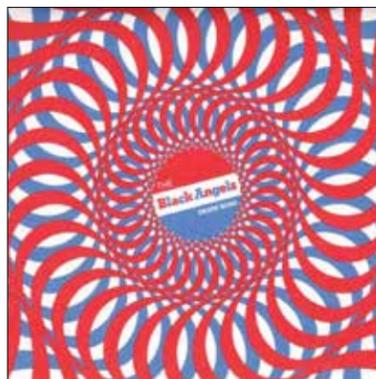




CHRIS STAPLETON
FROM A ROOM: VOLUME 1
MERCURY NASHVILLE

Chris Stapleton's highly anticipated new album, *From A Room: Volume 1* is the first new music since 2015's breakthrough double-Platinum solo debut, *Traveller*, and will be followed by *From A Room: Volume 2* coming later this year. The album takes its name from Nashville's historic RCA Studio A, where it was recorded during the winter of 2016-17. Once again produced by Grammy Award-winning producer Dave Cobb, *Volume 1* features eight original songs as well as a rendition of "Last Thing I Needed, First Thing This Morning," written by Gary P. Nunn and Donna Sioux Farar and made famous by Willie Nelson. Other highlights include "Second One to Know", which Stapleton recently premiered at the 52nd Annual Academy of Country Music Awards as well as the album's first single, "Either Way." In addition to Stapleton on vocals and guitar and Cobb on acoustic guitar, the album features Morgane Stapleton on harmony vocals as well as longtime band-members J.T. Cure on bass and Derek Mixon on drums, in addition to harmonica legend (and longtime Willie Nelson band member) Mickey Raphael on harmonica.



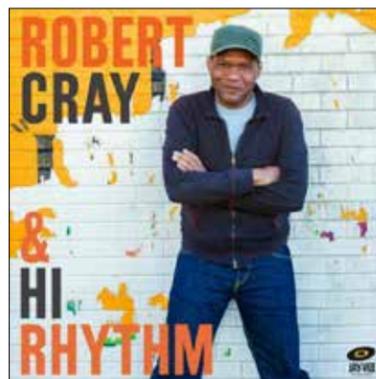
BLACK ANGELS
DEATH SONG
PARTISAN

"If you're going to sing something, it might as well be something important," says **The Black Angels'** Alex Maas. That ethos is the pulsing heartbeat of *Death Song*. Written well before the vitriolic election cycle, *Death Song* is part protest, part emotional catharsis, this is a troubled record for troubled times, and in that sense, it's classic **Black Angels**. Album opener "Currency" sets the stage in an explosive way, with ground-shaking low end and searing guitar riffs wrap around lyrics dealing with the desires that draw us to the brink of ruin. As the album unfolds, subsequent tracks reveal similar self-perpetuating cycles. Romance, violence, religion, health; for **The Black Angels**, everything is connected. On "I'd Kill for Her," Maas steps inside of the mind of a man driven by the twisted belief that there's beauty in brutality, while "Half Believing" tackles modern apathy, and "Grab As Much As You Can" is a musing on the nature of greed. The surreal, Krautrock-influenced "I Dreamt" envisions a reality in which our true selves can be shared through artistic expression, and in that sharing, a new, more harmonious way forward is revealed. If there's a way out of the mess, *Death Song* suggests that it's not through consumption, but rather through creation. And fuzz... Lots of fuzz.



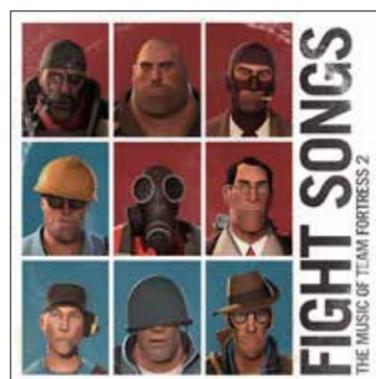
THE CRANBERRIES
SOMETHING ELSE
BMG/THE END

Last year, over two weeks in the University of Limerick, at the home of the Irish Chamber Orchestra, **The Cranberries** revisited old times. Dolores O'Riordan laid down vocals as small booths were created to record the instruments as if live. She was no longer a child, singing her amazing, mature songs from an inexperienced vantage point but a woman now, with the capacity to throw her life at the music, the benefit of hindsight. "I prefer them like this," she says, "with a little bit more experience behind them, with a new lease of life. They sound fresh again." In celebration of **The Cranberries** 25th anniversary thought they'd make a record that revisited their entire catalog. So they stripped everything back – unplugged as they used to say – laying both the innocence and experience bare. As the record began to take full shape, three new songs were added, to stop it just being a Proustian rush of memories lost and found. The first was "The Glory," which Dolores explains she wrote in The Irish Chamber Orchestra's rehearsal rooms. She brought out two songs she had been keeping in her personal stash, until she could place them in the right home: "Rupture" ("about depression, about being in that black hole and finding it hard to get out of it") and the forthcoming single "Why?"



ROBERT CRAY & HI RHYTHM
ROBERT CRAY & HI RHYTHM
JAY-VEE INC

Robert Cray has been bridging the lines between blues, soul and R&B for the past four decades, with five Grammy wins and over 20 acclaimed albums. For his latest project, *Robert Cray & Hi Rhythm*, the Blues Hall of Famer traveled to Memphis with his friend, renowned Grammy Award winning producer Steve Jordan, to make a classic soul album with **Hi Rhythm** – the band that helped create that sound. Jordan knew of **Robert's** deep love of O.V. Wright and other Memphis soul legends, and suggested they take up residence at Royal Studios, where Wright, Ann Peebles, Al Green, Syl Johnson, Otis Clay and many others recorded with the venerable producer, songwriter, arranger and engineer, Willie Mitchell. Guitarist Teenie Hodges has passed away, but his brothers Rev. Charles Hodges (organ and piano) and Leroy "Flick" Hodges (bass), along with cousin Archie "Hubbie" Turner (keyboards), were still there. "It was a soul, rhythm and blues, fantasy camp for us," says Jordan. "Those guys have been playing in that room for 50 years." *Robert Cray & Hi Rhythm* also features the great Tony Joe White on two of his own compositions: "Aspen, Colorado" (the sister song of "Rainy Night in Georgia") and the swirling psychedelia of "Don't Steal My Love."



VALVE STUDIO ORCHESTRA
FIGHT SONGS: THE MUSIC OF TEAM FORTRESS 2
IPECAC RECORDINGS

Team Fortress 2 is a team-based first-person shooter multiplayer video game developed and published by **Valve Corporation**. It is the sequel to the 1996 mod *Team Fortress* for Quake and its 1999 remake. It was released as part of the video game compilation *The Orange Box* in October 2007. In *Team Fortress 2*, players join one of two teams comprising nine character classes, battling in a variety of game modes including capture the flag and king of the hill. *Team Fortress 2* has regularly been featured in *Wired News's* annual vaporware list among other ignominies. The finished *Team Fortress 2* has cartoon-like visuals influenced by the art of J. C. Leyendecker, Dean Cornwell and Norman Rockwell and is powered by Valve's Source engine. *Team Fortress 2* received critical acclaim for its art direction, gameplay, humor, and use of character in a multiplayer-only game. In honor of its 10th anniversary, *TF2* is releasing a soundtrack of all its pulse-pounding, brain-exploding, bowel-evacuating songs to kill people to – complete with 29 songs, new images, and a ton of Easter eggs. Also available on vinyl!



WILSEN
I GO MISSING IN MY SLEEP
SECRET CITY RECORDS

Tamsin Wilson, the songwriter, guitarist and singer for the band **Wilson**, composed many of the songs for her full-length debut *I Go Missing in My Sleep* in a tiny Brooklyn apartment in the fleeting pre-dawn moments when New York City is mostly still. These beautifully crafted original pieces capture an almost impossible sense of delicate quietness, and when it came time to record them with the band – Drew Arndt on bass and Johnny Simon on guitar – they unfurled at a nexus of hushed and heart-racing, intimate folk paired with muscular yet restrained sonic experimentation. *I Go Missing in My Sleep* begins with "Centipede," an eerie, flowing song that sets the tone for the album. Tamsin's voice coos and soars, an intimate delivery that often hovers on the edge of a confident whisper. Round and resonant bass, icy flourishes of guitar and crisp, taut drums propel the song, showered in synths, samples, and echoes. "Garden" hits a faster pace, punched up with tom hits, rim snaps and swells of sound that build and break. "A Parting" illustrates how **Wilson** employs restraint. It pulses quietly with an anxious, steady beat punctuated by subtle bursts of texture that ripple and resonate. NPR recently called **Wilson** a "major revelation." It's easy to hear why.



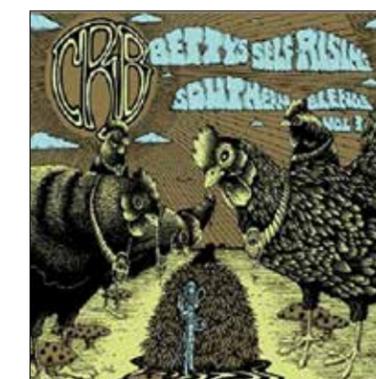
SEETHER
POISON THE PARISH
CANINE RIOT/CONCORD

Seether's existence itself is an act of rebellion, weaponized to cut through the noise with truth telling clarity and undeniable authenticity. Even as no-talent hacks and cartoon social media living mannequins seek to dominate the discourse, **Seether** takes a stand against those who *Poison the Parish*. "We want to bring back musicality, playing loud, and the importance of having something to say that you can stand behind," declares **Seether** front man/co-founder Shaun Morgan. "It's about honesty in your music." *Poison the Parish*, the multi-platinum band's seventh studio album. Morgan also served as producer (the first time he's produced an album in its entirety), working alongside engineer and mixer Matt Hyde (Slayer, Deftones, Hatebreed) at Nashville's Blackbird Studio, which has played host to everyone from Taylor Swift to Jack White. Make no mistake. *Poison the Parish* displays no specific agenda, political or religious. But it is personal. This time out, **Seether** restored their sound with the blood, sweat and heaviness that's long powered their career. Nowadays, keeping it real and doing it for the right reasons is a bold statement in and of itself. At a point where most bands start to waver, **Seether** have made certain that *Poison the Parish* is its heaviest yet.



BONOBO
MIGRATION
NINJA TUNE

Migration will be the record which cements **Bonobo's** place in the very highest echelons of electronic music. By turns lush, manic, beautiful, melancholy, joyful, packed with both emotion and technical skill, *Migration* is **Bonobo's** most ambitious attempt to capture the very textures of human existence in his work. *Migration* was written and recorded in Los Angeles – a city which proved to be the perfect respite from three years of non-stop touring. This new environment – combined with the "euphoric, spiritual moments" he experienced playing his all-night DJ sets in New York – had a profound effect on *Migration*. **Bonobo** has placed the unstable, the heartbreaking, the often beautiful migratory life at the core of how he understands humanity, and hence how he understands music. *Migration* is to him, "the study of people and spaces," he expands, "It's interesting how one person will take an influence from one part of the world and move with that influence and affect another part of the world. Over time, the identities of places evolve." As such, **Bonobo's** newest work is itself a statement of this change and growth. And, of course, you can dance to it.



CHRIS ROBISON BROTHERHOOD
BETTY'S SELF-RISING SOUTHERN BLENDS VOL. 3
SILVER ARROW

Chris Robison Brotherhood's acclaimed live album series, *Betty's Blends* returns with *Volume 3: Self-Rising, Southern Blends*. Recorded and mixed live from the soundboard by legendary Grateful Dead archivist and recording engineer Betty Cantor Jackson, this latest edition captures the **CRB** on a Southern swing through Atlanta, Raleigh and Charleston in November 2015. The 3-LP / 2-CD set includes original staple **CRB** material like "Clear Blue Sky," "Roan County Banjo," and "Oak Apple Day," but the real dope comes courtesy of the band's sprawling selection of cover material ranging from Allen Toussaint's "Get Out of My Life Woman," the Leiber / Stoller classic "I'm A Hog for You," Bob Dylan's "She Belongs to Me," and the Slim Harpo rarity "The Music's Hot." In **Robinson's** own words, "With Betty, we trust her sonic sensibilities and give her the space and freedom to do what the woman does, and what she does is beautiful and unique. It's the stuff rock n' roll dreams and recordings are made of. Viva la Betty!"



PINEGROVE
EVERYTHING SO FAR
RUN FOR COVER

Pinegrove's Everything So Far is exactly what its title suggests – an anthology of all of **Pinegrove's** output up to the point of their breakout Run for Cover Records full-length, *Cardinal*. The collection encapsulates their debut LP, *Meridian*, a number of EPs and even some singles like the captivating track "Angelina" & *Cardinal* favorite "New Friends." Originally available only on cassette with a shorter tracklist, this fully realized version of *Everything So Far* is now available on CD and vinyl, featuring a brand-new 16-page booklet featuring lyrics & photos documenting the band's earliest moments. Listening to *Everything So Far* is a rewarding experience for new & old fans, as the time capsule of a tracklist shows **Pinegrove** developing a signature sound – a rootsy blend of indie rock that recalls Wilco, Built to Spill, Bright Eyes, and Glossary. All of the pieces that define the Montclair, New Jersey band are in places – songs about friendships, wiggly guitars, and an inviting, ramshackle charm. If you've never heard of them, then *Everything So Far* makes for a perfect introduction. And, if you're a longtime fan, having this material collected in one place is a dream come true.



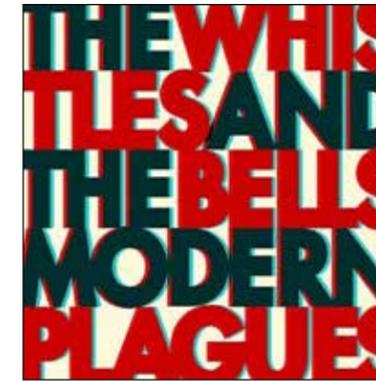
MARK LANEGAN BAND
GARGOYLE
PIAS AMERICA

"I definitely feel like I'm a better songwriter than I was 15 years ago," says **Mark Lanegan**. "I don't know if I'm just kidding myself or what, but it's definitely easier now to make something that is satisfying to me. Maybe I'm just easier on myself these days, but it's definitely not as painful a process, and therefore I feel I'm better at it now." Indeed, much like his voice – the graveled baritone that remains one of the most distinctive voices to ever grace a microphone – **Lanegan's** gets better with age. **Gargoyle** is his 10th solo album, not counting his many collaborations – both with other artists and as a member of bands like Queens of the Stone Age or The Gutter Twins. "Part of the way that I stay interested in making music is by collaborating with other people. When I see things through somebody else's perspective it's more exciting than if I'm left to my own devices." All that practice is paying off. "I'm most proud of the songs that are atypical to what I've done in the past" says **Mark**. "So I really like 'Old Swan,' because it's an expression of positivity, which is completely anti-anything I've done before! I played it for Greg Dulli, who played on some of it, and he was like, 'Wow, I had to listen to it twice – it sounds like he's having a good time.'"



MEW
VISUALS
PIAS AMERICA

Mew frontman Jonas Bjerre has worked on the projections for the band's live shows since their early days. Usually, the Danish trio finish an album and Bjerre gets to work on the visuals. For their seventh record, though, the singer decided to turn things upside down, working on the visuals first and seeing if they informed the music. The resultant record feels like a culmination for one of rock's most ambitious and inventive groups: **Visuals** is where Bjerre and his bandmates, bassist Johan Wohler and drummer Silas Utke Graae Jørgensen, join the dots of a career that has spanned over two decades. **Mew** have a tradition of, as Bjerre puts it, hiding away in a cave for three or four years between album, but with **Visuals** the trio wanted to break that cycle and make an album spontaneously – keeping the energy they'd generated on the road going. **Visuals** is **Mew** at their most compact, their chemistry at its most potent. With only one song over five minutes, it's their most concise album. Bjerre says there was no need for a grand, overarching concept. Each song on **Visuals** represents its own little chapter and story: nothing needed to be overly long. But even in their compact form, **Mew** songs contain multitudes – an ornate world unto itself.



THE WHISTLES & THE BELLS
MODERN PLAGUES
NEW WEST

The 11 expansive tracks that comprise **The Whistles & the Bells'** new album, **Modern Plagues**, find singer / songwriter / producer / multi-instrumentalist Bryan Simpson delivering eye-opening lyrical insights and audacious verbal imagery, while displaying a free-wheeling sonic sensibility that draws inspiration from a bottomless well of genres and textures. Collaborations with The Raconteurs' Brendan Benson resulted in such out-of-the-box tunes as "Harry Potter," "Small Time Criminals," and "Zombie Hertz," where Simpson's revealing lyrics and richly compelling soundscapes mix to create a singular, personally-charged vision of organized chaos. This extends to remarkably candid tracks like "Year of the Freakout" and "Playing God" when Simpson's satirical observations call into question how we all cope with the turbulent times in which we live; and, more introspectively, to songs such as "Good Drugs" and "Highlight Reel" that sonically grasp, and for that matter, celebrate the fragility and ferocity of man. As the album culminates with the funky, almost playful, apocalyptic closer "40 Years," **Modern Plagues** leaves no deadly sin untouched, no false idol unexposed.



A LOT LIKE BIRDS
DIVISI
EQUAL VISION

DIVISI is the long-awaited new album from Sacramento post-hardcore-proggers **A Lot Like Birds**. It's also the first featuring their brand-new line up: Cory Lockwood (vocals), Michael Franzino (guitar), Ben Wiacek (guitar), Matt Coate (bass/vocals), and Joe Arrington (drums). The album, which represents a dramatic shift in sound and a new direction for the band. "Everything about **DIVISI** has been a step into new territory, but one the universe assured us was in the right direction. We are in a better place than we have ever been: Cory blew us all away when he stepped up to the plate as our front man, and we gained a new bassist/best friend in Matt Coate. We evolved our style into something we feel represents where we are in our lives." **DIVISI** is a record whose sound and lyrical content is constantly a shifting – a surrealist mash-up of Rush, Sunny Day Real Estate, Coheed and Cambria, and At The Drive-In. It's dramatic, powerful, intricate, weird, and experimental. It rocks, too.



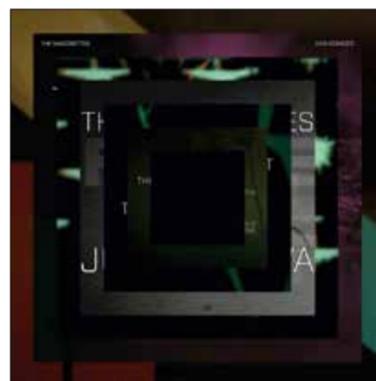
NEW TRICK
SKATING POLLY
EL CAMINO

Skating Polly – the duo of guitarist/vocalist Kelli Mayo and drummer Peyton Bighorse – formed in Oklahoma in 2009 when Mayo's father began dating Bighorse's mother and the duo started writing music together on instruments they inherited from their parents. They recorded their debut album *Taking Over the World* in 2010 and instantly achieved acclaim from underground music icons like X's Exene Cervenka (who produced 2013's *Lost Wonderfols* and Beat Happening's Calvin Johnson (who produced 2014's *Fuzz Stellacoom*). After the release of 2016's *The Big Fit*, the group realized another one of their musical dreams when **Veruca Salt's** co-frontwomen **Louise Post** and **Nina Gordon** reached out and said they wanted to work with the band. Writing with the alternative icons went so well that the foursome decided to fully flush out the song they had worked on as well as a couple of new tracks and the result is the three-song **New Trick** EP. There's still plenty of punky bash and fuzz to these songs, but the Post and Gordon's harmonies add a beautiful and creepy menace to the proceedings. **New Trick** is a welcome addition to their already stellar catalog. It's also a perfect intro to **Skating Polly's** wonderfully weird world. You need this.



JUANA MOLINA
HALO
CRAMMED DISCS

Halo is **Juana Molina's** seventh album, and it pursues the experimental path she began years ago, marking a new milestone in the evolution of her own, unmistakable voice. She's "on an evolutionary journey of her own devising" (Pitchfork), and pushes once more her eerie, hypnotic music to increasingly haunting heights. The twelve tracks in **Halo** abound with hypnotic rhythms which seem to draw their energy from immemorial rituals; with timbral explorations and ever-changing soundscapes along with mysterious lyrics often touching on witchcraft, premonition and dreams, always used as metaphors for emotional states; with voices which sometimes move away from word and meaning to be reduced to abstract phonemes and onomatopoeia. **Halo** was recorded in **Molina's** home studio outside of Buenos Aires, and at Sonic Ranch Studio in Texas, with contributions by Odin Schwartz & Diego Lopez de Arcaute (who have long been part of her live band), and Eduardo Bergallo (who has taken part in the mixing of her previous albums). Deerhoof's John Dieterich – a kindred spirit – also guests. **Halo** is strange, beautiful, and compelling – like Jim O'Rourke producing Os Mutantes – proving, yet again, that **Molina** is a genius worthy of Bjork-level adulation. You need this.



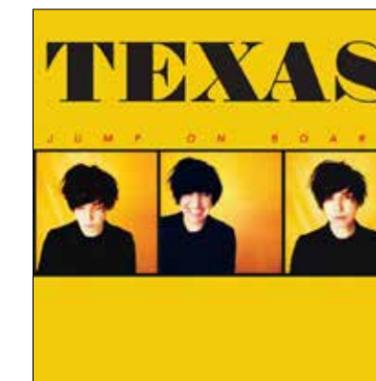
THE RAVEONETTES
2016 ATOMIZED
BEAT DIES

Since the dawn of the 21st century, **The Raveonettes** have released a steady stream of great records that bridge that strike a balance between the fuzzed-out Phil Spectorisms of The Jesus and Mary Chain and the minimalist work ethic of The White Stripes. Helmed by the duo of Sharin Foo and Sune Rose Wagner, **The Raveonettes** are often fond imposing a theme on a record as a way to get the creative juices flowing, be it recording all the songs in a certain key or taking on heavy subjects like love, loss, and lust. Always prolific, **The Raveonettes** thought they'd approach their next record by not making a record at all: Rather, they would release a new single once a month for an entire year. Now, in 2017, these tracks have been collected as an "anti-album" called **2016 Atomized**. Opting for time constraints rather than aesthetic ones, the songs collected for **2016 Atomized** live up to their "anti-album" designation by being the most schizophrenic volume of songs the group has ever released. That's not to say they aren't brilliant. By sidestepping cohesion, **The Raveonettes** have put their stylistic breadth on full display with tracks that range from spooky soundtracks to the full-on squawking guitar pop you've come to know and love.



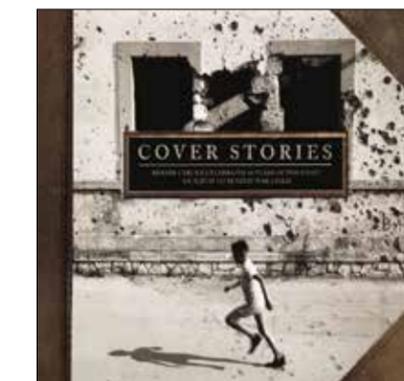
HOOPS
ROUTINES
FAT POSSUM

Indiana's **Hoops** make vaporwave Power Pop crafted with big hooks, dark thoughts, and an abundance of chorus pedals. Three of the four members write and sing, each a frontman and a sideman simultaneously. **Routines** is a bittersweet and honest record that sounds both warmly familiar and jarringly distinctive. Whereas their previous releases were recorded on four-track tape machines in living rooms and basements, **Routines** marks the band's first sessions in an actual studio – namely, Rear House Recording in Greenpoint, Brooklyn with Jarvis Taveniere (Widowspeak, Quilt). Those sessions, however, were just one step in the band's careful creative process. After a few months of touring, they returned to the basement and began experimenting with the studio-recorded tracks. Some songs they only tinkered with, others they scrapped completely and rebuilt from the ground up. They were determined to make a record that sounded like **Hoops**. The result is **Routines**, the sharpest and clearest delineation of the band's sound thus far, drawing from and emphasizing each members' distinctive influences and personal styles: four guys making music that is larger than themselves.



TEXAS
JUMP ON BOARD
BMG/THE END

Here in the states, **Texas** registers as the home of great barbecue, music, oil, and secessionists. In the rest of the world, **Texas** means the fabulous Scottish pop group who've sold some 35 million records around the world. Combining punk attitude with a deep and abiding affection for disco, soul, and soaring hooks, **Texas** are a band that has something for everyone – though that level of sophistication is largely what made it hard for them to find an audience "across the pond." But perhaps that will change with **Jump on Board**, which already boasts a great dancefloor ready single in "Let's Work It Out" and the UK smash hit, "Tell That Girl." Written and produced by **Texas** stalwarts Johnny McElhone and singer / guitarist Sharleen Spiteri, in London and Glasgow, and mixed by Craig Silvey (Arcade Fire, Florence & The Machine, Noel Gallagher), **Jump on Board** is guaranteed to turn any dark skies blue. It's the perfect antidote to these worrying times and will put a big smile back on your face. "We feel refreshed," Sharleen admits (this is their first album since getting the band back together in 2013). "We definitely had a great time making this record. This is the next part of our story, and we're loving it." Turn it up and fall in love all over again... Or for the first time.



VARIOUS
COVER STORIES: BRANDI CARLILE
CELEBRATES 10 YEARS OF THE STORY
LEGACY

Cover Stories: Brandi Carlile Celebrates 10 Years of The Story – An Album to Benefit War Child features newly recorded versions of all fourteen songs from **Brandi Carlile's** breakthrough T Bone Burnett-produced 2007 album **The Story**. **Adele**, **The Avett Brothers**, **Kris Kristofferson**, **Dolly Parton**, **Pearl Jam**, and **Margo Price** are among the artists and activists lending their voices to celebrate the album's 10th anniversary, and **Barack Obama** will provide a foreword. All proceeds from the album will benefit War Child UK, an organization dedicated to supporting children affected by conflict. "This is a David and Goliath story," says **Carlile**. "Since becoming a mother, the reality of a child's beautiful life being torn apart by war felt like too big of a problem for me. So I asked my heroes and friends to help me launch a rock at the giant that is our refugee crisis and help in the only way we know how, through the power of music." She adds, "It's not how hard you can throw, it's how high you're willing to aim." Reflecting on **The Story's** 10th anniversary Carlile says, "This album defined our band and welded The Twins and me to one another forever, says **Carlile**. "To hear the songs through the voices of my heroes is both surreal and humbling."