

TOM PETTY
GREATEST HITS - THE BEST OF EVERYTHING
IGA

The Best Of Everything is the first career-spanning collection of all of **Tom Petty's** hits - featuring **The Heartbreakers**, his solo work, and **Mudcrutch**. The 38-track set also features two previously unreleased tracks: The poignant and autobiographical "For Real" and the collection's lead single - an alternate version of the title track, which restores a never-heard second verse to the song that was originally recorded for the **Tom Petty & The Heartbreakers'** 1985 album, *Southern Accents*. The collection also features an essay on **Petty** written especially for this collection by Academy Award-winning screenwriter, director, author and journalist Cameron Crowe. All 38 recordings have been re-mastered for this collection from pristine transfers of the original studio multi-track masters.



MARK MORTON
ANESTHETIC
SPINEFARM

Mark Morton, the prolific **Lamb of God** guitarist, returns with a new project under his own name that sees him further explore his creative drive for writing and collaboration. Starting as idea between Jake Oni (leader of heavy rock band Oni and founder of WPP Records), producer Josh Wilbur (Lamb of God, Trivium, Oni, Gojira) and Morton, the project quickly gathered steam - with **Mark** at the creative center, Wilbur co-writing, recording, mixing, and producing, and Oni also co-writing and performing. "Music is always in my head, and until I write and record it, it's stuck there. It's a catharsis." *Anesthetic* was made alongside a dream team of incredible vocalists, including Chester Bennington, Myles Kennedy, and Mark Lanegan.



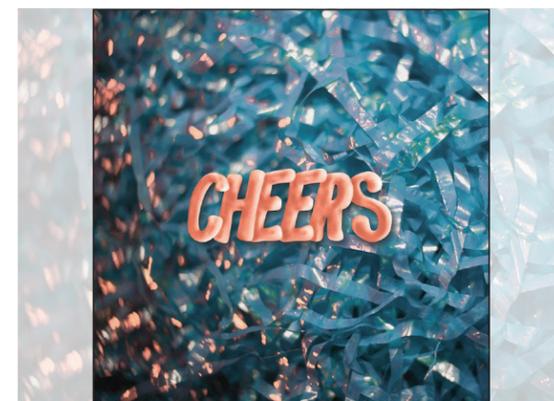
TELEKINESIS
EFFLUXION
MERGE RECORDS

Effluxion, the 5th album from **Telekinesis** (AKA Michael Benjamin Lerner) is perfect, unfussy power pop: romantic, hopeful, skittish, fresh and familiar - with hooks in all the right places. Its title comes from the Latin term meaning "to flow" and captures the spirit in which the album was made: hooks flow in, hooks flow out. *Effluxion* is a back-to-basics album: Using the same now-discontinued MacBook microphone he used to record his earliest tracks, he holed up in the basement of his West Seattle home and put the album together piece-by-piece over the past two years, playing every instrument own - a singular vision that has resulted in the purest, most confident **Telekinesis** album yet.



TEDESCHI TRUCKS BAND
SIGNS
FANTASY

Signs - the fourth studio release from **Tedeschi Trucks Band** - offers another outstanding example of the Grammy-winning 12-piece juggernaut's ability to expand musical boundaries in ways that only a rare caliber of musician can achieve. A new high-water mark in its recording career, *Signs* showcases the band at its best. This 11-track collection of inventive music and provocative lyrics (penned by the group and a few dear friends) runs the gamut from uplifting soulful anthems to bittersweet ballads, and driving rock and roll. *Signs* was meticulously recorded to two-inch tape (using a vintage Neve console combined with a '70s Studer tape machine) - giving it a warmth and richness that recalls the ambience of the best vintage recordings.



THE WILD REEDS
CHEERS
DUALTONE

On their third LP, *Cheers*, **The Wild Reeds** come together to create an ode to the joys and pains of camaraderie. Kinsey Lee, Mackenzie Howe, gave one another unprecedented amounts of freedom to execute their own songs. Each was allowed room to pursue her vision, while always leaving an open door for the other members to step in and collaborate. For all the exploration on *Cheers*, the result is still tight and cohesive. It makes room for infectious sing-along anthems ("Moving Target"), tinges of R&B ("Lose My Mind"), lilting '60s pop-rock waltzes that build to resounding finishes ("Cheers," "Get Better"), haunting balladry ("Run and Hide," "My Name"), and even a gloriously hook-heavy track started as a tongue-in-cheek pop punk throwback ("P.S. Nevermind").



MEAT PUPPETS
DUSTY NOTES
MEGAFORCE

Dusty Notes is the first **Meat Puppets** studio album to feature the original trio (Curt and Cris Kirkwood and returning drummer Derrick Bostrom) since 1995's *No Joke!* Since the band debuted in the early '80s, Curt has continually proven himself to be among the most brilliant songwriters of his generation. His latest contributions, especially songs such as "Warranty," "On," "Nine Pins," "Outflow" could be forgotten gems from Nashville, Bakersfield and Laurel Canyon. *Dusty Notes* also features virtuoso keyboardist Ron Stabinsky and Curt's son Elmo, whose old-school rock-guitar grit ideally complements his father's spacier explorations. Intuitive, inspired and overflowing with genuine musicianship, it's the sort of band that transforms what Curt describes as "simple yet engaging" songs into majestic maiden voyages.



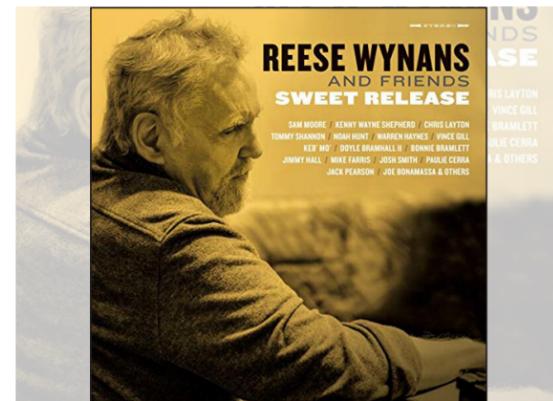
MARTIN FRAWLEY
UNDONE AT 31
MERGE RECORDS

Those familiar with **Martin Frawley's** time as co-leader of **Twerps** will take comfort in hearing his deceptively simple songwriting is still intact on his first solo album, *Undone at 31*. But the big reveal is how new instrumentation and influences seamlessly expand **Frawley's** playground. It might take several listens for one to realize **Frawley** is singing "Something About Me" over just violin, Moog, and a *Graceland*-esque bassline, or to appreciate the PB+J pairing of Fender Rhodes and lap steel on "Where the Heart Is," which serves as the album's twist ending. **Frawley's** album does not shy away from morbid musings and raw emotions that come with a breakup. *Undone at 31's* tunefulness and exploration combined are what elevate the music above the melancholy subject matter.



CRIMINAL HYGIENE
RUN IT AGAIN
DANGEROUS RECORDS

Run It Again, the latest long-player from L.A.'s **Criminal Hygiene**, shines a fresh light on a raw sort of garage rock - full of melody, smart lyrics and hooks for days. Produced by Alex Newport (Death Cab For Cutie, Frank Turner, Bloc Party), there's an artful flow to the collection of songs. Though the band recognizes that for many listeners these days it's an *a la carte* world, says drummer Sean Erickson, "We put a lot of thought into the song order." And it must be said: These guys really know how to sing. In particular, lead vocalist Michael Fiore seems able to effortlessly cram or stretch syllables at will. It's smart, it's loose, and it sometimes feels like an undiscovered Replacements album.



REESE WYNANS
SWEET RELEASE
J&R ADVENTURES

Reese Wynans is everywhere. He cut his teeth with the early nucleus of the Allman Brothers Band, played with Boz Scaggs, saved the '80s blues scene with Stevie Ray Vaughan's Double Trouble, shepherded the talents of Joe Bonamassa, and has lent his keyboard magic to tracks by Larry Carlton, Delbert McClinton, Los Lonely Boys, and hundreds more. *Sweet Release* is the album we always knew **Wynans** had up his sleeve: a glorious collision of classic material and stellar musicianship delivered via very special guests, including Keb' Mo', Kenny Wayne Shepherd, Warren Haynes and Joe Bonamassa. *Sweet Relief* often pays tribute to the music that inspired **Wynans** - particularly the swampy sounds of his Florida home. Stevie Ray Vaughn is honored via (at least) 5 songs.



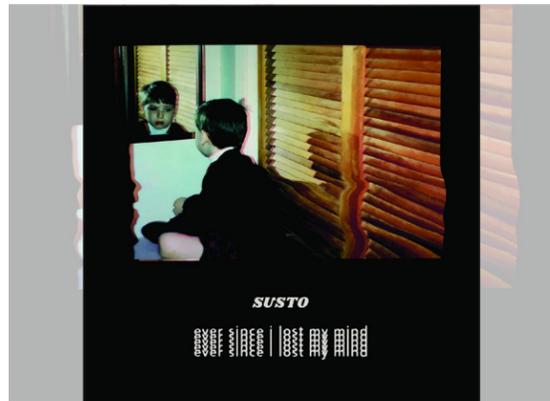
ROYAL TRUX
WHITE STUFF
FAT POSSUM

Royal Trux's first album of new songs since 2000's *Pound for Pound* not only maintains the magic chemistry between Jennifer Herrema (vocal, Moog, guitar, melodica) and Neil Hagerty (vocal, guitar) but expands it greatly by their natural ability to deliver something unexpected, necessary, and truly unique. Their lengthy recording break has done nothing to diminish their visionary, visceral intensity and enduring influence. For the band it has been a natural, fluid return: "Nothing has changed within the **Truxian** universe we created for ourselves as teenagers; because **Trux** is and will always be our way of life," says Herrema. "This is no hobby rock kick." *White Stuff* is packed tight with the primo cut avant trash-rock you crave. No genres. No rules. No fucks.



FRANKIE AND THE WITCH FINGERS
ZAM
GREENWAY RECORDS

Frankie and the Witch Fingers' fifth LP, **ZAM**, bleeds beyond borders and boundaries. Just when a song goes one way, it hurls another through long stretches of a cosmic inferno. Bringing glimmers of Afrobeat, Krautrock, and Funk, **ZAM** tows a versatile and tenacious gravity – slithering between the sexy, the aggressive, the vivacious, and the disorienting – until the living invasion is felt – **ZAM**: A supernatural entity summoned by four madmen tearing open a gateway to dark space. A funhouse undercurrent pulses through the album, reflecting a carnival mosaic shrewdly lulling and doggedly brutal. As one track bleeds into the next, **ZAM** becomes wormhole travel – leaving the listener earthbound but ready for another round. For fans of Ngozi Family, Can, The Dead Weather, and !!!.



SUSTO
EVER SINCE I LOST MY MIND
ROUNDER

Ever Since I Lost My Mind is the latest from Charleston-based musician Justin Osborne's band **Susto**. Given that the band's name is derived from a Latin American term roughly translated as "panic attack," the album title seems to carry greater weight. "**Ever Since I Lost My Mind** is very personal," Osborne explains of the new record. "This collection of songs came together over the course of a couple years, and they all represent different moments. It felt cathartic writing all of them, and they were also all fun in different ways." Featuring a sonic universe that melds Roky Erikson with Ennio Morricone, the 12-track offering was produced by Ian Fitchuck (Kacey Musgraves, Ruston Kelly) with input from Osborne's longtime creative partner Wolfgang Zimmerman.



THE CLAYPOOL LENNON DELIRIUM
SOUTH OF REALITY
ATO RECORDS

South of Reality, **The Claypool Lennon Delirium's** epic sophomore album might be just the antidote this sick world needs. By creating music so potent it could repel an asteroid impact from space, these seasoned warriors of psychedelia have expertly crafted a timeless collection of songs that benefits from both gentleman's instrumental gifts and a surprising amount of restraint. **South of Reality** was produced by **Les Claypool** and **Sean Lennon** themselves, and engineered and mixed by **Claypool** at his own Rancho Relaxo studio in Sonoma County, California. **Claypool** and **Lennon** told *Rolling Stone* that **South of Reality** "feels like an organic extension of *Monolith of Phobos*, blending the wildly surreal and psychedelic with satirical social commentary."



HOZIER
WASTELAND, BABY!
COLUMBIA

Wasteland, Baby! (*Take Me Back to Church* was apparently taken) is the highly-anticipated sophomore album from Grammy-nominated Irish singer-songwriter **Hozier**. The 14 track (2xLP) collection comes of the heels of his last fall's EP, *Nina Cried Power* – whose title track is also included on **Wasteland, Baby!** and features vocals from Mavis Staples and instrumentation by Booker T. Jones (it was also highlighted as one of President Barack Obama's favorite songs of 2018). The album also includes the singles "Movement" and "Almost (Sweet Music)." Says **Hozier**: "The album has been over a year in the making and it's a pleasure to finally turn out my pockets and share the work." Soulful, stomping, big-hearted, and full-throated, it might just bring you to your knees.



GARY CLARK JR.
THIS LAND
WB

Grammy Award-winning guitar maverick **Gary Clark Jr.** has a dynamic body of work, embodying an ever-evolving sound that has been hailed by everyone from President Barack Obama to the late Prince. With **This Land**, **Clark Jr.** channels his rock 'n' roll, blues, jazz, hip-hop, reggae and punk into an incendiary device that he gladly blows the fuck up – forging the shards into bold new shapes. **This Land** is his most socially relevant, transcendently ambitious, and sonically rich statement yet. **This Land** is introduced by the take no prisoners title track and features the equally incendiary, "What About Us," the blown out atmospheres of "I Walk Alone," and the sinister swagger of "Pear Cadillac." It's a monster record – and you need it.



PIROSHKA
BRICKBAT
BELLA UNION

Think of **Brickbat** as a wolf in sheep's clothing – which suits the name **Piroshka**, the Hungarian take on the wolf-terrorized fairytale hero, Little Red Riding Hood. **Piroshka** is comprised of four Indie legends: **Lush** vocalist/guitarist **Miki Berenyi**, former **Moose** guitarist **KJ "Moose" McKillop**, **Modern English** bassist **Mick Conroy**, and former **Elastica** drummer **Justin Welch**. Though **Brickbat** kicks off with a squeal of feedback, the album is far from a proper punk record: Rather, it's a sublime delicacy wrapped in physical force – with guitars to the fore while squiggly electronics, strings, further trapeze the stereo field. Combined, they drive the nugget-y melodic bombs long associated with Miki's songwriting – which has lost none of its snarky charm. You need this.



MAVIS STAPLES
LIVE IN LONDON
EPITAPH/ANTI

Recorded at London's Union Chapel (which **Mavis Staples** calls "the best place in the world to sing"), **Live in London** reveals that **Mavis** retains astonishing power after seventy years as a performer. While her repertoire continues to expand, her philosophy is unchanged since her days in the groundbreaking family group, **The Staple Singers**. The focus of this collection is material she has recorded since 2007. Mixed in with these newer songs are a few selections chosen just to bring the funk – Funkadelic's "Can You Get to That" and "Slippery People" by Talking Heads. Throw in her killer band – which is both extra crunchy and funky – and you have an album with no shortage of power and glory. You need this.



CITIZEN COPE
HEROIN AND HELICOPTERS
RAINWATER RECORDINGS

Comprised of eleven new songs – all written and produced by **Citizen Cope** – **Heroin and Helicopters** serves as **Cope's** first album in seven years. It marks a return to his grassroots approach to musicianship – one that's colored by hard work, hustle and heart, irrespective of the obstacles he's encountered throughout his twenty-five year career. **Cope** came up with the title after an encounter with Carlos Santana (he's a fan), who told **Cope** to "stay away from the two H's - heroin and helicopters," saying both had fatal results for people in music. To **Cope**, the quote reflected a larger pattern in society: a metaphor for addiction and instant gratification – the album's two main themes.



DELICATE STEVE
TILL I BURN UP
ANTI

Modern guitar wiz Steve Marion – AKA **Delicate Steve** – has been called to record with his heroes (Paul Simon, Kanye West) and contribute significantly to modern masterworks (Amen Dunes, Freedom) – while releasing his own critically-acclaimed work. The title **Till I Burn Up** comes from a line in Dr. John's "Walk on Gilded Splinters" (**Steve** misheard the lyric phrase "Tit Alberta" as "Till I Burn Up"). Inspiring more than an album title, Dr. John's *Gris Gris* (and records like it) initiated a new frame-of-mind. "The idea of this young freak making *Gris Gris* in LA, and nobody knowing what to do with it in 1968... There is a confidence that comes with abandoning the idea of wanting to create something that everyone might like to check out."



MASKED INTRUDER
III
PURE NOISE

Masked Intruder, the ski-mask clad, rockin' felons from Madison, WI have escaped from prison for the release of the new album **III**. Whether it comes to stealing hearts or wallets, **Masked Intruder** have upped their game on **III** in every way and it seems as if even Officer Bradford can't hold them back, although we're sure he'll try. Speaking about the follow up to 2016's EP *Love and Other Crimes*, vocalist/guitarist Invader Blue said: "Our songs aren't just about the feelings and situations that they describe but they're supposed to hopefully help other people think about and reflect about their own situations." Includes the rippin' lead single "No Case." Do you like pop-punk that's been Tron-Zapped into an 80s arcade game? You're welcome.



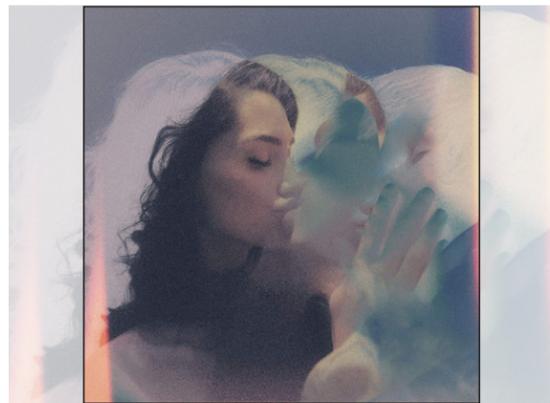
TEEN
GOOD FRUIT
CARPARK

If **Teen's** 2016 album, *Love Yes*, was a bursting, harmony-infused synthpop thesis on embracing love, then **Good Fruit** is its opposite - a look at what happens after love fades. The Lieberston sisters - Teeny, Lizzie, and Katherine - have crafted a dynamic and fresh take on the oft-trodden breakup album. For **Good Fruit**, the sisters employed a self-described "reductive approach," creating space within their songs. These techniques explode the glistening, sprinting glamour of "Only Water." They inform **Good Fruit's** handful of ballads too, including "Pretend," which rings with a vast, unsettling fuzz. "A lot of what ties **Good Fruit** in... is forging new paths for ourselves and letting go of old ways," Teeny says. When love fades, **Teen** soars. For fans of St. Vincent and Sparks.



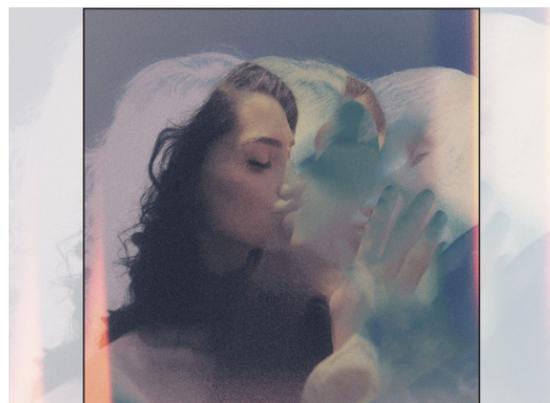
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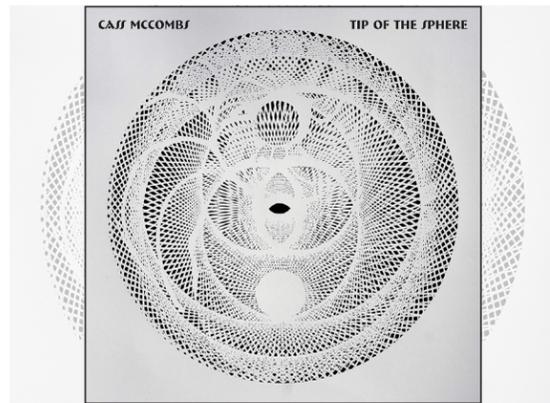
COPELAND
BLUSHING
TOOTH & NAIL

While they began as a rock band, **Copeland's** music has explored multiple stylistic influences. For **Blushing**, **Copeland** wanted to take each of those aspects - rock, electronic, and symphonic - and "push those elements farther," Aaron Marsh says. "Like an exaggerated version of **Copeland's** sound." While **Blushing** retains a sense of overall cohesion in terms of the tone and emotional quality, the songs veer in different directions musically. "On Your Worst Day" best exemplifies the band's goals - a perfectly orchestrated song led both by Marsh's voice and strings before transforming into a melancholy electronic number. It all bridges back to Ixora with "Pope," the album's rock opener that reminds the listener of where **Copeland** came from. It's everything you love (and then some).



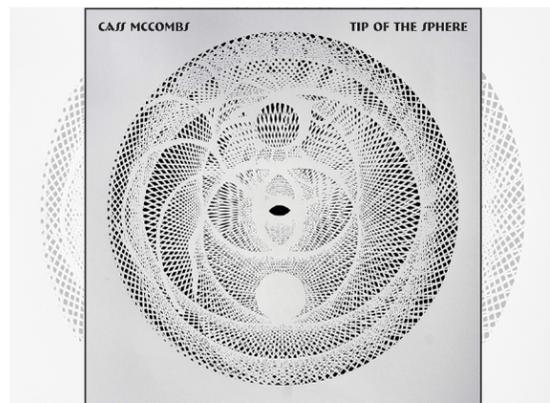
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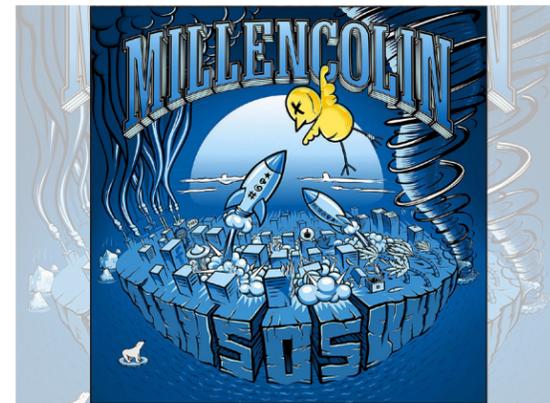
CASS MCCOMBS
TIP OF THE SPHERE
ANTI

While most of **Cass McCombs'** albums have been pieced together in different studios over an extended period of time, **Tip of the Sphere** was recorded quickly and with a strong sense of purpose at Figure 8 Studios in Brooklyn. This new approach for **McCombs** brought his songs a raw immediacy and a special balance of compassion and experimentation with the intent of making a more consistent statement. The rock songs have more fervor, the ballads are more beautiful, the explorations deeper - the sounds of jazz and Latin music creep in through the back window... Or is it just a creamier, drone-rock Grateful Dead? Throughout, **McCombs** floats along a suite of songs driven by a journeying mysticism and dark grace. It rips, too.



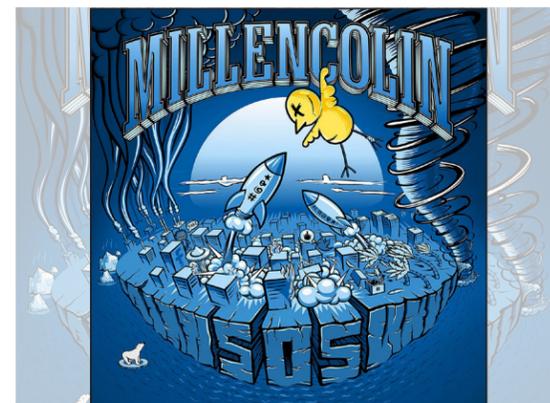
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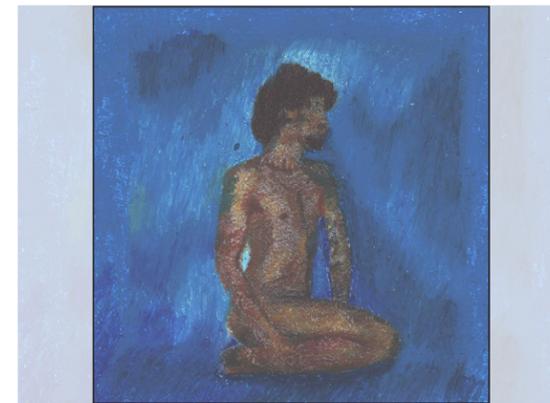
MILLENCOLIN
SOS
EPITAPH

Seminal Swedish skate-punk band **Millencolin** return with their first album in four years and ninth overall. It's clear the band members are just as unified as they were when they formed **Millencolin**, roughly 26 years, eight albums and 2,000 live shows ago. **SOS** was recorded at the band's own Soundlab Studios, in in Örebro, Sweden and mixed by Jens Bogren at Fascination Street Studios. It was produced by vocalist/bassist Nikola Sarcevic and guitarist Mathias Färm in Soundlab Studios, with all artwork, photography created by guitarist Erik Ohlsson. With **SOS**, **Millencolin** is able to both look back while staying overwhelmingly stoked about the next chapter in its career, best exemplified by the yearning "For Yesterday." For fans of Bad Religion, ABBA, and string scrapes.



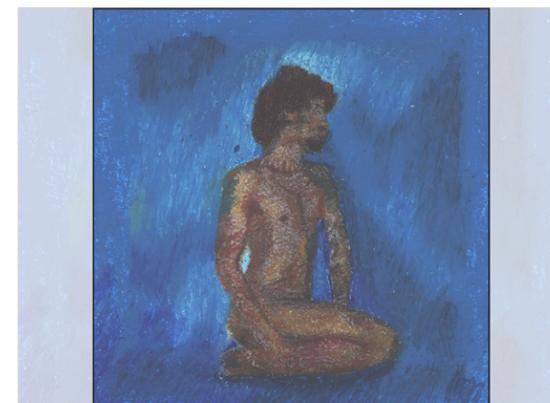
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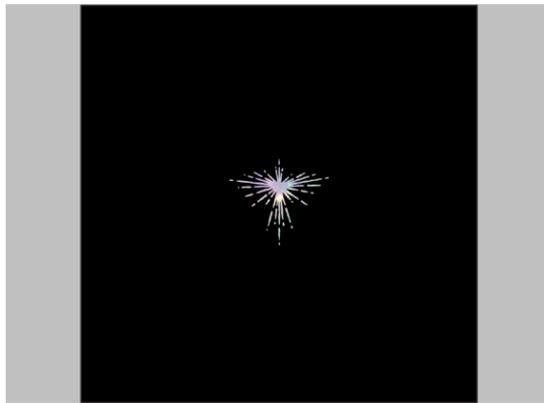
YVES JARVIS
THE SAME BUT BY DIFFERENT MEANS
ANTI

Yves Jarvis is a recasting of Montreal-based musician Jean-Sebastian Audet. Audet previously created under the name Un Blonde. His music is idiosyncratic neither by design or by chance - it just does what does: mutating and shifting through-cycles and phases. **Yves Jarvis'** new record, **The Same But By Different Means**, is a new cycle. With **The Same But By Different Means**, Audet continues to create music that is at once warm, haunting, and unfamiliar while remaining singularly inviting and kind: a blend of careful folk noir, tender R&B flourishes, pillowy vocal beds, and a punkish ambivalence towards saccharine melodics. Fans of cLOUDDEAD, Robert Wyatt, Brian Eno, Flying Lotus, and D'Angelo will find much here to love.



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KAREN O & DANGER MOUSE
LUX PRIMA
BMG

Lux Prima is the first release from Yeah Yeah Yeahs frontwoman **Karen O** and producer *extraordinaire* **Danger Mouse**. The duo had discussed collaborating for years, but in 2015, they agreed to enter the studio with no sonic parameters and a handful of references. "Lux Prima" is the first song we wrote," says **O**. "I knew a couple things: one was that the spirit of collaboration between us was going to be a pure one and, two, was that the more I live the less is clear to me. When you create from a blurry place you can go places further than you've ever been. I think we both were excited to go far out." Strong, seductive, and psychedelic, *Lux Prima* is its own universe.



AMANDA PALMER
THERE WILL BE NO INTERMISSION
COOKING VINYL

There Will Be No Intermission is **Amanda Palmer's** first new solo album in than six years. Beginning with the epic, Bill Hicks-inspired "The Ride," the album finds **Palmer** revealing her heart in full - turning the coals of fraught experience into musical diamonds. Themes of death and reproduction recur throughout, including "A Mother's Confession," a funny, honest, slice-of-life ramble detailing **Palmer's** failings as a new mother, and a requiem for her best friend called "Machete." Dark, sure - but there's a sense of triumph throughout. Recorded by Grammy Award-winner John Congleton (St. Vincent), *There Will Be No Intermission* strongly features **Palmer's** often-overlooked skills as a pianist - marking a stark yet grand contrast against her previous solo work... And her hooks are shaper than ever.



THE FAINT
EGOWERK
SADDKE CREEK

It's been four years since **The Faint** dropped a proper studio album - and more than two decades since they first tore onto the Midwest scene (alongside area staples Cursive and Bright Eyes) - with anxious electro-pop-punk anthems that meshed doomsday themes with thudding dance-floor hooks. The group began to construct *Egowerk* shortly after releasing their 2016 career-spanning record, *CAPSULE:1999-2016*. The self-produced album delves into themes on modern society, the internet, and ego. Still: Despite **The Faint's** nihilistic musings on *Egowerk*, the band remains optimistic that things can improve if society is willing to absorb dueling perspectives. "I'd like to see people less convinced that they're right about everything all the time," says Todd Fink. "I guess I think we'll figure it out as time goes on."



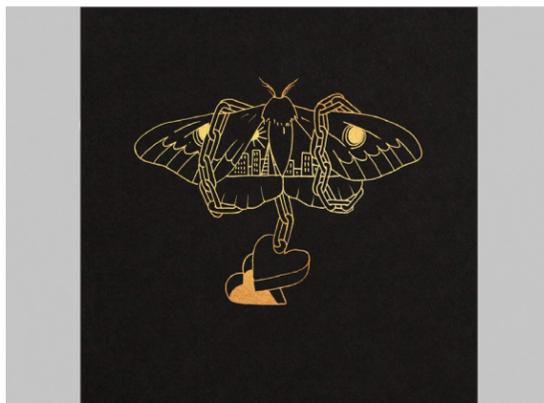
DIDO
STILL ON MY MIND
BMG

Back with her first new album in five years, the stunning *Still On My Mind*, **Dido's** fifth studio album was written and recorded in England - a result of the fruitful and incredibly natural production/songwriting partnership with her long term collaborator and brother, Rollo (the founder of dancefloor innovators, Faithless). *Still On My Mind* encapsulates a variety of styles and genres, ranging from her love of hip hop to her folk roots, but ultimately the entire record carries a dance and electronic music sensibility, even on the tracks with no beats. At the core, it's about the songs which capture the beautiful essence of **Dido** personally and emotionally. The first taste of the album is the glorious "Hurricanes."



TESLA
SHOCK
UME

Tesla's legacy is alive and well on their eighth studio album *Shock*. Led by vocalist Jeff Keith, **Tesla's** bluesy, soulful sound is strongly embedded in the roots of organic, authentic 1970s rock and roll. The same roots that produced bands like the Allman Brothers, Grand Funk Railroad, AC/DC, Lynyrd Skynyrd and Aerosmith (of course, this is a band who's best known for its tremendous cover of Five Man Electrical Band's "Signs") (Sorry "Edison's Medicine"). Produced and co-written by Def Leppard guitarist Phil Collen - who also performs guitars and backing vocals throughout - he album marks Collen's debut as a producer. The band's first album since 2014's *Simplicity*, *Shock* represents, without a doubt, some of **Tesla's** finest work to date.



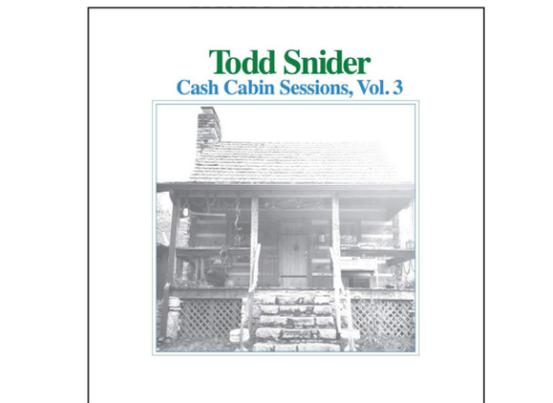
DAVID GRAY
GOLD IN A BRASS AGE
IHT RECORDS/AWAL

David Gray's new album, *Gold in a Brass Age*, utilizes a cut-and-paste approach to writing new songs, resulting in some of his most experimental, atmospheric, and gorgeous songs to date. "With this album, my default position was to do everything differently," says **Gray**. "I was keen to get away from narrative. Instead of writing melodies, I looked for phrases with a natural cadence, so that the rhythm began with the words. I reimagined where a song might spring from and what form it could take." The title is drawn from Raymond Carver's short story "Blackbird Pie," and informed by both **Gray's** adopted home of London and a fascination with the natural world. Soulful and stirring as ever, *Gold* easily ranks with **Gray's** very best.



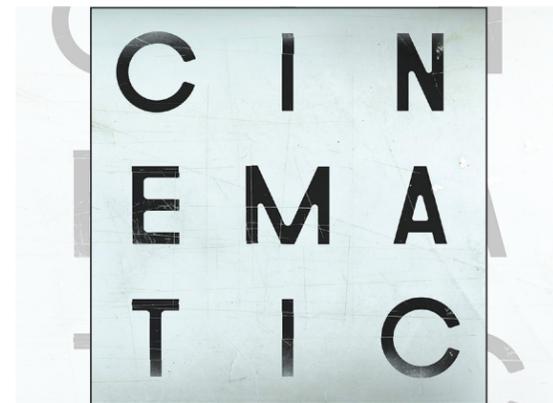
SONTALK
STAY WILD
MASTERWORKS

Stay Wild id the debut album from **Sontalk** - AKA singer/songwriter/multi-instrumentalist Joseph LeMay. *Stay Wild* is grounded by LeMay's powerful vocals and multifarious sonic textures, ranging from distorted slide guitar chaos, sequenced beats, vinyl samples and warm electronics. Through jagged textures and frenetic rhythms, "I Am A War Machine" invokes a voice on the verge of mental unraveling. "Baby, I'm Gone" fuses a stark and soulful vocal to sinewy acoustic guitar and a glitchy beat. With a loping pace and persistent driving beat, "I Am A Mountain" illustrates the tired longing of the narrator, building to a heartbreaking crescendo that mimics the fallout of a failing relationship. Fans of My Morning Jacket and The War on Drugs will wanna get on board.



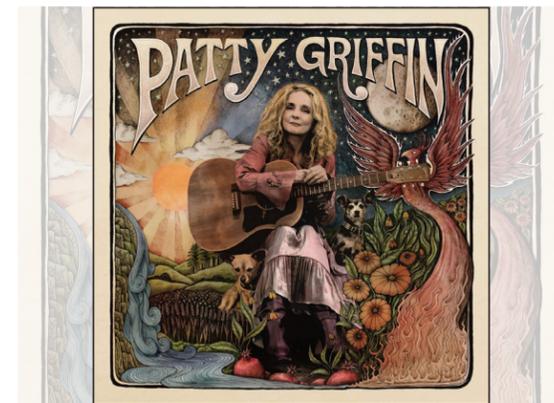
TODD SNIDER
CASH CABIN SESSIONS VOL. 3
AIMLESS RECORDS

Woodie Guthrie famously had the words "This machine kills fascists" printed on his guitar. On **Todd Snider's** new album, *Cash Cabin Sessions, Vol. 3*, he squarely aims his guitar at the creeping fascism he sees in America. He had been wanting to make a political record since 2016, and although only half the songs lean in that direction, there is one constant throughout the album: A man, his guitar, and the truth. **Snider** has long been recognized as one of his generation's most gifted and engaging songwriters, so it's no surprise that, after a few years spent in "rock" mode, he has returned with not only a brilliant set of folk songs, but some of his best work yet. **Jason Isbell** and **Amanda Shires** guest.



CINEMATIC ORCHESTRA
TO BELIEVE
DOMINO

The release of electronic / jazz experimentalists **The Cinematic Orchestra's** fourth studio album, *To Believe*, is the next step of a constant evolution. Born out of the band's latest configuration, *To Believe* is a creative partnership between founder Jason Swinscoe and longtime friend and collaborator Dom Smith, along with an extended family of regular bandmates and collaborators - including the art-soul singer Moses Sumney, legendary UK rapper Roots Manuva, and longtime vocal collaborator Heidi Vogel. *To Believe* is the product of a long period of gestation - a reflection of the kind of album they wanted to make: deep, textured, and layered with meaning. In all, it's a masterful return that stands as **Cinematic Orchestra's** definitive statement.



PATTY GRIFFIN
PATTY GRIFFIN
PGM

Patty Griffin's self-titled collection represents an extraordinary new chapter for the incomparable singer-songwriter and immediately stands among the most deeply personal recordings of her remarkable two-decade career. The album collects songs written during and in the aftermath of profound personal crisis, several years in which she battled - and ultimately defeated - cancer just as a similar and equally insidious disease metastasized into the American body politic. The album was recorded predominantly at **Griffin's** home in Austin, TX, (with **Griffin** and longtime collaborator Craig Ross co-producing) while the band is made up of a number of friends and frequent accompanists, including **Robert Plant** (Yes: That one), who contributes backing vocals to "What Now" and "Coins."



SASAMI
SASAMI
DOMINO

Sasami (aka **Sasami Ashworth**) has been making music in the Los Angeles for the last decade: As a studio musician, in orchestras, in rock bands (Cherry Glazerr, Dirt Dress), as an arranger (Curtis Harding, Wild Nothing), and as a producer. (Soko). Frankly, she's an all-around musical badass. **Sasami's** self-titled debut album is playful, heartfelt and personal – chronicling the surprising ways that relationships can shift in a single year. “Not the Time’ and ‘Callous’ are basically entries in the diary that is my first record of songs,” **Sasami** says. “Maybe it’s a mix of a diary and a collection of letters; written but never sent, to people I’ve been intimately involved with in one way or another.” It’s also deeply-textured, psychedelic, and catchy as hell.



SIGRID
SUCKER PUNCH
ISLAND

With the energetic “Strangers,” and zeitgeist-defining “Don’t Kill My Vibe” – which catapulted **Sigrid** into the public consciousness – the Norwegian pop star’s experience over the last year is just prologue for her debut record. **Sucker Punch** is chock-full of epic shout-outs to human resilience: “I figured out early on that it’s going to be difficult for me to try and be anything other than who I am,” she says. “I always said if I’m going to do this it’s easiest to be myself and look like myself, where I can recognize myself.” **Sucker Punch** sets the 22-year-old’s songwriting gifts in stone – “Strangers” and “Don’t Kill My Vibe” still hold up but “Dynamite,” and the unstoppable title-track might have you starting a riot. #DOPE



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