



**LOCAL NATIVES**  
**SUNLIT YOUTH**  
LOMA VISTA

In 2010, **Local Natives** galvanized a musical scene in Southern California with the breakout success of their debut album, *Gorilla Manor*. The band's second album, 2013's brooding and lovely *Hummingbird*, had a difficult birth, but its authors remember it fondly as a beautiful and honest representation of who and where the band was at the time. As the band began to grow, so too grew its lens... Now **Local Natives** filtered this whole new layer of influences through their spectrum, and the result is their grandest statement yet: *Sunlit Youth*. As opposed to culling song ideas from jamming, the band's core trio of songwriters each produced songs on their own, rendering each writer prolific and vastly increasing the number of songs brought to the group space. Together they sussed out the best ideas and worked together in realizing their full potential. Across *Sunlit Youth*, **Local Natives** delve into dancier, poppy moments on "Past Lives" and "Masters," Fleetwood Mac-inspired dark pop on "Dark Days", blue-eyed-soul stomp on "Coins," and prospective anthems on "Fountain of Youth" and "Call Me On." And while this is new ground for **Local Natives** to some degree, *Sunlit Youth* never loses those qualities that made us fall in love with them in the first place... And you need it.



**FLORIDA GEORGIA LINE**  
**DIG YOUR ROOTS**  
BMLG RECORDS

Known for their record-breaking tracks, undeniable energy and all around good vibes, Bro-Country poster boys **Florida Georgia Line** are back with *Dig Your Roots*. The award-winning duo's highly anticipated third studio album uncovers pieces of their lineage along with an evolved creativity. Award-winning producer Joey Moi, who has been at the helm for **FGL's** entire discography to date, once again joined the pair for *Dig Your Roots*. The duo penned over half of the new music, further depicting an evolution in both of their life journeys. **FGL's** soaring single "H.O.L.Y." sets the tone for the new project and is the right balance of change and continuity, and the mix of love and spirituality. "Our album cover says it all," says Brian Kelley. "Tyler and I are continuing to grow musically and personally. We really wanted this album to reflect who we are and our lives in this moment, but also where we came from." Tyler Hubbard adds, "We both started out playing guitar, singing in church and writing songs so we wanted to let fans see our foundation a deeper side to us. We couldn't have picked a more fitting title or image for *Dig Your Roots*."



**NICK CAVE & THE BAD SEEDS**  
**SKELETON TREE**  
BAD SEED LTD

The songs of **Nick Cave** have always been spectral, haunting, scary, sexy, and profound. Not afraid to take on taboo subjects or lighten the mood with his own brand of gallows humor, **Cave** is a unique storyteller – one that straddles the divide between lounge act and a fire-and-brimstone preacher. He's got the voice for it, too: A quaking baritone that rides along the unconventional axis of Johnny Cash, Lou Reed, and William S. Burroughs. The music, provided by his long-running band, **The Bad Seeds**, always delivers with stunning precision and apocalyptic aplomb: stately, chaotic, and beautiful... The mystic haze from which he conjures harrowing visions and – dare I say – sharp-yet-surreal poetry. But *Skeleton Tree*, the new album from **Cave and The Bad Seeds**, is born from a place of personal tragedy: Namely, the loss of a child. Here, **Cave** reaches plunges into some dark territory in order to reckon with a loss that's almost too terrifying to mention and comes out with a record as harrowing, beautiful, and poignant as any in his storied career.



**THE BEATLES**  
**LIVE AT THE HOLLYWOOD BOWL**  
UME

*The Beatles: Live At The Hollywood Bowl* captures the joyous exuberance of the band's three sold-out concerts at Los Angeles' Hollywood Bowl in 1964 and 1965. The album is a companion to *The Beatles: Eight Days A Week - The Touring Years*, Academy Award-winner Ron Howard's authorized and highly anticipated documentary about the band's early career. Documenting these concerts was no easy feat, as producer Sir George Martin explained in his album notes for 1977's *The Beatles At The Hollywood Bowl*: "The Beatles had no 'fold back' speakers, so they could not hear what they were singing, and the eternal shriek from 17,000 healthy, young lungs made even a jet plane inaudible." While *The Beatles: Live At The Hollywood Bowl* references the long out of print 1977 album, it is an entirely new release, directly sourced from the original three track tapes of the concerts. GRAMMY Award winning producer Giles Martin and GRAMMY Award winning engineer Sam Okell have expertly remixed and mastered the recordings at Abbey Road Studios, including the thirteen tracks from the original album as well as four previously unreleased recordings. Utilizing new technology, these concerts can now be presented with dazzling new clarity. You need this.



**THE FABULOUS THUNDERBIRDS**  
**STRONG LIKE THAT**  
SEVERN RECORDS

For over 30 years, **The Fabulous Thunderbirds** have been the quintessential American band. The group's distinctive and powerful sound, influenced by a diversity of musical styles, manifested itself into a unique musical hybrid via such barnburners as "Tuff Enuff" and "Wrap It Up" – both notable for a collision of classic R&B with 80s sonics that still sounds remarkably fresh today. Co-founder Kim Wilson, the sole original member, still spearheads the group as it evolves into its newest incarnation. "We started as a straight blues band," says Wilson, who is **The Fabulous Thunderbirds** vocalist and harmonica player. "We now incorporate a mixture of a lot of different styles. We're an American music band and we're much higher energy than we were before." On **The Fabulous Thunderbirds'** new album, *Strong Like That*, Wilson pairs his own compositions alongside his heroes: Clarence Coulter, Eddie Floyd, Eddie Holland and Cornelius Grant. The album balances the mournfulness of blues with all the joy of soul music. "I've always wanted my music to stand up to my heroes' music," says Wilson. Maybe he doesn't realize that he's done it (at least) once. *Strong Like That* succeeds again.



**DREAMERS**  
**THIS ALBUM DOES NOT EXIST**  
FAIRFAX/HOLLYWOOD/DMG

After more than two years of hardcore nomadism – touring the country behind its two EPs – Los Angeles' **Dreamers** had finally unleashed its debut long-player, *This Album Does Not Exist*. The smart pop trio, comprised of Nick Wold (vocals/guitar), Nelson (bass/vocals), and Jacob Wick (drums), wrote much for the album in Brooklyn before moving to L.A. and tracking at Fairfax Recordings (formerly Sound City Studios – home to many a classic album including *Nevermind* and Fleetwood Mac's *Rumors*). Led by singles like "Drugs" and "Sweet Disaster," **Dreamers** pits the party and the paranoia of escapism in seemingly effortlessly tight, three-minute tunes. Album tracks like "Pain Killer" and "Lucky Dog" follow in this vein, swinging with handclaps and driving with sing-along choruses. Throughout *This Album Does Not Exist*, **Dreamers** toys with weighty existential themes, but it's easy enough to get sucked into their world and dance the big questions away... Which is its own kinda Zen. But whether or not this is dream, *This Album Does Not Exist* is, at least in the noumenal world, is a masterpiece that you "Kant" deny.



**DAWES**  
**WE'RE ALL GONNA DIE**  
HUB

**Dawes**, the modern SoCal rock band that is often reminiscent of classic SoCal rock bands is back with a new album called *We're All Gonna Die* – and, with it, the band has quasi-ironically injected new life into its tried and true sound. Naturally, the songs are inviting and sharp – just check out the fantastic and fuzzed out new single (and its amusingly slo-mo video), “When the Tequila Runs Out.” *We're All Gonna Die's* *carpe diem* spirit was influenced by the circumstances surrounding the album's creation: “These songs were all written in a very short period of time, very close together,” singer and guitarist Taylor Goldsmith says of the project. “In that sense I feel like there was a consistency in mood and outlook our other records don't have. Pretty much every song on this record explores a difficult situation and tries to find a way to find the good in it, or at least remind yourself that it's not always that big of a deal. After all, as scary as it is, we are all gonna die.” Smell the roses while ye may... And turn it up! Brittany Howard (Alabama Shakes), Jim James (My Morning Jacket), Will Oldham (Bonnie 'Prince' Billy), Lucius, and Mandy Moore guest.



**GROUPLOVE**  
**BIG MESS**  
ATLANTIC

**Grouplove** met in art school, tried their hand at being a band, ended up with a few modest hits, and play shows to large crowds all over the world. It's easy to hear why: **Grouplove** hook you the old-fashioned way – with giant-ass choruses that stay implanted in your brain for days. They look a little sketchy to be making such ebullient pop music, but that never stopped The Rolling Stones – another band comprised mostly of art school freaks. Recorded in Los Angeles and Seattle with producers Captain Cuts (A.K.A. **Grouplove's** own Ryan Rabin) and Phil Ek (Fleet Foxes, Modest Mouse, Built To Spill, The Shins), *Big Mess* features the signature anthemic choruses and infectious hooks that first brought the Los Angeles quintet to prominence through hits like “Tongue Tied,” “Colours,” and “Ways To Go.” No stranger to the worldwide festival circuit, **Grouplove** has made an album that brilliantly showcases their richly narrated songs with elaborate production. “We made this album at an important crossroads in our lives,” says singer/guitarist Christian Zucconi. “And it was a dream come true to be able to work with Phil Ek.” *Big Mess* passes the fun on to you. Think of it as the soundtrack to your own journey towards wish fulfillment.



**HEAD AND THE HEART**  
**SIGNS OF LIGHT**  
WARNER BROS

**The Head And The Heart's** self-titled debut captured a nascent but undeniable creative partnership between six strangers thrown together by little more than a shared love of music. The formative experiences that followed both on and off the stage heavily informed the 2013' *Let's Be Still*, which continues to remind the band of “the stale beer, bleach and potato chips from all the venues we saw once this became our livelihood.” Recorded in Nashville with producer Jay Joyce (Eric Church, Cage The Elephant), *Signs Of Light* crackles with the upbeat, sing-a-long energy of a band reinvigorated. Lead single “All We Ever Knew,” which was written during the *Let's Be Still* era but never captured to the band's satisfaction until now, is sure to be a crowd-pleaser, while “Turn It Around” seems primed to be a future concert staple, matching its inspirational message with a lush and multi-layered soundscape. The propulsive, smile-inducing ode to Los Angeles “City Of Angels” and the head-nodding “Rhythm & Blues” nod to classic Fleetwood Mac, while the organ-flecked “Dreamer” is a timeless-sounding ballad that could have been beamed straight out of an old jukebox. Throughout, the colors are brighter, the electric guitars are louder and the musical touchstones more universal.



**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.



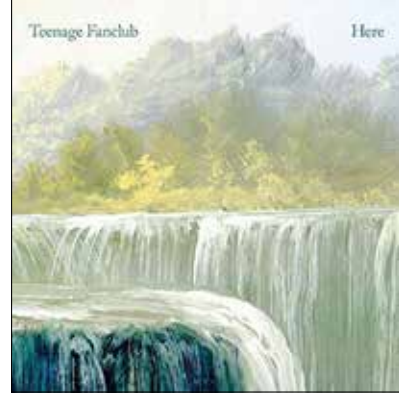
**DIE ANTWOORD**  
**MOUNT NINJA AND THE NICE TIME KID**  
ZEF RECORDS

In 2009 **Die Antwoord** (translated from Afrikaans as “The Answer”) burst into the international scene out of the deep dark depths of South Africa. The rave rap duo of ninja and Ɔo-landi vi\$\$er introduced Zef culture into the pop culture lexicon, and pop culture hasn't been the same since. Record stores aren't in the viral video business, but there's little doubt that **Die Antwoord** wouldn't be where they are without the advent of YouTube. Early videos “Zefside” and “Enter The Ninja” racked up a combined 35 million views, the band's website crashed due to the influx of traffic, and no one has been able to look at Pink Floyd's “Dark Side Of The Moon” art the same way again. Their 2012 anthem “I Fink U Freeky” from their sophomore album *Ten\$ion*, currently has over 87 million YouTube views. In total their videos have over 250 million views and they've sold a million albums worldwide. In 2014 *Donker Mag*, contained their next breakthrough tracks and remarkable videos for “Pitbull Terrier” (24 million views) and ugly boy (64 million views) now **Die Antwoord** is set to release their next masterpiece *My Ninji And Da Nice Time Kid* which features the single “Banana Brain,” as well as the soon-to-be-classic “U Like Boobies?,” “Wings on my Penis,” and “Jonah Hill.”



**BLOOD ORANGE**  
**FREETOWN SOUND**  
DOMINO

*Freetown Sound* is the third full-length album from Dev Hynes – AKA **Blood Orange**. Written and produced by Hynes, *Freetown Sound* is a *tour de force*, a pastiche of Hynes' past, present, and future that melds his influences with his own established musical voice. For well over a decade, Dev has proven himself a virtuoso of versatility, experimenting with almost every conceivable musical genre and working with a wide variety of artists as a writer and producer. On his solo work he has created a singular style of urgent, delicate pop music by carefully stitching a sound palette that gently recalls elastic funk, slinky R&B, and pure pop. *Freetown Sound*, which follows 2011's *Coastal Grooves* and 2013's breakthrough *Cupid Deluxe*, builds upon everything Hynes has done as an artist, resulting in the most expansive artistic statement of his career. Drawing from a deep well of techniques and references, the album unspools like a piece of theater, evoking unexpected communions of moods, voices, and eras. *Freetown Sound* derives its name from the birthplace of Hynes' father, the capital of Sierra Leone. Thematically, *Freetown Sound* is profoundly personal and unapologetically political, touching on issues of race, religion, sex, and sexism over 17 shimmering songs.



**TEENAGE FANCLUB**  
**HERE**  
MERGE

*Here* is the first **Teenage Fanclub** album in six years – which is way to long to way from yet another masterpiece from the Scottish Power Pop champions. As ever, song-wise **Teenage Fanclub** present a textbook representation of democracy in action, the record offering four each by Norman Blake, Gerard Love, and Raymond McGinley. From the almighty chime of opener “I'm In Love” through the ecstatic soul-search of “The First Sight” and the paean to unerring friendship “With You,” *Here* is a collection of twelve songs about the only things that truly matter: life and love. As is befitting of a record that took its time to arrive, *Here* uses reflective space to dazzling effect. “Steady State,” with its gorgeous ebb and flow, has echoes of *The Notorious Byrd Brothers'* astral jangle, while “I Was Beautiful When I Was Alive” unexpectedly curves off from dreamlike beginnings into a semi-acoustic/motorik outro, sonically replacing the steady beat of the German autobahn with the vast open skies of the Pacific Coast Highway. *Here* is the effortless work of a band entirely confident in their own craft—the consolidation of nearly three decades of peerless songwriting and almost telepathic musicianship. *Here* is a record that embraces maturity and experience and hugs them close.



**BASTILLE**  
**WILD WORLD**  
VIRGIN / CAPITOL

*Wild World*, the follow up to **Bastille's** multi-platinum debut, *Bad Blood*, retains the vivid, rich, filmic songwriting of its predecessor but pushes the band's distinctive sound in exciting new directions. Written by Dan Smith and co-produced with **Bastille** fifth member Mark Crew, *Wild World* is **Bastille** at its boldest and most daring. Anthemic yet thought-provoking tracks include the fiery, string-laden, “The Currents,” a poignant and timely song that was written about, “Specific public figures on both sides of the Atlantic, and how it can be hard to believe they can think certain thoughts, let alone say them out loud or get on a podium and broadcast them.” Then there's “Send Them Off!” which boasts the attitude of a classic hip hop song set against the lyrical narrative and insecurities that are part of **Bastille's** own DNA, whilst referencing both *The Exorcist* and *Othello*. There's also the pensive, stripped back Depeche Mode-esque “Two Evils” – which was recorded in one take – the irresistible and rousing “Snakes,” and the maximum guitar riffage of “Blame.” But at the heart of it all, there's a sense of escapism that runs through *Wild World* and a fascination with the human condition and the relationships we all forge, fight over, and sometimes forget.



**JACK WHITE**  
**JACK WHITE ACOUSTIC RECORDINGS 1998 - 2016**  
COLUMBIA

*Jack White Acoustic Recordings 1998-2016* collects 26 acoustic songs from throughout **White's** wide-ranging musical career, spanning album tracks, B-sides, remixes, alternate versions, and previously unreleased tracks. The album, arranged in chronological order, includes tons of material from The White Stripes, beginning with “Sugar Never Tasted So Good” (originally found on The White Stripes' second-ever 7-inch single) to the Beck-produced “Honey, We Can't Afford To Look This Cheap,” and much, much more. Also featured are “Never Far Away” (recorded for 2003's *Cold Mountain*) and “Love Is The Truth” (written and recorded for Coca-Cola's 2006 “What Goes Around” campaign) as well as the Bluegrass Version of “Top Yourself” and an acoustic mix of the epic murder ballad, “Carolina Drama,” both written by **White** and Brendan Benson for The Raconteurs' GRAMMY® Award-winning 2008 album, *Consolers of the Lonely*. **White's** two chart-topping solo albums, 2012's *Blunderbuss* and 2014's *Lazaretto*, are represented by a remarkably diverse range of material including alternative mixes of “Hip (Eponymous) Poor Boy,” and “Just One Drink.” It's an embarrassment of riches... And, naturally, it's also available on vinyl.

