



**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*."



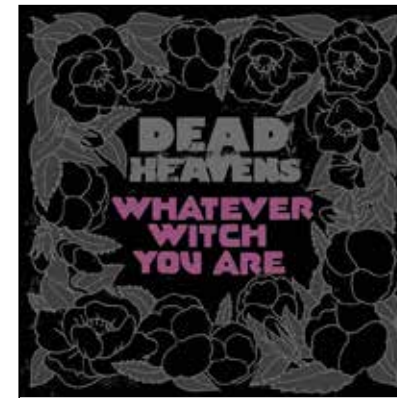
**BROADSIDE**  
**PARADISE**  
VICTORY

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."



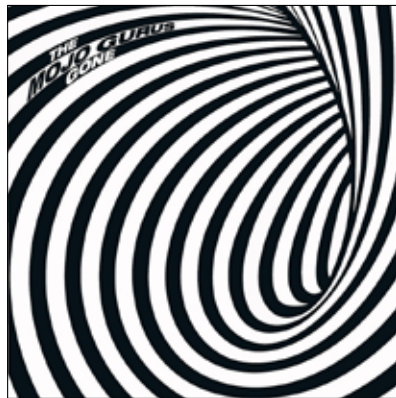
**THE BEACH BOYS**  
**1967 - SUNSHINE TOMORROW**  
CAPITOL

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.



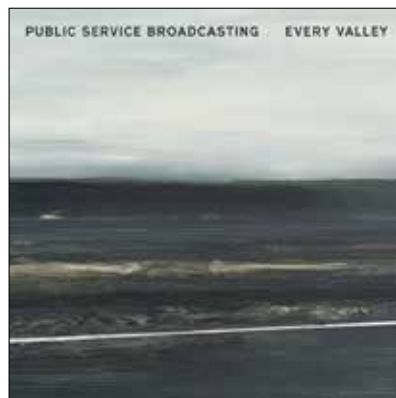
**DEAD HEAVENS**  
**WHATEVER WITCH YOU ARE**  
DINE ALONE MUSIC

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.



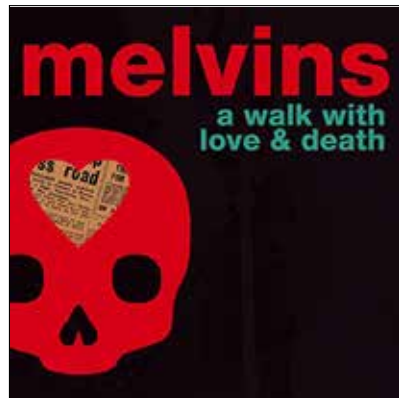
**THE MOJO GURUS**  
**GONE**  
MRI

*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 Jeezy. *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.







**LUCY ROSE**  
**SOMETHING'S CHANGING**  
ARTS & CRAFTS

Like all folkloric stories, the making of *Something's Changing* has a certain degree of serendipity. While on a quick break from the hectic tour commitments of Lucy's Rose's second album *Work It Out*, she noticed a steady stream of tweets reaching her from Latin America. Lucy offered her fans in Latin America a deal: "If you book me a gig, I'll come and stay." It was a loco demente plan but the outcome was far more fruitful and inspiring than could have been imagined. For two months Lucy, her guitar, and her backpack toured Ecuador, Peru, Chile, Argentina, Paraguay, Uruguay, Brazil and Mexico, playing free shows, staying with fans and "falling back in love with making music." The tour left Lucy with a new creative spark, "It's like I was an uncracked glock...and now I've been cracked." Surfing on the insights of her travels, she set out to make the third album her own sweet way. Real emotions, unprocessed, people playing in the same room, including some breathtaking vocal harmonies courtesy of The Staves. Meanwhile the experiences in Latin America add to the very human heart of the record. A real work of beauty. Dig it.



**SOULWAX**  
**FROM DEEWEE**  
PIAS AMERICA

*From Deewee* is the first studio effort from the indie dance luminaries, **Soulwax**, in 12 years! After a period of extensive rehearsals and a level of planning to befit such a huge feat, *From Deewee* was recorded with the full touring band in one take – recording the songs live with the exact same setup, machines and musicians as they had on the road. Like Kraftwerk before them, **Soulwax** treat their gear as both inspiration and the stars of the show. And here's what they used: Two Staccato drum kits, one clear crystalline Meazzi Wooding drum kit, one set of Rototoms, various Hofner bass guitars, a Macbeth M5n, an Oberheim Two-Voice Pro, a Two Thousand Six Hundred copy built by The Human Comparator, one Oberheim OB-Mx, an EMS Synthi AKS, an Arp Odyssey, a TB-303 clone, a Mellotron M4000D, a Sequential Prophet 6, a Waldorf Streichfett, a Burns Sonic guitar, a Vox Phantom guitar, one Syncussion clone built by Loudstwarning, various solid state Roland, Peavey and Acoustic amplifiers and a wide range of effects, all going through three Trident Fleximix consoles, straight into Pro Tools. Impressive... The songs are pretty dope, too.



**STYX**  
**THE MISSION**  
ALPHADOG2/ UME

*Styx's* 16th album, *The Mission*, is an aurally adventurous 43-minute thrill ride that chronicles the trials, tribulations, and ultimate triumphs of the first manned mission to Mars in the year 2033. From the hopeful drive of "Gone Gone Gone" to the stargazing machinations of "Locomotive" to the rough-riding blaze of glory that permeates the hard-charging "Red Storm" to the elegiac optimism of the closing track "Mission to Mars," the album succeeds in delivering the greater good from a band that continues to fire on all cylinders, 45 years after signing its first recording contract. With its visionary concept, *The Mission* is a thrilling return to **Styx's** progressive rock roots – a captivating adventure unfolds across 14 tracks, 249 million miles from home! Recorded at Blackbird Studios in Nashville over the course of two years, *The Mission* comes complete in a true hi-fidelity analog recording & mixed with a sound as big as the Milky Way. If that wasn't enough, it boogies way more than Coheed and Cambria ever could. Light it up!



**VIOLENT FEMMES**  
**TWO MICS & THE TRUTH UNPLUGGED & UNHINGED IN AMERICA**  
PIAS AMERICA

*Two Mics & The Truth: Unplugged & Unhinged In America* is the legendary '80s folk-punks follow up to 2016's critically acclaimed, *We Can Do Anything*. All 22 of the songs on *Two Mics*, including iconic favorites such as "American Music" and new hits like "Memory," were recorded during sessions at various radio stations across the country. The band – singer / songwriter / guitarist Gordon Gano, bassist Brian Ritchie, and drummer Brian Viglione – remains as intrepid and fearless as ever before, traversing genre and emotion via their immediately identifiable, still utterly idiosyncratic, mash of rambunctious folk, minimalist punk, cubist blues, cosmic jazz, and backwoods rock 'n' roll. Says NPR's *All Songs Considered*: "It's no surprise that the latest song from **Violent Femmes**, "Memory," feels like a classic... has the playful quirkiness, infectious beats and jittery observations of the band's earliest work, from the 1980s." Also available as a limited, hand-numbered double-LP!



**GLEN CAMPBELL**  
**ADIÓS**  
UME

Legendary singer and guitarist **Glen Campbell's** final studio album, *Adiós*, caps off an extraordinary career that has spanned more than five decades and 50 million albums sold. *Adiós* was recorded in Nashville following **Campbell's** "Goodbye Tour" which he launched after revealing he had been diagnosed with Alzheimer's disease. **Glen** turned to longtime banjo player and family friend Carl Jackson to helm the production and play guitar. *Adiós* features songs that **Campbell** always loved but never got a chance to record, including several from Jimmy Webb, his longtime collaborator. He revisits "Postcard From Paris" with his sons Cal and Shannon and family friend Carl Jackson to helm the line, "I wish you were here," resulting in a powerful and heartfelt message of a family singing together one last time. *Adiós* sees **Campbell** putting his spin on several classic songs including "Don't Think Twice It's All Right," "Everybody's Talkin'," and "Funny How Time Slips Away" – a duet with that song's author, Willie Nelson. In all, *Adiós* is a bittersweet, poignant, and beautiful farewell from one of the greatest voices of all time. Keep some tissues handy.



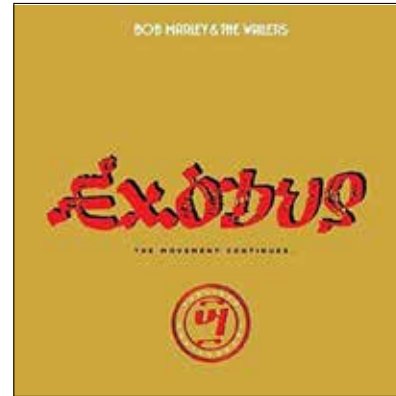
**TLC**  
**TLC**  
852 MUSIQ

In the 90s, no group owned RnB quite like **TLC**. Hailing from Atlanta with a look that was in brash contrast to their silky-smooth vocals and deep south funk, **TLC** dropped one dope single after the next – always striking the perfect balance of crazy, sexy and – most of all – cool. They also had a way of being extraordinarily comforting, if not inspirational, as "Waterfalls" and "Unpretty." Having largely stepped back from the public eye since the tragic passing of Lisa 'Left Eye' Lopes, the group is now ready to return to the spotlight with **TLC**. In an attempt to avoid the record company woes that plagued their past, **TLC** opted to fund their comeback album via a Kickstarter campaign that became the most successful in the company's history. Fan expectations are already being exceeded with first single, "Way Back" – a nostalgic jam about keeping fun and friendship alive that harkens back to their 90s heyday, with a touch of Grandmaster Flash, and a brilliant cameo from the Mayor of G-Funk, Snoop Dog. Elsewhere, "It's Sunny" Commodores-inspired disco house jam, and "Haters" is a slick kiss-off to all those negative people – a song that finds victory in rising above the fray. **TLC** doesn't rest on past glories – they're still sound as strong, soulful, and badass as ever.



**PICKWICK**  
**LOVEJOYS**  
SMALL PRESS RECORDS

Listen to **LoveJoys**, the sophomore release from Seattle's **Pickwick**, and you'll hear a band that has pushed aside external pressures and expectations, overcome internal demons, and plugged directly into their own creative center. Slinky, sinewy, and articulate, the record pulses with a palpable confidence. Hypnotically intricate, just-right sonic ornamentation shimmers around a thick, undulating bed of propulsive rhythm. Written in the midst of personal and political turmoil, lyrically and sonically **LoveJoys** became an escape somehow, a place for the band to purge all their deepest concerns while somehow also being relieved of them. Galen Disston's lyrics bury themselves into the band's bright new sonic landscape, both contradicting their collective fantasy and reminding them of why they chose to construct it in the first place.



**BOB MARLEY & THE WAILERS**  
**EXODUS - 40**  
TUFFGONG

**Bob Marley & the Wailers' Exodus** was released on June 3, 1977. It featured a new backing band including brothers Carlton and Aston "Family Man" Barrett on drums and bass, Tyrone Downie on keyboards, Alvin "Seeco" Patterson on percussion, and the I Threes (Judy Mowatt, Marcia Griffiths and Rita Marley) on backing vocals, and Julian "Junior Marvin" on guitar. The album was released just six months after an assassination attempt was made on **Bob Marley's** life in Jamaica, forcing him to flee to London, where *Exodus* was recorded. The irony of *Exodus* is that in leaving Jamaica, **Bob Marley** brought reggae home to the rest of the world. Along the way, he popularized the innovative form known as "versions," which separated out and spotlighted the instrumental rhythm tracks to reggae songs. Due to this process, reggae's loping, hypnotic rhythms would find its way into rock 'n' roll. *Exodus - 40* features both the original album and a new Ziggy Marley mix that utilizes never-before-heard vocals, lyric phrasing and instrumentation to create a bold new version of his father's masterpiece. You need this.



**SONGHOY BLUES**  
**RESISTANCE**  
FAT POSSUM

**Songhoy Blues' second full-length outing Resistance** is bold, inspiring and outward-looking, perfectly reflecting the position in which the band found themselves following the massive success of their breakthrough 2015 debut, *Music In Exile*. Lyrically and sonically, *Resistance* is a huge leap forward for **Songhoy Blues**, a musical snapshot of a band at the top of their game. Richer, more eclectic and musically adventurous, it captures a band who, for the last 3 years, have toured the world and soaked up music far beyond the borders of their native Mali. With more time and a wider array of equipment at their disposal, the album is the sound of **Songhoy Blues** stretching themselves, with hints of R&B, soul and hip-hop all fusing seamlessly with the band's trademark exuberant sound, with themes for our time. Whereas their debut was lyrically rather parochial, dealing with the problems faced by the people of Mali, the new album is more universal in tone and speaks positively about their homeland, lovingly talking about the beauty of the Sahara and night-life in Bamako. **Iggy Pop** guests.

