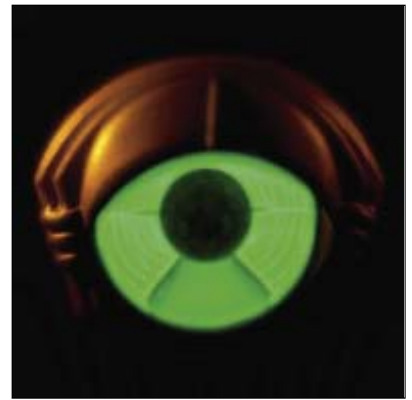




**M83**  
**HURRY UP, WE'RE DREAMING**  
 (MUTE)

With these soft spoken words on the simply-titled opening track—"Intro"—M83 mastermind Anthony Gonzalez introduces us to his sixth record and first double disc album, *Hurry Up, We're Dreaming*. Where *Saturday=Youth* is drenched in lustful exploration and hungry adolescent wonder, *Hurry Up* is decadently cunning and seductive. "Intro" and "My tears are becoming a sea" eerily croon to you, swirling all of the glitter and growth from the past records into an epic swell, mysteriously and dramatically warning you of the impact you are about to experience. "Midnight City" (disc one) and "OK Pal" (disc two) are humid, adrenaline driven dreams unlike anything we have heard from M83 in the past. "Midnight City" adeptly sweeps you through abandoned concrete streets swimming in broken neon light and aggressively pushing and pulsating to synthetic beats. While "OK Pal" catcalls you to a locker full of mapped out Peter Gabriel-esque echoing lyrics, leaving you stranded in a post-apocalyptic landscape. These journeys are about awakening, craving and conquering. Throughout *Hurry Up, We're Dreaming* Anthony carries the listener to different countries of sound in his own universe.



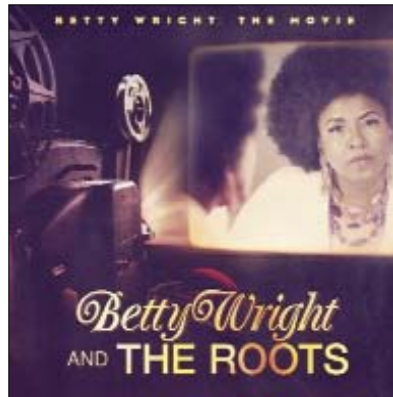
**MY MORNING JACKET**  
**CIRCUITAL**  
 (ATO)

"The new record, *Circuital*, is named after the title song," explains Jim James, of *My Morning Jacket's* sixth studio album. "On that song I sing about ending up in the same place where you started out. And that makes a lot of sense for this album... I hate the phrase 'going back to our roots', but for this record we came home and made it in Kentucky. And it just felt a lot like it did when we were first starting out..." *Circuital* is the first album the group has made in Kentucky since *It Still Moves*, recording it in the gymnasium of a Louisville church under the aegis of producer Tucker Martine. "As a group, we've always been hoping to find 'our guy'," says James. "And we've worked with some great people, but we'd wanted to find someone who was, like, 'one of us.'" At the group's insistence, the album was recorded live, with few overdubs; James' vocals were recorded at the same time as the band's performances. "We were going for full takes; we wanted everybody running back to the control room afterwards, freaking out and wanting to listen back to the take," remembers James. Likewise, *Circuital* is another rich offering from one of America's finest bands. — you're gonna be freaking out, too.



**ANGELS & AIRWAVES**  
**LOVE PART ONE & TWO**  
 (ROCKET SCIENCE)

*Angels & Airwaves* was a pretty staggering left turn for Tom DeLonge. When ultimate funny-punkers Blink 182 went on hiatus, DeLonge put the poop jokes aside and released an album of super positive stadium anthems tailor-made for the swoopy, frosted hair set. Last year, *Angels & Airwaves* (AVA) gave away nearly one million downloads of their album *LOVE Part One*. This summer, more than 460 U.S. movie theaters broadcast the one-night-only *Angels & Airwaves* Presents *LOVE* Live event. Now, AVA is back with *LOVE Part Two*. AVA has made *LOVE Part Two* available in a variety of packages: a standard version that contains both *LOVE Part One* and *LOVE Part Two* albums; and a deluxe version with both *LOVE* albums plus the 85-minute *LOVE* movie on DVD. *Love* is a generous offering of what this band does best. Get epic.



**BETTY WRIGHT AND THE ROOTS**  
**BETTY WRIGHT: THE MOVIE**  
 (S-CURVE RECORDS / MS. B RECORDS)

*Betty Wright* began singing at about the time she began walking: she started performing with Miami-based gospel The Echoes at age three and remained with them for the next seven years. She released her first single at age 13 and had her first bona-fide smash at 19 with "Clean Up Woman," which has become *Wright's* signature song and the first of her fifteen eventual Grammy nominations. *Wright* scored ten other Top-30 R&B hits and made music business history by becoming the first female artist to earn a gold record on her own label. *Betty* has been sampled by many and toured with everyone from James Brown to Bob Marley, sung background vocals for the likes of Stevie Wonder and Michael Jackson, has been mentor and vocal producer to Gloria Estefan, Joss Stone... Even Beyoncé. How does one follow such success? How about an album with *The Roots*? *Betty Wright: The Movie* serves up 14 earthy, funk-drenched soul anthems, all of which were co-written by *Wright* and co-produced by *Wright*, Ahimir "Questlove" Thompson of *The Roots*, and Angelo Morris, and features performances by Lil Wayne, Snoop Dogg, Joss Stone, and more. And, it should go without saying, that it sounds incredible. You need this.



**H2O**  
**DON'T FORGET YOUR ROOTS**  
 (BRIDGE 9)

Recently, Mogwai coined a universal truth via an album title: *Hardcore Will Never Die, But You Will*. You'll get no argument from us... Or the bros of H<sub>2</sub>O. The band's last two albums have been christened with their own nuggets of truth: First they had *Nothing To Prove...* And now they ask: *Don't Forget Your Roots*. *Don't Forget Your Roots* is not only H<sub>2</sub>O's long-awaited 6th full-length album, but also the band's first collection of covers. These are the songs that changed the lives of this outstanding collective... Not to mention the songs that still give H<sub>2</sub>O the inspiration to keep chugging along. And what great taste! *Don't Forget Your Roots* features original takes on Bad Brains ("Attitude"), 7 Seconds ("Satyagraha"), Embrace ("Said Gun"), The Ramones ("I Wanna Live"), Social Distortion ("Sick Boy"), The Clash ("Train In Vain") and more. *Don't Forget The Streets* could have easily taken its title from Warzone: "Don't Forget The Struggle, Don't Forget The Streets." Hardcore Will Never Die, indeed.



**PRIMUS  
GREEN NAUGAHYDE**  
(ATO RECORDS)

It's been a long time since we've heard from **Primus** – 8 long years in fact. In that time Les Claypool and company have sailed the Seas of Cheese to various side projects, novel writing, soundtracks and other non-rockist pursuits. But then drummer Jay Lane, who was not only in the band briefly back in 1988 and has played with Claypool on his various side projects, came into the fold and injected new life into the band. But though **Green Naugahyde**, the latest **Primus** album, is new there is an energy whose only analogue is the sound of primal **Primus**. "From a sonic perspective," says Claypool, "it definitely is [reminiscent of *Frizzle Fry*] in many ways, because of Jay coming back into the fold. The rhythmic feel of it is very similar. But it's also got 20 years of life experience on it – from many different angles. A song like 'Jilly's on Smack' just wouldn't have been written in the early Nineties, because we hadn't lost a friend to heroin addiction. A song like 'Lee Van Cleef' which is reflective of my youth just wouldn't have been written back then. So there's a lot of salt to it, yet there is this vigor of Jay's very rhythmic playing." So there you have it. What's old is new... But **Green Naugahyde** will never go out of style.



**MESHELL NDEGEOCELLO  
WEATHER**  
(NAIVE)

**Meshell Ndegeocello** has changed. So has her music. It's more peaceful, freer. Her new album, **Weather**, cloaks itself in the colors of autumn, full of in-between shades and hues and with a certain mildness to it. On **Weather**, **Meshell's** usually deep vocals slip into a register more like a whisper, sharing secrets about subjects that are straightforward, almost light-hearted. She has pared down her style to something like pop... And agreed without fuss to put her fate in the hands of producer **Joe Henry** (Ani DiFranco, Bettye Lavette, Allen Toussaint, etc.). On **Weather**, **Meshell** sings of the ups and downs of love, one of her favorite subjects. She does a cover of Leonard Cohen's "Chelsea Hotel" as well as "Don't Take My Kindness for Weakness" by Soul Children, a sixties soul band, whose message she has made her own. Her own lyrics are always concise, precise or allusive, full of images and poetry. As ever, she is true to herself. **Weather's** folk sensibility ("I started to write this album on the guitar and you can hear it. The final atmosphere's gentler") and pregnant acoustic melodies make this a supremely accessible album – and her best since 2003's amazing *Comfort Woman*. **Weather** is well worth your attention.



**GROUPLOVE  
NEVER TRUST A HAPPY SONG**  
(ATLANTIC)

Hannah Hooper and Christian Zucconi had both been living in New York for years and had never crossed paths before. Soon after their connection Hooper was invited to an art residency in Greece on the island of Crete and Hooper insists "without any hesitation" she invited Zucconi to join her on this journey. On Crete, in a small remote mountain village, Hooper and Zucconi met the members of their future band **Grouplove** a year before it was officially formed. Sean Gadd, a natural songwriter and guitar player, born and bred in London instantly bonded with the two eccentric New Yorkers. Andrew Wessen, a pro surfer and musician from Los Angeles and his childhood friend Ryan Rabin, an accomplished drummer and producer, were also at the residency and quickly joined in. The summer ended and the five friends scattered back to their homes all over the globe. **Grouplove** then pulled their funds together and made their way in to LA to record their album — and the result, **Never Trust A Happy Song**, is an incredibly special album where soaring harmonies coupled with sweeping anthems lead you through their powerful journey. Like the members of **Grouplove**, **Never Trust A Happy Song** is diverse in influence and style but bound by an undeniable kinship.



**ICON FOR HIRE  
SCRIPTED**  
(TOOTH & NAIL)

**Scripted** serves as the Decatur, IL-bred band, **Icon For Hire's** national debut album, but between the immediately apparent chemistry amongst front woman Ariel, guitarist Shawn Jump and drummer Adam Kronshagen, coupled with powerhouse production from Aaron Sprinkle (Anberlin, The Almost, Acceptance) and Rob Hawkins (Fireflight, Philmont), the group sounds nothing short of innovative, infectious and explosive. Though it might be natural to make comparisons to current tastemakers like Paramour and Flyleaf because of their kinship of female leadership, the guys in the group add additional gasoline-induced instrumentation, while the more menacing elements suggest listeners shouldn't necessarily judge gender before genre. In fact, **Icon For Hire** seeks to shatter stereotypes of every nature, ranging from its tongue-in-cheek moniker to the equally ironic album title **Scripted**.



**LOS CAMPESINOS!  
HELLO SADNESS**  
(ARTS & CRAFTS)

**Hello Sadness'** 10 tracks cover what we are coming to recognize as core **Los Campesinos'** concerns - love, loss, heartbreak, football (always football). But this is a record that's wiser and more focused than its predecessors, confident in its abilities and clear in its aims. Recorded earlier this year in Girona, Spain by producer John Goodmanson (Sleater Kinney, Death Cab For Cutie), **Hello Sadness** is **Los Campesinos!** at its most melodic, direct and exhilarating. It is an honest, bare-bones documentation of two people breaking up and trying not to break up in the process. **Hello Sadness** is their strongest record to date; it's as if everything they have learnt in terms of songwriting, arrangement and recording has peaked with this record culminating in a huge yet concise pop record. Add on to that the amazing lyrical content and you have a record that will not only thrill **LCI** fans but one that has the potential to reach a wider audience... Because you know, in this age of Swag, how much the public at large loves intelligent pop music. One can dream...



**RADIOHEAD**  
**THE KING OF LIMBS**  
(TBD)

By now you've likely heard something about **Radiohead's** latest album, **The King of Limbs**. You're even more likely to have heard it – perhaps even one of the many thousands of fans who pre-ordered the record as soon as it's birth was announced on Valentine's Day. Are there already glowing opinions? Yes. Is there the sort of derision that reeks of a backlash. No doubt. Are conspiracy theories running rampant? You better believe it! And that was happening before most people even heard a note. But now, the verdict for many is in – and, admittedly, its divisive – but no other band could cause so much commotion over a release and still have the tunes to back it up. **The King of Limbs** is all about the low-end. The bass pulses along to skittery rhythms that recall both *Kid A's* Warp Records fetish and the propulsive Afrobeat pioneered by Tony Allen and Fela Kuti. The guitars aren't as big as *In Rainbows* but Thom Yorke's voice fills the void – be it unadulterated or smothered in effects. It's lean, too, so you'll wanna listen to it more than once before you make a proper judgment... As if you weren't gonna do that already. You need this.

**UNDER THE RADAR**

**DEC 2011**  
**JAN 2012**

COALITION  
INDEPENDENT  
MUSIC  
STORES



**GIRL IN A COMA**  
**EXITS & ALL THE REST**  
(BLACKHEART RECORDS)

From sharing stages with their heroes to experiencing Arizona's controversial laws firsthand, **Girl in a Coma's** new album, **Exits & All The Rest** was born in an especially intense period for the band. Hope is a pogo ready punk assault that speaks to the Arizona immigration dispute while daring you to stay still. Album opener "Adjust" is a tale of persecution and a sonic mindfield. Nina Diaz's voice turns from a lament to a growl in a split second while the thundering combination of Phanie Diaz's drums and Jennifer Alva's bass rattle your ribcage. "Smart" showcases **GIAC's** own special recipe for a melodic pop song. The stomping rhythm of future **GIAC** anthem "Control" lays a foundation for Nina's voice to build empires of heartbreak on. The stamp San Antonio's music scene has left on the band is all over the album: From punk to tejano to indie rock, it all contributes to a sound that can only be described as **Girl in a Coma**.



**CHARLOTTE GAINSBOURG**  
**STAGE WHISPER**  
(NEW ELEKTRA)

Last year **Charlotte Gainsbourg** (daughter of legendary singer-songwriter Serge Gainsbourg) released the Beck-produced **IRM**, which enjoyed critical claim across the globe. The *Sunday Telegraph* declared the album to be a work of "borderline genius", *Mojo* claimed "**IRM** marks **Charlotte Gainsbourg's** musical coming of age", whilst the *Daily Telegraph* enthused "her best work and arguably Beck's best in a decade, too". The *New York Times* called **IRM** "an engrossingly eclectic pop record and a kind of coming-out party: the first time that **Ms. Gainsbourg** the chanteuse has displayed the charisma of **Charlotte Gainsbourg** the actress." Fortunately for fans of **IRM**, **Stage Whisper** gives us much more to enjoy. **Stage Whisper** features a healthy sampling of performances of **Gainsbourg's IRM** tour as well as the *Terrible Angels* EP, which features more music from those Beck-produced sessions, some guest work by Villagers and Noah and The Whale, and a couple of videos. It's an embarrassment of riches from one of the 21st century's most intriguing artists. *Je l'aime...*



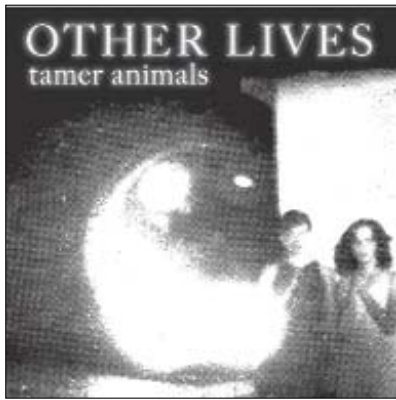
**CLOUD CONTROL**  
**BLISS RELEASE**  
(TURNOUT/ATLANTIC)

**Cloud Control** has the sort of story that's becoming common among many a young band in this age of the Internet. The band is comprised of high school friends from an area that you've likely never heard of (in this case it's the Blue Mountains of Australia), who persevered thanks to the encouragement of enthusiastic locals, and miraculously found their way into the hearts, minds, and ears of national tastemakers. They won a national prize and, subsequently, have been gaining an audience around the world. Come to think of it, it's a pretty classic story... And none of it would matter at all if the aptly named **Bliss Release's** songs weren't so damn enjoyable. **Cloud Control** sews a wide palette of influences together to create a truly original tapestry of aural delight: Harmonious Psych Pop, Country, Folk and Soul are only scraping the surface to describe the sound of this truly unique band. Listen close and you'll hear traces of The Arcade Fire, The Go-Betweens, Talking Heads, and Jefferson Airplane (They possess an unabashed love of *Surrealistic Pillow*). **Cloud Control** is still relatively unknown here, but **Bliss Release** and a forthcoming EP will hopefully change that... Especially if sweet, homespun yet gigantic pop music is up your alley. Check it out.



**GILLIAN WELCH**  
**THE HARROW AND THE HARVEST**  
(ACONY)

**The Harrow & The Harvest**, **Gillian Welch's** new record, is both a product of and is unrelated to those years in-between. Best to forget that. What it is, indisputably, is the product of two people (one of them being husband / guitar god David Rawlings) who have become so entwined in one another that the songs and the singing and the playing on this record seems to exude from a single voice. This is the sound of two people in a room, playing to one another, with one another. This is the sound of the room in which the two people are playing. This is the sound of two voices, locked in unison, locked in harmony. The sound of two people playing live, with no overdubs, and very few takes. Two people making music together as if they were one soul combined. You need this.



**OTHER LIVES  
TAMER ANIMALS**  
(TBD RECORDS)

Beginning as an avant garde instrumental group (owing as much to modern-day classicists such as Jóhann Jóhannsson and Arvo Pärt and British progressive rock) based in the college town of Stillwater, Oklahoma, **Other Lives** has been playing music together for the past five years in various incarnations. Balancing epic grandeur with quiet restraint, **Tamer Animals** evokes characters and civilizations hovering between life and death, majesty and melancholy, hope and despair. "End Of The Year" is a breathtaking tighrope walk between such extremes – a lilting interplay between piano and cello gives way to more somber tones, then comes full circle six minutes in with a transcendent guitar riff over elegant orchestration and drum corps-style percussion. "Paper Cities" is a powerful indictment of nationalism, reminding us that the boundaries drawn by war are temporal, "just lines on a map," while the cautionary "Don't Let Them" takes to task the powers that be – and those who put them in power, namely us. Radiohead loves them. You will too.



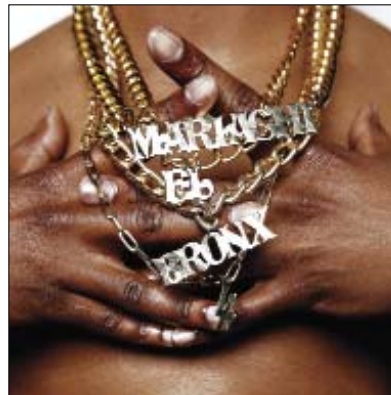
**BOMBINO  
AGADEV**  
(CUMBANCHA)

Omara "**Bombino**" Moctar, a young Tuareg guitarist and songwriter, was raised during an era of armed struggles for independence and violent suppression by government forces. In 2009, he met filmmaker Ron Wyman who had heard a cassette of **Bombino's** music while traveling near Agadez. Wyman was enchanted by **Bombino's** music and spent a year seeking him out, eventually tracking him down to Ouagadougou, Burkina Faso, where **Bombino** was living in exile. While there, Wyman decided to feature **Bombino** in a documentary he was filming about the Tuareg. Later that year, he brought **Bombino** to Cambridge, Massachusetts to begin recording the album **Agadez** in his home studio. **Bombino's** electrifying jams capture the spirit of resistance and rebellion while echoing with guitar riffs reminiscent of fellow Africans Tinariwen and Ali Farka Touré not to mention rock and blues icons such as Jimi Hendrix, John Lee Hooker and Jimmy Page. Already a superstar in the Tuareg community, the release of **Agadez** will prove **Bombino** to be one of Africa's hottest young guitarists is revealed to the world.



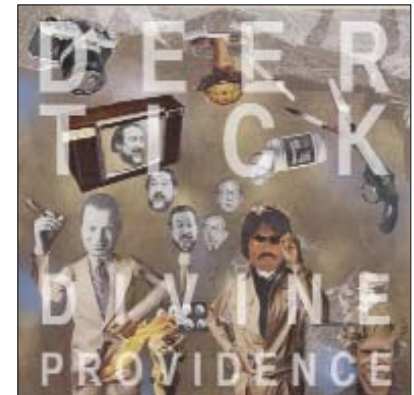
**WARREN HAYNES  
WARREN HAYNES PRESENTS THE BENEFIT CONCERT  
VOL. 4**  
(EVILTEEN)

For the past 23 years, **Warren Haynes** has coordinated his annual Christmas Jam. Like a family reunion, the annual, one-of-a-kind, semi-structured marathon of music brings together old friends on stage and in the audience at the Civic Center Arena in Asheville, N.C. for one of the country's greatest live events. "Christmas Jam started 23 years ago as an opportunity for local musicians to jam at the one time of year they were all in town at the same time," says **Haynes**. "Back then, we gave the money to whatever charity we felt like. As the event grew and we became aware of Habitat For Humanity, we settled on them because we believe in the organization and know the money goes where it's supposed to." The show thrives on the generous support of volunteer talent and behind-the-scenes personnel. Each year the concert continues to donate more than the year before. The main goal continues to be providing housing for families who are in need. The Jam is recorded every year and **Haynes** always makes releases a live document around the same time as the concert. **Vol. 4** is a two-disc set featuring the 2002 concert featuring Jerry Joseph, Robert Randolph, Bob Weir, John Hiatt, and more.



**MARIACHI EL BRONX  
MARIACHI EL BRONX (II)**  
(ATO RECORDS)

**Mariachi El Bronx** has always defied expectations: they were first revealed to the public via an unexpectedly stirring cover of Prince's "I Would Die 4 U," recorded for a SPIN tribute 25th anniversary of Purple Rain (find it on YouTube; it's awesome, trust.). Likewise, the band's latest album, **Mariachi El Bronx (II)**, finds them exploring new ground – from collaborating with Grammy-nominated Mariachi Reyna de Los Angeles (the first all-female mariachi group in the U.S.) to an even greater emphasis on storytelling craft and emotion in the lyrics. "It still has the naïveté and blind excitement of the first record, but it's more vulnerable," Caughthran says. As such, songs like "48 Roses" paint picturesque portraits of men doomed with an insatiable appetite for love, while "Revolution Girls" details a border romance gone awkwardly astray. "A lot of people have gone down to Tijuana, fucked up and done something stupid – I certainly have," admits frontman Matt Caughthran. "There's a lot of regret and loneliness here. A lot of **The Bronx** stuff is in code, but in the tradition of the mariachi, **El Bronx** has become an outlet for songs about love, heartbreak, growing up and being a man."



**DEER TICK  
DIVINE PROVIDENCE**  
(PARTISAN RECORDS)

From the band that's been both accurately and inaccurately labeled just about everything this side of Top 40 comes a true-to-form rock-n-roll record... Scratch that: "True-to-form" is not **Deer Tick's** style. Let's start over: Naturally, after so many years of critics praising (and making fun of) them for their "folk" and "country" sounds and hardly ever mentioning the fact that they've also recorded virtually dozens of other kinds of music, the band wanted to make a record that was truer to their live set (which has gained some notoriety): Raw, loud, heartfelt, and completely uninterested in whatever the hell the rest of the music industry is up to. To produce this record, the band recruited the team of Adam Landry and Justin Collins, who produced the debut album of McCauley's side-project Middle Brother. The results are unlike anything you've heard on a **Deer Tick** album, yet **Deer Tick** achieves something that is rawer, real, and raucous than anything they have released to date. You need this.