



**QUEENS OF THE STONE AGE
VILLAINS**
MATADOR

Hundreds of epic shows, memory lapses, unexplained injuries, one year-long detour with Iggy Pop, a #1 record, and multiple Grammy nominations later, **Queens of the Stone Age** reemerge from the desert newly scarred and somehow strangely prettier with lucky seventh album, **Villains**. Produced by Mark Ronson and Mark Rankin and mixed by the legendary Alan Moulder (My Bloody Valentine, Nine Inch Nails), **Villains** has all of the band's the sonic signatures but with bold new twists. As Josh Homme himself puts it: "The most important aspect of making this record was redefining our sound... If you can't make a great first record, you should just stop – but if you can make a great record but you keep making records and your sound doesn't evolve, you become a parody of that original sound." Rankin concurs: "I was excited to get into the studio again with the challenge of pushing the sound for this record, especially with the addition of Ronson into the creative mix. We wanted to evolve the production to be processed in a modern way yet be totally organic and still performed fully live, like lifting a veil and what you thought was electronic is actually live and things are not as they first appear... What we've made is forward looking yet unmistakably **Queens**."



**THE DISTRICTS
POPULAR MANIPULATIONS**
FAT POSSUM

It's not uncommon for musicians to grow and evolve between releases – but even by those standards, **the Districts' Popular Manipulations** is stunning. The Pennsylvania-borne band's third full-length represents an exponential leap in sound and cohesion, an impressive and impassioned burn with a wide scope that threatens to swallow everything else surrounding it. The distinctly intense sound of **Popular Manipulations** – charging guitars, thunderous drumming, and Grote's searing vocals – was brought on by a few cited influences, from shoegaze's aggressive swirl to the Velvet Underground's impeccable drone-rock sound. There's a distinctly Canadian flavor to this brand of indie rock, too; Spencer Krug's anthemic, lushly inscrutable work in Wolf Parade and his defunct Sunset Rubdown side project comes to mind. But don't mistake easy comparisons for a lack of originality: on **Popular Manipulations**, **the Districts** are in a lane entirely their own, exploring lyrical themes of isolation and abandonment in a way that ups the music's already highly charged emotional quotient. For such weighty thematic material, though, **Popular Manipulations** is purely life-affirming rock music, bursting with energy that cuts through the darkness of the world that surrounds us.



**DENT MAY
ACROSS THE MULTIVERSE**
CARPARK

Following the lead of musical-polymaths-with-LA-ties before him like Brian Wilson, Van Dyke Parks, and Harry Nilsson, **Dent May's** style on the magical mystery tour de force **Across the Multiverse** will be familiar to fans of his previous work. Yet there's something more refined about this collection... Stately strings mingle with boogie piano like old friends. Synths weave a celestial backdrop throughout. Every verse, bridge and chorus in its right place, giving it the unmistakable feel of a true songwriting craftsman at work. Musically, the songs were written in a gold rush of productivity inspired by late nights DJ-ing rare disco funk cuts at local watering holes. Lyrically **Dent** has never been sharper, musing on themes like modern romance ("Picture on a Screen," "Face Down in the Gutter of Your Love"), existential dread ("Dream 4 Me," "I'm Gonna Live Forever Until I'm Dead"), and the distance to the moon ("Distance to the Moon") as he searches for meaning among the infinite scrolling feeds of our 21st century augmented reality. The title track, a duet with **Frankie Cosmos**, is a deep space love song about finding love beyond impossible boundaries. **Across the Multiverse** was written and recorded in a sunny bedroom in LA's Highland Park neighborhood, with **Dent** producing and playing nearly every instrument himself.



**SHELBY LYNNE & ALLISON MOORER
NOT DARK YET**
SILVER CROSS RECORDS

Raised in rural Alabama, critically acclaimed artists and sisters **Shelby Lynne and Allison Moorer** sang together from the time they could speak. Though their career paths have gone in separate directions, music has been the only language they needed to communicate and connect with each other. With 24 albums between them, as well as Grammy, Oscar, and numerous other nominations, **Not Dark Yet** is the first time that **Lynne and Moorer** have collaborated on an album. On **Not Dark Yet** the siblings wrap their familial harmonies around an eclectic collection of song choices by writers ranging from the Louvin Brothers and Nick Cave to Kurt Cobain, Jessie Colter... And, of course, Bob Dylan – "Not Dark Yet" being an essential cut on his 1997 masterpiece, *Time out of Mind*. **Not Dark Yet** is an extraordinary debut of their transcendent musical bond, produced by Teddy Thompson. **Shelby and Allison** wrap their arms around the past, plant their feet in the present, and nod toward what's around the bend with the co-penned "Is It Too Much," to close out the ten-song set. In all, **Not Dark Yet** is a spare, soulful, and stunning listen – beautifully recorded and awash in harmonies that will have their hooks in you for life. Highly recommended.



**CIGARETTES AFTER SEX
CIGARETTES AFTER SEX**
PARTISAN

Cigarettes After Sex shows mainman Greg Gonzalez's ability to set a scene and sustain a mood. On album opener "K.", is a love story told with chiming guitars. "Each Time You Fall in Love" echoes the music of *Twin Peaks*. "Sunset" and the gently lulling "Sweet" are impressionistic snapshots of romance. Elsewhere, Gonzalez mounts movies in miniature with the photographic references of "Flash" and *Fitzcarraldo* echoes of "Opera House." Gonzalez closes the album with "Young & Dumb," which brings the album to a close with good, timeless advice: "Drive your car to the beach with the song on repeat..." To mirror their woozy romanticism in music, Gonzalez rejected conventional studio routes for his band. Taking influence from The Cowboy Junkies' *The Trinity Session* (recorded in a church using a single microphone), the album was recorded in three days at a sweatshop rehearsal space, while "Each Time You Fall in Love" was recorded in a stairway. A sexy and atmospheric escape.



**FANTASTIC NEGRITO
THE LAST DAYS OF OAKLAND**
COOKING VINYL

Fantastic Negrito is a man's truth told in the form of black roots music. Each song the true story of a musician from Oakland who experienced the highs of a million-dollar record deal, the lows of a near fatal car accident that put him in a coma, and is now in the phase of rebirth despite his playing hand being mangled. **Negrto's** music emphasizes rawness and space. Slide guitar, drums, and piano. Rather than update the Delta Blues, **Fantastic Negrito** leaves the original sounds of Lead Belly and Skip James intact, building bridges to a modern sound with loops and samples of his own live instruments. But the primary element that drives **Fantastic Negrito's** music is uncut realness and zero concern for "pop" anything. If, as John Lydon once said, anger is an energy, then consider **The Last Days of Oakland** with a molten core. Every ounce of **The Last Days of Oakland** is seething with purpose, as if note, every word, every grunt, and every masterfully executed riff has manifested out of soulful defiance. **Negrto** performs as if he has nothing to lose – hell, he's already lost it. Now he has everything to prove – and he does. **The Last Days of Oakland** is the honest work of a true artist who deserves our undivided attention – especially now.



**PICTURE THIS
PICTURE THIS**
REPUBLIC

Hailing from Ireland, **Picture This** is a duo consisting of drummer Jimmy Rainsford and vocalist / guitarist Ryan Hennessy. The two met in October 2015 and became fast friends, quickly recording and playing together as **Picture This**. An iPhone video of their breakout single "Take My Hand" would go viral and introduce the group to the world. Elegantly blending pop, folk, rock, and vibrantly vivid lyricism, their self-titled **Picture This EP** arrived in 2016. It went #1 in Ireland reaching Gold certification in the country, and "Take My Hand" cumulatively amassed over 2 million Spotify streams and 2 million YouTube views. Building an international fan base, they sold 50,000 tickets in the UK and Ireland, packing shows everywhere while "You and I" and "Let's Be Young" further amplified their success. **Picture This** recently made history in Europe. Selling 8,000 tickets for a five-night stand in Dublin, they became "the first act since REM to sell out 5 nights at The Olympia in one day." Every date of the tour sold out as fans sang along to every word. They've also won all of the awards, so good on 'em. Now they're finally releasing their self-titled debut long-player, and with it – atop a bed of tasteful acoustic guitars and romantic lyrics – will come a collective swoon unlike the world has ever known. Watch your back, Ed Sheeran.



**RAY WYLIE HUBBARD
TELL THE DEVIL I'M GETTIN' THERE
AS FAST AS I CAN**
BORDELLO RECORDS

Whether or not you subscribe to the adage that the devil always has the best music, you can take it on faith that anytime he pops up from a cameo in a **Ray Wylie Hubbard** song, the results are gonna be pretty damned entertaining. Old Scratch pops up in his songs a lot nearly as often as all of **Hubbard's** wise-cracking black birds, lyrical and musical nods to Lightnin' Hopkins, bad-ass women (usually **Hubbard's** own wife, Judy), and a myriad of other grifters, ruffians, and scrappy cats of the gnarly and general lowdown variety. Somewhere or another on just about every **Ray Wylie Hubbard** album, the devil gets his due and he's now even worked his way up to the top billing on his acclaimed songwriter's latest, **Tell the Devil I'm Gettin' There as Fast as I Can**. Although **Tell the Devil...** isn't a concept album, per se, its songs fit neatly together to chart a Dante-esque journey from *Paradise Lost* all the way to the final reckoning of *In Times of Cold*. "There's a definite beginning, middle, and end to this record," says **Hubbard**. "It starts with 'Genesis,' and at the ending, there I am trying to plead my case before the court of heaven, hoping I've got a good lawyer." Lucinda Williams and Patty Griffin are among the guests.



**FRED HERSCH
OPEN BOOK**
PALMETTO RECORDS

Fred Hersch has long been acclaimed as an exploratory artist, an outspoken activist, an influential educator and a uniquely revelatory and lyrical pianist. As one of the most expressive voices in modern jazz, **Hersch** has never been shy about letting listeners glimpse his most intimate thoughts and emotions. Now **Hersch's** fans will be treated to even deeper, more revealing insights into the story of the renowned pianist via his much-anticipated memoir, *Good Things Happen Slowly: A Life in and Out of Jazz*. As a companion piece, **Hersch** decided to present an equally direct and vulnerable glimpse into his private musical thoughts with his 11th solo release, **Open Book**. The seven pieces on **Open Book** offer some of the finest, most unguardedly emotional solo music that **Hersch** has created in a career unique for its profound poignancy and passion. The centerpiece of **Open Book**, and the spark that ignited the album, is the nearly 20-minute improvisation "Through the Forest" – the stream-of-consciousness gem is a miniature masterpiece of narrative development; a compelling journey through an abstract, glimmering landscape, revealing that, in his early 60s, **Hersch** continues to take creative risks and daunting inventive leaps.



**LILLY HIATT
TRINITY LANE**
NEW WEST

"Gonna hang on a little bit longer, sleep well, work a little harder; put my faith in something I can't see," sings **Lilly Hiatt** on the title track of her third LP, **Trinity Lane**. It's a set of honest words from an album of personal truths. Produced by **Michael Trent of Shovels & Rope**, **Trinity Lane** melds the observational with the confessional and never tries to follow any particular genre code – the guitar riffs are as Seattle as they are southern, the topics are modern as they are built on the past. The songs on **Trinity Lane** have even helped **Hiatt** process things like the death of David Bowie, which functions as a metaphor for a lost lover. On the heavily nine-titled "The Night David Bowie Died," she bids farewell to a relationship and to a musical genius while also evoking Veruca Salt-style vocals and guitars. It was a track written entirely in one stream-of-consciousness, where **Hiatt** didn't edit or write anything down – she just sang and played. "That was David Bowie's little gift to me," she says with a laugh. **Trinity Lane** is full of gifts and full of guts – an album that is a healing process and a road map forward, filled with **Hiatt's** wildly expressive approach to songwriting and stark, honest lyrics. But to hear that journey, all you have to do is listen.



**STEVE WINWOOD
WINWOOD GREATEST HITS LIVE**
WINCRAFT RECORDS

Singer-songwriter, legendary vocalist, guitarist, keyboardist, mandolin player, producer, Grammy winner **Steve Winwood** presents the 4xLP collection *Winwood: Greatest Hits Live*, his first-ever live album as a solo artist. With a 23-song tracklist handpicked by **Winwood** himself, it touches on his most beloved songs and offers fans a definitive musical portrait of his five-decade career – touching on all aspects of **Winwood's** extensive catalog, including contemporary arrangements of the music he created with the **Spencer Davis Group**, **Traffic**, **Blind Faith**, and on his classic solo recordings. The collection channels **Winwood's** unique ability to fuse multiple genres into a singular, cohesive musical expression. The record not only demonstrates **Steve's** mastery of the Hammond B3 Organ, but also showcases his remarkable guitar skills. "I suppose it is sort of a tribute to the band members and crew I've been fortunate to have with me on the road," says **Winwood**. "The songs were chosen for being the ones most recognized throughout my career which have left an impression and so I hope the record will be a souvenir that brings to mind happy memories of a good time experienced at one of my shows."



**LIVING COLOUR
SHADE**
MRI

Five years in the making, **Living Colour's** brand new album, *Shade*, finds the veteran rockers at the height of their creative powers – still experimenting as though they were upstarts instead of seasoned veterans. While the blues served as the foundation for the collection, one shouldn't expect to hear the "down-home" style that was once the soundtrack of sharecroppers and southern juke joints. **Living Colour's** blues incorporate a myriad of influences, while speaking to the politically-charged climate of the times. *Shade* is a sonic journey that careens from the furor of "Blak Out," an old school thrasher that struts with a gangster boogie to "Program," a searing, socially-spiked cocktail that nods to the band's iconic hit "Cult of Personality." Other stand-outs include the acid funk balladry of "Two Sides" (complete with a guest appearance by **George Clinton**) and the afro-punk fireworks of "Glass Teeth," prove Corey Glover's vocals to be stronger than ever, while guitarist Vernon Reid lives up to his reputation on album opener "Freedom of Expression (F.O.X.)" and the soul blues of "Who's That?" Drummer Will Calhoun points to "Invisible," which pays homage to the late Buddy Miles, among his favorites on the album.



**TOBACCO
RIPE & MAJESTIC**
RAD CULT

Tobacco is the driving force behind mysterious electronic / experimental / pop weirdos **Black Moth Super Rainbow** – if you watch HBO's *Silicon Valley* then you know what's up (he does the theme). BMSR haven't put anything out since way back in 2012 (but don't fret: a new record is on the way!), but **Tobacco** has kept pretty busy with his solo work, which features slightly heavier, funkier versions of the analog-synth driven funk which his band is best known. "Mostly everything I've done with BMSR is made to be pop. And a lot of people say BMSR is bordering on hip-hop beats. So with **Tobacco**, I wanted to embrace my beats and get darker and sleeker with it all. I want to make you feel paranoid in a good way." *Ripe and Majestic* is rife with said feelings – which will benefit from being brand new yet somewhat familiar, as it collects unreleased and rare recordings. "It's not quite everything," he recently told Riot Fest "But it's everything that's listenable. I've been doing this for ten years now, so now there are people who like what I did before, and people who like what I do now, and the people who like what I did before will probably like this." How's that for a ringing endorsement?



**NEW KINGSTON
A KINGSTON STORY: COME FROM FAR**
EASY STAR

New Kingston's journey formally began in 2006, when this band of brothers, under the watchful eye of their father (and bassist) began jamming in the basement. They dubbed themselves **New Kingston** to appropriately reflect the combination of their Jamaican heritage and their present lives in New York City. The fusion of these two identities, both their cultural roots and their current home, guides their musical and stylistic direction. *A Kingston Story: Come From Far* is a conceptual effort that tracks the personal histories, journeys, and current lives of the **New Kingston** family, transforming these stories into a seamless musical piece. While the concept is strong, it doesn't overshadow the excellence of the individual songs, including early singles "Come From Far," and "Honorable & The Beast," as well as "Starlight," a collaboration with **Pressure Busspipe**, and the anthemic, romantic "Agape," among others. Produced by the band with their longtime musical mentor and Grammy-winner Fabian Cooke, *A Kingston Story: Come From Far* is a new listening experience for the American progressive reggae scene – and the band's most personal work to date.



**ROLLING BLACKOUTS COASTAL FEVER
TALK TIGHT**
SUB POP

Rolling Blackouts Coastal Fever's songs have all the page-turning qualities of a good yarn. The band often start with something rooted in real life – the melancholy of travel, a hopeless crush, trying to outrun your past – before building them into clever, quick vignettes that blur fiction and reality. The pace of the music keeps those pages turning at an enjoyable clip, too, putting their own spin on the pepped-up pop of The Velvet Underground's Antipodean descendants – namely The Clean, The Go-Betweens, and The Verlaines. They also benefit from three songwriters and vocalists – sometimes all in the same song, providing multi-dimensional narratives to their kinetic, catchy songs. This year's EP, *The French Press*, represented a breakthrough for the band, both in terms of finding a new audience and creating a set of songs that spins like a novella. Now we're getting treated to the release of *Talk Tight* – the band's more eclectic but no less compelling debut EP. From the breezy snark of "Wither With You," the Pavement-esque "Wide Eyes" to the wistful "Tender is the Neck" and the Feelies-inspired nervousness of "Clean Slate" *Talk Tight* covers a lot of ground in a short amount of time. Pair it with *The French Press* and you have one of 2017's best. You need this.



**FOR THE WIN
HEAVY THOUGHTS**
VICTORY

A **For The Win** show is like going to a baseball game - you know you're going to have a good time, but you know you may get hit in the face without warning. Their "sweat-soaked, pit-ready punk and metalcore," as described by *Alternative Press*, will have you paying attention right off the bat. Hailing from 'America's Finest City,' the San Diego five-piece first came into motion in late 2010, claiming their name from watching America's favorite pastime. "It may sound cliché but it's a commonly used phrase in sports and it was fitting for our style of music. We are a team, and a team does not step up to the spotlight to fail," remarks vocalist Kyle Christensen. He adds, "Hell, Giovanni (Suarez, bass) and I have played baseball together since we were six years old." After a couple of line-up changes of other San Diego music scene friends, **For The Win** cemented their line-up with drummer Omar Nieto and guitarists Lee Chambers and Matt Jimenez. Written by Christensen and guitarist Lee Chambers, *Heavy Thoughts* is a collection of forward thinking, dynamic songs that are infectious as they are innovative.



**AHMAD JAMAL
MARSEILLE**
JAZZ VILLAGE

The name **Ahmad Jamal** is synonymous with peerless talent, unmatched character, and a world-renowned career; and his highly anticipated new album, *Marseille*, will continue to elevate the 80-year-old pianist's stature. The record carries a very personal expression of the sincere and longstanding mutual admiration that has existed between the American pianist/composer – a recipient of the highly prestigious Chevalier De L'ordre Des Arts Et Des Lettres – and French audiences. *Marseille* is **Jamal's** love letter to the iconic city in Southern France whose magnificent port and dazzling light have inspired numerous artists and filmmakers over the years. Backing him are three musicians with whom he has developed an advanced musical empathy over time: drummer **Herlin Riley**, double bassist **James Cammack**, and percussionist **Manolo Badrena**. Together they form a rhythm section that is both responsive and assertive, with each member making his presence felt without disrupting the carefully constructed rhythmic carriage of the music, which has a hypnotic pulse accented with a wide variety of subtleties. French rapper **Abd Al Malik** gives a command performance on the title track – an album highlight that honors **Jamal's** adventurous spirit.



**DALEK
ENDANGERED PHILOSOPHIES**
IPECAC RECORDINGS

With roots in the mid-'90s DIY scene, **Dälek** – rapper/producer MC Dälek, producer/live electronics Mike Manteca, and turntablist DJ Rek – has been delivering groundbreaking albums for over 20 years. They have enraptured fans and critics across all genres, garnering fans and earning accolades from the hip-hop, electronic, indie, metal, shoegaze, jazz and experimental communities. After releasing seven studio albums, numerous collaborations, EPs, and remixes, they continue to push boundaries with each release. "*Endangered Philosophies* is **Dälek's** signature sound pushed in new directions. Re-sculpted to say all that needs to be said today. It is no one element, but rather an amalgamation of the lyrics, sonics, drums, noise, melody, bass, and turntablism," explains MC Dälek. "*Endangered Philosophies* is a very introspective record about very external forces. This isn't about one listen... It's about your evolving perception when you immerse yourself in the layers of sound and words. *Endangered Philosophies* is a record about the right now and yet will resonate differently each time it is listened to, in a word...timeless."



**ORCHESTRAL MANOEUVRES IN THE DARK
THE PUNISHMENT OF LUXURY**
WHITE NOISE

Synth-pop pioneers **Orchestral Manoeuvres in the Dark** return with their dazzling thirteenth studio album, *The Punishment of Luxury*, which sees them combine the wistful nostalgia and idealized romance of their previous work while stepping out of their comfort zone. The follow up to the critically acclaimed *English Electric* (2013), *The Punishment of Luxury* is a daring collection of stylish synth pop and masterful songwriting which will certainly rank alongside their very best. Written, recorded, produced and mixed by **OMD** – **Andy McCluskey** and **Paul Humphreys** – the album is the sound of a band in their prime. "On this album, we have managed to make beautiful things out of noises and repetitive patterns," explains Andy. "The trouble is, we just can't help but write a catchy melody!" It takes its name from an 1891 painting by the Italian Giovanni Segantini and contains everything from the Kraftwerkian "Isotype" and "Robot Man" to the blue-eyed soul ballads of "One More Time" and "The View From Here" as well as more traditional **OMD** songs like "Kiss Kiss Bang Bang Bang" and the synth heavy title track.



**KACY & CLAYTON
THE SIREN'S SONG**
NEW WEST

Kacy & Clayton first met Jeff Tweedy in the backroom of the Fillmore Auditorium in San Francisco in September 2016. The band had been invited to open for Wilco on night 4 of their annual 5-night run. While waiting for their soundcheck, Jeff appeared through a curtain backstage and introduced himself. Those conversations would eventually blossom into an invite to stop by Wilco's studio, the Loft, a visit they made only weeks later. In January 2017, **Kacy & Clayton** returned to the Loft with a rhythm section and a batch of new songs. Over the course of 8 days, the band recorded 9 songs with Jeff Tweedy producing and Loft house engineer Tom Schick at the helm. These 9 songs are what would become the band's fourth album, *The Siren's Song*. While writing and recording *The Siren's Song*, **Kacy & Clayton** found inspiration in the music of Sammi Smith, The Everly Brothers, Link Wray's chicken shack LPs, country records with harpsichords, The Sir Douglas Quintet, Gene Clark, Jeannie C. Riley, as well as British traditional singers like Peter Bellamy and the Watsons. *The Siren's Song* is a product of these influences and an extraordinary progression in the band's own sound.



UNDER THE RADAR

SEPTEMBER 2017



SINGLE MOTHERS OUR PLEASURE

DINE ALONE

Words like “explosive,” “unrelenting,” “full throttle,” etc. are often bandied about when talking about bands and often the reality is a bit more pedestrian. This definitely isn’t the case with **Single Mothers**, whose incendiary live shows and critically acclaimed debut, *Negative Qualities*, saw them burst out of London, Ontario and onto stages with the likes of The Bronx, The Flatliners and Title Fight. But talk about words: Dude spits them out in explosive, unrelenting, and catch bursts that give these tracks a hardcore Hold Steady edge (with some Descendants thrown in). Now you too can get onboard with this brilliant band. Produced by Wade MacNeil (Alexisonfire, Black Lungs) and recorded by Jon Drew (Fucked Up, Tokyo Police Club), **Single Mothers** are back with their hotly anticipated follow-up *Our Pleasure*, 10 tracks of raging punk perfection. “Undercover” takes off on a running start and the record never turns back. “High Speed” is a self-aware stinger that includes sly references to *Star Trek: The Next Generation*. “Long Distance” is a more pensive and hostile track digging back to the bar days of social bridge building and foundational collapses (Those were different times, eh?).



LUKAS NELSON & PROMISE OF THE REAL LUKAS NELSON & PROMISE OF THE REAL

FANTASY/CONCORD

Lukas Nelson & Promise of the Real have quietly developed into one of America’s most dazzling new live acts, attracting a deeply devoted underground following – not to mention the admiration of Neil Young, who enlisted the group as his most recent backing band. Still, with a bounty of invaluable experience under their belts, nothing foretold the artistic leap of **Lukas Nelson & Promise of the Real** on their new, self-titled album – a mesmerizing, emotionally genuine, endlessly rewarding work of cosmic country soul. The new album includes 12 **Lukas Nelson** originals that draw on his country and rock lineage including literate Texas songsmiths like his father and ‘uncles’ Kris Kristofferson and Waylon Jennings, along with the enduring influence of J.J. Cale, The Band, Clapton-era Delaney & Bonnie and of course, his mentor **Neil Young**. **Jess Wolfe** and **Holly Lessig** of the indie-pop group **Lucius** contribute background vocals on five tracks, while **Lady Gaga** added stirring background vocals to “Carolina” and “Find Yourself.” Elsewhere, the lilting, Glen Campbell inspired gem, “Just Outside of Austin” features a guitar solo from Lukas’ dad, country music icon **Willie Nelson**, and piano from his 86-year-old **Aunt Bobbi**.



TOADIES THE LOWER SIDE OF UPTOWN

KIRTLAND RECORDS

Toadies’ seventh studio album *The Lower Side Of Uptown* serves as a “return to form,” for the band according to frontman Vaden Todd Lewis. “This album is roots **Toadies**, full of riffs and time shifts.” *The Lower Side Of Uptown* is the follow up to 2015’s *Heretics* which saw the band taking a change of pace with a stripped down mostly acoustic sound. When they were preparing to enter the studio this time around there was no set idea for what was to come, but the process ultimately had the band going back to their signature sound. “I feel that subconsciously we thought that this record would have ended up incorporating some of that quieter sound, but that didn’t happen. When we got to the studio with nothing more than a pile of riffs, what came out of the band was really loud and heavy music. So not only is this album louder than *Heretics*, I think it’s louder and heavier than the last couple **Toadies** albums,” guitarist Clark Vogeler said of the sessions, which were captured at Arlyn Studio and The Bubble in Austin, TX. Long time collaborators, producer Chris “Frenchie” Smith (Sixteen Deluxe), along with mixer Rob Schnapf (Beck, Elliot Smith) once again brought their magic touch.