



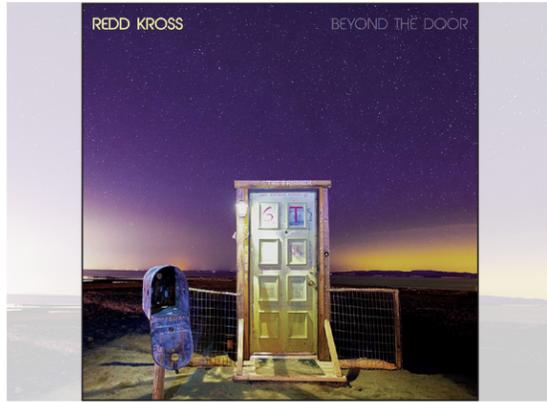
TANYA TUCKER
WHILE I'M LIVIN
FANTASY

Produced by (and co-written with) **Brandi Carlile** and **Shooter Jennings**, *While I'm Livin'* marks **Tanya Tucker's** first release of all new material since 2002's *Tanya*. "It's a musical biography of sorts," says Carlile, "about **Tanya's** real life and the places she's seen... And it's narrated by the greatest country-and-western singer this side of Johnny Cash." Indeed, "The Day My Heart Goes Still" reflects on **Tucker's** enduring love for her late father, while "Mustang Ridge" recalls her hardscrabble childhood in central Texas. *While I'm Livin'* also contains some well-chosen covers including "The House That Built Me" (a track made famous by Miranda Lambert). The album's cornerstone, "Bring My Flowers Now," speaks to the importance of showing appreciation to those we love before it's too late.



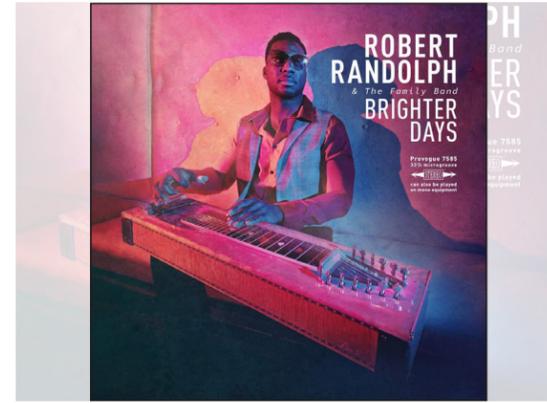
COMMON
LET LOVE
LOMA VISTA

Grammy and Academy Award-winning rapper **Common's** twelfth studio album *Let Love* was inspired by his 2019 memoir *Let Love Have the Last Word*, which left him "charged to go to raw, personal and spiritual places in the music." Boasting contributions from **Leon Bridges**, **A-Trak**, **Leikeli47**, **BJ the Chicago Kid**, **Jill Scott**, **Samora Pinderhughes** and **Jonathan McReynolds**, the 11-track collection comes preceded by lead single "Her Love" (which features an unreleased beat by the late **J Dilla**), and the **Swizz Beatz**-assisted "Hercules." Says **Common**: "Production-wise, I knew that the music had to have depth, soul and dimension. I wanted the musicianship and the spirit of what live music brings but it also had to have something raw and basement about it."



REDD KROSS
BEYOND THE DOOR
MERGE RECORDS

The best rock band you've still never heard of, **Redd Kross**, invite you to explore *Beyond the Door*, an album inspired by the band's "total commitment to having the best f*cking time we can have while we're all still here" (what they like to call "The Party"). It's a rock and roll record and a celebration of everything brothers Jeff and Steven McDonald love, from cultures both high and low. Musically, it's rock with a generous portion of sweet vocal melodies often delivered with an ambiguous edge. Glam, punk, pure pop and total trash - stop listening to the bands that have the good taste to rip off **Redd Kross** and get to the The Source. Release your inner Desperate Teenage Lovedoll!



ROBERT RANDOLPH & THE FAMILY BAND
BRIGHTER DAYS
MASCOT LABEL GROUP

Robert Randolph grew up playing sacred steel music - basically gospel played on pedal steel guitar - in the House of God church in Orange, NJ, and proceeded to take his joyous, gospel-infused music out to the clubs and into the world. When it was time to record *Brighter Days*, chose to work with ubiquitous producer Dave Cobb - best known for his work with new country stars like Chris Stapleton, Sturgill Simpson, Brandi Carlile, and Jason Isbell. *Brighter Days* is a full dive back to **Randolph's** gospel roots, mixing it up with blues, soul, funk, and the unmistakable sound of the pedal steel guitar. Highly recommended for fans of furious slide guitarists, like Sonny Landreth, Derek Trucks and the almighty Duane Allman.



TOOL
FEAR INOCULUM
RCA RECORDS

At long last **Tool** are back with *Fear Inoculum* - an album perfectly titled for these strange times. Preceded by the sprawling 10-minute plus title cut epic, the 85-minute follow-up to 2006's 10,000 Days was produced by **Tool**, with Joe Barresi (*10,000 Days*) engineering and mixing - and the wait was worth it: *Fear Inoculum* is so deeply layered that it *sounds* like it took over a decade to get the music right - genre, tonality, and time-signatures be damned. As far as *Fear Inoculum's* themes, Maynard told *Revolver*: "I feel like this is [about] wisdom through age, through experience. Learning from your mistakes, learning from your successes... embracing where we are right now, acknowledging where we've come from and some of the things we've grown through."



ROBBIE ROBERTSON
SINEMATIC
CAPITOL

Inspired by his decades of creating and composing music for film and filled with an enthralling set of songs exploring the darker corridors of human nature, **Robbie Robertson's** aptly-titled solo album, *Sinematic*, is his first new studio album since 2011's introspective *How To Become Clairvoyant*. For the self-produced 13-song collection, **Robertson** drew inspiration from his recent film score writing and recording for director Martin Scorsese's eagerly anticipated organized crime epic *The Irishman*, as well as the forthcoming feature documentary film, *Once Were Brothers: Robbie Robertson and The Band* (based on his 2016 *New York Times* bestselling memoir *Testimony*). **Robertson** says of *Sinematic's* origins, "It's ideas for songs about haunting and violent and beautiful things were swirling together like a movie."



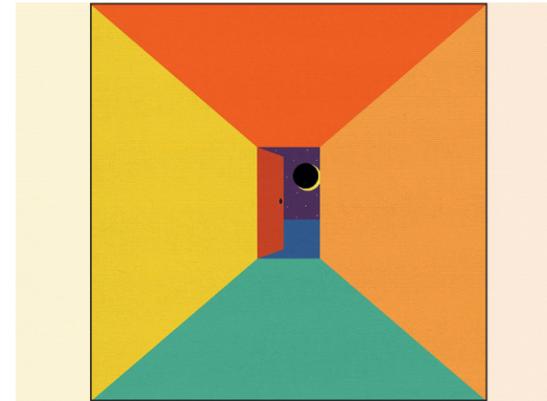
CARAVAN PALACE
CHRONOLOGIC
LE PLAN RECORDINGS

Chronologic is **Caravan Palace's** fourth studio album. Following on from the huge success of their last studio album's fusion of hedonistic house and old school jazz, **Caravan Palace** hunkered down for two years in its basement Parisian studio, relentlessly testing new formulae. The band didn't want to walk the same roads - opting instead to open itself up to the moment, retaining its eagerness to smash musical barriers while infusing vintage elements into the new work. The early big band feel of previous records now shares the stage with a production firmly rooted in electronic music, and *Chronologic* introduces new influences ranging from house music and bossanova to soul and hip-hop. The result is a record that is joyous, high-spirited and so distinctly **Caravan Palace**.



NOAH GUNDERSEN
LOVER
COOKING VINYL

Highly acclaimed Seattle indie-folk artist **Noah Gundersen** delivers his highly personal fourth full-length record, *Lover*. "This record is deeply personal," says **Gundersen** about *Lover*. "It's about love, it's about failure, it's about drugs, it's about sex, it's about age, it's about regret, it's about itself (very meta, I know) and it's about finding peace. I think it's the most I've ever put of myself into something. It's been cathartic. I've cried a lot." Apropos of the title, the music here ranges from enormous power-ballads, intimate singer-songwriter moments, and sultry R&B. The album's first single is called "Robin Williams," so you know that the feels will be coming fast and furiously on *Lover*... So keep the tissues handy.



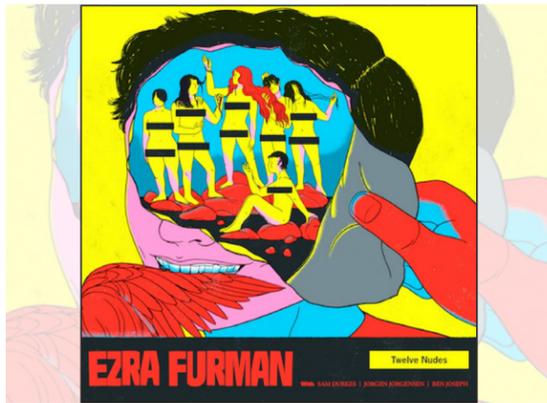
CEREMONY
IN THE SPIRIT WORLD NOW
RELAPSE

In the Spirit World Now finds the always-evolving California quintet, **Ceremony**, taking various post-punk and rock influences to create one of 2019's most infectious albums. *In the Spirit World Now* is full of layered sonic fury and anxiety - each song building up to a point and then descending down through a militant, catchy hook. "Turn Away the Bad Thing" sets the tone, guitars climbing around the driving bass line. "Presaging the End" and "Calming Water" feel romantic and distressed, while "Further I Was" and "Years of Love" are driven by singer Ross Farrar's rebellious energy. But the true stand-out is the title track - a haunting pop gem with a sticky chorus and lead synth riff that plants itself in your head like a mantra.



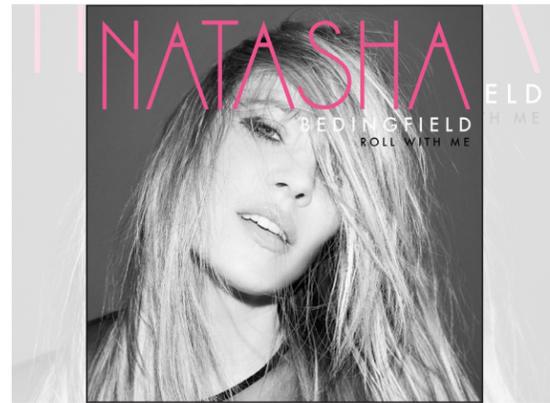
THE COMMONHEART
PRESSURE
JULLIAN RECORDS

"This band is therapy for me to bring myself back to being a better person, and I hope people come along with me," says powerhouse singer Clinton Clegg of **The Commonheart**. *Pressure* is the 9-piece band's most potent and purposeful dose of grittily redemptive rock n' soul yet. Live and in the studio, the Pittsburgh-based collective is offering feel-good positivity, Golden Rule messaging, and sweat-soaked performances that nimbly ease through blues, vintage soul, and rock. Clinton's voice is a mighty instrument - evoking B.B. King, Al Green, Otis Redding, and Sam Cooke. The 10-song album showcases raw-nerve soul musicianship pristinely recorded - not to mention a raw soul making sense out of the damn-near-impossible art/life balance - and bless him for trying.



EZRA FURMAN
TWELVE NUDES
BELLA UNION

"This is our punk record," says **Ezra Furman**, introducing his new album *Twelve Nudes*, yet another incendiary and inspiring classic from the singer/songwriter/guitarist/bandleader. "We made it in Oakland, quickly. Then we made the loud parts louder. The songs are naked with nothing to hide." Produced by John Congleton (Sharon van Etten, St Vincent, Sleater-Kinney), **Furman** says the album has two spiritual heroes - the late great punker, Jay Reatard, and poet/philosopher/essayist Anne Carson. "Anne had these visions, or meditations, to deal with the intense pain in her life, which she calls 'nudes,'" says **Furman**. "And similarly these songs are meditations on pain and recognizing what's there if you go digging around in your anger and fear and anxiety. So, my album is called *Twelve Nudes*."



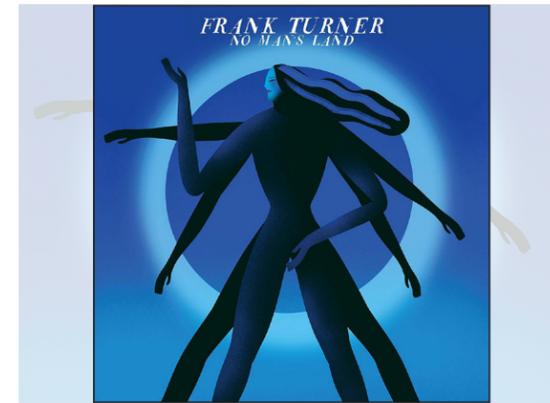
NATASHA BEDINGFIELD
ROLL WITH ME
WE ARE HEAR MUSIC

Feel the rain on your skin? You can thank **Natasha Bedingfield** for that nugget of self-empowerment. Now, after a nine-year hiatus, the "Unwritten" singer has more sunshine for your pocket in the form of her new album, *Roll With Me*. "Roller Skate" is **Bedingfield** in consummate form - wrapping empowerment and coy come-ons around a decidedly disco beat. "Kick It" and "Everybody Come Together" (featuring Angle Haze) also achieve pop perfection - thanks in no small part to **Bedingfield** partnering up with producer / songwriter Linda Perry. "I wanted to make music that moves people and makes them move," says **Natasha** of the album. "It's bright and bold but in a way that is also raw and honest."



JOELL ORTIZ
MONDAY
MELLO MUSIC GROUP

"I'm back to work. *Monday* is the start of the week. The grind. Working people normally dread Mondays. Not me though. I embrace them! Feels like another opportunity. Another chance. The beginning of what's ahead. On *Monday* I talk about life. Old me, new me, and the guy that next Monday may introduce to you all," explains Brooklyn rapper and former member of Slaughterhouse, **Joell Ortiz**. Includes production from The Lasso, Heatmakerz, Apollo Brown, J.U.S.T.I.C.E. League, Nottz, Big K.R.I.T, and Hesami. Recorded at Diamond District Studios. Mixed and mastered by Mags.



FRANK TURNER
NO MAN'S LAND
UME

Folk-punker **Frank Turner's No Man's Land** is an album dedicated to telling the fascinating stories of women whose incredible lives have often been overlooked. There's Byzantine princess Kassiani ("The Hymn of Kassiani"), Egyptian feminist activist Huda Sha'arawi ("The Lioness"), and Resusci Anne ("Rescue Annie") an apocryphal drowned virgin whose face was used as the model for the medical CPR mannequin across the world. There's the serial killer from the Deep South who plucked her victims from lonely hearts pages (Nannie Doss), the jazz-obsessed heiress who fought for the Free French (Nica Rothschild), and the Wild West vaudeville star shot by a small-town outlaw (Dora Hand). Written in tribute to his mother, "Rosemary Jane" honors her grit and determination through the harder parts of his childhood.



JOYERO
RELEASE THE DOGS
MERGE RECORDS

Andy Stack has rightfully earned a reputation as a generous collaborator and musical polymath, both as half of the beloved duo **Wye Oak** and on the road and in the studio with Lambchop, Helado Negro, and EL VY. With his debut solo record as **Joyero**, Andy puts his own voice front and center. Written and recorded primarily in Marfa, TX, during a transitional moment between records, cities, and relationships, *Release the Dogs* occupies its own liminal space between the natural and the man-made - between the structures we create to keep ourselves safe and the terrifying enormity that exists beyond them. Throughout the record, organic and electronic elements are seamlessly woven together into a single fabric that can be both intimate and explosive.



SERATONES
POWER
NEW WEST RECORDS

Seratones' aptly-titled sophomore release *Power* is co-signed by poet and author Hannif Abdurraqib - calling it a "glorious, swelling album...[a] sonic monument, and precise lyrical tapestry." Based in Shreveport, Louisiana, Haynes and founding members, drummer Jesse Gabriel and bassist Adam Davis, form the kind of laser-focused rhythm section that you only get from bandmates who've been playing together since they were teenagers. New members Tyran Coker (keys) and Travis Stewart (guitar) bring interstellar soundscapes and entrancing melodies - all while maintaining the emotional edge and intensity of their acclaimed proto-punk debut record *Get Gone*. *Power* exemplifies true strength in vulnerability - a kaleidoscopic view into Haynes' passions, hopes, and worries.



PAUL CAUTHEN
ROOM 41
LIGHTNING ROD RECORDS

Written during a stint spent living out of a suitcase in the artist-haven that is The Belmont Hotel in Dallas, TX, *Room 41* chronicles **Paul Cauthen's** white-knuckle journey to the brink and back - a harrowing experience that landed him in and out of the hospital as he careened between ecstasy and misery more times than he could count. **Cauthen** has long been a pusher of boundaries (musical and otherwise), and *Room 41* is no exception, with electrifying performances that blend old-school country and gritty soul with 70's funk and stirring gospel. His lyrics take on biblical proportions as they tackle lust and envy, pride and despair, destruction and redemption - but these songs are no parables.



BARNS COURTNEY
404
CAPITOL

The title of **Barns Courtney's** new album will no doubt be familiar to anyone who's ever searched for something online and found themselves face to face with nothing. *404* is an album that explores feelings of loss and bereftness inspired by life's habit of throwing up its own error pages. **Courtney** explores absence, frustration and the never-ending search for something that seemed like it would always be there until one day, suddenly, it wasn't: his childhood. The big picture, **Barns Courtney** notes, is "a weird alternative Narnia or Neverland, where all the tropes of your childhood have melted. From Pokémon to Nintendo 64, the core of my being is there: an unorthodox maelstrom of memories condensed down into this bizarre undulating world."



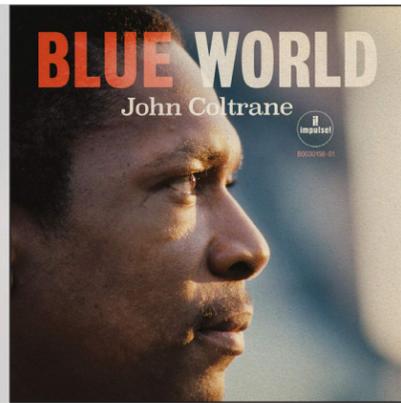
VELVET NEGRONI
NEON BROWN
4AD

Velvet Negrone is the alter-ego of creative polymath Jeremy Nutzman. Raised in an outer suburb of the Twin Cities, Jeremy - a black kid adopted into a white evangelical Christian family - split his formative years between classical piano lessons and late night jam sessions. That duality that permeates every corner of his music - and new album, *Neon Brown*, thrives within the borders of indie rock and R&B. Since touring with close friend Bon Iver, Nutzman notched writing credits for Kanye West and Kid Cudi. Now, alongside prolific co-producer Psymun (Young Thug, Juice WLRD, The Weeknd), *Neon Brown* transcends his seemingly polarized influences - bringing R&B slow jams and nods to hometown hero Prince with guitar licks and full band energy.



R.RING
IGNITE THE REST
SOFABURN

R.Ring is Kelley Deal and Mike Montgomery. It is guitars, voices and keys. The music is sparse, abrasive, chaotic and lulling - often within the same song. It is a celebration of / departure from their work in their other bands (Kelley with the Breeders and Mike with Ampline). On *Ignite the Rest*, Kelley and Mike have enlisted the help of a few friends to flesh out some of the material. The bits of drumming that appear are courtesy of Laura King (Mac McCaughan and the Non-Believers, Fleshwounds), Leo DeLuca (Southeast Engine) and professional skateboarder Kristian Svitak. The compelling cello arrangements are by Lori Goldston (Earth/ Nirvana). The tracks run the gamut from plaintive meanderings to noise pieces to mid-tempo swoons to raucous barn-burners - a win/win.



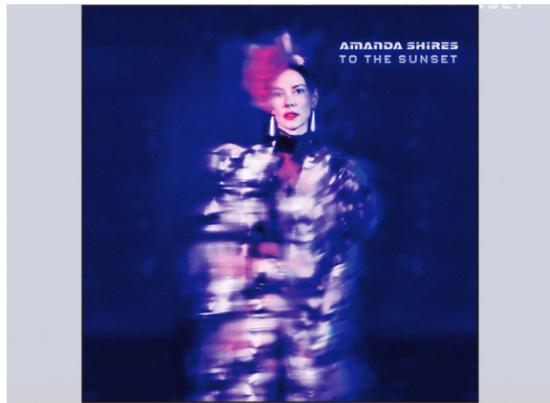
JOHN COLTRANE
BLUE WORLD
VERVE

Early in 1964 – the year he recorded *A Love Supreme* – **John Coltrane** was approached by Quebecois filmmaker (and die-hard **Coltrane**), Gilles Groulx about recording a soundtrack for his film, *Le Chat Dans Le Sac*. Amazingly, **Coltrane** agreed. So, right between the recording sessions for *Crescent* and *A Love Supreme* in June of '64, **Coltrane** brought Garrison, Elvin Jones and McCoy Tyner into Van Gelder Studios to do something virtually unprecedented for the artist: Re-visit and record earlier works. The film only included ten minutes of the 37-minute monophonic recording, but *Blue World* reveals **Coltrane's** personal progress, as well as the interactive consistency and sonic details the Classic Quartet had firmly established as their collective signature by 1964.



LESLIE STEVENS
SINNER
LYRICLAND

At the center of **Leslie Stevens'** music is that notoriously heart-catching voice. She can belt it out grandly when she wants to, but the Los Angeles singer also possesses a distinctively honeyed tone that imbues her new album, *Sinner*, with a radiant charisma that sparks both ebullient love songs and more intimate ballads. **Stevens'** voice is so beguiling that she has developed a thriving sideline as an in-demand singer who has recorded and performed with a litany of disparate musicians, including Florence + the Machine, Jim James, Father John Misty, and John Fogerty. **Stevens** might be a singer's singer, but it's her bold original songwriting that elevates *Sinner* from a merely dazzling vocal showcase into an artistically ambitious, poignantly affecting and sometimes startling work.



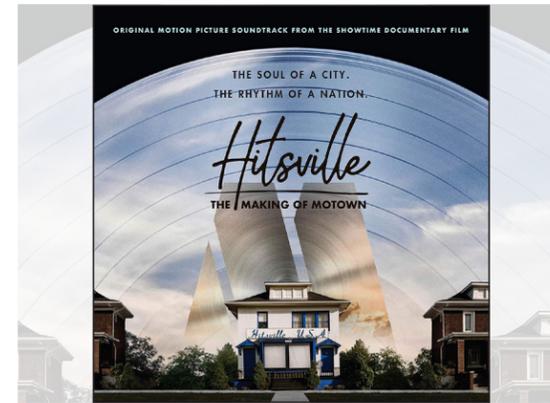
AMANDA SHIRES
TO THE SUNSET
SILVER KNIFE RECORDS

Critically-acclaimed singer, songwriter and violinist **Amanda Shires'** follows up her critically acclaimed 2016 release, *My Piece of Land*, with *To the Sunset*. It serves as **Shires'** second album with Grammy award-winning producer Dave Cobb and represents an adventurous move with an edgier sound and attitude. *To the Sunset* is a compelling collection of narratives often told from a female perspective. The themes range from grappling with self-esteem in "Mirror, Mirror" to mental illness and addiction in standout track "Wasn't I Paying Attention?" and the power of a changed perspective with a dash of her signature wit in "Break Out the Champagne." **Shires** has a penchant for delivering her stories in ways that are intelligent, poetic, thoughtful and warm – feeling as if coming from a good friend.



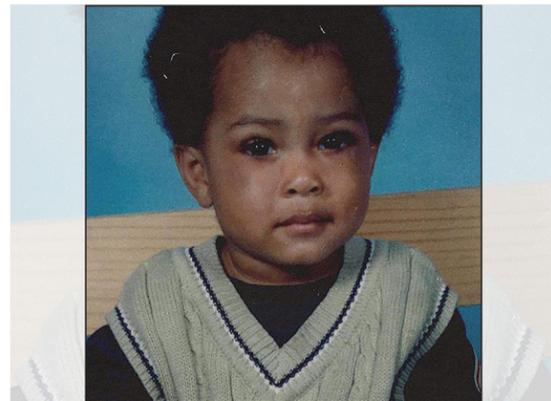
MISS JUNE
BAD LUCK PARTY
FRENCHKISS RECORDS

Raised in the embers of punk rock, **Miss June** harness jagged, noisy guitars filtered through the unrivaled stage presence of frontperson Annabel Liddell, unafraid, unapologetic and ready to wake up the music scene. Described as "some unholy union between Sonic Youth and Le Tigre" the NZ four piece, completed by the music school alumni recruited by Liddell – guitarist Jun Park, bass player Chris Marshall and drummer Tom Leggett – has built a reputation for fierce, formidable and head-spinning live shows. Combining elements of post-punk, no-wave and rock, *Bad Luck Party* sees **Miss June** still holding close their DIY roots while creating a blistering, reckless sound full of melodic hooks and overdriven riffs, properly exemplified on lead single "Best Girl," and fan favorite "Twitch."



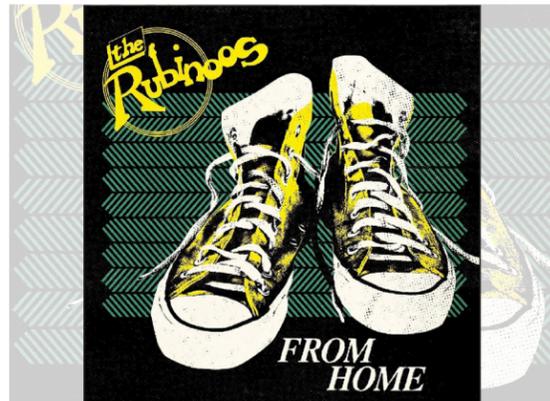
VARIOUS ARTISTS
HITSVILLE: THE MAKING OF MOTOWN
MOTOWN

Hitsville: The Making of Motown focuses on the period beginning with the birth of the company in Detroit in 1958 until its relocation to Los Angeles in the early 1970s. The documentary tracks the unique system that Barry Gordy assembled that enabled Motown to become the most successful record label of all time. The creation and initial success of Motown was achieved during a period of significant racial tensions in America and amid the burgeoning civil rights movement. The company's music and post-racial vision were significant factors in helping the country – and the world – evolve. The accompanying soundtrack album features The Supremes, Stevie Wonder, Smokey Robinson and the Miracles, Marvin Gaye, the Temptations, Martha Reeves & the Vandellas and the Jackson 5, among others.



XXXTENTACION
?
BAD VIBES FOREVER

Known for his sinister and self-deprecating honesty, genre-bending singer/rapper Jahseh Onfroy aka **XXXTentacion's** second studio effort, *?* topped the Billboard 200 and showcases his most poignant, powerful, and personal writing to date. Following up his breakout 2017 debut, *17*, the controversial artist contributed guitar and keyboards to the new album in addition to writing every single song. Close collaborator John Cunningham handled the bulk of the production and features include Travis Barker, Matt Ox, JoeyBada\$\$ and PnB Rock. Fans have taken the charge now and unofficially made Onfroy (according to his people) Generation Z's answer to Kurt Cobain. Debate that among yourselves (shout-out to Lil' Peep) – but don't sleep on this record.



THE RUBINOOS
FROM HOME
YEP ROC RECORDS

Exactly forty years after **The Rubinoos** capped their original and unlikely rise to fame with their classic album, *Back To The Drawing Board!*, the definitive line-up featuring Jon Rubin, Tommy Dunbar, Donn Spindt and Al Chan are back in action on new album, *From Home*. After forming in 1970 when no one in the band was old enough to drive a car, the Bay Area rockers earned hero status in the late '70s. This new album came to life thanks to the enthusiasm of **Rubinoos** superfan / solo artist **Chuck Prophet** (of Green on Red fame). *From Home* sees this magnificently unconventional four-piece return with all of the "Beach Boys backed by a garage band" intensity and impeccability of their 70s breakout.



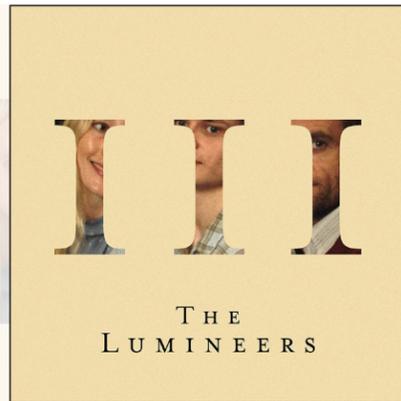
KENDRA AMALIE
INTUITION
BEYOND BEYOND IS BEYOND

A sweeping introduction to an artist deep into their practice, **Kendra Amalie's Intuition** is a star map to a new and developing sound space. An exploratory and (sometimes) shredding finger-style 12-string guitarist (both acoustic and electric), band leader, synthesist, new media creator, and experimental producer, the Wisconsin-based musician is also a songwriter occupying an ethereal zone between galaxy-brain cosmic transmissions and deep, personal expression. Opener "Breathe Underwater" is both an invocation and a headbanger – and, like every track on *Intuition*, almost nothing like any other track. Both rigorous and open-formed, *Intuition* contains multitudes, from the hypno-noise/freak-out/grace of "Become the Light" to the 12-string meditation "Improvisation For Mark Hollis."



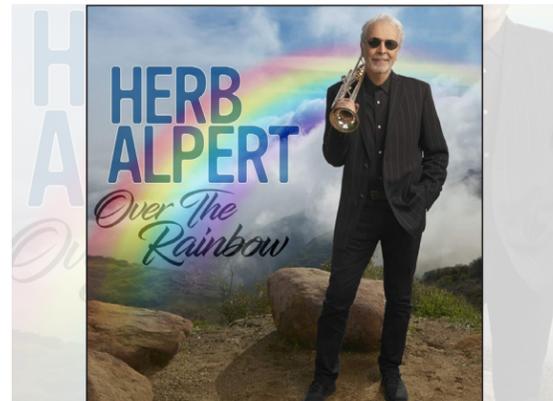
SHANNON LAY
AUGUST
SUB POP

There is an entire sub-genre of poetry devoted to rivers and their persistent, meditative flow. Emily Dickinson's "My River Runs to Thee" compares them to the cycle of life, while Alfred Tennyson's "The Brook" deems them eternal, and Kathleen Raine's "The River" muses on the dream-state they evoke. For transcendent folk-pop artist **Shannon Lay**, the river is all of the above. The exquisitely uplifting *August* – which doubles as an aural baptism renewing her purpose for making music – referring to the month in 2017 when **Lay** quit her day job and fully gave herself over to music. *August* was recorded with her longtime friend, **Ty Segall**, at his home studio and features songs that are observational, mystic, and always spellbinding. **Mikal Cronin** is among the guests.



THE LUMINEERS
III
DUALTONE

The Lumineers' new album *III* is audacious: every note, every syllable, and every moment of silence in between is emotionally charged. It's darker in tone than previous albums and is presented in three chapters –each one focused on a member of the fictitious Sparks family, who span three generations in the album's storyline. *III's* concept began while the band was writing in the Catskill mountains, where producer Simone Felice (The Felice Brothers) works his magic. Mixing raw emotional themes with their ear-catching melodies, and expressive vocals, *III* moves masterly in artistic directions not yet traveled by the band. "This collection of songs worked out in a beautiful way," says multi-instrumentalist, Jeremiah Fraites. "I feel with this album we've really hit our stride."



HERB ALPERT
OVER THE RAINBOW
HERB ALPERT PRESENTS

As one of the world's most renowned and celebrated trumpet players (Miles Davis *loved* him), **Herb Alpert** returns with *Over The Rainbow*. "This project started like all of the other albums that I have recorded throughout the years, including the Tijuana Brass projects. I am always looking for good melodies to play and if it is a familiar song that I am working on, I'll try to do it in a way that it's never been heard before," says **Alpert**. *Over The Rainbow* boasts a roster of pop, classic and international hits. The first song on the album is "Skinny Dip," a funky original co-written and produced by **Alpert**, followed by 11 covers, including "Ain't No Sunshine," the title track, and "What A Wonderful World."



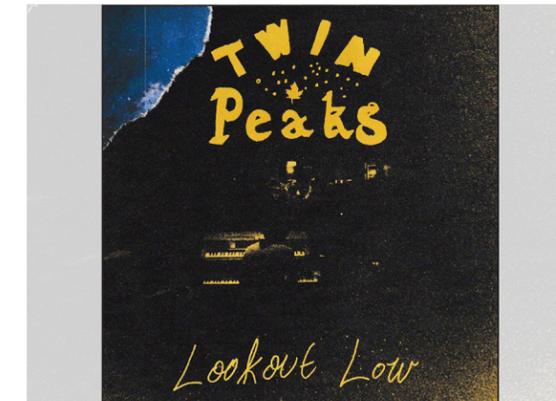
LOWER DENS
THE COMPETITION
RIBBON MUSIC

The Competition, the anticipated fourth album from **Lower Dens**, speaks, in various ways, to the necessity of "socially de-conditioning ourselves and learning how to be people," Jana Hunter says. The band's first three albums – *Twin-Hand Movement*, *Nootropics*, and *Escape from Evil* – formed a narrative of sorts about finding community. At the same time, Hunter was and is still undergoing a gender transition. But *The Competition* is a thoroughly modern pop album – one that both chronicles messy, vulnerable humanity and a restless desire to connect. "My voice is gonna be different when I perform these songs than it was when I recorded them," Hunter says. "I'm equally terrified of and excited by that, but I always want to be more myself onstage, to reach people."



MIKE PATTON/JEAN-CLAUDE VANNIER
CORPSE FLOWER
IPECAC RECORDINGS

Corpse Flower is a new collaboration between **Mike Patton** (Faith No More; Mr. Bungle) and renowned composer **Jean-Claude Vannier** – best known for his work with Serge Gainsbourg (and his incredible 1972 solo album, *L'Enfant Assassin des Mouches*). "**Jean-Claude** and I met while working together on a Gainsbourg retrospective at the Hollywood Bowl in 2011," explains **Patton**. "We bonded immediately." Eventually the two found a window: "I would send **Mike** rough versions of the songs to get his thoughts, then I'd wait impatiently," says **Vannier**... But it was worth it: "He made my music awaken with his unique perspective and interpretations of my songs." A formidable vocalist, with a sense of humor, **Patton** conjures a Serge-worthy growl **Vannier's** playful, fuzzed-out compositions – and it's incredible.



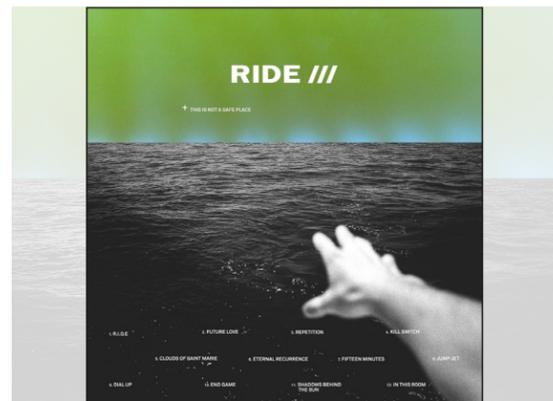
TWIN PEAKS
LOOKOUT LOW
GRAND JURY

Twin Peaks has one defining ethos and it's to keep pushing. They've embraced change ever since forming in 2010. Where their last LP, 2016's *Down In Heaven*, and 2017's *Sweet '77* Singles compilation were adventurous and compelling updates on their youthfully raucous formula, their fourth album *Lookout Low* feels like a total revolution. Helmed by legendary producer Ethan Johns, the songs are bursting with energy, like the spidery jam-minded opener "Casey's Groove" – a mind-melter helmed by Calden Lake James' inviting croon. *Lookout Low* closes with "Sunken II" – a song bassist Jack Dolan had written for the band years ago. It's a moment of resonance documenting how much they've grown up without outgrowing Rock and Roll. There's plenty of magic in-between, too – so crank it!



JOSEPH
GOOD LUCK, KID
ATO

In the making of *Good Luck, Kid*, Portland-bred sister act, **Joseph**, pushed beyond the dreamy folk of its debut – embracing a grittier, more dynamic sound. *Good Luck, Kid*, brims with thick drums and lustrous guitars, heavy grooves and radiant melodies. Despite the bolder sonic palette, *Good Luck, Kid* remains centered on the band's crystalline vocal work, including the otherworldly harmonies that suggest a near-telepathic connection among sisters. "The through-line of the album is this idea of moving into the driver's seat of your own life," says Natalie Schepman. "You're not completely sure of how to get where you need to go, and you don't have any kind of a map to help you. It's just the universe looking down on you like, 'Good luck, kid.'"



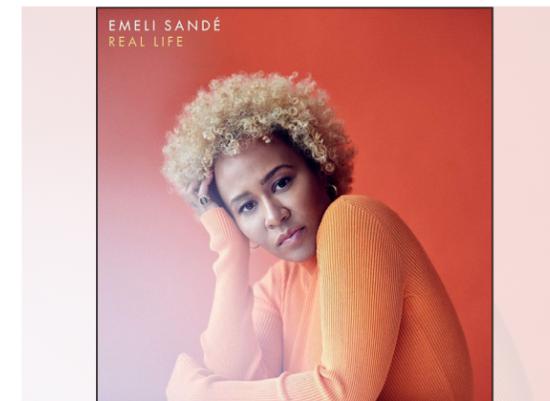
RIDE
THIS IS NOT A SAFE PLACE
WICHITA RECORDINGS

Ride return with *This Is Not a Safe Place* – the group's second since reforming in 2014. As with **Ride's** 2017's excellent *Weather Diaries*, Erol Alkan produced and the legendary Alan Moulder (with Caesar Edmunds) handled the mixing. Gathering influences from sources such as the Jean Michel Basquiat exhibition at the Barbican, and the post-punk sound of The Fall and Sonic Youth, **Ride** have made an album which contains echoes of its earliest days, while confronting 2019 head on – which means less motorik and more Byrds-y harmonies and trippy melancholy swathed in gauzy guitars. Both musically and lyrically, *This Is Not a Safe Place* is the sound of a band who is back and as vital as ever.



KAZU
ADULT BABY
ADULT BABY

After nine albums with **Blonde Redhead**, **Kazu** has plunged into a new musical adventure. Her solo debut, *Adult Baby*, has echoes of Blonde Redhead here and there, but the record represents **Kazu** in her purest and most visceral essence – a sound rooted in refined, avant-garde pop, in which **Kazu's** warm and sensual vocals are the main vehicles that bring to life an ethereal, delicate, dreamy world, and at the same time exhibit a rare intensity, which morphs into episodes of seductive romanticism. An intriguing mix of synthesizers, moog, loops, percussion, snippets of piano and grand melodic orchestral breaks, *Adult Baby* is a logical and beautiful evolution for this extraordinary artist. The great Ryūichi Sakamoto is among the guests.



EMELI SANDE
REAL LIFE
CAPITOL

Emeli Sandé's much-anticipated third album, *REAL LIFE* represents a period of self-discovery that resulted in a new, defiant confidence. **Sandé** says that her vision for *REAL LIFE* is to give people hope: "Especially people who have been marginalized, forgotten or kicked down by this invisible oppression... I just want to give people this incredible superpower every time they play the album." *REAL LIFE* exude positivity, from the very opening track "Human," which is followed by the acoustic guitar-led "Love To Help." The soaring "You Are Not Alone" has the singer, flanked by a choir, marking a return to the anthemic sound that made **Sandé** a star, while "Extraordinary Being" has serious 90s, M-People vibes that will keep those invincible feelings flowing.



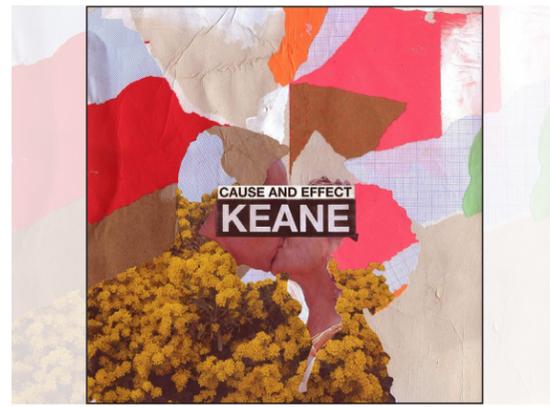
ORVILLE PECK
PONY
SUB POP

Combining the lulling ambience of shoegaze with the iconic melodies and vocal prowess of classic American country music, enigmatic outlaw cowboy, **Orville Peck**, croons love and loss from the badlands of North America. It's a sound completely his own – taking the listener down dusty desert highways, through a world where worn out gamblers, aloof road-dogs and lovesick hustlers drift in and out of his masked gaze (it's *fringy!*). **Orville's** debut, *Pony*, is full of heartbreak, revenge, and "The Cowboy Way" – where warm lap steels and echoing drums move through dreamy ballads, campfire lullabies, and sometimes frantic buzzsaw guitars – all the while paying homage to his country music roots. One of the year's weirdest – and best – surprises.



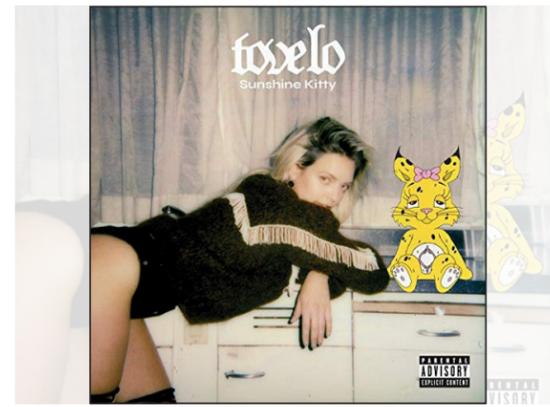
FRANKIE COSMOS
CLOSE IT QUIETLY
SUB POP

Close It Quietly takes the trademark **Frankie Cosmos** micro-verse and upends it, spilling outwards into a swirl of referentiality that's a marked departure from earlier releases – imagining and reimagining motifs and sounds throughout the album. Where other **Frankie Cosmos** records shine brightest looking inward, *Close It Quietly* refracts the self into the world, and vice versa. The ascending bassline and eddying synths of “Moonsea” – the album opener – evokes the lounge-y side of Broadcast or Stereolab's space-disco era. Producer Gabe Wax further augments the band's sound with synth patches, texture experiments, and various bits of studio wizardry. Elsewhere, the perfectly blended harmonies, easy hooks, and low-key weird/funny lyrics recall That Dog, The Rentals, and Heavenly. A delight!



KEANE
CAUSE AND EFFECT
ISLAND

Cause And Effect is **Keane's** long-awaited follow-up to 2012's *Strangeland*. *Cause And Effect* is an album informed by ageing, but also the friendship between Tom Chaplin and Tim Rice-Oxley (“I found myself wondering how I had come to let this very enigmatic and important relationship in my life drift,” says Tom). Meanwhile, Tim had written an album's worth of incredibly personal songs fueled by humor as well as pain – and they immediately resonated with the rest of **Keane**. “*Hopes and Fears* was a break-up album too, but it was about a break-up when I was 19,” Rice-Oxley explains. “It's a bit different when you're older and you've got kids – your whole little world shifts on its axis.” A powerful and exuberant return-to-form.



TOVE LO
SUNSHINE KITTY
ISLAND

Sunshine Kitty represents a new chapter for Swedish singer/songwriter, **Tove Lo**. Marked by a reclamation of confidence, hard-earned wisdom, more time, and a budding romance. The title is “a play on pus\$y power, but it's a happy, positive way of seeing it,” says **Tove Lo**. “This cartoon cat [featured on the artwork] is an extension of me and part of the new music. She's super cute, but she does stupid shit like getting in fights and getting fucked up. It's how I feel the album sounds.” You can get the vibe immediately with “Glad He's Gone,” which pits her mischievous set-up against an eyebrow-raising call-and-response. Everything comes together on the hook: “You're better off, I'm glad that he's gone.” Party!



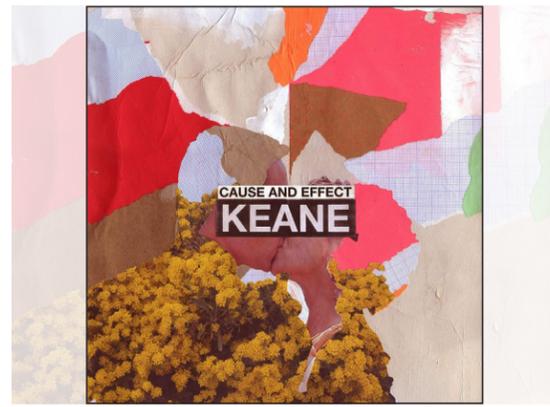
THE HU
THE GEREG
ELEVEN SEVEN MUSIC

Founded in 2016 in Ulaanbaatar, Mongolia, **The HU** combines Rock Music with traditional Mongolian instrumentation like the Morin Khuur (horsehead fiddle), Tovshuur (Mongolian guitar), Tumur Khuur (jaw harp), guttural throating singing and the bombastic bass and drums of rock. All four members have earned bachelors (or higher) degrees in music and have several years of touring experience throughout Asia and the Pacific Rim. **The HU's** debut, *The Gereg* is the personification of what they call “Hunnu Rock”: Derived from “HU” – the Mongolian root word for human beings. The result is both otherworldly and familiar – an album that will bring together “world music” aficionados and SUNN O))) fanatics. Don't be afraid to play this one LOUD!



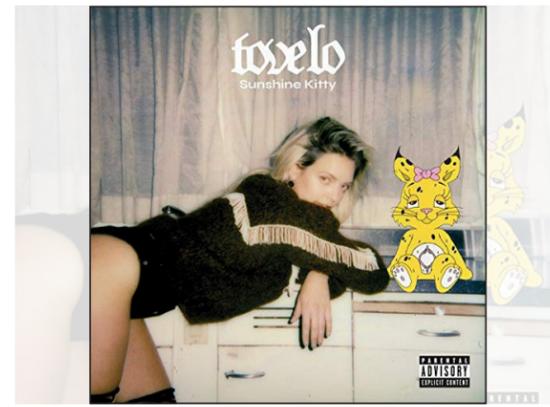
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