



TWIN SISTER IN HEAVEN

(DOMINO)

Twin Sister create the kind of hypnotic pop you've been dreaming about since Galaxie 500 fizzled, cut with *Tusk*-era Fleetwood Mac thump, and a shot of Lynchian weirdness for good measure. They're slack yet focused, a spark in the dark distance on a desert highway where speed is relative. Formed in Long Island two years ago, **Twin Sister** want to make music that you could feel comfortable cheating on someone to. As might be implied by the title, *In Heaven* improves on 2010's critical darling *Color Your Life* EP in every possible way, showcasing the band's wildly imaginative songwriting paired with flawless execution, by way of intense dedication to both musicianship and recording. While that record is a beautiful struggle against the realities of recording in apartments and between day jobs, *In Heaven* is the band unfettered by limitations - it is them streaking across a highwire under complete and total control.



YOUTH LAGOON THE YEAR OF HIBERNATION

(FAT POSSUM)

Twenty-two year old Trevor Powers, whose musical venture is called **Youth Lagoon**, has had a long year. Not because he's been endlessly touring or pursuing some wild dream, but because of life the life of a kid going to college, being in love, dealing with heartache, and just living. "**Youth Lagoon** isn't me," says Powers. "It's merely a part of me. I was in and out of different bands in high school and always tried to define myself by what music I played. I tried to find a sense of meaning by being in a band. But it wasn't until this last year when I realized I was more than just music that I was able to create music that means something to me. And that is **Youth Lagoon**." Throughout the course of 2010, Powers began to write an album about things he had a hard time talking about. He claims that when he tries to talk about it to people, he doesn't make sense. So he wrote an album about it entitled *The Year of Hibernation*. "For my whole life I've dealt with extreme anxiety," says Powers. "So I started writing these songs. Not just songs about my anxiety, but about my past and my present. Songs about memories, and all those feelings that those bring. I know that if I can be honest about what is inside my mind, there will be others that will be able to relate to it."



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.



A BAND OF BEE'S EVERY STEP'S A YES

(ATO)

"It's like starting all over again," says **The Bees'** songwriter (and guitarist and bass-player) Aaron Fletcher. "Only now we've got loads of fans and people who love us. And our own studio." **The Bees** (known in the US as **A Band Of Bees**) are in a very good place, the best they've ever been in. Their new album *Every Step's A Yes* - their fourth in total - is the most focused and most complete record they've ever made. Following the successful European release of *Every Step's A Yes*, **The Bees** recently signed to ATO Records, who will be releasing the record (with four new tracks not available on the original UK release) in the U.S. It's been four years since the band's last record, *Octopus*. Since they left their last label and found freedom from the write it/rehearse it/record it/tour it treadmill, they've spent the time making music and singing songs, pulling all the amazing tunes out of their heads at their own speed and in their own time. Psychedelic, gorgeous, and featuring tracks like "I Really Need Love" that - in a perfect world - would be huge hits, *Every Step's A Yes* is both massive and mystical... And a must.



BRITE FUTURES DARK PAST

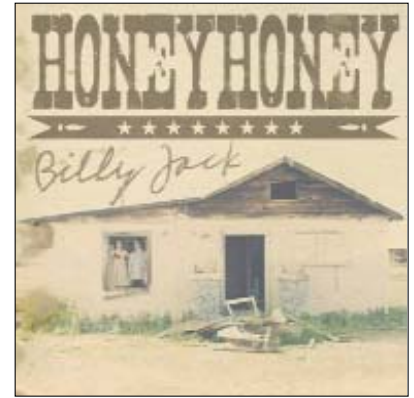
(TURNOUT/ATLANTIC)

Dark Past, The 2011 album from Seattle's fun-loving quintet **Brite Futures** (the band you once knew as Natalie Portman's Shaved Head), is a youthful swaggering mix of synth-happy pop, rock, funk, disco, and New Wave that the band likes to describe as "punk rock Abba disco Osmonds with chainsaws." *Dark Past* is first and foremost a party record, a freewheeling funfest that "should be played really loud, with lots of people around," according to guitarist Luke Smith. Brimming with brilliant moments (a lovingly stolen Beatles melody on "Too Young To Kill," bassist/key-boardist Claire England's turn as a dancefloor-dominating lead vocalist on "Black Wedding," lyrics that reference The Kinks and Gossip Girl in the same breath, and the occasional face-melting guitar solo), the album challenges the notion that irresistible pop can only be peddled by solo artists propped up by big-name hit-making producers. You better grab some shades...



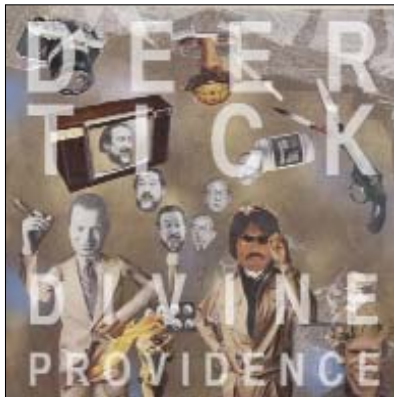
REAL ESTATE
DAYS
(DOMINO)

Recorded in Upstate New York through the late winter/spring of 2011 with Kevin McMahon (The Walkmen, Titus Andronicus), **Days**, the new album from **Real Estate**, is a gorgeous suite of timelessly melodic, aching melancholy pop songs and a delightfully confident follow-up to 2009's exceptionally well-received eponymous debut (so prophesized *Pitchfork*: "this is a band whose chemistry and technical gifts suggest there's more coming down the pipeline: more good times to be soundtracked, and more songs and records and sounds to communicate exactly that"). Comprised of nine new recordings and a revisit of last year's enduringly wonderful "Out of Tune", **Days** is the next step in the career of a uniquely close songwriting collective that feel more important with their every release.



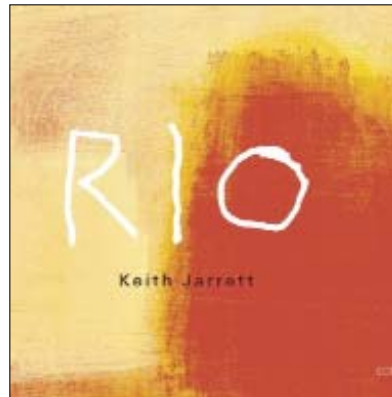
HONEYHONEY
BILLY JACK
(LOST HIGHWAY)

Bubbling up from the underground of the Los Angeles music scene with an indelible Nashville-influenced sound, indie roots duo **honeyhoney** have arrived with their new full-length album, **Billy Jack**. Produced primarily by Raymond Richards (Local Natives), **Billy Jack** finds twenty-something musicians Suzanne Santo and Ben Jaffe threading sweet melodies with big acoustic guitar sounds, percussive banjos and countrified fiddles. **honeyhoney's** sexually tinged, bruised knee honeysuckle take on roots music must be heard to be understood, and **Billy Jack** pumps with the sound of hearts on fire, and real instruments played by people who really mean it. The album's first single, "Turn That Finger Around," is a steady-grooving story detailing hard times with a memorable hook and some Southern twang. A slow burn seethes beneath the gospel-flavored tale of romantic doubt, "Don't Know How (Slow Mover)," while strings baste the mourning ballad "Angel of Death" and "Thin Line" explores dissatisfaction, good times and loss through the blues. From the dark smolder of "Glad I Done What I Did" and stark piano of "LA River," to the euphoric romp of "Let's Get Wrecked"— **honeyhoney's** music embraces the sound of what it means to be alive.



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.



KEITH JARRETT
RIO
(ECM)

On April 9, 2011 **Keith Jarrett** returned to South America for the first time in decades to perform three solo concerts. The third and final concert found him in Rio de Janeiro in front of a packed house and enthralled audience. Inspired by the electrifying atmosphere, **Rio** finds **Jarrett** drawing on a broad range of material from the ether: Thoughtful / reflective pieces, abstract sound-structure — pieces that fairly vibrate with energy. The double album climaxes with a marvelous sequence of encores. 40 years ago this year **Keith Jarrett** recorded his first ECM disc, the groundbreaking, solo piano **Facing You**. **Jarrett** has refined his approach to solo music many times since then, always finding new things to play. So it is here, in this engaging solo recording from Brazil.



OH, SLEEPER
CHILDREN OF FIRE
(TOOTH AND NAIL)

Oh, Sleeper stands armed and ready for domination. **Children of Fire** is a career-defining mission statement further establishing them in the heavy music pantheon. From the opening salvo of "Endseekers" to the melodic bombast of "Hush Yael" through to the album's epic conclusion, which arrives in the form of the blistering title track, **Children of Fire** paints a horrific picture of a world gone mad which can only be redeemed through the hope of pure truth. Upping the stakes of the conceptual storyline woven throughout their last album, **Son of the Morning**, the Texas based band has meticulously crafted a dozen songs that explore grand themes while anchored in basic human struggle. Together they assembled what now stands as a singular, cohesive, fluid body of work with an aggressive pulse that pushes extreme music forward. **Children of Fire** will most assuredly reinvigorate the genre in many ways. "In the Wake of Pigs," "Claws of a God" and "Dealers of Fame" are among the new tracks that boast a commitment to combining anthemic certitude with thoughtful contemplation and introspection. There is no stone left unturned with the band's self-examination both musically and lyrically.



BEN FOLDS
THE BEST IMITATION OF MYSELF:
A RETROSPECTIVE

(EPIC/LEGACY)

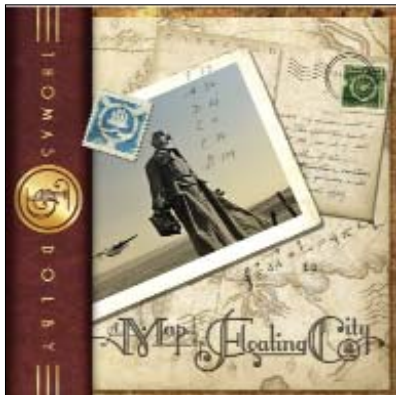
Ever since breaking out of the alternative music scene with his piano, his band **Ben Folds Five** and the wildly popular hits "Underground" in 1995 and "Brick" in 1997, followed by a successful solo career, **Ben Folds** has maintained a strong presence as a well respected, critically acclaimed singer-songwriter of his era. With over 3 million units sold to date over his 15 year recording career, **Ben Folds'** wry, wise and infectiously melodic keyboard-centric storytelling style continues to delight his fervent fan base worldwide. Digging through his endless archive of material, **Ben** has compiled **The Best Imitation Of Myself: A Retrospective (1995-2011)**. This is the first U.S. comprehensive compilation spanning the entire professional recording career of **Ben Folds** to date, including a brand new track with **Ben Folds Five**. This single-disc, 18-track version features the re-mastered hits, fan favorites, alternate mixes and one brand new track by **Ben Folds Five!** Also available as a 3-disc box set.



GRINGO STAR
COUNT YER LUCKY STARS

(GIGANTIC MUSIC)

Boiling up from the independent musical cauldron Hotlanta has become, here comes **Gringo Star** with its follow up to 2008's critically acclaimed debut, *All Y'all*. The band now comes into its own with *Count Yer Lucky Stars*, a collection of catchy and instantly classic pop music. You won't be able to stop humming this spate of new and bright tunes, music that lifts the spirit. In this Ben Allen (Animal Collective, Gnarlz Barkley, Deerhunter) produced record, the surge of primordial forces that reveals itself through rock and roll only about every other generation has infected these multi-instrumentalists and the result is an upbeat album of raw energy and positivity. Live, if you can resist the urge to dance, you'll find your limbs shaking and your toes tapping. No need for the devices of the mainstream musical glitterati who hide lifeless melodies and meaningless lyrics in stage productions and synchronized dancing meant to distract their wide eyed fans; here it's the music itself - honest and intense. Catch 'em in a club while you still can.



THOMAS DOLBY
MAP OF THE FLOATING CITY

(LOST TOY PEOPLE)

Thomas Dolby, the iconic '80s star whose smash hits "She Blinded Me With Science" and "Hyperactive" helped define the MTV generation/revolution, will break his 20-year silence with **A Map of the Floating City**. The album, featuring appearances by special guest artists Mark Knopfler, Regina Spektor, Natalie MacMaster, Bruce Woolley, Imogen Heap and Eddi Reader, will be released as a physical CD, and in a special Deluxe Edition featuring a second disc of instrumentals and bonus tracks. Of the album, which is divided into three parts, **Dolby** says, "The new songs are organic and very personal. **A Map of the Floating City** is a travelogue across three imaginary continents: In Amerikana I'm reflecting with affection on the years I spent living in the U.S.A., and my fascination with its roots music. Urbanoia is a dark place, a little unsettling . . . I'm not a city person. And in Oceanea I return to my natural home on the windswept coastline."



JUNIUS
REPORTS FROM THE THRESHOLD OF DEATH

(PROSTHETIC)

With their last album, *The Martyrdom of a Catastrophist*, **Junius** explored the controversial theories of scholar Immanuel Velikovsky. The concept was centered around the trials and tribulations of Velikovsky's life, providing a captivating narrative to the band's expansive, dreamlike soundtrack, which *Pitchfork* called "a rich, immersive experience, a bleak jewel of a record that takes obsession as its theme and rewards it in equal measure." Conceptually picking up where *The Martyrdom* left off (with the death of Velikovsky), **Reports from the Threshold of Death** chronicles the journey of the soul after the body dies. In writing this album, vocalist/guitarist Joseph E. Martinez was inspired by reports and accounts of near-death experiences. **Junius** have crafted their own distinctive style of genre-bending rock that's borne of experiments in isolation and asceticism. It's this austere approach from one of America's hardest working bands that adds a weighty sense of purpose and intrigue to their output.



MURS
LOVE AND ROCKETS VOL. 1

(DD172)

Without a doubt, **Murs** is one of the hardest working men in Hip Hop. If he's not running circles around America as part of Paid Dues, the annual Hip Hop festival that he created and organized, he's doing backflips across a stage in Budapest, or shaking hands with fans in Japan before catching a bullet train to a packed in-store performance. When he's not on the road, he's in the studio, feverishly adding album after album to a cavernous discography. From the rhymes in his notepad to the hair on his head, **Murs** is not your average rapper. Hell, he's not your average guy. Never has been. Listening to **Murs** is something like listening to a regular guy who just happens to know how to rap. His lyrics are straightforward, down-to-earth, and honest, delivered with a vocal tone and forcefulness that recalls a slightly more relaxed Ice Cube. **Murs** is also no stranger to collaboration - be it his work with Slug (as Felt) or the Living Legends crew. **Love & Rockets Vol. 1: The Transformation** finds **Murs** hooking up with Ski Beatz, who's work you may know a little rapper named Jay-Z. Nothing here is little, though: **Love & Rockets**, like the name implies, is full of heart and ready to blow up.



**T. BONE BURNETT
T. BONE BURNETT PRESENTS:
THE SPEAKING CLOCK REVUE**

(SHOUT! FACTORY)

T Bone Burnett's 40 years of experience in music and entertainment have earned him an unparalleled reputation as a first-rate innovative artist, songwriter, producer, performer, concert producer, record company owner and artist advocate. Burnett's highly sought-after involvement in music, film, television and stage projects is marked by his uncanny ability to successfully combine his unique artistic sensibilities with massive commercial appeal. Just as importantly, T Bone is a champion for artistic freedom and independence, and a driving force in the elevation of our popular culture, and October 2010, he organized an impressive group of musicians, dubbed **The Speaking Clock Revue**, and joined with Participant Media for concerts benefiting arts education. **The Speaking Clock Revue** was recorded at the Beacon Theater in New York, and featured a house band made up of musicians from many Burnett-produced recordings and led by music director and guitarist Marc Ribot. The resulting album contains 11 previously unreleased performances by Elton John and Leon Russell, Elvis Costello, John Mellencamp, Gregg Allman, Ralph Stanley, Jeff Bridges, Neko Case, Yim Yames, Punch Brothers, Karen Elson, and The Secret Sisters.



**POPA CHUBBY
BACK TO NEW YORK CITY**

(PROVOGUE/MASCOT LABEL GROUP)

Popa Chubby is back! **Back to New York City** was recorded and produced by Popa with help from engineer V.D. King at Popa's own Serpentine Studio in the scenic Hudson Valley. **Back to New York City** is a power packed and emotional rockin' blues romp that hits from front to back. Featuring Popa's signature searing guitar licks coupled with the powerhouse rhythm section of A.J. Pappas (Bass) and Dan Hickey (Drums) Popa comes forth with his greatest work to date. From the Hendrix inflected wailings of "Back to New York City", to the Stevie Ray on steroids Texas boogie of "She Loves Everybody But Me," to the broken hearted dirge of "Pound Of Flesh" to the classical melodic strains of urban woe in "A Love That Will Not Die" Popa does not let up.



**THE BARR BROTHERS
THE BARR BROTHERS**

(SECRET CITY RECORDS)

Brothers Andrew and Brad Barr had spent most of the 90s crisscrossing North America, playing music with their spirited, improv-based rock trio, The Slip. In the spring of 2004, the band was playing a small club in Montreal, QC when a fire broke out in the venue. They grabbed a few guitars/drums and rushed out onto the rainy street with the rest of the concertgoers. As the club's mezzanine was swallowed by flames, Andrew offered his coat to one of the waitresses from the bar. One year later, Brad and Andrew Barr were living in Montreal. That waitress is now one of their managers. In his first apartment in the new city, Brad shared an adjoining wall with Sarah Page, a classically trained harpist from Montreal, whose melodies would seep through the cracks of the wall and into the music Brad was writing. From this nebulous relationship, a friendship developed and the brothers, with Sarah, began recording and performing around Montreal. Soon, their friend and multi-instrumentalist Andres Vial was brought in to lend his wide array of expertise to the outfit, playing keyboards, bass, vibes, percussion, and singing. Understandably, they called themselves **The Barr Brothers**. And if yr in the mood for and this self-titled wonder is a pure delight.



**VHS OR BETA
DIAMONDS AND DEATH**

(VARESE SARABANDE)

They say location is everything, so it should come as no surprise to learn that the aesthetic shift audible on **Diamonds & Death**, the fourth album by **VHS or Beta**, was accompanied by a move from Louisville to New York. From the backroom disco of their favorite Bushwick watering hole, to DFA Records' Plantain Studio in the West Village, new surroundings exerted a powerful influence on the predominantly electronic grooves of their first full-length since 2007's *Bring on the Comets*. The album juxtaposes more straightforward dance floor tracks like the jittery "Watch Out" with experimental fare such as "Jellybean," a trippy excursion pitched somewhere between Pink Floyd and the dark side of Italo-disco. While the grooves of **Diamonds & Death** are among the band's most optimistic and propulsive to date, it is no accident that they are often paired with dark lyrics, as on the crisp, percolating single "Breaking Bones." It's a welcome step forward.



**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**.



**BEACH BOYS
SMiLE**
(CAPITOL)

In several sessions between the summer of 1966 and early 1967, **The Beach Boys** recorded a bounty of songs and drafts for an album, **SMiLE**, that was intended to follow the band's 1966 album, *Pet Sounds*. The master tapes were ultimately shelved, and **The Beach Boys' SMiLE** was never been released. Drawn from the original masters, **SMiLE Sessions** presents an in-depth overview of **The Beach Boys'** recording sessions for the enigmatic album, which has achieved legendary, mythical status for music fans around the world. **SMiLE Sessions'** includes an assembled collection of core session tracks, while the box set delves much deeper into the sessions, adding early song drafts, alternate takes, instrumental and vocals-only mixes, and studio chatter. **SMiLE Sessions** invites the listener into the studio to experience the album's creation, with producer, singer and bassist Brian Wilson's vision leading the way as he guides his fellow **Beach Boys** through the legendary sessions. Artwork for all of the **SMiLE Sessions** has been configurations has been created with and inspired by Beat-Pop artist Frank Holmes' original 1967 LP sleeve art and booklet designs intended for the **SMiLE** album. Also available on LP. You need this.



**MAYER HAWTHORNE
HOW DO YOU DO**
(UNIVERSAL REPUBLIC)

The "retro soul" tag is added to almost any contemporary work that sounds like it was originally recorded before 1980, and **Mayer Hawthorne** is aware of how trends come and go. But, he says, he's not interested in taking it back to the "good old days," as much as he is in creating the "new good days." And to fans like producer Mark Ronson, who said, "I have no idea what this is, old or new, but it's fucking good!!!" upon first hearing **Hawthorne's** music, age ain't nothin' but a number. On **How Do You Do**, **Hawthorne** proves that he is not part of a trend. The classic Motown sound that provided the blueprint for his self-produced independent debut, *A Strange Arrangement*, remains, but is joined on **How Do You Do** by music reminiscent of late 1960s California pop and the best work from the likes of Steely Dan and Chicago. But that's not all. On "The Walk," the first single from **How Do You Do**, **Hawthorne** plays a man scorned and content with saying "So long, you did me wrong" to the lady in his life. "A Long Time" is both a brilliant homage to Steely Dan's "Hey Nineteen" and a storied history of **Hawthorne's** beloved Detroit, followed by a duet - yes, duet - with the incomparable Snoop Dogg on "Can't Stop." You need this.



**YOUNG MAN
IDEAS OF DISTANCE**
(FRENCHKISS RECORDS)

Young Man is Colin Caulfield from Chicago. Regarding his music, "It's enough to make you stop and say, "What is that?" It being the gorgeous melodies and lean, spellbound guitar lines of an English/French lit major who's about to change what it means to be a shape-shifting singer-songwriter in the YouTube age. Just ask Bradford Cox. He knows. Why, just a year ago, the Deerhunter frontman stumbled upon Caulfield's organ-grinding rendition of "Rainwater Cassette Exchange" and said it's "fantastically superior to the original. It actually sent shivers up my spine, especially during the second verse." Believe it or not, that chilling cover was just a warm-up session. As killer as he is at capturing the very essence of everything from Animal Collective to Ariel Pink, Caulfield's true talent is in telling his own **Young Man** stories. **Ideas of Distance** is **Young Man's** latest album and it ups the ante on everything - songs, production, and vision. Fans of Atlas Sound - not to mention sound - will find much to love here.



**DRIVE A
THE WORLD IN SHAMBLES**
(DEAD CONFLICT RECORDS)

Sometimes a chance meeting is more than it seems - in the case of **Drive A**, a random moment ignited a fuse resulting in a incendiary new band. Songs about rebellion, crunchy guitars and killer hooks have their foundation in old school punk and rock n' roll that the band reveres but their stage presence and delivery is fresh and in the now. With a fan following that is expanding exponentially, it's clear that the band is onto something. **Drive A** comes roaring into 2011 with their brand new album, **The World in Shambles**. The band freely admits that their singular mission upon entering the studio was to craft an album that bottled their firecracker live energy and onstage prowess. They collectively rejected polished, computerized techniques and technologies in favor of beautiful, genuine imperfections, all of which serve to make **The World in Shambles** that much more authentic. Mixed by Chris Lord Alge.



**AS I LAY DYING
DECAS**
(METAL BLADE)

Grammy®-nominated metal group **As I Lay Dying** is pleased to announce the details of their upcoming release **Decas** and the "A Decade of Destruction" tour; both coinciding with the band's 10-year anniversary. **Decas** celebrates the band's accomplishments by offering three brand new songs, cover songs that pay homage to just a few of the bands that have influenced **As I Lay Dying**, and remixes by InnerpartySystem (Katy Perry, Ladyhawke, Thursday, Good Charlotte and many others), Benjamin Weinman (The Dillinger Escape Plan), Kelly "Carnage" Cairns (Austrian Death Machine, War of Ages), and Big Chocolate (Asking Alexandria, iwrestledabearonce, Suicide Silence). **As I Lay Dying** will finish off 2011 with a national headlining tour that will include selections spanning the band's career. Joining **As I Lay Dying** on "A Decade of Destruction" tour are special guests Of Mice and Men, The Ghost Inside, iwrestledabearonce, and Sylosis. "A Decade of Destruction" kicks off on November 30 in Long Island, NY and wraps up in the band's hometown, San Diego, on December 16.



SKINNY PUPPY HANDOVER

(SPV)

Inspired by the music of Nocturnal Emissions, Portion Control, and The Legendary Pink Dots, **Skinny Puppy** experimented with analog and digital recording techniques, composing multi-layered music with synthesizers, drum machines, acoustic percussion, tape-splices, found sounds, distortion, samplers, and conventional rock music instruments. They also incorporated samples from films and radio broadcasts into their songs, and applied liberal amounts of distortion and other effects to Ogre's vocals, which were often delivered in the stream of consciousness style. Lyrical themes included animal rights, politics, religion, drug abuse, disease, and environmental degradation; these themes were often lyrically and conceptually intertwined. **Skinny Puppy's** often informal, improvisational approach to musical composition is indicated by use of the term *brap*, coined by them and defined as a verb meaning "to get together, hook up electronic instruments, get high, and record." **handOver** carries on this grand tradition after a long period in the wilderness... And it's nice to have 'em back. Get weird.



IDLE WARSHIP HABITS OF THE HEART

(ELEMENT 9)

Idle Warship is a perfect example of how a whole can become greater than the sum of its parts – and that is saying quite a lot given the musical components of this project. A collaboration between longtime friends and collaborators, hip-hop luminary **Talib Kweli** and critically acclaimed soulful singer and songwriter **Res**, **Idle Warship** was born out of sheer experimentation in the studio. But some of the best things in life happen when least expected. When fans of Talib and Res heard and reacted to some online MP3s of what these two had created during their off-the-cuff sessions, it became clear that that something much bigger was brewing. With an obvious chemistry, a dedication to free creative expression and now a new album, Talib and Res' partnership has become a musical force to be reckoned with. **Habits of the Heart** effortlessly shifts from the rhythmic hand-clapping blast of "Laser Beams" to the off-kilter futuristic track "Driving Me Insane" to the unbridled, heartfelt piano ballad "Beautifully Bad." With guest spots from Chester French and John Forte on "Covered in Fantasy," and Michelle Williams on "Katya," **Habits of The Heart** takes you on one thrilling journey.

