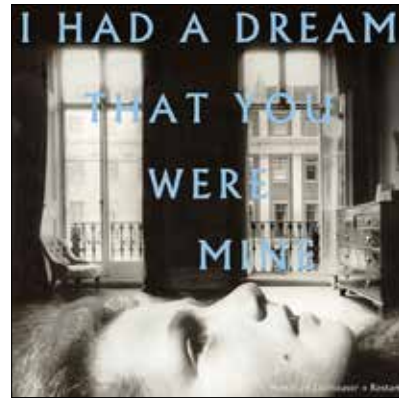




JOE BONAMASSA
LIVE AT THE GREEK
J&R ADVENTURES

Joe Bonamassa's own musical experience began with playing guitar at age four on a short-scale Chiquita given to him by his father, a guitar dealer and player himself. By the time he was seven, he'd stepped up to a full-scale model and was uncannily mastering Stevie Ray Vaughan licks. At ten, he was gigging at venues in upstate New York, where he came to the legendary B.B. King's attention. After initially hearing Bonamassa play, King – who personally asked Joe to open for his landmark 2005 80th birthday celebration tour – said, "This kid's potential is unbelievable. He hasn't even begun to scratch the surface. He's one of a kind." And indefatigable releaser of albums, Bonamassa is back (AGAIN) with a musical tribute to B.B. and the other two Kings Of the Blues (Albert and Freddie) with *Live at the Greek Theater*. Filmed in August 2015, Bonamassa is backed by a stellar band of blues musicians including Anton Fig (drums), Michael Rhodes (bass), Reese Wynans (Keys), Lee Thornburg (trumpet), Paulie Cerra (saxophone), Ron Dziubla (saxophone), Kirk Fletcher (Guitar), Mahalia Barnes, Jade McCrae and Juanita Tippins (Vocals).



HAMILTON LEITHAUSER + ROSTAM
I HAD A DREAM THAT YOU WERE MINE
GLASSNOTE

I Had A Dream That You Were Mine is collaboration between Hamilton Leithauser and Rostam (one of the sonic architects of *Vampire Weekend*). In the spirit of collaborative albums, not unlike those of David Byrne and Brian Eno, each musician's individuality remains in tact, while in fact, on this record, both Hamilton's identity as a singer and Rostam's as a producer seem to reach new heights. "This was a record I'd been wanting to make for at least a decade," Rostam says, "As a fan of Hamilton's voice in the Walkmen I'd been wanting to capture it in ways it hadn't been captured before." From the doo-wop of 'When the Truth is...' to the country pedal steel of 'The Morning Stars'; from the piano and organ alchemy of the Band in 'A 1000 Times', to the Leonard Cohen-esque Spanish triplets of 'In A Black Out'; the album harnesses the exploding musical styles of midcentury America—which, when melded with the warbled 1980's analogue synthesizers of 'You Ain't That Young Kid', the ultramodern sub bass of 'Sick As A Dog', the intimate falsetto of 1959, and the raucous bar-room chorus of 'Rough Going'—sparks an entirely unexpected and innovative style. It's a welcome return for both artists – and you need it.



CLIPPING
SPLENDOR & MISERY
SUB POP

Clipping formed in Los Angeles in 2009. Initially conceived as a remix project, Jonathan Snipes and William Hutson began pairing noise and power-electronics inspired tracks with (stolen) vocals by commercial rap artists. However, the band began in earnest in early 2010, when rapper and friend Daveed Diggs joined the group. The follow up to 2014's *CLPPNG*, *Splendor & Misery* is an Afrofuturist, dystopian concept album that follows the sole survivor of a slave uprising on an interstellar cargo ship, and the onboard computer that falls in love with him. Thinking he is alone and lost in space, the character discovers music in the ship's shuddering hull and chirping instrument panels. In a reversal of H.P. Lovecraft's concept of cosmic insignificance, the character finds relief in learning that humanity is of no consequence to the vast, uncaring universe. Ultimately, the character decides to pilot his ship into the unknown—and possibly into oblivion—instead of continuing on to worlds whose systems of governance and economy have violently oppressed him. Like label mates EarthEE and Shabazz Palaces, Clipping are boldly pushing Hip Hop into exciting new frontiers. Crank it!



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.



DWIGHT YOAKAM
SWIMMIN' POOLS, MOVIE STARS...
SUGARHILL

In 1977, Dwight Yoakam left Kentucky for Nashville to embark on a music career but found that the Music City was moving away from traditional country roots to more pop-country. He found himself better suited to the post-Bakersfield movement and became one of the founding fathers of the "LA Cowpunk Scene" influenced by second-wave rockabilly and punk alongside X, Los Lobos, The Knitters, and The Blasters. Since then, Yoakam has recorded more than 22 albums and sold over 25 million copies worldwide, won multiple Grammys, and, in 2013, he was awarded The Americana Music Association Award for Artist of the Year. He has collaborated with everyone from Beck to ZZ Top, Hunter S. Thompson and Jack White. He has toured with the likes of Buck Owens, Johnny Cash and Hüsker Dü. All of this is worth mentioning since Country Music is as bro-plastic-tacky as ever – and even though there is a new generation of outlaws in its midst (i.e. Sturgil Simpson and Jason Isbell), Yoakam is roundly avoiding CMT nonsense and made a traditional bluegrass album. *Swimming Pools and Movie Stars...* was recorded in Nashville and LA. And features stomping new takes on his own catalog as well his rather mind-blowing rendition of Prince's "Purple Rain."



WARPAINT
HEADS UP
ROUGH TRADE

It's easy to get the wrong impression about Warpaint. The band's studio albums (including their most recent full-length, 2014's *Warpaint*) have tended to emphasize moody atmospheres: gauzy keyboards, hypnotic harmonies and sinister grooves. In concert, however, the Los Angeles quartet—vocalist/guitarist Emily Kokal, vocalist/guitarist Theresa Wayman, bassist/vocalist Jenny Lee Lindberg and drummer/keyboardsist/vocalist Stella Mozgawa—pair their moodiness with bumped-up tempos and sinewy beats. The music's no less dark – but it has an additional rhythmic urgency and tension that can be surprising. Of course, confounding expectations has been part of Warpaint's *modus operandi* since the band formed in 2004. And so when the band convened to make their third studio album, *Heads Up*, they shared a common goal: To make a faster, dance-oriented record. "We've always had this really jammy, high-energy live show compared to some of our records," Kokal says. "We all love to dance. We didn't want to take away from the emotion or the core feeling of what our band is all about—which I don't even think we could take out if we wanted, because it is who we are—but we wanted to bump the speed up and have a little bit more fun." Mission accomplished.



AGAINST ME!
SHAPE SHIFT WITH ME
TOTAL TREBLE

Four years ago, Laura Jane Grace – the Against Me! frontwoman – came out as transgender. 18 months later, she released the band's sixth album, the fiery *Transgender Dysphoria Blues*, one which she began working on before her transition and helped document the struggles she was facing. Now, four years after Grace's public reintroduction, Against Me! is back with *Shape Shift With Me* – an album about love with a trans perspective on sex, love and heartbreak. With Grace's new motivation came a new outlook on the band, as well. Previous albums found the songwriting process to be a largely solitary experience, but she embraced the spirit of collaboration for *Shape Shift With Me* – so much so that she co-wrote two of the album's most memorable tracks – "Boyfriend" and "Norse Truth" – with Cody Votolato of the Blood Brothers. "Whatever everyone in the band is willing to offer, I just wanted to be open to it," says Grace. "I didn't want it to be like what it was in the past where it may have felt closed. I want it to be different." And it is: *Shape Shift With* contains multitudes, with songs that are poppy and catchy ("Rebecca," "Suicide Bomber"), aggressive and in-your-face ("ProVision L3," "Dead Rats"), sentimental and longing ("Crash," "All This And More") – and they all rule!



JOHN PRINE
FOR BETTER, OR WORSE
OH BOY RECORDS

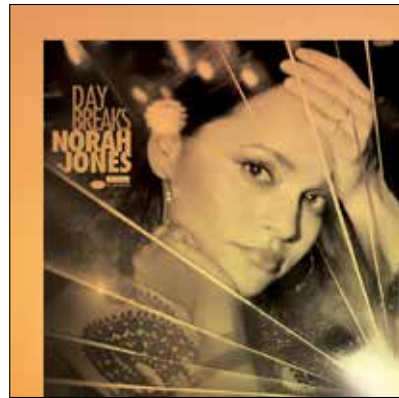
Earlier this year, the *New York Times* called hardcore troubadour John Prine a "songwriter with a gift for articulating moments almost beyond words." Bob Dylan has said of his work "mid-western mindtrips to the nth degree... and he writes beautiful songs." He's also been praised by several generations of songwriters from Roger Waters to Steve Earle to Bon Iver's Justin Vernon. *For Better, Or Worse*, is a collection of classic songs originally written or popularized by artists like Hank Williams, George Jones, Ernest Tubbs, Buck Owens and others, and recorded here as duets (plus one solo Prine recording) with some of the most prominent female artists from country and roots music – past collaborators and new artists alike – including Iris DeMent, Alison Krauss, Miranda Lambert, Kacey Musgraves, Susan Tedeschi, Lee Ann Womack and more. A sequel of sorts to Prine's beloved 1999 album *In Spite Of Ourselves* the classic songs on *For Better, Or Worse* are in John Prine's blood. "I cut my teeth on Hank Williams songs," he says. "When I sing these songs there is a small pipeline straight from my heart to my lips." What he forgets to mention is the pipeline that travels from his lips to your heart and gut. Prine is an American Treasure, and *For Better, Or Worse* ranks with his best.



SHAWN MENDES
ILLUMINATE
ISLAND RECORDS

In 2013, Canadian singer-songwriter Shawn Mendes posted his first cover to Vine. With only a 6-second clip of him singing, guitar in hand, the video took off like wildfire. Less than a year later he was the app's 3rd most-followed musician. His major label debut, *The Shawn Mendes EP*, hit number one on the iTunes charts in just 37 minutes. "That was surreal," he says of receiving the news. "It was insane." But insane doesn't even begin to describe it. His debut long-player and world tours followed. Now, with his new album, *Illuminate*, Mendes wants everyone know that there's a reason he has 13 million followers on the app that brought him fame. Given all his success, Mendes could've worked with his choice of international hit makers. Instead he turned to respected songwriters including Tobias Jesso Jr. (known for his cult-fave solo album *Goon* and for co-writing "When We Were Young" with Adele) and producer Jake Goslin (who produced Ed Sheeran). The result is an album far more powerful than what's normally peddled by the latest teen sensation – and you can hear it not only in the mature songwriting but Mendes' powerful voice, which sounds unburdened by the typical Robo-dross. *Illumine* is not the sound of a product – it's the arrival of an artist.





NORAH JONES
DAY BREAKS
BLUE NOTE RECORDS

In 2014, **Norah Jones** travelled to Washington DC to take part in the Kennedy Center's historic "Blue Note at 75" concert. Surrounded by a family of Blue Note musicians including McCoy Tyner, Wayne Shorter, Dr. Lonnie Smith, Robert Glasper and others, **Norah** was inspired. After performing a gorgeous solo piano rendition of Hoagy Carmichael's "The Nearness of You" she was joined by what she referred to on-stage as "one of the best bands I've ever played with" featuring Shorter on saxophone, Brian Blade on drums, John Patitucci on bass, and Jason Moran on piano for a stunning version of the Jesse Harris song, "I've Got To See You Again," that appeared on her breakthrough album, *Come Away With Me*. That thrilling experience planted a seed that has grown into **Day Breaks** – a remarkable new album that finds her returning to the piano and her jazz roots while yielding an unmistakably unique sound that weaves together the threads of American music: country, folk, rock, soul, jazz. **Day Breaks** is a kindred spirit to *Come Away With Me*, though it is unquestionably the work of a mature artist who has lived life and grown immensely in her craft.



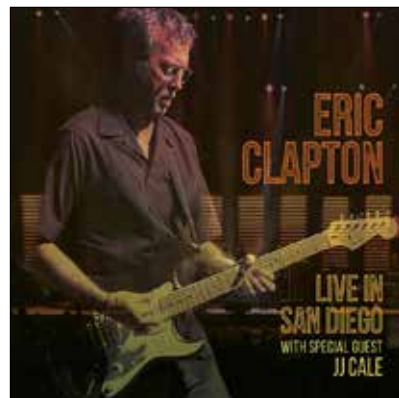
THE GROWLERS
CITY CLUB
CULT RECORDS

City Club is the new long player from California scuzz rockers **The Growlers**. Produced by The Strokes' Julian Casablancas in tandem with Grammy-winning engineer Shawn Everett (Alabama Shakes, War On Drugs), the album is a massive step forward for the band. From the disco skronk of title track to the William Onyeabor-inspired Afrobeat of "I'll Be Around," the record marks a twist on their Beach Goth sonics. It's still a swirl of reggae, punk, ragged country, and twangy psychedelia, but now with prominent synthesizers, danceable beats and some serious anthems. High in the hills of Topanga Canyon, California, the **City Club** demos began as loops on loops, inspired by weirdo geniuses like Haruomi Hosono, Dwight Twilley and Todd Rundgren. Singer and lyricist Brooks Nielsen then layered on vocal tracks and melodies. As dark as the album's lyrical themes may be, the future is looking very bright for **The Growlers**. New audiences, new exposure (the band plays "Spotted Dick" in P.T. Anderson's *Inherent Vice*), new sounds, new noise... And now with **City Club**, the beach may be in the distance, but the goth still lingers. It's a night ride into the depths of Los Angeles that rewards with every listen.



MY CHEMICAL ROMANCE
THE BLACK PARADE/LIVING WITH GHOSTS
WARNER BROS.

Even though **My Chemical Romance** were darlings of the Screamo set, that genre's limited aesthetics – aside from a well-cultivated sense of drama – could barely contain their ambition to become a full-fledged rock and roll force, yielding songs that could command stadiums while retaining speaking directly to the disposed via the cheapest of earbuds. Fully embracing its love concept-driven rock heavyweight like Smashing Pumpkins, Bowie, Queen, Alice Cooper, and Pink Floyd, 2006's **The Black Parade** is full-on rock opera about a character called "The Patient" for whom death comes in the form of a parade. In concert, The band embraced the concept so thoroughly that it took to wearing it's own Sgt. Pepper inspired costumes for its performances and videos. It worked, too – conceptually and commercially. **My Chemical Romance** never let the macabre weight down a crucial sense of fun – particularly on the cheeky, Ziggy Stardust indebted single, "Teenagers." Ten years on, **The Black Parade** is sounds vital – surging with all of the brainy-yet-hormonal rage that makes rock and roll great. **The Black Parade / Living With Ghosts** features the classic record as well as a 2nd disc featuring live demos of several of the album's tracks.



ERIC CLAPTON
LIVE IN SAN DIEGO
(WITH SPECIAL GUEST JJ CALE)
REPRISE

Recorded at **Eric Clapton's** March 15, 2007 performance at the iPay-One Center in San Diego, CA, this concert was part of a world tour featuring an absolutely stellar band featuring Derek Trucks (now of the Tedeschi Trucks band) and Doyle Bramhall II. The two-hour San Diego concert, however, was extra special as it featured the great **JJ Cale** as a special guest on five tracks including "After Midnight" and "Cocaine" – two songs that were written by **Cale** and turned into hits by **Clapton**. After successfully covering several **JJ Cale** songs over his career, **Clapton** finally collaborated with **Cale** in 2006 on the original album *Road to Escondido*. At the time, **Clapton** said "This is the realization of what may have been my last ambition, to work with the man whose music has inspired me for as long as I can remember." So it's fitting that one year later, **Cale** joined **Clapton** on stage for this special concert where they performed five songs together - underlining the mutual respect the two musicians had for each other. The concert features a superb set list from across **Eric's** career. If that wasn't enough, the great Robert Cray is featured on the final song of the record, "Crossroads."



MEAT LOAF
BRAVER THAN WE ARE
SAVOY

In a career spanning over four decades, **Braver Than We Are** is **Meat Loaf's** fourth album featuring songs exclusively written by **Jim Steinman**. With a painting featuring **Meat** and **Jim** together for the first time gracing the cover, the album hearkens back to the hugely successful **Meat-Steinman** collaborations *Bat Out of Hell* (1977) and *Bat Out of Hell II: Back into Hell* (1993), which together sold over 67 million units. **Braver Than We Are** is a testament to **Meat's** artistic rapport with Steinman. The songwriter's strikingly vivid style matched with **Meat's** incomparable talents not to mention his wit and grandiosity, results in the two successfully connecting with audiences on an epic scale. "It's a tribute to Jim Steinman really," says **Meat Loaf**. "It's a tribute to both of us and our work together." While Paul Crook produced the album, Steinman acted as creative consultant throughout the recording process working alongside Paul and **Meat** from beginning to end sending suggestions, adding verses and contributing opinions on every aspect. The album's lead single, "Going All The Way," showcases a reunion with vocalists Ellen Foley and Karla DeVito decades after their first performances on the smash hit "Paradise by the Dashboard Light."



KRISTIN CHENOWETH
THE ART OF ELEGANCE
CONCORD

Throughout a remarkable career that encompasses stellar work in live theatre (She originated the role of "Glenda" in the musical *Wicked*), television, film, music and concerts, **Kristin Chenoweth** has established herself as one of the preeminent interpreters of American songcraft. After having covered country, Christian, and Christmas music, the iconic artist continues her personal exploration on **The Art of Elegance** – her first album of American Songbook classics. **The Art of Elegance** is an ideal showcase for the charismatic artist's sublime interpretative skills. The 13-song set, produced by veteran producer and vocalist Steve Tyrell, finds Chenoweth tackling timeless, beloved classics by the likes of George Gershwin ("Someone to Watch Over Me"), Harold Arlen ("Let's Fall in Love"), Rodgers and Hart ("Bewitched, Bothered and Bewildered"), Burt Bacharach and Hal David ("A House Is Not a Home"), Hoagy Carmichael ("I Get Along Without You Very Well") and Johnny Mercer ("Skylark"). Although **The Art of Elegance's** 13 songs represent a diverse assortment of periods and styles, the material, along with **Chenoweth's** personally charged performances, share the attitude that provides the album's title.



MELISSA ETHERIDGE
MEMPHIS ROCK AND SOUL
STAX

Melissa Etheridge's new album, **Memphis Rock and Soul**, is a collection of deep soul covers associated with the original Stax label, including songs recorded by Otis Redding, Rufus Thomas, The Staple Singers, William Bell and more. While the original Stax studio is long gone, **Etheridge** took to another hallowed local spot, Willie Mitchell's Royal Studios (home to Al Green, Ann Peebles and others), to channel the classic Memphis sounds found on these soulful standards. **Memphis Rock and Soul** was produced by Willie's son Boo Mitchell, and features a backing band comprised of Hodges Brothers and other top Memphis musicians who are legends in their own right. **Etheridge** even recorded with Al Green's famed RCA 77DX ribbon microphone ("No. 9"). **Memphis Rock and Soul** also spotlights the empowering role Stax played in the Civil Rights Movement, a fitting theme for **Melissa**, who has become a pivotal voice of the modern LGBT rights movement – such as her recently penned the song "Pulse," which pays tribute to those lost their lives in the June 12th shootings at the Orlando nightclub of the same name. **Memphis Rock and Soul** finds **Etheridge's** raspy voice in fine form – which, fittingly, brings Wilson Pickett-like grit to these classic songs.



PHANTOGRAM
THREE
REPUBLIC RECORDS

On **Three**, **Phantogram's** aptly-titled third studio album, the duo of Josh Carter and Sarah Barthel take their sound in an intriguing, darkly shaded direction, adding new textures to their signature style, including a new-found love of Afrobeat. Along with exploring new emotional territory (but let's not get into that here), **Three** also finds **Phantogram** breaking new sonic ground. The album's eclectic, bold songs swerve from pop-inflected bangers (like lead single "You Don't Get Me High Anymore") to the skipping melancholia of "Answer," which strikes a perfect balance between loping hip-hop rhythms, understated balladry, and gauzy indie-rock. Meanwhile, more experimental, psych-influenced pieces like "Run Run Blood," the harrowing Steve Reich-sample-driven "Barking Dog," and "Funeral Pyre" somehow are perfectly at ease alongside the darkly beautiful, cathartic ballad "Destroyer," all capturing themes of heartbreak, anguish and perseverance. "Same Old Blues," "You're Mine," and the icy determination of "Cruel World" bring listeners back to the sample-heavy, synth-driven **Phantogram** sound. **Three** is the latest chapter in **Phantogram's** impressive ascent to the forefront of alternative pop—as well as proof that nothing can hold them back.



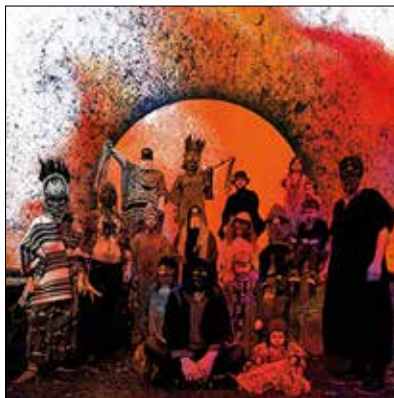
**TWO DOOR CINEMA CLUB
GAMESHOW**
GLASSNOTE

On **Two Door Cinema Club's** third album, *Gameshow*, the band has challenged itself to indulge a wide and varied range of styles and influences stretching way beyond its traditional sound. *Gameshow*, the result, is by far their most enthralling and danceable record yet, albeit one full of the uncertainties of finding yourself and your place in the world. "Bad Decisions Ordinary" and "Are We Ready? (Wreck)," all tackle discomfort with modern life, the information generation and its resulting societal pressure to engage with the brain-frying online whirlpool. In other words: *weltschmerz*. Elsewhere, their sense of dislocation is highlighted in "Je Viens De La," a song inspired by a seminal 1960s sci-fi French film shot entirely in still frames like a slide show about time travel and "Gameshow" which concerns the shallowness of the music industry games they were required to play. In other words: *Gameshow*. Fortunately, the newfound ennui hasn't hampered the group's musical spirit. By reaching for Prince, Madonna, McCartney, Chic, Krautrock, neo soul and modernist pop as inspiration, *Gameshow's* ample grooves are a perfect counterbalance to the cheeky navel-gazing. In other words: Free your ass and your mind will follow.



**BLACKBERRY SMOKE
LIKE AN ARROW**
3 LEGGED RECORDS

Blackberry Smoke has been converting new fans ever since its first album in 2001. Their previous album, 2015's *Holding All the Roses*, debuted at #1 on the Billboard Country Albums chart and #8 on the Billboard Rock Albums chart. Known for their impressive live performances, **Blackberry Smoke** has toured relentlessly, building a strong and loyal community of fans. In addition to performing hundreds of headlining shows across the country each year, the band has also toured with artists including Zac Brown Band, Eric Church and ZZ Top. Beloved by fans, critics and fellow musicians, the band has performed on The Tonight Show and Conan and received widespread praise from publications including The New York Times, Billboard, the Washington Post and American Songwriter. Recorded just outside of the band's native Atlanta at The Quarry Recording Studio in Kennesaw, GA, *Like An Arrow*, the new full-length album from **Blackberry Smoke**, was self-produced and features special guest **Gregg Allman** on the album's closing track, "Free On The Wing." "This album is the culmination of 15 years of trying to plant our flag in the musical landscape," says singer and guitarist Charlie Starr. "We couldn't be more proud of it."



**GOAT
REQUIEM**
SUB POP

GOAT's previous albums *World Music* and *Commune* were perfect testaments to a heightened musical awareness – a state of mind where Silk Road psychedelia, desert blues, and Third World pop all serve as governing forces within the band's sound. But **GOAT's** strange amalgam isn't some cheap game of cultural appropriation—it's nearly impossible to pinpoint the exact origins of the elusive group's sound. **GOAT's** only outright declaration for *Requiem* is that it is their "folk" album. Opening tracks "Djorolen/Union of Sun and Moon" and "I Sing in Silence" both set the stage for **GOAT's** rustic approach, with the guitars laying down simple chord progressions and pan flute providing the primary hooks. From those very first notes, the piper leads us down a path where **GOAT** relies less on acidic guitar lines and more on sun-bleached psych-pop. "Trouble in the Streets" carries all the jubilation of classic African highlife. "Try My Robe" bares the group's signature ceremonial hip-shaking rhythms, but eschews guitar for a mandolin line that would make John Paul Jones proud. But **GOAT** hasn't completely foregone their fiery charms—tracks like "All-Seeing Eye" and "Goatfuzz" conjure the sultry heathen pulsations that ensnared us on their previous albums. Amazing.



**NICOLAS JAAR
SIRENS**
OTHER PEOPLE

Nicolas Jaar is a Chilean-American composer and recording artist based in New York. Notable works include *Space Is Only Noise* (2011) and *Pomegranates* (2015). He is known in the club world for his various dance 12" EPs he put out from 2008 to 2011. Since his first album, he has embarked on more explorative directions, performing a 5-hour improvisational concert, releasing a large volume of experimental recordings through his label, Other People (Including works by like minded artists Lydia Lunch, William Basinski, and Lucretia Dalt). In 2015, Jaar scored *Dheepan* by director Jacques Audiard (winner of the Palme d'Or at Cannes 2015) **Jaar** is also half of the Pink Floyd-indebted project Darkside. At press time, he has been hinting at a new project called *Sirens* on his social media outlets. Though it's shrouded in mystery we can guess, based on his other spectacular work, that it is sure to be wonderfully heady, psychedelic, and gorgeous. Watch this space...



**WAX TAILOR
BY ANY BEATS NECESSARY**
LE PLAN

A defining figure of the European electronic scene, **Wax Tailor's** unique sound lays somewhere between cinematic electro and orchestral hip-hop. Digging through the crates of the forgotten melodies, the DJ / producer crafts musical fantasies where Silver Era Hollywood and 20th century music come together. This ambitious combination is in full effect in his live shows, combining the Frenchman's turntables skills with live musicians, vocalists and video projections. **Wax Tailor** finally returns after a long hiatus with his new album *By Any Beats Necessary*. The title references the Malcolm X phrase "By Any Means Necessary", which was in turn inspired by Sartre's play "Dirty Hands". "Without going too deep into politics, this reflects the will to use any type of sounds and textures to get to something musical," says the man himself. "The word 'Beat' also draws a line towards the Beat Generation, Kerouac's famous *On The Road* novel, and this quest for a better elsewhere. And so, in this time when each of us needs a little escape, I conceptualized this album as a sort of soundtrack to a road trip among the great expanses." Along for the ride are Ghostface Killah, Tricky, Lee Fields, and more!



KINGS OF LEON
WALLS
RCA

Since their debut in 2003, **Kings of Leon** have released six albums (*Youth & Young Manhood* (2003), *Aha Shake Heartbreak* (2004), *Because of the Times* (2007), *Only by the Night* (2008), *Come Around Sundown* (2010) and *Mechanical Bull* (2013)). Their seventh, **Walls**, is the first to not contain five syllables (Go on. Try it). Lyrically, the album will touch on band members' personal stories, which *Q Magazine* calls "goosebump inducing" and "worth holding your breath for." Musically, the band have been indulging their love of New Order rather than Molly Hatchet – lead single "Waste A Moment" does no such thing – and that guitar and those drum fills are pure "Age of Consent." Post-punk leanings aside, the new album's abbreviated title indicates **Kings of Leon's** desire to strip away years of accumulated bullshit – they've been busy after all – and refocus on creating taut, enigmatic rockers that are way smarter and smarmier than they ever get credit for (Seriously: When was the last time you listened to *Aha Shake Heartbreak*?) – all praise to new producer Markus Dravs (Arcade Fire, Mumford and Sons) for his part in whupping the band into shape. **Walls** are made to be razed – just like your expectations of what a **Kings of Leon** should be.



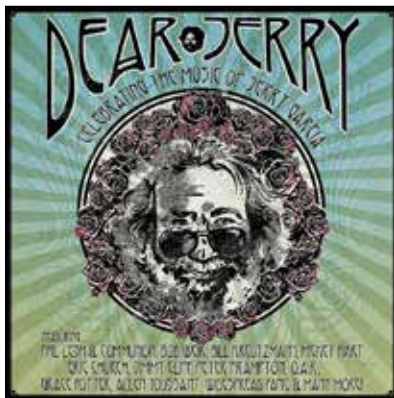
JAMIE LIDELL
BUILDING A BEGINNING
JAJULIN RECORDS

Over the last 15 years, **Jamie Lidell** has cemented his reputation as an artist refusing easy categorization—and that restless spirit follows the British poly-genre wizard into **Building a Beginning**, his sixth studio album and follow-up to 2013's wild-eyed self-titled effort. Whereas *Jamie Lidell* was a full-body immersion into strident electro and pop sounds, **Building a Beginning** is **Lidell** purifying himself in the waters of smooth, earthy psychedelic soul – think the subtle low end of Marvin Gaye's *What's Going On*, the swirling loveliness of Temptations' *Cloud Nine*, and the beatific radiance of Steve Wonder, all imbued with **Lidell's** distinctive songwriting touch and impossibly gorgeous vocals. This album is **Lidell's** most personal work to date, a meditation on love and family brought on by the birth of **Lidell's** first child, Julian—not coincidentally, the subject of **Building a Beginning's** ebullient shaker "Julian." "I wanted to write something that he wants to jump around to," says **Lidell**, explaining that the song came from a desire to express "the energy and joy that's now in our life." Among the guests are Wilco's Pat Sansone and **Jamie's** wife, Lindsey Rome, who was deeply involved co-writing all the albums incredibly personal lyrics (and taking all the new photos).



GREEN DAY
REVOLUTION RADIO
WARNER BROS.

Revolution Radio is a potent 12-track blitz of angst-ridden anthems that unites Green Day's fully formed stylistic approach with lyrical themes that address the complexities and uncertainties of modern day existence. After a rock opera (or two) and a troika of albums that the released after the band recorded 37 songs in 78, releasing a single album featuring a dozen strong songs seems, well, revolutionary. **Revolution Radio** is not so much a makeover as a "make-under": a self-produced blazer fueled by caffeine and the desire to making vital music. **The band recorded Revolution Radio** over the first six months of 2016 in their new studio, which they affectionately call "Otis." Musically, **Revolution Radio** is raw, visceral, and fearless – solidifying the band's reign as one of the leading voices in rock music. Inspired by recent events, "Bang Bang" marks a welcome return from a band with more to say than ever. It's inspired by confusion and just trying to make some sense of where you stand in the world there's a lot of chaos going on," says Billie Joe. "That's a big theme through all of **Green Day's** history - feeling lost." But **Revolution Radio** signals a band that's once again found its way.



VARIOUS ARTISTS
DEAR JERRY: CELEBRATING THE MUSIC OF JERRY GARCIA
ROUNDER

Various Artists – Dear Jerry: Celebrating the Music of Jerry Garcia
Dear Jerry: Celebrating the Music Of Jerry Garcia was recorded live at Meriwether Post Pavilion in Columbia Maryland on Thursday, May 14, 2015. This historic one-night concert event honored the music of **Jerry Garcia**, one of the most influential musicians and cultural icons of our time. The two and half hour concert film and available audio recordings feature over 20 once-in-a-lifetime performances from this momentous event by **Phil Lesh & Communion, Bob Weir, Bill Kreutzmann's Billy & the Kids, Mickey Hart, Eric Church, Jimmy Cliff, The Disco Biscuits, Peter Frampton, David Grisman, Jorma Kaukonen, Los Lobos, Buddy Miller, Moe., O.A.R., Grace Potter, Allen Toussaint, Trampled By Turtles, Widespread Panic, and Yonder Mountain String Band.** Captured and presented in stunning HD with true Dolby 5.1 surround stereo, the full length concert film and available audio records include some of Garcia classics, like 'Touch of Grey', 'Friend of The Devil', 'The Wheel' and more.



THE NAKED AND FAMOUS
SIMPLE FORMS
SOMEWHAT DAMAGED

Originally hailing from New Zealand, **The Naked and Famous** have carved a fiercely autonomous path to this creative peak and delivered an album that showcases their finely polished, self-produced sound. **Simple Forms** was conceived in the Echo Park home studio of guitarist/vocalist/producer Thom Powers at a point where the band had come close to tearing apart under the strain of the breakdown of the eight year romance between Powers and co-vocalist Alisa Xayalith. Their ability to pull euphoric electronic pop from the shadows is undiminished and "Higher" is another example of the group's soaring dynamics at play. "My production idea in **The Naked and Famous** has always been to set the insularity of our songwriting in a space where intimacy and explosive excitement can bring tension and release," says Powers. "To me, that is what contemporary pop should be. Our ambition is that this music be noticed and we're proud of what we've achieved in the studio." It's hard to ignore songs like "Laid Low" – its layered vocals, driving arpeggios, and emotional lyrics impact like a bullet train to the heart. "There's pain and passion behind this art," says Alisa. "And it's not like this is an album of bangers but it's the most immediate thing we've ever done."



THE MAVERICKS
ALL NIGHT LIVE VOL 1
MONO MUDNO RECORDINGS

"After all these years, for us to be able to play the songs that we want to play is a real privilege," says **The Mavericks'** lead singer Raul Malo. "And that happens because of this symbiotic relationship between artist and audience." **The Mavericks** were founded more than 25 years ago by Malo and drummer Paul Deakin. The band's current lineup also features guitarist / keyboardist / singer Jerry Dale McFadden, Max Abrams on sax and percussion, Ed Friedland on upright bass, Matt Cappy on trumpet, and multi-instrumentalist Michael Guerra. On their previous album, *Mono*, **The Mavericks** felt drawn toward the idea of creating an album that shines through its songwriting and instrumentation in a singular mindset without relying on stereo tricks of modern recording – so the idea of recording in mono was born. Most of the tracks, including the vocals, were cut live – there was very little overdubbing. It was a move born from both their punk rock roots and their specific brand of Tex-Mex music which was made for dancing, but not at the behest of clever songwriting. **All Night Live Vol. 1** further showcases the band's prowess as a live band but, this time around, in a big stereo spread. **All Night** features songs from throughout **The Mavericks'** career as well as some choice covers, including Neil Young's "Harvest Moon."