



**NIGHTWISH
IMAGINAERUM**
(ROADRUNNER)

Finish symphonic metal titans, **Nightwish**, return with their new epic masterpiece **Imaginaerum**. The highly anticipated release is not just a new album but the inspiration and soundtrack to the upcoming full-length fantasy movie. Yes: You read that correctly. The double nature of **Imaginaerum** had been conceived years earlier, as Nightwish's main man, Holopainen, had presented Stobe Harju — the director of "The Islander" video — with the idea of shooting 13 music videos for the album. As the director suggested adding dialogue between the songs, the final idea was crystallized: **Imaginaerum** would be a full-length movie that carries a story. **Imaginaerum** also comes as a special edition 2CD set featuring both the full-length album as well as a bonus CD with all instrumental tracks from the recording. Look for the movie later this year...



Mixtape

New Year, New Music
(for you)
January 2012



**FUCKED UP
DAVID COMES TO LIFE**
(MATADOR)

In the punk wars the rock opera was held up as the ultimate example of decadent capitalist-pig rock. It breaks the strict rules of punk and is precisely the reason why **Fucked Up** has presented this mammoth work. Their whole history has been mashing ferocious but highly thought-out music with brilliant concepts and Situationist philosophy. In anyone else's hands, **David Comes To Life** might be a disaster, but **Fucked Up** are in a different lineage — the concept album, after all, was invented by the Kinks or the Pretty Things and even the Who's huffing-and-puffing **Tommy** and Hawkwind's **Space Ritual**. You could even include some of the Crass albums as concept albums if you really thought about it. Of course you could always ignore the backstory and just listen to a fiercely imaginative, powerful 78 minutes of blistering, melodic rock 'n' roll crossed with all manners of psychic weirdness. Your choice.



**LIJADU SISTERS
DANGER**
(PARTISAN RECORDS)

In Nigeria in the 1970s, only a tiny handful of female artists broke through the backing singer/dancer ceiling to become stars in their own right, particularly if they wrote all their own material. The **Lijadu Sisters** repertoire ranged from love songs and dance anthems through philosophy and political/social commentary. **Danger**, The **Lijadu Sisters** debut album (originally released in 1976), is as funky and mellifluous as it gets — the twins' gorgeous harmonies are underpinned by a solid Afro-rock beat and framed by Biddu Wright's funky organ and guitar work. **Danger** has a vibe of uplifting positivity that would be a feature of all four of the **Lijadu Sisters** albums. Lyrically, most of the songs address social and political issues, sometimes directly, sometimes through metaphor and allusion. This reissue marks the **Lijadu Sisters** return to the public eye. It is wonderful to have them back. Check it out.



**DOOMTREE
NO KINGS**
(DOOMTREE)

No Kings is the second all-crew release from the **Doomtree** collective, the prolific pack of Minnesota musicians known for their explosive live shows, their ferociously DIY ethic, and their blatant disregard for the conventions of their genre. All seven members of **Doomtree** have built solo careers as rappers, producers, or DJs (Roster cheat sheet: P.O.S, Dessa, Sims, Cecil Otter, Mike Mictlan, Lazerbeak, Paper Tiger). If **No Kings** were a movie, it would be a cross between **The Lost Boys** and **Tron**. Or maybe a Quentin Tarantino take on **Lean on Me**. Lyrically, the record rejects the youth culture of fashion magazines, and replaces it with stories and images that might be better set at an anarchists summer camp: escapades in subversion and free thinking. Ultimately the title, **No Kings**, is a call for both rebellion and respect - obey no monarchs, seek no thrones. There are no kings in Minneapolis.



**LYDIA LOVELESS
INDESTRUCTIBLE MACHINE**
(BLOODSHOT)

Two thirds of **Indestructible Machine** contains explicit lyrics. As the one penning the lyrics is but a twenty-one year old, full of piss and vinegar, that seems fitting. She's been described as a cross between Neko Case and Exene Cervenka, but **Lydia Loveless** could even be described as the spawn of Carla Bozulich (Geraldine Fibbers/Evangelista) and Belinda Carlisle (the Go-Gos.) From someone who grew up in the culture of a country bar (her father ran one), you'd expect a sweet rehashing of old country songs, but **Loveless** saw the other side of the stage door, and sings with the sort of self-effacing cynicism of someone who's been on the road for as long as Lucinda Williams. **Loveless** sounds like a young woman learning all her lessons the hard way, as she proclaims in "Learn to Say No:" "I can't go anywhere without being three sheets..."



CHARLOTTE GAINSBORG
STAGE WHISPER
(ELEKTRA)

Last year **Charlotte Gainsbourg** (daughter of legendary singer-songwriter Serge Gainsbourg) released 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. *Je t'aime...*



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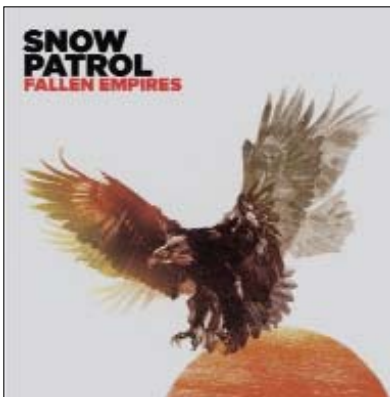
THE LITTLE WILLIES w/NORAH JONES
FOR THE GOOD TIMES
(MIKING BULL)

"I love playing country music," says [yes, that] **Norah Jones**. "More than any other genre, it makes me feel at home." Over the past 10 years, **The Little Willies** — Lee Alexander (bass), Jim Campilongo (guitar), Norah Jones (piano, vocals), Richard Julian (guitar, vocals), and Dan Rieser (drums) — have periodically gathered to make music for fun, playing their favorite country tunes and conjuring that down-home spirit. With *For the Good Times*, **The Little Willies** take on songs by such masters as Loretta Lynn, Willie Nelson, Johnny Cash, and Dolly Parton. Jones points out that *For the Good Times* represents the culmination of a set of musical and personal relationships that go back a long time. "The dynamics are funny, but they're always great. We never argue or fight. It's kinda like a little family — and to keep that family functional is probably why we don't do it full-time."



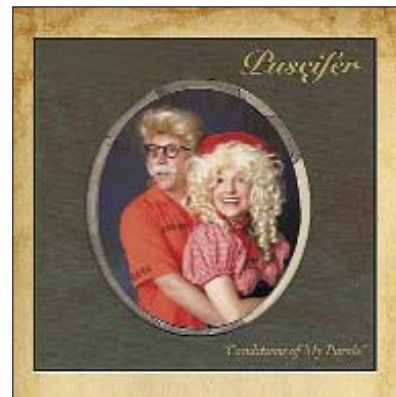
JC BROOKS & THE UPTOWN SOUND
WANT MORE
BLOODSHOT

With a sound that calls to mind the melting pot Chicago Uptown neighborhood they're named for — a meeting of Otis Redding and the Stooges — **JC Brooks & the Uptown Sound** get crowds twisting and writhing on the floor, something that's been sorely missing from live music. On *Want More*, the charismatic **Brooks** erupts with raw emotion, harnessing **the Uptown Sound's** post-punk reimagining of JB's moves and MG's grooves to unleash pure and uncompromising soul music ranging from sweaty on-the-one workouts ("I Can See Everything"), dance-punk booty shakers (the title track "Want More"), garage rock thump humps ("Baaadnews"), the wonderful re-imagining of Wilco's "I Am Trying To Break Your Heart" and aching R&B ballads ("To Love Someone (Who Don't Love You)") without a missed step in between. Dig it.



SNOW PATROL
FALLEN EMPIRES
ISLAND

Over several months, **Snow Patrol** began a musical road trip around California. They recorded tracks at Eagles Watch — a topsy-turvy house in Santa Monica with widescreen windows and panoramic views of the Pacific Ocean. Backing vocals were drawn from the LA Inner City Mass Gospel Choir in Compton, south central LA. Later, tracks were mixed at the studio owned by longterm collaborator, Garret "Jacknife" Lee — a hacienda tucked away in Topanga Canyon, the onetime hippy commune and former home to Neil Young and Woody Guthrie. Along the way, R.E.M.'s Michael Stipe, Lissie, and Queens Of The Stone Age guitarist, Troy Van Leeuwen, all popped by to lend a guitar part here and a lyric idea there. Meanwhile, **Snow Patrol's** new adventures seeped into every note on *Fallen Empires*. The result is an album that promises to redefine the band as an altogether more ambitious, expansive, creative force.



PUSCIFER
CONDITIONS OF MY PAROLE
PUSCIFER ENTERTAINMENT

After starting as somewhat of a joke band assembled for **Mr. Show** skits, **Puscifer** has become a more daring avenue of musical exploration for **Maynard James Keenan**, best known for his work with **Tool** and **A Perfect Circle**. Of course even when gloomy ambience and icy synthesizers form the thick sonic tundra of the opening "Tiny Monsters," Keenan's unmistakable vocals can't help but warm things up. "Monsoons" is a beautiful standout where percolating rhythms gradually build alongside Keenan's stacked vocals as a lush string section swells around the song to eventually drown it in rich textured tones. Fans of Keenan's penchant for angsty musings will feel right at home in "Telling Ghosts." Here a fierce verse explodes and then dissolves into a brooding chorus where multi-tracked vocals haunt the tune. The kinetic title track bangs, clangs, and trudges along like a well-oiled piece of industrial music machinery. Whoa.