



HALSEY
MANIC
CAPITOL

Grammy Award-nominated, multi-platinum artist **Halsey** follows-up her chart-topping 2017 album *Hopeless Fountain Kingdom* and its hit singles “Now or Never” and “Bad at Love” with her hotly-anticipated third studio album, *Manic*. The release is a direct reflection of the pop star’s bipolar disorder and was written entirely while in a manic state. Despite the album’s dark pretext, **Halsey** uses *Manic* as a chance to her most ambitious music yet. Turgid RnB runs up against expansive Disney-like orchestrations, distorted Beach Boys harmonies, stadium-sized rockers, and, with “Finally / Beautiful Stranger,” a gorgeous and spare ballad on acoustic guitar. And while **Halsey’s** not afraid to explore recent relationships, *Manic* is a beautiful and bold accounting of her own emotional well-being – and taking control.



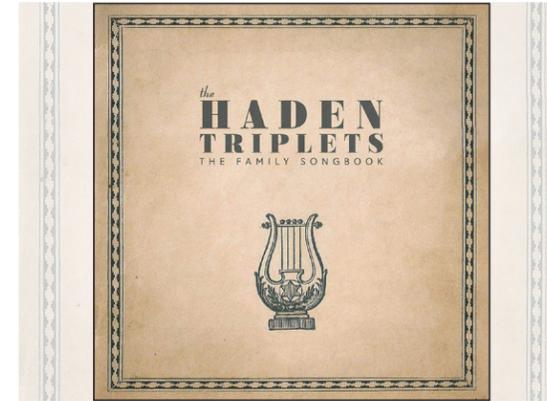
BREAKING BENJAMIN
AURORA
HOLLYWOOD RECORDS

Aurora features reimagined versions of the multi-platinum band’s biggest and most popular songs – all of them stripped back (yet soaring) and featuring very special guests, including Lacey Sturm (ex-Flyleaf), Scooter Ward (Cold), Adam Gontier (ex-Three Days Grace), Spencer Chamberlain (Underoath) and Michael Barnes (Red). Highlights include their new track, “Far Away,” “Dear Agony,” which just celebrated its 10th year anniversary in September 2019, as well as “So Cold” and “Red Cold River.” Founder/frontman Ben Burnley calls *Aurora* “a celebration of our incredible fans” both old and news. “We’ve always shared a unique emotional connection to our music with our fans,” he continues. “And this album [pays tribute] to those dark times and euphoric ones.”



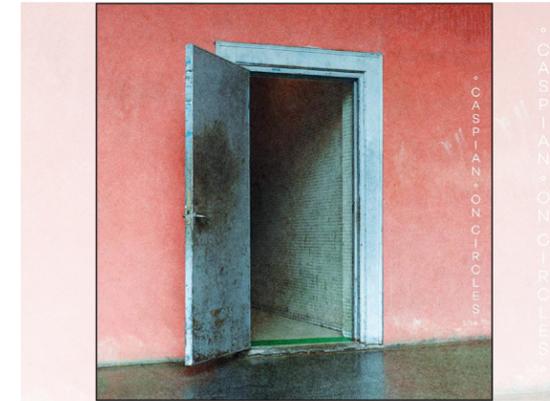
DESTROYER
HAVE WE MET
MERGE RECORDS

Destroyer’s Dan Bejar initially conceived of *Have We Met* as a Y2K album. Bejar assigned frequent producer and bandmate John Collins the role of layering synth and rhythm sections over demos sung at his kitchen table while his family was asleep. Bejar soon realized the pre-millennial sonic template was abrasive to **Destroyer’s** own, and the idea of a concept was silly anyway – so he abandoned it, simply instructing Collins to “Make it sound cool.” That part was easy. But they also made it dark, occasionally scary (serial killers have replaced poets and painters), and applied a curious ending (and cool guitars!). What it all means is still up in the air – but you’ll enjoy the many listens it’ll take to get closer to the “truth.”



THE HADEN TRIPLETS
FAMILY SONGBOOK
TRIMETER RECORDS

The Family Songbook is a tribute to **The Haden Triplets’** – Petra, Tanya, and Rachael – American heartland heritage. The album includes four recently unearthed songs by their grandfather, Carl E. Haden, friend to the Carter Family, Porter Wagoner and other country icons. The songs – “Who Will You Love,” “Ozark Moon,” “Memories of Will Rogers,” “Grey Mother Dreaming” – were written during the Depression when he was in his 20s. Other notable songs include, “Every Time I Try” (written by the **Triplets’** brother, Josh Haden), Kanye West’s “Say You Will,” and Americana standards like “Wayfaring Stranger,” “I’ll Fly Away,” “Wildwood Flower,” and “Pretty Baby.” *The Family Songbook* also features contributions from Bill Frisell, Greg Leisz, Doyle Bramhall II, Don Was, Larry Taylor, and Woody Jackson.



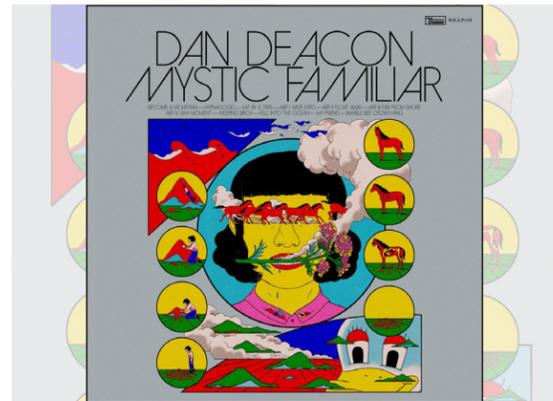
CASPIAN
ON CIRCLES
TRIPLE CROWN RECORDS

On Circles serves as the first new music from **Caspian** in four years and marks the most organic writing and recording sessions in the Massachusetts-based six piece’s 15-year history. “I’ve grown weary of reading about bands discussing the renewing, rehabilitative properties their most recent [album] has had on them,” says guitarist/keyboardist Phillip Jamieson of the mindset the band had going into recording *On Circles*. “*On Circles* is not that record.” Not that the process **Caspian** broken – saying that the album’s lead single, “Flowers of Light,” finds “the intersection between propulsive, relentless energy and a trance like sense of reverie. It’s also a hell of a lot of fun to play.” Produced by Will Yip (Code Orange, Defeater, Quicksand, Turnstile).



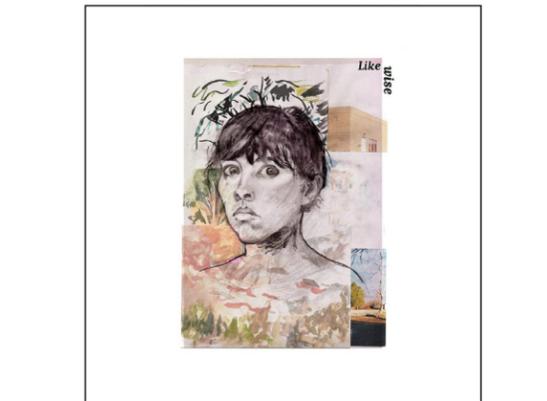
TORRES
SILVER TONGUE
MERGE RECORDS

A person whose words are so potent that they cause the people and beings around them to vibrate is said to have a “silver tongue.” It’s apt, then, that Mackenzie Scott—who has spent the 2010s making boundary-pushing pop as **TORRES** — has chosen to call her new album just that. **TORRES’** music has long navigated the space between the physical and the metaphysical, and *Silver Tongue* faces that conflict head-on, fastidiously chronicles the impulses that make up desire — wrestling with the highs and lows of what “being in love” might mean over heady guitars, enveloping synths, and a voice whose sensual, skeptical, smoky husk recalls indie rock matriarchs like Jenny Toomey and Susanne Vega. This is **TORRES** at her most inviting and beguiling.



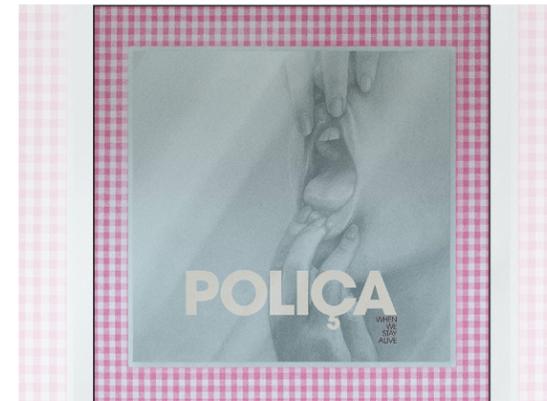
DAN DEACON
MYSTIC FAMILIAR
DOMINO RECORD CO.

Dan Deacon’s most emotionally open and transcendent record, *Mystic Familiar’s* eleven kaleidoscopic tracks of majestic synth-pop exponentially expand his sound with unfettered imagination and newfound vulnerability. It’s the first album where **Deacon** presents his natural singing voice, unprocessed and with only minimal accompaniment – a vulnerable shift in a songbook abundant with characters, metaphors, and distorted vocals. *Mystic Familiar’s* lead track, “Become A Mountain” – a stirring, dramatic introduction that recalls 70s Philip Glass, modern Max Richter, a touch of Liberace, Walt Whitman, and **Deacon’s** unadulterated vocals – sets the scene with a Zen-like yearning that will leave you instantly enthralled. But don’t worry: You’ll be dancing your ass off by the time “Sat by a Tree” hits.



FRANCES QUINLAN
LIKEWISE
SADDLE CREEK RECORDS

Frances Quinlan has built an identity for herself over the past decade as the lead songwriter and front-woman of the Philadelphia-based band Hop Along. With a renewed openness to explore different sounds, **Quinlan** supplements her typical guitar-based instrumentation with synthesizers, digital beats, harps, strings, and a wide variety of keyboards. **Quinlan** is a voyaging songwriter. Throughout *Likewise*, she confronts what confounds her in the hopes that she will come out on the other side with a better sense of what it is to be human. She presents listeners with a complicated, albeit spirited vision of what it could mean to truly engage with another person, to give a small piece of oneself over to someone else without expectation.



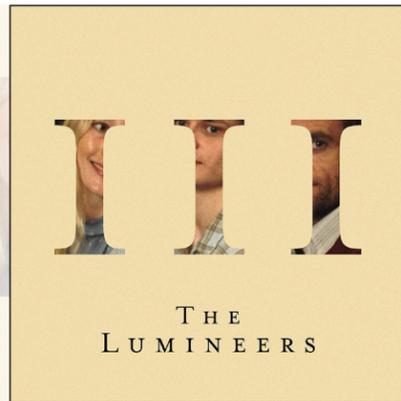
POLICA
WHEN WE STAY ALIVE
MEMPHIS INDUSTRIES

When **Polica’s** Channy Leaneagh fell off her roof in early 2018, leaving her in a brace with limited mobility for months. Yet **Polica’s** fourth album, *When We Stay Alive*, is not about one debilitating accident: It’s about the redemptive power of rewriting your story in order to heal. While half of *When We Stay Alive* was written before the fall, the tracks meld together in a redemptive whole – enhanced by the heavy synths and punctuating beats of **Polica** co-founder and producer Ryan Olson. Those written before the fall relay ideas with a more heightened sense of anxiety and distress. On the second batch of songs, Leaneagh reevaluates her past, difficult personal experiences and bring in a sense of insight, strength, and light.



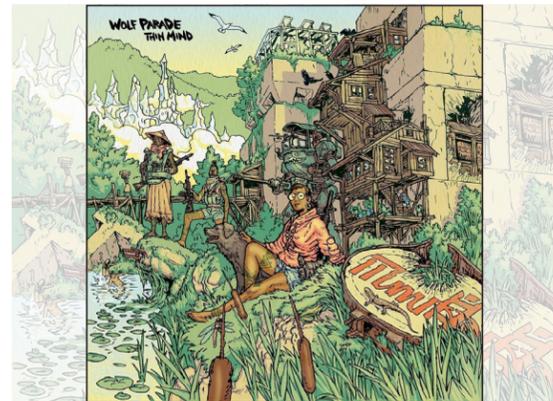
KIRK WINDSTEIN
DREAM IN MOTION
ENTERTAINMENT ONE

He’s a man *Pitchfork* calls “a pioneer” – with a voice recognized by *Rolling Stone* as the sound of resilience. Now, **Kirk Windstein**, wielder of the sludge sledgehammer and unmistakable earthmoving bellow of **Crowbar**, stomps forward as a solo artist for the very first time. On a *Dream In Motion*, the inaugural effort from his eponymously monikered incarnation, the Dark Lord of the Southern Riff stretches his creative wings as he introduces new emotional depth and sonic texture that strengthen, rather than tarnish, the metal monolith’s career legacy and rightly revered catalog.



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."



WOLF PARADE
THIN MIND
SUB POP

Every moment spent gazing at our screens is oversaturated with content, an ever-accelerated news cycle conditioning our ever-decreasing attention spans. The struggle to stay present, and to foresee a clear, sustainable future, feels very real. **Wolf Parade** address this phenomenon head-on with *Thin Mind*, the band's fifth full-length and second to be produced by John Goodmanson (Bikini Kill, Sleater-Kinney, Unwound). *Thin Mind* marks a return to the original power trio of Dan Boeckner, Spencer Krug, and Arlen Thompson. The band's decision to forge a future-forward sound using a myriad of synthesizers – from '80s synths and '90s MIDI to more modern, kitchen sink instruments – recalls the sonics of **Wolf Parade's** earliest EPs in a move that seems both ironic and on-brand (but probably both).



PET SHOP BOYS
HOT SPOT
X2/AWAL

Hotspot – the new album from legendary electronic/sardonic duo **Pet Shop Boys** – was mostly written and recorded in Berlin and Los Angeles and is the third album to be produced and mixed by Stuart Price. *Hotspot* features 10 brand new Tennant/Lowe tracks including single 'Dreamland' featuring Years & Years and new track 'Burning The Heather' – which features Suede guitarist-turned-producer, Bernard Butler, on guitar. In Berlin, **Pet Shop Boys** worked at Hansa – a studio that's played a role in many pivotal album, including – most famously – David Bowie's "Berlin" trilogy: "We've written much of our music over the last ten years in Berlin... It was an exciting experience to work on this album in the legendary Hansa studios and add a new dimension to our sound."



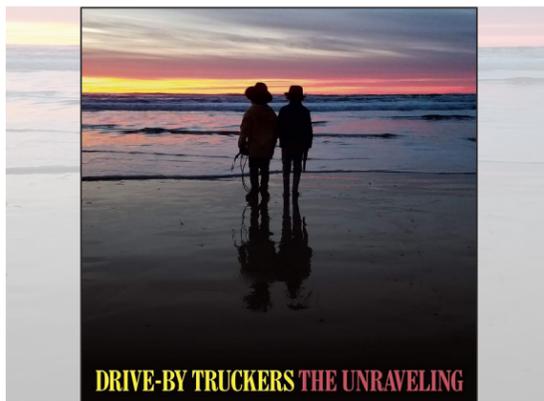
THE WOOD BROTHERS
KINGDOM IN MY HEAD
HONEY JAR RECORDS

The Wood Brothers' new studio album *Kingdom In My Mind* represents a reckoning of sorts, examining circumstance, mortality and human nature. The material on *Kingdom In My Mind* homes in on the bittersweet beauty that underlies doubt and pain and sadness with vivid character studies and unflinching self-examination. While the lyrics dig deep, the trio draws from across a broad sonic spectrum to create a set of songs that are transportive and joyful. And, seeing as **John Wood** is one-third of the great Medeski, Martin & Wood, *Kingdom In My Mind* benefits from a harmonic sensibility and an overdriven, buzzy, slightly left-of-center production that eludes most "Americana" acts. It grooves, too... And fans of Levon Helm will find plenty here to love.



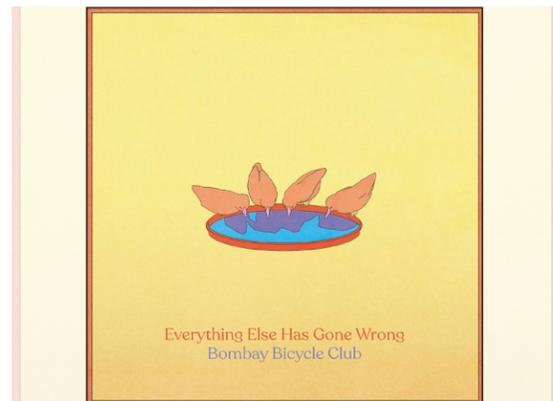
JACK BROADBENT
MOONSHINE BLUE
CROWS FEET RECORDS

Hailed as "the new master of the slide guitar" by the Montreux Jazz Festival, and "the real thang" by the legendary Bootsy Collins, singer-songwriter, **Jack Broadbent**, returns after 3 years with *Moonshine Blue*. "Wishing Well." Growing up, **Jack** listened to a variety of different artists that influenced the way he produces and performs his music, including Radiohead, Robert Johnson, Joni Mitchell, and Davey Graham – and you can hear elements of each on both the single and album. Listening and learning from a wide range of artists helped him to create a unique style by mixing various genres which led him to develop his own – one that subverts modern blues tropes by never shying away from his disparate influences and embracing a Spiritualized-like guitar squalls.



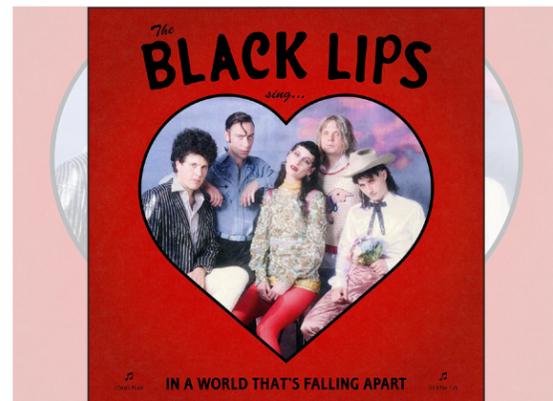
DRIVE-BY TRUCKERS
THE UNRAVELING
ATO

Drive-By Truckers' twelfth studio album and first new LP in more than three years, *The Unraveling*, was recorded at the legendary Sam Phillips Recording Service in Memphis, co-founding singer/songwriter/guitarists Mike Cooley and Patterson Hood both spent much of the time prior doing battle with deep pools of writer's block. "How do you write about the daily absurdities when you can't even wrap your head around them in the first place?," says Hood. "I think our response was to focus at the core emotional level. More heart and less cerebral perhaps." The songs that eventually emerged are among **DBT's** most direct and pointedly provocative, tackling the myriad horrors of our new normal through sincere emotion and unbridled heart. *The Unraveling* is a record for these times.



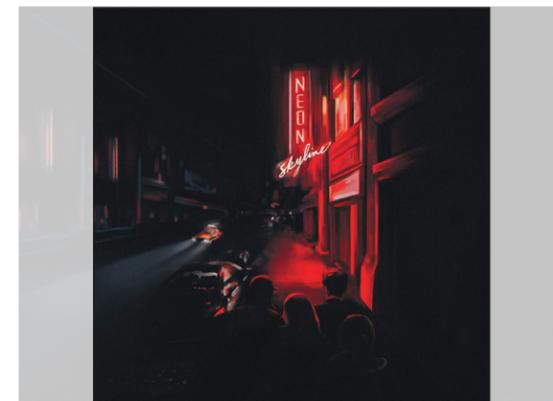
BOMBAY BICYCLE CLUB
EVERYTHING ELSE HAS GONE WRONG
CAROLINE INTERNATIONAL

Everything Else Has Gone Wrong is the eagerly anticipated follow-up to the British band's 2014 chart-topping, Mercury Music Prize nominated fourth album, *So Long, See You Tomorrow*. "This is an album for anyone who's ever turned to music in a time of need," says vocalist/guitarist Jack Steadman. "Music's the way I'm able to truly express myself." With an innate ear for melody and invention, **Bombay Bicycle Club** are a very welcome return to the fold just as British guitar music makes a timely renaissance – their distorted, elastic sonics – still reminiscent of Steve Reich, The Notwist, and Bright Eyes – remain firmly intact. Produced by John Congleton (St. Vincent, Sharon Van Etten, War on Drugs).



BLACK LIPS
SING IN A WORLD THAT'S FALLING APART
FIRE RECORDS

It's country music, but not as we know it – which begs the question: Have these bad kids of 21st century rock 'n' roll finally grown up on their ninth studio album? Have they made a record their parents could listen to? *Fuck no!* **The Black Lips** new album, *Sing In A World That's Falling Apart*, ain't another gaggle of bearded southern sons fleeing their collective suburban upbringings. There aren't the usual clichés about drinking, honkytonks, and heartbreak. Here **Black Lips** are skidding onto the asphalt in a shower of sparks, they roll on with an unapologetic southern-fried twang, pacing the beast, every now and then dropping a psycho howl into the rubber room madness lurking underneath the truckstop fireworks. Their best record since the aughts.



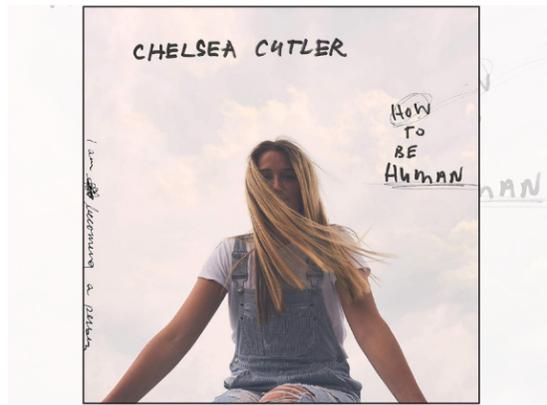
ANDY SHAU
THE NEON SKYLINE
ANTI- RECORDS

Few artists are storytellers as deft and disarmingly observational as **Andy Shauf**. The Toronto-based, Saskatchewan-raised musician's songs unfold like short fiction: They're densely-layered with colorful characters and a rich emotional depth. On his new album, *The Neon Skyline*, he sets a familiar scene of inviting a friend for beers. Despite having written 50 songs about the same night, **Shauf** paired them down to eleven interconnected tracks that follow a simple plot: The narrator goes to his neighborhood dive, finds out his ex is back in town, and she eventually shows up. While its overarching narrative is riveting, the real thrill of the album comes from how **Shauf** finds the humanity and humor in a typical night out and the ashes of a past relationship.



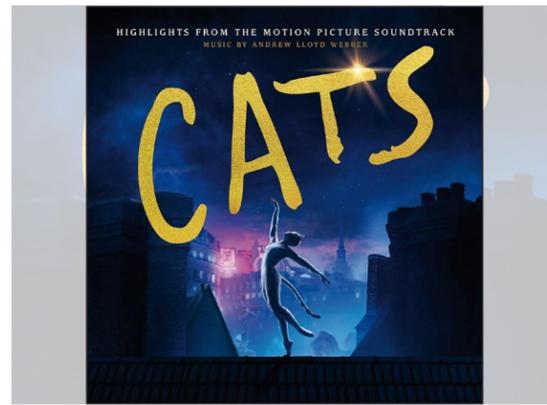
SON LITTLE
ALOHA
ANTI- RECORDS

Son Little's Aloha blends classic soul and old-school R&B into a timeless swirl fueled by gritty instrumental virtuosity and raw, raspy vocals. While **Son Little** plays nearly every instrument on the album himself, he put his songs in the hands of an outside producer, Renaud Letang (Feist, Manu Chao). Fitting, as *Aloha* is an exercise in letting go, ceding control, and surrendering to fate. Recognizing the power of our own self-destructive tendencies is a recurring theme on *Aloha*. **Little** mourns the suicide of a beloved uncle on "Suffer," using addiction and mental illness as a lens to explore forgiveness and empathy on "O Clever One," and meditates on the dangers of succumbing to passion at the expense of reason on "Belladonna."



CHELSEA CUTLER
HOW TO BE HUMAN
REPUBLIC

Constantly-relatable lyrics and handcrafted lo-fi soundscapes have established **Chelsea Cutler** as a quiet, yet disruptive force for popular music. Within two short years, the singer, songwriter and producer went from bedroom-constructed Soundcloud uploads to 750 million-plus cumulative streams, and acclaim from *Billboard*, *Complex*, and *PAPER*, a string of independent releases, and two sold-out nationwide tours. **How To Be Human**, is the premier showcase for this around-the-way girl from Connecticut, showcasing her bouncy pop patois and sad-girl confessionals. Heart always on her sleeve, **Cutler** even includes songs she wrote on her phone because she knows when the expression of raw emotions best serves her well-crafted songs. It's that fearlessness that has made her an underground phenomenon - one that will soon be impossible to ignore.



VARIOUS
CATS: HIGHLIGHTS FROM THE MOTION PICTURE
REPUBLIC

Whether you're a glutton for punishment, an enthusiastic taker of psychedelic drugs, introverted, or just a fan of musicals, then **Cats: Highlights From The Motion Picture Soundtrack** is the album you've been waiting for! **Cats: Highlights From The Motion Picture Soundtrack** features Andrew Lloyd Webber's iconic songs and music, including "Memory" sung by Jennifer Hudson and Francesca Hayward, and Taylor Swift's collaboration with Lloyd Webber, "Beautiful Ghosts." As you well know, said track is performed by Francesca Hayward in the film and by Swift in the film's end credits - and both versions are featured here. Other highlights include the classic "Jellicle Songs for Jellicle Cats," Jason Derulo's "The Rum Tum Tugger," and "Macavity" performed by Swift and Idris Elba.



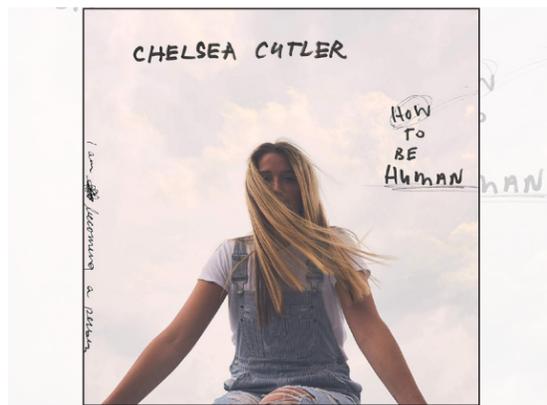
OH WONDER
NO ONE ELSE CAN WEAR YOUR CROWN
REPUBLIC

Oh Wonder are one of the UK's best-kept secrets. What started with the relatively modest ambition of uploading a track a month on Soundcloud quickly transformed into two albums and two tours, more than one million albums sold. The couple's hotly anticipated third album, **No One Else Can Wear Your Crown**, was written and self-produced in **Oh Wonder's** own home studio before being co-mixed with Cenzo Townshend (Bat For Lashes, Christine & The Queens, Jungle). **No One Else Can Wear Your Crown** has an overriding message of self-acceptance, empowerment and joy - its songs addressing modern romance (and break-ups), self-acceptance, life, death, healing, and the simple joy of harmony. Or, to paraphrase, **Oh Wonder** will be singing "Hallelujah" whether you like it or not.



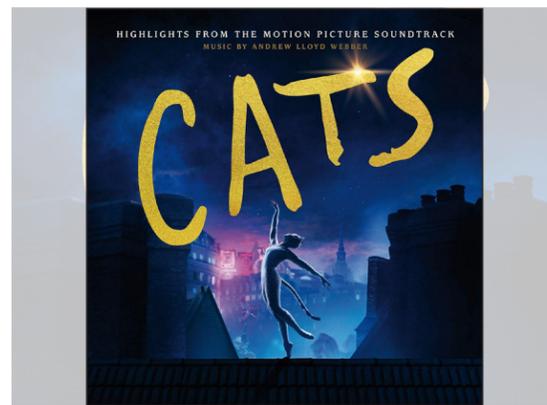
MIKE POSNER
KEEP GOING
ISLAND

As Grammy-nominated, worldwide multi-platinum selling singer-songwriter-producer **Mike Posner** ("I Took A Pill In Ibiza," "Cooler Than Me") continues on his Walk Across America (**Mike** set out on a 3,000-mile hike on April 15th from Asbury Park, New Jersey, making his way to Venice Beach, California), he commemorates crossing the California state line by dropping the new mixtape, **Keep Going** - which begins with a message from **Posner** that encourages the listener to enjoy all 52-minutes without interruption. Wishful thinking? Perhaps - but if **Posner** can stick to his goal despite a snakebite-related 3-week sabbatical (seriously), then maybe you can find a bit of focus as well. Besides, it's worth it. Logic, Wiz Khalifa, Ty Dolla \$ign, and Talib Kweli, Diddy, and Steven Tyler are among the guests.



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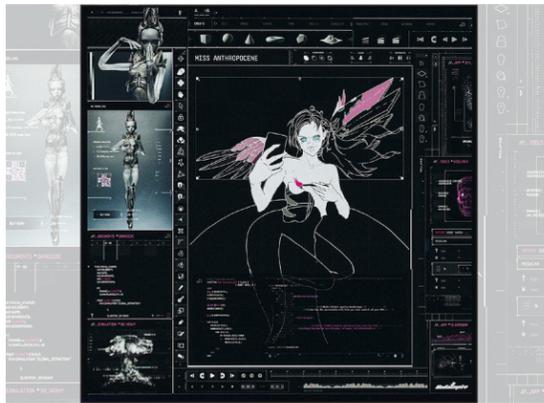
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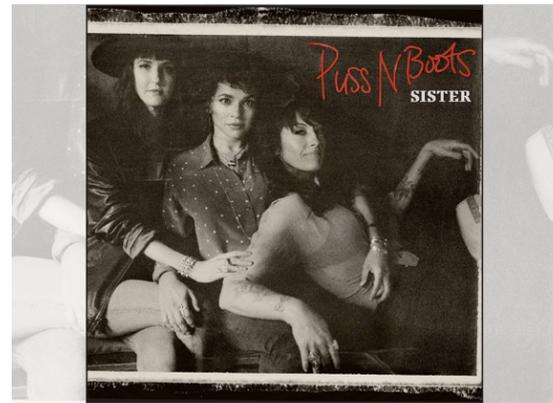
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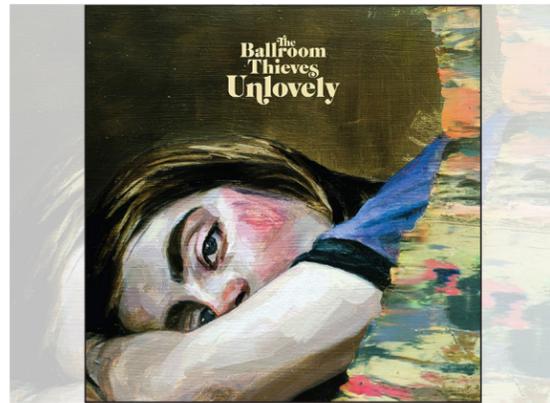
GRIMES
MISS ANTHROPOCENE
4AD

Canadian artist Claire Boucher – aka **Grimes** – follows-up 2015’s *Art Angels* with her highly-anticipated fifth studio album, *Miss Anthropocene*. An amalgamation of three albums **Grimes** recorded over the past three years, *Miss Anthropocene* is based on a neologism commonly used in scientific circles (sounds like *somebody* has been hanging out with an eccentric techno-billionaire). *Miss Anthropocene* refers to both the misanthrope’s loathing of humanity and the Anthropocene era in which our planet is dominated by human activity. Glad to know that, even in “The Future,” puns reign supreme. The 10-track collection is introduced by the breathy and beat driven “Violence,” the atmospheric “So Heavy I Fell Through The Earth,” and features guest appearances by PAN and i_o.



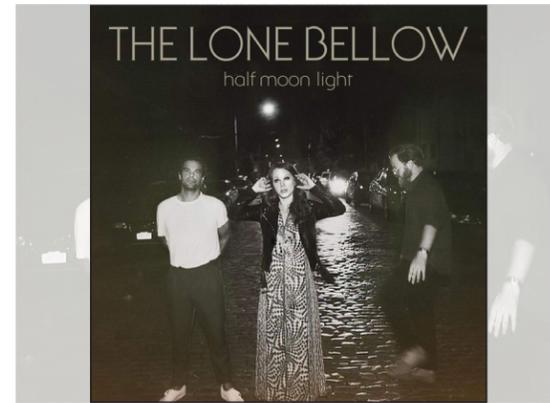
PUSS N BOOTS
SISTER
BLUE NOTE

Puss N Boots – the charming trio featuring Norah Jones, Sasha Dobson, and Catherine Popper – are back with their second full-length album, *Sister* – a fetching collection of originals written by the band members collectively and individually, mixed with loving covers of songs by Tom Petty (“Angel Dream”) and Paul Westerberg (“It’s A Wonderful Lie”). Jones, Dobson, and Popper each take turns delivering lead vocals and also pick up multiple instruments throughout the album trading off on guitar, bass, and drums. “This band has always been a great adventure,” says Jones. “Sasha and Cat’s fearlessness eggs me on to try new things, be it playing guitar, drums, writing a new way or wearing an elf costume on stage.” Let’s hope this is indicative of a forthcoming tour.



THE BALLROOM THIEVES
UNLOVELY
NETTWERK

The Ballroom Thieves have consistently and skillfully crossed genres, joining artists like CAAMP, Langhorne Slim and Shakey Graves to bridge the gap between folk, rock, and soul. With *Unlovely* the trio took it a step further and grew their instrumental arsenal, amplifying their signature energy and eccentricity. Incorporating musical styles that range from Motown to classic rock and metal, *Unlovely* maintains the recognizable, nostalgia-tinged sound of **The Ballroom Thieves’** previous outputs while pushing a heightened brashness – unafraid to make several sharp turns within one song. With subject matters ranging from female empowerment and the destruction of patriarchy, to love in a committed relationship, to their fury about the current state of American leadership, *Unlovely* is the distillation of the band’s personal and political passions.



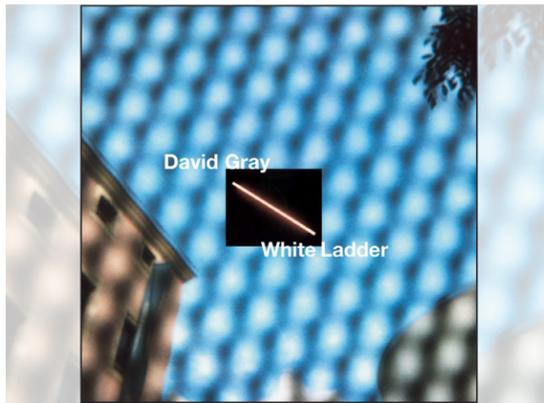
THE LONE BELLOW
HALF MOON LIGHT
DUALTONE

With earthy three-part harmonies and songwriting as provocative as it is honest, **The Lone Bellow** creates sparks that make a stranger’s life matter or bring our sense of childlike wonder roaring back. On *Half Moon Light*, the trio mix light and dark to muster a complex ode to memory, a call for hope, and an exercise in empathy. Anchored in the acoustic storytelling that first so endeared the band to fans and critics, *Half Moon Light* also takes more chances, experimenting with textures and instrumental fillips to create a full-bodied music experience. The band expertly traverses several moods throughout, going from gentle, soothing lows to enormous, sweeping highs, and their musicianship shines through in each and every track.



OZZY OSBOURNE
ORDINARY MAN
EPIC RECORDS

Ordinary Man is **Ozzy Osbourne’s** his first solo album in almost 10 years. Featuring the songs “Under The Graveyard,” and “Straight To Hell” – recorded with Guns N’ Roses guitarist Slash – the album features producer Andrew Watt on guitars, Duff McKagan (Guns N’ Roses) on bass and Chad Smith (Red Hot Chili Peppers) on drums. Beyond the core band, *Ordinary Man* features a who’s-who of guest collaborators including Elton John, Post Malone, and Tom Morello. What started out as a feature on a Post Malone track quickly became a full-fledged album – one that **Ozzy** didn’t think he had in him (especially in light of his recent Parkinson’s diagnosis). The result is one of the most earnest – and no less rocking – albums of **Ozzy’s** career.



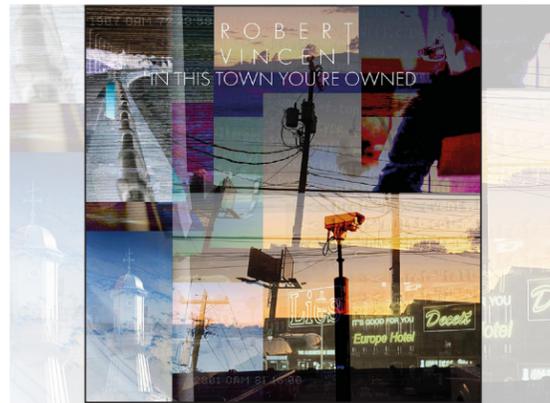
DAVID GRAY
WHITE LADDER 20TH ANNIVERSARY
IHT RECORDS/AWAL

“What happened with *White Ladder* involved more than music,” says **David Gray**. “It was a sort of heart and soul moment of total surrender for everybody involved, for me and the audience... It doesn’t get any better than that.” *White Ladder’s* success spawned a new wave of singer-songwriters in an acoustic boom that resonates to this day, a soul-baring lineage that can be directly traced from **Gray** to the all-conquering Ed Sheeran – who has been known to cover “This Year’s Love” live. Fellow world-beating British superstar Adele is also an admirer, citing “This Year’s Love” as one of her all-time favorite break-up songs. This 20th anniversary edition of *White Ladder* has been freshly remastered and includes previously unreleased rarities, B-sides and demos.



JOHN MORELAND
LP5
OLD OMENS

Over the last decade, the honesty inherent in **John Moreland’s** music has stunned and stung. But there has always been far more to **Moreland** than sad songs. In addition to his world-weary candor, **Moreland’s** music smolders with gentle wisdom, flashes of wit, joy, and compassion. *LP5*, **Moreland’s** latest, pushes everything further: The album’s sonic experimentations capture an artist whose confidence has grown, without abandoning his hearty roots rock foundation and lyrics-first approach **Moreland’s** work demands. There is no grand or alarming stylistic departure here – rather additional textures and layers that add greater depth to **Moreland’s** heretofore sparse recordings, undoubtedly enhanced by the considerable production skills of Centro-Matic’s Matt Pence (Think Daniel Lanois meets Springsteen). **Moreland** is an artist you need to know.



ROBERT VINCENT
IN THIS TOWN YOU’RE OWNED
ROBERT VINCENT MUSIC

Produced by the great Ethan Johns (Paul McCartney, Ray LaMontagne, Laura Marling), *In This Town You’re Owned* is singer-songwriter **Robert Vincent** at his most contemporary, and with a bigger scope of vision than ever before. A Liverpool native, **Vincent** observes life in his hometown – as well as the current, chaotic state of the world – with keen eyes. Faith, and lack thereof, is one of the central themes of the record, which was record straight to 16-track tape, employing minimal overdubs – but one shouldn’t mistake such speed for a lack of care: Vincent’s most ambitious work to date, the 9-minute-long “The End Of The War,” wastes not one second. “There’s a life” **Vincent** sings, “at the end of the war.” Let’s bloody well hope so.



TENNIS
SWIMMER
MUTUALLY DETRIMENTAL

Indie pop Captain and Tennille, **Tennis** (husband and wife duo Patrick Riley and Alaina Moore), wrote their new album *Swimmer* on their sailboat traveling around Baja California, Mexico and in their recording studio they built in Denver. *Swimmer* finds **Tennis** elevating its songwriting via experiments in instrumentation, time changes, and a greater focus on storytelling. According to Moore, the first single, “Runner,” (and, with that, the album) “began as a guitar riff Patrick recorded while we were living off grid, anchored in a fisherman’s cove called San Juanico. The only instruments we had on board were an acoustic guitar and a drum sequencer... The demo Patrick recorded that day outlined our future, the first contours of our next record.”



POSEHN
GRANDPA METAL
MEGAFORCE

Comedian **Brian Posehn** has friends in metal places. The *Uncle Nick* star has corralled a murderer’s row of metal and rock help for his new metal album *Grandpa Metal*. Produced by Jay Ruston (Anthrax), the album features a massive list of guest collaborators, including Fall Out Boy’s Patrick Stump, Dokken’s Jeff Pilson, “Weird” Al Yankovic, Dethklok’s Brendon Small, Anthrax’s Scott Ian, Soundgarden’s Kim Thayil, and Slipknot’s Corey Taylor (among many others). *Grandpa Metal* not only features a thundering death metal take on A-ha’s iconic “Take on Me,” but a searing take on “The Fox (What Does the Fox Say?).” “I honestly feel that every good song would be better if it were heavy metal,” says **Posehn** – and we don’t disagree.



SPANISH LOVE SONGS
BRAVE FACES EVERYONE
PURE NOISE RECORDS

Steeped in the same detail-rich storytelling of Bruce Springsteen, The Menzingers and Manchester Orchestra and filtered through the band's sweat-soaked punk fervor, the songs on **Spanish Love Songs'** third album, **Brave Faces Everyone**, represents the situations singer Dylan Slocum and his bandmates experienced during 30-odd weeks of rigorous touring their last album, *Schmaltz*. These are stories set in small-town America and anxious urban jungles alike – heartbreaking tales of addiction, depression, debt and death juxtaposed alongside looming societal bogeys like mass shootings, the opioid epidemic and climate change. They're all at once personal vignettes and universal truths of life in the 2010s. Besides, as Slocum sings in "Beachfront Property": "Every city's the same / Doom and gloom under different names."



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