



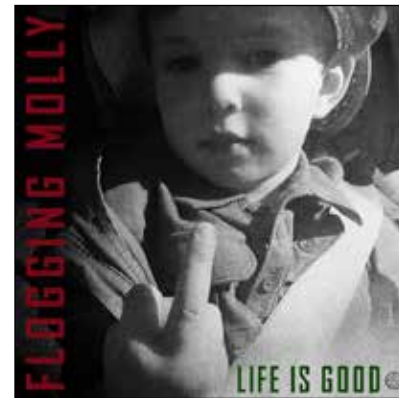
**CHEAP TRICK**  
**WE'RE ALL ALRIGHT!**  
BIG MACHINE

**Cheap Trick** are an indisputable American institution, beloved around the globe since 1974 for their instantly identifiable, hugely influential, brand of pop rock 'n' roll. The band are true pioneers with an unparalleled streak of certifiably classic tunes, from "He's A Whore," "California Man" and "Dream Police" to "Surrender," "I Want You To Want Me" and the worldwide No. 1 hit single, "The Flame." Like all Power Pop greats, **Cheap Trick** has a rabid cult of fans who both revere the band's music and their underdog status – even though these underdogs have sold over 20 million records and have played 5,000 shows (and counting). Well known as road dogs, their recording output had slowed down until recently. Last year's *Bang, Zoom, Crazy...Hello* was **Cheap Trick's** first album in seven years. The band's new album, *We're All Alright!* marks the first time in more than 20 years the group has released albums in consecutive years, since the one-two punch of *Standing On The Edge* and *The Doctor* in 1985 and 1986, respectively. *We're All Alright!* Bridges **Cheap Trick's** past and present, with older, previously unrecorded songs such as "Radio Lover," "Lolita" and "She's Alright" sitting alongside brand new rockers. And, yes, they're coming to a town near you! Elo kiddies!



**DON BRYANT**  
**DON'T GIVE UP ON LOVE**  
FAT POSSUM

With an intrepid musical style informed by his church upbringing, **Don Bryant** first found success with his vocal group the Four Kings. He was taken under the wing of Hi Records legend Willie Mitchell, where he soon found himself writing songs for the likes of Solomon Burke, Albert King, Etta James and many more. But **Bryant's** biggest hits came when, in 1970, he was linked up with Ann Peebles. The two penned the classic "I Can't Stand the Rain" and many others before marrying in 1974. Following a stroke in 2012, Peebles retired from performing and **Don** found himself at home for the first extended period in many years, affording him the time to return to the studio and commence the sessions that would become *Don't Give Up On Love*. From the wicked opening vamps of the classic "A Nickel And A Nail," it's evident that **Don Bryant**, at 74 years old, is in shape and as versatile a performer as ever – sensual and expressive on "It Was Jealousy," swaggering and suave on "One Ain't Enough," and swept up by the grandeur of the Almighty on "How Do I Get There?" If that wasn't enough, the album was recorded in Memphis with members of the Hi Rhythm Section – and it *slams!* *Don't Give Up On Love* is the work of a soul survivor in action. You need this.



**FLOGGING MOLLY**  
**LIFE IS GOOD**  
VANGUARD/CONCORD

Founded in Los Angeles in 1997, **Flogging Molly** has always defied categorization. The infectious originality of their songs is a badge of honor and key to the band's creativity, their urgency. They infuse punk rock with Celtic instruments – violin, mandolin and the accordion – and they merge blues progressions with grinding guitars and traditional Irish music. Theirs is music of exile, rebellion, struggle and history with one sole criteria: That it matter. The social and political awareness that drives **Flogging Molly's** music stands front-and-center on *Life Is Good* – a strikingly powerful album and it arrives at a strikingly key time. *Life Is Good* is filled with rousing songs that are timeless in their sentiment, yet directly related to today's most pressing concerns: Politics, the economy, unemployment, planned boomtowns gone bust, immigration policies gone awry, and much more. Despite the gravity, the heavy themes never overshadow **Flogging Molly's** sheer fun and exuberance, which was built on years of boisterous and barreling touring. Besides, struggle is a part of life... And, for **Flogging Molly**, life is worth celebrating.



**PASSAFIRE**  
**LONGSHOT**  
EASY STAR

On their sixth studio release, *Longshot*, Savannah, GA based rock outfit **Passafire** gives a testimony to following dreams, inspired by people, places, and experiences they've shared since forming as a band. The group's four members continue chasing their passion despite being told many times that "Making it as a musician is a long-shot," a piece of advice that inspired this album and its title. *Longshot* takes its listeners through a full spectrum of emotions, telling stories of heartbreak, new beginnings, overcoming personal struggles, finding truths, discovering new places, and getting older, all weaved into **Passafire's** genre-defying mix of reggae, hard rock, hip hop, and anything else that turns the group on musically. Some songs tread into 90s grunge, hip hop and even current pop, but for hardcore **Passafire** fans, this genre-bending style will come as no surprise for a band that has always pushed itself through experimentation, with a foundation of hummable hooks and vicious musicianship. A guest spot by rapper Mr. Lif also contributes a new angle on the song "Blow." Get lit.



**MATISYAHU**  
**UNDERCURRENT**  
FALLEN SPARKS

Singersongwriter **Matisyahu** has been on a journey inward for more than a decade. Now, nearly thirteen years after the release of his first studio record, *Matisyahu* and his band have done something unmatched in his past repertoire; they have crafted that journey into a musically thematic eight-song-movement. Featuring longtime guitarist **Aaron Dugan**, **Dub Trio's** bassist and drummer **Stu Brooks** and **Joe Tomino**, and keyboard virtuoso **BigYuki**, the band improvised for hours in the studio with **Matisyahu** watching on as an admirer without singing a single lyric. Out of the improvisations grew melodic themes, rhythmic peaks and valleys, blissful and proto-song guitar passages, deep dub meditations and ultimately an inspired instrumental record unto itself. It was then that **Matisyahu** began to work on a lyrical narrative of his own. The result is *Undercurrent* – **Matisyahu's** most courageous release to date. "This is the first album I've made that is produced by myself and the band without any outside forces involved," **Matisyahu** explains. "It's my baby. No compromises, full artistic integrity."



**BENJAMIN BOOKER**  
**WITNESS**  
ATO RECORDS

**Benjamin Booker's** blistering self-titled 2014 album was hailed by the *New York Times* as a "raucous, unruly mix of punk, blues rock and soul," and NPR's *Fresh Air* said, "there's a raw yet disciplined energy running through" it. SPIN simply called it "Contender for rock record of the year." On *Witness*, **Benjamin Booker** has created his most ambitious work yet by digging deep into his passion for eccentric soul, R&B, and blues – drawing on everything from William Onyeabor's 70s African psych-rock to Freddie Gibbs and Pusha T, while never straying too far from the garage-punk intensity that made his self-titled 2014 debut such a creative breakthrough. The album's ten new, original tracks were all written by **Booker** after he unplugged from the U.S. and spent a songless sabbatical as an ex-pat in Mexico – taking only clothes, a cheap classical guitar, and some books. Inspired by a James Baldwin quote – "Once you find yourself in another civilization you are forced to examine your own" – **Booker** found his inspiration. That examination is what *Witness* is all about. Dig it.



**PAPA ROACH**  
**CROOKED TEETH**  
ELEVEN SEVEN

**Papa Roach** has been nominated for two Grammy Awards, toured the globe with everyone from Eminem to Marilyn Manson and crafted the nu metal anthem "Last Resort," which is still in heavy rotation on rock radio seventeen years after its original release. However, the group's tenth full-length, *Crooked Teeth*, sees the band returning to their humble – and hungry – roots. The album was recorded in a cramped West Hollywood studio with producers Nicholas "RAS" Furlong and Colin Brittain, who grew up listening to **Papa Roach** and inspired them to revisit some of the traits that personally endeared the band to them, most notably frontman Jacoby Shaddix's remarkable rapping technique. The producers in elements of music from different genres and parts of the world, and pockets of rhythm people associate more with rap or reggae, while still staying true to **Papa Roach's** sound. From the instantly infectious nature of the title track to the atmospheric sheen of the moody ballad "Periscope" and the acoustic/hip-hop rock mashup of "Sunrise Trailer Park" (featuring **Machine Gun Kelly** adding a verse to Shaddix's rap) *Crooked Teeth* displays the various sides of **Papa Roach** and illustrates why they've managed to remain relevant while other musical trends ebb and flow.



**SÓLSTAFIR**  
**BERDREYMINN**  
SEASON OF MIST

Iceland's **Sólstafir** return with the entrancing new album *Berdreyminn*. Evolving from their hard rock roots, *Berdreyminn* (which means a "dreamer of forthcoming events") is drenched in the glorious buzz of vintage tube amps and classic guitar harmonies. Their bombast is wrought with translucent melodies and an artisan's finesse to create soulful, moving songs that are both evocative and anthemic. The band's graceful, measured approach is cinematic in its scope and resonates long past listening. Tracks like "Ísafold" offer greater surprises: "It felt like the spirit of Thin Lizzy paid us a visit that day," says the band. "This is not the most typical **Sólstafir** track but in some odd way it could be taken to represent this album. For such a short song, it offers many different sonic landscapes. And although we are not re-inventing the wheel and you will find many references to 'classics' as tributes, I find it quite different from anything that we have done before. That is the way, I like it and to me 'Ísafold' is already an all-time favorite." **Sólstafir** is the genuine article, and *Berdreyminn* another epic moment in their canon of greatness.



**NORTH MISSISSIPPI ALLSTARS**  
**PRAYER FOR PEACE**  
LEGACY

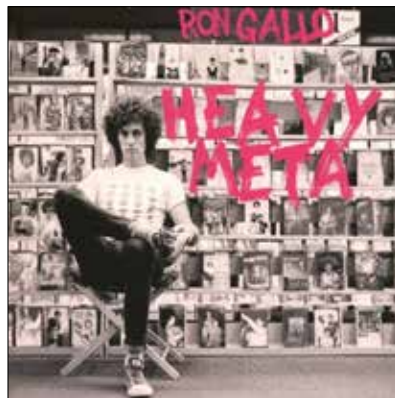
Founded in 1996 by brothers Luther and Cody Dickinson, **North Mississippi Allstars** have entered their second decade with the most vital album of their brilliant career. *Prayer for Peace* sees **North Mississippi Allstars** continuing to think globally following 2013's Earth-shaking *World Boogie Is Coming*. That album, the band's seventh studio recording, proved the planetary sensation its title promised, with *The Guardian* simply declaring it the **North Mississippi Allstars'** "best yet." Now **North Mississippi Allstars** weave their bred-to-the-bone musical sensibility with a potent message of positivity, inclusion, family, and hope. As ever, songs like the powerhouse title track and "You Got to Move" – the latter featuring accompaniment from Hill Country Blues guitar hero Kenny Brown and award-winning singer/bassist Danielle Nicole – pay homage to the band's long lineage of musical heroes, celebrating the blues' extraordinary legacy while reshaping and pushing it into contemporary relevance with fatback funk, slippery soul, and pure unadulterated rock 'n' roll. *Prayer for Peace* was recorded across the country at 6 different studios, including the famous Royal Studios in Memphis with Boo Mitchell & their legendary father Jim Dickinson's Zebra Ranch in Hernando, MS.





**BOBBY BARE**  
THINGS CHANGE  
BFD

Grammy winner and Country Music Hall of Fame member **Bobby Bare** is well known for hits like "Detroit City," "Marie Laveau," "500 Miles Away from Home" and dozens more. **Bare** wrote and sang his first million selling record, "All American Boy" in 1958, a song he wrote about Elvis Presley's induction to the Army. It was later covered by Bob Dylan and The Band. **Bare** preceded to crank out a string of influential records for nearly 60 years. Highlights include "Lullabies, Legends, And Lies," "Margie's at The Lincoln Park Inn," "Drunk and Crazy" and "Old Dogs" with Jerry Reed, Mel Tillis and Waylon Jennings. Speaking of Waylon, **Bare** is credited for bringing him to RCA Records. He was the first to record songs by greats like Harlan Howard, Kris Kristofferson, Tom T. Hall and Shel Silverstein. **Bare's** first new album in 5 years is called **Things Change**— which is fitting considering the title cut is a forward-looking retrospective from a country music legend / outlaw who has seen it all – not to mention the talent to wrap it all up in a brilliant song. I guess some things stay the same... Modern outlaw Chris Stapleton is among the guests.



**RON GALLO**  
HEAVY META  
NEW WEST

**Ron Gallo** treads the line between two mindsets: 1. The world is completely fucked. and 2. The Universe is inside you. On **Heavy Meta**, **Gallo** writes insistently catchy, skronky, punk-rooted tunes that cast an unflinching eye on the challenges and absurdities of contemporary life, and he and his band play them with fiercely fuzzed intensity. "These songs all come from a real place of experience or observation," **Gallo** explains. "It's the first few findings from my guerilla treasure hunt for bullshit, both outside and within. Some of them are stories, but others stemmed from the spark of a single image I saw on the street... A lot of it," he explains, "comes from a place of humor as well." *No shit?* As if songs titled "Young Lady, You're Scaring Me," "Kill the Medicine Man," "Why Do You Have Kids?" and "All the Punks Are Domesticated" didn't tip us off. Fans of The Dream Syndicate will especially dig this.



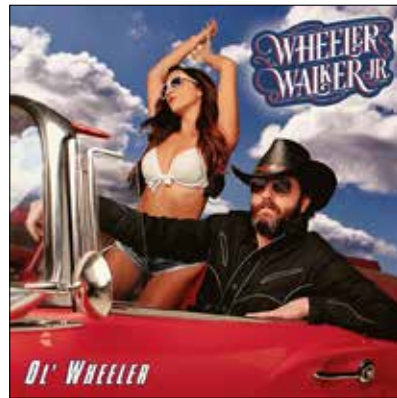
**'68**  
TWO PARTS VIPER  
COOKING VINYL

**Josh Scogin** thrives on chaos. If you have followed his prior bands, **Norma Jean** and **The Chariot**, you already know this. You have seen things set on fire, death-defying jumps from the rafters and swinging guitars that could take your head off if you were too close. Scogin spent more time in and on top of the crowd than on stage during their wild shows! When **'68** became Scogin's new mode of expression, the wild interplay was focused on his **'68** bandmate, Michael McClellan. Together the duo is making music that will stun audiences of alt/indie rock and hard rock varieties. There are some wild song titles on **Two Parts Viper**. "The Workers Are Few" and "This Life Is Old, New, Borrowed and Blue," "Death Is a Lottery" and "Without Any Words (Only Crying and Laughter)" are among them. The sound is equally unique – a rollercoaster of sonic emotion. Just when you think you know what will happen next, the song takes an unexpected turn. As for lyrical content, Scogin usually makes the album a time capsule – writing his lyrics in short periods of time. Give the records prolonged birth – it was recorded between tours over the course of 7 months – it reads more like a journey. "Nearly each song is coming at you through a different set of circumstances," says Scogin. *Rawk!!!*



**BLEACHERS**  
GONE NOW  
RCA

As he was sitting in hip-hop producers Organized Noize's studio in Atlanta, it struck **Bleachers'** Jack Antonoff that the records that meant so much to him growing up are rooted in a specific place. It was then that Antonoff knew he needed to build a studio. "It's like you have to go sit in your bedroom and hear the music on the speakers you heard *Graceland* on the first time," he says. "I had to get back to that space. So I did. I grabbed all this shit from my childhood bedroom in New Jersey and built a studio in my apartment in New York and I literally didn't leave it. I thought, 'This album is going to sound like New York and New Jersey and the actual space I grew up in, in the most specific way.' It was in that room – surrounded by posters, flyers from punk shows, old baseball trophies, and *Star Wars* figurines – that Antonoff created the epic, synth-driven anthems that appear on **Bleachers'** second album entitled **Gone Now**. "The songs were about growing up and still sort of existing in the past," Antonoff says. "The crux of the new album is my desperately trying to find a way to become some version of an adult." Antonoff seeks to answer those questions on every song – which sounds like Springsteen gone New Romantic." Who says you can't go home again?



**WHEELER WALKER JR**  
OL' WHEELER  
PEPPER HILL RECORDS

The biggest story of **Ol' Wheeler** is that everyone thought that Music City provocateur **Wheeler Walker, Jr's** debut album, *Redneck Shit*, was a one-note joke. But **Ol' Wheeler** somehow manages to be even better than its predecessor. With more complex instrumentation – Grammy-award winning producer Dave Cobb (Sturgill Simpson, Chris Stapleton, Jason Isbell) and the same backing band of session men from *Redneck Shit* are behind the new album – and more serious themes about life on the road and the expectations from being Nashville's enemy number one, **Wheeler Walker, Jr.** has turned his life into filthy art. And yes, in case you were asking, the new album is just as dirty. But so is the world around him. And as stores and websites across the globe boycott the record, it only makes Wheeler bigger. He's bringing a hip-hop attitude to country music. One of his friends even referred to him as "Kanye Twitty." As he recently acknowledged to *Rolling Stone*, **Wheeler** is confident that his new record will "grab Nashville by the [pu\$\$]. If anyone can make country music great again, it's **Wheeler!**



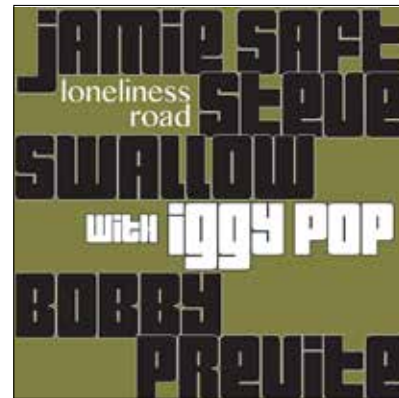
**SMIDLEY**  
SMIDLEY  
TRIPLE CROWN

**Smidley** is a new project from **Foxing** singer Conor Murphy. Named after Murphy's beloved black lab mutt (God rest his soul), **Smidley's** debut features many of Murphy's good friends including Cameron Boucher (Sorority Noise), Eric Slick (Dr Dog, Lithuania), and Ben Walsh (Tigers Jaw) among others. Smidley was produced by Hop Along's Joe Reinhart and recorded in Philadelphia at Headroom studios earlier this year. "It was the greatest time I've ever had making, recording or playing music in my life," says Murphy. "I tried to eliminate any expectations for this record and focused entirely on having a good time with it." It was a needed break from the more serious and deliberate songwriting of Foxing, and a particularly grueling tour that left Murphy desiring a reprieve from more lofty endeavors. The new project finds strength in the playful and unguarded approach Murphy took in both writing and recording as a result. **Smidley** is free to run wild with its delightfully warped hooks and alternately delayed and crunchy guitars laid bare. Furthermore, it's hard to hate a record with a song as catchy as "Fuck This." Check it out!



**ANI DIFRANCO**  
BINARY  
RIGHTEOUS BABE RECORDS

"My last record was very inward-looking," says **Ani DiFranco**. "I was pregnant and then raising a screaming infant. But now that kid is about to turn four, so I got out of the weeds of personal space and started looking outward again, being more engaged, more big 'P' Political. As an artist, I like to be out in the world, and what initially compelled me was to try to push society to a better place." With her twentieth studio album, **Binary**, the iconic singer / songwriter / activist / poet / DIY trendsetter returns to territory that brought her to the world's attention more than twenty-five years ago. The backbone of **Binary's** sound is **DiFranco's** long-time rhythm section of bassist Todd Sickafosse and drummer Terence Higgins, but on much of the album, the trio is augmented with some all-star guests, including virtuoso violinist Jenny Scheinman, and keyboard wizard **Ivan Neville**, the legendary **Maceo Parker**, **Bon Iver's Justin Vernon**, and **Gail Ann Dorsey**, longtime bassist for **David Bowie**. She notes that **Binary's** title track is key to her intention on this project. "Nothing exists except in relationship to something else," she says. "We are, in some senses individuals with individual liberties and unique powers, but that's only a surface story." In other words: We're all in this together.



**JAMIE SAFT, STEVE SWALLOW,**  
**BOBBY PRÉVITE & IGGY POP**  
LONELINESS ROAD  
RARENOISE RECORDS

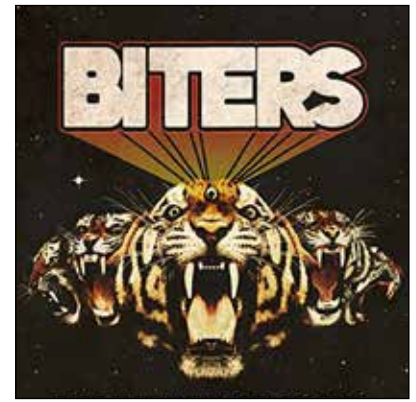
Over a career now spanning nearly thirty years, **Jamie Saft** has established himself as one of the visionaries of contemporary American music. As a composer, pianist and keyboard innovator, and collaborator of music icons such as Bad Brains, Beastie Boys, the B-52s, Donovan, John Adams and John Zorn, he has been fearless in his pursuit of spiritual elevation through music that both seeks to embrace and transcend the whole American canon by seamlessly assimilating genres, traditions, idioms and timelines. This polymathic approach can be best gleaned by listening to the path-breaking, piano trio recording he made with jazz giants **Steve Swallow** and **Bobby Previte**, *The New Standard*. In **Loneliness Road**, the follow-up album to that acclaimed 2014 release, the trio are joined on three tracks ("Don't Lose Yourself", "Loneliness Road", "Everyday") by singer **Iggy Pop**. "Each of these is an organic take, no comps, each one also happens to be the first take," says **Pop**. "I spent a great deal of time developing each one before the session, so that's probably why by the time I opened my mouth, I was really dying to sing the song and get it off my chest. There was no lyric sheet or music stand used, because I knew all the words in my head." The result is astounding. More of these, please.



**MAGIC GIANT**  
IN THE WIND  
WASHINGTON SQUARE/CONCORD

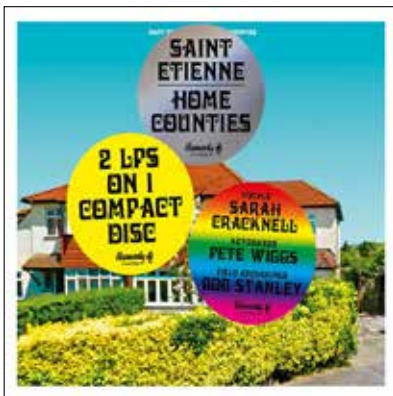
Inside a Redwood tree off the coast of California; within a tunnel by Snoqualmie Pass; on an airstrip in Marble, Colorado; in a wild daisy field near Crested Butte: These are just a few of the places Los Angeles trio, **Magic Giant**, recorded its debut album, *In the Wind*. With *In The Wind*, **Magic Giant** traverse a lot of stylistic ground, and they have the instruments for any occasion, including, orchestral drums, banjo, trumpet, saxophone, harmonica, synthesizers, electric bass, cello, viola, violin, dobro, lap steel, mandolin, and more. **Magic Giant's** lyrical palette proves equally adventurous. "We use whatever instruments are best for the song," says Austin. "Lyrically... it's different from what we would have imagined individually," adds Zang. "That's the beauty of co-writing—we become one unique voice." The road eventually took the band to Atlanta, where they met up with producer Ben Allen (Deerhunter, Gnarls Barkley, Christina Aguilera) to help glue the body of work together. Returning home to their converted 1940's bomb-shelter studio, The Bunker, **Magic Giant** added the finishing touches – which sounds like Hippy House Music (with hints of Celtic music and reggae) that will have you dancing your ass off... Think Lumineers with dreadlocks and topknots.





**BITERS**  
**THE FUTURE AIN'T WHAT IT USED TO BE**  
 EARACHE

Recalling the early spirit and danger of rabble-rousing rock heroes, **Biters** have faithfully built upon their punk heritage and their love of 70's rock to deliver music that ignites, incites and excites in equal measure. Possessing a heart full of rock'n'roll, Billie Joe Armstrong's favorite new band plays foot stomping, fist pumping, spit-on-the-floor anthems possessed of a fighting spirit that refuses to give in. **The Future Ain't What It Used to Be** is an instant rock'n'roll classic that makes the genre exciting and relevant again. "Corporate pop culture and fair-weather fads are just something I'm not interested in," says the band's Tuk Smith. "I still choose to play rock'n'roll, because I still believe in rock'n'roll." Amen brother. "I knew I wanted to do something totally different to *Electric Blood*," continues the frontman. "For this album, I wanted to go back to the reason I started this band back in 2010 - my love for early 70's glam rock, power pop and those big anthemic sing-alongs is where my heart feels most home. I wanted to take risks and really wear my heart on my sleeve this time around." And without those risks we wouldn't be rewarded with such an anthemic, badass blast of a rock and roll album. **Crack it!**



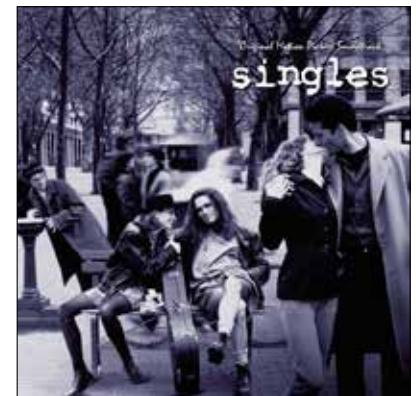
**SAINT ETIENNE**  
**HOME COUNTIES**  
 PIAS AMERICA

Made up of vocalist Sarah Cracknell, Pete Wiggs and Bob Stanley, **Saint Etienne** formed in 1990. Their debut album *Foxbase Alpha* released in 1991, established them as a quintessentially English proposition – part Lyons Corner House, part acid house. Their love of techno, the Beach Boys and classic English pop allowed them to carve out a sound all its own. What's remarkable about **Home Counties** (and its predecessor, *Words and Music*) is that **Saint Etienne**, in what might have been expected to be their dotage, are making the best music of its career. If *Words and Music*, had been the group effortlessly proving that state-of-the-art pop was something they could effortlessly provide, **Home Counties** is a relaxed record, skipping through the styles, with sonic inserts. Underneath, though, is a very understated kind of subversion. "Train Drivers in Eyeliner" becomes the first **Saint Etienne** song to refer to Whitesnake's "Fool for Your Loving." "Whyteleaf" is one of the album's centerpieces, named for a suburb just inside the London postcode zones where Stanley and Wiggs could say they'd been for a drink in London. Charming tales of suburban droll vs. urban fantasy – **Home Counties** was worth the wait. You need this.



**NICK HAKIM**  
**GREEN TWINS**  
 ATO RECORDS

Following his breakthrough *Where Will We Go, Pt. I & II* EPs, which were praised by the *New York Times*, NPR Music among others, **Nick Hakim's** debut long-player, **Green Twins**, is an experimental step forward – laden with emotional heft and rich, fuzzy, and dreamlike textures. Intimate first single "Bet She Looks Like You," was recorded mostly in the New York-based singer-songwriter's home bedroom, and was one of the first songs that saw **Hakim** embrace his new experimental way of songwriting and recording. Each track on the album peels back a particular aspect of his life. He notes that, "A lot of it is what I was thinking in the moment, very specific songs..." He says of **Green Twins**, "I also felt the need to push my creativity in a different way than I had on the EPs." The record draws from influences spanning Robert Wyatt, Marvin Gaye and Shuggie Otis to My Bloody Valentine. "We wanted to imagine what it would have sounded like if RZA had produced a Portishead album. We experimented with engineering techniques from Phil Spector and Al Green's *Back Up Train*, drum programming from RZA and Outkast, and were listening to a lot of The Impressions, John Lennon, Wu-Tang, Madlib, and Screaming Jay Hawkins." Mission accomplished.



**VARIOUS ARTISTS**  
**SINGLES (ORIGINAL MOTION PICTURE SOUNDTRACK)**  
 LEGACY

Despite a growing distaste of the attention given to Seattle during the height of Alternative Rock, the musicians who participated in Cameron Crowe's grungy RomCom, **Singles** proved to be good sports. While no one seems to talk about the film nowadays – it was fine – the soundtrack has grown in stature in the 20 years since it was released – which makes this expanded anniversary edition so exciting! The newly expanded **Singles: Original Motion Picture Soundtrack** features the album's original 13 tracks, newly mastered, along with a bonus CD of rarities and unreleased tracks. The new bonus CD features previously unreleased recordings by **Mudhoney**, **Paul Westerberg**, **Mike McCready** and the late **Chris Cornell**, in addition to rarities such as Cornell's 1992 EP *Poncier* (debuting an early rendition of "Spoonman") and tracks from the film not included on the original soundtrack album. This expanded edition includes, for the first time on CD, "**Touch Me I'm Dick**," the signature track from **Singles** performed by **Citizen Dick** (a fictional band created for the film featuring frontman **Matt Dillon** backed by **Pearl Jam's Eddie Vedder**, **Stone Gossard** and **Jeff Ament**). Also included are revelatory liner notes and a track-by-track description of the album's musical contents by Crowe.