZOR & TIE

**Holy White Hounds** make endearing but feral alt-rock that recalls the best of the 90s noisemakers you've come to know and love. *Sparkle Sparkle*, their new album, has many highlights, including "Switchblade," "Blind," "In Your Skin," "Ghost Arm," "Oh Mama," and "Laser Beams." "Switchblade" cuts the difference between Beck's infectious slacker detachment and Queens Of The Stone Age's gift for the infectious trapezoidal hook. Beneath the coiling hooks of "Oh Mama" is a profound snapshot of male adolescence. It unpacks a friend hearing his mother launch into a men-are-pigs diatribe, and reveals the wounding the boy feels hearing such negativity. "Laser Beams" is aimed at the school bully, and it masterfully dismantles him with the power of an underdog's epiphanic self-reflection. The pent-up tension throughout the album is satisfyingly channeled into the strutting rhythms and carnal pleasures of "In Your Skin" and "Black Lust." Rounding out the dynamics are the mid-tempo tracks "Blind" and "Ghost Arm" which teeter between slicky 1990s infectious alt-rock and punk rock anthemics.



**JOHN DOE**  
**THE WESTERNER**  
 COOL ROCK RECORDS

**John Doe** needs no introduction. Thanks to his time in the seminal Los Angeles punk outfit, X, and his acclaimed solo career, **Doe** has proven himself time and time again as one of America's best songwriters. His latest album, *The Westerner*, is a psychedelic soul record dedicated to Michael Blake – the author of many books, including *Dances With Wolves*, and **Doe's** friend of more than 30 years. "Many of these songs are about him or use him as the main character, and his presence has been with me throughout the making of the record," says **Doe**. "The first day I arrived in Tucson, I spent time with Michael who was in hospice care. Three hours later, as we began recording, I got a call that he had passed over. It was a gift to have seen him one last time and an intensity I've never experienced in a recording session." *The Westerner* was produced by Howe Gelb – another Tucson native best known as the auteur behind indie rock legends, Giant Sand. "Howe, the city of Tucson & particularly WaveLab Studios have a sparse, desert sound," says **Doe**. "Since many of the new songs are set in the desert, recording there was a natural choice." The result is a deep and engaging meditation on friendship that rivals **Doe's** finest work... And you need it.



**SIXX: A.M.**  
**PRAYERS FOR THE DAMNED**  
 ELEVEN SEVEN

Rock luminaries, Dj Ashba (Guitar), James Michael (Lead Vocals) and Nikki Sixx (Bass), collectively known as **SIXX:A.M.** With two U.S. Billboard top 20 albums and a string of hit singles already under their belt, *Prayers For The Damned* represents the band's most ambitious, complete and adrenaline-soaked effort to date. James Michael once again, plays triple-duty on *Prayers For The Damned* as vocalist, the album's producer and mixer, thereby solidifying the unique musicianship of this beloved hard-rock outfit. The introspective cover art for *Prayers For The Damned* is an original design created by guitarist Dj Ashba, further proving that all aspects of this album are a collaboration of true passion for the band. "**SIXX:A.M.** is in the most creative place of our careers," says Sixx, "For James, Dj and myself, we think it's the perfect time to release so much quality music to our fans who've been supporting us over the last 3 albums." Michael agrees, "The double-albums will leave no stone unturned in our quest to create important music and push the boundaries of rock." Ashba concludes, "We are on a mission to give our fans even more than they could have hoped for, both musically and visually."



## PEPPER OHANA

LAW RECORDS

**Ohana:** The Hawaiian word for family, which is used to convey the sense of togetherness that transcends blood ties. For **Pepper** paying homage to their roots is essential over a decade in to their celebrated career. The Southern California trio, who formed in 1997 and moved to the mainland from the three musicians' hometown of Kailua-Kona, Hawaii in 1999, know that where they come from should always be infused in the music they create. On **Ohana**, **Pepper** embraces the feelings and sounds that encouraged them to become a band in the first place. The resulting album features **Pepper's** surf rock songs, showcasing the upbeat, positive vibe elements that make the band so beloved by their fans. There is, as usual, an ever-present sense of sunshine throughout the tracks, bolstering the music's sense of optimism. The party anthems, the beach hang melodies, the boisterous rhythms are all there, each song carefully crafted to best express sunny moments by the ocean. "Vacation," a fun, upbeat reggae-tinged number. The soulful "Never Ending Summer" is about taking full advantage of something before it ends while "Wait" evolved throughout the writing process and eventually became a propulsive crooner that feels like signature **Pepper**.



## KEB' MO' LIVE - THAT HOT PINK BLUES ALBUM

KIND OF BLUE MUSIC

Over the past two decades, Grammy award-winning singer, songwriter, guitarist and contemporary blues artist, **Keb' Mo'**, has cultivated a reputation as being a modern master of American roots music through the understated excellence of his live and studio performances. On **Keb' Mo' Live - That Hot Pink Blues Album**, **Keb' Mo'** delivers some of his best material in the most authentic form, through live recordings. Recorded throughout the past year while on tour, and produced by Casey Wasner, the double-disc album features 16 live recorded songs from **Keb' Mo's** extensive catalog. Several of the tracks are songs off his most recent album, *BluesAmericana*, which garnered **Keb' Mo'** a 2015 Blues Music Award from the Blues Foundation, three 2015 Grammy award nominations and multiple other achievements. A portion of the proceeds from the album will be donated to Playing For Change, an organization that seeks to inspire, connect, and bring peace to the world through music by building music schools worldwide, including in Mali, Thailand, Nepal, Brazil, South Africa and more.



## SERATONES GET GONE

FAT POSSUM

Serving up a combination of Southern musicality, garage rock ferocity and general badassery, Shreveport, Louisiana natives **Seratones** have been making a lot of fans. Led by powerhouse frontwoman A.J. Haynes whose thunderous vocals recall the grit of Janis Joplin and gospel of Mavis Staples, **Seratones** make a strong case with **Get Gone** to be your new favorite band of 2016. Recorded at Dial Back Sound studios in Mississippi, **Get Gone** is all live takes – a portrait of **Seratones** in their element. Add the soul and swagger of a juke joint with the electricity coursing through a basement DIY show, and you'd begin to approach the experience of seeing this foursome live. Haynes' powerful voice rings across every track. "Don't Need It," which opens with a muscular swing and tight guitar lines, builds into a monster finish with a nasty corkscrew of a guitar line. "Sun," a brawny thrasher, courses with huge, high voltage riffs. "Chandelier," a mid-tempo burner and vocal workout by Haynes, goes from croon to a crescendo that would shake any crystals hanging from the rafters. **Get Gone** is unexpected and unbowed, a head-snapping showcase of the twin pillars of Southern music – restlessness and resourcefulness. You need this.



## MR. LIF DON'T LOOK DOWN

MELLO MUSIC GROUP

Welcome to **Don't Look Down**, **Mr. Lif's** first solo album in seven years, a chronicle of personal evolution, internal strength, and the ebbs and flows of life. It's the most introspective and harrowingly personal work from the ex-Def Jux legend—a record borne from successes, failures, and hard-learned lessons. **Don't Look Down** addresses the difficulties of keeping your head up amidst duress. You hear and feel the intensity of the fight, the sense of falling into despair, the helplessness of drowning, and the power of being able to save yourself. Over a 10-song cycle, **Lif** delivers poetic testament that avoids preachiness. These are agnostic sermons written to conceal and nurture him during a bleak period—cathartic confessions that offered a conduit to bliss. The structure of **Don't Look Down** mirrors this personal descent and rebirth, a hero's journey worthy of Joseph Campbell. The concepts all come to a powerful resolution on the finale, the title track that hauntingly echoes this mantra of resilience. Edan, Akrobatik (**Lif's** partner in The Perceptionists) and Del the Funky Homosapien guest.



## ROONEY WASHED AWAY

BEACHWOOD PARK MUSIC

After keeping things under wraps for years, this spring Robert Schwartzman's going public with **Rooney's** newest album, **Washed Away**. In many ways, the fourth record under **Rooney** represents the band's next act: as an all-inclusive solo project. To call it a labor of love is a serious understatement. Schwartzman wrote, produced, and performed all of the songs himself, holed up in his home studio and making hundreds of tweaks along the way. It would be easy to try to replicate the band's past hits, like 2003's "Blueside" "I'm Shakin," or the popular 2007 track "Where Did Your Heart Go Missing?" However, Schwartzman sees **Rooney's** latest incarnation as an entirely new project that builds off its history. Loaded with guitar-driven melodies and anthemic choruses, **Washed Away** treads the line between feeling both familiar and entirely fresh. Need proof? Just take the first single, "My Heart Beats 4 U" which was co-written alongside Travis Clark from We The Kings. With a euphoric vibe and a chorus that immediately makes you want to stand up and throw your hands in the air, the banger is the ultimate introduction (or re-introduction) to **Rooney**.



**J DILLA**  
**THE DIARY**  
MASS APPEAL

Initially intended for release in 2002, *The Diary* is the final batch of unissued material that **J Dilla** had assembled for release during his lifetime, lending crucial insight into the producer's prowess and thought process in the period leading up to his break with the major label system and the extremely fertile period that followed (which encompassed the making of the canonical classics *Ruff Draft*, *Jaylib*, and *Donuts*). *The Diary* features vocal performances by **J Dilla**, Snoop Dogg, Bilal, Kokane, Frank and Dank, Nottz and Boogie, over production by **Dilla**, Madlib, Pete Rock, Hi-Tek, Nottz, House Shoes, Supa Dave West, Bink! and Karriem Riggins. *The Diary* was **Dilla's** attempt to take advantage of the attention afforded him after his brightest period as a behind-the-scenes hit-maker and influencer. However, the project stalled and the album was literally shelved, the reels languishing in storage in Detroit as a relocated **Dilla** began a creative renaissance in Los Angeles. *The Diary* in this, its final form, was painstakingly assembled over a ten year period from two-track mixdowns and multi-track masters found in **J Dilla's** archives after his death in 2006. You need this.

The image is a promotional graphic for 'Under the Radar' featuring a large teal circle with a vinyl record pattern. The text 'UNDER THE RADAR' is written across the circle. Below the circle, the text 'MAY 2016' is displayed in a large, light blue font. At the bottom right, there is a circular logo for CIMS (Coalition of Independent Music Stores) with the text 'CIMS COALITION OF INDEPENDENT MUSIC STORES CHICAGO EST. 1995'.



**RY X**  
**DAWN**  
LOMA VISTA/CONCORD

**RY X** has already gotten quite a bit of attention overseas thanks to his *Berlin* EP. **RY** also has deep ties to the electronic/house music scene there through Howling, his collaboration with Frank Wiedemann. You may also have heard **RY X's** "stunning" (Pigeons & Planes) voice by way of *The Acid*, his project with DJ Adam Freeland and composer Steve Nalepa, which has earned praise from Pitchfork, NPR and others. *Dawn* is **RY X's** first album under his own name – *Berlin* notwithstanding – and it's a project who's time has come: "**RY X** was a seed that was planted, gently watered and nurtured," says the **RY X**, while oddly referring to himself in the third-person. "It has already grown beyond what I initially imagined." Benchmarking his return is his new offering entitled '**Only**' – a seamless extension of its predecessor, which showcases **RY's** boundless ability to create thought-provoking atmospheric pop music, engulfed with his distinctively ethereal vocals. A conscientious and unfeigned debut, **RY** says (oddly, in the first person) that *Dawn* to fruition via a candid process of self-discovery and trust – "I have followed my heart and it has been a beautiful process of building trust with myself, as an artist, and person." Tighten your topknot and dig in.

