



**BIG THIEF**  
U.F.O.F.  
4AD

**U.F.O.F.** is the highly anticipated third record by **Big Thief** –the follow-up to 2017’s excellent, *Capacity*, which deservedly found its way on many a best-of list. **U.F.O.F.** was recorded rural western Washington at Bear Creek Studios’ large cabin-like room. The raw material came quickly. Some songs were written on tour, they were relaxed and ripe for experimentation. Some songs were written only hours before recording and stretched out instantly. Others were explored in search of perfected moments of dynamic feedback and spiritual, rhythmic togetherness. “Making friends with the unknown... All my songs are about this,” says Adrianne Lenker (guitar, vocals). “If the nature of life is change and impermanence, I’d rather be uncomfortably awake in that truth than lost in denial.” Indeed.



**LOCAL NATIVE**  
VIOLET STREET  
LOMA VISTA

**Local Natives’** fourth studio album and follow-up to 2016’s *Sunlit Youth* finds the Silver Lake, Los Angeles outfit asking the existential question, “With all of the chaos in the world, where do you find your shelter?” That theme is encapsulated in the expansive-yet-airtight (suffocating?) single “When Am I Gonna Lose You,” which Taylor Rice (vocals, guitar) describes as, “Me diving into murky emotions of anxiety and doubt in the middle of love and joy.” Elsewhere, songs like “Café Amarillo” and “Tap Dance” have more room to breathe – especially the latter: a dizzy hybrid of Grizzly Bear and Eno’s *Another Green World*. **Violet Street’s** modern production, lush guitars and iridescent harmonies add up to a perfectly blissful and paranoid pop record.



**THE MOUNTAIN GOATS**  
IN LEAGUE WITH DRAGONS  
MERGE RECORDS

**The Mountain Goats’** new album, *In League with Dragons*, surges with wild tales of revenge and redemption, heroes at a crossroads, and great figures in decline. The songs luxuriate in a wide swath of sounds, from shades of the ‘80s Athens scene, outlaw country, and Krautrock. “This album began life as a rock opera about a besieged seaside community called Riversend ruled by a benevolent wizard,” says songwriter John Darnielle “As I worked on the Riversend stuff, weird noir visions started creeping in... I am earnestly hoping that a new genre called “dragon noir” will spring from the forehead of nearly two years’ work on these songs, but, if not, I am content for this to be the sole example of the style.”



**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.



**THE ROLLING STONES**  
HONK  
INTERSCOPE

**Honk** gathers **The Rolling Stones’** biggest hits and best-loved album tracks from each of their studio albums from 1971’s *Sticky Fingers* to 2016’s *Blue & Lonesome*. So not do you get familiar and well-trodden (though no less beloved) perennials like “Brown Sugar,” “Tumbling Dice,” “Angie,” “It’s Only Rock And Roll (But I Like It),” “Fool To Cry,” “Miss You,” “Emotional Rescue,” and “Start Me Up,” but unlikely masterpieces like “Undercover (Of The Night),” a unique version of “Wild Horses” that finds Mick Jagger in a duet with Florence Welch (of Florence + the Machine), 2012 single “Doom & Gloom,” and “Just Your Fool” from *Blue & Lonesome* – the group’s surprisingly raw blues album. It’s on vinyl, too, natch.



**JOSH RITTER**  
FEVER BREAKS  
PYTHEAS RECORDINGS

**Fever Breaks**, the tenth studio album from acclaimed singer/songwriter **Josh Ritter**, was produced by **Jason Isbell**. Recorded at Nashville’s RCA Studio A, the 10-track collection features contributions from Isbell and his band **the 400 Unit**. But of course, the real stars here are **Ritter’s** songs. “As we started coming together and playing, the songs that felt like they were gonna work really jumped out as obvious,” says **Ritter**. “We had this really nice time to stop and listen and let the songs marinate... In that time, the world has just become even crazier.” Sometimes soft-spoken, other times raucous (just direct yourself to “Old Black Magic’s” glorious guitar solo), **Fever Breaks** sounds warm, wide, and indicative of this mess we’re in.



**MOLLY TUTTLE**  
WHEN YOU’RE READY  
COMPASS RECORDS

A virtuosic, award-winning guitarist with a gift for insightful songwriting, **Molly Tuttle** evolves her signature sound with boundary-breaking songs on her compelling debut long-player, **When You’re Ready**. Already crowned “Instrumentalist of the Year” at the 2018 Americana Music Awards, **Tuttle** has broken boundaries and garnered the respect of her peers, winning fans for her incredible flatpicking guitar technique and confessional songwriting. **When You’re Ready** showcases her astonishing range and versatility and shows that she is more than simply an Americana artist. **When You’re Ready** is infused with an intoxicating wash of drums and electric guitar while still keeping **Tuttle** front and center. “I wanted to keep the focus on the songs,” she says, “but also make an interesting guitar record.” Mission accomplished.



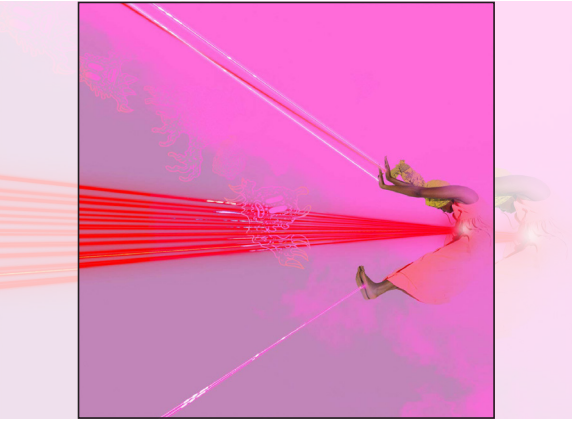
**PEOPLE UNDER THE STAIRS**  
SINCERELY, THE P  
PIECELOCK 70

L.A. based **People Under The Stairs** are one of the most successful independent hip-hop duos in the history of the genre. When Mike Turner (Double K) and Chris Portugal (Thes One) released *The Next Step* in 1998, they kickstarted a career that changed the dialogue of independent rap music in America forever. With a career spanning two decades and eleven releases, now the duo is bidding farewell with their final LP, **Sincerely, the P**. Their unique style is on full display: lyrically dense rhymes spliced with vintage boom bap. It’s self-produced, self-recorded, and features no guest emcees (though multiple instrumentalists abound). Ending with a beginning (“Encore”), is a playful, self-referential journey that will charm newcomers and bring tears to the eyes of Heads the world over.



**CATFISH AND THE BOTTLEMEN**  
THE BALANCE  
CAPITOL

**Catfish and the Bottlemen** make an emphatic return with their third album, **The Balance**. In the breaks between electrifying outdoor and festival shows in 2018, the band retreated with Irish producer Jacknife Lee (U2, The Killers) to carefully craft **The Balance** over a 12-month period. Recorded in seclusion at two locations – Grouse Lodge in Moate, Republic of Ireland, and The Chapel in the countryside of East Lincolnshire – the band lived and breathed the album while residing together in rural isolation. “We loved living in the same place,” says McCann. “Because every day and all day it was about the songs.” And, as is the case with “Longshot,” that extra attention has yielded their catchiest collection yet.



**BELLS ATLAS**  
THE MYSTIC  
TENDER LOVING EMPIRE

**Bells Atlas’** latest offering, **The Mystic**, digs further into their soulful buoyancy to explore both sound and storytelling. The group stumbled upon a new process for songwriting – which included sampling grainy phone recordings of the band’s drummer – that elevates **Bells Atlas’** already unique approach to psychedelic R&B. The spontaneity of the mystic’s creative process results in a raw, cosmic sound that is mirrored in its lyrics. The record is a sci-fi fantasy of two first-generation Nigerian-American women coming to terms with a mental health diagnosis – resulting in a very universal exploration of how we make sense of reality. **The Mystic** is a spectrum of deep emotionality, impulse, and even humor – a tool to explore the full dimension of our reality. You need this.





**SOAK**  
GRIM TOWN  
ROUGH TRADE

**Soak** returns after four years with a new album, ***Grim Town***, the follow-up to her Mercury Music Prize-nominated debut *Before We Forgot How To Dream*. The term 'to come of age' lands with so much expectation, but with ***Grim Town***, **Soak** dissolves all such assuredness with imaginative, ambitious, and cathartic results. It is almost as though the greater soundscape – heavier in places, more pop-focused in others – has given **Soak** the confidence to put her long overdue introspections in the firing line. It's beauty and brutality is there from the album open opener, "Get Set Go Kid" which traces the train-tracks out of depression and was as inspired by the audio-visual environmentalism of Pink Floyd's The Wall.



**SKI MASK THE SLUMP GOD**  
STOKELEY  
REPUBLIC

Home to the fan favorite, "Nuketown," as well as the underground hits "Foot Fungus" and "Faucet Failure," ***Stokeley*** is the breakout debut album from Broward County, Florida emcee/singer Stokeley Clevon Goulbourne aka **Ski Mask the Slump God**. On breathy R&B jams "So High" and "Save Me, Pt. 2," **Ski** proves his raspy voice as adept at soulful melodies as it is at bar spitting... And yes, the yelling: "Reborn to Rebel" – a highlight and **Ski** favorite track on the album – gets political in a way the rapper never has previously, going after a government that turns a blind eye to injustice, over a wiry electronic riff. ***Stokely*** is weird, intense, banging, and fun. And you can't argue with that cover.



**THE CHEMICAL BROTHERS**  
NO GEOGRAPHY  
ASTRALWERKS

In a sense, ***No Geography*** is **The Chemical Brothers'** back-to-basics record. Looking to shake up their sound after 2015's under-heralded masterpiece, *Born in the Echoes*, they set up a "1997" corner of their studio. The era-specific gear – particularly the now vintage samplers – allowed them to reconnect with a certain musicality and vigor easily lost in today's environment of infinite options. But ***No Geography*** is no throwback: *Echoes'* sophisticated psychedelic textures and abstract vocal appropriations (not to mention a more judicious use of guests) are bolstered by their love of raw-ass disco, funk, hip hop, and house – especially in the album's first and third acts. Banger after banger, ***No Geography***, like its predecessor, is one of **The Chemical Brothers** absolute best. You need this.



**VAMPIRE WEEKEND**  
FATHER OF THE BRIDE  
COLUMBIA

**Vampire Weekend's** highly-anticipated new album, ***Father of the Bride***, closes a six-year gap since 2013's *Modern Vampires of the City* – a period during which the band won a Grammy, and singer-songwriter Ezra Koenig created an anime series, and co-wrote and produced Beyoncé's "Hold Up" – all the while living the experiences and observations that would inform this new album. The 18-track double album comes introduced by the fresh yet familiar sounding numbers "Sunflower," "Big Blue," "Harmony Hall," and "2021" – songs that have largely replaced the vigor of glories past with an increases in pastoral elegance, complexity, and a lyric game on par with Steely Dan. Guests abound, including Jenny Lewis, David Longstreth (Dirty Projectors), Steve Lacy (The Internet), the band's own Prodigal Son, Rostam Batmanglij.



**HEMBREE**  
HOUSE ON FIRE  
OREAD RECORDS

Inspired by the boundary-pushing rhythms of Talking Heads and danceable indie music like Gorillaz and St. Vincent, ***House on Fire*** is the debut album from Kansas City's **Hembree** – recently named both one of NPR's Spotlight Artists to Watch and *Rolling Stone's* 'Best Artists We Saw at SXSW.' Lead single, "Culture," begins with a sonic storm of synth and drum beats while Isaac Flynn sings "the king of the culture is never really free" as a mantra. "Almost" is an upbeat stomper in the vein of Phoenix or The Strokes. "Skyline" begins with a confident strum before kicking off into the synth stratosphere. And "Heart" is a sentimental number about putting insignificant things aside in order to embrace what you have in the moment.



**BAD RELIGION**  
AGE OF UNREASON  
EPITAPH

Since **Bad Religion's** formative years, the Los Angeles punkers have steadfastly advocated for humanism, reason, and individualism. Now, when these values are in decline and nationalism and bigotry are on the rise, the group's message has never been more essential. Their seventeenth slab, *Age of Unreason* delivers a powerful and inspired response - a political and deeply personal treatise on all they believe in. "The band has always stood for enlightenment values," co-songwriter and guitarist Brett Gurewitz explains. "Today, these values of truth, freedom, equality, tolerance, and science, are in real danger. This record is our response." ***Age of Unreason*** is a timely work of immense power and one of their very best. Society's step backwards has propelled the legendary band decidedly forward.



**DANKO JONES**  
A ROCK SUPREME  
M-THEORY AUDIO

It's long been clear that the Canadian hard rock trio **Danko Jones** lives and breathes – and even sweats and bleeds – rock n' roll. On the group's new album, the aptly-titled ***A Rock Supreme***, **Danko Jones** – the man and the band – up the ante considerably from the moment the very first words blast from the speakers. There's no midlife crisis here, no softening with age, no signs of self-doubt – just 11 fist-pumping (literally, in the case of "Fists Up High") jolts of sonic adrenaline with nary a ballad in sight. Think Thin Lizzy, AC/DC, and Spinal Tap: It's stupid, it's clever, and it's sounds best cranked to 11. Produced by GGGarth Richardson (Rage Against The Machine, Red Hot Chili Peppers, Rise Against).



**GLEN HANSARD**  
THE WILD WILLING  
ANTI

***This Wild Willing*** is **Glen Hansard's** fourth solo album – a collection of songs which finds the Irish musician marrying the sonic inventiveness of the best of his work in The Frames with the discipline he has found as a songwriter in his solo career. It was written and created in Paris with at least 24 musicians, including his partners in The Frames (Joe Doyle) and Swell Season (Marketa Irglova & Joe Doyle), to his band, to three Iranian brothers he met in Paris (the Kroshravesh brothers). The album is naturally exemplified by its first single, "I'll Be You, Be Me," which finds **Hansard** weighing the risks of vulnerability, via a restrained vocal, sampled drums, swelling strings, and furious guitars. A dark, gorgeous, and stylistically-diverse album.



**RANDY ROGERS BAND**  
HELLBENT  
TOMMY JACKSON RECORDS

The **Randy Rogers Band** is a unique brotherhood fueled by a shared passion for making great music – and their new album, *Hellbent*, fittingly examines a variety intimate relationships. First single, "Crazy People," is a relatable tune that paints a picture of strict parents that weren't always so straight-laced. Another highlight on the album is "You, Me and a Bottle" – a carefree kind of love song about getting lost with your significant other. On the other end of the emotional spectrum, "Anchors Away" commitment issues. "Wine in a Coffee Cup" paints an interesting portrait of a high-powered career woman while "Hell Bent on a Heartache" is a song **Rogers** first heard and fell in love with on Guy Clark's album *My Favorite Picture of You*.



**JOY WILLIAMS**  
FRONT PORCH  
SENSIBILITY RECORDINGS

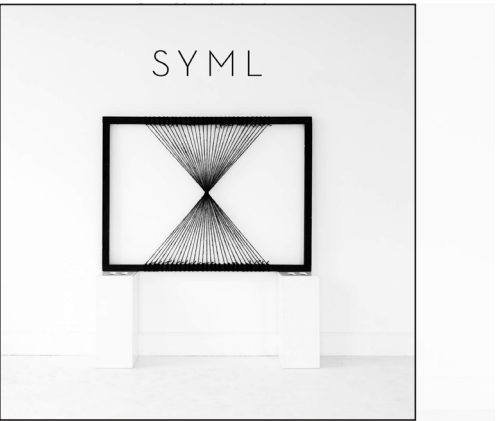
Formerly of four-time Grammy Award-winning Americana duo The Civil Wars, **Joy Williams** returns with her fifth solo album, ***Front Porch***. Produced by Kenneth Pattengale of The Milk Carton Kids, ***Front Porch*** represents a new chapter in **Williams'** career, who recorded the album in Nashville during the pregnancy of her second child. Of album highlight, "Canary," *Rolling Stone* proclaims, "As usual, her voice steals the spotlight, with everything building toward **Williams'** ringing, crystal-clear glory note in each chorus," and the Houston *Chronicle* furthers, "**Williams'** vocal on the song reflects the assertiveness of its subject. A moment in its refrain finds her reaching high for a note and finding it." Spare, dramatic, and compelling, ***Front Porch*** will leave you spellbound.





**JUDAH & THE LION**  
PEP TALKS  
JUDAH & THE LION

For **Judah & the Lion**, the last two years should’ve been the best of their lives as the Nashville band toured behind a powerful single and a genre-upending album, sharing stages with heroes and playing to oceans of fans. But as everything was coming together for them, singer-guitarist Judah Akers’ family was falling apart in a hail of alcoholism and affairs, death and divorce. From that tension comes ***Pep Talks***, which not only shores up their one-of-a-kind sound – a heart-pounding whirl of folk, bluegrass, rock, hip-hop and electronica – but takes the listener on a bracingly candid yet anthemic journey from the kind of pain that tears your whole world apart to the sort of hard-won hope that can bridge the deepest of rifts.



**SYML**  
SYML  
NETTWERK

Simplicity is what moves **SYML** – AKA musician Brian Fennell. Pronounced “simmel,” it means “simple” in Welsh. And it’s simplicity that makes his self-titled debut album such a wonder. Mixed by Grammy award winning engineer Joe Visciano (Beck, Adele), **SYML** is 12 tracks of transcendent dream-pop, synth-rock, folktronica and cathartic, uplifting emotion. All recorded at home, just him and his imagination. And all filtered through an instinctive, genetic appreciation of the valleys and mountains of a corner of distant Britain. The album features breakout single, “Where’s My Love,” and fellow single, “Clean Eyes,” a sticky, anthemic track that showcases his ability to write and produce indie-pop songs while staying true to his emotive lyric style and heart-wrenching vocal range.



**VERSING**  
10000  
HARDLY ART

Brandishing a coolly combustible brand of rock, **Versing** has risen through Seattle’s competitive rock ecosphere with nonchalant *élan*. Sure: They cheekily titled a previous album *Nirvana*, but **Versing** isn’t chasing grunge. Rather, like Seattle’s holiest they’re forging an exciting sound that finds a golden mean between lustrous noise and ebullient melody. With **Versing**, songwriting is obviously crucial, but much of the pleasure in **10000** comes from its guitar textures. They’re swarming, yet also spiky and agile. Gently chiding the Seattle music scene’s self-seriousness while acknowledging **Versing’s** playfulness and irony. **Versing’s** freewheeling attitude has paradoxically resulted in **10000**, an engrossing album that’s impossible to feel ambivalent about – especially if you have feelings about Pavement, The Clean, and My Bloody Valentine (or Swirlies).



**THE FRIGHTS**  
LIVE AT THE OBSERVATORY  
EPITAPH

**Live At The Observatory** is a document of **The Frights’** sold-out kick off show of their *Hypochondriac* tour in Santa Ana on September 8, 2018. **Live At The Observatory** features 14 songs spanning the band’s complete catalog. After opening with the anthemic frenzy of “Kids” (from their 2016 sophomore effort *You Are Going To Hate This*), the band delivers full-tilt fan favorites like “Cold” and “Crust Bucket,” then turns tender on acoustic-guitar-driven tracks like “Hold Me Down” and the painfully vulnerable “Alone” – both from 2018’s *Hypochondriac*. **Live At The Observatory** captures all the dizzy chaos of their live set, an experience that’s equal parts a wildly unsupervised kid’s birthday party and an off-the-rails group-therapy session.



**RODRIGO Y GABRIELA**  
METTAVOLUTION  
ATO RECORDS

Five years since their last album, Mexican acoustic rock guitar duo **Rodrigo y Gabriela** embark on the next chapter of their remarkable story, with the release of the most ambitious music of their twenty year career together. Entitled ***Mettavalution***, the new album brings together **Rod and Gab’s** passionate interest in Buddhism, the history of human evolution and the liberation of the potential we have as a species – all expressed through the medium of two acoustic guitars thrumming with deadly precision. Conceived and composed in their studio in Ixtapa, then road-tested throughout 2017 and 2018, what was a sizeable stockpile of new material was distilled to six new **Rodrigo y Gabriela** compositions and an audacious, jaw-dropping cover of Pink Floyd’s “Echoes.”



**COMBO CHIMBITA**  
AHOMALE  
ANTI

Through folkloric mystique, otherworldly psychedelia, and a dash of enigmatic punk, **Ahomale** by **Combo Chimbita** catapults the sacred knowledge of our forebears into the future. On **Ahomale**, the New York-by-way-of-Colombia troupe fuse the perennial rhythms of the Afro-Latinx diaspora with a modern-day consciousness. Whether rock raw and soulful or bewitching like a shaman in a spiritual ceremony, singer Carolina Oliveros’ voice is always a multifaceted wonder. “Brillo Más Que El Oro (La Bala Apuntándome)” boasts alluring vintage synths that seem to time travel through the lush tropics of yore; then, the mood intensifies when its bridge brilliantly crosses into a spellbinding chant sung in unison. “Testigo” is pure melodic witchcraft in action that strips away wordly façades into something bare and beautiful. You need this.



**DREAM SYNDICATE**  
THESE TIMES  
ANTI

There are two phases of **The Dream Syndicate**. There was the band with revolving lineups that existed from 1982 to 1988 and made four albums, including the all-time rager, *The Days of Wine and Roses*. And then there’s the band that reunited in 2012 and is closing in on its seventh year with nary a lineup change. This **Dream Syndicate** released *How Did I Find Myself Here* in 2017 to universal acclaim. If *Here* was a 10 pm record, all swagger and catharsis, then ***These Times*** is the 2 am sibling – moodier and more mercurial, the band acting as DJs of their own overnight radio station, riffing on an idea of what a **Dream Syndicate** album could be – a perfect storm of melody and noise.



**OLIVIA O'BRIEN**  
WAS IT EVEN REAL?  
ISLAND

**Olivia O’Brien** could go on and on about “lame excuses from guys” that you screenshot and forward to your friends for sympathy, a laugh, or advice on how to respond. But now the 19-year-old singer-songwriter knows what to say on her full-length debut, ***Was It Even Real?*** Obsessed with guitar, ***Was It Even Real?*** nods to influences diverse as Tame Impala, Kid Cudi, Amy Winehouse, and Fleetwood Mac. Lead single “Love Myself” may be the album’s finale, but it also earmarks the beginning: she confesses in a booming chorus, “I don’t need to know who I am yet. I don’t need to have a solid plan yet. I don’t need to be the same as everyone else. I just need to motherfucking love myself.” Indeed.



**SNARKY PUPPY**  
IMMIGRANCE  
GROUND UP MUSIC

**Immigrance**, the twelfth album from ultimate band nerds, **Snarky Puppy**, is all about movement. “The idea here is that everything is fluid,” explains Michael League, along with a caveat: “Obviously the album’s title is not without political undertones.” Like the Grammy-winning *Culcha Vulcha*, **Immigrance** shares that project’s ace musicianship and dynamic, kinetic spirit, but it is ultimately more raw and moodier than its predecessor. Several of the compositions put a newfound emphasis on delivering simpler, streamlined impact. With **Immigrance**, **Snarky Puppy** is essentially practicing what it’s preached all along: People from different places can bring their various strengths and experiences, and that can be beautiful and cohesive. The band itself is a representation of that musical expression.





**THE NATIONAL**  
I AM EASY TO FIND  
4AD

In September 2017, Los Angeles-based filmmaker Mike Mills emailed Matt Berninger to introduce himself and see if the band was interested in working on... something. In very short order, the most ambitious project of the **National's** nearly 20-year career was born. The result is *I Am Easy to Find*, a 24-minute film by Mills, and *I Am Easy to Find*, a 68-minute album by the **National**. The movie was composed like a piece of music; the music was assembled like a film, by a film director. The frontman and natural focal point was deliberately side-staged in favor of a variety of female voices, including Gail And Dorsey, Sharon Van Etten, and Lisa Hannigan. It is quite simply the National as you've never heard them before.



**MAC DEMARCO**  
HERE COMES THE COWBOY  
MAC'S RECORD LABEL

*Here Comes The Cowboy* is **Mac DeMarco's** fourth full-length and debut release on his own Mac's Record Label, introduced by the waltzing lead single, "Nobody." "This one is my cowboy record," says **DeMarco**. "Cowboy is a term of endearment to me, I use it often when referring to people in my life. Where I grew up there are many people that sincerely wear cowboy hats and do cowboy activities. These aren't the people I'm referring to." *Here Comes The Cowboy* was written, tracked and mixed at **DeMarco's** Jizz Jazz Studios in Los Angeles, CA in January 2019. Nearly every instrument on the album was played by **DeMarco**, aside from keyboards on select tracks by bandmate and pal Alec Meen. His sparest and sweetest yet.



**LEWIS CAPALDI**  
DIVINELY UNINSPIRED TO A HELLISH EXTENT  
CAPITOL RECORDS

22-year-old Scottish singer-songwriter **Lewis Capaldi** releases his debut album – *Divinely Uninspired to a Hellish Extent*. Recorded over an 18-month period in London, New York and Los Angeles, **Capaldi** co-wrote each of the 12 songs, working with Malay who also produced, (Frank Ocean, Lorde) Jamie Hartman (Calvin Harris, Rag N Bone Man) and TMS. *Divinely Uninspired To A Hellish Extent* is an ironically titled, but charismatically defining album that's lyrically candid and a realistic snapshot of the ups and downs of growing up. **Lewis'** stunningly identifiable voice, coupled with its turbulent themes of love, loss and heartache, make it a debut album that is both poignant and unequivocally relatable – especially if you've ever had your heartbroken. #imnotcryingyourecrying



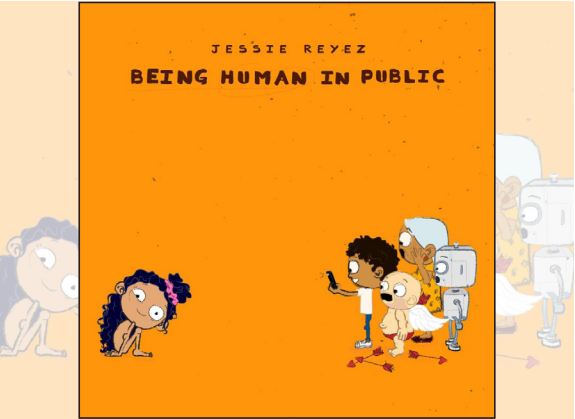
**HAELOS**  
ANY RANDOM KINDNESS  
BMG

**HÆLOS' Any Random Kindness** examines the search for connection in an increasingly fractured world. It speaks of the different facets that affect the modern world – the isolating nature of technology and social media, looming climate change, and corrupt politics. When approaching *Any Random Kindness*, **HÆLOS** reassessed their creative approach and conducted songwriting experiments – they would write a song in an hour, or finish a track and then completely strip it down and re-do it. The latter part of the recording was tense, with many near breakups, however this process led to a new, optimistic perception of their music – and each other – which resulted in a new, increasingly dance-floor oriented direction. Think *King of Limbs* Radiohead mixed with 90s club music. Soulful and quite satisfying.



**DEHD**  
WATER  
FIRE TALK RECORDS

Love is everyday magic. That's the impression you get listening to *Water*, the new album by Chicago trio **Dehd**. Love rises up into the atmosphere like steam off a summer sidewalk and makes you wild. Love breaks your heart and you consider yourself lucky for it. Like *Water* itself, it surrounds us, it supports us; it's what we're made of. It takes the shape of its container. The music here is hazy, scuzzy, and reverb-drenched – animated by the red-lining feel-good spirit of the Velvet Underground's *Loaded* and the breezy melodicism of C86-era indie rock, with a dash of the Cramps' spooky-hop bop. It's a clear-eyed look at the wild nature of everyday life that's been spun up in sugary sweet melodies and scratched-crystal sounds.



**JESSIE REYEZ**  
BEING HUMAN IN PUBLIC / KIDDO  
ISLAND

Born in Toronto to Colombian immigrants, **Jessie Reyez** was first introduced to the guitar by her father as a child. **Reyez's** inseparability with the instrument and gifted voice insured her lifelong artist's journey from a young age. As her commitment to music deepened, so did her skills – especially as a director, so she could create videos to accompany her songs. A string of collaborations led to greater attention to her own music, which is fearless in the face of genre. *Being Human in Public* puts her first batch of singles in one place – and their passion, craft, and lyrical approach – brash and wise – will leave you utterly captivated. **Jessie Reyez** is an artist on the rise... You need this.



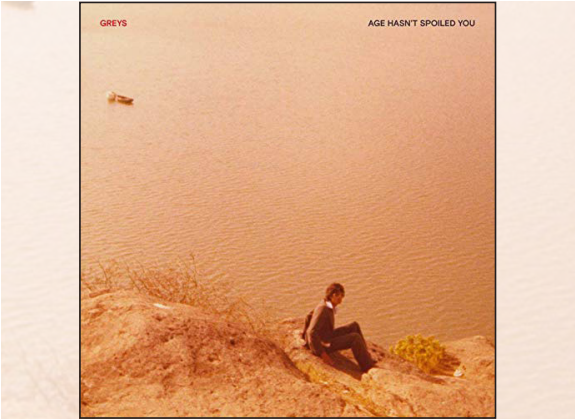
**DREAMERS**  
LAUNCH, FLY, LAND  
HOLLYWOOD

There have been plenty of highs and lows for **Dreamers** over the past five years – and that duality is present all over the band's second LP, *LUNCH FLY LAND*. Conceived as a trilogy of EPs that began with 2018's *LAUNCH* and continued with *FLY*, the band ended up writing so many songs for the final installment that it organically morphed into this album. "The first two EPs were all about this big breakup," singer/guitarist Nick Wold explains. "This album is really the sound of me discovering myself." From outcast blues of "Vampire In The Sun" to the loneliness at the core of "Insomniac," there's balance in the form of songs like "Die Happy" -- a Beatles-esque jammer about those small moments that make us whole.



**ONA**  
FULL MOON, HEAVY LIGHT  
HICKMAN HOLLER RECORDS

With a true brotherhood that comes from growing up together, West Virginia-based indie rock band **Ona** merge all their musical history for their second album, *Full Moon, Heavy Light*. Produced by Drew Vandenburg (of Montreal), the new 9-track effort showcases a band that could easily deliver an arena show while still retaining the sincerity of the '70s songwriters in their parents' record collections. It captures the late-night ambience of a rock venue with the warmth of a listening room. Wistful songs like "Summer Candy" and "Young Forever" are at once timeless and contemporary, and the optimistic streak that runs throughout the project is both genuine and disarming. Fans of The War on Drugs – and, by proxy, Jeff Lynn productions – will find much here to love.



**GREYS**  
AGE HASN'T SPOILED YOU  
CARPARK

A band's third album usually tells you whether they're in it for the long haul or a flash in the pan. On *Age Hasn't Spoiled You*, **Greys** prove that they are undoubtedly the former. The Toronto post-punks reign in their trademark frenzy for a widescreen approach that employs a greater sense of space and dynamics to propel the listener toward even greater payoffs when they decide to switch back into high gear. *Age Hasn't Spoiled You* is a richly textured experience that draws influence from krautrock, industrial, hip hop, dub, jazz, ambient, drone and more. This is evident on lead single "These Things Happen," which jumps from big beat psychedelia to CSNY harmonies and back again. A sprawling, fuzzy beast of a record!



**CLINIC**  
WHEELTAPPERS AND SHUNTERS  
DOMINO

**Clinic** - Liverpool's cherished post-punk pop experimentalists - return with *Wheeltappers and Shunters*. The unusual name is taken from the long-forgotten 1970s variety show, The Wheeltappers and Shunters Social Club. "It's a satirical take on British culture - high and low," explains **Clinic's** Ade Blackburn. "It fascinates me that people look back on the 1970s as the glory days. It's emerged that there was a darker, more perverse side to that time." Clocking in at just over 28-minutes, *Wheeltappers and Shunters* is an absolute blast, rich in detail and sonic intrigue. "We thought it felt right to make a fun, dancefloor album in these dark and conservative times," Blackburn continues. Fun, sure, but this is **Clinic** – their brand of fun oozes with menace.





EMMA BUNTON  
MY HAPPY LIFE  
BMG

If **Emma Bunton's** name rings a bell, it's because she was known as "Baby Spice" in a former life. Now the former Spice Girl is back with her fourth solo album – **My Happy Place** – the follow up to 2006's *Life in Mono*. It's only fitting that **My Happy Place** would feature some of **Bunton's** favorite songs, including The Beatles' "Here Comes the Sun," "Come Away With Me" by Norah Jones, and a new version of The Spice Girls' "2 Become 1" featuring Boy Band Bad Boy, Robbie Williams. There's a decidedly 60s vibe on the production, too – think Dusty Springfield in Swinging London. It's a style (and look) that serves **Bunton** well – and **My Happy Place** is indeed a happier place for it.



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