



**THE ROOTS**  
**HOW I GOT OVER**  
DEF JAM

To call it “long-awaited” or “eagerly anticipated” would be the understatement of the year - as hip-hop’s most daring pioneers the **Roots** release their 9th studio album (and third for Def Jam Recordings) on June 22nd, **How I Got Over**. The album, which takes its name from Clara Ward’s gospel classic (made popular by Mahalia Jackson), is the **Roots’** first new release since joining Late Night with Jimmy Fallon for a full time gig as the show’s house band. The lead single from the **Roots** new set will be “Dear God 2.0” — a re-imagining of the Monsters Of Folk song “Dear God” featuring MOF members Yim Yames from My Morning Jacket, Conor Oberst and Mike Mogis. Other guests on **HIGO** include Joanna Newsom on “Right On,” Phonte Coleman (Little Brother, The Foreign Exchange), Blu (Blu & Exile), Peedi Peedi, Mercedes Martinez, Icelandic alt-pop singer Patty Crash, newcomer Sugar Tongue Slim as well as long time Roots’ Crew members Dice Raw, Truck North and P.O.R.N, and John Legend – who’s new album is being produced by **The Roots**. What more do you need? BUY THIS!



**THE BLACK KEYS**  
**BROTHERS**  
WARNER BROS.

For a band that’s built around such a slight aesthetic, **The Black Keys** are mighty prolific. The duo’s latest album, **Brothers**, arrives on the heels of three other acclaimed projects the band released in the past year: guitarist / singer Dan Auerbach’s solo effort, **Keep It Hid**, the debut LP from drummer Patrick Carney’s aptly-named project, **Drummer**, and **Blakroc** — a collaboration between **The Black Keys** and renowned MCs including RZA, Mos Def, Q-Tip, and Raekwon (which, by the way, is only available at this and other fine independent record shops). Carney says **Brothers** is the album they’ve always wanted to make and taps into their creative force as a duo. “Dan and I grew up a lot as individuals and musicians prior to making this album. Our relationship was tested in many ways but at the end of the day, we’re brothers, and I think these songs reflect that.” Carney and Auerbach recorded the bulk of the album at the legendary Alabama studio Muscle Shoals, did a little bit more in New York City, and let Danger Mouse produce a track. The result is pure grimy gold.



**DANGER MOUSE AND SPARKLEHORSE**  
**DARK NIGHT OF THE SOUL**  
CAPITOL

Whether you like it or not the music of **Dark Night of the Soul** – the long-delayed album from **Danger Mouse** and **Sparklehorse** – will forever live in the shadow of its ominous title. Why? Because both the man behind **Sparklehorse**, Mark Linkous, and his friend, colleague, and collaborator, Vic Chesnutt, both took their lives before this album saw the light of day. It’s a shame that they’ll never get to revel in the critical hosannas it has deservedly received, but at least we know these heart-felt transmissions will be with us forever. **Dark Night of the Soul** is joyous, though, and that good nature is shared with a troupe of inspired collaborators including Black Francis, James Mercer, and David Lynch – who’s two contributions are quite possibly the album’s highlights (Lynch also published a book of photos inspired by the album). On the surface **Dark Night of the Soul** could pass as an excellent **Sparklehorse** album but, given it’s amazing array of voices, the album feels more like an opera drenched in static and spooky melodies. It’s an album that, despite it’s sad context, celebrates the unique camaraderie that music offers to both artist and patron. And you need it.



**GOV'T MULE**  
**MULEMMIUM**  
EVIL TEEN

Since 1994, **Gov’t Mule** has celebrated the upcoming New Year with unique fan-pleasing concerts that showcase their wide-ranging repertoire, virtuosic musicianship and commitment to their fans. New Year’s is very special not only to the fans but to the band as well. December 31, 1999, ushered in a new century and millennium and called for something truly magical - and that nights show at Atlanta’s historic Fox Theater delivered it. What made the show so extraordinary? For starters, Little Milton, one of Warren Haynes’ most important influences, joins **Gov’t Mule** for six songs including ‘I Can’t Quit You Baby’ and ‘It Hurts Me Too’. Other special guests include longtime **Mule** friends and collaborators Audley Freed (Black Crows), Robert Kearns, Johnny Mosier, Mark Van Allen and Barry Richman. Secondly, this show contains many **Mule** covers played for the first time including The Black Crows ‘Sometimes Salvation’ and King Crimson’s ‘21st Century Schizoid Man’.



**R.E.M.**  
**FABLES OF THE RECONSTRUCTION**  
**(25TH ANNIVERSARY EDITION)**  
I.R.S./CAPITOL

Originally released in 1985, **R.E.M.’s** 3rd album, **Fables of the Reconstruction** peaked at #28 on the Billboard charts and spawned two classic singles (“Can’t Get There From Here” and “Driver 8”). – but that success was fueled by the burn of constant touring and its corresponding homesickness. Breaking with their tradition of recording in Athens GA, the band recorded in England with producer Joe Boyd – best known for his work with Pink Floyd. Despite the adversity **Fables** turned out to be one of **R.E.M.’s** most stirring and beautiful albums – and songs like “Kohotek,” “Auctioneer” and “Good Advices” rank among the band’s murky best. Like it’s predecessors, This 25th Anniversary Edition features the classic album digitally remastered and sounding better than ever. The bonus disc is a complete run through of the album done in studio in Athens, before the band left for London for the actual recording sessions. These demos have never before been released and feature three additional tracks, not on the final album, including the obscure gem, “Throw Those Trolls Away.” Also available on delicious VINYL.



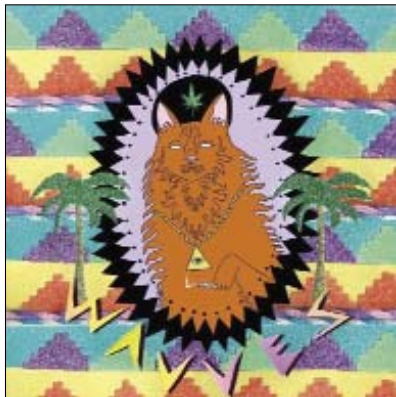
**BRIAN WILSON**  
**BRIAN WILSON REIMAGINES GERSHWIN**  
 DISNEY REARL SERIES

The title says it all: **Brian Wilson** has re-recorded and re-imagined twelve classic songs from the Gershwin Brothers and collaborated on two new **Wilson / Gershwin** compositions. The Gershwin estate gave **Wilson** access to rare, unfinished pieces of music by George Gershwin, with which **Brian** crafted collaborative compositions unlike anything the world has heard with "The Like in I Love You" and "Nothing But Love". **Wilson** chose to record George and Ira Gershwin songs because he considers the late composers of classics like "Someone to Watch Over Me," "Rhapsody in Blue" and "Summertime" as a critical influence. **Gershwin** bonds the sounds of Pasadena, *Pet Sounds*, and *Smile*, making this an insightful portrait of one of pop music's true geniuses.



**KEVIN HART**  
**SERIOUSLY FUNNY**  
 COMEDY CENTRAL

After a knockout performance on amateur night at a Philadelphia comedy club, **Kevin Hart** quit his job as a shoe salesman to make a career from his sense of humor. Since then, **Hart's** success has been inevitable. He began doing stand-up at various clubs in Boston, New York and Los Angeles, which eventually lead to his extremely memorable first performance at the Montreal "Just for Laughs" Comedy Festival. By this time, **Hart** was on the map and appearing in films such as "Paper Soldiers," "Scary Movie 3" and "Along Came Polly." **Seriously Funny** was recorded live in front of a sold-out audience which included Shaquille O'Neil and LeBron James – two men you may have seen shilling shoes and/or various topical ointments. Here **Hart** covers family matters, his biggest fears as a parent, the do's and don'ts of relationships and what men really do when their gal takes a girls' night out with painstaking hilarity. Someone give this man a sitcom already!



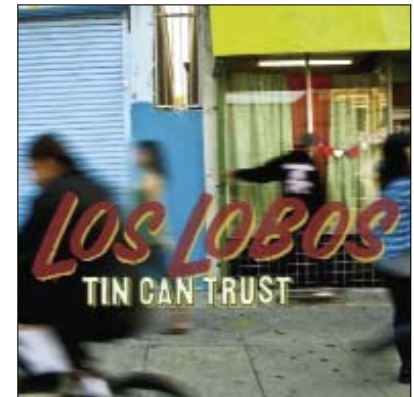
**WAVVES**  
**KING OF THE BEACH**  
 FAT POSSUM

**King of the Beach**, the new **Wavves** album is adventurous and ambitious. Not only does it cut deeper into the bleeding throat zatharsis and '60s sunshine soul that **Wavves** is known for, it also unexpectedly flips out [insert your snarky, blog dork comment] with elements of primitive electronics and psychedelic studio experimentation. Unlike **Wavves'** previously released material, recorded in haphazard bursts on Williams' laptop, **King of the Beach** was toiled over for three months at Sweet Tea Recording —a world-renowned studio in Oxford, Mississippi. Sweet Tea is also the home of Dennis Herring, producer of the last two Modest Mouse albums — which means plenty of echo and distorted vocals. And, yes, there are lots of songs about the beach. Sometimes it sounds like the Beach Boys and sometimes it sounds like the Dead Milkmen. Your move, Animal Collective.



**CROWDED HOUSE**  
**INTRIGUER**  
 FANTASY/CONCORD

Following up on their 2007 release, *Time On Earth* - their first studio recording in fourteen years - New Zealand dream-pop auteurs Crowded House deliver **Intriguer**. Produced by Jim Scott (Wilco), **Intriguer** once again brings together singer/guitarist and chief songwriter Neil Finn with original Crowded House bassist Nick Seymour and keyboardist/guitarist Mark Hart, who'd been with the band from 1989 until its last days. Also on board is drummer Mark Sherrod, the relative newcomer to the family, having joined the band for the making of the aforementioned *Time On Earth*. **Intriguer** opens with "Saturday Sun," a track whose straightforward backbeat calls to mind the best elements of '60s pop. The follow-up track, "Archer's Arrows," takes a more ominous turn with the help of some carefully layered vocals and the violin work of Lisa Germano (who later reappears on the pensive "Even If"). "Falling Dove" is both melancholy and defiant, while "Isolation" derives its dreamlike sensibility from a heavy dose of psychedelic guitar. You need this.



**LOS LOBOS**  
**TIN CAN TRUST**  
 SHOUT! FACTORY

Like so much of **Los Lobos'** previous work, **Tin Can Trust** is an album that speaks to the time and place in which it was conceived; the album's title can be traced back more than a century, but for the band, it's apt for the rickety state in which so many of us find ourselves—and our world—today. Seven songs on the album are distinguished and genius Hidalgo-Pérez collaborations, including the opening track "I'll Burn It Down," which features a guest vocal harmony from blues-rockers Susan Tedeschi. Three others were written in whole or in part by Rosas — including the album's two Spanish-language numbers: the cumbia "Yo Canto" and the norteño "Mujer Ingrata" — and display Los Lobos' signature seamless infusion of Mexican folk songs into rock music. Also included in **Tin Can Trust** — a cover of the Grateful Dead's "West L.A. Fadeaway" — offering a nod to the bands' shared history that extends back into the 1980s when the Angelinos befriended and opened shows for their northern peers. **Tin Can Trust** moves **Los Lobos** into yet another new dimension while simultaneously sounding like no one else in the world but **Los Lobos**.



**BIG BOI**  
**SIR LUSCIOUS LEFT FOOT:**  
**THE SON OF CHICO DUSTY**

DEF JAM

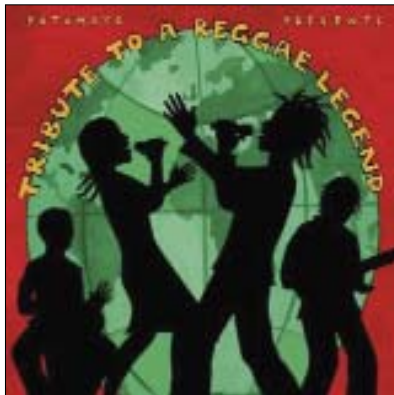
Big Boi transformed into his more mature self, *Sir Lucious Left Foot*, on Martin Luther King, Jr. Day 2007 and began recording his first stand alone solo album *Sir Lucious Left Foot: The Son Of Chico Dusty*. The day carried an extraordinary energy—similar to five years earlier on the same holiday, when Big Boi started working on OutKast's *Speakerboxxx / The Love Below*. So with that spirit of success in the air on MLK Day, it's no wonder that *Sir Lucious Left Foot's* lead single, the Scott Storch-produced "Shutterbug" featuring Cuty Cuty follows in the footsteps of *Speakerboxxx / The Love Below* monumental #1 hit singles, Big Boi's "The Way You Move" featuring Sleepy Brown and André 3000's "Hey Yai!" While "Shutterbug" is sure to be a club favorite, Left Foot's initial first single, 2008's "Something's Gotta Give" featuring Mary J. Blige, was a heartfelt political war cry, as Big Boi says "something that's gonna stimulate the brain." Indeed. Free your mind and your ass will follow.



**THE BLACK CROWES**  
**CROWELOGY**

SILVER ARROW

After touring in 2009, **The Black Crowes** spent time at the Sunset Sound Studios in Los Angeles, recording over 20 songs from their 20-year history. The band arranged acoustic versions of many of their best-loved songs and the band's catalogue picks. In late summer, The Black Crowes will kick off their "Say Goodnight to the Bad Guys" 2010 Tour that will feature three-hour performance sets in most markets. The shows are being billed as "Acoustic Hor D'oeuvres followed by an Electric Reception With **The Black Crowes** and will consist of a full hour and a half acoustic set followed by a full hour and a half electric set. **Croweology**, will be sold at the cost of a single album as a 'Thank You' to their fans for 20 years of support. Also on vinyl!



**VARIOUS ARTISTS**  
**TRIBUTE TO A REGGAE LEGEND**

PUTUMAYO

Few people have made the kind of lasting, universal impact that **Bob Marley** has made with his music. In his short 36 years, **Marley** managed not only to introduce hundreds of millions to reggae but also spread powerful messages of peace, love, human rights and acceptance. It's no surprise that almost 30 years after his death, one can travel to any part of the globe and witness his far-reaching musical legacy. **Bob Marley** would have been 65 in 2010, and in celebration, **Putumayo World Music** is releasing *Tribute to a Reggae Legend*, a multi-genre album featuring artists from around the world performing many of his best-loved songs. Artists include **Sierra Leone's Refugee All Stars**, a group of refugees displaced to Guinea during the Sierra Leone civil war. They beautifully harmonize on a poignant interpretation of "No Woman, No Cry." South African Afro-fusion band **Freshlyground** contributes an original recording of "Africa Unite," demonstrating their signature mix of African folk, kwela and jazz. Original recordings of "Could You Be Loved" by Québécois singer **Caracol**, "Natural Mystic" by California reggae/rock band **Rebellion** and "Sun is Shining" by Ghanaian reggae artist **Rocky Dawuni**, add to the diversity of the collection.



**MARK OLSEN**  
**MANY COLORED KITE**

RYKODISC

**Mark Olson**, founder of legendary Americana band The Jayhawks and a critically acclaimed artist whose influential catalog spans 25 years, reveals himself in a new way on his new album, *Many Colored Kite*. The affirmation inherent in his lyrics and his keen sense of melody make this album a deeply pleasurable experience. It's a hopeful **Olson** that greets the listener on *Many Colored Kite*, with its earthy, neo-folk feel that encompasses classic and '60s British folk as well as the "desert country" he's been associated with in the past. The opening track, "Little Bird of Freedom" (with backing vocals by Jolie Holland), sets the tone of the album: these are songs by a man who's made it through the eye of the tempest and is looking at the world as if he's seeing it for the first time. Elsewhere *Many Colored Kite's* airy, uncluttered songs celebrate life and nature ("Wind and Rain," "Morning Dove") and love ("Blue Bell" and "No Time to Live Without Her," featuring Vashfi Bunyan). Check it out!



**HELLYEAH**  
**STAMPEDE**

EPIC RECORDS

Despite not-so-humble beginnings as an enjoyable side project for members of Pantera, Mudvayne and Nothingface, one thing is certain about **HELLYEAH** in 2010: this is a real band that speaks to real people with their new album, *Stampede*. While the members may have built their individual reputations in mega-successful, household name metal and rock bands throughout the years, when you strip them down to their base parts, the members of **HELLYEAH** aren't much different than normal, average Americans who love their music. And that's just the way the band likes it. For *Stampede*, the members converged on Vinnie Paul's Texas abode, for a recording process draped in a relaxed, pressure-free atmosphere, surrounded by the obligatory cocktails, good eats and familial brotherhood. Sure, the roots are metal, but now the band is displaying a deep affection for Lynyrd Skynyrd and The Marshall Tucker Band. "It's **HELLYEAH**, version 2.0," says Paul. "More beer, more weed, more rock, more riffs."



**THIEVES AND VILLAINS**  
**SOUTH AMERICA**

VICTORY

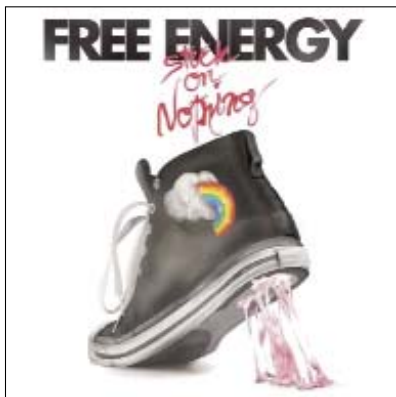
When it came to writing *South America*, *Thieves And Villains* decided to sculpt the album as if they were the only four people on earth to hear it. Looking for a new sense of direction, *Thieves And Villains* mentally escaped to a beautiful hiding place that they named *South America*. The band found that this venture in their collective minds would allow them be free, which in-turn, helped create music that excited them, and that they would ultimately fall in love with. However, the record was still being created under the same confines as many bands today; a spastic sinking ship of a country that has never been as stressed out, paranoid, or misled as it is right now... an America that is truly going "South." The result of this is the album title that came to represent the dichotomy of one location being both the place you hate and love the most; the place you escape to, yet the place you despise.



**SUN KIL MOON**  
**ADMIRAL FELL PROMISES**

CALDO VEEDE

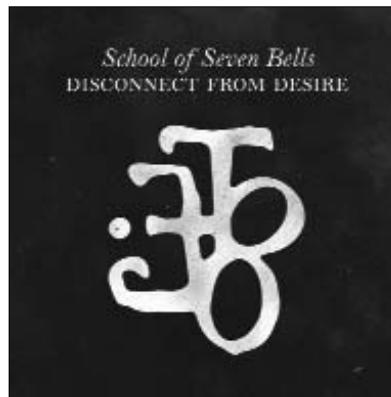
*Sun Kil Moon* is still Mark Kozelek, who was still the guy in Red House Painters, and is sometimes just Mark Kozelek. He's covered Modest Mouse and KISS, been an actor for Cameron Crowe and Steve Martin, and, been an all-around beautiful enigma to music fans for almost two decades. *Admiral Fell Promises* is *Sun Kil Moon's* latest (and some say "greatest") album to date – just Kozelek with a guitar and that rich baritone. What else do you need? Listen deep / fall in love (again).



**FREE ENERGY**  
**STUCK ON NOTHING**

ASTRALWERKS

Frontman Paul Sprangers (think young Mick Jagger / Primal Scream's Bobby Gillespie's love child) and guitarist Scott Wells formed *Free Energy* after the breakup of Minnesota indie band Hockey Night. Now based in Philadelphia, *Free Energy* take the blithe, hooky classic rock of groups Thin Lizzy, Cheap Trick and Tom Petty, as their jumping-off point, as well as contemporaries such as The Strokes, Kings Of Leon and Wolfmother and make a rock-based record that grooves like no other. This was achieved, in no small part, by utilizing the talents of DFA honcho and LCD Soundsystem frontman James Murphy (who produced the album and played bass on it) and LCD drummer Pat Mahoney. The band's debut, *Stuck On Nothing*, evokes earlier musical eras by blending big sounds with snippets of glam, power pop, bubblegum and arena rock. Propelled by cowbell and carbonated guitars, *Stuck On Nothing* mixes vintage with the contemporary for an all around feel good record with sing along hooks that can't be beat!



**SCHOOL OF SEVEN BELLS**  
**DISCONNECT FROM DESIRE**

VAGRANT

*School of Seven Bells* take their magic seriously. Symbols, myths, mantras—in the hands of sisters/vocalists Alejandra and Claudia Deheza and guitarist/producer Benjamin Curtis (formerly of OnLibrary! and Secret Machines, respectively), these mystical practices become achingly human, methods of making sense of an emotionally complex world. *School of Seven Bells'* sophomore album *Disconnect from Desire* — the follow-up to the Brooklyn trio's breakthrough debut *Alpinisms* — takes its title from one of Brian Eno's oblique stratagems; its' cryptic album image is a "sigil," a mystical figure containing the energy and intent of the album entire. The real magic of *Disconnect from Desire*, though, lives in its music: ten tracks of soaring, visionary dream-pop from a band working at the height of its powers. On *Disconnect from Desire*, *School of Seven Bells* focus the layered electronic textures and dense lyricism of *Alpinisms* to a razor's point, distilling the music to its essence as guitars ring, beats crunch, and the Deheza sisters' voices intertwine with new, right-in-your-ears clarity. You need this.



**M.I.A.**  
**Λ Λ Y Λ (MAYA)**

N.E.E.T./XL/INTERSCOPE

*Maya Arulpragasam* was born in Hounslow, London England. When she was 6 months old, her family moved back to their homeland, Sri Lanka. At 8 years old, *Maya* moved back to London, where she and her family were housed as refugees from the civil unrest in their native region. Maya learned proper English at school and slang at home by listening to NWA and Public Enemy on the radio. On Λ Λ Y Λ, *M.I.A.* continues her musical exploration into new territory including rock, dubstep and more. She is not a typical artist and Λ Λ Y Λ, pushes the envelope with controversial sounds, lyrics, and imagery. *M.I.A.* is many things — a visual-artist, musician, revolutionary, and style-icon—and just when you think you have Λ Λ Y Λ pegged, it will surprise you.



**STING  
SYMPHONICITIES**

DECCA

**Symphonics** is the companion CD to accompany Sting's highly-anticipated world tour, which begins June 2 in Vancouver, featuring the Royal Philharmonic Concert Orchestra, conducted by Steven Mercurio (Bocelli, Pavarotti). The new studio album, comprised of **Sting's** most celebrated songs re-imagined for symphonic arrangement, serves as the ultimate commemoration of the live concert experience. Created exclusively for the tour and correlating album, **Sting's** greatest hits have been reinterpreted with brand new orchestrations arranged by Jorge Calandrelli, David Hartley, Michel Legrand, Rob Mathes, Vince Mendoza, Steven Mercurio, Bill Ross, Robert Sadin, and Nicola Tescari. In addition to "Every Little Thing She Does Is Magic," highlights include fan-favorites culled from The Police songbook such as "Roxanne" and "Next To You," as well as songs from **Sting's** enduring solo career including "Englishman in New York," "I Burn for You," "Why Should I Cry for You," and "She's Too Good For Me," among others.



**JESSICA HOOP  
HUNTING MY DRESS**

VANGUARD

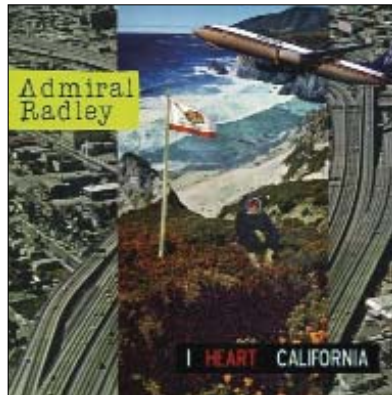
**Jessa Hoop** calls her stunning sophomore album, **Hunting My Dress**, "the first time I've ever really invested in myself." And she means that literally: After recording the nine-track disc in Los Angeles with veteran producer Tony Berg, the northern California native packed her bags and decamped for England, where last year she released **Hunting My Dress** independently to an avalanche of acclaim from both the U.K. press and fellow artists such as Guy Garvey of Elbow. "That was the first time I really took control of my own life," Hoop says, "and had enough faith to put not just my talent but my money toward running a campaign." Fans of **Hoop's** 2007 debut, *Kismet*, already knew about the singer's talent. A favorite of former KCRW tastemaker Nic Harcourt (who regularly featured **Hoop** on the public-radio station's influential "Morning Becomes Eclectic"), *Kismet* announced the arrival of a unique new voice, one with a flair (as the Los Angeles Times put it) for "darkly seductive, genre-bending songs that dabble in everything from folk and pop to dub and cabaret." Three years later, **Hoop** calls **Hunting My Dress** "a more clarified distillation of what I do as an artist. I'm closer to home in my expression on this record," she continues. "I used less to express more."



**GAELIC STORM  
CABBAGE**

LOST AGAIN RECORDS

**Gaelic Storm** is a "whirlwind ruckus" (*Village Voice*) who tour worldwide for at least two hundred days out of every year. On their new album, **Cabbage**, the band brings influences from rock, bluegrass, Jamaican, African and Middle Eastern music that may surprise those expecting purely traditional Celtic music. As many tens of thousands of record buyers and festival-goers know, **Gaelic Storm** play high-energy, foot-stomping, feel-good Celtic music. **Cabbage** carries on that tradition with **Gaelic Storm's** signature acoustic sound and a fresh batch of crafted story-songs.



**ADMIRAL RADLEY  
I HEART CALIFORNIA**

THE SHIP

Granddaddy's Jason Lytle and Aaron Burch, and Aaron Espinoza and Ariana Murry of Earlimart have come together after being long time friends, who have toured and recorded together for years, to form the band **Admiral Radley**. In late 2009, they made the decision to pull some of their long gestating collaborations together and make good on the oft-discussed promise of releasing their debut album **I Heart California**. **I Heart California** is a love letter to their shared home state and will be released on the band's own label, The Ship. Perhaps new Granddaddy music isn't far behind?



**AUTOLUX  
TRANSIT TRANSIT**

ATO

**Transit Transit** begins with its title track, an utterly unique concoction of rhythm, created from a looped sample of an old freezer slamming shut and a simple round of chords from an upright piano. The hypnotic density of the vocals and organic futurism of the instrumentation instantly rearranges any preconceptions about the **Autolux** sound. "Census" and "Supertoys" play like the logical evolution and refinement of *Future Perfect*, delivering propulsive grooves and atmospheric chord changes, while "Highchair" combines a simple, yet effective drum machine beat with tympani-esque tom overdubs to create an orchestral lo-fi dance track. There is a notable sonic progression throughout **Transit Transit**: vintage synthesizers and manipulated ambience glue central song components together, several tracks are built around piano, all three members take turns with lead vocals, harmonies are abundant, and there is even a bit of trumpet. Ultimately, **Transit Transit** is propelled by its individual members' strengths, coalescing into beautiful, complex songs. It's great to (finally) have them back.



**AVENGED SEVENFOLD  
NIGHTMARE**  
WARNER BROS.

In late 2009, two years after **Avenged Sevenfold** released their self-titled album, and four years after they had issued their breakthrough studio set, 2005's *City of Evil*, the band started working on **Nightmare**, their "most personal and epic that will definitely take you on a very dark journey." Around late 2009, the band worked on the album's production until the death of their drummer, James "The Rev" Sullivan. This incident made the band suspend the work of the album for some time. In the later months, Mike Portnoy of Dream Theater (a major influence on The Rev and the rest of the band) agreed to finish recording the drumming tracks for the album – something that under different circumstances would be huge. Still, Portnoy does the job... And so does **Avenged Sevenfold**. Indeed, **Nightmare** displays **Avenged Sevenfold's** ability to rock under extreme circumstances. With that comes an emotion and emotional complexity. A triumph.



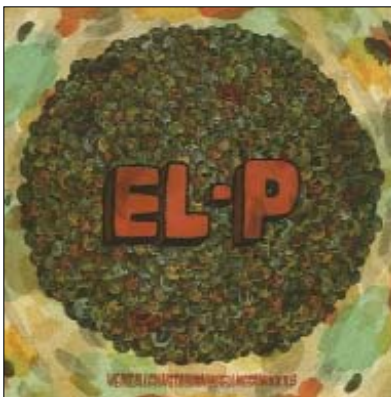
**DAX RIGGS  
SAY GOODNIGHT TO THE WORLD**  
FAT POSSUM

Louisiana's own dark star and Orpheus of the underground, **Dax Riggs** (Ex-deadboy and the Elephantmen and ex-Acid Bath) the fool in your tarot deck - trippin' over his own tombstone, reaching into the atmosphere, and pulling spirits from the air. An alchemy of all roots music, doom metal and glam-punk poetry, it sounds like voodoo, feels like redemption and puts off heat like a burning oil rig. It's also an album that finds **Riggs'** running faster and further from his past thanks to twisted cannonballs into blues, psychedelic folk and a glam rock – that latter being indebted more to Bauhaus than Bowie. Ladies and Gentlemen, in the service of tears and the ghost of all sorrows — **Say Goodnight to the World!**



**MATT MORRIS  
WHEN EVERYTHING BREAKS OPEN**  
INTERSCOPE

**Matt Morris** began his musical career at age seven when he joined his father, Broadway and country music star Gary Morris, onstage to perform "Blue Suede Shoes" to a crowd of 15,000. Stage-savvy since an early age, **Matt** was cast as a member of "The All New Mickey Mouse Club" from 1991-1995 and has written songs for Christina Aguilera, Kelly Clarkson, Reba McEntire and Justin Timberlake. He signed to Timberlake's Tenorman Records label and went on to tour with Grammy award winners The Indigo Girls and Joan Osborne. His appearances on the Late Show with David Letterman, The Ellen DeGeneres Show, Lopez Tonight and The CBS Early Show introduced audiences to his stunning vocals. His performance of "Hallelujah" with Justin Timberlake on the Hope for Haiti Telethon reached millions and topped singles charts across America. **Matt** is a multi-talented artist and his versatility is evident on **When Everything Breaks Open**, co-produced by Timberlake and Charlie Sexton. The album of original songs contains elements of rock, soul, pop and folk music and displays **Matt's** uncanny ability to connect with audiences, not only through passionate live performances, but also as a recording artist.



**EL-P  
WEAREALLGOINGTOBURNINHELLMEGAMIXXX3**  
GOLDDUST/K7!

Few artists can combine uncomfortable with catchy; paranoiac with head nodding; morbid with springy. It's hard to scare the shit out of you while simultaneously keeping your foot moving. Rapper, producer and Def Jux founder **EL-P** knows how to get to parts of the brain others can't. As a solo artist and frontman for seminal hip-hop group Company Flow or producer of Cannibal Ox, Cage, Mr. Lif, Aesop Rock, NIN, Beck, The Mars Volta, an **EL-P** production can drive you to hide underneath the bed, punch a wall and nod your head all at the same time. Which brings us to **Weareallgoingtoburninhellmegamixxx3**. It's another unique release in the artist's catalog. In the tradition of Company Flow's Little Johnny From The Hospital (1998), **EL's** own *Collecting The Kid* and *Weareallgoingtoburninhellmegamixxx2*, **Hell3** is a fully realized suite of instrumentals that continues to exemplify the producer's versatile, otherworldly, futuristic and wholly original sonic worldview. Comprised of original instrumentals as well as remix instrumentals to Kidz in the Hall's "Driving Down the Block" and Young Jeezy's "I Got This," **Weareallgoingtoburninhellmegamixxx3** represents songs that were meticulously crafted yet never found a home on a proper release.



**DAVID GARRETT  
ROCK SYMPHONIES**  
DECCA

Recorded at the historic Electric Lady Studios in the heart of Greenwich Village in New York City, **Rock Symphonies** shows violinist **David Garrett's** love of the classical repertoire and straight up rock and roll. Spanning decades, David interprets some of the all time classic rock hits such as Aerosmith's "Walk This Way" (featuring Orianthe on guitar) "Smells Like Teen Spirit" from Nirvana, Led Zeppelin's "Kashmir", the Creedence Clearwater Revival classic "Rocking All Over The World", Guns N Roses "November Rain", Metallica's "Master Of Puppets", Queen's "Bicycle Race" and more. Also included David show's his versatility on tracks such as Vivaldi/Vertigo (U2), Peer Gynt, Beethoven's 5th and much, much more.



**LILLIAN AXE  
DEEP RED SHADOWS**

MRI

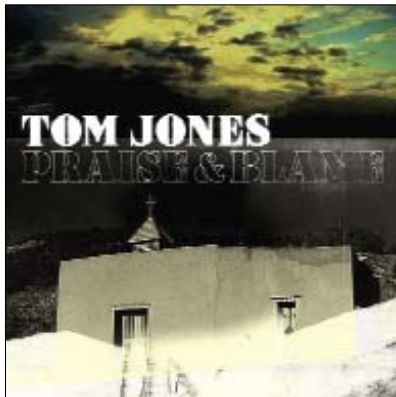
Widely respected but criminally overlooked, **Lillian Axe** has developed a distinctive sound in between progressive rock and heavy metal. Specifically noted for their elaborate song structures and time signatures, **Lillian Axe** have embraced new styles and ideas along with their consistency, return with their tenth album, **Deep Red Shadows**. Exploring the uncharted heavy metal and arena rock with a somewhat commercial approach has never had a negative impact on the music **Lillian Axe** creates. The ear catching riffs and aggressive rhythms of Sam Poitevent, along with the melodic vocals of Derrick LeFevre, the intense precision guitar of Steve Blaze with the pounding rhythm section of Eric Morris and Ken Koudelka, **Lillian Axe** has a few tricks up their sleeve. **Deep Red Shadows** contains five brand new Steve Blaze written songs along with four acoustic versions of fan favorites from the vast **Lillian Axe** catalog of songs as a special thank you to all the **Lillian Axe** fans around the world. **Lillian Axe** is the shot in the arm and a kick in the ass.



**TRACY BONHAM  
MASTS OF MANHATTA**

ENGINE ROON RECORDINGS

A native of Eugene, Oregon, **Tracy Bonham** began singing at age 5, playing the violin at 9, and piano at age 14. After transferring to Berklee College of Music to study voice, leaving her full violin scholarship at the University of Southern California behind, she began to write her own songs on the guitar. Since then **Tracy** has released three solo albums, received two Grammy nominations, an MTV Video Music Award nomination, and has performed on albums with some of the best musicians in the business. **Tracy's** latest album, entitled **Masts Of Manhatta**, was produced by **Tracy** and mixed by Tchad Blake (Pearl Jam, Elvis Costello, Tom Waits) and features the guitar work of Smokey Hormel (Beck, Johnny Cash, Neil Diamond). **Masts Of Manhatta** finds **Bonham** at the crossroads of steely precision and a loose, ambling soul—her rad cover of “Baby Please Don’t Go” will confirm all this and more. After long last, we may have her finest album yet.



**TOM JONES  
PRAISE & BLAME**

LOST HIGHWAY

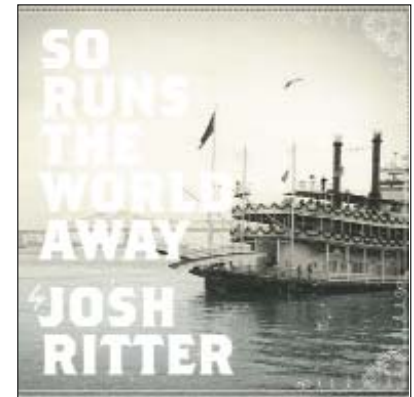
“We wanted to go back to basics, go back to the source, it was just me singing live with a rhythm section - no overdubbing, no gimmicks, no complicated horn and string arrangements, just get the song down in an entire take, capture the meaning of the song, its spirituality, its life, and capture that moment, right there. And I think that’s what we’ve done,” says **Tom Jones**, the veteran singer from Wales, who turns 70 this year and who has just completed **Praise and Blame**, his follow up to 2008’s acclaimed **24 Hours**. This is **Tom Jones** going back to his roots on an album of gospel, blues, traditional and country songs, wearing his heart on his sleeve, emotionally raw and true. The musicians include steel guitarist BJ Cole, keyboardist Booker T Jones (of Memphis soul legends Booker T and the MGs), Hammond organist Chris Holland and background vocalists Gillian Welch, Alison Pierce, Dave Rawlings and Orin Waters. **Tom** has quite simply delivered his tour de force. It’s him bearing his soul, singing from the heart, telling it like it is – and there’s nothing unusual about that!



**BLUE GIANT  
BLUE GIANT**

VANGUARD

**Blue Giant** is the creation of Kevin and Anita Robinson, better known as Portland indie-pop darlings Viva Voce. The Robinson’s new band features Chris Funk (The Decemberists), Evan Railton (Swords) and Seth Lorinczi (The Golden Bears). On their self-titled debut, produced by Kevin Robinson, **Blue Giant** combines the traditional sounds of American music - country, bluegrass and folk with driving, straight-ahead rock. The 12 tracks on the album, written by Kevin and Anita, showcase that versatility from the classic country feel of “Lonely Girl,” to the melodic guitars in “Clean The Clock,” to the mellow, deceptively simple “Gone For Good” which features Sleater-Kinney’s Corin Tucker.



**JOSH RITTER  
SO RUNS THE WORLD AWAY**

PYTHEAS RECORDINGS

**Josh Ritter** is from Moscow, Idaho. The son of two neuroscientists, he was on his way to follow in their footsteps when he discovered Johnny Cash and Bob Dylan’s “Girl from the North Country” in high school. There was no turning back. **Ritter** has since released five studio albums and has been recently named one of the 100 greatest living songwriters by Paste Magazine, alongside Dylan, Springsteen, and Neil Young. Joan Baez has covered one of his songs; Stephen King named one of **Ritter's** albums the best of recent years and David Letterman has requested him twice, so far. While he’s still not a household name, his following is incredibly devoted and growing in rank with every new release. His latest, **So Runs The World Away**, may be his most ambitious and literary album yet — a song cycle about crawling out of a deep darkness. In a hurry? Go directly to “Change of Time” — a song that captures all of **Ritter's** push and pull dynamics. In it is a simple guitar figure surrounded by an atmosphere thick with history and longing. **Ritter's** fine voice, yearning lyrics, and a sublime chorus. Of course, **So Runs The World Away** has much more to love... And given your attention you’ll be in possession of one of American music’s secret treasures.