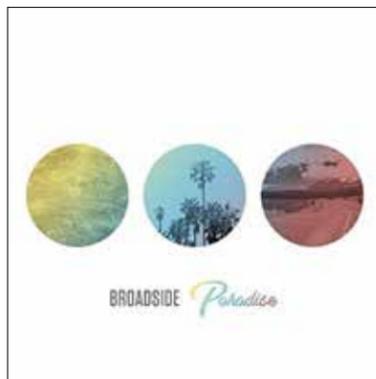




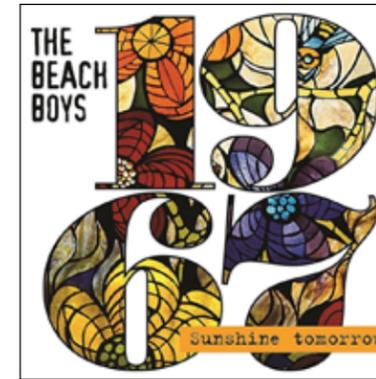
TORO Y MOI
BOO BOO
CARPARK

"After 7 years of touring and recording, I found myself becoming self-conscious about my position in life as a "famous" person, or at least my version of whatever that is. My dreams had become my reality, yet I was somehow unable to accept this new environment. I couldn't help but fall into what might be described as an identity crisis. During this time of personal turmoil, I turned to music as a form of therapy, and it helped me cope with the pain that I was feeling. I'd listen to the same ambient song over and over again, trying to insulate myself from reality. I fell in love with space again. By the time I felt ready to begin working on a new record, I knew that this idea of space within music would be something that propelled my new work forward. The artists that were influencing what I was making included everyone from Travis Scott to Daft Punk, Frank Ocean to Oneohtrix Point Never, Kashif and Gigi Masin. I recognized that the common thread between these artists was their attention to a feeling of space, or lack thereof. I decided that I wanted to make a Pop record with these ideas in mind. That idea for a record is what eventually became *Boo Boo*."



BROADSIDE
PARADISE
VICTORY

An album of boundless energy, *Paradise* is a culmination of two years' worth of experiences, sacrifices, and tireless effort, and the end result is a go-for-broke tour de force in pop tinged punk rock. The whole concept of Paradise is that you should chase that little view of happiness you create in your mind," explains frontman Ollie Baxter. "We often put our dreams and desires to the side believing they're unrealistic, but this record is about building a bridge to reach your goals." Guitarist Dorian Cooke's resilient vocals take the lead on the soulful hymn "Laps Around A Picture Frame," while "Tunnel Vision" will quickly land as live favorite with its skyscraping vocals. And *Paradise* doesn't just have storming tracks, the lofty "Who Cares" beams with the bands inner personalities of turning a bad situation into quick witted humor, while the balance between Baxter and Cooke's vocals on "Summer Stained" is damn near perfect. *Broadside* expand their sound into unheard punk turf incorporating trumpet on "Puzzle Pieces," and the Morrissey-channeled, ukulele driven, "I Love You, I Love You. It's Disgusting."



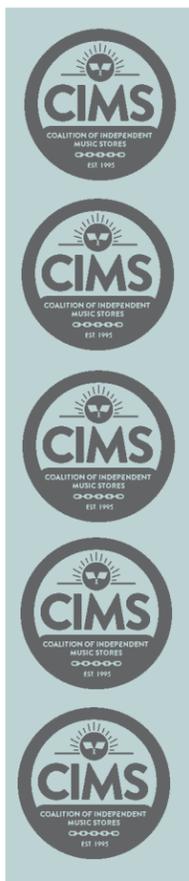
THE BEACH BOYS
1967 - SUNSHINE TOMORROW
CAPITOL

1967 – *Sunshine Tomorrow* dives into a fascinating and frenetic chapter in *The Beach Boys'* long, groundbreaking creative arc, exploring the band's dynamic year in the studio and on tour. After the decision was made to shelve the unfinished *SMiLE* album in early 1967, *The Beach Boys* opted to return to recording as a self-contained band, working mostly at Brian Wilson's home and using rented recording equipment. The two albums they released that year, *Smiley Smile* and *Wild Honey*, were both originally presented in mono only (with Capitol also issuing re-channeled "pseudo stereo" editions). Now, at last, *The Beach Boys* present the first true stereo mix of *Wild Honey*, along with out-takes, session highlights, and selected backing tracks from both the *Smiley Smile* and *Wild Honey* sessions. In a 1976 look back at 1967's most heralded albums, *Village Voice* critic Robert Christgau praised *Wild Honey* with an "A+" review, writing, "It's perfect and full of pleasure; it does what it sets out to do almost without a bad second." Indeed. This is essential stuff. You need this.



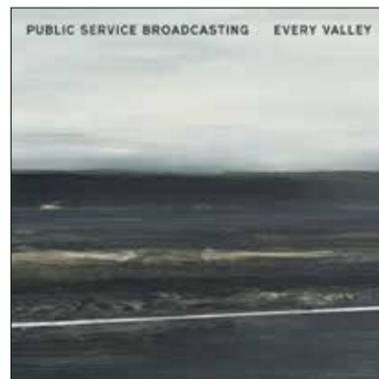
DEAD HEAVENS
WHATEVER WITCH YOU ARE
DINE ALONE MUSIC

The early sparks of the *Dead Heavens'* sound began on a solo from frontman/guitarist Walter Schreifels (Gorilla Biscuits, Rival Schools) with Drew Thomas (Youth of Today) and Nathan Aguilar (Cults) as the backing band. They were obsessing over Cream's first album *Fresh Cream* and *MBV*, My Bloody Valentine's both miasmic yet blissful follow up to *Loveless*. Aguilar also introduced them to the psych beauty of White Fence on that tour, which resonated with Schreifels, who was in the mood for heavier music, guitar solos, and a big rock feeling. Upon returning to NYC, Aguilar reacquainted Thomas and Schreifels with musician, painter, engineer Paul Kostabi, who had previously played in White Zombie, but hadn't seen him in years and didn't know he was recording," Schreifels said. "Turns out he was in possession of the same 16-track reel-to-reel I had recorded Gorilla Biscuits' *Start Today* on back in '89, so it was a perfect fit." Heavier and dual guitar leads, more sonic possibilities, *Whatever Witch You Are* is a psychedelic guitar lover's dream. Languid, raw, badass.



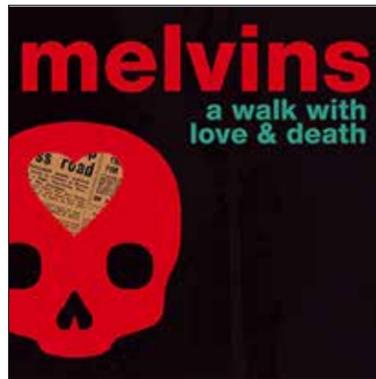
THE MOJO GURUS
GONE
MRI

The Mojo Gurus are led by singer/songwriter Kevin Steele who, throughout his illustrious career, has worked with some of the best producers in the music business – but *Gone* – which he wrote, arranged and produced – is his best record yet. *Gone* is a record that defies genres. *The Mojo Gurus* are as adept at psychedelia ("Step Into The Light") as they are at Memphis Soul ("Fifty Miles"). They can play heart wrenching blues ("All I Do Is Cry") and a pretty but poisonous love/hate ballads ("Never Met A Girl Like You Before"). They can combine all these elements seamlessly and deliver a social message for these divisive times ("Love Somebody"). Most of today's bands tend to suffer from a certain narrow minded tunnel vision. No one ever told *The Beatles* to stop experimenting with different style – and no one told *The Mojo Gurus* either. Kevin has managed to incorporate the sounds of all his varied influences on *Gone* yet still create his own powerful, unique sound. Prepare to be dazzled... And don't forget to turn it up!



PUBLIC SERVICE BROADCASTING
EVERY VALLEY
PIAS AMERICA

Public Service Broadcasting is the brainchild of London-based J. Willgoose, Esq. who, along with his drumming companion, Wrigglesworth, and their bass player, keys and horns man extraordinaire, JF Abraham, is on a quest to inform, educate and entertain audiences around the globe (they take samples from old public information films, archive footage and propaganda material, attempting to 'teach the lessons of the past through the music of the future'). On *Every Valley* Willgoose takes us on a journey down the mineshafts of South Wales valleys. Yet the record is a metaphor for a much larger, global and social malaise, using the history of coal mining to shine a light on the disenfranchised. The album features guest vocals from James Dean Bradfield (Manic Street Preachers), Derbyshire trio Haiku Salut, the award-winning Welsh singer Lisa Jón Brown, and Camera Obscura's Tracyanne Campbell on lead single "Progress."



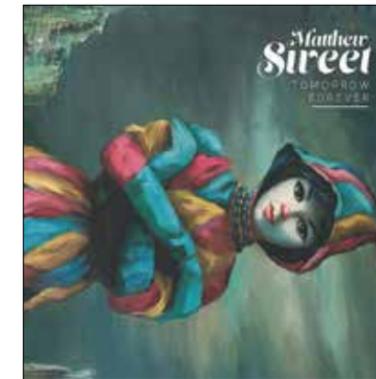
MELVINS
A WALK WITH LOVE AND DEATH
IPECAC RECORDINGS

Legendary – and maddeningly prolific – sludgecore pioneers, *the Melvins*, return with a double album, *A Walk With Love and Death*. The dual release, finds the trio of Buzz Osborne, Dale Crover and Steve McDonald (of Redd Kross fame) showcasing two distinct sides of the band's music: *Death*, a proper *Melvins'* release, and *Love*, the score to the Jesse Nieminen directed, self-produced short (also titled *A Walk With Love and Death*). "This was a huge undertaking," explained band ringleader Buzz Osborne. "All three things: the album, the soundtrack and the film are benchmarks for us." Drummer Dale Crover adds, "*A Walk With Love and Death* is one giant, dark, moody, psychotic head trip! Not for the faint of heart. You'll sleep with the lights on after listening." The albums, which include guests Joey Santiago (The Pixies), Teri Gender Bender (Le Butcherettes, Crystal Fairy) and Anna Waronker (That Dog), were self-produced by the band with engineer Toshi Kosai.



BIG BOI
BOOMIVERSE
SONY MUSIC

One of history's tightest and most clever rhyme mavericks, *Big Boi's* indelible influence courses throughout two generations of rap music. As one-half of *OutKast*, he achieved seven GRAMMY® Awards, sold 25 million records, and created a string of music's most influential work, including *Aquemini*, *Stankonia*, *Southernplayalisticadillacmuzik*, and *Speakerboxxx/The Love Below* – the first and only hip-hop artist in history to win the GRAMMY® for 'Album of the Year.' *Big Boi's* first solo release in 2010, *Sir Lucious Left Foot: The Son of Chico Dusty*, received unanimous critical acclaim with Pitchfork proclaiming it one of the "100 Best Albums of the Decade 'So Far.'" The 2012 follow-up, *Vicious Lies and Dangerous Rumors*, enamored tastemakers and fans alike and in 2015 he collaborated with Phantogram to create supergroup *Big Grams*. With *BOOMIVERSE*, *Big Boi* presents a wide range of musical styles and has some phenomenal collaborations including "Mic Jack" featuring Adam Levine and "Kill Jill" featuring Killer Mike and Jeze. *Big Boi's* flow is elastic as ever, and so is his ear for arrangements. *BOOMIVERSE* sounds expansive and futuristic, all while keeping its feet (and some wiggling asses) firmly planted in the Dirty South.



MATTHEW SWEET
TOMORROW FOREVER
HONEYCOMB HIDEOUT

Tomorrow Forever, *Matthew Sweet's* fifth album of new material in this century, takes familiar elements into previously unexplored territory, reflecting profound changes in his life. Purely in terms of its guitar payload, the new album is a breathtaking Fourth of July fireworks show, with axes trading volleys from the left and right channels in old-school-stereo fashion, as *Sweet* breaks out a lineup of killer players. They shine on incandescent tracks like "Trick of the Light," the power-pop instant classic that opens the album, the bristling, *Zuma*-esque midtempo chummer "Bittersweet" and the glorious four-guitar jangle fest "Music for Love." Guitarists Jason Victor (The Dream Syndicate), Val McCallum (Jackson Browne), John Moremen (The Orange Peels), Gary Louris (The Jayhawks) and Paul Chastain (Velvet Crush) blaze away in various combinations alongside. Elsewhere, The Bangles' Debbie Peterson drums on four tracks, and The Zombies' Rod Argent brings his elegant piano touch to "Haunted," which unfurls with a "Layla"-like majesty, and "Hello," in which *Matthew* straps himself into his time capsule for another journey to and from the future.



