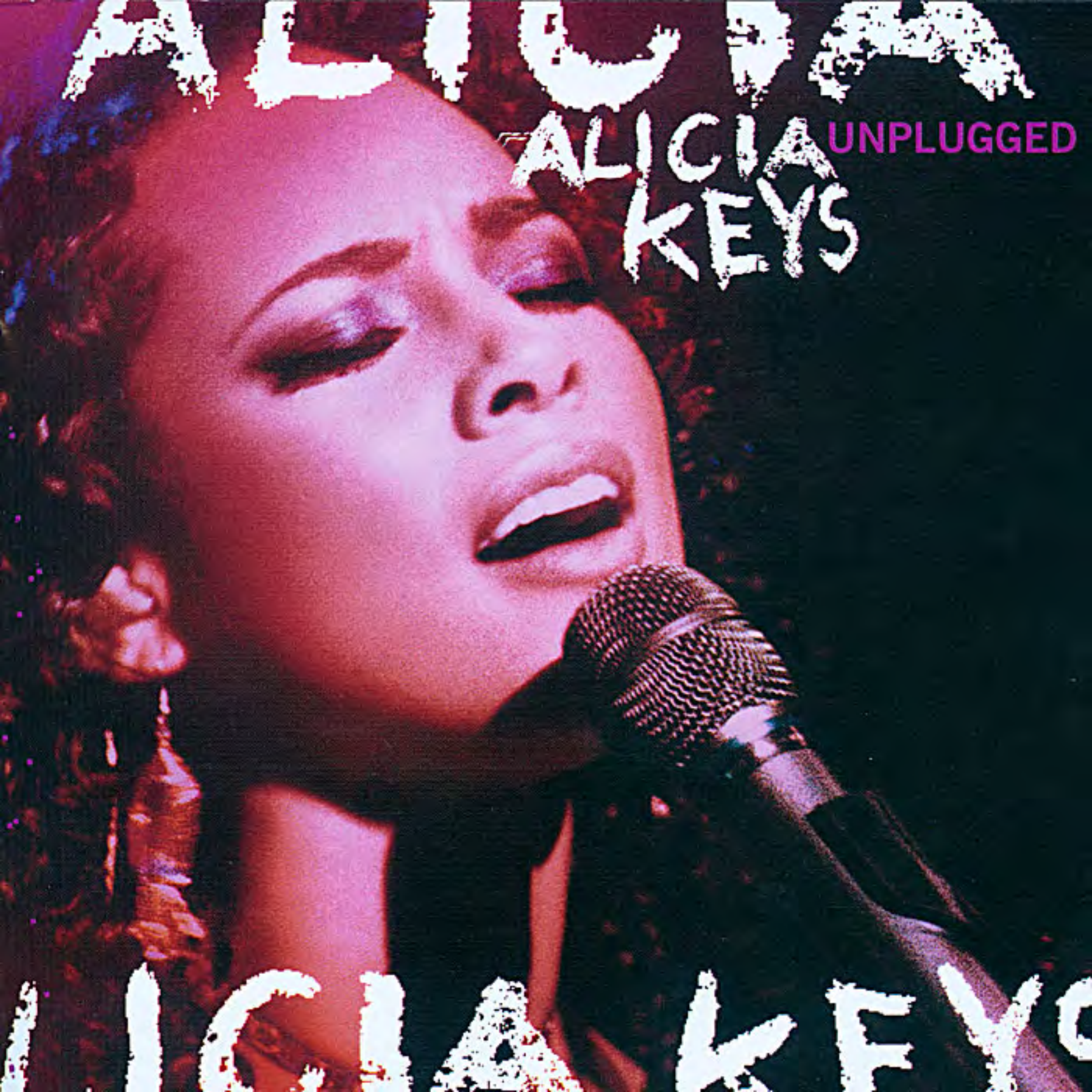


MUSIC

KEN SCHLES



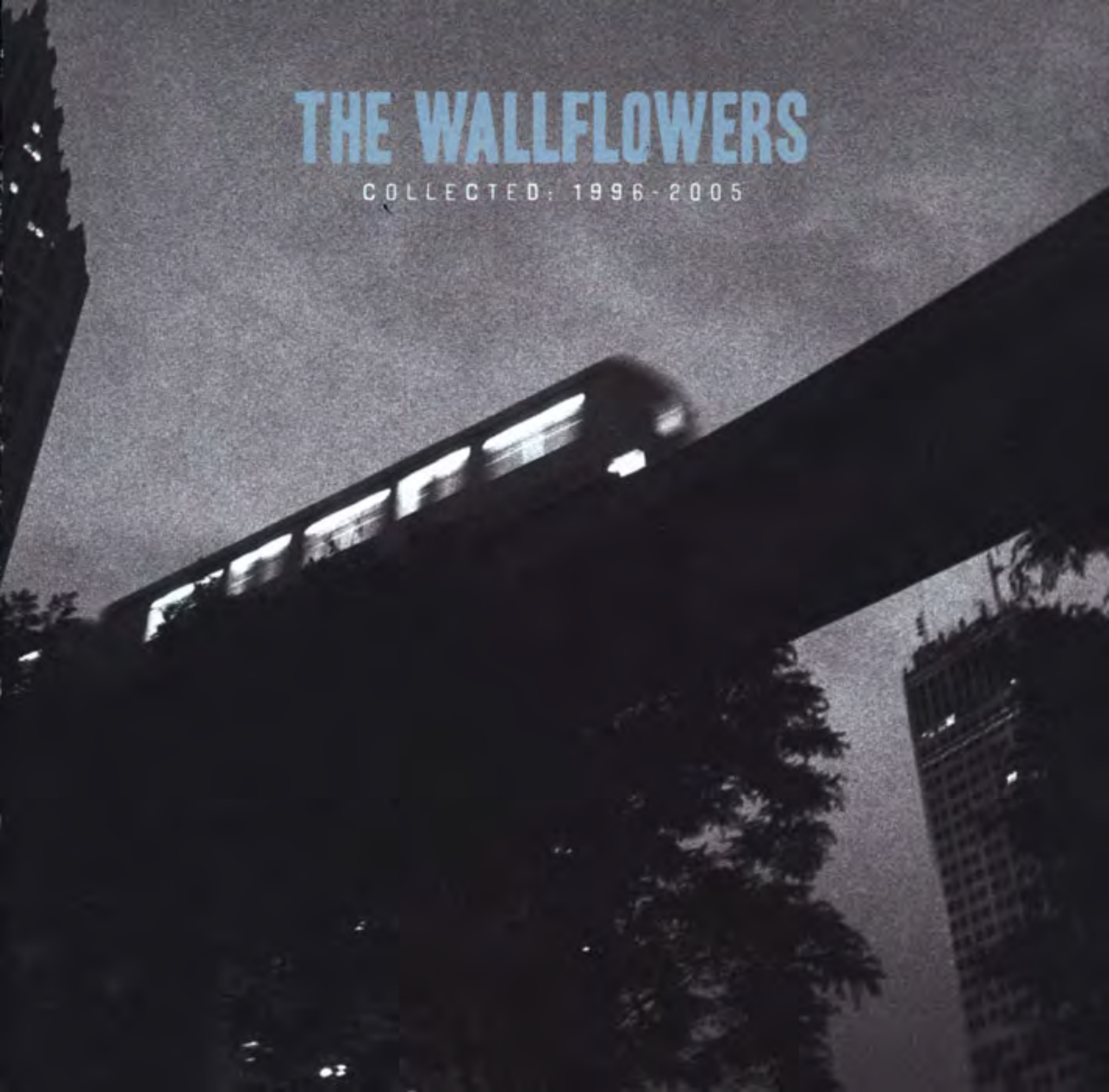
ALICIA KEYS

ALICIA KEYS UNPLUGGED

ALICIA KEYS

THE WALLFLOWERS

COLLECTED: 1996-2005



LINDA THOMPSON | Fashionably Late





TALIB KWELI

THE BEAUTIFUL STRUGGLE



THE NEW ALBUM

INCLUDES GUEST APPEARANCES FROM MARY J. BLIGE, COMMON, RES, AND MORE.....

FEATURING PRODUCTION FROM

KANYE WEST, THE NEPTUNES, JUST BLAZE, HI-TEK, & CHARLEMAGNE

**PARENTAL
ADVISORY**
EXPLICIT CONTENT

EDITED
VERSION ALSO
AVAILABLE.

www.talibkweli.com
www.ckayplayer.com
www.sprucker.com

NEW LOW PRICE



© 2007 Warner Entertainment U.S.A.



**MURRAY
PERAHIA**

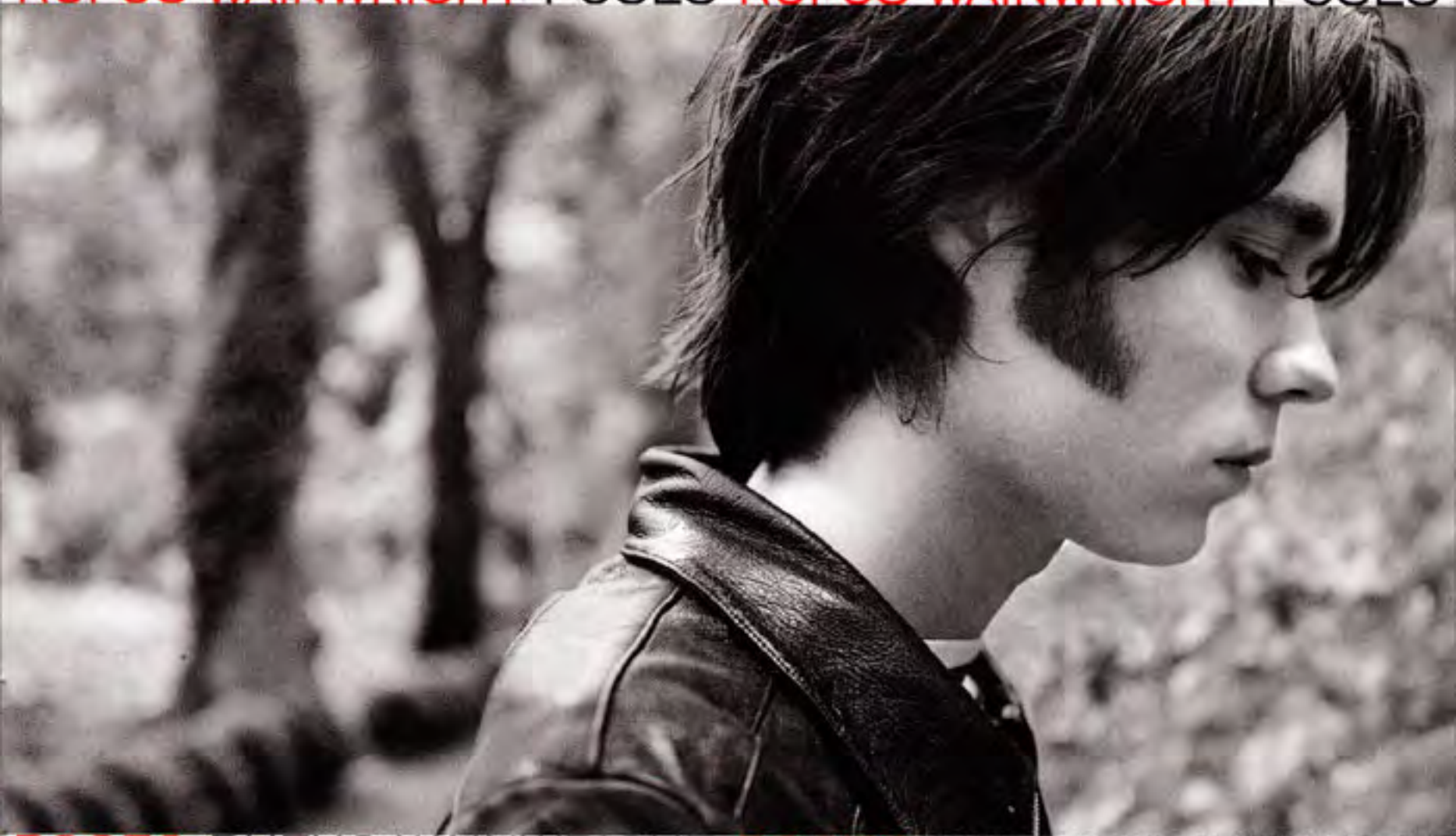
**Songs
Without
Words**

Mendelssohn
Schubert/Liszt
Bach/Busoni

THURSDAY



RUFUS WAINWRIGHT POSES RUFUS WAINWRIGHT POSES



POSES RUFUS WAINWRIGHT POSES RUFUS WAINWRIGHT

PAPA ROACH

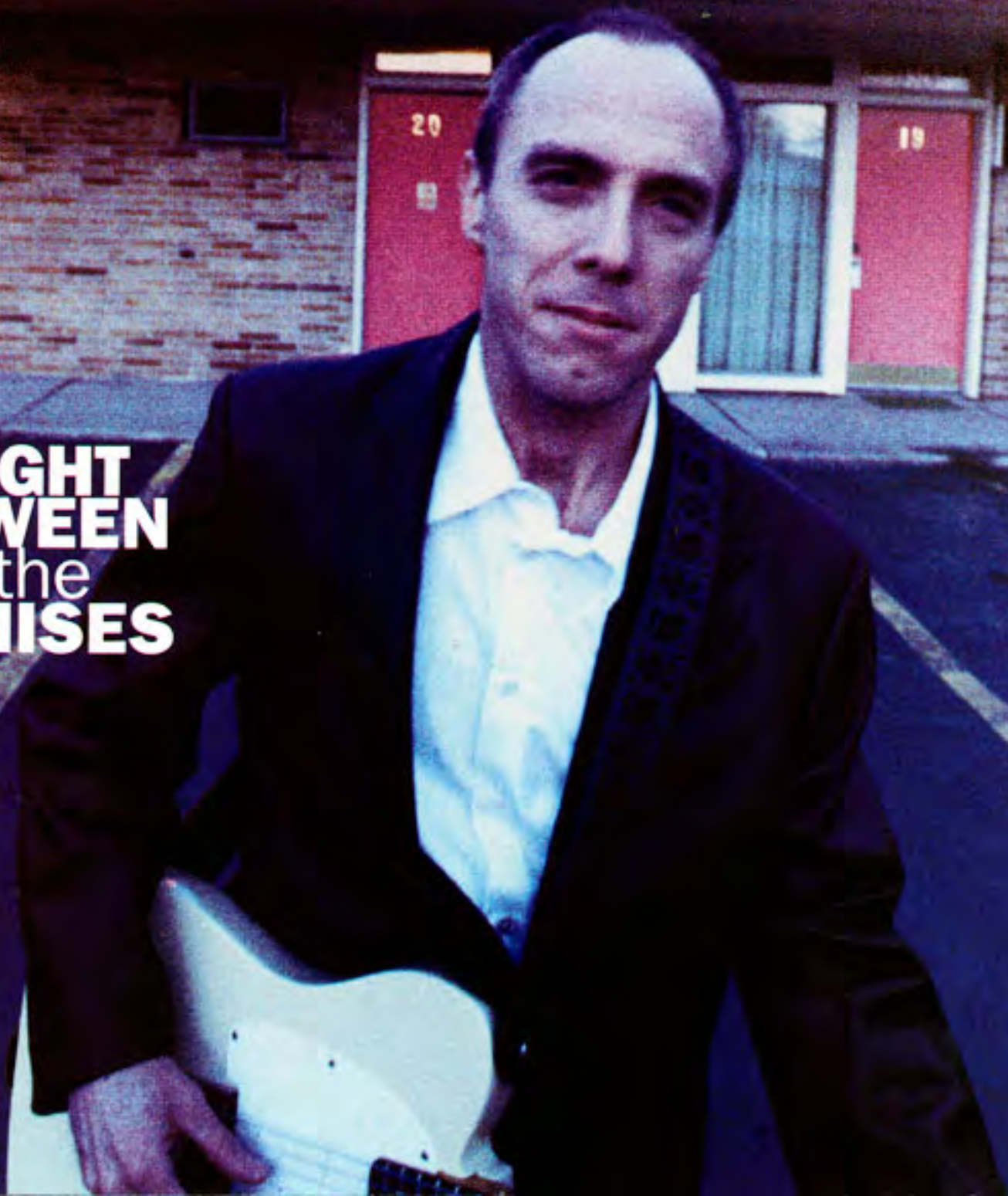
lovehatetragedy



PARENTAL
ADVISORY
EXPLICIT CONTENT

FREEDY JOHNSTON

**RIGHT
BETWEEN
the
PROMISES**





M·C·A
MUSIC
-AMERICA



Semisonic

feeling strangely fine



MCAC/D-11733



**THE
BEAUTIFUL
TALIB STRUGGLE
KWELI**

PARENTAL
ADVISORY
EXPLICIT CONTENT

BROOKLYN, NY

Val Emmich

...next?

...A



when words fade ANDERSON + ROE PIANO DUO

STEINWAY & SONS 30006



TUESDAY MORNING
2
3.23

MEET YOU ON A MONDAY, MY WEEK SEEMED SO BRIGHT. BUT COME TUESDAY MORNING, I WAS WONDERING WHAT WENT RIGHT? I MUST HAVE SEEMED LIKE A RHINESTONE. IT SPARKLES AT FIRST GLANCE, BUT AFTER YOU HAVE WORN IT, IN THE DRAWER WITHOUT A CHANCE. AND IT SEEMS SO FUNNY HOW ONE CAN TAKE THINGS FOR GRANTED, AND SOONER THAN YOU'D THINK YOU CAN FIND YOURSELF SO UNWANTED. I'M NOT THE ONE YOU WANTED, MY WEEKLY SERVICE DONE. WHO KNEW MY TIME WOULD COME? BUT YOU DID WHAT YOU THOUGHT WAS RIGHT. I THOUGHT IT WAS NAÏVE, AND TUESDAY MORNING I WAS ON THE CURB LIKE A PIECE OF TRASH. FUNNY HOW I CAN SEE YOU AND FORGET YEARS OF LEARNING. BUT KNOWING THAT I GOT USED BY YOU HAS GOT ME BURNING. I WAS OVER SO QUICKLY. YOU FUCK, THEN ON TO ANOTHER. NOW I'M JUST ANOTHER NOTCH ON YOUR BELT OF LOVERS.

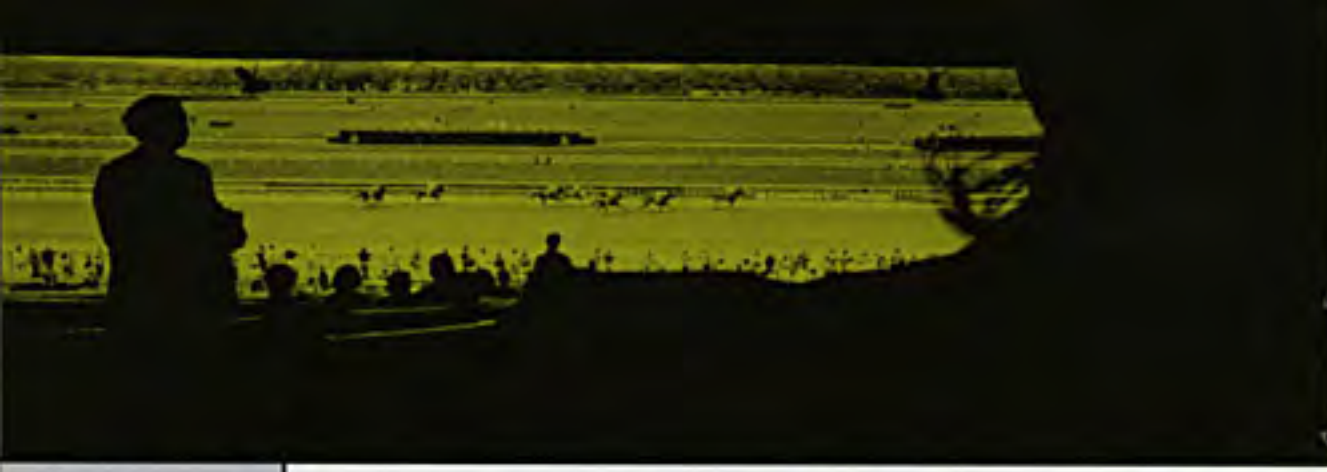
3
TRIVIAL 3.03

NOT HERE TO PREACH, SO JUST TUNE INTO SOME FUN. SORRY IF I'M NOT THAT COOL, I'M NOT THE ONLY ONE. NOT PUTTING UP A 'HARD-GUY' FRONT, BECAUSE I'M NOT. LET'S JUST GET ONE THING STRAIGHT, BE WHAT YOU WANT. YOU SEEM TO NEED TO BE 'O.K.' YOUR ADMISSON IS THE ONLY PRICE YOU'LL PAY. SO SIMPLE, THAT IT SEEMS SO INNOCENT. MY ATTITUDE WILL NEVER CHANGE. 'MATURITY' I WILL RESENT. LOOK INTO A DARK TUNNEL, NO LIGHT UP AHEAD. THAT'S THE WAY THIS LIFE SHOULD BE. LIVE IT 'TIL YOU'RE DEAD. JUST MAKE YOUR WAY, YOU'LL FIND IT WORKS OKAY. DON'T WORRY ABOUT TOMORROW... 'CAUSE IT'S JUST ANOTHER DAY, SO DON'T GET ALL CAUGHT UP. I'VE FOUND THAT HANGING OUT WITH PALS IS LIFE'S BIG BINGIS-OP. I'VE HEARD A THOUSAND TIMES BEFORE, "IT'S JUST A PHASE." WELL, MAYBE IT'S THE ATTITUDE OF LIVING FOR YOUR NEXT RAISE! MY ADMISSON IS THE ONLY PRICE I'LL PAY. DON'T WORRY ABOUT TOMORROW, BECAUSE IT'S JUST ANOTHER DAY.



4
PUSH 4.01

CAN'T KEEP A HOLD, CAN'T KEEP A HOLD. GOTTA LET GO, PUSHED YOU AWAY, PUSH YOU AWAY, I CAN'T STAY. CAN'T STAY. "I REALLY CAN'T STAY." CAN'T LOSE YOU NOW. I CAN'T LOSE YOU NOW. CAN'T BEAR TO FEEL THE PAIN. REALLY CAN'T STAND IT. NOW TIME IS GONE, TIME IS RUNNING OUT, AND YOU'RE GONE, I'M ALONE. DON'T WANNA BE ALONE. I JUST CAN'T UNDERSTAND HOW I COULD LET IT SLIP RIGHT THROUGH MY HANDS. JUST CAN'T UNDERSTAND HOW I COULD LET YOU LOSE YOUR LIFE FOR ME. I HAD NEARLY EVERYTHING, YES EVERYTHING I COULD EVER WANT. IN YOU. AND NOW I'M LOSING IT. I CAN'T BE AWAY, I WON'T BE AWAY. I PUSHED AWAY WHAT MADE ME FEEL COMPLETE. MY BETTER HALF IS LEAVING ME SO EMPTY. I PROTECT MYSELF WITH WHAT I PROJECT ONTO YOU. I'M OUT OF TIME, I'M LOST, I'M NOTHING WITHOUT YOU. WHY CAN'T I SAY WHAT'S ON MY MIND WITHOUT ME CHOKING ON THE WORDS? WHEN IT SEEMS SO CRUCIAL, I JUST END UP FEELING LIKE A JERK. I GET SO PARALYZED TO THINK I MIGHT LOSE WHAT I'VE GOT WITH YOU. AND WHAT YOU'RE UP AGAINST, THERE'S NOTHING I CAN FUCKING DO.



**GUITAR
VOCALS**

JOHNSPECK

5
ISSUE 3.57

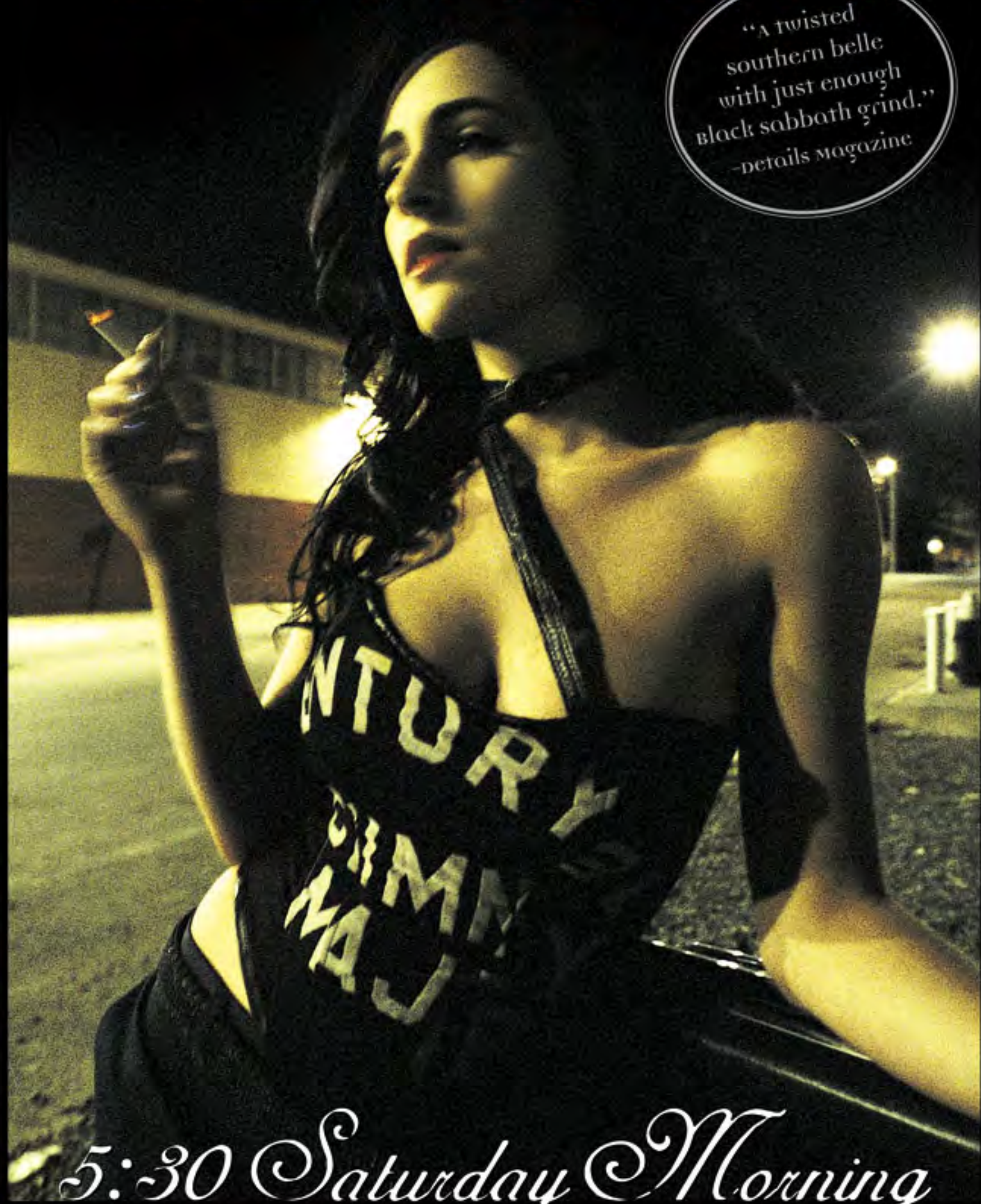
KNOWLEDGE SLOWLY DAWNS. ONE QUESTIONS THEIR IDEALS. DECISIONS FROM THE HEART? DO THEY REALLY MEAN THE THINGS THEY DO OR SAY? IS THIS JUST A START? CAN I OPEN UP MY EYES TO WHAT'S IN STORE? CAN WE CLEAR A PATH FOR ALL? DO WE WANT MORE? WONDER WHERE THEY'LL BE IN SIX OR SEVEN YEARS? IS THIS JUST A PHASE? OUR INTENTIONS ARE AT QUESTION. ANYWAY, DO WE SEE THROUGH HAZE? IT SEEMS LIKE YESTERDAY. DECISION, THE FIRST. REBELLION, THE START. THE MEANINGS SHARED BY ALL. THE MEANINGS SHARED BY ALL. THE MEANINGS SHARED BY ALL. ONE QUESTION: ARE WE ONE? CAN I OPEN UP MY EYES?

PETER
WOLF
FOOL'S
PARADE



-LENNON-

"A twisted
southern belle
with just enough
black sabbath grind."
-details magazine



5:30 Saturday Morning

IN STORES THIS FALL

FEATURING

"BRAKE OF YOUR CAR"

www.lennononline.com

ARISTA

www.arista.com

On Tour:





Produced by Rob Cavallo and GREEN DAY. Engineered by Neil King. Additional Engineering by Casey McCrankins. Mixed by "Huckle" Jerry Finn, Rob and GREEN DAY. All words by Billie Joe except "Emenius Sleepus" by Mike Dirnt. All music by GREEN DAY. ©1994 Green Day Music ASCAP except "Welcome To Paradise" ©1992 Green Day Music ASCAP. Lyrics Reprinted by Permission. All Rights Reserved. Drop us a line: GREEN DAY 5337 College Ave. Suite 555 Oakland, CA 94628. Management: Cahn-Man. Booking: ICM, Los Angeles. Cover Illustration: Richie Bucher. Photography: Ken Schles. Ernie ©Jim Henson Productions, Inc. ©1994 Reprise Records. Made in U.S.A. 9 45529-2



BLUE THUMB RECORDS
A Division of The Verve Music Group
A Universal Music Company



JIMMY EAT WORLD
INVENTED





Tom Royal

he sun shines down on the average • **revelater** • sucker • the great dece

All songs by Michael Holland. Copyright 1996 shiny shiny music (BMI). Produced by Dave Fridmann and jennyanykind at Sweetfish Studios, Argyle, NY. Mastered by Bob Ludwig at Gateway, Portland, ME. A & R: Terry Tolkin. Booking: Bill Bryson (352)373-4999. Management: Brooke Pitts for Mighty Seven Music 228 W. 82nd St. #4 N.Y., N.Y. 10024. Illustrations: Michael Holland. Photography: Ken Schles. Art Host: Brett Kilroe.



No Parking

THE BEAUTIFUL STRUGGLE



STONESOUR

PARENTAL
ADVISORY
EXPLICIT CONTENT



A close-up, profile photograph of Yolanda Adams singing into a microphone. She has her eyes closed and her mouth open in a powerful vocal performance. Her right hand is raised above her head, and her left hand holds the microphone. She is wearing a light-colored, long-sleeved top with a shimmering or sequined texture. The background is dark, with a spotlight effect on her face and hair. The overall mood is one of intense musical expression.

yolanda adams
i believe i can fly *featuring gerald levert*

#31454 0984 2

A&M RECORDS

JONNY LANG

WANDER THIS WORLD



natalie merchant

live in concert
new york city
june 13, 1999





*Sixteen
horsepower*



A black and white portrait of a man with light-colored hair, looking directly at the camera. He is wearing a dark, collared shirt. The background consists of horizontal wooden slats, possibly from a window blind. The lighting is soft, highlighting his facial features.

David Eugene Edwards

VOCALS, BANJO, CONCERTINA, HURDY-GURDY, GUITAR





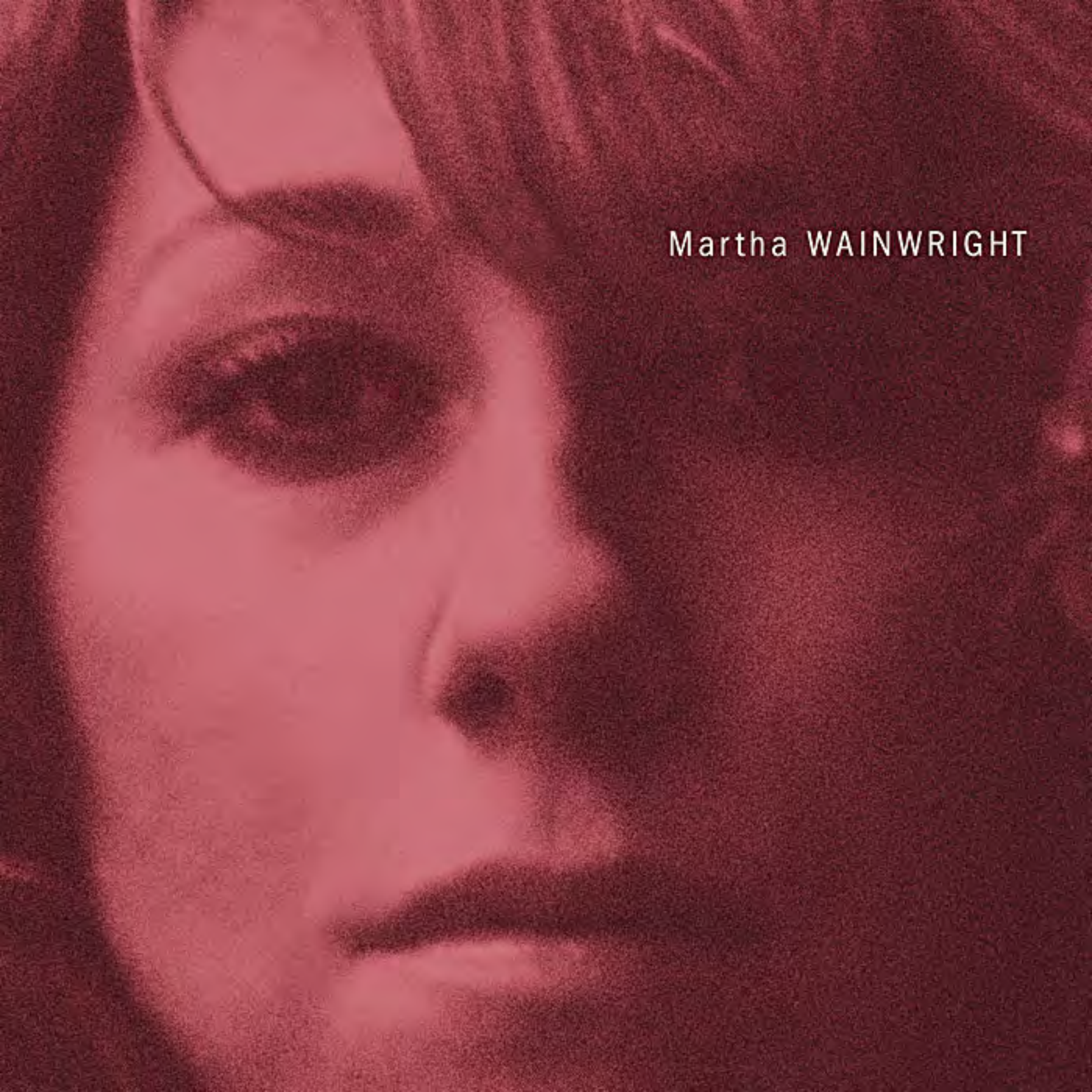
ANDERSON + ROE

when words fade

night songs for piano duo



STEINWAY & SONS




Martha WAINWRIGHT

JIMMY
scott



DREAM

A photograph of Murray Perahia, a pianist, smiling broadly. He is sitting on a piano keyboard, with his hands resting on the keys. The background is a close-up of the piano's ornate wooden case. The text is overlaid on the left side of the image.

MURRAY
PERAHIA
BACH

KEYBOARD CONCERTOS

NOS. 1, 2 & 4

ACADEMY OF
ST. MARTIN
IN THE FIELDS

BILLY BRAGG & WILCO

mermaid Avenue





Mermaid Avenue, IS THE NAME OF THE STREET IN CONEY ISLAND,

BROOKLYN, THAT WAS HOME TO **WOODY GUTHRIE** AND HIS WIFE, MARJORIE AND THEIR KIDS IN THE YEARS THAT FOLLOWED WORLD WAR II. HERE HE DAYDREAMED ABOUT MAKING LOVE TO INGRID BERGMAN ON THE SLOPES OF AN ITALIAN VOLCANO AND WONDERED TO HIMSELF WHAT HE WOULD DO IF, LIKE FELLOW LEFT-WING SONGWRITER HANNS EISLER, HE WAS CALLED BEFORE THE HOUSE COMMITTEE ON UN-AMERICAN ACTIVITIES. AND HERE HE WROTE SONGS. HUNDREDS OF THEM. NONSENSE SONGS FOR HIS KIDS LIKE HOODOO VOODOO, VISIONS OF HIS OWN OKLAHOMA CHILDHOOD LIKE WAY OVER YONDER IN THE MINOR KEY, MID-CENTURY LOVE SONGS LIKE HESITATING BEAUTY AND WORKS OF PERSONAL SELF-EXPLORATION LIKE ANOTHER MAN'S DONE GONE THAT MAKE HIM PRIME CANDIDATE AS THE FIRST IN A LONG LINE OF SINGER-SONGWRITERS.

DESPITE THE FACT THAT HIS RECORDING CAREER WAS MORE OR LESS OVER BY 1947, HE CARRIED ON WRITING SONGS UNTIL HE BECAME TOO ILL TO HOLD A PENCIL. THE LAST YEARS OF HIS LIFE WERE SPENT IN THE BROOKLYN STATE HOSPITAL AND WHEN HE DIED IN 1967, THE TUNES THAT HE HAD DREAMT UP FOR THESE HUNDREDS OF UNRECORDED SONGS, TUNES HE HAD CARRIED IN HIS HEAD ALL HIS LIFE, WERE LOST FOREVER.

WOODY'S DAUGHTER **NORA GUTHRIE** APPROACHED ME IN THE SPRING OF 1995 WITH THE IDEA OF WRITING SOME NEW MUSIC TO ACCOMPANY THESE LOST SONGS. SHE RUNS THE WOODY GUTHRIE ARCHIVE IN NEW YORK CITY AND OFFERED ME ACCESS TO OVER A THOUSAND COMPLETE LYRICS OF HER FATHER'S THAT ARE IN HER CARE. HANDWRITTEN OR TYPED, OFTEN BEARING THE DATE AND PLACE WHERE THEY WERE WRITTEN AND SOMETIMES ACCOMPANIED BY AN INSIGHT INTO THE PROCESS AT WORK, THEY OFFER US A BROADER PICTURE OF A MAN WHO OVER THE PAST SIXTY YEARS HAS BEEN VILIFIED BY THE AMERICAN RIGHT WHILST SIMULTANEOUSLY BEING CANONIZED BY THE AMERICAN LEFT.

IN HER ORIGINAL LETTER TO ME, NORA TALKED OF BREAKING THE MOULD, OF WORKING WITH HER FATHER TO GIVE HIS WORDS A NEW SOUND AND A NEW CONTEXT. THE RESULT IS NOT A TRIBUTE ALBUM BUT A COLLABORATION BETWEEN WOODY GUTHRIE AND A NEW GENERATION OF SONGWRITERS WHO UNTIL NOW HAD ONLY GLIMPSED HIM FLEETLY, OVER THE SHOULDER OF BOB DYLAN OR SOMEWHERE IN THE DISTANCE OF A BRUCE SPRINGSTEEN SONG. **BILLY BRAGG LONDON 1998**

