



JOHN COLTRANE
BOTH DIRECTIONS AT ONCE: THE LOST ALBUM
VERVE LABEL GROUP

Recorded in 1963, unknown until 2004, and unheard until now, the music on ***Both Sides at Once: The Lost Album*** represents one of the most influential groups in music history experimenting with a musical style it had otherwise perfected. The first week of March in 1963 was busy for **John Coltrane** – a two-week run at Birdland and was gearing up to record the famed **Coltrane** and Johnny Hartman album (which he did on March 7) – but there was a session the day before that became the stuff of legend... Until now. Here, **Coltrane, McCoy Tyner, Jimmy Garrison, and Elvin Jones** laid down 7 original compositions in a variety of forms, toying with arrangements, instrumentation, and approach as they go. A treasure.



THE RECORD COMPANY
ALL OF THIS LIFE
CONCORD MUSIC

The L.A.-based rock/roots trio of Chris Vos (guitar, lead vocals, harmonica), Alex Stiff (bass, guitar, vocals) and Marc Cazorla (drums, piano, vocals) has already been hailed by *LA Weekly* for “making bluesy music that would sound more at home in a sweaty, backwoods Mississippi juke joint,” while *Time Out* has described their sound as “reminiscent of some of the best acts of the ‘50s and ‘60s – like if John Lee Hooker and the Stooges had a well-behaved love child” – which is a lot more fun than it sounds. Says Vos: “Our sound has a lot of early rock n’ roll but with a greater emphasis on the drums and bass. We aim to make the speakers move.” And they do.



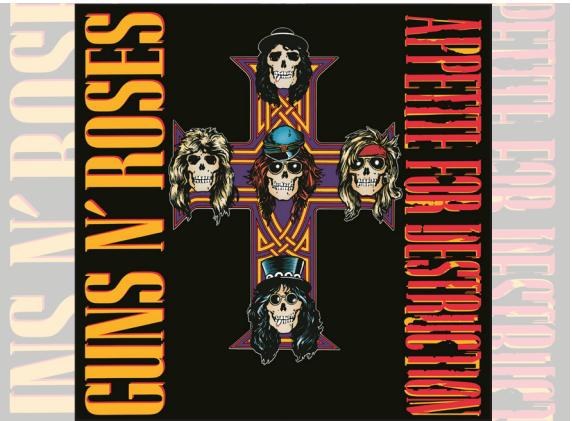
BULLET FOR MY VALENTINE
GRAVITY
SPINEFARM

Gravity finds **Bullet For My Valentine** rewriting its own future – finding new ways to invent heavy noise and remaining unshackled by the legacy that comes with being masters of their trade. The four musicians have stretched their creative wings like never before, delicately balancing film-score electronica and icy synths in their hard rock hellfire. With drummer Jason Bowld joining founding members singer/guitarist Matt Tuck, axe-man Michael ‘Padge’ Paget, and bassist Jamie Mathias (part of the **Bullet** story since 2015), **Gravity** is the sound of a band reborn. Produced and mixed by Carl Bown, **Gravity** is an album of true craft and vision – an ambitious labor of love with the weight and the punch you’ve come to expect.



MT. JOY
MT. JOY
DUALTONE

Steeped in folk-rock tradition and powered by the intuitive creative connection between Matt Quinn (vocals, guitar) and Sam Cooper (guitar), the songs on **Mt. Joy’s** eponymous debut depicts a place where the mundane and the fantastic collide. Opener “I’m Your Wreck” describes “monsters in [the] closet, using up the wi-fi” as it cycles from its desperate, spiraling verses to its swinging, stubbornly optimistic coda, while the loping, plaintive chords of “Younger Days” meditate on the fear of choosing the wrong path. “Sheep,” is a post-Trump salvo on political and social despondency. Taken together, the LP is a startlingly open document, wracked with the anxieties and fears that come just as life seems to start working out.



GUNS N ROSES
APPETITE FOR DESTRUCTION
IGA

Right out of the gate **Guns N’ Roses’** music was primal and gritty, with a solid hard, bluesy base. They were dark, sleazy, dirty, and honest – everything that good hard rock and heavy metal should be. While Slash and Izzy Stradlin ferociously spit out dueling guitar riffs worthy of Aerosmith or the Stones, Axl Rose screeched out his tales of sex, drugs, and apathy in the big city. Meanwhile, bassist Duff McKagan and drummer Steven Adler were a limber rhythm section who kept the music loose and powerful. Just over three decades later, **Guns N’ Roses’** highly influential debut ***Appetite For Destruction*** gets its first ever album remaster from the original analog tapes – and it’s never sounded livelier or grittier!



KAMASI WASHINGTON
HEAVEN AND EARTH
YOUNG TURKS

Neo-jazz titan **Kamasi Washington’s** sophomore album ***Heaven and Earth*** is the sequel to his critically acclaimed debut *The Epic* – consisting of two halves where the groundbreaking artist explores the realities and cosmic themes of life. The album is about **Washington’s** settlement with today’s global chaotic states, as well as his vision for the future. ***Heaven and Earth*** not only fulfills its overarching ambition, but illustrates the dialectic between seen and unseen, real and imagined, citizen and culture, self and self, as well as self and other. In other words, this is over 2.5 hours (*8 sides of vinyl!*) of music that relentlessly chases the young – and very much in-demand – bandleader’s vision. But don’t worry: It slams!



PRISCILLA RENEA
COLOURED
WHITE ROSE GARDEN MUSIC

With ***Coloured***, LA-based hit songwriter (she’s written for Pitbull, Kesha, Mary J. Blige) and R&B powerhouse **Priscilla Renea** tells her own story with poetic prowess, emotional intelligence, and chameleon-like stylistic range. ***Coloured*** brings together the talent of hip-hop’s top producers with Nashville’s top songwriters to create a bold and lush sound. Spanning classic R&B, dark-edged country and urban-soul, ***Coloured*** is a fierce, political, and personal collection of stories that reckon with **Priscilla’s** childhood in rural Florida, love, heartbreak and racial trauma. The swaggering, sultry twang of “Gentle Hands” melts into the soulful R&B of “Heavenly,” encapsulating **Priscilla’s** genre-defying sound and vast emotional range.



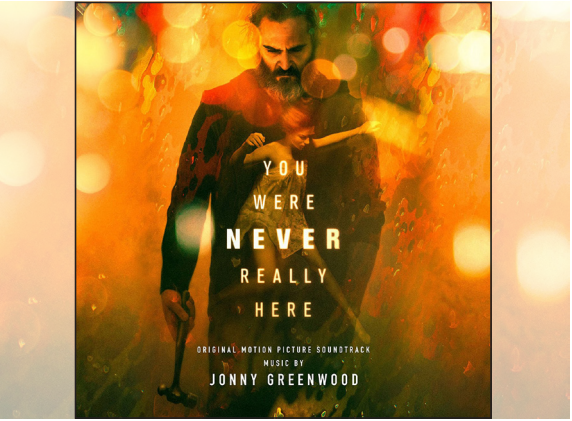
JIM JAMES
UNIFORM DISTORTION
ATO RECORDS

“My head feels like it is exploding with the amount of information we are forced to consume on a daily basis, and how that information is so distorted there is almost no longer any tangible truth,” says My Morning Jacket frontman Jim James. “The name of my new record is Uniform Distortion because I feel like there is this blanket distortion on society / media and the way we gather our ‘news and important information. More and more of us are feeling lost and looking for new ways out of this distortion and back to the truth.” Uniform Distortion was co-produced by James, who gave the album a gritty, almost lo-fi sound worthy of its album title.



THE SHEEPDOGS
CHANGING COLOURS
DINE ALONE MUSIC

Canadian chooglers, **The Sheepdogs’** new album, ***Changing Colours*** is a masterclass in “boogie.” It’s also great, passionate music born out of spontaneity – first resonating in the 17-song album’s euphoric opener “Nobody” and continuing to flavor such invigorating numbers as the electrifying “Saturday Night” and the driving “I’ve Got A Hole Where My Heart Should Be.” But **The Sheepdogs** haven’t only stretched their sonic palate, they’ve also expanded stylistically, best exemplified on the country-lite feel of “Let It Roll,” the Stax-soul aura of the mid-tempo anthem “I Ain’t Cool” that features trombone -- and the resplendent Latin-rock vibe that fuels “The Big Nowhere.” Fans of The Allman Brothers, Widespread Panic, and classic rock in general will find much here to love.



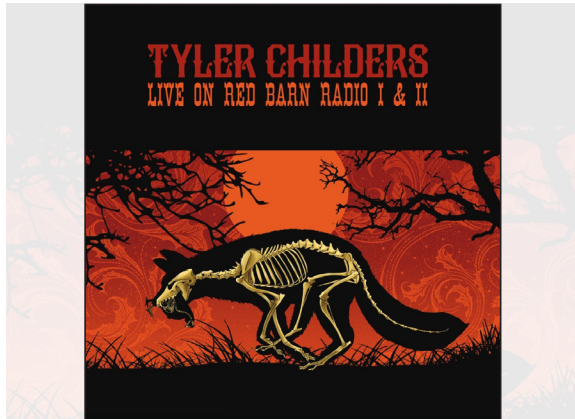
JONNY GREENWOOD
YOU WERE NEVER REALLY HERE
LAKESHORE

In Lynne Ramsay’s 2018 thriller ***You Were Never Really Here***, based on Jonathan Ames’ novel, a traumatized veteran (Joaquin Phoenix), unafraid of violence, tracks down missing girls for a living. When a job spins out of control, Joe’s nightmares overtake him as a conspiracy is uncovered. Here, **Greenwood** weaves his talents on synthesizers, drum machines, recorders and guitars alongside the London Contemporary Orchestra and experimental string player Ollie Coates (*Under the Skin*) to create a compelling backdrop to the intense and harrowing thriller. *Pitchfork* calls **Greenwood’s** score as calmly brutal as Phoenix’s dead-eyed shuffle, and as tender as the way Joe clasps the hand of the dying man he has just dispatched with a bullet to the gut.” Exceptional... And his best yet.



PROTOJE
A MATTER OF TIME
EASY STAR

If you're not in the know, modern reggae exists in a world all its own, even though the genre regularly brings about worldwide smashes. **Protoje** has unleashed such hits, without ever shying away from deep thinking, social consciousness, and righteous anger. After time spent as the leading member of The Indignation, **Protoje's** fourth solo album, ***A Matter Of Time***, ventures into new territory as much as it reaches back to its roots, maintaining the essence of Jamaican music whilst pushing the envelope in multiple new directions, channeling a wide array of styles and sounds, from traditional Jamaican sounds to hip-hop, jazz, and rock, into a cohesive and original whole – especially on “Blood Money” and “Bout Noon.”



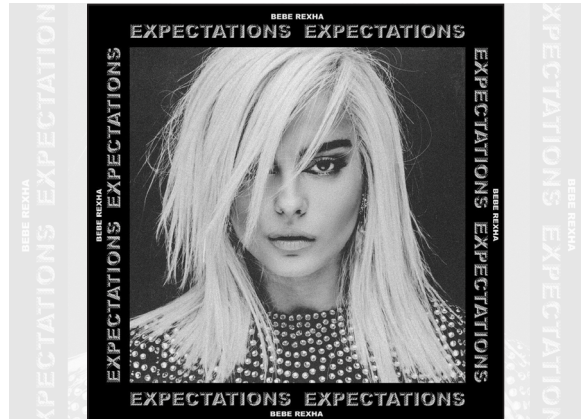
TYLER CHILDERS
LIVE ON RED BARN RADIO I & II
HICKMAN HOLLER RECORDS

Tyler Childers is the finest songwriter to emerge from the Bluegrass State since Chris Knight – deserving to be mentioned in the same breath as Fifth On the Floor, Sturgill Simpson, Chris Stapelton, and others who are currently leading the most notable renaissance of Kentucky music since Keith Whitley and Ricky Skaggs took Music City by storm 30 years ago. ***Volume I*** was recorded live on May 29, 2013 and ***Volume II*** was recorded live on November 7, 2013 – both at Kentucky's legendary **Red Barn Radio** show in Lexington, KY. ***Live on Red Barn Radio I & II*** features six original songs (including “Whitehouse Road” as heard on **Tyler's** latest full length, *Purgatory*) and two covers.



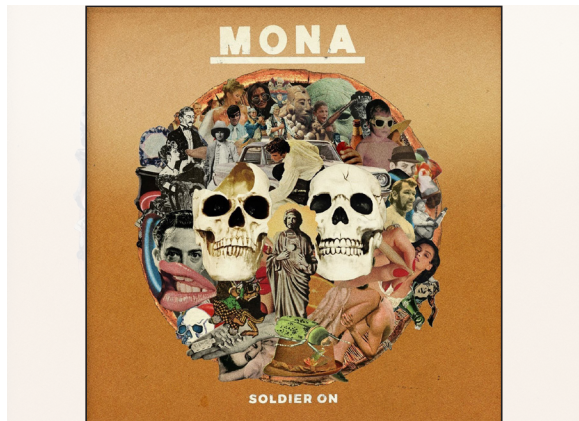
LET'S EAT GRANDMA
I'M ALL EARS
PIAS AMERICA

Experimental pop act **Let's Eat Grandma** follow-up on the cult success of their debut album *I, Gemini* (2016) with the game-changing ***I'm All Ears***. The British duo pole-vault expectations and preconceptions here – delivering something fresh, fun and meaningful. ***I'm All Ears*** is alive with furious pop, unapologetic grandeur and intimate ballads. Featuring loops, Logic, outrageous 80s drum solos, as well as production from David Wrench (The xx, Frank Ocean, Caribou), Sophie (Madonna, Charli XCX and Vince Staples) and Faris Badwan (The Horrors), ***I'm All Ears*** is super catchy, occasionally creepy, often beautiful, and always forward-thinking – like Dario Argento directing Britney Spears. Or Shampoo.



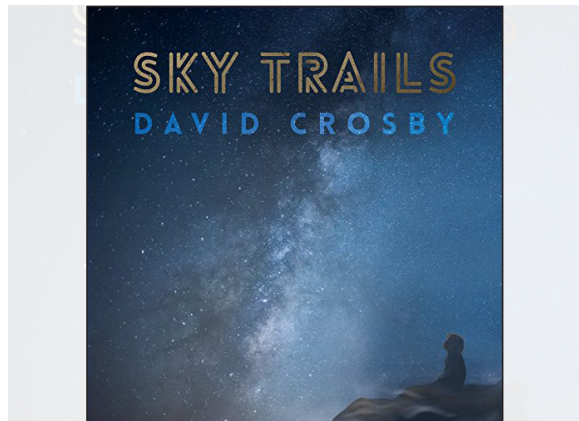
BEBE REXHA
EXPECTATIONS
WB

Bebe Rexha burst onto the scene in 2013 when she penned the song “Monster,” which became a worldwide hit for Eminem and Rihanna. Since then, **Bebe** co-wrote and carried the instantly recognizable hook for the double-platinum “Hey Mama,” by David Guetta, Nicki Minaj and Afrojack and hit #1 both on the Billboard Pop and Rap charts with her Platinum-selling smash single, “Me, Myself & I” with G-Eazy. Now **Rexha** is finally releasing her debut album, ***Expectations***, which features her previous hits “I Got You” and “Meant to Be (feat. Florida Georgia Line)”, as well new bangers like “Ferrari,” “2 Souls on Fire,” and “I'm a Mess,” which is sure to be your friend “Hurricane” Ashleigh's new favorite song.



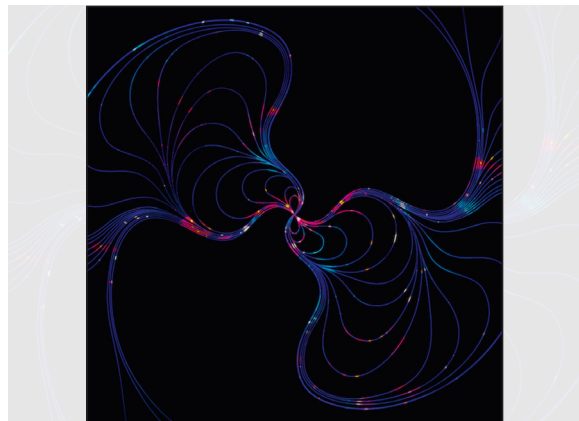
MONA
SOLDIER ON
BRIGHT ANTENNA

Soldier On is a real statement of intent for high-energy garage rockers **Mona** who have survived through the pendulum of being a “hype band” in 2011, to now, seven years later, beating expectations to create a brilliant record that is both emotionally astute and personal, and has an underlying message of empowerment and positivity. “***Solider On***...no matter if it all works out the way you like or it all falls apart, all that's left to do is ***Soldier On***” says the band's frontman Nick Brown. ***Soldier On*** perfectly straddles the line between pop and guitar scuzz – think a cross between Muse and Spacemen 3. Unlikely sure, but the big chiming hooks, dark fuzz, and sunny outlook make for a satisfying spin.



DAVID CROSBY
SKY TRAILS
BMG

Sky Trails, **David Crosby's** third album of original material in four years, continues the fearless folk rock legend's late-period resurgence. ***Sky Trails*** features a full band that takes **Crosby** in a new musical direction that tilts toward jazz. The album opens with the intoxicating “She's Got To Be Somewhere,” which features sturdy horns, bending guitar notes and lilting melodies. ***Sky Trails*** follows 2016's critically-acclaimed *Lighthouse*, which was preceded by 2014's *Croz*, **Crosby's** first solo album in 20 years. Though **Crosby** wrote many of the songs for ***Sky Trails*** as he was working on *Lighthouse*, the two are distinctly different projects. “*Lighthouse* was conspicuously and deliberately acoustic,” **Crosby** says. “***Sky Trails*** was intended to be a full band record from the start.”



THE ORB
NO SOUNDS ARE OUT OF BOUNDS
COOKING VINYL

Longstanding electronic titans **The Orb** present the new album ***No Sounds Are Out Of Bounds***, which as the title suggests finds them embracing an anything-goes approach to creative freedom. Refreshing and reinventing the predominantly two-man set up with Thomas Fehlmann on the prior two albums, ***No Sounds...*** is intentionally an ensemble piece, featuring a large cast of big names. **Youth**, **Roger Eno**, and **Hollie Cook** take star turns, as does heroic bassist **Jah Wobble**, who returns to the fold following the bass-bullying classic “Blue Room” (from 1992's *U.F.Orb*) with “Doughnuts Forever,” which combines classic boom-bap with dark atmospheres reassuringly lush, 50s Hollywood strings and back again. A smorgasbord of gonzo genius.



FLORENCE + THE MACHINE
HIGH AS HOPE
REPUBLIC

High As Hope, **Florence + the Machine’s** hugely-anticipated fourth studio album, is the sound of an artist who appears more certain than ever of herself. “It’s always a work in progress,” bandleader **Florence Welch** notes. “But this feels like quite a pure expression of who I am now, as an artist, and an honest one.” **Florence** wrote, co-produced and recorded the majority of *High As Hope* in solitude, cycling to her studio every day. She finished the songs in Los Angeles with co-producer Emile Haynie, bringing in **Kamasi Washington**, **Sampha**, **Tobias Jesso Jr.**, **Kelsey Lu**, and **Jamie xx**. **Florence** mixed the record in New York, where the daily view of the skyline gave the album its title.



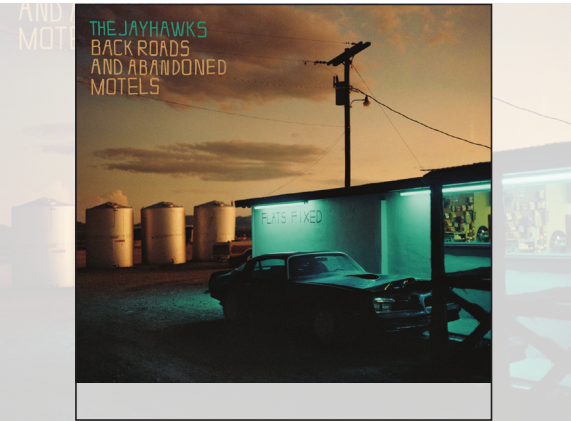
GORILLAZ
THE NOW NOW
PARLAPHONE WB

The Now Now, **Gorillaz’s** sixth studio effort, features 11 all-new songs from the “World’s Most Successful Virtual Act.” In contrast to the cast of characters that joined the apocalyptic party atmosphere of 2017’s multiple-Grammy-nominated *Humanz*, *The Now Now* sees the band largely eschewing guest stars – taking it back to the core **Gorillaz** crew: blue-haired, sweet-natured dreamer 2D on vocals; whip-smart Japanese badass Noodle on guitar; Brooklyn-born philosopher Russel Hobbs on drums. And with Murdoc Niccals “temporarily indisposed,” bass duties on the new album have been taken up by erstwhile Gangreen Gang member Ace – which may account for this being the band’s grooviest album yet.



SLIGHTLY STOOPID
EVERDAY LIFE, EVERYDAY PEOPLE
STOOPID RECORDS

Everyday Life, Everyday People is **Slightly Stoopid’s** ninth studio effort and follow-up to 2015’s *Meanwhile... Back at the Lab*. True to form, the album features special guests galore including **Ali Campbell** (UB40), **G. Love**, **Chali 2na** (**Jurassic 5**), **Don Carlos**, **Yellowman**, **Sly Dunbar** (one-half of legendary rhythm section **Sly and Robbie**) and more. “It’s been an epic journey making this latest record with many legendary guest vocalists and musicians,” says vocalist Miles Doughty. “From start to finish we had a blast!” The 13-track affair is introduced by lead single “If You Want It” featuring Italian Reggae Ambassador **Alborosie** – and, yes, you read that correctly. This the perfect album for those dank summer months. Don’t forget the sunblock. And the weed.



THE JAYHAWKS
BACK ROADS AND ABANDONED MOTELS
LEGACY RECORDINGS

Produced by Gary Louris, John Jackson and Ed Ackerson at Flowers Studio in Minneapolis, MN, **The Jayhawks’** tenth studio album *Back Roads and Abandoned Motels* sets nine songs co-written by Louris with other artists alongside two of his latest compositions. *Back Roads and Abandoned Motels* expands the group’s repertoire with brand-new recordings of songs that frontman Gary Louris has co-written with other acts, including **The Dixie Chicks**, **Jakob Dylan**, and **Carrie Rodriguez**. Recorded in two vibrant sessions in 2017, it finds the group going for a lean, simple approach, at times reminiscent of the fabled *Rainy Day Music* era. *Back Roads and Abandoned Motels* also features two fresh Louris compositions: “Carry You To Safety” and “Leaving Detroit.”



HOPESFALL
ARBITER
EQUAL VISION

The long-awaited follow up to 2007’s *Magnetic North*, **Arbiter** marks melodic hardcore legends **Hopesfall’s** first record in over a decade. The explosive collection has a decidedly unique bend to it, but guitarist Joshua Brigham points out that it is built off of the same principles as **Hopesfall’s** previous catalog – “big riffs and dark melodies.” Frontman Jay Forrest adds that the driving message of **Arbiter** remains the same as well: “Hopes fall. Tragedies happen. But that doesn’t mean you should give up or not stay the course.” **Arbiter** is at once a reminder of why the band has become so influential and a beacon of their continued evolution.



PANIC AT THE DISCO
PRAY FOR THE WICKED
ATL

“After being away in New York for months doing *Kinky Boots*, I just wanted to hang out at home when I got back to LA. I was so revved up that I asked some friends to come over to my home studio to help me write about all the incredible things I’ve experienced the last couple of years,” says **Panic! At the Disco** frontman Brendon Urie. “*Pray For The Wicked* is my ‘thank you’ to our fans and the most fun I’ve ever had making album.” It shows: *Pray for the Wicked* features the unapologetic – and incredibly catchy – “(Fuck a) Silver Lining” and the dynamic “Say Amen (Saturday Night).” *Pray for the Wicked* is smirking, smart-ass pop masterpiece.



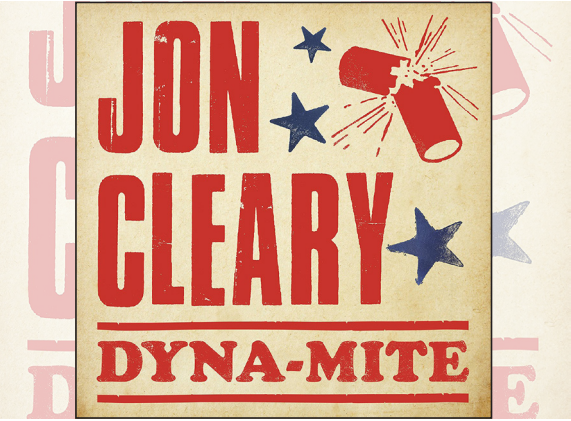
JASON ISBELL
SIRENS OF THE DITCH
NEW WEST

Sirens Of The Ditch, the 2007 solo debut from accomplished guitarist/songwriter **Jason Isbell**, formerly of **Drive By Truckers**, has been reissued with 4 unreleased tracks from the original recording sessions. The album’s mystical quality can be partially attributed to the FAME recording studio in **Isbell’s** hometown of Muscle Shoals, AL where it was recorded. *Sirens Of The Ditch* is a diverse collection that incorporates elements of rock, blues and soul music into a heartfelt mix of songs that favor piano and pedal steel over buzzing guitars – although there’s a fair share of overdriven amps as well. *Sirens* features contributions from his former bandmates, including **Patterson Hood** and **Shonna Tucker** as well as Shoals legends **Spooner Oldham** and **David Hood**.



CAROLINA STORY
LAY YOUR HEAD DOWN
BLACK RIVER AMERICANA

Carolina Story never said no to a gig. Be it a bar, church, theater, or nursing home, the duo -- made up of husband and wife Ben and Emily Roberts -- crisscrossed the country for a decade, building a sprawling grassroots fanbase enamored with the pair’s smart, self-penned, harmony-laden Americana. And 10 years to the day after Ben first spied Emily at college, the couple walked into Sound Stage Studios to record *Lay Your Head Down* – a mature, 12-song masterpiece that captures two people’s moving, relatable journey from childhood to parenthood, independence to partnership, and despondency to hope. *Lay Your Head Down* is a stunning portrait of lovers and friends, exploring truths that seem at odds with one another with beauty and grace.



JON CLEARY
DYNA-MITE
FHQ RECORDS

Fresh from winning his first GRAMMY and touring around the world, **Jon Cleary** returns with *Dyna-Mite*. Here, Cleary’s hip-shaking piano conjures the spirit of the Crescent City. The R&B/funk/soul-imbued movable feast epitomizes his moniker of multi-instrumentalist, too. And after writing every song on the album but one, it made sense for him to look to his talented group of New Orleans musicians to round out the roots and emotion of *Dyna-Mite*. The self-titled album opener feels like a rollicking march through the French Quarter, while “21st Century Gypsy Singing Lover Man” (co-written by Taj Mahal) turns that energy inwards, showing off **Cleary’s** many skills as his soulful croon soars over sumptuous piano and horn arrangements. Party!



AHI
IN OUR TIME
22ND SENTRY

AHI (pronounced “EYE”) has one unbreakable rule for his songwriting: He has to be able to see himself — and some truth — in his songs. Just take “Breakin’ Ground,” the song that introduces his latest album, *In Our Time*. With its uplifting chorus and steady groove, the song glides along, tethered by his gravel-on-silk voice. “‘Breakin’ Ground’ is me telling my story,” he says. “The line goes, ‘I’ve been told I’m worthless so much that it gave me purpose’—so many people can make you feel like you’re not qualified for something, and it gave me conviction to keep going.” It’s a powerful moment on an album full of them. Heartbreaking, soulful, positive, *In Our Time* is a work of pure beauty.



TANUKICHAN
SUNDAYS
CARPARK

Sundays is the debut full length from Oakland-based **Tanukichan**, aka multi-instrumentalist Hannah van Loon. At surface level, the LP sounds exactly how the title suggests: hazy, dreamy, reflective, just like a lazy Sunday afternoon. Upon second and third listens, the dreamy music unveils a deeper world. What started with a few unfocused demos, with van Loon playing all the instruments herself in her house, became a studio experience and viable collection of music after she was introduced to **Chaz Bear of Toro Y Moi** fame. The result is a slice of dream pop that could only come from the combination of the laid back atmosphere of California and the nostalgic and often difficult memories that are generally associated with coming of age.



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