



MATT ANDERSEN
HALFWAY HOME BY MORNING
TRUE NORTH RECORDS

Unbridled joy springs eternal from **Halfway Home by Morning**. Recorded live off the floor in Nashville, Tennessee, celebrated songwriter **Matt Andersen's** tenth album collects all the essential elements for a down-home ramble and shoots them through with enough electrifying energy to drive the rock 'n' roll faithful to simmer, shimmy, and shake. Over its lucky 13 tracks, he explores every facet of his sound—sweat-soaked soul, incendiary rhythm and blues, heartbroken folk, and gritty Americana—and binds them together with palpable heart, as the band leaves everything they've got on the sweet old hardwood of the Southern Ground studio, in the same spot that legends like Neil Young, Emmylou Harris, and Jerry Lee Lewis cranked the volume to 11.



ANDREW BIRD
MY FINEST WORK YET
LOMA VISTA

My Finest Work Yet finds **Andrew Bird** grappling with themes of current day dichotomies and keeping one's moral compass amidst such divisive times. He tackles these topics with a more direct songwriting approach than his previous releases, taking greater risks both lyrically and in recording. **Bird** and the band taped all the songs live without headphones or separation attempting to create a sound that insists on bleeding together – itself an apt metaphor. “I’m interested in the idea that our enemies are what make us whole – there’s an intimacy one shares with their opponent,” says **Bird**. “There is a certain optimism to this record... It’s pretty up musically though it doesn’t pull any punches when it comes to the lyrics.”



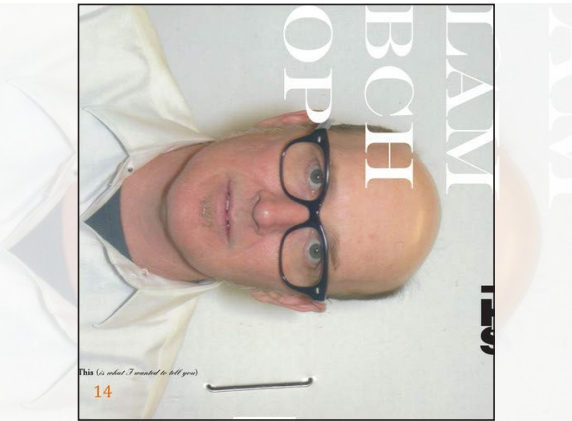
I PREVAIL
TRAUMA
FEARLESS

Innovators refashion, reup, and recharge the genre in order to usher it forward. Michigan quartet **I Prevail** not only redefine themselves on their sophomore offering, **Trauma**, but they also redefine the genre for tomorrow’s generation. Flipping the script, the group uplift rock to a plateau where soundscapes can unpredictably toss and turn between heavy metal, alternative, hip-hop, and electronic moods without warning, boundaries, or rules. Meanwhile, the lyrics team with confessional emotionality as if ripped from the pages of a secret diary. Vulnerable, vital, and visceral, the 15-track opus illuminates the future—and it’s as bright and bold as each anthem is. **I Prevail** represent the potential of rock music in 2019 and beyond.



EX HEX
IT'S REAL
MERGE RECORDS

On **It's Real**, **Ex Hex** remains committed to larger-than-life riffs and unforgettable hooks remains intact, but the garage-y, post-punk approach that defined their debut, **Rips**, has grown in scale and ambition – testing the sonic limits of the power trio and lead the band on a quest for a more immersive and three-dimensional sound. Vocal harmonies are layered ten tracks deep, solos shimmer and modulate atop heaving power chords, and the codas linger and stretch toward new frontiers of sound. On first listen, you might think you’ve unearthed a long-lost LP carved from the space where crunch-minded art rock and glitter-covered hard rock converge, an event horizon at the intersection of towering choruses and swaggering guitars. That’s because singer/guitarist **Mary Timony** is fucking genius.



LAMBCHOP
THIS (IS WHAT I WANTED TO TELL YOU)
MERGE RECORDS

This (is what I wanted to tell you) was born in the summer of 2017, when **Lambchop** mastermind, Kurt Wagner, re-met Bon Iver / Hiss Golden Messenger drummer Matthew McCaughan. McCaughan told Wagner he had been adventuring inside the world of analogue synthesizers and asked if Wagner might send some vocals to which he could compose. Wagner sent him *a cappella* takes of new song ideas to which McCaughan deployed long-form synthesizer pieces for inspiration. The two eventually convened in Nashville where they put a band behind the songs, using pedal steel and piano and the harmonica of Nashville legend Charlie McCoy to color in the spaces of these black-and-white sketches with Wagner’s inimitable lyrics and singing. Fans of 2016’s **FLOTUS** will be particularly intrigued.



KISS
KISSWORLD - THE BEST OF KISS
MERCURY RECORDS

KISS has a stunning catalog of rock ‘n’ roll classics. **Kissworld - The Best Of KISS** comes in time to mark the anniversary of the band’s first show ever performing on January 30, 1973 to no more than 10 people in attendance at Popcorns, a small club in New York, as well as celebrating the global superstar band as they launch their 2019 “End Of The Road” tour – the group’s last hurrah. **Kissworld** brings together 20 of **KISS’s** best-loved tracks together on one album – placing iconic fan favorites such as “I Was Made For Lovin’ You”, “Rock And Roll All Nite” and “God Gave Rock ‘N’ Roll To You II” alongside top 10 U.S. chart hits “Beth” and “Detroit Rock City.”



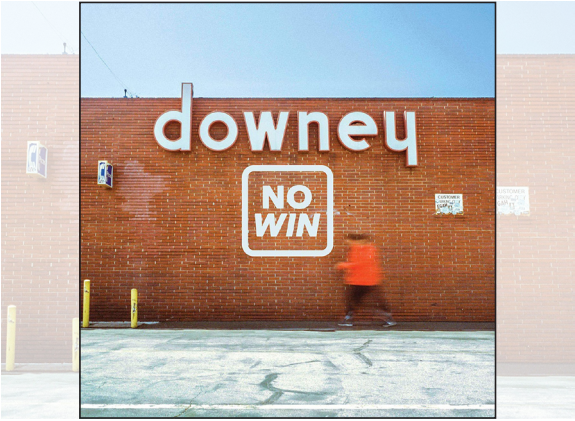
STEVE EARLE AND THE DUKES
GUY
NEW WEST RECORDS

In the fall of 2018, **Steve Earle and The Dukes** recorded **GUY** in six days. “I wanted it to sound live... When you’ve got a catalog like Guy’s and you’re only doing sixteen tracks, you know each one is going to be strong.” That “Guy” is legendary singer-songwriter **Guy Clark**. Like **Earle**, Clark had moved to Nashville from Texas, where Clark was king. **Earle** scored a gig playing bass in Clark’s band – and a 40 year friendship was born. Now, **Earle** and his current – perhaps best-ever **Dukes** lineup – take on these songs with a spirit of reverent glee and invention. **GUY** leads the listener back to its beginning, which is what any good “tribute” should do. Like old friends, **GUY** is a diamond.



FREE THROW
WHAT'S PAST IS PROLOGUE
TRIPLE CROWN RECORDS

Free Throw is holding nothing back on **What's Past is Prologue**. The album details the continuing mental health struggles of lead singer Cory Castro. “This album is very much about me hitting rock bottom from a mental health standpoint and the process I took in building myself back up,” Castro explained. “With the last record, I was trying to talk about my mental health, but at the time I was actually going through it. The last album felt like I was yelling from the void. This time I’m looking back into the void and I’m able to understand what was going on.” Despite the heavy subject matter, the songs are anthemic and glorious. For fans of Titus Andronicus, The Hold Steady, and Say Anything.



NO WIN
DOWNEY
DANGERBIRD

Danny Nogueiras had one simple motivation for the 10 songs that make up **Downey**, the debut album by his band **No Win**: Honesty. This candor is evident from the very first notes, but with each subsequent listen the songs dig deeper and deeper, attaching themselves to the listeners own emotions and experiences until they’ve become shared memories. **Downey** is a compendium of glory days and melancholy memories, of hopes for a future already passed, and dreams that may still one day be realized. It’s the perfect summer record, but it’s also the perfect end-of-summer record: From the glorious, melancholic power-pop opener “After Your Legs,” to the energetic, full-throttle wonder of “Endless Scan” and the laidback splendor of “Shelley Duvall.”



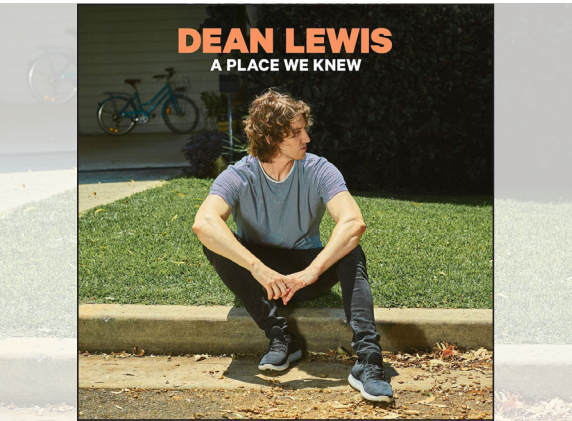
THE STRUMBELLAS
RATTLESNAKE
GLASSNOTE

As the front man of **The Strumbellas**, Simon Ward can attest that balancing work and family life ain’t easy. Over the past few years, the musician spent a great deal of time touring the globe. The other side of the coin, for Ward, is his wife and three young children. His constantly juxtaposed life is the thread that weaves its way through the fourth studio album, with **Rattlesnake** – a collection of sleek, bright songs that elevate their sound to frenzied new heights. **Rattlesnake** is a testament to Ward’s personal growth and evolution as told through nine emboldened tracks. It’s also a musical step forward from the to-the-rafters scrappy folk aesthetic of their earlier work thanks to the addition of some white-hot pop lightning.



WEEZER
WEEZER (BLACK ALBUM)
ATL

Weezer (*The Black Album*) was produced by TV On The Radio’s Dave Sitek. The album’s songs were entirely written on piano by frontman Rivers Cuomo. With band members switching up instruments in the studio, and choruses filtered through Sitek’s own encyclopedic musical references of everything from Gorillaz to Can to Pink Floyd, **Weezer** is the bold next step in the winning streak of acclaimed albums they’ve released since 2014. “It has one foot in the future and one foot in the past, says Cuomo. “The foot in the past would be like The Jesus & Mary Chain.” (Or “Africa,” *amirite?*) The future sounds like “Meme Rock.” Either you’ll love it or you’ll pull this thread and walk away.



DEAN LEWIS
A PLACE WE KNEW
ISLAND

For Australian singer-songwriter **Dean Lewis**, *A Place We Knew* encapsulates the bittersweet memories of past relationships. “All the songs were written through relationships I’d been in and houses I used to live in and hotel rooms.” On a plane he heard a phrase that struck him like a bolt of lightning, “An in-flight-radio DJ said, ‘I wish that was a place we’d known about.’ I went to my notes and wrote *A Place We Knew* and was like, that’s the album title.” From the uplifting ‘Hold Of Me’ and the celebratory ‘Stay Awake,’ to his rawest and most vulnerable tracks ‘Don’t Hold Me’ and ‘Half A Man’, *A Place We Knew* – **Dean’s** debut long-player – will delight fans of Mumford and Sons and Hozier.



JENNY LEWIS
ON THE LINE
WB

Jenny Lewis returns with her highly anticipated fourth solo album, *On The Line* – the former Rilo Kiley singer/songwriter/multi-instrumentalist’s follow up to 2014’s critically acclaimed *The Voyager*. Co-produced by Beck, all 11 songs were written by **Lewis** and recorded live at Capitol Records’ legendary Studio B, along with an absolutely ridiculous all-star band that includes Benmont Tench, Don Was, Jim Keltner, Beck, and freakin’ *Ringo Starr!* *On The Line* was informed by two events in **Jenny’s** life that had an emotional impact on recording the album: The end of a long-term relationship and the passing of her mother. As usual, **Lewis** is able to balance the heaviness with melody and wit – proving yet again that she is one of the greatest songwriters going.



IBIBIO SOUND MACHINE
DOKO MIEN
MERGE RECORDS

“Music is a universal language, but spoken language can help you think about what makes you emotional, what makes you feel certain feelings, what you want to see in the world,” says Eno Williams, frontwoman of **Ibibio Sound Machine**. When Williams uses both English and Ibibio—the Nigerian language from which her band’s name is derived—on *Doko Mien*, the group somehow produces a world of both entrancing specificity and comforting universality, a language entirely of their own. By pulsing the mystic shapes of Williams’ lines through further inventive, glittering collages of genre on *Doko Mien*, **Ibibio Sound Machine** crack apart the horizon separating cultures, between nature and technology, between joy and pain, between tradition and future.



STEPHEN MALKMUS
GROOVE DENIED
MATADOR

Groove Denied is the “rejected” album **Stephen Malkmus** began teasing during the release of 2018’s *Sparkle Hard*. *Groove Denied* was written in Berlin and Oregon prior to *Sparkle Hard*, and it finds **Stephen** in a playful, exploratory mode. Recorded by himself in Oregon, **Malkmus** incorporated a Roland 2080, a Memory Moog, loops, and vocal effects alongside the usual stuff. But don’t expect a dance record: Though electronics play a dominant role, some songs – i.e. “Come Get Me” and “Rushing the Acid Frat” – find freshly brightened corners in Malkmus’ songcraft, while “Forget Your Place” explores new territory. Melodic, smart, ramshackle, and arch as ever, *Groove Denied* further proves that our Malky is in the midst of a career renaissance – and it’s one of his best.



LUTHER DICKINSON AND SISTERS OF
SOLSTICE
NEW WEST RECORDS

“Our recording session felt like a pot-luck dinner,” says Luther Dickinson. “With instruments as ingredients and songs as recipes, the Sisters of the Strawberry Moon stirred up lovely new concoctions as well as fresh interpretations of family heirloom songs we hold dear.” Like any good party, Luther Dickinson and Sisters of the Strawberry Moon’s debut album, *Solstice*, features both a great soundtrack and an impeccable guest list, including Amy Helm, Birds of Chicago, Amy LaVere, and Shardé Thomas among others. Like any good host, Dickinson puts the spotlight on his friends –flexing his considerable muscles as both a producer and a guitarist. The result is an album that stands apart in Dickinson’s extensive catalog – which, of course, features many albums with North Mississippi Allstars.



REBA MCENTIRE
STRONGER THAN THE TRUTH
BIG MACHINE

A cowgirl to the core, **Reba McEntire** has never been bashful about her country roots. The iconic entertainer proves it with her new studio album, *Stronger Than the Truth*. **Reba** co-produced *Stronger Than the Truth*, which follows her chart-topping, Grammy-winning *Sing It Now: Songs of Faith & Hope*. “The response to *Sing It Now* reinforced my love for recording songs that speak to the heart. So when I started selecting songs for this album, I stuck with that same formula – go with the songs that touch my heart,” says Reba. “I grew up on an 8,000-acre family ranch singing at dance halls, honky-tonks and rodeos with my brother and sister. *Stronger Than the Truth* takes me back to that kind of country music.”



SON VOLT
UNION
TRANSMIT SOUND

Jay Farrar channels folk music’s enduring legacy of the troubadour on **Son Volt’s** ninth studio album, *Union*. “There are so many forces driving our country apart,” observes Farrar. “What can we do to bring our society back together?” Initially intended to be an entirely political statement, *Union* morphed into a combination of politically inspired material balanced by a cluster of new songs reflecting the power of love, time and music that sustains us. “While Rome Burns” emphasizes finding unity during times of turmoil while an album highlight, “Devil May Care,” offers the distraction we need, an effusive tribute to the fun of playing and creating music. *Union’s* closing song “The Symbol” which was inspired by Woody Guthrie’s classic “Deportee” (“Plane Wreck at Los Gatos”).



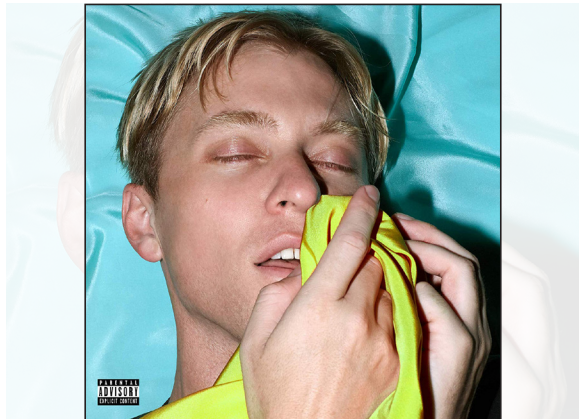
LA DISPUTE
PANORAMA
EPITAPH

Hardcore luminaries **La Dispute** return with their fourth album *Panorama*. Their first album in four years and first with Epitaph, *Panorama* was produced by the band in tandem with return producer Will Yip combining jazz, rock, slowcore, noise, hardcore among other influences over the span of 10 tracks. It’s a highly ambitious and deeply affecting body of work that filters narrative storytelling through a personal lens, like a set of Joan Didion essays set to music. Where the past two albums had vocalist Jordan Dreyer delving further into fictional subject matter, it’s with *Panorama* that the band has created the most personal project since their breakthrough *Somewhere at the Bottom of the River Between Vega and Altair*.



JULIAN LAGE
LOVE HURTS
MACK AVENUE

Julian Lage has spent more than a decade searching through the myriad strains of American musical history via impeccable technique, free association and a spirit of infinite possibility. Though only 31, the New York-based musician boasts a long, prolific résumé as sideman (alongside such icons as John Zorn), duo partner (Nels Cline), and as soloist and bandleader. *Love Hurts* finds the Grammy-nominated guitarist exploring the American song catalog from a truly unique vantage point, performing music written by a range of audacious and original artists, from Roy Orbison to Ornette Coleman, Jimmy Giuffrè to Peter Ivers. **Lage** and his rhythm section build upon the wandering sonic outlook of his previous LPs, further impelling his defining amalgam of jazz fusion, standards, and embryonic rock ‘n’ roll.



THE DRUMS
BRUTALISM
ANTI

2017's *Abysmal Thoughts* was the first **Drums** album helmed solely by Jonny Pierce. Two years later, following a painful divorce and an incredibly difficult stint living solely in Los Angeles, Pierce decided it was time to face his demons – and **Brutalism** is a part of that process. In **The Drums'** previous iterations, the pressure was on Pierce to maintain the innocent and nostalgic sound of this surf-pop indie band and it didn't allow him to explore sex, drug use, and darker emotions – not so with **Brutalism**. That said, this is a pop record through and through – informed by modern production along with a newfound tenderness and vulnerability. **Brutalism** is an album you can cry to, dance to, and laugh to. And you just might.



MIKE MAINS & THE BRANCHES
WHEN WE WERE IN LOVE
TOOTH & NAIL

Mike Mains and The Branches is a pop-rock band based in Michigan. Since their conception in 2012, the group has built a reputation for their fantastical instrumentation and unforgettable live performances. **Mains** began writing songs early in his career between shifts at a casino, which is an apt illustration of **Mains'** perspective on life: it's a comedy, a tragedy, and a fairytale. After **Mike** and his bandmate, Shannon, fell in love, got married, their union became the focal experience of the band's music and lyrics, which not only deal with love, but the swirling highs and the bruising lows of choosing to live life together. As such, **When We Were In Love** is an unflinching and beautiful portrait of an uncommon romance.



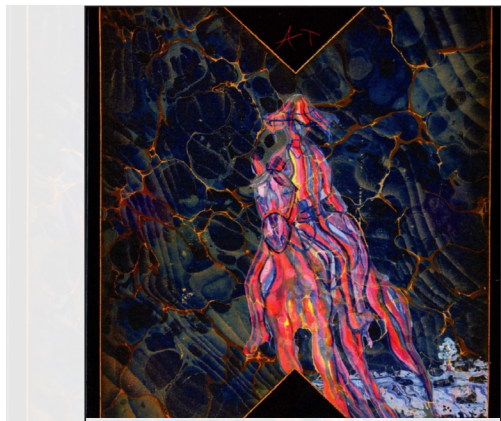
CIRCA WAVES
WHAT'S IT LIKE OVER THERE?
PIAS AMERICA

Circa Waves new studio album **What's It Like Over There?** was recorded in just one month with Alan Moulder (Foals, The Killers, My Bloody Valentine), who worked with the band on their last album. "We wanted to start seeing ourselves less in those defined roles – the drummer, the bass player – and blurring the lines a bit more," says guitarist Joe Falconer. Instruments were swapped, pianos were played, the song was king. "I'm really getting into the world of 'let the song be the greatest song it could be', and not let the restrictions of 'we're a rock band' rule," says singer Kieran Shudall. "We wanted to make it as big and powerful and as cinematic as it could be."



BAD SUNS
MYSTIC TRUTH
EPITAPH

The third full-length from **Bad Suns**, **Mystic Truth** gets its title from a piece of art that vocalist Christo Bowman stumbled upon while visiting London's Tate Modern. Created by Bruce Nauman in 1967, the neon-and-glass piece spells out a possibly paradoxical statement in blue spiraled cursive: "The True Artist Helps the World by Revealing Mystic Truths." The message stuck: "I thought that connected back to the message of the record, which is about finding the extraordinary in very simple things," says Bowman. Right from opener "Away We Go," **Bad Suns** reveal the timeless sensibilities at the heart of **Mystic Truth**. With its soaring vocals, majestic piano melodies, and fiery guitar tones, the album serves as a brightly anthemic battle cry. Pure pop bliss lies herein.



AVEY TARE
COWS ON HOURGLASS POND
DOMINO

Dave Portner aka **Avey Tare** of **Animal Collective**, has returned, following up 2017's release of *Eucalyptus* with a gorgeous and layered new record, **Cows On Hourglass Pond**. It follows the 2017 release of Avey Tare's *Eucalyptus*, and 2018's audiovisual album *Tangerine Reef*, a collaboration between Animal Collective and avant-garde coral macro-videographers, Coral Morphologic. **Cows On Hourglass Pond** was recorded by Dave Portner at Laughing Gas in Asheville, NC on a Tascam 48 half-inch reel-to-reel tape machine. The album was mixed by Adam McDaniel and Portner at Drop of Sun Studios in Asheville, NC. The album takes inspiration from the future and the past in equal measure, referencing a myriad of cultural touchstones and influences: Buddy Holly, robots, Waylon Jennings, Morricone soundtracks, and much more.



JOHN SMITH
HUMMINGBIRD
COMMONER RECORDS

John Smith's inspiration for making **Hummingbird** was deeply personal. An album he has long wished to make, **Hummingbird** reflects the sum of his influences – be they centuries, decades, years, or days old. The traditional songs originate as far back as the 15th Century, and yet the record is surprisingly current, revealing the affirming consistency of the human condition. In the course of 10 songs, **John** explores timeless themes of longing, love, loss, horror, tragedy, grief, resilience, desire, devotion, heroism, romance, dignity, and ultimate triumph. **John** has formed a relationship with the songs over the course of his entire life – some from childhood ("Lord Franklin") and some from over a decade touring ("Willy Moore," "Time Has Come").



JOHN PAUL WHITE
THE HURTING KIND
SINGLE LOCK

With *The Hurting Kind*, **John Paul White** draws on the lush, orchestrated music made in Nashville in the early 1960s. “I approached this album differently on the songwriting side before I ever got into the studio,” says **White**. “I really wanted there to be a torch song quality to it.” Inspired by artists like Jim Reeves, Patsy Cline, Roy Orbison, Chet Atkins and Bill Porter, **White** collaborated with out classic writers like Whisperin’ Bill Anderson and Bobby Braddock. “Coming out of each and every one of these situations, I got a resounding thumbs-up that I was on that right track,” says **White**. Lee Ann Womack and Erin Rae (The Secret Sisters) are among the guests.



DON FELDER
AMERICAN ROCK ‘N’ ROLL
BMG

Former lead guitarist/songwriter of The Eagles and Rock and Roll Hall of Famer **Don Felder** delivers the aptly titled all-new album ***American Rock ‘N’ Roll***. Mixed by Bob Clearmountain and mastered by Bernie Grundman, the 11-track set gathers some of the biggest names in music including Sammy Hagar, Slash, Richie Sambora, Orianthi, Peter Frampton, Joe Satriani, Mick Fleetwood, Chad Smith, Bob Weir, David Paich, Steve Porcaro, and known Canadian Alex Lifeson. ***American Rock ‘N’ Roll*** kicks things off with the title track (and lead single), which features performances on guitar by **Felder** and Slash, and drums by Mick Fleetwood and Chad Smith. Plus it’s a song about classic rock played by classic rock people for classic rock people. Also: *AMERICA!*



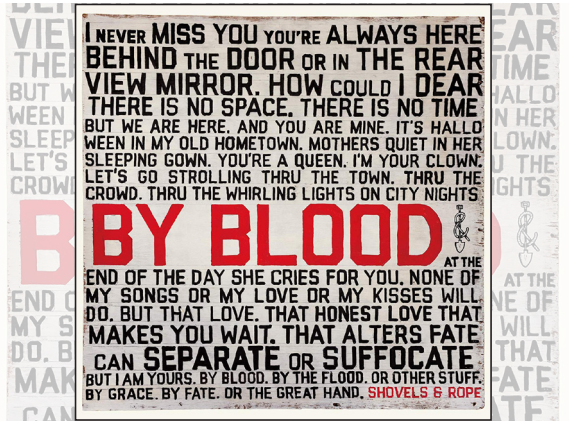
BAND OF SKULLS
LOVE IS ALL YOU LOVE
SILVA SCREEN RECORDS

Band of Skulls’ fifth album, *Love Is All You Love* follows 2016’s critically lauded *By Default*, for which *Consequence of Sound* proclaimed, “**Band of Skulls** rip and roar... Think a savage hybrid of Modest Mouse and Jack White.” Russell Marsden (guitar, vocals) and Emma Richardson (bass, vocals) started the writing process for the record in 2017 and quickly accumulated a host of new songs. Innovative producer Richard X (Pet Shop Boys, New Order) created an interesting dynamic encouraging a new spirit of experimentation combining live and electronic elements. “This record is tough and tender with a rebellious spirit,” says Richardson and Marsden. “It looks to what is possible and how a little love and human kindness can help bring about positive change.”



NORAH JONES
BEGIN AGAIN
BLUE NOTE / CAPITOL

Norah Jones’ new collection *Begin Again* presents seven stylistically diverse songs recorded over the past year. **Jones** intent was to follow her muse without any expectations. Reveling in the joy and spontaneity of music-making with a true spirit of openness, **Jones** got together with various friends (including Jeff Tweedy, Thomas Bartlett, and Brian Blade) for brief, largely-improvised sessions. “I felt inspired to record and try different things,” **Jones** says, “I try to go in with a few clips of voice memo ideas to have a jumping off point. With each session the little ideas were definitely with those particular musicians in mind, but the hope is to always create in the moment and with each session there were songs that came out of nothing.”



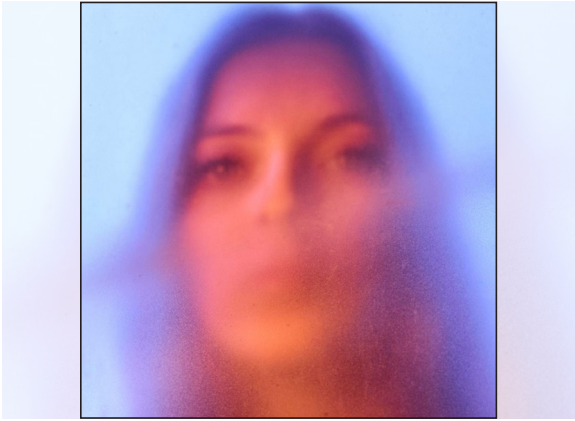
SHOVELS & ROPE
BY BLOOD
DUALTONE

Known for their honest, literate, and narrative-driven songwriting, acclaimed husband and wife duo Cary Ann Hearst and Michael Trent (aka **Shovels & Rope**) inject raw and fiercely passionate emotion into the 10 tracks on their new album, *By Blood*. As storytellers, **Shovels & Rope** create cinematic vignettes built around flawed characters who strive for greatness but are often overtaken by their shortcomings. Tracks such as the new wave-infused “The Wire” and the enduring epic “Carry Me Home” exude the vulnerability and fragility that comes with love. The duo puts their twist on the modern murder ballad in “Pretty Polly,” while an inspiring message of hope, strength, and acceptance is at the heart of the tale in “C’mon Utah.”



ANDY BLACK
GHOST OF OHIO
ISLAND

The Ghost Of Ohio sees **Black Veil Brides** mastermind, **Andy Black**, re-teaming with Grammy-nominated producer John Feldmann (Blink-182, Panic! At The Disco), who helmed 2016’s acclaimed debut *The Shadow Side*, *The Ghost Of Ohio* is semi-autobiographical, mining the haunted history of **Black’s** hometown to tell a story that explores his childhood anxieties and obsessions. **Black**, who’s always had a reverence for the magical convergence of sight and sound, created the diverse album to also serve as a soundtrack for its graphic novel counterpart – marrying melancholy themes with upbeat rock and pop to tell the tale of someone who died young and whose spirit inhabits an area for a hundred years looking for ways to connect.



JADE BIRD
JADE BIRD
GLASSNOTE MUSIC

Twisting big themes of disillusionment, divorce, cheating, sorrow into the realities of an independent-minded, modern British 20-year-old, **Jade Bird’s** music transcends genre with a wealth of influence coming from everywhere and anywhere. **Jade Bird** is that rare, next-generation artist who appears as clued up on the past as she is determined to learn from its lessons: In control, sometimes in your face, and in possession of gifts beyond her years – and her self-titled long-player brings all this to the fore. **Jade** chose to record her debut album in Woodstock with celebrated producer Simone Felice (The Lumineers, Bat For Lashes). “I always wanted to record with a character,” says **Jade**, which seems obvious given the emotional fortitude of her songs – think Dolly meets Alanis. Yeah!



SUNN O)))
LIFE METAL
SOUTHERN LORD

For sixteen years, **Sunn O)))** have been challenging the way we think about music. From 1999’s *The Grimrobe Demos* to 2009’s *Monoliths And Dimensions*, core members Stephen O’Malley and Greg Anderson have forged connections between the worlds of Metal, Drone, Contemporary Composition, Jazz and Minimalism with startling results while remaining true to the eternal principles of volume, density and weight. The band’s new album, *Life Metal*, is a celebration of **Sunn O)))’s** past and a bold step towards the future. Recorded by Steve Albini, the band not only expands its sense of space and dimension, but timbre and texture. This was achieved by utilizing the band’s expanded line-up, bringing electric cello, pipe organ, aluminum guitars, and haldorophone to the proceedings. “Heavy” is putting it lightly...



AARON LEWIS
STATE I’M OM
VALORY

Known for his outspokenness, impassioned live show and outlaw country tunes, Grammy nominated and multi-platinum artist **Aaron Lewis** is back with his third solo album, *State I’m In*. The **Staind** frontman wrote six of the 10 tracks, which also features cuts by acclaimed songwriters Dan Tyminski and the late Keith Whitley, among others. Produced by Buddy Cannon, *State I’m In* serves as the follow-up to *Sinner*, which went No. 1 on Billboard’s Top Country Albums and Top 200 Albums charts upon its release in 2016. Introduced by the title track and “The Bottom,” the self-proclaimed “Northern Redneck” says that his music is “very first person, very autobiographical. It’s from my life experiences that I draw inspiration for my songs.”



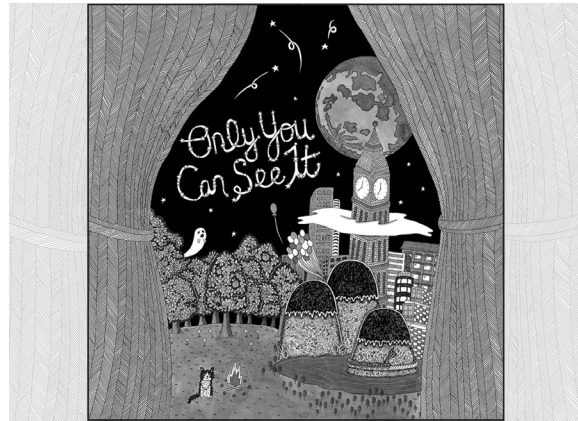
PUP
MORBID STUFF
BMG

With *Morbid Stuff*, Toronto punkers PUP grew up, then doubled down on everything that made you love their first two albums. Fitting to their ethos, their new album takes the dichotomy of fun and emotional wreckage in their songs and blows it up, projection-style, onto the biggest wall possible, teetering between gleeful chaos and bleak oblivion while wielding some of the best choruses the band has ever written. It’s also a pretty intense foray into singer Stefan Babcock’s fight with depression – an album dressed up with heartbreak, broken dreams, self-loathing, and castigating yourself for thinking you matter enough to even bother hating yourself. And in perfect PUP fashion, taking responsibility of his own depression lead him to laughter. You’ll be inclined to chortle along.



BRUCE HORNSBY
ABSOLUTE ZERO
ZAPPO PRODUCTIONS

Bruce Hornsby's new album, *Absolute Zero*, is another example of both his constant musical evolution and his ability to combine many disparate musical elements into a single, accessible soundscape. Predominantly produced by **Hornsby**, *Absolute Zero* features additional production from Justin Vernon (Bon Iver), Tony Berg (Phoebe Bridgers, Andrew Bird, Public Image Ltd.) and Brad Cook (Sharon Van Etten, Hiss Golden Messenger), as well as contributions from yMusic, The Staves, Blake Mills, Jack DeJohnette, and S. Carey, among many others. Says *Aquarium Drunkard*: “*Absolute Zero*, furthers [**Hornsby's**] commitment to chasing inspiration, no matter what unlikely places he may end up doing so. From the harmony-laced title song to the Steve Reich-ian ‘Fractals’ to the cresting anthem ‘Voyager One,’ the record is defiantly unclassifiable.” Indeed.



EMILY REO
ONLY YOU CAN SEE IT
CARPARK

For over a decade, **Emily Reo's** vocoder pop songs have played with the space between natural and metallic sounds—with every turn of her voice sounding sweeping, symphonic. *Only You Can See It* is a devastatingly beautiful collection of prismatic pop songs reckoning with the complexity of self-possession. Following the release of her acclaimed 2013 full-length, *Olive Juice*, **Reo** spent five years writing, recording, arranging, producing and mixing these ten songs at her apartment in Brooklyn, and at various studios and friends' homes around New York. It's her most intricate web of poetry yet, with melodies winding through a vast pop vision. **Reo** employs her classical vocal training more than ever, her sweeping falsetto delivering double-time verses brimming in metaphor and mesmerizing layered soundscapes alike.



MIKE + THE MECHANICS
OUT OF THE BLUE
BMG

Mike + The Mechanics' new album, *Out of the Blue* features re-workings of some of the band's best-loved tracks, including “The Living Years” and “Over My Shoulder,” along with the three brand new songs “One Way,” “What Would You Do” and the title track. “Having toured with **the Mechanics** over the last 10 years, I have heard the old songs change a bit each year with Andrew Roachford and Tim Howar singing... So it seemed a good idea to record these versions in the studio,” explains **Mike Rutherford**. “Anyone who has seen us live will, I’m sure, like to hear the old ones in this form as they show how the two singers work so well together.”



FAT WHITE FAMILY
SERFS UP!
DOMINO

Fat White Family's first album *Champagne Holocaust* was an iconoclastic debut – a freakshow which reminded that the outside is the only viable place from which to make true art. America beckoned, and all the temptations and troubles that go with the touring life. By 2016 the band had almost completely disintegrated. After some time spent cleaning up their personal messes, **Fat White Family** re-emerge triumphant. *Serfs Up!* is a lush and masterful work, lascivious and personal – a *pop* record (at least their version of one) crafted at the band's very own studio. The band you hate to love has stormed the palace, ceased the throne, and are set to embark are on their imperial phase as overlords of a kingdom of their own making.



NILÜFER YANYA
MISS UNIVERSE
ATO RECORDS

Nilüfer Yanya, London's 23 year-old “effortlessly smooth new soul star” has finally dropped her hotly-anticipated full length debut, *Miss Universe*. Uniquely blending elements of soul and jazz into intimate pop songs with electronic flourishes and a newly expressed grungy guitar sound, *Miss Universe* is bigger and more ambitious than anything she's done before. “Angels,” with its muted, harmonic riffs, channels ideas “of paranoid thoughts and anxiety” – a theme that runs through the album, not least in its conceptual spoken word interludes from fictional health management company, WWAY Health. But at the heart of it all is **Yanya's** wickedly smart lyrics delivered in her incredible voice, which carves out its own space at the corner of Nico and St. Vincent. You need this.



CAGE THE ELEPHANT
SOCIAL CUES
RCA RECORDS

Much of *Social Cues* – **Cage The Elephant's** fifth studio album – was written during the unraveling of lead singer Matt Shultz's relationship. In order to make sense of the experience, he explored the hidden recesses of his psyche, creating characters to tell different parts of his personal story. He explains, “When I’m creating, I try to put myself in a reactive state of improvisational thought. I let images just arise in my mind and wait for it to evoke an emotional response and then when it does, I know I’m on to something. I was watching a lot of Fassbinder films... I was thinking about their beauty coupled with the graphic surrealism of Aronofsky.” Pretentious? Sure... But you'll be too busy singing along to care.