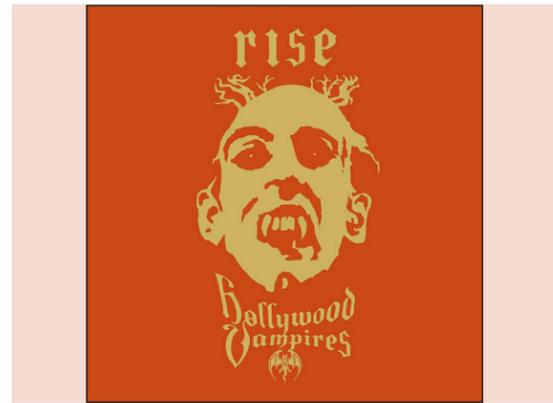




LUKAS NELSON

TURN OFF THE NEWS AND BUILD A GARDEN
FANTASY

Straddling rock and roll, country, soul, folk and R&B, **Lukas Nelson & Promise of the Real** reach a new high-water mark on *Turn Off The News (Build A Garden)*. Recorded at Shangri-La in Malibu and the Village Studios in West L.A., the band worked fast – recording 30 original songs during brief breaks between tours. They tracked straight to analog tape, keeping overdubs to a minimum while focusing on the live performances. “We wanted these songs to be fun and upbeat,” says **Nelson**, “But we also wanted to have something to say.” Guests include Margo Price, Sheryl Crow, Willie Nelson, Micah Nelson, Ke\$ha, Shooter Jennings, Randy Houser, Lucius, Madison Ryann Ward, Hunter Elizabeth, and Neil Young.



HOLLYWOOD VAMPIRES

RISE
EARMUSIC

Aerosmith legend Joe Perry, shock rock icon Alice Cooper, and Hollywood superstar Johnny Depp join forces once again as the **Hollywood Vampires** for their explosive second album, *Rise*. Seconds into the opening track “I Want My Now,” it’s clear this supergroup has created something special. Unlike their 2015 debut, *Rise* consists mainly of original material. There are however, in the spirit of the **Vampires’** original mission, three covers of songs originally written by some fallen favorites: David Bowie’s “Heroes” (recorded at Hansa Studios, no less), the late Jim Carroll’s “People Who Died,” and Johnny Thunder’s “You Can’t Put Your Arms Around A Memory” – and you can bet that these takes are fresher than a pair of distressed John Varvatos jeans.



NAV

BAD HABITS
REPUBLIC

Nav is breaking bad. The Toronto rapper / producer returns with his sophomore album, *Bad Habits*, and he’s brought along a star-studded crew. Executive produced by The Weeknd, the project finds **Nav** adhering to the old saying, “If it ain’t broke, don’t fix it” and boasts big name collaborations with Meek Mill (“Tap”), Young Thug (“Tussin”), and his XO boss (“Price on My Head”). Additionally, the 16 tracks feature appearances from Gunna and Lil Durk. Scoring his first No. 1 album on the Billboard 200 chart, *Bad Habits* arrives nearly one year after **Nav’s** 2018 debut *Reckless*, which peaked at No. 8 – which, by anyone’s standards, is an improvement. Go Raptors!



BAD BOOKS

III
LOMA VISTA

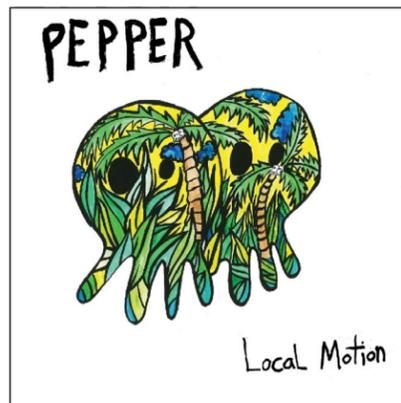
III is the aptly-titled new album from **Bad Books** – the third collaboration between **Andy Hull** and **Robert McDowell** of Atlanta based alternative band **Manchester Orchestra**, and indie folk-rock singer **Kevin Devine**. *III* finds the core trio abandoning a traditional rhythm section in favor of organ, foot pedals, and string arrangements. The songs either provide momentum via their elemental arrangements or bask in startling stillness: The Hull-penned “Lake House” is so deeply emotional and buoyant that it’s practically impressionistic, while the Devine-penned “I Love You, I’m Sorry, Please Help Me, Thank You” is propelled by melodies with a strength commiserate to its sentiment. Powerful stuff.



HIMESH PATEL

YESTERDAY - OST
CAPITOL MUSIC GROUP

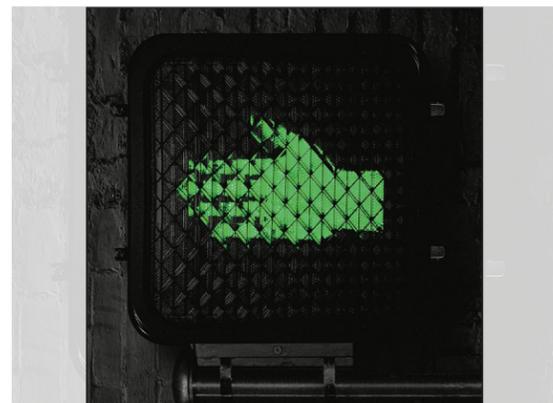
Jack Malik (**Himesh Patel**, BBC’s *Eastenders*) is a struggling singer-songwriter in a tiny English seaside town whose dreams of fame are rapidly fading, despite the fierce devotion and support of his childhood best friend. Then, after a freak bus accident during a mysterious global blackout, Jack wakes up to discover that **The Beatles** have never existed. Now, only Jack remembers their songs – and he’s about to become a very big deal. From **Academy Award-winning director Danny Boyle** (*Slumdog Millionaire*, *Trainspotting*) and Richard Curtis, the Oscar-nominated screenwriter of *Four Weddings and a Funeral*, *Love Actually* and *Notting Hill*, *Yesterday* is rock-n-roll comedy about music, dreams, friendship, and the long and winding road that leads to the love of your life.



PEPPER

LOCAL MOTION
LAW RECORDS

Local Motion, the eighth studio album from **Pepper**, finds the trio reaching inward and harnessing the power of the community they helped shape to take their career to even greater heights. In creating the album, the band collaborated with various producers and song writers from the reggae rock scene and beyond to reconnect with their signature “Kona Dub Rock” sound. This sound can be heard throughout the album and is apparent on the lead track “Warning” which features Scott Woodruff of Stick Figure as a producer and vocalist. *Local Motion* positions the band to further solidify their sound within their fan base as well as cross over to break new ground bringing in an entire new generation of *Ohana*.



THE RACONTEURS

HELP UP STRANGER
THIRD MAN RECORDS

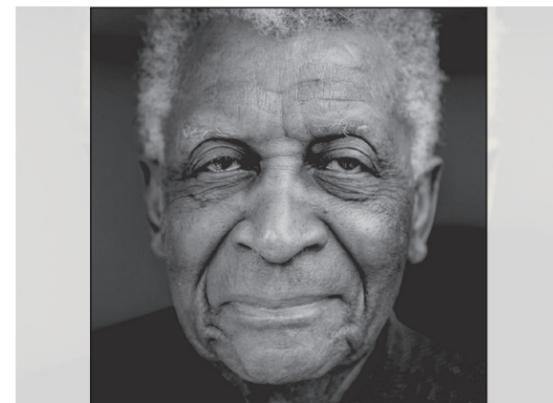
The Raconteurs – Jack White, Brendan Benson, Jack Lawrence, and Patrick Keeler – are back with their long-awaited new album, *Help Us Stranger*. The 12-track collection sees the mighty combo reassembled, stronger and perhaps even more vital than ever before as they continue to push rock ‘n’ roll forward into its future, bonding prodigious riffs, blues power, sinewy psychedelia, Detroit funk, and Nashville soul via Benson and White’s uncompromising songcraft and the band’s steadfast musical muscle. The pair wrote all of the songs on the record except the lone Donovan cover, “Hey Gyp (Dig The Slowness).” Recorded at Third Man Studio in Nashville, TN, the album was produced by **The Raconteurs**, engineered by Joshua V. Smith, and mixed by Vance Powell at Blackbird Studios in Nashville.



NEIL YOUNG

TUSCALOOSA (LIVE)
WB

Neil Young’s Tuscaloosa: Live features 11 previously unreleased tracks culled from a February 5, 1973 performance at the University of Alabama with his band the Stray Gators – bassist Tim Drummond, drummer Kenny Buttrey, pianist Jack Nitzsche and steel guitarist Ben Keith – who backed the iconic singer/songwriter on his landmark efforts *Harvest* and his forthcoming “Ditch Trilogy” masterpiece, *Time Fades Away*. Here, **Young** is in the midst of enormous commercial success while preparing to make some of the rawest music he ever committed to tape – so *Tuscaloosa: Live* showcases big hits while teasing his audience with songs that wouldn’t be released until years later on *Time Fades Away* and *Tonight’s The Night*. A crucial portrait of a great artist in transition.



ABDULLAH IBRAHIM

THE BALANCE
GEARBOX RECORDS

Abdullah Ibrahim (aka Dollar Brand) is back with his first new album in four years, *The Balance*. Featuring his long-time septet Ekaya, *The Balance* was recorded over the course of a day at London’s RAK Studios in November 2018. Lush horn lines, lilting melodies, and uplifting chord progressions – characteristic of **Abdullah’s** all-encompassing Township Jazz – are contrasted with various solo piano improvisations which epitomize the nostalgic yet hopeful nature of **Abdullah’s** musical spirit. Hence: *The Balance*. “We push ourselves out of our comfort zones,” says **Abdullah**. “So that we can present to the listener our striving for excellence. So that we can engage with our listeners without any barriers of our ego. It’s not jazz. For us, it’s a process of transcending barriers.”



TWO DOOR CINEMA CLUB

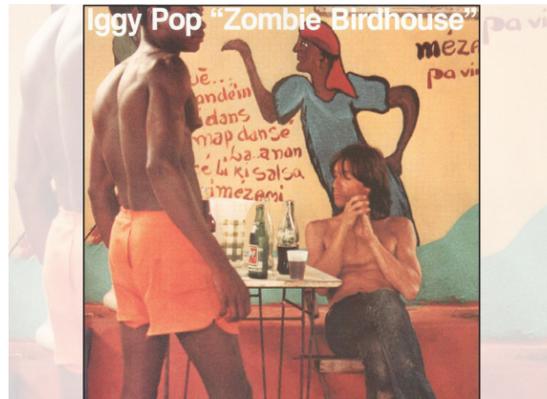
FALSE ALARM
GLASSNOTE

On their fourth studio album, *False Alarm*, **Two Door Cinema Club** have rediscovered the carefree whimsy of their craft not felt since they released their debut album almost ten years ago. “It feels a bit like **Two Door unchained**,” bassist Kevin Baird. “It’s kind of back to the stuff we had on the first album where we didn’t really care.” So, in the case of *False Alarm*, that means both embracing a giddy love of disco and 80s music, while keeping a darkly sarcastic eye on current events. “I love the pop thing, I love experimenting and going to different places,” says frontman Alex Trimble. “Why can’t we do all of those things at once?” So they did – and we’re all better for it.



HEILUNG
FUTHA
SEASON OF MIST

With the epic new album **Futha**, the enigmatic **Heilung** return with their signature amplified legacy. A counterbalance to their rugged debut *Ofnir*, **Futha** reveals a more melodic and beautiful side of the mysterious ensemble. Their primeval *musique concrete* blends ancient Germanic tongues, lush geophonic recordings (crackling fires, breaking ice), and the percussive thunder of archaic weaponry (swords, shields, arrows) into a reverential ceremonial experience. But there's another thing: **Futha** has *grooves* – and some of those have a serious Krautrock vibe which makes the songs all the more driving and hypnotic; sinister and spacious (i.e. "Norupo" and "Traust"). **Heilung** are in a class all their own, and **Futha** is an entrancing masterstroke of profound worldly music.



IGGY POP
ZOMBIE BIRDHOUSE
CAROLINE RECORDS

After three attempts at commercially viable albums for Arista, **Iggy Pop** teamed up with Blondie's Chris Stein for his album **Zombie Birdhouse** which was originally issued on Stein's short-lived Animal Records label in 1982. In addition to Stein who produces and plays bass, the album also features fellow Blondie member Clem Burke on drums and Rob DuPrey on guitar and keyboards. A heady concoction of drones, Afrobeat, and freeform lyrics, the exotic 12-song set finds **Iggy** artistically unshackled at long last and in top form on exhilarating cuts like "Run like a Villain" and "The Ballad of Cookie McBride." Features sleeve notes by *Trainspotting* author **Irvine Welsh** and rare photographs from the original Esther Friedman photoshoot.



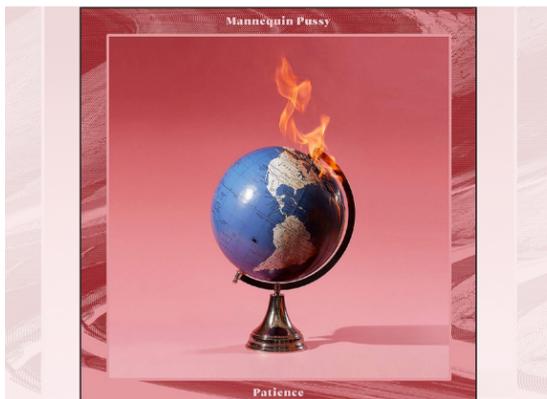
KEB MO
OKLAHOMA
CONCORD

Charismatic singer/guitarist/ songwriter and four-time Grammy Award winner **Keb' Mo'** has consistently made music that reflects his own passions and interests. That's the case throughout **Oklahoma**, whose expansive creative vistas reflect the eponymous state's wide-open spaces, not to mention it's very rich and complicated cultural tapestry, which weaves Native American culture, natural and man-made disasters, incredible musicians (the Tulsa Sound), and western ruggedness, and racial strife – including a notable mention Greenwood/Archer and Pine, known as "Black Wall Street," which was infamously destroyed in 1921 in one of the most devastating massacres in the history of US race relations. Robert Randolph, Roseanne Cash, Dara Tucker, and Jaci Velasquez are among the guests.



JADE JACKSON
WILDERNESS
ANTI

On **Wilderness**, **Jade Jackson** casts a light more focused on her own life than ever before. Like her debut record *Gilded*, **Wilderness** was produced by SoCal punk-rock legend Mike Ness. *Gilded* was a masterful, critically-acclaimed introduction to her strong soulful, roots-rock stylings told through the eyes of a variety of characters. With **Wilderness**, **Jackson** embraced autobiography – working her way through the trauma of surviving a near-cataclysmic rock climbing accident and its aftermath: Physical therapy, quelling a burgeoning dependence on painkillers, depression, an eating disorder, and suicidal ideation. **Wilderness** is a powerhouse of a record about the in-betweens and stepping stones we leap across while coming to terms with our senses of self... And how melancholy can be a powerful weapon when paired with great songs.



MANNEQUIN PUSSY
PATIENCE
EPITAPH

Patience, the third full-length from Philadelphia punkers, **Mannequin Pussy**, is fascinated with the physical experience of the body – its songs tracking the movements of mouths and hands and racing hearts, skin and spit and teeth and blood. Throughout **Patience**, the band contrasts that raw vitality with intricate melodies and finely detailed arrangements, building a strange and potent tension that makes the album all the more cathartic. **Patience** matches **Mannequin Pussy's** wild volatility with a narrative voice that's often painfully vulnerable. **Mannequin Pussy** worked with producer/engineer Will Yip (Quicksand, The Menzingers) who, according to singer / guitarist Marisa Dabice, helped the band "make a very crisp-sounding record, without losing the dirtiness of what **Mannequin Pussy** really is."



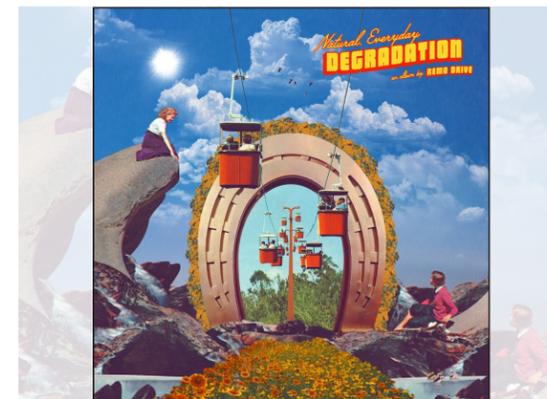
NIGHT MOVES
CAN YOU REALLY FIND ME
DOMINO

While the songwriting on **Night Moves'** third album, **Can You Really Find Me**, is still steeped in super-catchy, velvety riffs, and retro pop glaze, it still sounds like the band's most sophisticated and modern music yet. Since John Pelant and Micky Alfano met in high school, awestruck by such ear-candy wizards as Brian Wilson, Todd Rundgren, Stevie Nicks and Lindsay Buckingham, they set off to craft their version of what sophisticated, emotional modern pop. 2016's *Pennied Days* was indeed a breakthrough, but after spending the subsequent two years on **Can You Really Find Me**, they've cleared that bar – entering a new atmosphere where the sounds are still just as sweet, but now smarter and more evocative: The essence of a perfect summer album.



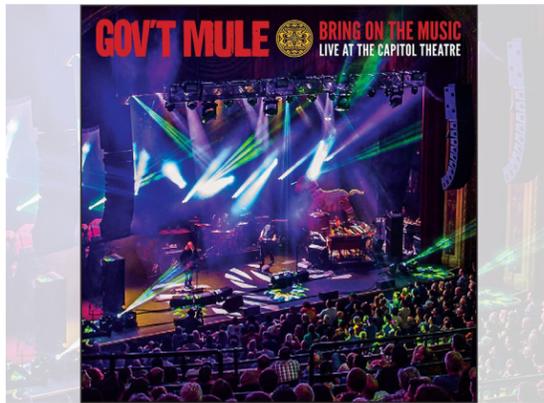
PLAGUE VENDOR
BY NIGHT
EPITAPH

Plague Vendor's third album, **By Night**, captures feelings of ruin and regeneration; of charisma and catastrophe; of slashing at the night with nothing but pure electricity. Where 2016's *Bloodsweat* ended with a to-be-continued moment and frontman Brandon Blaine shouting "Romance!" into the silence, **By Night** ends with a second of feedback and noise. It's a perfectly spent finish to an adrenaline rush of a record that asks, "What just happened?" The band spent 11 days locked in at Hollywood's legendary EastWest Studios with increasingly-ubiquitous producer John Congleton (St Vincent), who instantly felt like co-conspirator than a colleague. Together they found their own way between the powerful-but-too-polished sound of *right now* and the classic punk/rock burners of the '60s and '70s. **PLAY LOUD!!!**



REMO DRIVE
NATURAL, EVERYDAY DEGRADATION
EPITAPH

Brothers Erik and Stephen Paulson toured the world on the heels of their 2017 release *Greatest Hits* and 2018's *Pop Music* EP. All that time spent on toll roads and tarmacs left the brothers with endless opportunities to think about how far their band had come in a short time – as well as plan for the future. While *Greatest Hits* overflowed with wide-eyed nativity and whole-hearted enthusiasm, **Natural, Everyday Degradation** finds the Paulson brothers crafting a sturdier brand of indie-rock. Produced by Joe Reinhart (Modern Baseball) and mixed by Peter Katis (The National, Interpol), **Natural, Everyday Degradation** highlights the band's true strengths. Instead of letting off-kilter turns of phrase and nervous energy capture listeners' ears, **Remo Drive** allow their confidence to take center stage.



GOV'T MULE

BRING ON THE MUSIC - LIVE AT THE CAPITOL
MASCOT LABEL GROUP

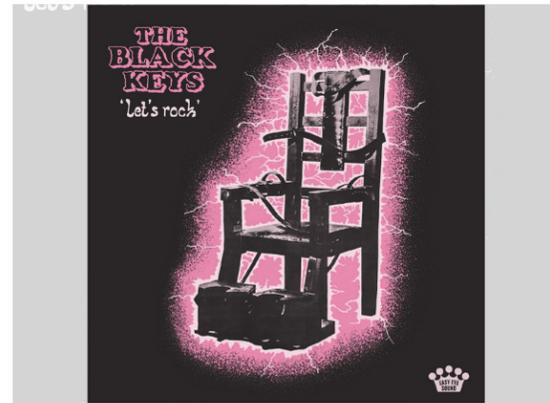
No two **Gov't Mule** shows are alike - the band draws on the more than 300 songs in their repertoire (and often a host of special guests) to create a unique experience each and every time. Warren Haynes [vocals, guitar], Matt Abts [drums], Danny Louis [keyboards, guitar, and backing vocals], and Jorgen Carlsson [bass] have galvanized a global fan base with their improvisational virtuosity, leading them to be recognized as one of the greatest working bands in the world. That's no easy feat - especially after 25 years. But, in honor of reaching this musical milestone, **Bring On The Music** - both volumes - **Gov't Mule** thought they'd document their evolution with a career-spanning set at one of their favorite places to play - the Capitol Theater. A must!



BANKS

III
HARVEST RECORDS

The result of a self-imposed period of quiet and reflection, brooding pop singer **Banks** returns with her aptly-titled third album, **III** - the follow-up to 2016's *The Altar*. "This album is an ode to my journey," explains **Banks**. "It documents a major growth spurt. Of self-acceptance, letting go, forgiveness, and deep love. It has been painful to realize that life is not black and white. Romanticism leads to fierce reality checks, which leads to wisdom, which leads to deeper empathy which leads to greater love. This album documents the cycle." Tracks like "Gimme" and "Look What You're Doing to Me" find **Banks** raising her voice to Phoenix-worthy altitudes above the deep, RnB-tinged atmospheric that dominated her previous two outings. **III** is a glow-up.



THE BLACK KEYS

LET'S ROCK
NONESUCH

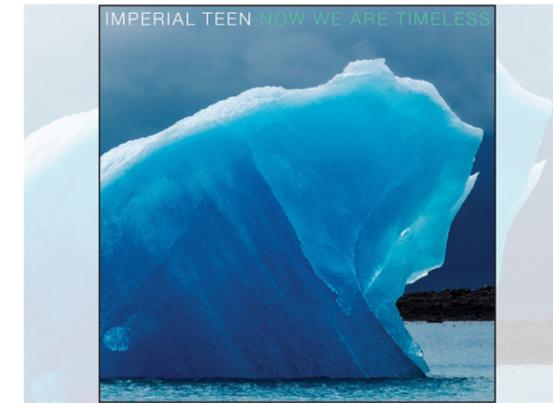
The Black Keys' long-awaited album ninth album, **Let's Rock**, is a return to the straightforward rock of singer/guitarist Dan Auerbach and drummer Patrick Carney's early days. Auerbach says, "When we're together we are **The Black Keys**, that's where that real magic is, and always has been since we were sixteen." The 12-track collection was written, tracked live, and produced by Auerbach and Carney at Easy Eye Sound studio in Nashville. "The record is like an homage to electric guitar," adds Carney. "We took a simple approach and trimmed all the fat." While **Let's Rock** revels in minimalism, it's not *garage raw* - instead it's a subtly psychedelic collision of T. Rex and ZZ Top. The boogie is strong. The guitars are loud. As it should be.



GAUCHE

A PEOPLE'S HISTORY OF GAUCHE
MERGE RECORDS

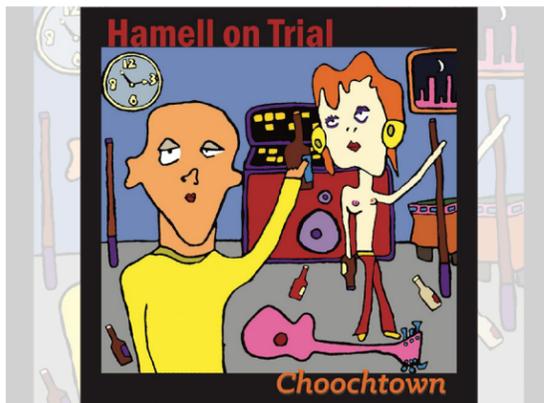
Washington, DC's **Gauche** present **A People's History of Gauche**, a collective catharsis of anger, frustration, and trauma through creativity. **Gauche** find their agency and joy through creating and performing music together in 36 minutes of groove-filled power punk. **Gauche** bring us music and movement and struggle and light, and now it is our job to dance! And dance you will! Tracks like "Pay Day" and "Running" are irresistible. And if the giddy punk glee of The B-52s, Kleenex / Lilliput, Pylon, Bush Tetras, and The Raincoats is your jam, then **Gauche** will scratch all of your peculiar itches. Or, to put it another way, if **Gauche** doesn't soundtrack your summer dance parties then you might be dead inside. And the terrorists have won. #conspiracytheories



IMPERIAL TEEN

NOW WE ARE TIMELESS
MERGE RECORDS

Imperial Teen somehow grow both younger and wiser over the years. **Imperial Teen's** releases over the past 20+ years have been pointed and specific diaries of musical celebration, windows into the hypersensitive personal drama of relationships within the band. Roddy Bottum (of Faith No More fame), Will Schwartz, Jone Stebbins, and Lynn Perko Truell - who they've become, how they are dealing, and what their lives are in 2019 - all of this is on **Now We Are Timeless**. Of course, big hooks, gang vocals, and sexy snark abound, especially on the sexy indie glam of "We Do What We Do Best" and the gilded New Wave homage of "Walkaway." They're gonna be your new favorite band. Again.



HAMELL ON TRIAL

CHOOCHTOWN (20TH ANNIVERSARY EDITION)
NEW WEST RECORDS

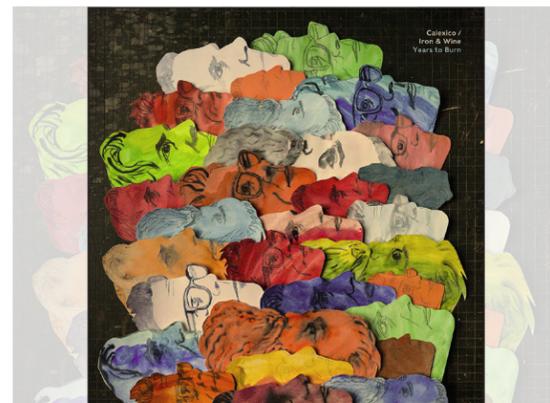
Hamell On Trial's Choochtown (20th Anniversary Edition) is the celebration this Punk Folk classic richly deserves, featuring fresh remastering and 11 bonus tracks from the original recording sessions. "I was living in Brooklyn, constantly on the road, and been dropped from my major label deal on Mercury/Universal," says **Ed Hamell**. "I really had nothing to lose and I was very inspired... My friend Billy Nicgorski had an analog one inch studio in his basement, his younger brother had a band and I would use them. I also did a bunch of it in my basement." **Hamell** release the album on his own label, eventually licensing it in the UK, where it earned rave reviews and established a fervent fanbase. You need this.



FREYA RIDINGS

FREYA RIDINGS
CAPITOL / GOOD SOLIDER

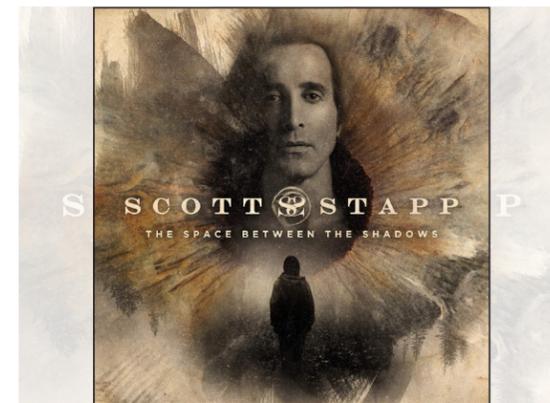
Hailing from London, 23-year-old singer-songwriter **Freya Ridings** self-released her single "Lost Without You," a pop ballad about an intense, regretful moment that changed her life. People took notice, and her next single, "Blackout," received international support. Her next single "Maps," a spine-tingling cover of the classic Yeah Yeah Yeahs hit, further opened the doors for **Freya**, thanks to influential BBC DJ Zane Lowe. Produced by Greg Kurstin, **Ridings** debut album takes the amazing career she's been building song-by-song to explosive new heights. Her sultry, soulful voice and melancholy piano come together to make some of the most beautiful and emotional pop music you'll hear this year. Listen now and **Ridings** will feel like your best kept secret - because soon she'll be a star.



CALEXICO AND IRON & WINE

YEARS TO BURN
SUB POP

Caalexico and Iron & Wine first made an artistic connection with *In the Reins*, the 2005 EP that brought Sam Beam, Joey Burns and John Convertino together. The acclaimed collaboration introduced both acts to wider audiences and broadened Beam's artistic horizons. Although they often talked about rekindling their collaboration in the studio and on stage, it wasn't until 2018 that their schedules finally aligned. While Beam wrote all the songs for *In the Reins*, **Years to Burn** features contributions from both Beam and Burns in addition to Convertino and the album's other musicians. While the two may have taken differing approaches to songwriting, the spirit of collaboration was alive and well in the studio - and that love, passion, and adventurousness shines throughout. Another stunner.



SCOTT STAPP

THE SPACE BETWEEN THE SHADOWS
NAPALM RECORDS

Scott Stapp - known as the Grammy winning songwriter/frontman for **Creed** and a solo artist who released the platinum-certified *The Great Divide* (2005) and *Proof of Life* (2013) - returns with a new outlook on **The Space Between the Shadows**. The album documents a five-year journey to find meaning - and redemption - in a world where shadows lurk and the space between is a gauntlet thrown towards the light. **Stapp's** evolution, both personally and professionally, now reflects a powerful vocal style from an artist with a strong sense of purpose in sharing the silver lining of his survival. As such, he is an inspiration to others who struggle with the often over-lapping illnesses of addiction and depression. Embrace it with arms wide open!



TORCHE

ADMISSION
RELAPSE

Fifteen years into their career, **Torche** have established themselves as a cornerstone of American heavy rock. Their highly anticipated new album, **Admission** feels like an elevation. **Torche's** guitar work is loaded with powerful, refreshing riffing and an array of profound textures, proving to be more versatile and crushing than ever before. The band's unforgettable vocal harmonies are met with hook-driven, pop sensibilities that propel the music to new heights. Track such as "Slide," "Times Missing," and the monumental title track find **Torche** honing its strengths while wading into a slipstream of thick, atmospheric bliss-outs. It grooves and chugs without ever forgetting the glory of a great riff. As far as stoner metal goes, Sleep is one thing - **Admission** dreaming. You need this.