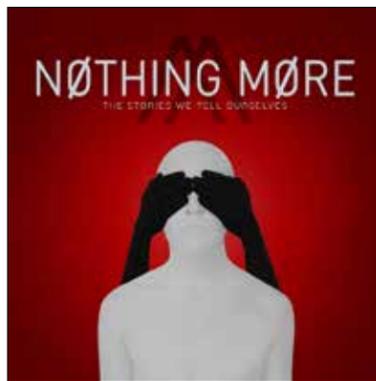




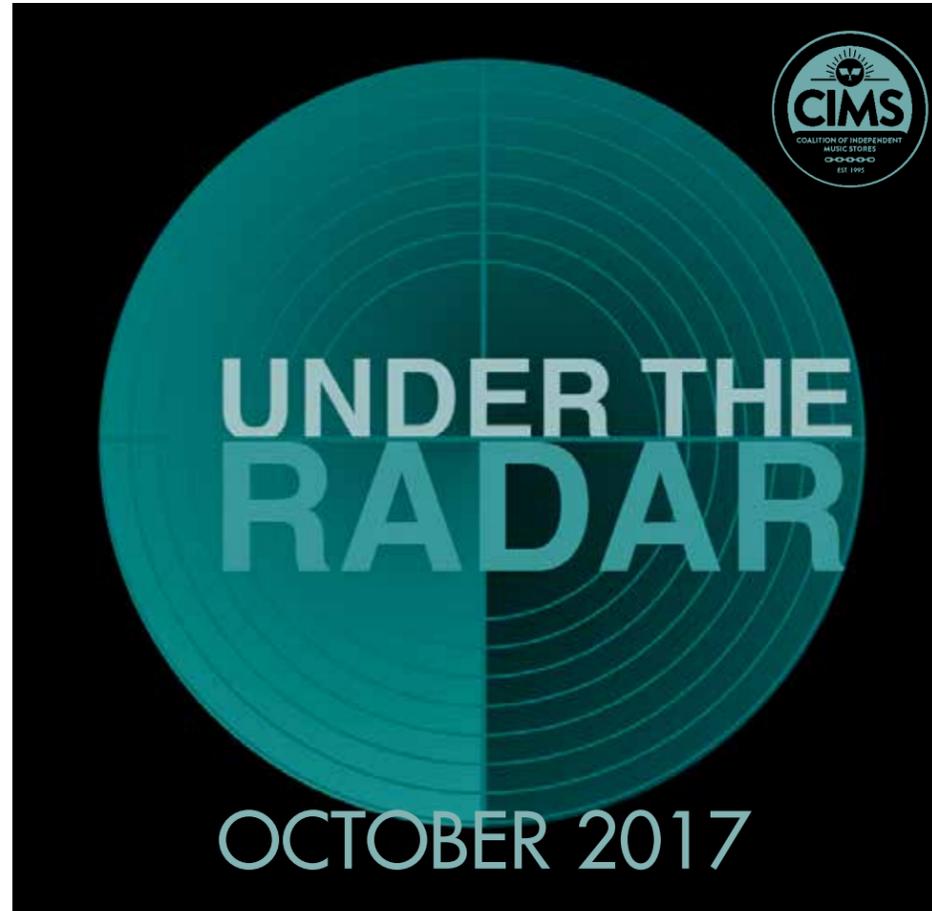
VARIOUS ARTISTS
TWIN PEAKS
(MUSIC FROM THE LIMITED EVENT SERIES)
RHINO

The eagerly awaited revival of **Mark Frost and David Lynch's** revolutionary television series **Twin Peaks** has come and gone – and fans are mystified, delighted, and horrified by how it all went down (don't worry: no spoilers here). Music has always played a central role in David Lynch's work and it helped establish the haunting, dreamlike nature of the original **Twin Peaks**. The same is true for the new series. Much like the plot of the show, the songs that appear on the new soundtracks were revealed gradually over the course of the season's 18 episodes. The first track as heard on the debut episode is "Twin Peaks Main Theme" by Grammy-winning composer **Angelo Badalamenti**, whose music is inextricably linked to the original series and film. The second track is "Shadow" by **Chromatic**. Then there was **Au Revoir Simone**, **Sharon Van Eten**, **Nine Inch Nails**, and so on. Even soul legends like **Otis Redding**, **Booker T. and the MG's**, and **The Platters** make appearances. And who could forget the **Julee Cruise**? Swoon. So, grab some coffee and pie and luxuriate in this strange world. Even if there are no answers, we have music to help us make sense.



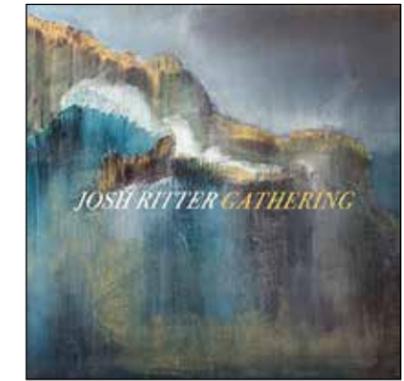
NOTHING MORE
THE STORIES WE TELL OURSELVES
BETTER NOISE

Nothing More's latest full-length, *The Stories We Tell Ourselves*, sees frontman Jonny Hawkins once again bearing the soul of **Nothing More** as his bandmates craft a sonic palette comprised of elements ranging from progressive metal to pop. Ultimately the album isn't just about the band's stories, it's also about the listener's personal narrative. From the relentless groove of "Don't Stop" to the emotive, anthemic bent of the Pixies-esque "Still in Love", *The Stories We Tell Ourselves* proves that confessionals have never been so catchy — and songs like "Let 'Em Burn" seamlessly alternate between aggression and anthemic pop. It has been said that the polar emotion to sadness is anger. This is most certainly true as all sentimentality transforms from "Just Say When" into a furious blaze during "Go to War", which sees Hawkins showcasing his dynamic vocal range over a mix of electronic and organic instrumentation. "Whenever this band has difficult emotions, we turn them into something positive through music," he says of the cathartic process. "That alchemy is the biggest reason we continue to do what we do."



DEER TICK
DEER TICK VOL. 1
PARTISAN

Deer Tick proves with their two new simultaneously released albums titled, *Deer Tick Vol. 1* and *Deer Tick Vol. 2* that their punk-roots rock have only gotten better with age since their last LP. The twin albums complement one another but also stand independently. **Vol. 1** is classic **Deer Tick**: folk-rooted acoustic guitars and soft piano cushion out-front vocals. **Vol. 2** commits wholly to the band's longtime garage-rock flirtations for a triumphant foray into punk. Head **Tick** John McCauley sees the two records as a natural progression as he's always had one foot in each door. "Every album we've put out has had its manic moments in one way or another. I felt good enough about everything that I was writing to think that we could truly separate our two big interests: quiet and loud." McCauley says that he believes "Sea of Clouds" and "It's a Whale" probably best capture the "extremities" of both records. He's right, of course: It's **Vol. 1's** quiet vs. **Vol. 2's** loud — **Deer Tick's** dual personalities, finally channeled onto two distinct and equally brilliant records. "These albums represent a new phase of my life that I haven't entirely figured out yet," McCauley says. "I don't know what's going to happen but that's part of the excitement for me."



JOSH RITTER
GATHERING
PYTHEAS RECORDINGS

"This record is the product of a strange and interesting time. When I started writing *Gathering*, I felt tired of living in the shadow of my earlier self, my earlier work – but more than discouraged, I felt charged with the possibility and the freedom of cutting myself loose from my own and others' expectations. I began with an exciting sense of dissatisfaction, and what emerged, as I began to find my voice, was a record full of storms. Some, like "Feels Like Lightning" or "Friendamine" are physical storms. Others, like "Dreams," are mental ones. Listening to these songs now, I hear uncertainty, mania, laughter and sadness, all vying for their place on the album. I was surprised by the new voice, but I kept writing. I still can't tell what era these stories are from... The narrators are often outsized; big talkers who carry deep inner uncertainties and struggle to keep a strong front against the world raging around them. "Showboat," "Cry Softly" and "Oh Lord" all laugh through real darkness, whether alone or among others. In quieter moments, as on "Strangers," "Thunderbolt's Goodnight," or "Train Go By," the vulnerability of the characters shines through the cracks of their exterior bluster." – **Josh Ritter**



RINGO STARR
GIVE MORE LOVE
UME

Recorded at his home studio in Los Angeles, **Ringo Starr's** 19th studio album *Give More Love* offers up 10 new tracks and boasts collaborations with a remarkable line-up of guests including: "We're on the Road Again" with **Paul McCartney**, Joe Walsh, Edgar Winter and Steve Lukather; "Laughable" co-written and performed with Peter Frampton as well as Benmont Tench, Timothy B. Schmit, Richard Page and Amy Keys; "Show Me the Way" co-written and performed with Steve Lukather and Paul McCartney; "Speed of Sound" co-written with Richard Marx and featuring Steve Lukather, Peter Frampton and Nathan East; "Standing Still" co-written with Gary Burr; "King of the Kingdom" including performances by Dave Stewart and Edgar Winter; "Electricity" co-written with Glen Ballard and featuring Joe Walsh and Don Was; "So Wrong For So Long" co-written and performed with Dave Stewart; "Shake It Up" co-written and performed with Gary Nicholson and including Don Was and Edgar Winter; and "Give More Love" co-written with Gary Nicholson including Timothy B. Schmit and All Stars Richard Page and Gregg Bissonette. As you'll hear, a good time was had by all!



THE SHOUT OUT LOUDS
EASE MY MIND
MERGE

Ease My Mind, the fifth full-length by **Shout Out Louds**, marks a welcome return to the Swedish pop masters' roots. Following up 2013's *Optica*, the album was recorded with Fredrik Swahn (from the band The Amazing) who filled the band with such new energy that they were willing to commute to the 'burbs during the darkest months of the year. "*Ease My Mind* celebrates music as a means of escape, a need to take a break from feeling petrified with fear," the band notes. "The world is a different place now than it was in the beginning of the 2000's. We didn't grow up very aware of political messages in music and probably didn't feel much of an urgent need to understand the world around us, in that sense. However, that has changed over the years. The world has seemed extremely dystopic and frail for quite a while now, and having children and getting older forces you to open your eyes to issues more devastating than heartbreak and feeling lost. But in our music, we still allow ourselves to address things the way we always have: Through emotions rather than analysis. Music as a means of escape, a need to take a break from feeling petrified with fear. *Ease My Mind* is a lot about that for us."



LEON RUSSELL
ON A DISTANT SHORE
PALMETTO

Leon Russell turned 74 years old in 2016. At the time, he'd already logged more than half a century onstage, weaving a legendary path through the worlds of rock & roll, soul, country, blues and classic pop music. *On a Distant Shore* arrives 10 months after **Russell's** passing. It's his final album, offering up a stunning batch of original material — including updated versions of three hits from his older catalog — all influenced by the timeless sounds of the Great American Songbook. These aren't cover songs. Instead, they're **Russell's** own version of pop and jazz standards, filled with sweeping strings, upright piano, pedal steel, horns, and a voice that retained its powerful, poignant punch until the very end. "He said it was his favorite album he ever made," says **Leon's** wife, Jan Bridges. "He just loved it. He felt like everything clicked into place." "**Leon** always wanted to write standards," Jan adds. "He thought that kind of music was very important. A lot of songs just disappear, but the standards stick around." With that in mind, **Russell** spent his final year writing and recording *On a Distant Shore*. "All of his dreams happened," says Jan. "They came true. And this record was his last dream."



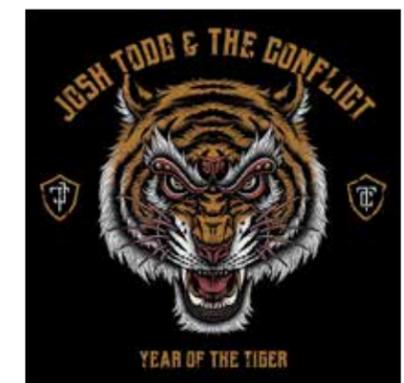
VARIOUS ARTISTS
THIS IS US (MUSIC FROM THE SERIES)
UME

No show in recent memory seemed to make people laugh and cry – well, mostly cry – quite like NBC's *This Is Us*. The Emmy Award winning show is a huge ratings draw, and has proven itself a treasure trove for music lovers, as the show packs every episode with amazing music – some of it familiar and some of it commissioned for the show. So now, in advance of the show's second season (which started on September 26th), *This Is Us* has released an official soundtrack album featuring 20 songs (or of the 100 that were licensed for the first season) handpicked by the show's creator, Dan Fogelman, and his music supervisor, Jennifer Pyken. Though the track-listing doesn't run in chronological order, it was still only right to kick things off with the first song of the series, Sufjan Stevens "Death with Dignity." Elsewhere we get classic (and soon-to-be-classic) tracks from Gene Clark, Wilco, Ringo Starr, Cat Stevens, Paul Simon, Maria Taylor (ft. Conor Oberst), Stevie Wonder, and more. This is a collection of music that's equally heartrending and heartwarming. Just like life. Just like us.



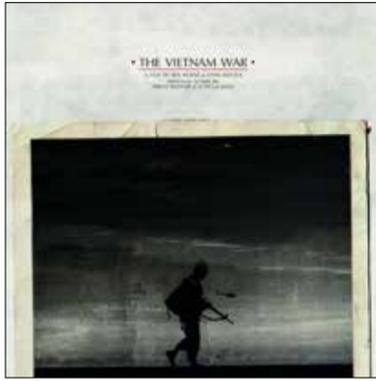
MICHAEL JACKSON
SCREAM
LEGACY

Scream features 13 of **The King of Pop's** all-time most electrifying and danceable tracks. Additionally, **Scream** includes a newly created bonus track, "Blood on the Dance Floor X Dangerous," a high-energy five-song mashup from the acclaimed remixer The White Panda, who created a seamless new musical experience. The choice of tracks for **Scream** reflects Michael's affection for this time of the year and its themes of costumes and disguise, darkness and light, character transformations and surprise. Each track on **Scream** is remarkable in its own way. For example, "Dirty Diana," was the fifth consecutive No. 1 song from the album *Bad*; "Thriller," penned by Rod Temperton, was the seventh of an unprecedented seven Top 10 singles from *Thriller*, the biggest-selling album of all time; and the Top 5 hit "Scream" is the only duet between **Michael** and his sister Janet. Also included are fan favorites from The Jacksons' albums - "Torture" and "This Place Hotel" (the first single to be written, composed, and arranged solely by **Michael**); and "Somebody's Watching Me," the international 1985 hit by Rockwell featuring an iconic hook sung by **Michael**. Also available on glow-in-the-dark vinyl!



JOSH TODD & THE CONFLICT
YEAR OF THE TIGER
CENTURY MEDIA

Prolific hard rock vocalist **Josh Todd** (of **Buckcherry** fame) returns with an amazing and dynamic new project, and their debut *Year of the Tiger*, which dispenses with the traditional swagger of his main band, opting instead for catching songs brimming with brutal intensity that recalls classic Guns n' Roses. "It was time for me to make a record, it has been two years since I put out new music and that's a long time for me," **Todd** states. "I am a student of the game and this was an opportunity to not just make a traditional sounding rock record like I have been doing in the past. **The Conflict** stuff is heavy, melodic and honest, with a lot of risk taking and these are the records that bring out the best in me. Stevie D (Buckcherry) and I wrote all the songs and it was a long time coming. He also co-produced the record with Erik Kretz (from STP) and we had a lot of fun doing it. After working with Stevie beating a lot of songs into shape we started understanding our songwriting language. Stevie is a well-rounded musician and we are in the zone on this one. Both of us are in the same boat in every aspect of our lives and have been friends since I was 19. This record is a divine intervention with a lot more to come."



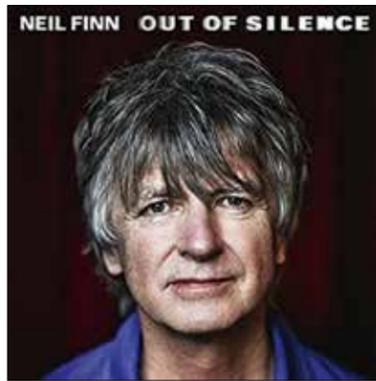
TRENT REZTOR & ATTICUS ROSS
THE VIETNAM WAR (ORIGINAL SCORE)
 UME

The Vietnam War features new, original music written and recorded by Academy Award-winning composers **Trent Reznor** and **Atticus Ross**, as well as new music arranged and performed by Grammy Award-winning cellist **Yo-Yo Ma** and **The Silk Road Ensemble**. *The Vietnam War – Original Score* features over 90 minutes of original music that refines the saturated, haunted ambience of *Nine Inch Nails* recent work without ever sacrificing ominous tension. Furthermore, **Yo-Yo Ma** and **the Silk Road Ensemble** have composed, arranged and recorded original music that combines Western instruments (cello, viola and violin) with a range of instruments from across Asia, including the *bawu* and the *kamancheh*, they improvised variations on a number of themes, some inspired by Vietnamese music. Additional music in the film was composed by David Cieri and Doug Wamble. Together, this is a stirring body of work – a perfect companion to the film, which is already being heralded as one of the best documentaries of the 21st century.



ENTER SHIKARI
THE SPARK
 PIAS AMERICA

The Spark is an ambitious, inspiring piece of work that poignantly reflects **Enter Shikari's** rise to becoming one of the biggest and most exciting bands the U.K. Following four albums, of which three have been Top 10 overseas, *The Spark* is produced by David Kosten (Everything Everything, Bat For Lashes), and is **Enter Shikari's** most melodic and personal album to date – a soundtrack to our tumultuous world, a record for everyone who's filled with frustration but hasn't lost the capacity for hope. "The spark is a new connection, a new beginning," says frontman Rou Reynolds. "The spark is that light at the end of the tunnel." In 2015, the ground started to fall from under Rou Reynolds's feet. He had been having occasional panic attacks for years. Frayed by touring and heavy professional expectations, he started self-medicating, which backfired massively. The world was also spinning on its axis. Brexit. Trump. Terrorism. The steady dismantling of the NHS. The biting effects of austerity. The kind of social issues that have been **Enter Shikari's** lifeblood for almost a decade now. *The Spark* channels that anxiety into a collection of songs that remind one of Linkin Park on a steady diet of Radiohead and UK Grime. A perfect record for paranoid androids.



NEIL FINN
OUT OF SILENCE
 LESTER RECORDS

Neil Finn – the genius behind **Crowded House** – sent the world a message: "Every Friday in August, I will be performing on a live stream from my studio in Auckland. During these Friday sessions, you will be witness to a series of musical happenings featuring friends, family, fellow songwriters and singers playing tunes both old and brand new. You can follow the progress of new song arrangements as we build towards the last stream on August 25. This final performance will be the actual recording of my new solo album." Sure enough, on Friday August 25, **Neil** and his exotic ensemble recorded an entire album live, in one session. The album, *Out of Silence*, was then mixed, mastered, and digitally released the following Friday September 1. Now the CDs and LPs are finally here and the results are stunning. But how does it sound? Like heaven. Here, **Finn** works with beautiful orchestrations and vocalists – top caliber musicians able to navigate these multi-dimensional songs. Nothing here is simple – these are dense and gorgeous compositions that could only be pulled off by a visionary like **Finn**, who deserves to be regarded as highly as Paul McCartney, Brian Wilson, and Andy Partridge. *Out of Silence* is a testament to the glory of creation. You need this.



ANGUS & JULIA STONE
SNOW
 NETTWERK

The first notes of **Snow** are instantly transporting. The guitar is a scratchy, wooden memory laid over a moment of silence. The gently driving organ beat emerges and takes you with it, beginning the next enchanting journey from brother-sister duo, **Angus and Julia Stone**. "Running from the start, here we are again," **Julia** sings. "Running from the start, here we go again," comes her brother's reply. Plot-wise, **Snow** is yet another confident advance on a story which now accounts for over half a million album sales in **Angus & Julia's** homeland of Australia alone. The Sydney-born siblings produced and largely engineered it themselves, in Angus's cottage studio, Belafonté, in the Byron Bay hinterland, at the suggestion of super producer **Rick Rubin** (who produced their previous LP). It was the first time the duo has ever written together and, as such, the songs possess an intriguing stream-of-consciousness, not to mention a charming conversational quality that, paired with the duo's dreamy music and production, recalls The Delgados, Cults, or Beck jamming with Mazzy Star's Hope Sandoval. It's absolutely delightful.



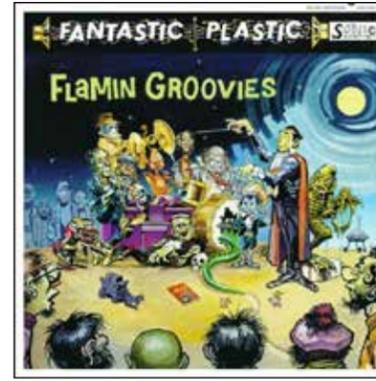
GIZMOTROME
GIZMOTROME
 EARMUSIC

If one was to judge books, or albums, by their covers, then you would feel justified as thinking that **Gizmodrome** is unflinchingly obnoxious. The goofy cover. The goofy font. The goofy name. The "autographs." I could go on. And, for some, the music will not change that judgement one bit... But, if you're into this sort of thing – expertly weird "art rock" that pulls from the most charming qualities of each member's distinctive musical history – then **Gizmodrome** is going to satisfy. **Gizmodrome** was formed by **Stewart Copeland** (The Police and multi-awarded soundtrack composer), **Mark King** (Level 42), **Adrian Belew** (King Crimson, David Bowie, Frank Zappa and Talking Heads) and **Vittorio Cosma** (who played with Italian prog legends PFM). Copeland is not only the drummer but he's often the lead singer. With two more great singers in the band singing on nearly all of the songs it's the fusion of Copeland's "unorthodox" vocal approach with the soulful and melodic lines of King and the extravagant singing style of Belew that helps make each song a weird gem. Jammy types – especially lovers of the late, great Col. Bruce Hampton – will really dig this. Just forgive the cover, etc.



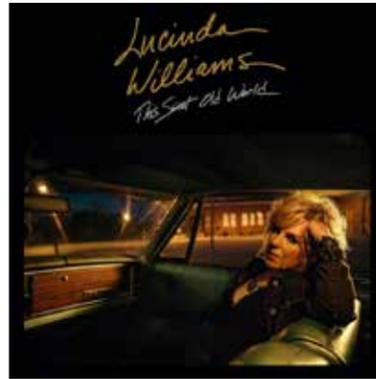
NOAH GUNDERSEN
WHITE NOISE
 COOKING VINYL

"*White Noise* is a sensory overload," says **Noah Gundersen** of his bold new album. "Fear, anxiety, desire, sex, lust, love. *White Noise* is the place between waking and dreaming, where the edges blur and the light is strange. It's a car crash, it's a drowning, it's everything all the time." The conception of *White Noise* started long before **Gundersen** stepped into his homemade studio, nestled inside a 1600 sq. ft. loft on the marina in Ballard, Washington. "At the beginning of 2016, I walked on stage and was met with a feeling of overwhelming emptiness" explains **Gundersen**. "I imagined a career playing music I didn't believe in and was terrified." After his set, a fellow songwriter expressed a quote to **Gundersen** from famed choreographer, Martha Graham: "No artist is ever pleased... There is only a queer, divine dissatisfaction; a blessed unrest that keeps us marching and makes us more alive than the others." From there, something awoke in **Gundersen** that can now be best described as the 13 tracks that embody *White Noise*. *White Noise* finds **Gundersen** in a variety of headspaces, with anthemic rock choruses in "The Sound" to piano ballads in "New Religion," but still holding true to his in-depth and hyperaware style of songwriting.



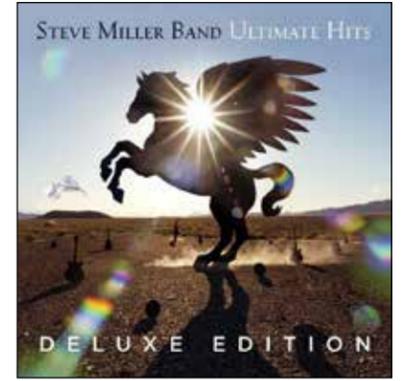
FLAMIN' GROOVIES
FANTASTIC PLASTIC
 SEVERN RECORDS

American precursors to punk rock and power pop, **The Flamin' Groovies'** story goes all the way back to 1965, when the band began as the Chosen Few in their hometown of San Francisco, CA. They released a series of infectious guitar driven rock 'n' roll records over the next few decades before disbanding in 1992. However, Cyril Jordan and Chris Wilson reunited in 2013 and have been touring for the past four years – and *Fantastic Plastic* will give everyone another chance at hearing exactly why those in the know consider them one of the greatest rock 'n' roll bands of all-time. Produced by Jordan and Joel Jaffe (who also contributes guitar) and featuring original bassist George Alexander and latter-day drummer Victor Penalosa, *Fantastic Plastic* unleashes 10 new original tunes penned by Jordan and Wilson as well as covers of the Beau Brummels' "Don't Talk To Strangers" and NRBQ's "I Want You Bad." "It was 33 years that we hadn't seen each other," says Jordan. "It was as if time and space hadn't affected us. It was the same as it was back in 1979 when we were writing the songs for *Jumpin' In the Night*. We went back and locked into that. It's really amazing."



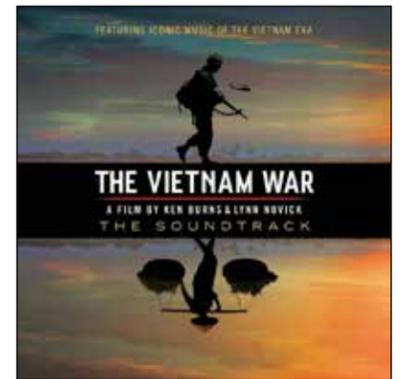
LUCINDA WILLIAMS
THIS SWEET OLD WORLD
 HIGHWAY 20 RECORDS

Produced by **Lucinda Williams** and Tom Overby, *This Sweet Old World* – recorded to mark the 25th anniversary of the original 1992 album *Sweet Old World* – features all-new renditions of the record's 12 songs. *Sweet Old World* contained several durable songs – several of which have been staples of **Williams'** live sets since their original release. However, the album as a whole has received comparatively short shrift, coming as it did between two landmarks in the musician's career: her breakthrough self-titled album and her major commercial hit *Car Wheels on a Gravel Road*. After some initial trepidation on the **Williams'** part, they recut the entire record in 10 days. **Williams** notes, "I wanted to stretch some of the songs out and bring them up to date a little bit more... 'Six Blocks Way' sounds a hundred times better than the original. It's more jangly – it's reminiscent of an early Tom Petty recording, and the Byrds, too. Another one on the record that really surprised me is 'Lines Around Your Eyes.' And 'Sidewalks of the City' is like a different song now – it's so relevant today." *This Sweet Old World* also features some choice bonus tracks – but the real attractions are these great songs and **Williams'** indomitable creative spirit.



STEVE MILLER
ULTIMATE HITS - DELUXE
 CAPITOL

Steve Miller is a kind of a classic rock enigma. He had big hooks, sure, and songs so ubiquitous that maybe they no longer your attention ... But with the right kind of ears you can hear what a mad genius he was – paring those amazing hooks with some truly out-there playing and production. And you can't deny what a sick guitar player he is. So, now's the time for a critical re-assessment: **Miller** has produced and personally directed the curation and creative process for his band's *Ultimate Hits* collection, which covers all the hits as well as his early experimental work and his blues-influenced releases. *Ultimate Hits* features the **Steve Miller Band's** biggest worldwide chart-toppers, including "Take The Money And Run," "Rock'n Me," "Jet Airliner," "The Joker," "Abracadabra," "Jungle Love," and "Fly Like An Eagle" plus two previously unreleased live recordings, "Living In The USA" and "Space Cowboy," as well as a never-before-released **Steve Miller** solo recording of "Seasons." And this deluxe edition also boasts five more previously unreleased studio and live recordings, including a demo for "Take The Money And Run." The deluxe edition even features a recording of **Miller** at age five talking to his godfather, Les Paul. Also available as a sweet vinyl set!



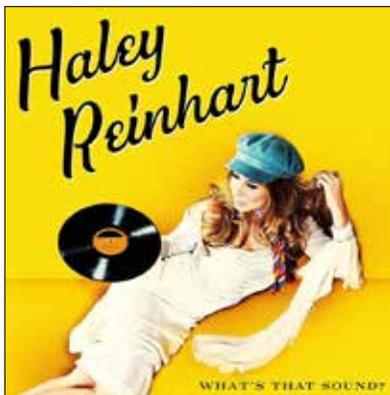
VARIOUS ARTISTS
THE VIETNAM WAR - A FILM BY KEN BURNS & LYNN NOVICK
& LYNN NOVICK (THE SOUNDTRACK)
 KEN BURNS - VIETNAM

"Every war, of course, has its own soundtrack... There are the anthems that send the young into battle, assured in motive and victory, and the ballads of separation, anxiety and mourning. World War I was America's first pop-music conflict, with the songwriting stars of Tin Pan Alley – George M. Cohan, Gus Kahn, a young Irving Berlin – churning out modern warfare's earliest, greatest hits. More recently, in the chaos of Afghanistan and Iraq, hip-hop and heavy metal have been both fuel and relief... But Vietnam was the first rock & roll war, escalating in parallel with the social awareness and expressive urgency of the generations caught in the crossfire. The 38 classic songs and performances in this collection are part of a larger body of more than 100 recordings heard as vivid atmosphere and pointed commentary throughout *The Vietnam War*. Together, they comprise a defining, musical account of one of the most convulsive and transformative periods in American history and, by inevitable extension, the world's. This is havoc, rebellion and revelation as they happened, almost daily, in folk, blues and soul; country, psychedelia and hard rock; explicit protest, dancefloor escape and universal prayer." – from the liner note by **David Fricke**



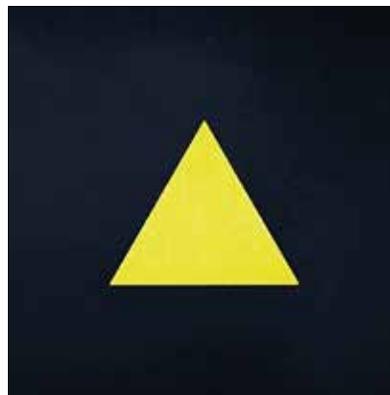
JESSE ROYAL
LILY OF DA VALLEY
 EASY STAR

Keeping authentic reggae music alive is **Jesse Royal's** mission as he continues on the legacy of the late greats Bob Marley, Peter Tosh and Jacob Miller, to name a few. **Jesse Royal's** restless musical drive paired with profound music, prolific lyrics and socially-conscious messages has him regarded as the next reggae star to emerge from reggae's birth land of Jamaica. **Lily Of Da Valley** features production by Kareem "Remus" Burrell and Phillip "Winta" James, balancing new music with some recent hits such as "Modern Day Judas" and "Finally." **Royal's** ambition is to bring his music and vision to a worldwide reggae audience and beyond. He has been waiting for his moment in the spotlight, following the successful career launches of some of his friends and peers, including Chronixx and Protoje. Together with **Jesse**, these artists have spearheaded a popular return to conscious lyrics and messages in modern reggae – but the music will still put the dankest soundsystem to the test. **Lily of Da Valley** slams so hard that Major Lazer will have to pack up their shit and wait for Fyre Fest to make a comeback.



HALEY REINHART
WHAT'S THAT SOUND?
 CONCORD

Haley Reinhart grew up in a musical family, performing with them from an early age. She eventually went on her own path, playing jazz around the world, placing 3rd on *American Idol*, landing a record deal, and then, perhaps most notably, **Reinhart** began collaborating and touring with YouTube sensation **Scott Bradlee's Postmodern Jukebox**, offering up jazz/ragtime/swing-inspired updates of songs like Radiohead's "Creep" and The White Stripes' "Seven Nation Army." To date, **Reinhart's** Postmodern Jukebox contributions have garnered more than 112 million views on YouTube. **What's That Sound?** finds **Reinhart** digging into her rich musical heritage and reimagining 11 classic songs from the 1960s (with three **Reinhart** originals thrown in for good measure). **Reinhart** purposely zeroed in on songs originally released between 1966 and 1969, including classics by The Zombies, Jefferson Airplane, Nancy Sinatra, and more. Recorded to tape at the historic Sunset Sound, and mixed by Bill Schnee (a Grammy winner known for his work with Marvin Gaye and Steely Dan), **What's That Sound?** was also made using solely vintage instruments. Her parents, Harry and Patti, are along for the ride, too! A groovy delight suitable for the whole family!



LONEY DEAR
LONEY DEAR
 REAL WORLD

When some people reach nearly 15 years into their career, stagnation or rot often begins to set in. Ideas become strained, repetition appears and some artists feel a little lost at sea as times and trends have changed around them. For **Loney Dear's** Emil Svanängen, the opposite is true. On his self-titled seventh album, he has undergone a rebirth, a transition and had a profound artistic awakening – the beginning of something very new and very potent. Often described as indie pop (when in fact the music has always been more multifaceted and intricate than that genre suggests) **Loney Dear** looks to squash such binary comparisons. Whilst inspired by the likes of the inimitable Nina Simone, the new, and darker, album is a creation that feels as difficult as it does futile to pigeonhole. However, for those who enjoy the stripped back intimacy and compositional brilliance of Bon Iver, complete with flashes of John Grant's more electronic work and sprinkles of Eno-esque production — plus hidden flutters of jazz rhythms and subtle nods to Elton John — then this is an album that has moments of all, alongside being very much its own singular creation.



J. RODDY WALSTON & THE BUSINESS
DESTROYERS OF THE SOFT LIFE
 ATO RECORDS

The hair flying rock 'n' roll of **J. Roddy Walston & The Business** is back with the long-awaited follow-up to 2013's *Essential Tremors*. **Destroyers of the Soft Life** began two years ago when the band collectively purchased space in a Richmond, Virginia WWII era bomb shelter turned lumber yard. The foursome gutted and subsequently spent seven months transforming it into their own recording studio. As they put down roots **Walston** also became a father for the first time, inspiring lyrics that take an unflinching look at family dynamics and parental motivations. The album is ushered in by the raging, "The Wanting," the quartet's first new song in four years – a heavy thing that describes the relationship of an estranged father and son: "Even though it is a dark song with a brutal ending, I find hope and beauty in the idea of these two people that had a shared sense of both regret and longing for each other." It was a song that opened up everything for **Walston** and company: "I personally fell in love with writing music again," **Walston** explains. "It took a while but once I realized I had room to try things that I had never tried before, I became addicted to the process." And you'll be addicted to the songs, which positively roar with joy. It was worth the wait.