



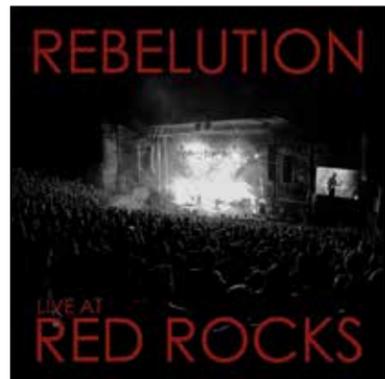
KYLE DIXON & MICHAEL STEIN
STRANGER THINGS, VOL. 1
 LAKESHORE RECORDS

Stranger Things is the breakout Netflix original series set in 1983 Indiana where a young boy vanishes into thin air. As friends, family and local police search for answers, they are drawn into an extraordinary mystery involving top-secret government experiments, terrifying supernatural forces and one very strange little girl. A love letter to the '80s supernatural classics that captivated a generation, *Stranger Things* stars Winona Ryder, Matthew Modine, and a gang of tiny adventurers who will waffle their way into your heart. The series is now streaming on Netflix globally – and, likely, you already know this because all of your friends (and perhaps yourself) have been loosing your damn minds. Anyway: When people aren't talking about the myriad allusions to 80s sci-fi classics, they are talking about John Carpenter-esque soundtrack – all analog synths, driving rhythms, and cascading arpeggios. That soundtrack was created by **Kyle Dixon & Michael Stein** of Austin, TX experimental synth quartet **SURVIVE** (who just released a very good album called *RR7349*) – and has been compiled here for your eternal listening pleasure on *Stranger Things, Vol. 1*. Also available on vinyl!



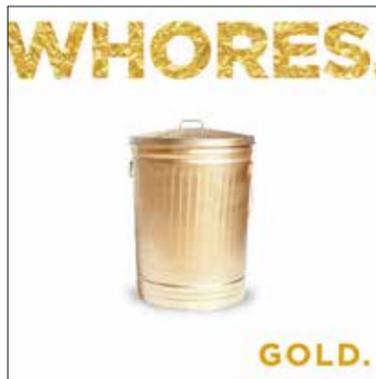
STRFKR
BEING NO ONE, GOING NOWHERE
 POLYVINYL

Consider this an invitation to get blissfully insignificant – that's what **STRFKR** founder Joshua Hodges aimed to do when he exiled himself to the desert to create *Being No One, Going Nowhere*. Instead he returned with his most significant work yet: a set of darkly glistening dance songs rife with sticky beats, hooks, philosophical heft, and bittersweet beauty. On 2013's *Miracle Mile*, **STRFKR** refined a full-band sound, but this doubles down on and completely reimagines the project's electronic and pop roots. It isn't that the band sat this LP out – drummer (etc.) Keil Corcoran penned the thick astral disco of "In the End," and he and bassist (etc.) Shawn Glasford both pitch in. But *Being No One, Going Nowhere* was born of splendid isolation – as such, the album has a sonic kinship to Italo-disco, kosmische musik and Tony Hoffer's work with Phoenix, Beck and MB3. The lyrics look inward as well: There's the reality-refracting fantasy of "Never Ever," the hard truths about addiction's ravages on "Tape Machine," a death-defying coming of age tale on "Open Your Eyes," and references to Hermann Hesse's 1919 novel of self-realization, *Demian*, on "When I'm With You." If the words don't set you free, the music—exuberant, enveloping, incredibly catchy—should do so handily.



REBELLION
LIVE AT RED ROCKS
 EASY STAR

A dozen years into **Rebellion's** stirring career, the release of the California reggae band's fifth album, *Falling Into Place*, found them more energized than ever. For *Falling Into Place*, **Rebellion'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. And, by all accounts, the band's new process was a huge success: After the first week of sales, *Falling Into Place* peaked at #32 on the Billboard Top 200 Albums chart, as well as earning the top spot on the Reggae Albums chart. It's stayed in the Top 10 ever since – occasionally reclaiming the top spot. In celebration of the album's release, **Rebellion** graced the stage at the historic Red Rocks Amphitheater in Morrison, Colorado – a sell out, the band played to just under 10,000 adoring fans. In their infinite wisdom, **Rebellion** captured the show for posterity, and now you can experience the magic yourself on this aptly-titled CD / DVD souvenir.



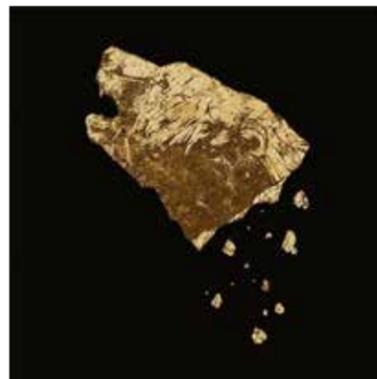
WHORES
GOLD
 EONE MUSIC

Since their inception in 2010, **Whores.** has laid waste to both presumption and aural functioning. Natives of Atlanta, Georgia, members Christian Lembach (vocals/guitars), Donnie Adkinson (drums), and Casey Maxwell (bass) have spent the last six years establishing **Whores.** as one of heavy music's most distinctive acts thanks to the formidable combination of the group's punk ethos and the ferocity of their sound. Confrontational and relentless, the music of **Whores.** will now be seen and heard in its fully formed state with the group's debut full length *Gold*. Beginning with 2011's *Ruiner* EP, **Whores.** brought a welcomed new vision to the often-tired "extreme music" scene. Two years later saw the release of the *Clean* EP, a six-track musical display of visceral rancor and songwriting brilliance. Highly anticipated by critics and fans alike, *Clean*, sold out within a month, prompting the group to release a second pressing. Touted by SPIN as one of 2013's 'Best Metal Albums', *Clean*, simply reaffirmed what listeners had suspected all along: **Whores.** isn't here to fuck around. A massive and heavy album is coming your way here – Noise Rock meets Sludge presented with a proper Punk attitude. *Gold*. is a bad motherfucker.



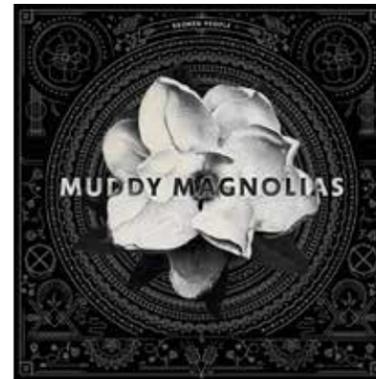
CHRIS ROBINSON BROTHERHOOD
IF YOU LIVED HERE, YOU WOULD BE HOME BY NOW
 SILVER ARROW RECORDS

For their fourth studio album, *Anyway You Love, We Know How You Feel*, **The Chris Robinson Brotherhood** relocated to northern California for the sessions, channeling the natural majesty of their surroundings into the album's eight sprawling tracks. "It was an opportunity to see where our expression could take us. For us, when it comes to making records, the looser it gets the better," says **Robinson**. "This turned out to be the most spontaneous record I've ever been a part of." It turns out it wasn't the only one: *If You Lived Here, You Would Be Home by Now* is the sister release to *Anyway You Love, We Know How You Feel* and its five stellar tracks were recorded during the same sessions. **Robinson** purposely left everything as much open-ended as possible, leaning into the virtuosic improvisational chemistry that's always made their live shows such enthralling spectacles. Their vibe is something of a magic spell, and now that it's been cast, it's time for services to resume in the psychedelic church of the **CRB**.



CRIPPLED BLACK PHEONIX
BRONZE
 SEASON OF MIST

Crippled Black Phoenix have always confounded critics trying to pin their style down ever since multi-instrumentalist Justin Greaves recorded his first ideas in 2004 – which earned them tagging attempts ranging from "stoner prog" to "freak folk" to "psychedelic doom." Despite the wide range of musical leanings within their albums, there are a unifying dark streak and somber melancholy running through the songs. Founder Justin Greaves had already made himself a name as drummer for Iron Monkey and Electric Wizard among others. When the multi-instrumentalist finally decided to stand on his own musical feet, **Crippled Black Phoenix** was born as a project. **Bronze** is more than just music – it teems with a dark sensuality and the simmering rage of people longing to feel – tearing themselves away from the modern dystopian nightmare at any cost. Epic tracks such as "Deviant Burials", "No Fun", "Rotten Memories", "Turn to Stone" and the haunting "Goodbye Then" are just part of the amazing onslaught **Bronze** contains.



MUDDY MAGNOLIAS
BROKEN PEOPLE
 THIRD GENERATION

American music is a mile-wide river that beckons black and white, urban and rural, dreamer and doer alike to launch their vessels. The debut album by **Muddy Magnolias**, *Broken People*, marks the launch of a great new vessel onto that waterway. With **Broken People**, Jessy Wilson and Kallie North take us on an 11-song journey with its origins in two widely divergent backgrounds that came together in a friendship and creative partnership with world-changing resonance. **Broken People** combines poetic imagery and vocal passion, with the musicianship and production of Motown or Muscle Shoals by way of the raw honesty of Sun Records. Of course it deals with love, longed for and unleashed, in songs like "I Need A Man," "Why Don't You Stay" and "Devil's Teeth," but the album soars as it reaches for bigger themes, dealing with the need for hope in "Take Me Home," for love on a societal scale in "Shine On" and "Brother What Happened," and hope for the future in "Got It Goin' On." With "Leave It To The Sky," the two, joined by **John Legend** on vocals and piano, make a powerful case for spiritual solutions, and few songs in the modern lexicon are as steeped in present-day reality as the gospel-and R&B-tinged title track. This is uniquely American music... And you need it.



MAC MILLER
THE DIVINE FEMININE
 WARNER BROS

Born in 1992, **Mac Miller** taught himself to play piano, drums, guitar, and bass by the age of 6. Then, after learning to compose songs in a variety of musical genres. Influenced by the styles of artists such as Big L, Lauryn Hill, Outkast, and A Tribe Called Quest, **Mac** soon developed a reputation for delivering jaw-dropping freestyles in Pittsburgh. He's gone on to sell a shitload of records since – as you well know – but his latest might just be his greatest. *The Divine Feminine* is a slinky, sexy, and funky tribute to Women everywhere. "It was actually a concept that was told to me about just the energy of the world being a female energy, the energy of the planet," says **Miller**. "And just kind of like how that mirrors the soul of a woman, and you know, like Mother Earth and falling in love with the universe." **Miller's** strong admiration is in full effect on *The Divine Feminine's* lead single, "Dang!" which features the crooning genius of fellow musical polymath Alexander. Paak on top of a gliding and soulful House beat. "It's an album that's all about the journey that is love," furthers **Miller**, which partially explains how this planned EP ballooned into a full-fledged album. It's a contagious feeling. Kendrick Lamar, Cee-Lo, and Robert Glasper are among the guests.



LEONARD COHEN
YOU WANT IT DARKER
 COLUMBIA

Leonard Cohen is 82. He's had a long career as a novelist, a poet, a monk, and – most importantly – a songwriter. It's with the latter position that he truly found his fame – bringing together all of his great gifts into one singular focus. Some would argue that his voice falls short of the rest of his talents, but those people can't see the proverbial forest for the trees. It's an honest voice. Imperfect. Like the rest of us. But you believe it. The same way you believe Bob Dylan. And Bob Dylan listens to **Leonard Cohen**. *You Want It Darker* is an album title that would seem ominous to a young person but, coming from **Cohen**, seems slyly funny if not outright hilarious. It is melodic, hypnotic, it grooves, and it smirks. It's reassuring. It's a record that with words that are worthy of that voice. It's a collection of songs from a life well-lived. It's a masterpiece.



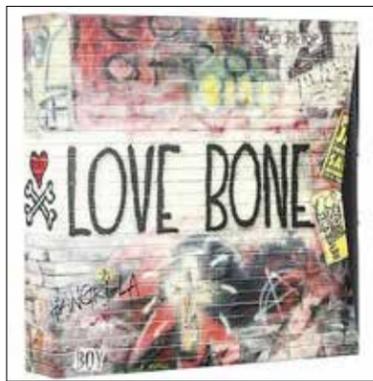
ESBEN & THE WITCH
OLDER TERRORS
 SEASON OF MIST

Something ancient and primordial stalks the four tracks on the fourth full-length of **Esben And The Witch**, *Older Terrors*. The haunting voice of Rachel Davies weaves arcane spells through hypnotic patterns. Interlaced in these invocations is the emotive string sorcery provided by guitarist Thomas Fisher, while Daniel Copeman evokes a state of trance with his shamanic drumming and wide sonic landscapes painted by electronic synthesizer magic. **Esben And The Witch** were formed in Brighton, a windswept English seaside resort, when Daniel Copeman hooked up with Thomas Fisher in 2008. After a number of failed auditions for a vocalist, Fisher had a chance meeting with longtime friend Davies, who proved to be the perfect fit as singer for the newly created three-piece. A band name was found in the foreboding Danish fairytale "Esben and the Witch." Having established themselves as a highly individual act and an excellent reputation as an outstanding live force, **Esben And The Witch** have honed their songwriting skills to the sharp crystalline edge that now manifests itself clearly on *Older Terrors*. Beauty, emotion, and musical depth celebrate a glorious wedding on these tracks. You are herewith invited to join this aural feast.



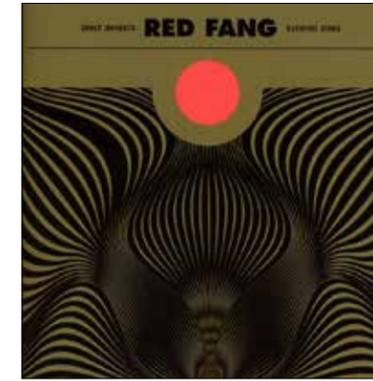
**KEVIN DEVINE
INSTIGATOR**
PMTRAITORS, LLC

Kevin Devine has had a quintessentially 21st century career in the music business. A talented singer-songwriter with a penchant for evocative lyrics, **Devine** has cultivated a devoted following via the DIY circuit, a brief stint on a major label, and finding devoted fans via the internet, and touring his ass off. Basically: He grinds. And now, 9 albums into his career, he releases one of his best records yet. Produced by John Agnello (Sonic Youth, Dinosaur Jr.), **Devine** covers all of his sonic bases. But whether its him alone with a guitar or rocking out with a full band, **Devine's** lyrical acuity is in full force, be it recounting the events of 9/11 ("No History"), lamenting the tragic death of Freddie Gray ("Freddie Gray Blues"), or songwriting itself, as he does on the title track: "Instigator" started off as a few lines about songwriting, or mine in particular, and became a kind of mission statement about making sense of yourself and your relationships at least partially through the exercise," says **Devine**. "It was early in the process of putting the album together, at home last summer... and it all just kind of kept tumbling into the chorus." *The Instigator* is a delight for stalwart fans and newcomers alike. Fans of early Death Cab for Cutie will find much to admire here.



**MOTHER LOVE BONE
ON EARTH AS IT IS: THE COMPLETE WORKS**
REPUBLIC RECORDS

Mother Love Bone was established in 1988 by ex-Green River members Jeff Ament, Bruce Fairweather and Stone Gossard, ex-Malfunkshun frontman Andrew Wood and ex-Ten Minute Warning and Skin Yard drummer Greg Gilmore. Frontman Andrew Wood's personality and unique compositions – a glam / grunge hybrid – helped to catapult the group to the top of the burgeoning late 1980s/early 1990s Seattle music scene. Wood died tragically only days before the scheduled release of the band's debut album, **Apple**. The album was finally released a few months later. Gossard and Ament would go on to form Pearl Jam, whose success (along with the Temple of the Dog) would help **Mother Love Bone** receive the recognition they so richly deserved. **Mother Love Bone: On Earth As It Is** collects the band's official output – all freshly remastered – along with rare B-sides, demos, alternate versions, and unreleased songs, including Andrew Wood's demo recording of "Chloe Dancer" and a live version of "Stardog Champion" featuring Chris Cornell and Pearl Jam. The set also includes a DVD featuring rare performance footage and much more. Also available on vinyl.



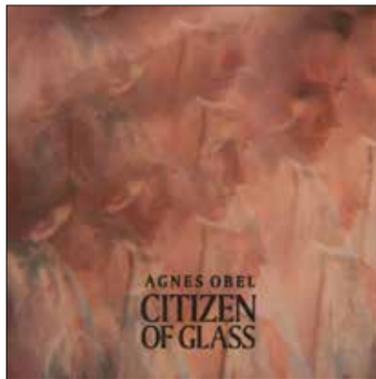
**RED FANG
ONLY GHOSTS**
RELAPSE

Ever since their inception in 2005, Portland's **Red Fang** have strived to write heavy, catchy music underlaid with subtle complexities. Together they created a distinctive and fully-formed sound right from the start – a mix of compelling rock songwriting and party-hard metal euphoria that speaks to the headbanger, the hesher, and the music student alike. The band's two-pronged vocal attack and knack for finding the sharpest hooks made sure that the music world caught on right away. Within just one year of **Red Fang's** first show, they were opening for genre stalwarts Big Business and The Melvins, and soon began appearing at festivals including FYF, Fun Fun Fun Fest, Sasquatch Fest, and more. Now, after three years of vigorously touring the world, the band is ready to return to the stage with their latest and greatest full-length album, **Only Ghosts**. Produced by the legendary Ross Robinson (At The Drive In, The Cure, Slipknot, and many more) and mixed by Joe Barresi (Queens of the Stone Age, Kyuss, Melvins), **Only Ghosts** is a rock album of incredible magnitude that demands to be played at maximum volume!



**MIKE DOUGHTY
THE HEART WATCHES WHILE THE BRAIN BURNS**
SNACKBAR

By his ninth solo album, *The Heart Watches While the Brain Burns*, you'd figure he would have slipped into a comfortable pattern, but **Mike Doughty** is not that kind of artist. The former frontman of **Soul Coughing** is obsessively, constantly driven to sound new. The elegant, charming album swerves between lonesome country influences, and trap beats. *The Heart Watches While the Brain Burns* was recorded during a transitional phase in Doughty's life, in which he left New York, his home base since the late '80s, for the "fascinating, mysterious town" of Memphis, Tennessee. The low cost of living has given **Doughty** freedom to make experimental music in bars around the city, while completing the album with Queens, NY hip-hop producer **Good Goose** over the Internet. "Our process was mostly like this: he'd ask me what kind of beat I wanted, and I'd sing one to him. Then I'd pick up the guitar and improvise parts. I'd go home while he stayed up till 5 am in his bedroom editing parts together," said **Doughty**. "I'd come back in, and improvise vocal parts... He'd piece shards of that into something like a melody, which he'd text to me, and I'd write words." The results plays like a survey of his career thus far – which means it's one of the best albums he's ever made.



**AGNES OBEL
CITIZEN OF GLASS**
PIAS AMERICA

A favorite of David Lynch ("She has the most beautiful voice, unique and extraordinary"), **Agnes Obel** returns with shattering beauty on *Citizen of Glass* – a work ethereal bliss, beautiful sadness, and wild eyed wonder. As she weaves her ethereal vocals through dense layers of strings and keys, **Obel** also shows herself to be fiercely feminine and deeply powerful. "The title comes from the German concept of the *Gläserner Bürger*, the human or glass citizen," **Obel** explains of the conceit behind her new album. "It's actually a legal term about the level of privacy the individual has in a state, and in health it's become a term about how much we know about a person's body or biology or history - if they're completely made of glass we know everything. There's an increasing sense in this world that you have to make yourself a bit of glass. To be willing to open up, use yourself as material... I wanted to push myself conceptually from the starting point, to push the glass theme throughout the songs in different ways – in the lyrics, in the instruments... As an album, it feels bigger to me." Fans of Regina Spektor, Joanna Newsom, and Kate Bush will find much here to love.



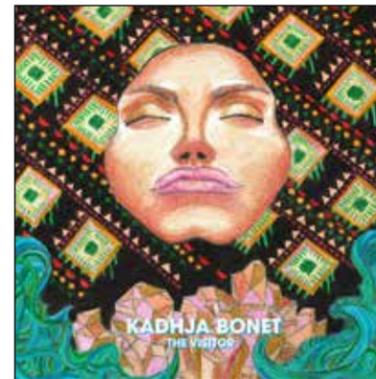
**THE GRISWOLDS
HIGH TIMES FOR LOW LIVES**
WIND-UP

High Times For Low Lives is the new album from **The Griswolds** – the Sydney, Australia based popsters who brought us the aptly-titled *Be Impressive*. To help make a statement and change their sound up a bit, the four piece from Sydney teamed up with Kanye West and Fun. producer Andrew Dawson to build on their already solid reputation as a shining young rock band from a world away. As a way of staying with the "High" theme the upcoming album, the group will be covering Rihanna's short but authentic Anti song "James Joint," and will also be featuring a collaboration with rapper Lizzo on one of the tracks. The first single, "Out Of My Head," sounds like a lost Michael Jackson anthem – a gigantic song that sound tailor made for making stadium crowds and festival goers loose their damn minds. On the flip, the title track sounds downright experimental – a shimmering, pitch-shifting haze of R&B that bridges the gap between Animal Collective, Bon Iver, Justin Bieber. Don't forget: It's summer in the Southern Hemisphere – so be thankful **The Griswolds** are bringing the heat while we wait for our impending Ice Age.



**AMERICAN FOOTBALL
AMERICAN FOOTBALL (LP2)**
POLYVINYL

Comprised of guitarist Mike Kinsella (Cap'n Jazz, Joan of Arc), guitarist Steve Holmes, and drummer Steve Lamos, **American Football** formed at the University of Illinois in 1997. The band played a few shows around the Midwest and then recorded a self-titled album, which Polyvinyl released in September 1999. Following the release, **American Football** played a few more shows in the Midwest and one show at New York University. About a year after the album had been released, **American Football** became primarily a studio project before its members mutually decided to quit recording together. Then something remarkable happened: for the next 15 years, the album was discovered over and over, going on to sell more than 100,000 copies and becoming one of the most influential indie/emo albums of all-time. In 2014 and 2015 **American Football** played their first shows in 15 years, selling out venues the world over. Organically, the band started to write new material, and years of ideas gelled into a perfect second album – released 17 years after the first. The again self-titled *American Football* finds the band with new material that takes them on a serendipitous detour down a familiar road. The result is another unexpected masterpiece.



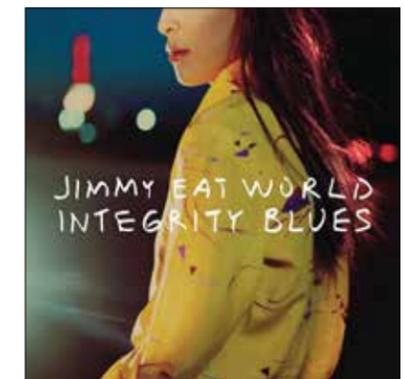
**KADHJA BONET
THE VISITOR**
FAT POSSUM

Kadhja – pronounced "kod-ya" – **Bonet's** debut album, *The Visitor*, invites us into a world not wholly our own, where past and future meet in a parallel, yet far lovelier, present. *The Visitor* opens with an awe you'd expect from the golden age of cinema. In its half-mythical atmosphere, "Earth Birth" offers keys and choirs science-fictionally echoing down from deep space. This overture fades and **Kadhja's** voice velvety emerges on "Honeycomb" with a timelessness sending listeners scrambling to find her nearest genre. After running through classical, jazz, soul, folk, and even psychedelia, you find it ultimately impossible to comfortably place her. This is all by **Kadhja's** design. "**Bonet** almost scat-sings and swoops between octaves with élan over this chamber soul-pop," says *The Guardian*. "Like a cross between Cleo Lane and Liz Fraser of Cocteau Twins." All the writing and arrangements— except for the Jaco Pastorius melody put to her words on Portrait of Tracy— are **Kadhja's** creation. Classically trained, she plays a good half of the instruments herself, including guitar, violin, flute, and the backup vocals that fill up the skies of her music. She produced it, too. The result sounds like Astrud Gilberto in collaboration with Isaac Hayes and Madlib. A stunning debut.



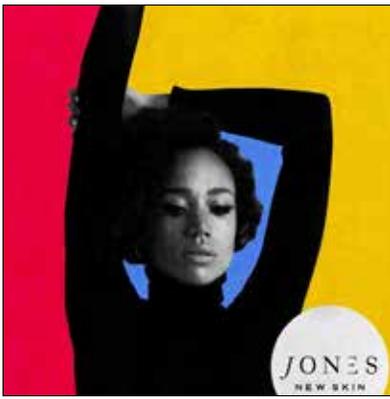
**ADMIRAL SIR CLOUDESLEY SHOVELL
KEEP IT GREASY!**
RISE ABOVE

The Admiral Sir Cloudesley Shovell are the last of a dying breed of Grease Rock Bastard musicians who somehow, despite and in spite of the last 3 decades trying their best to kill off balls out, non-bullshit rock'n'roll music, somehow, against all the fucking odds, still exist, surviving on a steady diet of God sent gigs, rented vans, broken down amps, split drum skins, greasy spoons, patched up jeans, rolled smokes, cheap leather jackets, booze, weed and bathtub speed. **The Shovell** are named after a 17th century English naval commander; Bill Darlington plays drums, Louis Comfort-Wiggett plays bass and Johnny Gorilla plays guitar and sings. On their new LP, *Keep It Greasy!*, **the Shovell** carry on the lineage of the truly golden age of British heavy rock whose dog shit stained road was paved by the likes of Budgie, Sabbath, early Motorhead, Quo, Lizzy, The Groundhogs, Stray etc. Chuck in a healthy chunk of U.S. and Aussie proto metallurgists well as a healthy quantities of dew picked mushrooms bad trip psych, and you get have all the ingredients for your new favorite gang of scousers. They've got the riffs. They've got the facial hair. They've got the moves. What are you waiting for? *Keep It Greasy!*



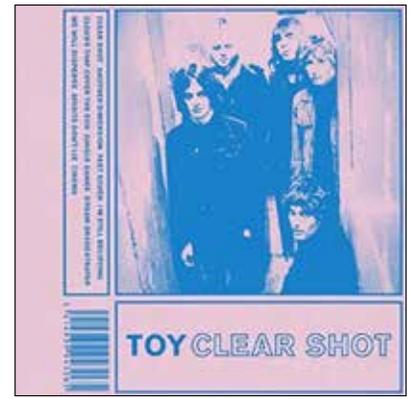
**JIMMY EAT WORLD
INTEGRITY BLUES**
RCA

Before **Jimmy Eat World** entered the studio to record their ninth full-length album, *Integrity Blues*, the band tried something new: They took a break. When the band reconvened in November 2015, they teamed up with producer Justin Meldal-Johnsen (Paramore, M83) and began sifting through ideas. "I came to a realization," said mainman Jim Adkins. "I wanted to change things up. So, instead of writing about a problem, I wanted to write about a solution. As an album, *Integrity Blues* is about trying to overcome that personal struggle instead of getting upset with what life could be that it isn't." With its warm production and powerful groove, *Integrity Blues'* first single "Sure and Certain" pairs a buzzing guitar hum with an unshakable chant. Meanwhile, the gorgeously minimal title track tempers orchestral, cinematic overtones with a stark and striking vocal performance. Elsewhere on the record, "Through" serves up one of the band's hookiest moments to date. "You Are Free" flaunts one of the group's most hummable and heartfelt refrains. "It Matters" illuminates the band's diverse sonic palette. Near seven-minute closer "Pol Roger" carves out an emotional and entrancing climax encased in a rapture of guitars and vocals. *Integrity Blues* is the sound of band reinvigorated.



JONES
NEW SKIN
PIAS AMERICA

JONES' songs ring out like bright bells. There's 'Wild', a song about persistence and never giving up: to remember that even when you feel caged in by life, you've got wildness inside. 'Tomorrow Is New' is about watching someone in trouble, pulling them through, and the epic 'Waterloo', about a moment when you know you have to leave someone behind, because you don't feel the same way that they feel for you. **New Skin** has a starkly modern, electronic soul music with a pop direction. Her songs are all crafted to hit the heart. Her love of Stevie Wonder's longevity and creativity has guided since childhood. The work of Pharrell Williams has taught her how bold and otherworldly. The darkness and drama of Lykke Li, and the weirdness and liveliness of Little Dragon, have also taught **JONES** that you approach the oldest things in pop in a striking new way. **New Skin** has come together thanks to **JONES'** work with some incredible studio talents, including Lana Del Rey collaborator Justin Parker, Savages producer and xx mixer Rodaïdh McDonald, and Sam Smith co-writer Tourist. Working with these disparate talents got **JONES** exploring new ground, but also hardened her vision of what her songs should really be: moments to lift people out of their lives.



TOY
CLEAR SHOT
PIAS AMERICA

Since 2010, British rockers **TOY** have been travelling the spaceways via their unique blend shoegaze, Krautrock, and every other psychedelic path worth traversing. Taking inspiration from an esoteric array of new influences – Radiophonic Workshop recordings, Ennio Morricone, Acid House, Incredible String Band, The Langley Schools Project, and *The Wicker Man* soundtrack among them – by the time they entered Eve Studios in Stockport in October 2015 with producer David Wrench, **TOY** were clear about the direction **Clear Shot** should take. The result is their most coherent and confident album to date – lushly cinematic, shot through with their most expressive melodies thus far and coated with a sheen courtesy of Chris Coady (Beach House, Smith Westerns, Yeah Yeah Yeahs) who mixed the album in LA with some of the reverbs and vocal processors used on *Purple Rain*. Across these 10-tracks strands of ideas appear, sink and re-emerge in an almost modal jazz manner. **Clear Shot** sees **TOY** working both in bigger colors and more minutely crafted detail – achieving an altogether higher level of artistry than before. Turn it up and bliss the fuck out.



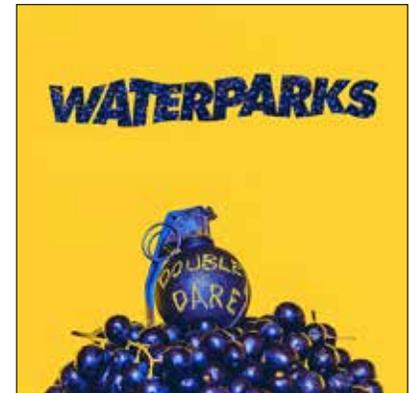
BON JOVI
THIS HOUSE IS NOT FOR SALE
ISLAND RECORDS

Over an illustrious career spanning more than three decades since their formation in 1983, **Bon Jovi** has earned their place among global rock royalty. With over 130 million albums sold worldwide, an extensive catalog of hit anthems, and more than 2,800 concerts performed in 50 countries for more than 35 million fans, **Bon Jovi** is the consummate stadium rock and roll band. Everything they do is huge. That's why they can do country anthems as well as cable commercials – everything they do sounds epic. It's truly Music for the Masses. But for a band whom selling out is a non-issue, it's curious that their new album, **This House Is Not For Sale** is about "integrity": "Integrity matters," says **Bon Jovi**. "And we're at a place in our career where we don't have anything left to prove. Some songs have a little more of the 'chip on my shoulder' sound which is OK for us to have right now." What are they fighting for? Perhaps it has something to do with the label they called home for 32 years – one might get the impression that there are some fresh wounds... Maybe they were getting pressured into a 360-deal or were unhappy their royalty rate for streaming – and, hey, who could blame 'em on that last point. I guess that's why they're into Indie Record Stores. They must've heard vinyl was coming back.



TWO TONGUES
TWO
EQUAL VISION

Two Tongues is the collaboration of longtime friends **Max Bemis** of **Say Anything** and **Chris Conley** of **Saves The Day**. The duo first came together in 2008, originating from a cover of Bob Dylan's "The Man In Me" that the two had worked on together. Bemis and Conley released their debut self-titled album in 2009, and made their first live appearance in 2010. Since then, both Bemis and Conley have been busy with their bands. Fortunately the fates allowed the two to collaborate on a powerful new collection of songs. "Our first record was a life changing event and making album two was the most emotionally involved process I've ever been a part of musically," notes Bemis. "**Two Tongues** was lying dormant, ready to come out and kick ass when the time was right, and that time is now." **Two** manages to be stylistically diverse without sacrificing powerful cohesion, with songs that use 80s synth pop, Beastie Boys inspired hip-hop, straight ahead punkers, and tender acoustic ballads as springboards into some rather inventive arrangements and psychedelic flights of fancy. And, of course, the lyrics are on point. Smart, occasionally dark, and a lot of fun, **Two** is hardly your typical emo-pup-fest. Check it out.



WATERPARKS
DOUBLE DARE
EQUAL VISION

"It's just more," says frontman Awsten Knight of **Double Dare** – the new album from **Waterparks**. "Everything about it is expanded and bigger. We wanted to push the boundaries to show people that you can be more than one thing. This isn't just a 'pop-punk' band and I think when people hear the rest of the album, it'll be pretty apparent. There are songs that have elements of jazz, hip-hop, pop, indie, electronic, punk, etc. As far as the lyrics go, they're more personal than they've been on any other **Waterparks** release. This album has been in the works since August or September of 2015, and in that time I've felt and dealt with a lot of different things. I was probably more open than I should be with some stuff but it's fine. Honest songs are always best. It's also got me at my happiest, so that's a thing too." **Double Dare** was recorded in Los Angeles, CA with Benji Madden (Good Charlotte, 5 Seconds of Summer) and Courtney Ballard (5 Seconds of Summer, All Time Low). **Double Dare** is the follow-up to three EPs: *Cluster* (2016), *Black Light* (2014) and *Airplane Conversations* (2012).