



AQUILO
SILHOUETTES
HARVEST

Ben Fletcher & Tom Higham, the gifted musical minds behind the spellbinding atmospheric pop of **Aquilo** are bringing their forthcoming debut album, **Silhouettes** – a collection of emotive & intimate songs that depict the life experiences they've gathered along the way. From the outset, the title track is a resplendent and delicate balance of bass, strings and angelic sweeps, constructing harmonic monoliths before breaking them down into their constituent parts. 'Never Seen You Get So Low' beginning with the words 'Slow Down' is perhaps the most appropriate beginning for a piece wholly constructed from 80bpm beats, gloriously emotive Rhodes and two-part harmonies. It's followed by the stunning 'Low Light' – all shining delayed guitars and throbbing bass, topped with heavenly vocal refrains and soaring arpeggios. As the album moves on, it becomes clear that **Aquilo** have a delicate and unique sound, mournfully visceral, triumphantly hopeful and resolutely beautiful.



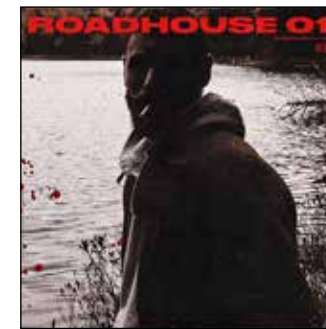
OLD 97'S
GRAVEYARD WHISTLING
ATO RECORDS

In 1996, the **Old 97's** recorded *Too Far to Care* – their major-label debut. But rather than venture into some state-of-the-art studio in New York or LA, the band decamped to Village Productions in Tornillo, Texas, a remote facility in the middle of two thousand acres of pecan trees near the Mexican border. The sound that the group captured on *Too Far to Care* has remained a touchstone for them. "And so when it came time for the Old 97's to record the follow-up to the highest-charting album of their career, 2014's *Most Messed Up*, producer Vance Powell brought up the idea of returning to Tornillo. "We knew instantly that it was the perfect move," says Miller. *Graveyard Whistling* is the result. Elevens songs of mortality and spirituality, *Graveyard Whistling* also benefits from the contributions of some remarkable co-writers including Brandi Carlile, Caitlin Rose, Nicole Atkins, and Butch Walker.



KING GIZZARD & THE LIZARD WIZARD
FLYING MICROTONAL BANANA
ATO RECORDS

Aussie psych-warriors **King Gizzard and the Lizard Wizard** are a band unafraid of tackling a weird concept. For example, last year's *Nonagon Infinity* they released an album that was made to be played on repeat – the last song cycling perfectly into the first, *ad infinitum*. *Microtonal Banana*, their latest, embraces microtonality – a system of music that utilizes more notes than traditional western music. Says the band: "We started experimenting with a custom microtonal guitar... The guitar was modified to play in 24-TET tuning and could only be played with other microtonal instruments. We ended up giving everyone a budget of \$200 to buy instruments and turn them microtonal. The record features the modified electric guitars, basses, keyboards and harmonica as well as a Turkish horn called a Zurna." The result makes for interesting harmonies and sounds created within the band's psych / surf / krautrock chops. You'll wanna hear this *ad infinitum* too.

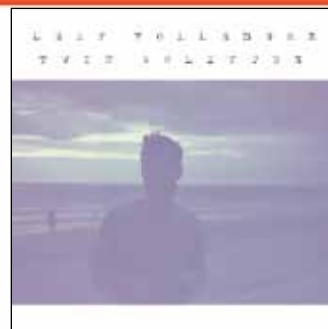


ALLAN RAYMAN
ROADHOUSE 01
COMMUNION

There's not a lot that we know about **Allan Rayman**. He does not release a lot of information about himself. His stage shows double as diffident theatre – not revealing much to the audience, but giving clues through Spartan stagecraft, vocal samples (as if he's having a conversation with his memories), and his powerful, soulful voice. *Roadhouse 01* is a collection of enigmatic RnB, textured in grainy film, and blessed with a jauntiness in his voice that suggests a love of reggae – an odd amalgam of Damian Marley, Citizen Cope, and Dean Blunt. When researching **Rayman** one finds plenty of short films and photos that suggest "art" yet his music sounds straightforward, pleasing, professional – even pop. But it still doesn't give you everything, suggesting that this is an artist challenging the listener to put together the disparate pieces of this puzzle together. So listen actively – not passively. And get curious. Treasure awaits.

THE INDIE MIXTAPE

POWERED BY:



LEIF VOLLEBEKK
TWIN SOLITUDE
SECRET CITY RECORDS

An adoptive Montrealer, **Leif Vollebekk** has toured extensively across America and Europe, opening for the likes of Daniel Lanois, The Barr Brothers and Patrick Watson. He has released two records, *Inland* (2010) and *North Americana* (2013). **Vollebekk's** latest, long overdue LP, *Twin Solitude*, is the product of everything that came before: the unending tours, the slow cover songs, the experience of seeing Prince, alone at a piano, as he altered a room. Says NPR: "By the time the last notes die away, all that's left should be you," **Leif** says. "And I'll be somewhere else. And that's *Twin Solitude*." **Leif's** third album features 10 delicate and expansive original songs, with lyrics that pour out of this singer songwriter that's often compared to Jeff Buckley. **Leif's** words lay on a bed of elastic instrumentation full of piano, synthesizer, guitar, rich bass and strings.



CHICANO BATMAN
FREEDOM IS FREE
ATO RECORDS

Chicano Batman's look has done as much to set them apart as their sound or their name. Four Los Angelinos in vintage formalwear, **Chicano Batman's** music blends Brazilian Tropicalia with early '70s psychedelic soul. For *Freedom Is Free*, the quartet worked with producer Leon Michels of El Michels Affair – a project notable not only for its work with Daptone Records but its incredible instrumental take on the Wu-Tang Clans, *Enter the 3rd Chamber*. In addition to tracking the album to analog tape, Michels contributed keyboards and his trademark horn arrangements to **Chicano Batman's** trippy song structures. The partnership between Michels and **Chicano Batman** truly captures the band's live energy and brings extra oomph to the songs: the guitars are sharp and funky, the organs shimmering into the ether, and the fuzz guitars are otherworldly. *Freedom Is Free* a weird and wonderful delight – think Os Mutantes meets The Free Design. You need this.



KARRIEM RIGGINS
HEADNOD SUITE
STONES THROW

Karriem Riggins is best known as a jazz drummer and hip-hop producer for artists like Common, Kanye West, The Roots, and Kaytranada, but he's not one for categories: "You don't have to put yourself in a box...there's so many different ways to go." For *Headnod Suite*, **Riggins** expertly builds on his credentials with 29 tracks of pure hip-hop – each track deftly crafted with swing that only a drummer would know. Swing is the weapon. And there's always a message, be it verbal or instrumental. On *Headnod Suite*, Common makes a reciprocal vocal appearance on "Yes Yes Y'all," which gives way to literal grunts from James Brown and the 1-2 shot of "Trombone Love" and the 16-bit funk "Crystal Stairs." If 2012's *Alone Together* was right at the intersection of hip-hop and jazz, **Riggins'** current path is less the jazz found in his family and career lineage, and more the hip-hop culture he found on his own.



JOSEPH
I'M ALONE, NO YOU'RE NOT
ATO RECORDS

There is nothing like the sound of siblings singing together. Whether it's the Beach Boys or the Everly Brothers—or, more recently, First Aid Kit—absorbing the same breathing rhythms and speech patterns adds an element to vocal harmonies that can be pure magic. With the release of *I'm Alone, No You're Not*, the mesmerizing, hypnotic sound of the trio known as **Joseph**—made up of sisters Allison, Meegan, and Natalie Clossner—joins this elite company. **Joseph** recorded *I'm Alone, No You're Not* with acclaimed producer Mike Mogis (Bright Eyes, Jenny Lewis, First Aid Kit) at his studio in Omaha. He was able to open up their expansive, evocative vocal sound with powerful and striking arrangements, adding depth while highlighting their haunting intensity. Says NPR: "**Joseph** may have gotten its start playing living-room shows, but these songs are more than sturdy enough to support the layers of studio polish they get here."