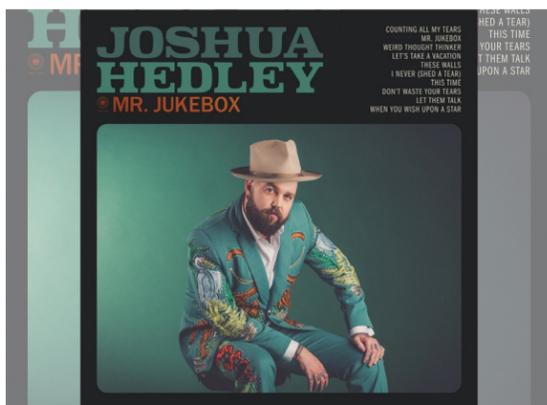




JOSHUA HEDLEY
MR. JUKEBOX
THIRD MAN RECORDS

Joshua Hedley began writing songs at 28 years-old. The classic country that poured out of him became *Mr. Jukebox*, a salve and beacon for 60s honky-tonk devotees everywhere. Album opener “Counting All My Tears” immediately establishes the vibe, as “ooooohhhs” and “aaaaahhhs,” lonely piano, pedal steel and fiddle set the mood. Then there’s the title track: A nod to those beloved machines that dependably play a lot of songs for a little money. It’s impossible to listen to the tune and not smile thinking of Hedley’s years logged in cover bands on Nashville’s Lower Broad. But that time paid off: *Mr. Jukebox* is a gorgeous throwback that will enrapture country music lovers of all stripes.



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TWERP VERSE
CARPARK

Speedy Ortiz’s dauntless new collection of songs, *Twerp Verse*, is prompted by a tidal wave of voices from society’s margins. “You need to employ a self-preservational sense of humor to speak truth in an increasingly baffling world,” says guitarist, singer, and outstanding lyricist Sadie Dupuis. “I call it a ‘twerp verse’ when a musician guests on a track and says something totally outlandish - like a Lil Wayne verse - but it becomes the most crucial part.” Musically, *Twerp Verse* pulls from the most elastic pop moments in Squeeze’s *Argybargy* and the seesawing synth-rock of Deerhoof and the Rentals. Together they accelerate the band’s idiosyncrasy through the wilderness of Dupuis’ heady reflections on sex, lies and audiotape.



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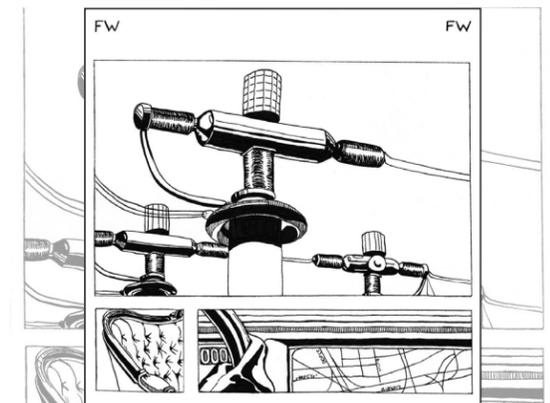
KING TUFF
THE OTHER
SUB POP

The ten tracks that make up *The Other* represent a kind of psychic evolution for Kyle Thomas - aka King Tuff. No less hooky than previous records, the new songs ditch the goofy rock-and-roll bacchanalia narratives of earlier outings in favor of expansive arrangements, diverse instrumentation, and lyrics that straddle the fence between painful ruminations and a childlike optimism. The soulful and cosmic new direction is apparent from the album’s first moment, “The Other” - a narrative of redemption born of creativity. Elsewhere, tracks like “Thru the Cracks” and “Psycho Star” balance psychedelia with Day-Glo pop hooks. “The universe is probably an illusion but isn’t it so beautifully bizarre?” he asks on “Psycho Star” like some kinda fuzz rock Descartes. Dig it.



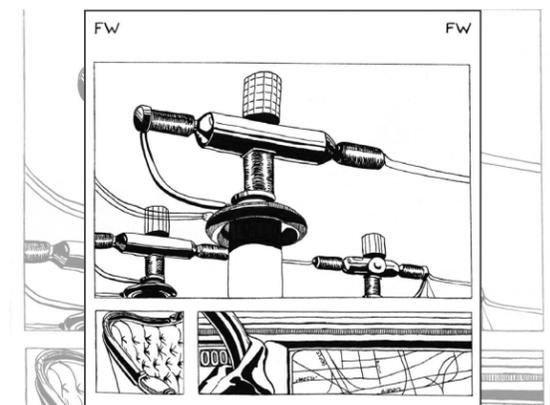
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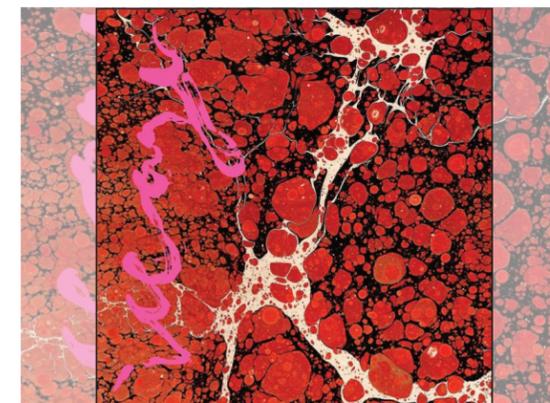
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Since first collaborating as high schoolers, *Forth Wanderers’* Ben Guterl and Ava Trilling have passed songs back and forth like pen pals. The duo then gathers alongside guitarist Duke Greene, bassist Noah Schifrin, and drummer Zach Lorelli to achieve proper expansion. With *Forth Wanderers*, the group’s sophomore record, Guterl and Trilling have evolved their collaborative and introspective writing process - as such *Forth Wanderers’* meditations on relationships, discovery, and itinerancy are more buoyant than ever. Despite the inherent heaviness, *Forth Wanderers* is a joyous rock record bursting with heart. These are exuberant, twisty songs driven by strong melodies and a loving attention to detail. Fans of The Breeders and Mothers should especially take note.



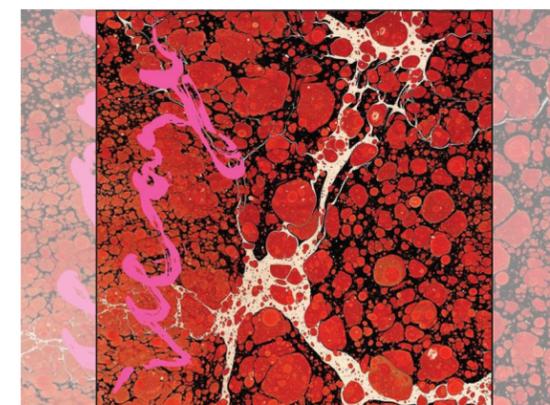
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Beyondless is the fourth LP from Iceage. From *New Brigade’s* juvenile delinquent take on post-punk, to the ecstasy of *You’re Nothing*, and the lighter touch *Plowing Into The Field Of Love*, Iceage’s intoxication is consistent. This has always been drunk music - but each record is less a stumbling confusion and more a sturdy heartfelt confession. Here they amble with some of the greats: Nick Cave, Shane McGowan, Greg Dulli, and Aidan Moffat to name but a few. Now Iceage have finally caught up with its ambition: On *Beyondless* they are treading with disarming assurance, but in that it’s not charmless. From sleazy soul revues to cocaine blues, *Beyondless* is music written in the midst of excessive reveries and exposed vulnerabilities.



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