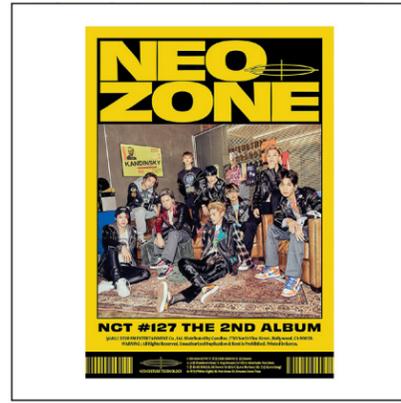




PURITY RING
WOMB
4AD

After more than five years, **Purity Ring** return with **Womb** – an album that chronicles a quest for comfort; the search for a resting place in a world where so much is beyond our control. The *New York Times* noted that 2015's *Another Eternity* was “only a few steps removed from radio hits by singers like Ariana Grande and Ellie Goulding,” and that pop sensibility still looms large on **Womb**. **Womb's** bubblegum goth sounds like a dark suburban fantasy dream – especially when the well-tempered synths of “pink lightning” and “stardew” fly like bottle rockets across the stereo field. But tracks like “peacefall” lull you into somnambulant serenity that truly gives **Womb** its seductive charm. A perfect soundtrack to lovesick, quarantined love affairs.



NCT 127
THE 2ND ALBUM 'NCT #127 NEO ZONE' (N VER)
SM ENTERTAINMENT

According to Wikipedia, **NCT 127** is “is the second sub-unit and Seoul-based unit of the South Korean boy group NCT.” NCT, also according to Wikipedia, is “a K-pop boy group formed by SM Entertainment. Their name stands for the Hallyu localization project Neo Culture Technology, a term coined by their producer and SM founder Lee Soo-man to describe the group's concept of having an unlimited number of members divided into multiple sub-units based in various cities worldwide. The group consists of 21 members as of January 2019.” Uncited experts suggest that we may all be members of a K-pop group by 2025, so resistance is futile – especially when faced with this collection of funky future pop. Join us! (Seriously tho: It's really fun)



PEARL JAM
GIGATON
REPUBLIC

Gigaton is **Pearl Jam's** most outwardly mercurial album since the weirdo one-two-punch of *No Code* and *Yield*. Swapping up instruments, slipping into new grooves, keeping the rockers raw, and never losing touch with righteous anger and/or a well-placed smirk, **Gigaton** finds **Pearl Jam** properly invigorated. Coincidentally(?), the band's best album in ages is its first of the Trump administration is brave, bold, and not afraid to let its weirdo roots grow thick, particularly on *Rocket* from the Tombs-like rager, “Superblood Wolfmoon,” and “Dance of the Clairvoyants” – a title that suggests Silver Apples rather than the Talking Heads tribute therein. Still, the band acquits itself well: finally proving that a government of dangerous, would-be authoritarian nincompoops can inspire great art. Your move, Fugazi.



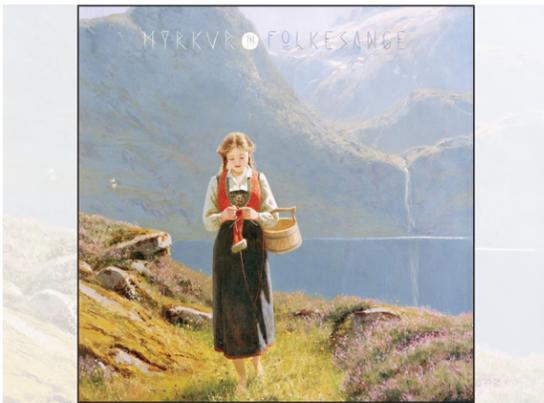
WAXAHATCHEE
SAINT CLOUD
MERGE RECORDS

Written immediately in the period following Katie Crutchfield aka **Waxahatchee's** decision to get sober, **Saint Cloud** is an unflinching self-examination. This raw, exposed narrative terrain is aided by a shift in sonic arrangements as well. While her last two records featured the kind of big guitars, well-honed noise, and battering sounds that characterized her Philadelphia-by-way-of-Birmingham scene, **Saint Cloud** strips back those layers to create space for Crutchfield's voice and lyrics. The result is a classic Americana sound with modern pop touches (if you've ever heard her sing “Strawberry Wine,” then you know that her country *bona fides* are legit). **Waxahatchee** has been on her grind for quite some time – and it's great to hear her sounding so relaxed and wide-open. It's beautiful stuff.



EVERYTHING IS RECORDED
FRIDAY FOREVER
XL RECORDINGS

he follow-up to his Mercury Music Prize nominated debut of 2018, *Everything Is Recorded* by **Richard Russell**, **Friday Forever** takes on a multi-lensed perspective of a classic night out, followed closely by the sobering reflections of the next morning. The album features an array of new collaborators, including British rapper FLOHIO, Irish singer-songwriters Maria Somerville, the inimitable voices of A.K. Paul, James Massiah, and heavy hitters like Ghostface Killah. But the real star here is the production: Each time-stamped track deftly rips-up-and-reconstructs lo-fi post-punk grime, dank house, and myriad sexy/sinister genres in-between. A macabre pub crawl for the quarantined that might render you a homebody for life.



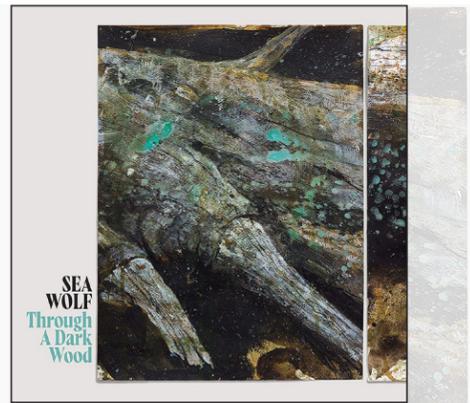
MYRKUR
FOLKESANGE
RELAPSE

Myrkur – aka Amalie Bruun – has been challenging underground preconceptions of heavy metal ever since the release of her debut EP in 2014. Her first two full-length studio albums, 2015's *M* and 2017's *Mareridt*, recast black metal in the most personal yet expansive of terms, blending of Amalie's Danish folk roots with modern temptations – breathing new life into a notoriously rigid subgenre. With **Folkesange**, Bruun has set out to journey into the very heart of the Scandinavian culture of her childhood. It recasts black metal as a refined-yet-far-reaching evocation of folk with sublimely resonant results. Storytelling, rites of passage, and a celebration of tradition are all part of folk music's tapestry, and **Folkesange** distills these essential traits into something bold, beautiful, and new.



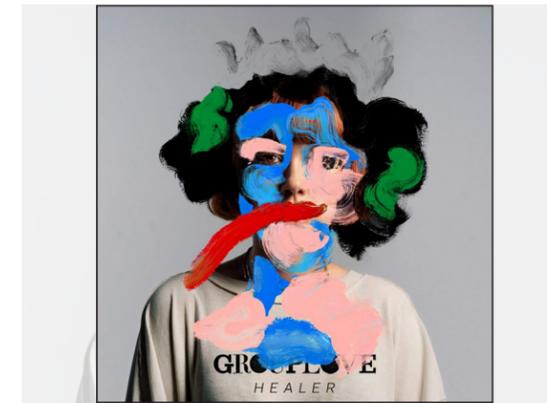
CIRCLES AROUND THE SUN
CIRCLES AROUND THE SUN
THE ROYAL POTATO FAMILY

Circles Around The Sun's began when beloved songwriter-guitarist Neal Casal was asked to record a handful of Grateful Dead-influenced instrumentals to be played during the set breaks at The Dead's “Fare Thee Well” concerts in 2015. The positive response from fans prompted **CATS** release those recordings as its debut album – following up with concerts and, eventually, new recordings. **Circles Around the Sun's** eponymously-titled third album marks Casal's final recordings. Before taking his own life, Casal left a note requesting the album be completed and the band continue in his absence. Keyboardist Adam MacDougall, bassist Dan Horne and drummer Mark Levy have honored those wishes and, thus, **Circles Around The Sun** represents a new chapter of this incredible band and the continuation of Casal's considerable legacy.



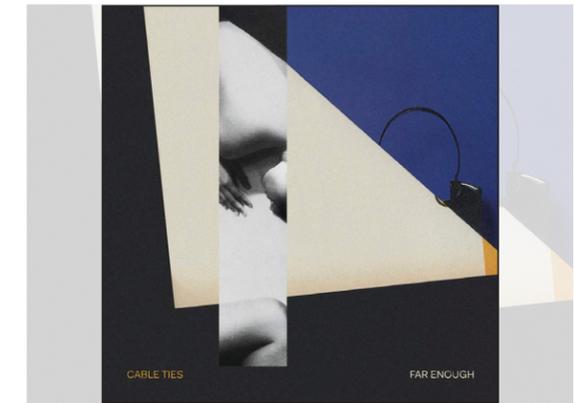
SEA WOLF
THROUGH A DARK WOOD
DANGEROUS BIRD RECORDS

Alex Brown Church – the man behind the dark folk, indie rock band **Sea Wolf** – wrote and recorded an entire album after 2014's streaming-only, stripped down album *Song Spells No. 1: Cedarsmoke*, only to scrap it upon the realization that the songs felt conceptually disjointed – caused in no small part by a series of unfortunate events: a breakup, the death of an estranged parent, and coping with the magnitude of current events – all while maintaining a slow-burning career. Church hunkered down in his Los Angeles studio, gradually writing, singing, tracking, and producing the songs that comprise textured, sometimes-acoustic, sometimes-electronic, unabashedly honest new album, **Through A Dark Wood** – a catharsis record exploring power in vulnerability, bravery in the face of fear, and living to tell the tale.



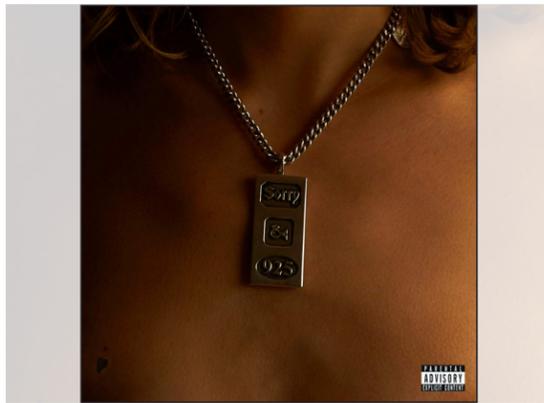
GROUPLOVE
HEALER
ATL

Kicking off 2020 with their anarchic, high-energy new single “Deleter,” **Grouplove** show no signs of slowing down with their fourth studio album, **Healer**. The Los Angeles five-piece has spent the past two years writing and recording their most visceral and cathartic songs to date, all while experiencing and bearing witness to a great deal of change, trauma, and growth. From recording in El Paso within eyeshot of the border during the height of the family separation crisis, to brain surgery for frontwoman Hannah Hooper, to immersing themselves in new creative spaces with producers Dave Sitek (TV on the Radio) and Malay (Frank Ocean; John Legend) – **Healer** represents a re-birth and a full-circle return to **Grouplove's** defining idealism and an enduring knack for writing infectious hooks.



CABLE TIES
FAR ENOUGH
MERGE RECORDS

Melbourne power trio, **Cable Ties**, play fierce, tension-driven post-punk that throttles the three-minute punk burner only to stretch it past its breaking point until nothing but gleaming catharsis remains. Singer / guitarist Jenny McKechnie channels her struggles into songs that resonate deeply, giving voice to feelings often buried in modern life, while Shauna Boyle and Nick Brown act as a rhythm section anchored in Stooges primitivism and Krautrock infinitives. Their second album, **Cable Ties'** fundamental elements are tempered on **Far Enough** by nuance and ambivalence – recalling the eagle-eyed anarchy of not only your Antipodean favorites but PJ Harvey at her guttural best, the serialist snarl of Wire, and a union of Sleater-Kinney and The Feelies that you never knew you needed. But now you do.



SORRY

925

DOMINO RECORD CO.

Asha Lorenz and Louis O'Bryen - aka **Sorry** - have woven **925** like a dreamscape in which idyllic and hellish scenes intermingle, forcing the question of what is real and what is make believe. Inspired by everything from Hermann Hesse to Aphex Twin and old-school crooner Tony Bennett, the duo's experimental and holistic approach marks them as a thoroughly 21st century band, though Asha's Karen O-isms - and the album cover's shoutout to an early Yeah Yeah Yeahs EP - finds them unafraid to mine the recent past. After all, sampling is still all the rage - and songs like "Right Round The Clock" never shy away from clever appropriations (Tears for Fears in this case... Or is it more of *Donnie Darko* thing? Who cares?). It's sexy, too.

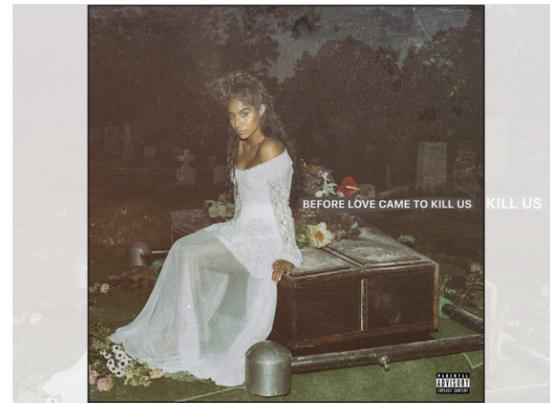


LILLY HIATT

WALKING PROOF

NEW WEST RECORDS

After returning home from the better part of a year on tour behind her acclaimed album, *Trinity Lane*, **Lilly Hiatt** found herself alone with her thoughts for the first time in what felt like ages. Over the course of the ensuing winter, she wrote a mountain of new music that grappled with her sense of self and place in the world - including a bumner trip to Portland, OR. **Walking Proof** walks the line between **Hiatt's** rough, rock and roll exterior and her tender, country roots, exuding a bold and smirking vulnerability that recalls the understated genius of both Emmylou Harris and Amy Rigby. Amanda Shires, Aaron Lee Tasjan, and her father - legendary songwriter John Hiatt - are among the guests.

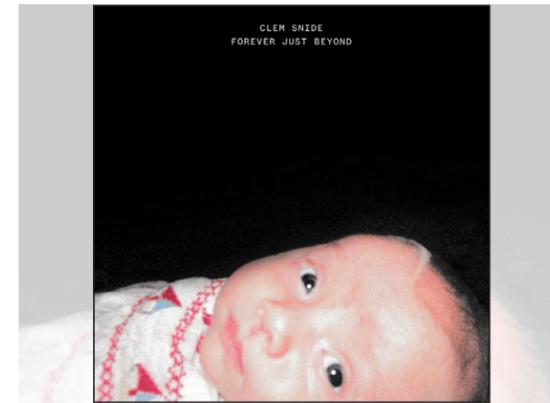


JESSIE REYEZ

BEFORE LOVE CAME TO KILL US

ISLAND

Before Love Came To Kill Us, the long-awaited full-length debut from Grammy-nominated singer-songwriter **Jessie Reyez**, spans 15 endearing tales of love, loss, the tribulations of modern life. **Before Love Came To Kill Us** features her single "Imported" (with 6LACK) and capitalizes on the Toronto-born, Colombian-bred powerhouse's acclaimed *Kiddo* and *Being Human in Public* EPs. "Love In The Dark" is a poignant song that tells the story of being there for a loved one while providing them strength as they go through life's challenges, emphasized on an uplifting and bold melody. And don't skip "Crazy" - a cover version of the iconic Patsy Cline song - and "Far Away," a heart-wrenching song centered on the harsh reality many migrant families have experienced.



CLEM SNIDE

FOREVER JUST BEYOND

RAMSEUR RECORDS

Produced by Scott Avett, **Forever Just Beyond** - the long-awaited long-player from **Clem Snide** - is a work of exquisite beauty and profound questioning - a reckoning with faith and reality that rushes headlong into the unknown and the unknowable. Many of the songs here - "Roger Ebert," "Easy" and "The Stuff of Us" - grapple with hope and depression, identity and perception, God, the afterlife, and the unreality and absurdity of it all - captured through lead **Snide** Eef Barzelay's uniquely off-kilter lens and rendered with an intimate, understated air that suggests the tender comfort of a late-night conversation between old friends. Avett's production is similarly warm and inviting, and the careful, spacious arrangements carve a wide path for some Barzelay's most incredible writing yet. You need this.

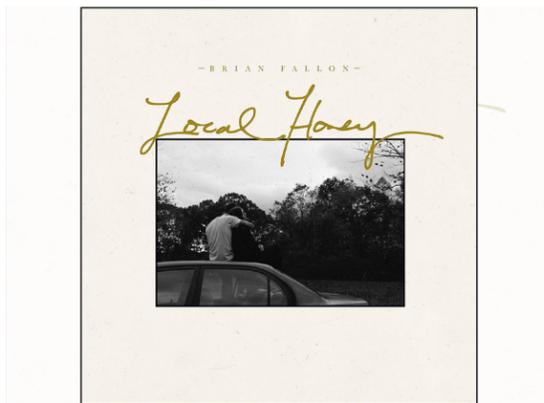


TETEMA

NECROSCAPE

IPECAC RECORDINGS

Necroscape is the second album from Mike Patton (Faith No More) and electro-acoustic composer Anthony Pateras' modernist electro-acoustic rock proposition **Tetema**, joined by violinist Erkki Veltheim and drummer Will Guthrie. Five years in the making, **Necroscape** mushroomed organically from Pateras' production based on tape loops, analogue synthesis and rarified keyboard instruments in combination with Patton's dense vocal arrangements, Veltheim's exploratory violins and Guthrie's unique percussive strategies. **Necroscape** synthesizes a lot of territory: Odd-time rock, *musique concrète*, otherworldly grooves, soul, industrial noise, microtonal psychoacoustics... Seemingly strange bedfellows on paper, yet in the ears they surprisingly coalesce into 13 songs which playfully challenge our notions of sonic logic.

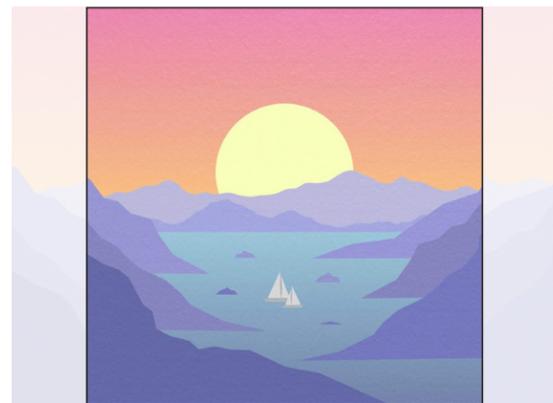


BRIAN FALLON

LOCAL HONEY

LESSER KNOWN RECORDS

The lead singer of beloved heartland-punk band The Gaslight Anthem, **Brian Fallon** steps away from that sound and into a stripped-down Americana space on his third solo album, **Local Honey**. Helmed by Grammy Award-winning producer Peter Katis, the album showcases **Fallon's** songwriting in small vignettes, from a loving devotional for his daughter to a vengeful murder ballad. "Every single song is about right now," **Fallon** explains. "This record is 100 percent about the day today. It's not about these glorious dreams or miserable failures, it's just about life and how I see it." He calls "You Have Stolen My Heart" his "most direct attempt at a love song. I wanted a song that wasn't aware of what it was or wasn't, it was just true."



SURFACES

HORIZONS

10K PROJECTS / CAROLINE

Praised for their genre-bending, feel-good music that has been compared to the likes of Sugar Ray and Rex Orange County, **Surfaces** - the Texas-based duo of Forrest Frank and Colin Padalecki - k create cool jazzy sounds spiked with pop, hip-hop, reggae, soul, calypso all in the service of positive vibes. But it's beyond those seductive genre touchstones where **Surfaces'** musical depth comes to the fore. On their new album, **Horizons**, the duo challenged themselves to write with a concept album - one that transports their bedroom pop to different outdoor environments. Influences from warm older sounds are reimagined and repainted in a modern musical pallet. Each song is unique in feel and atmosphere - like a trippy, dubby yacht rock mixtape.

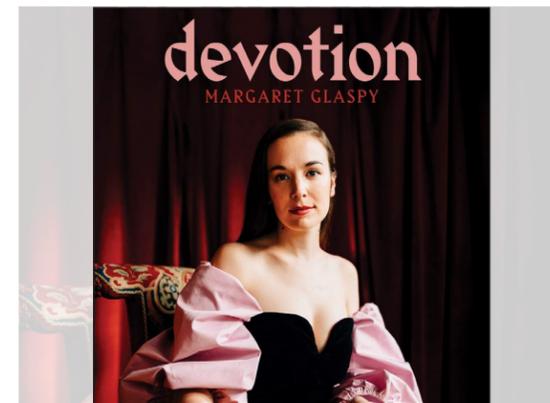


BLACK PUMAS

BLACK PUMAS

ATO RECORDS

Black Pumas is led by the creative partnership between Grammy Award-winning guitarist/producer Adrian Quesada (of Grupo Fantasma) and songwriter Eric Burton - a Los Angeles natives who busked his way around the country before arriving in Austin in 2015. After the two connected via mutual friends, they quickly went to work developing a new sound that classic transmutes soul into something idiosyncratically modern. **Black Pumas'** eponymous debut is equally indebted to East Coast hip-hop as it is to classic funk and soul, resulting in a project that is of the moment rather than retro. Equal parts Ghostface Killah and Motown, it's also perfect for fans of Leon Bridges, The Revivalists, Charles Bradley, and fellow Austin-based Blues Futurist, Gary Clark Jr.

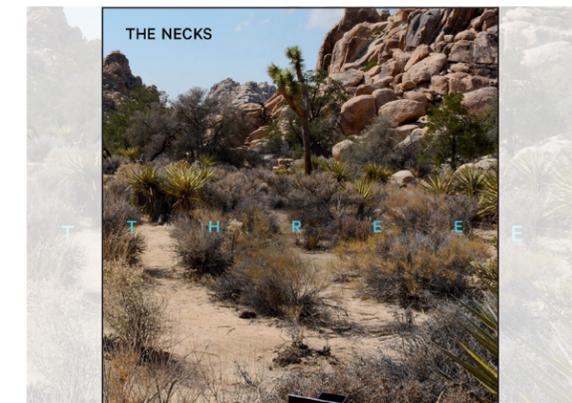


MARGARET GLASPY

DEVOTION

ATO RECORDS

Devotion is Brooklyn singer-songwriter **Margaret Glaspy's** first full-length since her acclaimed 2016 debut, *Emotions and Math* - and it represents and entirely new chapter in her sonic life. **Glaspy** has built a reputation as a skilled guitarist, and *Emotions and Math* was notable for its swaggering electric guitar sounds (math and post-rock are unusual touchstones for most troubadours). Like St. Vincent, **Devotion**, is the work of an advanced guitar slinger successfully wading into synthesized waters. But the groove of her right hand propels these songs more than any drum loop. And though the vocoders may surprise, **Glaspy's** songs still have 70s AM Gold swagger a dark lyrical humor that bring greater depth to these dozen love songs. Bet she'll shred live - whenever we can leave again.



THE NECKS

THREE

NORTHERN SPY

The Necks are an experimental jazz trio from Sydney, Australia. **Three**, the trio's 21st album, is a winding, textural, and visceral musical exploration through three contrasting tracks that each delve into separate tenets of **The Necks'** sound - thus offering a glimpse into the boundless, immersive sonic universe **The Necks** have been constructing for over 30 years. "Bloom" rattles and propels listeners through a mesmerizing soundscape of unceasing intensity. "Lovelock," dedicated to the memory of Damien Lovelock of The Celibate Rifles, is a weightless and atmospheric threnody. "Further" features a seductive groove in a quintuple meter, harkening back to the albums *Sex* (1989) and *Aquatic* (1994). **Three** is a wonderful introduction to **The Necks** - and a consolation for the COVID-related cancellation of the Big Ears Festival.



THE NO ONES
THE GREAT LOST NO ONES ALBUM
YEP ROC

The No Ones, a bi-continental collaboration featuring Scott McCaughey, Frode Strømstad, Peter Buck and Arne Kjelsrud Mathisen, is a band that stretches from Norway through Athens, Georgia to the northwest corner of the USA, consisting of members from I Was A King, The Minus 5, The Baseball Project and R.E.M. As this pedigree almost dictates, they wield Fender and Rickenbacker guitars – cutting, chiming and fuzzing their way through songs dealing with abduction, interstellar mysteries, witchcraft, and mundane fare like climate change, gentrification, and the desolation of the soul. The vocal harmonies and psychedelic flourishes fuse the sunny turbulent sounds of the '60s with the darkness and decay of today. Groovy, eh? Patterson Hood (Drive-By Truckers), Andrew Rieger (Elf Power), and Debbi Peterson (The Bangles) guest.



BORN RUFFIANS
JUICE
YEP ROC

15 years into their career, **Born Ruffians** – guitarist/vocalist Luke Lalonde, bassist Mitch DeRosier, and drummer Steve Hamelin – have doubled down on their commitment to their artistic integrity and vision. **JUICE**, the **Born Ruffians'** 6th full-length record, is a hyper, earnest, and affecting collection of rock & roll songs that they wrote and polished over a three-year span and ultimately sewed together into a cohesive, relentless, and serotonin-jolting experience. **JUICE** finds the band moving into a more confident and polished direction, bringing to mind 1970s songwriting prowess with layered, and mature production sensibilities. power pop, post-punk, and C-86 hyper-strum are all in effect – but now with an excellent horn section. In other words: You're gonna party like it's 2005 all over again!



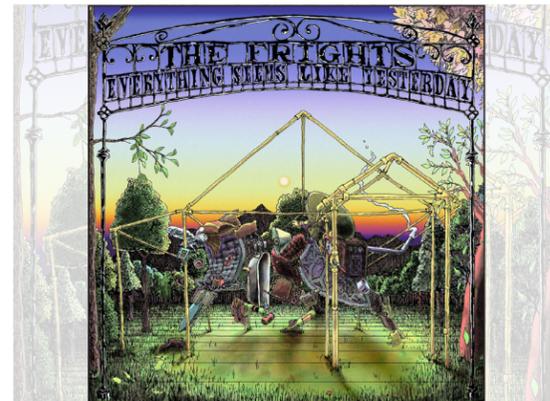
THICK
5 YEARS BEHIND
EPITAPH

Brooklyn punkers **Thick** confronts the countless disappointments and injustices they deal with every day: the reckless hypocrisy of people in power, social media, dudes who feel inexplicably entitled to share their most loathsome opinions. But even in their most exasperated moments, **Thick** sustains ferocious energy and untamed joy, ultimately turning every song into a wildly cathartic anthem. "A lot of these songs came from feeling stifled in silence, but then the song itself is an answer to that," says vocalist, bassist, and guitarist Kate Black. A mix of That Dog., Descendants, Free Kitten, Bikini Kill, and The Roches, **5 Years Behind** obliterates the recent crop of cookie cutter garage scuzzers with a songs that are funny, smart, harmonically rich, and expertly screeched. You need this.



THE GARDEN
KISS MY SUPER BOWL RING
EPITAPH RECORDS

Kiss My Super Bowl Ring is the fourth studio album from **The Garden** (brothers Wyatt and Fletcher Shears). Though primarily self-produced, the album includes tracks co-produced by Dylan Brady, and Wharfwt, along with tracks featuring Ariel Pink, Khalif Jones (aka Le1f) and even a snippet from prop comic extraordinaire Carrot Top. **Kiss My Super Bowl Ring** rivals the duo's previous albums in terms of lyrical and sonic belligerence – it's plenty rude, fucked up, catchy, and propelled by deadly drumming – not the sort of Duchampian Art Punk you'd expect from two legit male models. The album follows "Thy Mission," a standalone track featuring America's favorite gap-toothed dirtbag, Mac Demarco, in mid-2019. Fans of early Sebadoh, The Frogs, and 4-track era Ween will wanna get especially baked.



THE FRIGHTS
EVERYTHING SEEMS LIKE YESTERDAY
EPITAPH RECORDS

The Frights fourth studio album, **Everything Seems Like Yesterday**, originated as a handful of songs vocalist/guitarist Mikey Carnevale wrote on acoustic guitar back in 2018 for a solo album. But after receiving a unanimously positive response from his bandmates, he began to see the songs as a natural evolution of **The Frights**. Carnevale enlisted bassist Richard Dotson as producer and the two set off to record at Carnevale's grandmother's cabin in Idyllwild, CA. The pair recorded the record in sequence over the course of one week, featuring a wide array of ambient sounds and the use of found objects: glasses with water, leaves, pots and pans, a ringing phone, etc. Think The Weakerthans meets Olivia Tremor Control... Emo folk gone *Musique Concrete* – and it's glorious.



HALF WAIF
THE CARETAKER
ANTI- RECORDS

An eleven-song journey through mind, memory and home, **The Caretaker** finds Nandi Rose – aka **Half Waif** – exploring the joy and pain inherent to not only taking care of herself, but partners, friends, family. Here, Rose's family history and intergenerational stories continue to seep their way into the songs. While her previous full-length was arranged and produced with a band, **The Caretaker** was an endeavor of solitude. Rose wrote and arranged its songs before tracking upright bass, violin, flute, piano, and bass clarinet in upstate New York and, later, adding lush analog synths at The Synth Sanctuary in New York City. **The Caretaker** is soulful, dramatic, and lush – an electro-acoustic balm against emotional entropy that will appeal to fans of St. Vincent, Solange, and Kate Bush.



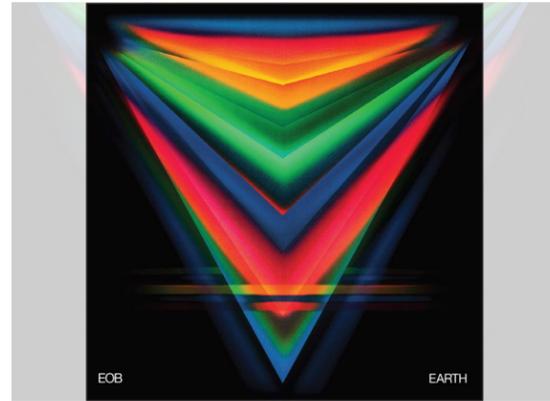
KIANA LEDÉ
KIKI
REPUBLIC

When you first hear **Kiana Ledé** sing, "Mad at Me" – a clever inversion of Outkast's "So Fresh, So Clean," it's hard not to become immediately smitten – and not just by the voice, but her dead-ass-cool attitude. By the time you hit "Forfeit," you'll be hanging on to every honeyed syllable. **Kiki** is **Ledé's** debut LP, and it delivers on the promise of her head-turning EPs. Dripping with soul, smarts, and claws, **Kiki** has beats and production that elevates these already excellent songs to a higher plane via liquid soul reaching Ummah-worthy heights. That she's also an extremely talented pianist and actress (MTV's *Scream*) only furthers the notion that **Ledé** hasn't even begun to blow our minds – but **Kiki** is a very promising start.



POKEY LAFARGE
ROCK BOTTOM RHAPSODY
NEW WEST RECORDS

"The man singing these songs isn't exactly the same man who wrote them," says **Pokey LaFarge** of **Rock Bottom Rhapsody**. This album is about the story of who I used to be." In early 2018, **LaFarge** - searching for the sort of artistic freedom and inspiration he wasn't finding in the Midwest - relocated from his longtime home base of St. Louis to Los Angeles. New songs came quickly to **LaFarge** in his new environment, but new temptations soon found him, as well. After a self-described "fall from grace" came a spiritual revival - and **Rock Bottom Rhapsody** was born. Musically, **LaFarge** continues to mix and match a wide variety of styles and traditions - Dylan, Orbison, Nilsson, *chanson* - while never losing track of his own post-modern old-timey vision.



EOB
EARTH
CAPITOL

Earth is an album of rediscovery and adventure by **Radiohead's Ed O'Brien**, being released under the moniker **EOB**. Written and recorded over five years during any possible break from the making and touring of Radiohead's *A Moon Shaped Pool*, the album deftly veers from moments of delicate folk to euphoric house, its songs seamlessly pinned together by swerving melodic hooks and candid lyricism. "I wanted to make a record from the heart," he says. "I wanted to talk about love, your family in the immediate and the wider sense, where we are on the planet, the bigger picture, life and death... something hopeful and full of love." It's also surprisingly fun. Glenn Kotche (Wilco), Adrian Utley (Portishead), and Laura Marling are among the guests.



JOE SATRIANI
SHAPESHIFTING
LEGACY RECORDINGS

Still surfing with the alien, **Joe Satriani** has spent the last two decades traveling the world, playing to sold-out crowds as both a headliner and as founder of the all-star "G3" guitar extravaganza. The ultimate stunt guitarist's studio and live recordings have sold more than 10 million copies worldwide, while garnering 15 Grammy nominations. For his latest album, **Shapeshifter**, **Satriani** enlisted a wide range of collaborators, old and new, to bring the songs to life - and it's clear they're having a good time, especially on the MXR-EVH-phaser-heavy Van Halen tribute, "Nineteen Eighty." Legendary drummer Kenny Aronoff (John Mellencamp), bassist Chris Chaney (Jane's Addiction) and keyboardist Eric Caudieux form the core group, along with special guest shredders Lisa Coleman (Prince), and Christopher Guest (Spinal Tap).



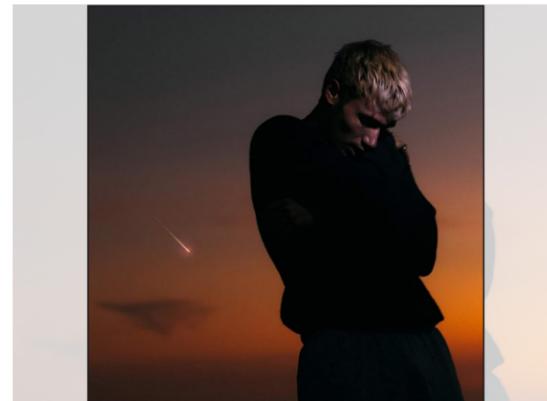
THE STROKES
THE NEW ABNORMAL
RCA

The New Abnormal is the long-awaited new album from **The Strokes**. Aptly titled, **The New Abnormal** was recorded at Shangri-La Studios in Malibu with producer-cum-guru Rick Rubin, who has a reputation for finding new avenues for aged artists of renown - not that **The Strokes** are geriatric. This must be why Rubin didn't dull their edges - songs like "At The Door" ups the band's resonance without tempering singer Julian Casablanca's love of smashed vocals (the cascading new wave guitars, by the way, are choice). There are some left turns, too - such as the synthy lament of "At The Door" - but whatever: You can't spend your life outrunning perfection (Did Rubin say that?). Who cares? Embrace the weirdness and play **LOUD!!!** It's wonderful to have them back.



WATKINS FAMILY HOUR
BROTHER SISTER
FAMILY HOUR RECORDS

Returning to the studio as **Watkins Family Hour**, **Sean and Sara Watkins** - two-thirds of Nu-Grass pioneers, Nickle Creek - consider **Brother Sister** a duo-centric record. Written under a kind of self-quarantine (usually while Sara's toddler was napping) with Sean primarily on guitar and Sara on fiddle, the siblings enlisted producer Mike Viola (Jenny Lewis, Mandy Moore) to harness the energy and honesty of their live sound. The **Watkins'** musical chemistry is clear on songs like "Lafayette," an ode to the hometowns of Hollywood stars and "Fake Badge, Real Gun," which deals with both confronting authority figures as well as your own beliefs. There are cool covers, too: Warren Zevon's poignant "Accidentally Like a Martyr" and Charley Jordan's "Keep It Clean."



JEREMY ZUCKER
LOVE IS NOT DYING
REPUBLIC

Love is not dying is the highly-anticipated debut album by 23-year-old singer, songwriter and producer **Jeremy Zucker**. Growing up in suburban New Jersey, Zucker has always been surrounded by music. In 2015, he released his first EP as a freshman at Colorado College pursuing a degree in Molecular Biology, and by 2017 he had signed a major label record deal. With over two billion global streams across his catalogue, **Zucker** has amassed 13 million Spotify monthly listeners, placing him in the top 300 most listened to artists in the world. It's the new normal - sort of like his songs that mix acoustic guitars with choppy beats and a shrugging romanticism that's not afraid to cuss. Breaking up? Falling in love? Both? Whatever. Cool production, tho.



YVES TUMOR
HEAVEN TO A TORTURED MIND
WARP RECORDS

Safe in the Hands of Love marked the vanguard arrival of **Yves Tumor**. Unclassified and unannounced, the release received widespread acclaim and cemented itself as a landmark in the hallowed Warp catalog. The experimentalist voiced a new generation, creating a surreal pop stratosphere for outsiders and the masses alike - RnB and Funk distorted to My Bloody Valentine and Tim Hecker levels that could be both liquid and heavily abstracted. **Heaven To A Tortured Mind** is the next step in that searing trajectory, opting for a less fracture and more swagger, **Heaven** is still heavy on ripped blasts of melodious sex recalling the Isley Brothers, Prince, and The Veldt. **Heaven To A Tortured Mind** is an album for lovers, losers and the unconcerned. You need this.