



HURRAY FOR THE RIFF RAFF
THE NAVIGATOR
ATO RECORDS

On **Hurray for the Riff Raff's** new album *The Navigator*, Alynda Segarra tells an interwoven, cinematic story of a wandering soul at a crossroads of identity and ancestral weight. It finds a street kid named Navita traversing a perpetually burning city in search of herself. *The Navigator* is a thrilling call to arms that could not come at a more crucial time. It also finds **Hurray for the Riff Raff** at its own musical intersection, delving deep into the worlds of Latin rhythms, searing rock, and incisive ballads. It's also intensely political: "All over the world there are heroes, who, despite suffering generations of oppression, are protecting the land and the future of our humanity," says Alynda. "Rican Beach is a fictional place, but it was written with my ancestors in mind. It's time to call on yours and to always remember: this land was made for you and me." *The Navigator* was produced by **Paul Butler** (Michael Kiwanuka, St. Paul and the Broken Bones, Devendra Banhart) and recorded at Electric Lady Studios in NYC and Panoramic House in California. The album features percussionists Juan-Carlos Chaurand, Gregory Rogove (Rodrigo Amarante), a trio of Bomba drummers, and Duo Wop singers from New Jersey.



MIKE + THE MECHANICS
LET ME FLY
THE END

A hobby band? Hardly. In fact, it's been 32 years and, with the release of *Let Me Fly*, eight albums since Mike Rutherford formed **Mike + The Mechanics**, to complement, rather than replace, Genesis, while they were in-between two massive albums – *Invisible Touch* would follow **Mike + The Mechanics** self-titled debut, which featured the massive singles "Silent Running" and "All I Need is a Miracle" (The 80s were very kind to Rutherford). "In 1985, we were having the best time in Genesis," he remembers. "But after 28 years, myself Phil and Tony wanted variety, so we ran our band and our solo careers side by side happily for many years. To be honest, it saved Genesis. The fact I'm still doing it with the **Mechanics** just makes me smile." *Let Me Fly* distills everything that's right about **Mike + The Mechanics**: the songwriting, the life-affirming uplift and the undercurrent of quirk – and tracks like "I Don't Know What Came Over Me" stand easily with the group's classic singles (not to mention with what currently passes as "indie"). *Let Me Fly* began to take off as the band toured 2011's *The Road*. Will there be more to come? "I've never had a long-term plan, even with Genesis," Says Rutherford. "What happens this year will tell me what to do next. I like that!"



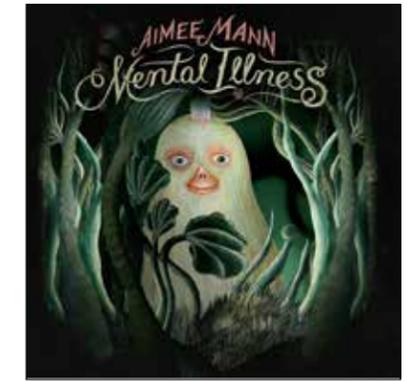
UNDER THE RADAR

APRIL 2017



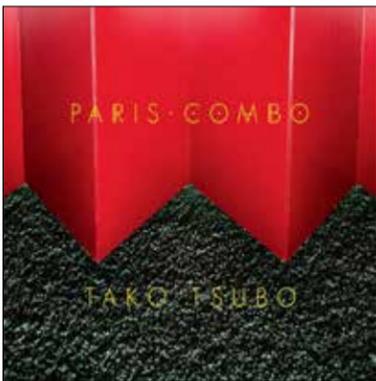
TUXEDO
TUXEDO II
STONES THROW

Mayer Hawthorne (Aquarius) and Jake One (Taurus). They are descendants of the one-word moniker family of funk, where you will find groups such as Chic, Shalamar, Plush and Zapp. Their collaboration as **Tuxedo** began with an exchange of mixtapes back in 2006. The fruits of a long-standing kinship were three tracks that mysteriously showed up on Internet doorsteps in 2013. In between personal projects, these three tracks became a full album's worth of **Tuxedo**. The album was mixed by original disco don dada John Morales at his home studio in South Plainfield, New Jersey. "I flew out there," Mayer says. "He made me spaghetti and everything." Now, two years later, *Tuxedo II* is upon us. Led by the appropriately titled new single, "Second Time Around," these funky bad boys are back, badder, and funkier than ever. This is music tailor made for The Magic Hour for when it's time to set back with a cocktail and contemplate an evening of romantic interludes. Major love vibes around. Partner up and let the music do the talking.



AIMEE MANN
MENTAL ILLNESS
SUPER EGO RECORDS

Gallows humor is still humor. Just ask Morrissey – everyone thinks he's so "depressing" even though he's frequently hilarious (though he should really consider finding some new albums. Reggae perhaps?). Anyway: **Aimee Mann** doesn't shy away from writing sad songs, but her frequent portrayal as an "ice queen" is a tad ridiculous (she was in *The Big Lebowski* for krissakes! And *Portlandia*). **Mann's** dark sense of humor awaits those who are willing to listen to her frequently gorgeous melodies. So, know that she's taking the piss by calling her new album *Mental Illness*, which finds the Oscar-nominated, Grammy-winning singer remains a student of human behavior, drawing not just on her own experiences to form the characters in the songs but tales told by friends. "I assume the brief on me is that people think that I write these really depressing songs," **Mann** says. "So, if they thought that my songs were very down-tempo, very depressing, very sad, and very acoustic, I thought I'd just give myself permission to write the saddest, slowest, most acoustic, if-they're-all-waltzes-so-be-it record I could... I mean, calling it *Mental Illness* makes me laugh, because it is true, but it's so blunt that it's funny." Beautiful, too. Trolling never sounded so good.



PARIS COMBO
TAKO TSUBO
E1

Six albums and two decades spent crisscrossing the globe, playing to enthusiastic audiences from Sydney to San Francisco and Berlin to Beijing, have enabled France's **Paris Combo** to create a unique, cosmopolitan sound, establishing the band as one of the most piquant, intriguing groups on the international music scene. Fronted by the charismatic vocals of chanteuse Belle du Berry, the combo has struck a chord with critics and audiences alike with their fun-loving mix of swinging gypsy jazz, cabaret, French pop and Latino and Middle Eastern rhythms. Their mainstream success has given the group a unique status as a French indie band capable of drawing crowds not only in France, where the album went gold, but also in Australia and the USA where they have chalked up over twenty tours. *Tako Tsubo* is **Paris Combo's** latest and, if this is your introduction to the band, it's as fine a place to start as any especially if you're a lover of the café life or fan of heartbreak in general – *Takotsubo* is a temporary condition where your heart muscle becomes suddenly weakened or 'stunned.' How romantic!



ME AND THAT MAN
SONGS OF LOVE AND DEATH
COOKING VINYL

Me and That Man is a meeting at the crossroads between two differently oriented musical minds: Nergal, the charismatic visionary, free thinker and frontman of Behemoth (one of the most infamous and increasingly successful bands in extreme music) and British / Polish rock musician, John Porter. Their debut album, *Songs of Love & Death* is a journey across bleak, dust-ravaged plains, soundtracked by low-slung guitars and steeped in the rawest essence of rock and blues. The tracks draw on dark narratives familiar to fans of Nick Cave, Tom Waits and Leonard Cohen and crackle with an evocative, sinister aesthetic. Nergal is ready to burn the preconceptions people may have about his creative vision. *Songs of Love and Death* isn't sonic esoterica, it is an album of simple, yet timeless ideas, all filtered through Nergal's pitch-black poetic prism. "With **Me and That Man**, I'm telling simple stories in a simple way, not overloaded with metaphors and hidden meanings," Nergal says. "It's just got to be as natural, organic and stripped down as it can be."



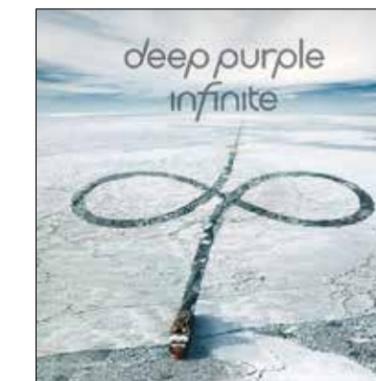
THE MAVERICKS
BRAND NEW DAY
MONO MUNDO RECORDINGS

The genre-defying **Mavericks** are declaring their independence and stepping out on their own with *Brand New Day*, the first studio album released on Mono Mundo Recordings, the label they founded in 2016. Flashing the same exhilarating, beyond-category style that has defined the **Mavericks**, *Brand New Day* is the mature and timely work of an exciting and underestimated American band that has embraced its own destiny. Free and truly independent for the first time in their career, the **Mavericks** could write and record without watching the clock. *Brand New Day's* 10 new songs seamlessly merge strains of Tex-Mex, Cuban bolero, R&B, blues, country, and rock 'n' roll. The album contains a diverse selection of originals that show off the **Mavericks'** always multi-faceted musical personality, including the boldly upbeat title song, the Tejano / bluegrass flavored "Rolling Along," the intensely romantic "Goodnight Waltz," the blues-fueled "Ride with Me," and the thematically pointed "Easy as It Seems" and "Damned (If You Do)." "I live in Nashville, but I'm still as Cuban as if I was in Miami, says singer / songwriter Raoul Malo. "And that inclusion, need to be celebrated and need to be talked about."



COCO HAMES
COCO HAMES
MERGE

There's an old saying about how you have your whole life to write your first record. For **Coco Hames**, the songs on her stunning self-titled debut poured from her pen over a sustained burst of inspiration...but they took more than a decade to live out. As the frontwoman and indomitable force behind beloved garage-pop combo The Ettes, **Hames** blazed a memorable trail across the '00s underground. Last summer, she began work on her solo album at The Bomb Shelter in Nashville. "It was this massive leap of faith for me," she admits. "After being in a band for so long, this time I was on my own—no gang to hide behind or fall back on." **Hames** co-produced the record with Andrija Tokic, who'd helped sire career-making albums for Alabama Shakes, Hurray for the Riff Raff, and others. Playing guitar, piano, and electric harpsichord, **Hames** was aided in her effort by bassist Jack Lawrence (The Raconteurs), drummer Julian Dorio (The Whigs), and lead guitarist Adam Meisterhans (The Weight). A deeply personal record filled with poignant ruminations on love lost and found, dreams dashed then rediscovered, these ten songs manage to pinpoint exquisite light amid life's darkness.



DEEP PURPLE
INFINITE
EARMUSIC

Deep Purple are one of the most influential rock bands of all time. With 120 million albums sold worldwide – and recently inducted into the Rock and Roll Hall of Fame – they have inspired and shaped the taste of generations of hard rock musicians and fans with milestone albums like *In Rock* or *Machine Head* which are essential chapters in rock music history. *NOW What?!*, released in 2013, brought Deep Purple back to the top of the charts worldwide – and the tour that followed sold over a million tickets worldwide. Their new album *inFinite* has once again been produced by the legendary Bob Ezrin (Pink Floyd). *inFinite* is possibly the most "seventies" of all **Deep Purple** albums released since the 1984 reunion with *Perfect Strangers*. Ezrin and **Deep Purple** have managed to capture the purest **Purple** classic sound while staying well away from the temptation to be nostalgic or to "play themselves". On the contrary, the band shows the tranquility to not care about delivering short songs or to limit the long solos and the moments of improvisation. Just as when the story started, in an ideal cycle that comes to completion. From "in Rock" to "inFinite". Possibly destined to end, but still terribly good.



BLACKFIELD
BLACKFIELD V
KSCOPE

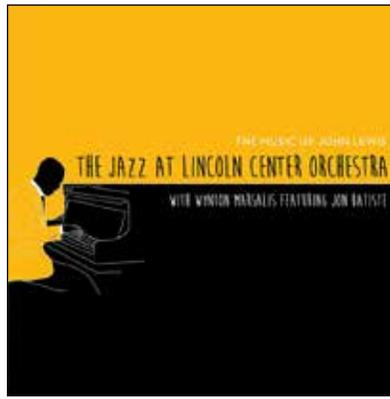
Blackfield is the collaboration between Israeli songwriter and musician Aviv Geffen, and British musician and producer Steven Wilson. *Blackfield V* sees a return to the full partnership that made the first two albums such firm favorites with fans. The pair makes for a formidable musical force. Geffen has worked with legendary producers Tony Visconti and Trevor Horn, has played live with U2 and Placebo, and is currently a judge on the Israeli version of *The Voice*. Steven Wilson, after a long tenure as the leader of the hugely influential proggers, Porcupine Tree, has since embarked on a highly successful solo career, achieving three UK Top 40 albums (the most recent also making the top 3 in Germany, and The Netherlands), and four Grammy nominations. Written and recorded over a period of 18 months in both Israel and England, *Blackfield V* contains 13 linked songs that form a flowing 45-minute ocean themed song cycle. With the pair expertly handling vocals, guitars, and keyboards, they brought in Tomer Z from the **Blackfield** band on drums, Eran Mitalman on keys, and strings performed by the London Session Orchestra. *Blackfield V* is a powerful journey through catchy melodies, lush arrangements, and stunning production, with legendary producer / engineer / prog-nip **Alan Parsons** working on three of the album's key tracks.



ODDISEE THE ICEBERG

MELLO MUSIC GROUP

Since we lost J Dilla hip hop heads and journalists alike have been falling over themselves in the search for his successor. At one time people thought it would be Kanye... Lately it's Knxwledge. Both camps are missing the point. And, perhaps more importantly, instead of looking for someone who whose advancing Dilla's well-established aesthetic, they're looking past an adroit musical genius intent on forging his own path: **Oddisee**. On the heels of a hot streak – *The Good Fight* and *The Odd Tape* are FIRE – the prolific producer / musician / MC is back with *The Iceberg*. A plea for humanity to dig deeper in search of understanding and common ground, *The Iceberg* is a distillation of stereotypical tropes in hip-hop and beyond – 12 tracks about money, sex, politics, race and religion that appear superficial until his multi-dimensional lyrics unfurl to expose the complexities of individuality and identity: How we see ourselves and how others see us. Deeply soulful, and shot through with jazz, go-go, gospel, thick R&B and hard beats, the album is a timely, poetic statement. *The Iceberg* was recorded and produced by **Oddisee** at his own studio in Brooklyn, made with live instrumentation performed by **Oddisee** and members of his band, Good Company. You need this.



JAZZ AT LINCOLN CENTER ORCHESTRA w/WYNTON MARSALIS FEATURING JON BATISTE THE MUSIC OF JOHN LEWIS

BLUE ENGINE RECORDS

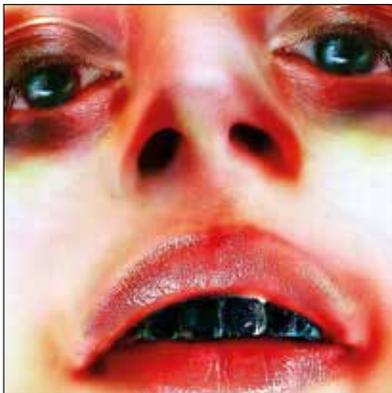
Few captured the sleek, swinging sophistication of jazz better than pianist, composer, and bandleader **John Lewis**, who had a long, deep, personal relationship with **Jazz at Lincoln Center**. "He used to always call our program a miracle," says **Wynton Marsalis**. "He used to always say, 'Keep that miracle going.'" In 2013, when the **Jazz at Lincoln Center Orchestra with Wynton Marsalis** set out to honor the legacy of the Modern Jazz Quartet's maestro, they teamed up with New Orleans' own **Jon Batiste**. The bandleader of The Late Show with Stephen Colbert and a prodigious pianist in his own right, **Batiste** joined the **JLCO** to tackle some of **Lewis'** most iconic tunes during a sold-out concert in Rose Theater, the House of Swing. From the blistering bebop of "Two Bass Hit" to the down-home blues of "2 Degrees East, 3 Degrees West"—from small group configurations to the big band might of the full **JLCO** — *The Music of John Lewis* captures the elegance and soulfulness of **Lewis'** daring compositions. The record also includes a four-movement suite pulled from the Modern Jazz Quartet's classic recording, *The Comedy*.



YASMINE HAMDAN AL JAMILAT

IPECAC RECORDINGS

Ever since the release of her debut solo album *Ya Nass*, **Yasmine Hammad's** personal, modern take on Arabic pop has been getting tremendous attention in Europe and America, as well as in North Africa and the Middle East, where she's enjoyed iconic stature since the days of Soapkills – the duet she had founded in her native Beirut, which was one of the first indie/electronic bands in the Middle East. She's performed prestigious shows on four continents (including a series of performances for the launch of the Jim Jarmusch movie *Only Lovers Left Alive*, in which she's featured). While **Yasmine's** vocals are connected to traditions of Arabic music, the structures and arrangements of the songs are very remote from its codes, and take in elements from contemporary Western electronic, pop and folk music. Her unique vision is fully realized in her upcoming second solo album, *Al Jamilat (The Beautiful Ones)*, which she jointly produced with UK producers Luke Smith (Fools, Depeche Mode, Lily Allen) and Leo Abrahams (Brian Eno, Carl Barât), and recorded with contributions from NY musicians Shahzad Ismaily (Laurie Anderson, Lou Reed, John Zorn, Marc Ribot) and Sonic Youth's Steve Shelley.



ARCA ARCA

XL

Arca's new, self-titled record is the first to feature the Venezuela-born, London-based producer's untreated singing voice – in Spanish, no less! It stands as a defiant, delicate statement of intent, and cements his position as one of this turbulent decade's defining musicians. Previous work has incorporated snatches of song and **Arca's** rapping, but on *Arca*, his voice is front-and-center on eight of the album's 13 tracks. Frequently, he has used his first-takes, untreated and without post-production: Clicks of saliva and burrs of the throat carry melodies of staggering richness and delicacy. His masterful production knits together vocal tracks like "Sin Rumbo" and first single "Anoche" with instrumentals like "Whip" and "Urchin", each as extreme as the other. Across the album, the tectonics of pure digital sound, his own piano playing and his voice combine, weaving the album together like folds of skin, or wounds healing post-trauma. **Arca** has made some of most brazenly forward-thinking music of recent years, both on his previous solo albums *Xen* (2014) and *Mutant* (2015), and in collaboration with fellow futurists Björk and Kanye West. *Arca* represents a stunning step forward in his celebrated catalog, one that will excite his longtime fans and find him many new ones.



JOEY BADA\$\$ ALL AMERIKKKAN BADA\$\$

CINEMATIC MUSIC GROUP

Joey Bada\$\$ is an American, independent hip-hop Recording Artist, who hails from Brooklyn, New York. with his rugged style, an invigorating outcome of his Brooklyn neighborhood and surroundings, **Joey Bada\$\$** has been a staple in the hip-hop industry for maintaining an authentic, unique and versatile sound. whereas other rappers may take less risks with formulaic projects, **Joey** never shies away from keeping his music raw and original. He is a co-founder of the collective Pro Era, with whom he has released two mixtapes and toured the globe multiple times. His 2015 album *B4.Da.\$\$* was a strong debut that pitted his 2-Pac influenced rhymes against beats rooted in 90s boom-bap. Now, in a post-To Pimp a Butterfly landscape, **Joey Bada\$\$**, has leveled-up: *All Amerikkkan Bada\$\$* has greater musical scope and more lyrical heft than anything he's released yet. He knows it, too: "This new project is very powerful. That's the best thing I can say about it: it's very strong music. It's like hella vegetables. It's hella good for you, and it's almost my hesitance with it: the fact that it's so good for you, because these kids these days want candy. 'Devastated' is almost like the organic candy because the message is still good for you." Call it "Soul Food."



LEWIS WATSON MIDNIGHT

COOKING VINYL

Lewis Watson has reinvented himself musically. *Midnight*, the Oxford, England singer's second album, is testament to that change. Written and recorded with friends as collaborators, it's a sonic leap on from his largely acoustic debut, but still as brutally honest and achingly intimate as his bewitching early EPs. "It's grander, heavier and more electronic," says **Lewis**. "I still like acoustic music – and there are some quieter songs on there – but I also love Death Cab for Cutie, Bombay Bicycle Club and Bon Iver. It is a big change, but it's still me. Maybe me with added spice." Key to *Midnight* is the stately, stirring, Snow Patrol-esque "Deep the Water", the first song **Lewis** wrote for the album after a self-imposed six months away from writing music. "I'm loathe to use the word magical, but it really was," laughs **Lewis**. "'Deep the Water' came flooding out of me on the first day and lifted this immense weight from my shoulders." In a matter of days, they had completed five songs, among them the strings-soaked "Hello Hello" and "Little Light" – a love letter to **Lewis'** girlfriend of five years. "It was crucial for me that these songs sounded exactly as I imagined them," says **Lewis**. "We made *Midnight* in a bubble. It's a snapshot of where and who I am right now."