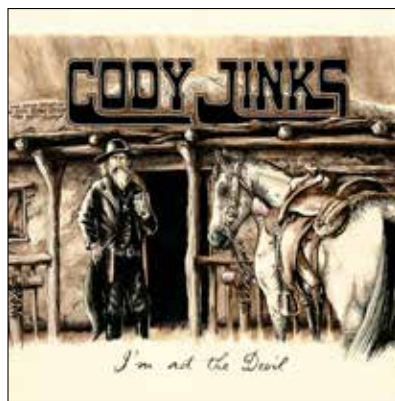




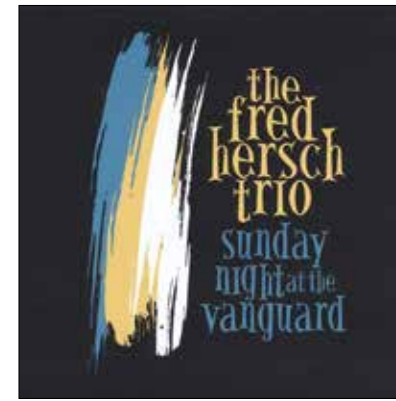
ST. PAUL & THE BROKEN BONES
SEA OF NOISE
RECORDS

Sea of Noise, the new album by **St. Paul and the Broken Bones**, marks a quantum leap in sound and style for the high-voltage Birmingham, Alabama-based band. Produced by Paul Butler, *Sea of Noise* is a successor to the **Broken Bones'** 2013 debut album *Half the City*, which introduced the group's blazing mating of '60s soul fire – daubed with latter-day influences like Sly Stone, David Bowie, and Prince – to Paul Janeway's impassioned singing. *Sea of Noise* marks a deepening and broadening of the unit's musical reach and lyrical concerns. Here, the band's brawny horn-driven sound is augmented the by a string quartet and a vocal choir. The strings – recorded at Memphis' historic Sam Phillips Recording – were arranged by Lester Snell, a veteran of Stax Records. Though *Sea of Noise* is not quite a full-blown concept record, it is focused in terms of subject matter – finding redemption and salvation and hope. The album's lyrical and emotional richness is heard loudly in stunning new compositions like "Burning Rome" and the startling "I'll Be Your Woman," which knocks traditional soul music gender roles on their heads. Like their fellow travellers in Alabama Shakes, the **Broken Bones** have given Classic Soul a 21st century twist. You need this.



CODY JINKS
I'M NOT THE DEVIL
THIRTY TIGERS

Cody Jinks was raised on country music but he cut his teeth on metal. After a dedicated stint as a frontman in a thrash metal band, **Jinks** willingly found himself back to where it all began. "My dad loved the outlaw country icons. I'm mean, come on... nothing better than mentally diving into 'The Hag' and metal when it comes time for me to write songs." His long, dark beard and endless array of tattoos are no fad. They unquestionably define **Cody Jinks**. *I'm Not the Devil* is **Jinks'** deepest, darkest and most provocative album to date, with a metal common denominator, the apocalypse, running throughout the record. There's not a weightier song than the aptly titled "Heavy Load." It's the most apocalyptic song on the album but the dense cut, with a pretty violin break, is a gorgeous tune. "All You Can" features a pretty piano line and sobering wordplay. When **Jinks** belts out "What Are You Living For," you can't help but think about the serious question posed in what is becoming an increasingly shallow existence. Hell, even "The Hag" is represented with "The Way I Am." But *I'm Not the Devil* is no downer – it's the sound of an artist hitting his stride and loving every minute of it.



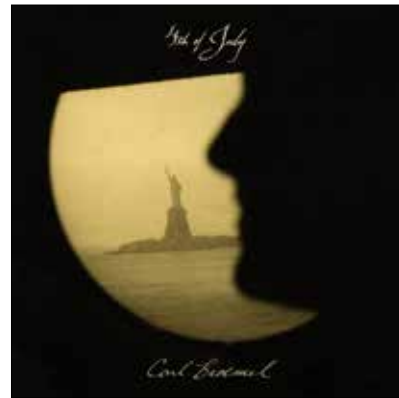
FRED HERSCH
SUNDAY NIGHT AT THE VANGUARD
PALMETTO RECORDS

Jazz is too often portrayed as an art form defined by blazing young artists. It's true that many jazz masters reach a mid-career plateau marked by small variations on a mature style. But there's also a vanguard of players and composers who continue to refine and expand the art form in middle age and beyond, like Wayne Shorter, Chick Corea, Henry Threadgill, and piano maestro **Fred Hersch**, who is marking his 60th year with an astonishing creative surge. **Hersch's** new recording *Sunday Night at the Vanguard* stands as the most profound and enthralling trio statement yet by an improviser whose bands have embodied the enduring relevance of the piano-bass-and-drums format for three decades. Featuring the exquisitely interactive bassist John Hébert and extraordinarily sensitive drummer Eric McPherson, *Sunday Night at the Vanguard* unfolds with all the dramatic intensity and narrative drive that make his performances a revelatory experience. Ebulliently playful and ravishingly lyrical, rhythmically elastic and harmonically exploratory, the trio plays with an extraordinary level of trust, assurance, high-wire poise and musicality throughout.



GEMINI SYNDROME
MEMENTO MORI
ANOTHER CENTURY

When it comes to **Gemini Syndrome**, seeing believing. Featuring an albino front-man and face-tatted bassist, **Gemini Syndrome** deliver propulsive, high-energy hard alternative rock that will quickly suck you in and never letup with their non-stop, captivating melodies and hooks. *Memento Mori* finds the alternative hard rock outfit continuing to push the envelope both musically and thematically. Produced by the legendary father/son duo of Kane and Kevin Churko, *Memento Mori* follows *Lux* as the 2nd chapter of a planned trilogy. "The title of the new album, *Memento Mori*, essentially means 'Remember, We Die' says drummer Brian Medina. "With *Lux*, we were a new band. It was our first raw expression of us as a group. Now we've gone through things like switching record labels and replacing band members, and the whole experience has strengthened us as a unit. We have a new sense of determination and feel that *Memento Mori* shows us delivering on a higher level in every aspect."



CARL BROEMEL
4TH OF JULY
STOCKS IN ASIA

"I didn't have to do this," says **Carl Broemel**, referring to his new solo album, *4th of July*. As a member of **My Morning Jacket**, **Broemel** spent the past few years working rock 'n' roll hours (that is to say, 24/7) with his bandmates to help establish MMJ as one of the best live rock bands currently in the game. Their combined efforts proved successful. During downtime between album and tour cycles, when he could've opted to vacation or catch up on sleep, **Broemel** instead booked studio sessions in Nashville and, over a four year span of these tiny windows, recorded the sprawling collection of songs that form *4th of July*. The result is a collection of secret grooves and "Midnight McCartney" earworms that will tiptoe into yr head and stay there indefinitely. **My Morning Jacket's** Bo Koster co-wrote several of the songs, including one ("Best Of") that he and **Broemel** kind of just stumbled upon during a recording session for MMJ's 2010 album, *Circuital*. And their Jacket bandmate Tom Blankenship plays on a number of tracks, recorded after he moved to Nashville. The record also sees guest appearances by Neko Case, Laura Veirs, Russ Pollard, Shelly Colvin, Richard Medek and Jordan Caress.



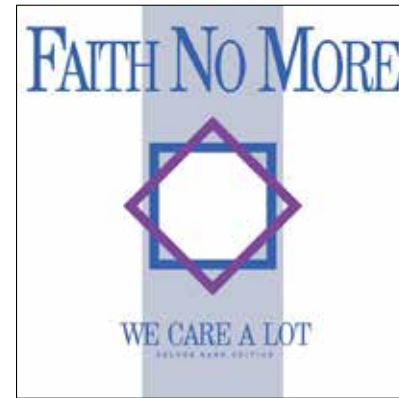
FLAW
DIVIDED WE FALL
PAVEMENT MUSIC

Ask anyone who has ever been in a band, and they'll tell you that being in a band is hard. Making it work for 20 years? That is really, really hard. This has certainly been the case for Louisville, KY-based metal band **FLAW**. The band has seen multiple line-up changes over the years, however the core of Chris Volz (vocals) and Jason Daunt (guitar) remain as the creative driving force of poised to re-emerge on the strength of their finest set of recordings to date, *Divided We Fall*. **FLAW** a band that is re-emerging on the strength of renewed focus and energy, and that energy is captured on the lead single from *Divided We Fall*, "Live and Breathe" – a vessel of raw human experience and emotion. The band has waited 12 years to release a proper album, to rally and come together. *Divided We Fall* finds its lyrical focus in the people who are increasingly being left behind. The veterans in need of help, those struggling with addiction, those who are searching for a glimmer of hope. **FLAW** these hopes and fears and wrestle them into powerful, cathartic music that personifies both the struggle and release. Hopeful, hard, honest, **FLAW** is a guardian angel disguised as a metal band. Listen loud!



KULA SHAKER
K2.0
STRANGE FOLK RECORDS

You'd be forgiven for thinking that **K2.0** was the first album **Kula Shaker** has released since its signature single, "Tatva," made its way around the globe back in 1996 (though one shouldn't forget their pretty cool cover of Deep Purple's "Hush" which ended up on the *I now What You Did Last Summer* soundtrack). The band has been active though – at least in the UK, where **Kula Shaker** first made its name, releasing another 5 albums (including this one). "Tatva" tells you most of what you need to know – 60's inspired psychedelia with a heavy interest in India's mystic traditions... Think Oasis aping George Harrison rather than John Lennon – but with way better lyrics. Actually, listening back to **Kula Shaker's** discography reveals a band that was certainly more deserving of the Britpop spotlight. The band grooves hard and lead singer / songwriter Crispian Mills (fun fact: His mom is Disney star, Hayley Mills) know his way around a song – and his slash-and-burn guitar playing doesn't suck either. **K2.0** finds the band doing what they've always done, but better than ever. The grooves are tighter, the songwriting sharper, and the psychedelic flights of fancy more engrossing, as the slow-burning "Infinite Sun" and the spiky pop of "Let Love Be (With U) will clearly attest. Dig it.



FAITH NO MORE
WE CARE A LOT
PIAS AMERICA

We Care A Lot arrived in November 1985 via Maximun RocknRoll editor Ruth Schwartz's Mordam Records. The seminal album, boasting the timeless title track, confounded music fans and critics alike... Though now it seems the world has finally caught up to the divine madness that is **Faith No More**. "There were a couple of reasons we decided to release this now," says **Faith No More** bass player Bill Gould. "First of all, it's been 20 years since it has been commercially available. Secondly... I discovered the original master reels, and we all thought that resurrecting them from the original tapes would be a great way to reintroduce *We Care A Lot* into the world. Lastly, this has been a band effort; we are releasing this in the same way as we recorded it, deciding everything amongst ourselves and getting our hands deep into the nuts and bolts." The original 10-song album, remastered by Maor Appelbaum, is enhanced with nine bonus tracks including demo versions (taken from the original 8-track tapes) of "Greed", "Mark Bowen", "Arabian Disco" and "Intro", live versions of "The Jungle" and "New Beginnings" and new mixes, via Matt Wallace, of "We Care A Lot", "Pills For Breakfast" and "As The Worm Turns."



JOHN PAUL WHITE
BEULAH
SINGLE LOCK RECORDS

Beulah: It's a small, complicated word with a tangle of meanings. It's the title of **John Paul White's** new solo album (his first since the dissolution of his most popular project, **The Civil Wars**), a family nickname, and, as defined by the poet William Blake, a place deep in the collective spiritual unconscious. It's in the latter that many of **White's** new songs came to life. "What's So" introduces itself by way of a Black Sabbath heavy riff. At the other end of the spectrum is "The Martyr," one of the catchiest tunes **White** has ever penned – imagine Elliott Smith wandering the banks of the Tennessee River. Some of the quieter—but no less intense—songs on *Beulah* were created in that environment, too, including the ominously erotic opener "Black Leaf" and the Southern gothic love song "Make You Cry." These are songs with empty spaces in them, dark corners that could hold ghosts or worse. Once **White** had everything assembled and sequenced, it was time to give the album a title, to wrap everything up for the listener. *Beulah* stuck—not only because of family history or Blake, but because **White** realized that making music was his own trip to *Beulah*. "If you had to sum up what music is for most people in this world, it's that. It's that escape. It's that refuge."





NEW BARBARIANS
WANTED DEAD OR ALIVE
MRI

The **New Barbarians** were a rock band that played two concerts in Canada and eighteen shows across the United States in April and May 1979. The group was formed and led by Rolling Stones and Faces guitarist **Ronnie Wood**, primarily to promote his latest LP *Gimme Some Neck*. The line-up included Rolling Stones member **Keith Richards**, bassist **Stanley Clarke**, former Faces keyboardist **Ian McLagan**, Rolling Stones confederate and saxophonist **Bobby Keys** and drummer **Joseph Zigaboo Modeliste** of The Meters. For the Knebworth show Clarke was replaced on short notice by bassist **Phillip Chen**, who had to learn all the songs in one day. The band played a mix of classic rock & roll, R&B, blues and country music, along with Ron Wood solo material and Jagger/Richards songs. Wood sang lead on most numbers (with Richards, McLagan and Clarke providing back-up vocals), as well as playing guitar, pedal steel, harmonica and saxophone. *Wanted Dead Or Alive* captures the band in all its ragged glory during a gig at Madison Square Garden. I bet the afterparty was as fun as the show. Check it out!



INGRID MICHAELSON
IT DOESN'T HAVE TO MAKE SENSE
CABIN 24 RECORDS

To say **Ingrid Michaelson** is prolific is an understatement: In just a decade, she has released six albums (five of which have charted) and ten singles (eight charted). But to say she's an emotional multitasker? That's a relatively new accomplishment for her. The love's-labors-lost banger "Hell No," is her first single in a year. It's also surprisingly playful. Because over the past two years, **Michaelson** has grappled with the death of her mother and demise of her marriage. Co-written with Nashville songwriter Luke Laird — who also contributed to the back-porch party "Celebrate," her album's other contact high — "Hell No" is essentially a country song gussied up as a pop song. "Light Me Up" is, hands down, the rawest wound on the album — penned just a week after her mother's death. "Drink You Gone" is a classic love song that relives the moment **Michaelson** was holding the hand of her mother, as she faded away in the hospital. Meanwhile, the heartbreakingly quiet "The Old Days" captures the feeling of "moving forward, but never forgetting the love." If there is a thread to the randomness of *It Doesn't Have to Make Sense*, it is that one can only purge emotions after nearly drowning in a rush of them. But, at the end of that purge, comes sweet release.

UNDER THE RADAR
SEPTEMBER 2016



PAUL TAYLOR
COUNTDOWN
EONE MUSIC

In the 19 years since **Paul Taylor** first got *On The Horn* with his hit debut album, he's enjoyed an extraordinary journey in the contemporary urban jazz world. From the start of his recording career, **Taylor** has created his ever cool deeply soulful and rhythmic trip-hop influenced sound by working with some of urban jazz and R&B's top producers, including Rex Rideout, Barry J. Eastmond and The Heavyweights. But one of the most important architects of the saxman's core flow has been Dino Esposito, who helped **Taylor** establish his vibe with *On The Horn* and *Pleasure Seeker*, and has played a powerful role in the saxophonist's evolution by helming tracks on his subsequent recordings *Undercover*, *Hypnotic*, *Nightlife*, *Prime Time* and *Tenacity*. *Countdown* marks the return of Dino Esposito who for the second album in a row is the sole producer. "I'm always trying to grow as an artist, so there were ideas going all the time as we developed these tracks," says **Taylor**. "I definitely have an established sound, so the key was having an open mind and being honest when we hit on a certain vibe, groove or lick I had done before and taking the tune in another direction." The result is **Taylor's** most dynamic album yet.



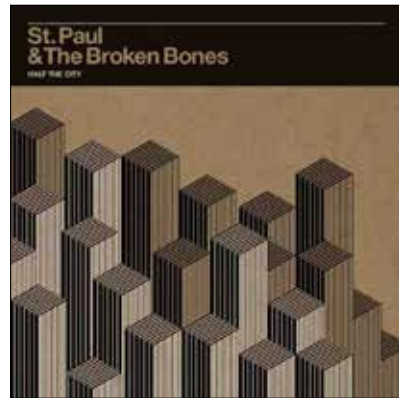
BEAR MOUNTAIN
BADU
LAST GANG

Paradoxically, achieving a true sense of connection is often our greatest challenge. For Vancouver electro-dance band **Bear Mountain**, finding a way to seal the rift that exists between technology and the natural world has become a beacon that guides much of what they do. Blending live instrumentation with fully immersive visual projections and lighting components, **Bear Mountain** (who take their name from Jack Kerouac's 1958 novel *The Dharma Bums*) far surpass the parameters of a traditional indie band — and that's never been more apparent than on its new album, *Badu*. While their highly rhythmic, vocally driven sound draws heavily upon a shared appreciation of house music and always keeps an ear to the dance floor, their atypical live show has been likened to performance art that seeks to awaken the senses and push the boundaries of the live experience indefinitely. "Everything we do is really about unifying that relationship between technology and nature, analogue and digital," says frontman Ian Bevis. "When we're up there we're always rocking things out like a band usually would," adds Stattham. "But we're also bringing in this visual language and an element of storytelling, which takes shape in real time and in front of the audience"



THE ALBUM LEAF
BETWEEN WAVES
RELAPSE

Nearly twenty years into a career that has seen Jimmy LaValle exercising his creativity across the realms of film scoring, sound collage, and electronic / rock music, via instrumental and vocal-driven compositions alike, LaValle and **The Album Leaf** are poised to deliver yet another sonic triumph with 2016's *Between Waves*. Born out of a thorough reinvention of LaValle's creative process and approach, *Between Waves* is **The Album Leaf's** first proper full-length record in over six years and the first to be recorded and produced as a complete band, and was written with greater emphasis on the group dynamic. The album displays multifaceted, meticulous sound design, a keen ear for balancing disparate influences, and the strongest senses of dynamics, rhythm, and composition **The Album Leaf** has displayed to date. From the moody evolution of "Glimmering Lights" to the wistful trip-hop stylings of "New Soul" and beyond, *Between Waves* is a gorgeous collection of euphoric melodies and emotionally charged, multi-instrumental driven soundscapes from the longstanding innovators. This is intelligent, beautifully composed music at its most inventive, most confident, and most impressive.



ST. PAUL & THE BROKEN BONES
HALF THE CITY
SINGLE LOCK

Grit, elemental rhythm, tight-as-a-drumhead playing, and a profound depth of feeling: these are the promises of a great soul band. And **St. Paul and the Broken Bones** deliver. *Half the City* is the compelling full-length debut from this Birmingham, Alabama-based sextet, which has already created a maelstrom of interest with their roof-raising live shows and self-released, four-song 2012 EP. Produced by Ben Tanner of Alabama Shakes, and recorded and mixed in the storied R&B mecca of Muscle Shoals, Alabama, *Half the City* harkens back to the region's classic soul roots while extending the form with electrifying potency. *Half the City* presents the same vital, direct, emotionally affecting, and in-the-pocket sound that **St. Paul and the Broken Bones** bring live, where singer Paul Janeway's unique and extroverted performing style leaves the audience in thrall. *Half the City* was recorded live-to-tape and features all the grit, scrapes, and soul of a band playing right in front of you... As if their lives depended on it. Because it does. Dig it.



BUTCH WALKER
STAY GOLD
DANGEROUS RECORDS

Butch Walker: musician, rocker, Georgia boy. Composer of dozens of songs meant to stick in your head with a vengeance. *Stay Gold* is **Butch's** 8th album. The last one, 2015's Ryan Adams' produced *Afraid Of Ghosts*, was a cathartic record that dealt the passing of his father. Now **Walker** is ready to have some fun. The new album kicks off with the title song, a straight-ahead rocker, loaded with swagger and lyrics that call out native GA locales. It's a tale **Butch** says is "about being from a shit-dead-end town and not having a glimmer of hope. I wanted this record to somehow spin all of those negative stories into a positive light." The highlights are numerous: "Ludlow Expectations" was written in NYC and was designed to "give you that feeling of no school, no work, nothing but girls on your brain." The ballad, "Descending" is a unique one in **Butch's** canon. A beautiful, decidedly tender duet / co-write with country singer, Ashley Monroe, about survival and staying on the course of love. "Irish Exit" provides a cool stylistic shift with a Celtic sound, "Like The Pogues or Springsteen doing Van Morrison." Finally there's "Record Store" — a song about your crush behind the counter. We're sure you can relate.



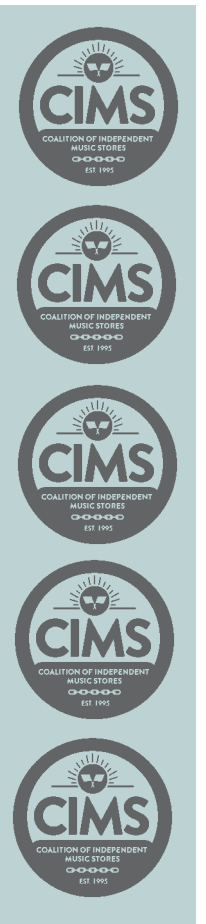
HIGHASAKITE
CAMP ECHO
PROPELLER RECORDINGS

Camp Echo is the second LP from Norwegian indie-pop sensations **Highasakite**. Though not an overtly political album, *Camp Echo* is influenced by the realities and horrors of war. The album includes a 'tribute' to former US President George W. Bush, a song inspired by ex-marine Grant Collins, who served in Iraq from August 2004 - May 2005, and explores a great many complex issues, such as "a godless existence", and "the impact of post-traumatic stress disorder (PTSD) on war veterans." The album's title is even taken from the name of a detention camp at the infamous Guantanamo Bay facility. Vocalist Ingrid Håvik has said that *Camp Echo* isn't about pushing anyone toward a political philosophy but more about how war has been central in her mindset for a number of years. "There are not many love songs on the album," Håvik said in a statement. "Because I haven't been in that state of mind for a long time. At first these extremely powerful and passionate critiques seem an odd mix with **Highasakite's** dramatic synthpop but, hey, it's not like getting in a mosh pit has stopped bombs in Aleppo either. Awareness is the real weapon. Just hope that a day will come where such records will become unnecessary.



DEVIN TOWNSEND PROJECT
TRANSCENDENCE
INSIDE OUT MUSIC

The **Devin Townsend Project**, the band led by Canadian musician/producer **Devin Townsend** is back with *Transcendence* — the follow-up to 2014's double-album, *Z2* (half of which was made up of the **DTP** full-length *Sky Blue*). *Transcendence*, like every record I've done prior, is an extension of what's been going on in my world, represented in a new batch of songs," says **Townsend**. "I'm 44 years old now, and this is where I have been over the past two years since *Z2*." *Transcendence* finds the award-winning **Townsend** exploring a relatively new way of working, collaborating with the entire **DTP** band during the writing stages of the record. "The result of this process is a record that I truly think the intention of is special. I 'found' gas to put into the tank and am glad I did. I think the intention, the theme, and the participation of everyone involved allows this album to act like a fulcrum between the past few years and what I intend to do next with the symphony. I am very proud of it and everyone involved."





SKYE | ROSS
SKYE | ROSS
COOKING VINYL

For over a dozen years, **Skye Edwards and Ross Godfrey** had been playing across the globe as **Morcheeba**, but Ross' brother, Paul – their co-producer, with whom they'd founded the band – had stayed at home. During this time, the inevitable separation between what happened in the studio and what happened live had become increasingly pronounced, and, as they observed the band beside them with delight, the singer and guitarist shared an epiphany. "Why don't we make our records feel more live?" The result of this revelation is **Skye | Ross**, an album that pursues its own musical path while returning to the roots of the sound that made Morcheeba a household name back in the late 1990s. It is, **Ross** explains, "what **Skye** and I do naturally when you ask us to make music together, and yet not necessarily a continuation of what we'd been doing with Morcheeba. It therefore felt only right to give it a new identity." Some of it, especially the quieter numbers, may be surprising: 'Clear My Mind' offers a hint of Brazilian Tropicália, while 'Medicine' sounds like an Al Green number, and the blissful opener, 'Repay the Saviour', evokes Miles Davis' *In A Silent Way*. **Skye | Ross** doesn't represent the end of Morcheeba. If anything, it's a new beginning.



LYDIA LOVELESS
REAL
BLOODSHOT RECORDS

Raised in the middle of nowhere by a father with a Honky Tonk, only to be baptized in cheap booze and Punk Rock, **Lydia Loveless** was practically born to play music. **Real** is one of those exciting records where you sense an artist truly hitting their stride. Whether you've followed **Lydia Loveless'** career forever, like us, or if you are new to her ample game, **Real** is gonna grab your ears. Her previous albums garnered fevered comparisons to acknowledged music icons like Loretta Lynn, Stevie Nicks, Replacements, and more. (She's half this, half that, one part something else. We hate math.), but, now, **Real** and **Lydia Loveless** are reference points of their own. Genre-agnostic, **Lydia** and her road-tightened band pull and tease and stretch from soaring, sing-along pop gems, roots around the edges to proto-punk. There are many sources, but the album creates a sonic center of gravity all its own. Always a gifted writer with a lot to say, **Lydia** gives the full and sometimes terrifying, sometimes ecstatic force of the word. Struggles between balance and outburst, infectious choruses fronting emotional torment are sung with a sneer, a spit, or a tenderness and openness that is both intensely personal and universally relatable. It is, as the title suggests, *real*.

UNDER THE RADAR

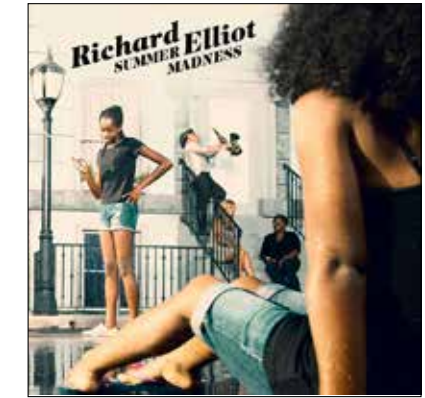
SEPTEMBER 2016

CIMS
COALITION OF INDEPENDENT MUSIC STORES
EST. 1995



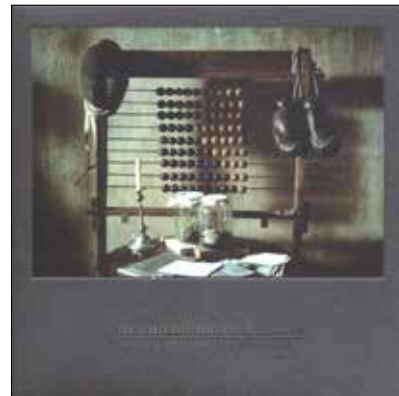
LIZ LONGLEY
WEIGHTLESS
SUGARHILL/CONCORD

Listening to **Liz Longley** is like diving into a vivid dream, moody and somehow both familiar and strange. At first, the dream belongs exclusively to **Longley**. But as she sings what she's trying to know—her lovers, her place, herself—her fierce candor shatters any walls that may have separated us, and the dream we're swimming in becomes more than just **Longley's**. It becomes ours. **Weightless** luxuriates in bold, thick pop with rock-and-roll edges. Crunchy, percussive guitars cushion the defiant songbird melodies **Longley** uses to deliver her bittersweet punches that explore the complexities and even dysfunction of relationships rather than the fairytale. "Electricity" explores love's invigorating and maddening buzz. Delivered over plaintive piano, "Rescue My Heart" pleads for a savior. "Only Love" imagines the different choices we'd make if we could give life another go. Album closer "Oxygen"—written with Sarah Siskind—celebrates the resuscitative quality of a budding relationship guided by the rhythm of a "heartbeat." By vulnerably digging into her own stories, **Longley** keeps giving the rest of us the words and melodies to share what we feel but struggle to express.



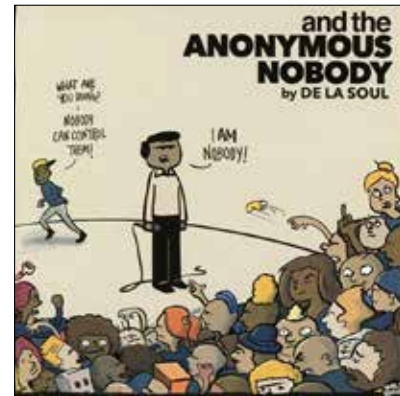
RICHARD ELLIOT
SUMMER MADNESS
HEADS UP/CONCORD

When tenor saxophonist **Richard Elliot** began preparing **Summer Madness**, his follow-up to 2014's critically acclaimed *Lip Service*, he knew exactly what he wanted to do. First and foremost, it had to be funky. "When I was growing up in the '70s and first learning to play the saxophone," he says, "I was mostly attracted to instrumentally based R&B and to jazz that had R&B roots. This record definitely goes down that path, leaning more on the funk side." He also knew precisely who he wanted to accompany him on the new music. "I wanted to involve my band," **Elliot** says. "I feel that if you're lucky enough to have a regular group of musicians that you work with, and you don't draw on their talent and their inspirations, you're short-changing yourself." **Summer Madness** is a new kind of **Richard Elliot** recording: The music was created from scratch as **Elliot** and his band formulated and honed their ideas in the studio – and this process was integral to the album's success. The result is new twist on the classic **Richard Elliot** sound, but you won't doubt for a single second who you are hearing.



SCOTT WALKER
THE CHILDHOOD OF A LEADER (OST)
4AD

Since the 1960s, **Scott Walker** has scaled the heights of pop superstardom, produced some of the most revered solo albums of the late sixties, coasted on his laurels during the seventies, then metamorphosed into something very different. The music he has been making at his own pace since the early eighties might be utterly estranged from the songs that made him a household name, but they stem from the privacy he requires to write this complex and hugely inventive music. **The Childhood Of A Leader** is **Walker's** first original soundtrack since his remarkable score for *Pola X* in 1999. His dramatic contribution is at the heart of this tense, semi-fictional film, which was inspired by Jean-Paul Sartre's short story of the same name. The film follows the complicated formative years of young boy growing in France in 1918 who witnesses the signing of the Treaty of Versailles. **The Childhood Of A Leader** once again finds **Walker** working with long-term collaborators Pete Walsh (co-producer) and Mark Warman (orchestra, conductor), who were both involved in the live score performance by an 80-piece orchestra that closed Rotterdam Film Festival. This is a must for any **Walker** devotee or lover of grand, adventurous music.



DE LA SOUL
AND THE ANONYMOUS NOBODY
A.O.I. RECORDS

and the Anonymous Nobody is the first **De La Soul** studio album in eleven years and as independent artists, free of record labels interfering in the creative process. True to the roots of Hip-Hop, the new album incorporates elements of Jazz, Funk, Rock, Country and more—all sampled to create the tracks. Sampling is how **De La** has always made music but after spending a huge part of their career fighting off the "sample police," **De La** decided to take a completely new approach, something Hip-Hop hasn't done before: Sampling themselves. Over three years, **De La** collaborated with some of LA's finest studio musicians and recorded them in free-styled, unrehearsed, jam sessions. They played everything from banjo to upright bass—sometimes up to a dozen musicians at once—simply allowing sounds to integrate. With over 200 hours of sounds, **De La** began listening, enjoying and discovering those special moments where, musically, something magical happens, where interesting sounds and layers were forgotten, where new sounds can be sampled, looped, chopped, filtered and arranged, freely. The result is typically atypical—and, as we've come to expect, a work of pure genius. **Jill Scott, Snoop Dogg, Damon Albarn, and David Byrne** are among the guests. You need this.



RUBY THE RABBITFOOT
DIVORCE PARTY
NEW WEST

Divorce Party is the third full-length by the enigmatic Los Angeles-based songstress, Ruby Kendrick AKA **Ruby The RabbitFoot**. Following 2014's critically lauded *New As Dew*, the new collection of songs finds **Ruby** further evolving and focusing the pop sensibilities that permeated her earlier releases. Co-produced by Andy LeMaster (REM, Bright Eyes, The Faint) and Nicolas Dobbratz (Yip Deceiver, of Montreal), the lean grooves, razor-sharp lyrics and glittering melodies that have become synonymous with **Ruby** remain intact, but with exciting new explorations into the electro-pop realm. The process of creating **Divorce Party** took nearly two years from start to finish – after her sophomore album, 2014's *New As Dew*, she embarked on an artistic journey that took her everywhere from Georgia to California, where she met collaborator Natalie Neal, who became an instrumental partner in expressing her vision. Together, they have been developing the visual palate for **Divorce Party**, including its stunning first video for "Beach Flowers," the album art and photos. Ruby's creative expression knows no bounds – and **Divorce Party** is the perfect introduction to her unique world.



OF MONTREAL
INNOCENCE REACHES
POLYVINYL

Innocence Reaches begins with a query. "How do you identify?" coos a robotic voice over a strikingly modern mix of bright synthpop and surging rave. The question too feels very of its time—as outdated ideas about gender and attraction are being overturned—but it's also a fair ask whenever **of Montreal** debuts an album. **Innocence Reaches** follows two full decades of mercurial creative mania: swallowing up '60s psych-pop, Princely funk, and glammy prog in turn; morphing freely between full-band affair and cloistered confessional booth; comprising lyrics both painfully personal and absurdly fantastical. The thread that runs through it all is Kevin Barnes, and **Innocence Reaches** finds him at his most light-hearted in years, working a Parisian stint, Top 40 sounds, and his new-found single status into the kaleidoscopic swirl. Even as he continues to sift the sonic and emotional detritus of his past, Barnes sums up his current mood in the opener's title: "let's relate." **Innocence Reaches** features darker moments to be sure: isolation, anger, indifference, and the feeling that madness lurks just outside the frame... But sometimes you've gotta intentionally court a little chaos in order to make one of the best, weirdest, and most inventive albums.



MOOSH & TWIST
GROWING PAINS
EONE MUSIC

Growing Pains, the debut long-player from Philly's **Moosh & Twist**, immediately leaps out of the speakers with a gigantic, almost orchestral atmosphere that recall's Lupe Fiasco's debut. But even though they sound like they're living large, they're quick to talk about the realities of touring life – "I be sleeping on the floor, like..." **Growing Pains** is aptly titled – here **Moosh & Twist** present a collection of songs that address the strange impasse in their life – they wanna fall in love, they wanna make it big, they wanna be men, they wanna get to the next level – but reality isn't all bling and the world on a string. Just because they're Internet famous doesn't mean they're driving Maybachs. Falling out of love is easy – falling out is hard. And just like that **Moosh & Twist** keep it really real on **Growing Pains**, wrapping real life in their larger than life sonics. But don't expect a mope-fest – **Moosh & Twist** aren't here to wallow – they're gonna work through this shit and push things forwards. The rhymes are clever. The production is sumptuous. Everything bumps just right – and though they've got their eyes on the prize, they make having both feet on the ground sound like winning the lottery. They got the stamina... So do your best to keep up.

