



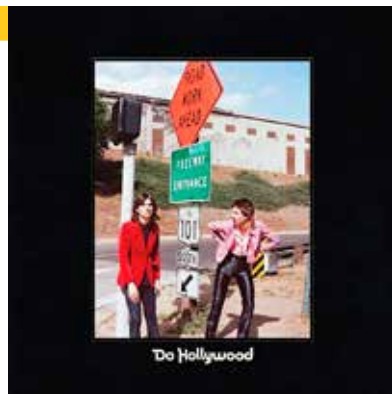
MARGO PRICE
MIDWEST FARMER'S DAUGHTER
THIRD MAN

First impressions matter, especially on a debut album. Time and attention-strapped listeners size up an artist within a song or two, then move on or delve in further. Fortunately, it only takes **Margo Price** about twenty-eight seconds to convince you that you're hearing the arrival of a singular new talent. "Hands of Time," the opener on **Midwest Farmer's Daughter**, is an invitation, a mission statement and a starkly poetic summary of the 32-year old singer's life, all in one knockout, self-penned punch. Her voice has that alluring mix of vulnerability and resilience that was once the province of Loretta and Dolly. From the honky tonk comeuppance of "About To Find Out," to the rockabilly-charged "This Town Gets Around" to the weekend twang of "Hurtin' (On The Bottle)", **Price** adds fresh twists to classic Nashville country, with a sound that could've made hits in any decade.



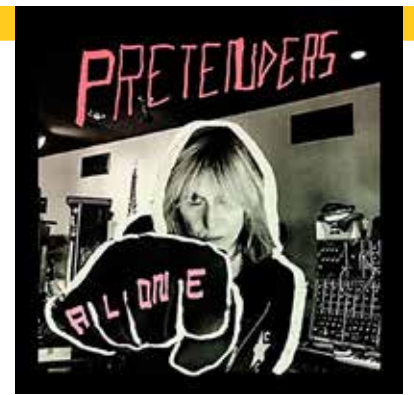
D.D. DUMBO
UTOPIA DEFEATED
4AD

Across ten songs, **D.D.umbo's** (aka 28-year old Oliver Perry) fantastical debut album, **Utopia Defeated**, conjures a vivid, wide-eyed musical landscape teeming with nervous energy and exotic evocations of the world at large. A one-man band adept at creating intricate loops on the fly, **Utopia Defeated** is a group effort – nary a sample was deployed. Backed by skittering percussion, the signature elastic bounce of Perry's 12-string guitar, and a fanciful quiver of obtuse sounds, **Utopia Defeated** hinges on Perry's expressive voice, and the dissonance of an artist compelled to question his position in the natural world. The resulting sonic universe is a collision of blues licks, echoes of world music, strident '80s pop, the kinetic energy of dance music, and splashes of outsider art akin to Captain Beefheart, one of **D.D.umbo's** touchstones – and songs sung to undersea creatures, odes to bodily fluids, and Satan only truly bring that influence home.



LEMON TWIGS
DO HOLLYWOOD
4AD

Once or twice every generation, Long Island introduces the world to artists of such singular originality that they change the very nature of their art: Lou Reed; Jim Brown; Robert Mapplethorpe; Andy Kaufman. With **Do Hollywood**, **The Lemon Twigs** have earned themselves a spot on that list. Fusing tightly constructed pop, sophisticated orchestration, and British invasion melodies into a ten-song masterpiece, the D'Addario brothers—Brian (19) and Michael (17)—are whipping fans and critics alike into an utter frenzy. Born into a musical family, Brian and Michael grew up on The Beach Boys and The Beatles (but the haircuts of Wings). Ask about their childhood dreams and they'll tell you that they never aspired to do anything but make music together. It shows. "Brian and Michael are two of the best musicians I've ever met," says Foxygen's Jonathan Rado, who discovered the duo via Twitter and produced the new album. "There's nothing they can't do."



PRETENDERS
ALONE
BMG

Alone is the first new album by **The Pretenders** in eight years. Originally intended as a follow-up to Chrissie Hynde's 2014 solo album *Stockholm*, **Alone** evolved into a bonafide **Pretenders** album although she is the only original band member to appear on the album. **Alone** was recorded with fellow Akron, Ohio native, **The Black Keys' Dan Auerbach** at his Easy Eye Studio in Nashville. "We were in the studio hanging out and the guys were talking about their families and their wives and I said, 'Well, I do everything alone,'" says Hynde on the fuzzy and soulful new album's theme. "Dan says, 'Write a song about it.'" "The more I thought about it, I thought, I've heard 1,000 songs in my life, they're all about, I am so tired of being alone. I can't live without you... I have never heard anyone celebrate being alone in a song. I couldn't think of one."



indie FRESH
NOVEMBER | 2016



POWELL
SPORT
XL

Following in the tradition of fellow left-field electronic (not just 'dance' producers, mind) producers including Prodigy, SL2, and Jonny L, **Powell's** debut album, **Sport**, blends tight production talent with a strong knowledge of how to make proper bangers for a jilted generation. Emerging five years ago with little fanfare but an instantly strong aesthetic both musically and design-wise, **Powell's** sound is post-punk with techno ideals. **Sport** is an eclectic/electric mix of late night, out and about snatches of chatter, fzzzzzy synth textures, flocks of angry bees stuck in a rack of Wasp synths and downtown swagger. Each track's a variation on the **Powell** sound – squelchy acid stabs, bone-dry tech-step drums and a wealth of odd samples (is that Lydia Lunch?!?) – harkening back to a time when Techno was Punk as fuck. If your idea of a fun night out is acting out scenes from *The Crow* while getting an MRI, then **Sport** is the album for you.



LAMBCHOP
FLOTUS
MERGE

Start to finish, **FLOTUS** (AKA *For Love Often Turns Us Still*) is imbued with that magic energy that comes when an artist stumbles upon the thrill of the new—something that makes them crazy enough to want to start the whole process over again. The album is bookended by two long-form pieces: the first, "In Care of 8675309," is most reminiscent of where **Lambchop** has been, while the second, the sprawling, hypnotic "The Hustle," suggests where they might still be headed. The latter seamlessly shifts between movements, a foundation suggestive of krautrock and early electronic music, gorgeously ornamented with perfectly placed piano and horns. Drawing upon a diverse palate of influences and transcending each one, it's a stunning piece of work—certainly one of the most impressive achievements of **Lambchop's** catalogue. Once again, Kurt Wagner has made a record that sounds like no one else—or, completely, unmistakably, like himself.



AARON LEE TASJAN
SILVER TEARS
NEW WEST

Silver Tears is a collection of songs that offer a glimpse through the eyes of one gifted songwriter and versatile musician. Whether playing guitar in the late incarnation of riotous glam-rock innovators the New York Dolls, the gender-bending, envelope-pushing sleaze n' tease arena rock band Semi Precious Weapons, the Neil Young-signed alt-country act Everest, British roots rock band Alberta Cross, Southern rock stalwarts Drivin' N' Cryin' or even as frontman of the devilishly cleverly-named Heartbreakers meets Replacements rockers Madison Square Gardeners, East Nashville-based musician **Aaron Lee Tasjan** has always considered himself a songwriter first and foremost, writing his own off-kilter folk-inflected songs since he picked up his first acoustic as a teen guitar prodigy. An inspired and confident set of songs, the **Silver Tears** careens from woozy pot paeans to brooding, cinematic observations to laid back '70s country-rock and galloping anthems to introspective folk and rollicking honky tonk.



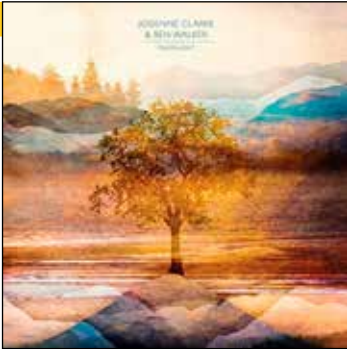
SHOVELS & ROPE
LITTLE SEEDS
NEW WEST

Little Seeds, the electrifying new record by **Shovels and Rope**, finds the award-winning South Carolina duo of Michael Trent and Cary Ann Hearst exploring fresh dimensions in their sound with a brace of bold, candid, highly personal new songs. The 12-song collection, produced by Trent at the couple's home studio in Charleston, succeeds 2014's *Swimmin' Time* and 2012's *O' Be Joyful* – the latter garnering the twosome Americana Music Awards for Song of the Year (for "Birmingham") and Emerging Artist of the Year. Last year's *Busted Jukebox, Volume 1* was a collaborative collection of covers featuring such top talents as the Milk Carton Kids, Lucius, JD McPherson and Butch Walker. Trent and Hearst as ever play all the instruments and penned the material, which range from stomping rockers to delicate acoustic-based numbers. Many of **Little Seeds'** finely crafted and reflective new songs – completed in the late summer of 2015 – are drawn from tumultuous events experienced by the couple over the course of the last two years, namely the arrival of a new baby and a parent suffering from Alzheimer's. **Little Seeds** takes the duo into previously unexplored and even unimagined creative terrain. Another reason you should follow their every move.



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JOSIENNE CLARKE AND BEN WALKER OVERNIGHT

ROUGH TRADE

British duo have built up a following in their native country over the past **Josienne Clarke and Ben Walker** five years with their at once fresh and timeless folk-rock sound and dynamic live performances. Their ambitious new album, **Overnight**, focuses on **Clarke's** magnificent voice and lyrics alongside **Walker's** prodigious guitar-playing and arranging, including some panoramic orchestrations. The twelve songs – ten originals and two covers serve as a snapshot of the endless cycle of night into day and back again, morning light, into dusk, into black midnight, into greying dawn, and on, and on. **Overnight** draws just as much inspiration from more-straightforward 1970s AM radio rock like Fleetwood Mac or Neil Young as they do from folk-rockers like Fairport Convention or Joni Mitchell. Highlights include the stunning country/soul ballad "Something Familiar" and their marvelous take on Gillian Welch's "Dark Turn of Mind."



TAD GOD'S BALLS (DELUXE EDITION)

SUB POP

All hail the true Kings of Grunge! **God's Balls**, **TAD's** punishing, noise-drenched debut album, was recorded with Jack Endino at Reciprocal Recording in Seattle in 1988 and released early the following year. In addition to their usual arsenal of guitars, bass, and drums, the band employed a variety of unusual instruments – an empty gas tank from a car, a hacksaw, a large brass tube from a microwave transmitter, CB radio mics, a cello bow used on cymbals to emulate guitar feedback – to thunderous effect, adding a Neubauten-esque clang to the band's rock riffs. After releasing **God's Balls**, **TAD** flew to Europe with Nirvana for both bands' first European tour, which undeniably changed the course of human history. This reissue of **God's Balls** features bonus tracks from **TAD's** 1988 debut **7"**, plus the previously unreleased "Tuna Car" from the **7"** session. It's also been lovingly remastered, which means the sludge is heavier than ever before. You need this.



CASPIAN DUST AND DISQUIET

TRIPLE CROWN

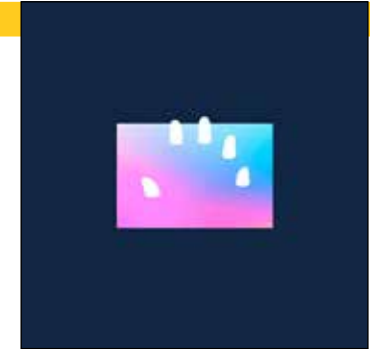
Caspian present **Dust & Disquiet**, the band's first full-length since 2012. The band returned to Q Division Studios in Somerville, Massachusetts again with producer Matt Bayless (Mastodon, Minus The Bear, Isis) where they recorded the highly acclaimed **Waking Season** ("the Best Post-Rock Album of Year," said SPIN Magazine in 2012). The result showcases a maturation of the quiet/loud dynamic that **Caspian** has been exploring since their debut EP, **You Are the Conductor**. **Dust & Disquiet** reflects the many moods of post-rock from the album opener with horns and a string quartet ("Separation No. 2"), riffs on the wilder, steel-eyed side of country ("Riosco"), all the while staying true to its epic brand of build-and-release rock ("Arcs of Command," "Dust & Disquiet").



FROM INDIAN LAKES EVERYTHING FEELS BETTER NOW

TRIPLE CROWN

For their 3rd album, **Everything Feels Better Now**, **From Indian Lakes**, songwriter and singer Joey Vannucci recorded all instruments and vocals for the album. "I feel like I had to write a ton of songs before I could get to this sound," says Vannucci of his new process. "When it came time to record I wasn't sure what to expect. Every time I think I've gone as deep as I can, I peel back skin and discover another layer that's been there waiting. That's what this album is." **Everything Feels Better Now** picks up where their previous album, **Absent Sounds**, left off and adds an element of dream pop to an already expansive sound. **Everything Feels Better Now** was recorded with producer Kevin Augunas (Edwards Sharpe & The Magnetic Zeros, Cold War Kids, Needtobreathe) at the legendary Sound City Studios a.k.a. Fairfax Recording.



YOU BLEW IT! ABENDROT

TRIPLE CROWN

Orlando is a thriving cultural mecca with a vibrant international scene, which allows the city's sights and sounds to seemingly shift entirely from one night to the next. This atmosphere slipped through the **You Blew It's** somewhat semipermeable writing process for **Abendrot**. The osmosis of varied cultural influences surrounding the band in Orlando allowed them to focus on the intricacies of their songwriting and step into unfamiliar territory, bringing out a darker side both lyrically and sonically. **Abendrot** was written in roughly four days after the band's five members spent months apart for what can best be described as a "mental health break." With Into It. Over It's Evan Weiss at the production helm, **Abendrot** was recorded over a month at Atlas Studios in Chicago, allowing the band them to experiment more with different recording techniques. The result is the band's deepest and most intricate collection of songs yet.