



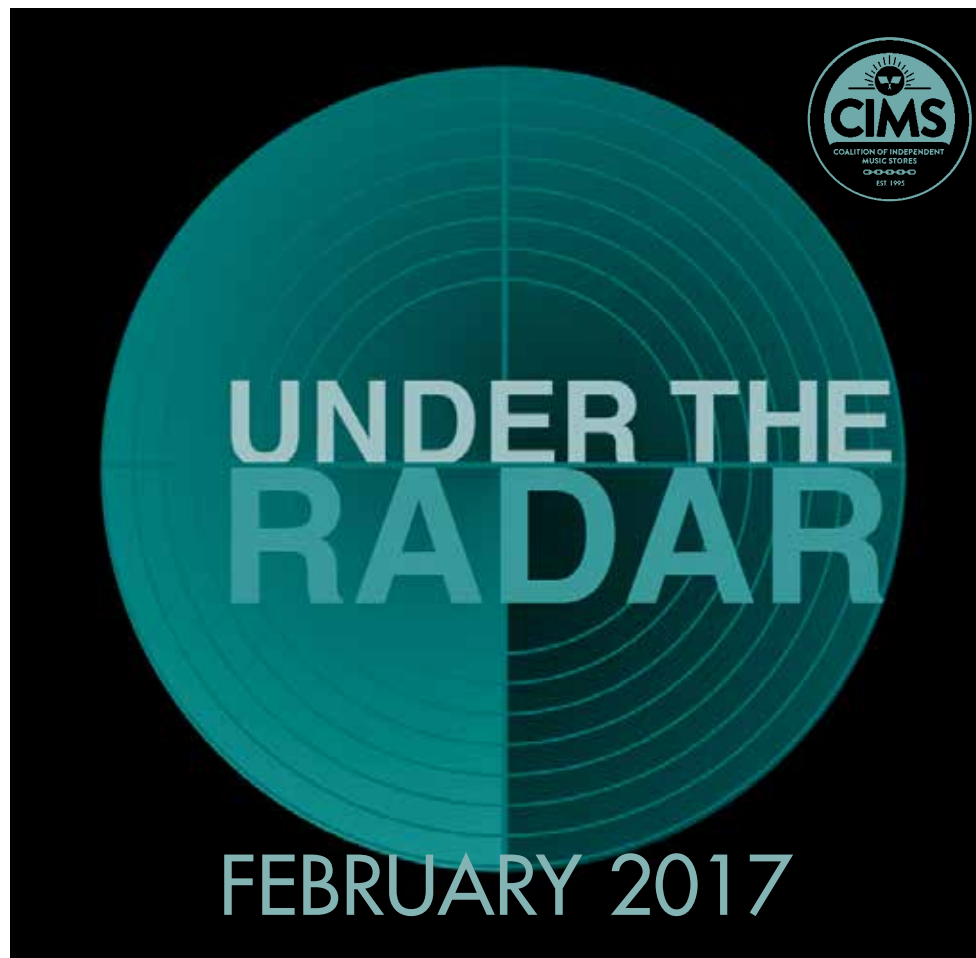
ALLISON CRUTCHFIELD
TOURIST IN THIS TOWN
MERGE

Tourist in This Town is the solo, full-length debut from **Allison Crutchfield** – the Alabama native known for forming notable bands such as The Ackleys, P.S. Eliot, Bad Banana (all with her twin sister Katie of **Waxahatchee**), and Swearin’ — the band in which she would truly begin to formulate and understand her full potential as a songwriter. *Tourist in This Town* pulls back the curtain on her life – fully revealing her power, conviction, and grace. **Crutchfield** recorded the album with Jeff Zeigler, known for his work with Kurt Vile, Steve Gunn, and Mary Lattimore). His synthesizer collection and related expertise proved a crucial ally for **Crutchfield** (“His ear for spatial addition and subtraction within a song, really sculpted this album and impacted me artistically forever.”). Still, the new approach to instrumentation and recording wasn’t the biggest change for **Crutchfield**: “*Tourist in This Town* is completely made up of heightened anxiety and became a clearly defined puzzle that I slowly put together over the course of a year,” she says. “It’s a record about change—change of scenery, of partner, of band, of home, of friends, of outlook—and how that change can cause a temporary panic but ultimate triumph in most of us.” Indeed. And speaking of triumphs: You need this.



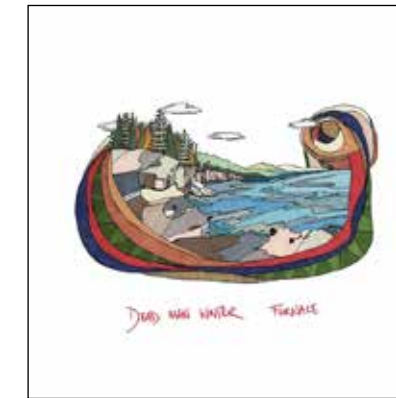
TOM CHAPLIN
THE WAVE
ARTS & CRAFTS

The Wave is the debut solo album from the former **Keane** frontman **Tom Chaplin**. **Chaplin** has called the process of recording a solo album a “daunting prospect for someone who knows nothing else”. Following the band’s split, **Chaplin** began using drugs due to anxiety over the album and “thought [he] was going to die” in early 2015: “When I finally liberated myself from years of spiraling addiction, a place of inspiration and creativity became available to me. I set about writing an album that documents my transition from the darkest recesses of human experience to a place of resolution, fulfillment and happiness. At long last I am comfortable in my own skin and have achieved that elusive dream of writing a set of songs I can truly call my own.” From that dark place comes an album that’s big, bold, and ultimately inspiring as anything in his former band’s canon. Even when faced against a crippling darkness, like on the lovely, Brian Wilson-esque “Hardened Heart,” **Chaplin** is able to find his way to a brighter place by songs’ end without sounding trite. There is an honest and palpable vulnerability to these songs, making them eminently relatable. Not an easy task – but like a wave we gotta crash before we can travel again. And again. And again.



OLD CROW MEDICINE SHOW
BEST OF
NETTWERK

Old Crow Medicine Show got their start by busking on street corners up and down the east coast and Canada, eventually catching the attention of folk icon Doc Watson while playing in front of a pharmacy in Boone, North Carolina. He invited them to play Merlefest and helped set the course of their successful career. Similarly, just a few years later, their label discovered the band by crashing a frat party in Nashville. The band was signed shortly after, and in 2004, they released their debut album, containing the now ubiquitous “Wagon Wheel.” 15 years (and two Grammys) later, **Old Crow Medicine Show** continues to be a strong and steady force in roots music. *Best Of* is a nostalgic walk down memory lane for those who have been with the band since the beginning, and a nice overview for those fans who have only discovered the band recently. Though aptly-named, *Best Of* also features two unreleased songs: “Black-Haired Québécoise” and “Heart Up In The Sky.” It’s also the first time many of these tracks have been on vinyl, which makes *Best Of* a perfect vehicle for falling in love with **Old Crow Medicine Show** all over again.



DEAD MAN WINTER
FURNACE
GNDWIRE RECORDS

The writing of *Furnace* – the debut of **Dead Man Winter** (AKA Dave Simonett) came at the end of a 10-year marriage, a romantic relationship that started when he was only 19 years old, and a break from **Trampled By Turtles** – the band he’s been relentlessly writing for and touring with for the past 14 years. “It starts right before the end of a relationship, going through that. And then it just gets worse,” he says, laughing at the sheer agony of it all. There is palpable sadness and moments of poignant reflection, to be sure, but *Furnace* also propels Simonett forward with an undeniable sense of new-found freedom. At some points, like on the upbeat “Red Wing Blue Wing,” you could describe the music as downright rollicking. “I left it that way, because it’s the idea that you’re publicly trying to make everything seem like it’s all good,” he says (It wasn’t). Ultimately, Simonett found the relief he was hoping for when he rounded up his longtime friends from the Minneapolis roots rock scene — including members of **Trampled by Turtles** –to record the album live to tape at Pachyderm Studio in Cannon Falls, MN (where Nirvana’s *In Utero* were recorded). Like a controlled burn, *Furnace* finds new life through destruction. But don’t expect nihilism – this is a comeback story.



THE BAND OF HEATHENS
DUENDE
BOH RECORDS

Duende [(noun) a quality of inspiration and passion], the title of **The Band of Heathens’** eighth album, certainly applies to the band’s search for connection and communion in a technology-fueled world. As band co-founder Ed Jurdi, who first learned of the term, explains, “It’s the essence of the artist,” or as partner Gordy Quist says, “It’s a word we don’t have an equivalent for in English. Artistically, that’s where we tried to set the bar, to do what this band does best.” There are high-energy rockers like the Stonesy “Trouble Came Early” as well as the Grateful Dead-by-way-of J.J. Cale Oklahoma boogie in “Keys to the Kingdom,” The Band-meets-New Orleans honky-tonk blues of “Sugar Queen,” the British Invasion harmonies laced through “Deep Is Love,” the south-of-the-border flavor of “Road Dust Wheels” and the New Riders pedal steel country twang of “Green Grass of California” – a fervent plea to “legalize it.” *Duende* also touches on some of **The Band of Heathens’** favorite topics, from the sacrifices of a life lived on the road (“All I’m Asking”) to the limits of materialism (“Keys to the Kingdom”), social media absorption (“Cracking the Code”), and a moving depiction of Mexican immigration in an age of increased discrimination (“Road Dust Wheels”).



ANDREW MCMAHON
IN THE WILDERNESS
ZOMBIES ON BROADWAY
VANGUARD

“I wrote this album in the middle of a whirlwind, when the future was unclear,” says Andrew McMahon about *Zombies on Broadway* – the follow up to his (AKA **Andrew McMahon in the Wilderness**) eponymous debut album. “I found my way to the city, thinking I could settle a score with a ghost. You can’t, so I came home and rewrote the ending,” he says. Having been diagnosed with cancer in New York in 2005, McMahon found himself wanting to return to the city to battle some demons leading to the creation of *Zombies On Broadway*. Its lead single, “Fire Escape” shares the tale of McMahon’s experience in the city that never sleeps, complete with junkie hotels, crumbling ceilings, trapeze artists, and living like a beautiful lunatic with potentially dire prospects. As promised, he gives us an ending worth sticking around for. Smart, literate, and with a heart so big that it seems destined for pop stardom, *Zombies on Broadway* is rich and affecting album that tugs on your heart-strings while reaching for the stars. It’s a song cycle well-suited for The Great White Way but, for now, it sounds mighty powerful blasting from the personal theater of your choosing.



BLACK STAR RIDERS
HEAVY FIRE
NUCLEAR BLAST

Though the history books will record that **Black Star Riders** first came together in late 2012, the band’s spiritual roots stretch back four decades, to the moment, in the summer of 1974, when a 23-year-old Scott Gorham walked into The Iroquo Restaurant in Tavistock Hill, North London, plugged a cheap Les Paul copy into a humming valve amplifier and first ran through “The Rocker” with Thin Lizzy’s Phil Lynott and Brian Downey. Together with fiery Scotsman, and fellow guitar prodigy, Brian Robertson, Gorham re-energized the Irish rockers, helping to transform Lizzy into one of the most exciting, brilliant and influential bands of their generation. The Californian guitarist was an integral part of the band through to their breakup in 1983, and is recognized of one of the architects of a tough but melodic twin guitar sound which changed the face of rock. In 2012, recordings potentially earmarked for a first Thin Lizzy album since 1983’s *Thunder and Lightning*, were released under the **Black Star Riders** banner, and with the release of *All Hell Breaks Loose*, the band hit the road running. Their latest, *Heavy Fire*, the band combines Lizzy’s trademark boogie with songs that deal with the political and personal. Classic yet modern, and always rocking.



HORSE THIEF
TRIALS & TRUTHS
BELLA UNION

Horse Thief was originally founded in Denton, TX by Cameron Neal. He joined forces with Cody Fowler (bass), Alberto Roubert (drums, percussion), Zach Zeller (organ, keys, guitar) and Alex Coleman (guitar, keys) while studying at Oklahoma’s Academy of Contemporary Music. The band caught the attention of well-to-do Oklahomans, The Flaming Lips, who helped them get a record deal. It’s easy to hear why: Combining big hooks with subtly tricky arrangements and a dash of Neil Young, **Horse Thief** sound like the Silver Lake version of the Lips’ old pals, Mercury Rev. For *Trials And Truths*, **Horse Thief** reunited with producer Thom Monahan (Devendra Banhart, Vetiver). We had more time to dwell on these songs,” says Neal. “The first record was written and recorded really quickly. We’d toured [debut album] *Fear In Bliss* for eighteen months, which really helped us get to know each other’s styles, and where to take the new songs.” Influenced by their life on the road, love, relationships and home, Neal adds: “The title *Trials And Truths* is about us: We’re still a young band, figuring out how to make things work and to have a purpose, so we can get through any hard times. But the band is very much together—it feels like a brotherhood.” Welcome to the club.



VARIOUS ARTISTS
FIFTY SHADES DARKER
REPUBLIC RECORDS

“Let me ask you something first. Do you want a regular vanilla relationship with no kinky f**kery at all?”
“Nothing plain or old about vanilla – it’s a very intriguing flavor.”
“I’m talking about the heavy sht, Anastasia. You should see what I can do with a cane or a cat.”
MEOW!!!

The sequel to your mom’s favorite trashy sex novel is now the sequel to her favorite trashy sex film. *Fifty Shades Darker* may be a bizarre, Starbucks version of an S&M relationship, but there’s no denying that it’s steamy power dynamics are a global phenomenon. And be you budding sub or dom, the sexy-ish new jams that comprise the soundtrack for *Fifty Shades Darker* – **Taylor Swift, ZAYN, Tove Lo, John Legend, Sia**, and more – will become essential as a well-chosen safe word. So light some candles, keep some hot wax handy, have a good time and remember: Nothing is sexier than consent!



BASH & POP
ANYTHING COULD HAPPEN
FAT POSSUM

When **The Replacements** ended their tour in June 2015, founding bassist **Tommy Stinson** walked away with his head held high. Armed with a pocketful of new songs and a clean slate, he holed up at his home studio in Hudson, NY and made a record with a group of A+ players/friends backing him, including **Luther Dickinson** of North Mississippi Allstars. Never one to hog the spotlight, the only logical thing to do at this point was to reanimate **Bash & Pop**, the band Stinson started immediately following The Replacements first split in 1991. The follow up to 1992’s fantastically-titled *Friday Night is Killing Me*, *Anything Could Happen*, doesn’t waste any time getting back to the teetering, Faces-inspired (and, let’s face it, Replacements-inspired) bar punk that Stinson’s been performing since he was a young teen. “Not This Time” barrels through the bar like a pep pill, honky tonk hurricane. “On The Rocks” is a catchy and confident rocker that ought to make Paul Westerberg jealous. So should the beautiful “Can’t Be Bothered.” And “Anytime Soon.” And “Unfuck You” (“Highway 61” aping intro and all). *Anything Could Happen* is sure to satisfy Mats junkies as well as The Fest crowd. *Anything Could Happen* is a melodic and shambolic rock and roll delight.



LUPE FIASCO DROGAS LIGHT

1ST AND 15TH PRODUCTIONS

Lupe Fiasco introduced himself to the world with one of the most gorgeous singles of the 21st century (thus far) with his soaring ode to young love and skateboarding, "Kick, Push." Though he's (still!?) not a household name, his debut album, *Lupe Fiasco's Food and Liquor* (which featured production from Jay-Z, Kanye West, and The Neptunes, among others), garnered tons of accolades for its expansive sound, brilliant wordplay, and social commentary. It was a great start to a brilliant career. Things have been somewhat rocky ever since: Label meddling, deaths, business deals gone bad... It's enough to make anyone quit (And he's threatened to. More than once). Still, **Fiasco**, has battled adversity at every turn to release one brilliant album after another. Now, as if he's making up for lost time, **Fiasco** has three albums ready to be unleashed upon the world – all coming via his own label. The first of which, *DROGAS Light*, has come out swinging. Sly as ever, *DROGAS Light* is satirical, hard, soulful, funny, and pop in almost equal measures. His posse is deep, too: Ty Dolla \$ign, Rick Ross, Big K.R.I.T., Bianca Singa, and Gizzle are among the guests. From trap to piano ballads *DROGAS Light* has something for everyone. And, assuming he stays in the game, there's more to come.



SALLIE FORD SOUL SICK

VANGUARD

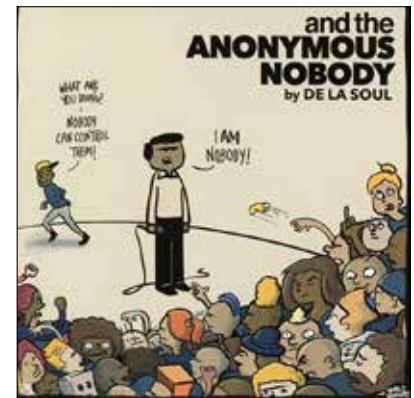
Plenty a future has been pondered in a French café, and so it was for **Sallie Ford**. During a tiring tour of Europe last winter, one of Ford's mentioned he was ready for a break from the tours **Ford** and her band, The Sound Outside, had logged. She, too, was ready for something new: "And I said, 'I wish I could have an all-girl band.'" She could. So she did. **Ford** calls *Slap Back* an "ode to all the babe rockers." To Pat Benatar and PJ Harvey, Exene Cervenka, and Joan Jett, and Heart. She wanted to play more guitar, so she made herself the guitar player. She wanted to play in a band with keyboards, so she signed up Cristina Cano (Albatross, Siren & the Sea) on keys. She added Anita Lee Elliott, who's been in Viva Voce and Blue Giant, on bass, and Amanda Spring (Point Juncture, WA.) on drums. Like that, **Ford** had the band she hoped for. **Ford** wanted to distance herself some from the rockabilly tag she and the Sound Outside picked up over the course of two albums. "I wanted to blend different eras of music—the 80s, 90s, 60s, 70s—maybe some 50s," she said, before pausing. "I was kind of over the 50s." A powerful combo of simple lyrics, raw emotions, and adult urges, *Slap Back* is a glorious re-invention with plenty of swagger, fuzz, noise and groove – like ESG meets The Modern Lovers. Play loud!



MARK EITZEL HEY MR FERRYMAN

MERGE

Mark Eitzel's tenth solo album (and his first in three years), *Hey Mr Ferryman*, is his first full studio album recorded entirely in London. It was made at 355 Studios with Mercury Prize winner **Bernard Butler** (ex-Suede, McAlmont & Butler), who has produced and/or recorded albums with Tricky, Ben Watt, Bert Jansch, Edwyn Collins, and more. Butler produced *Hey Mr Ferryman* and played all of the electric guitar, bass, and keyboard parts on the album. *Hey Mr Ferryman* features the vivid melodies long associated with **Eitzel's** former band, **American Music Club** — which remains a cult favorite to this day — as well as Butler's distinctive guitar that serves to complement **Eitzel's** expressive vocals. Of that voice, *Pitchfork* once wrote, "If Leonard Cohen's voice is a story about the passage of time and Levon Helm's is a story about losing what is most precious to you, **Eitzel's** is about the circuitous roads we take in search of ourselves." It's fitting too that Butler, who was often touted as the second coming of The Smiths' Johnny Marr during his days in Suede, should accompany a torch singer / songwriter who could be America's Morrissey... With a touch of Stephin Merritt (though he's a much better singer than both). In fact, he's a treasure.



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.