



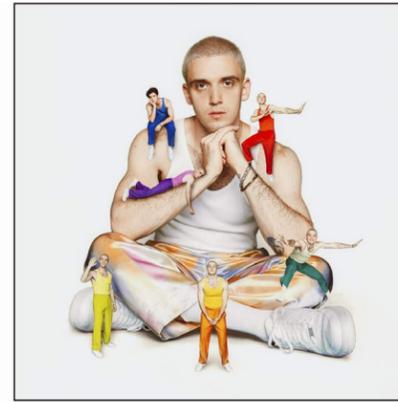
BEST COAST
ALWAYS TOMORROW
CONCORD

Always Tomorrow - the new album by **Best Coast** - finds the duo of Bethany Cosentino and multi-instrumentalist Bobb Bruno crafting its most eloquent and reflective album to date. Ostensibly inspired by "The 70s," it's the following decade that really shines through via breezy keyboards and an apparent Joan Jett influence. But the biggest anachronisms lie in the lyrics: *Always Tomorrow* is less about excess than it is straightening out. "This album is about leaving the darkness for the light, but still understanding that nothing is ever going to be perfect," Cosentino said. "Closing one chapter and moving onto the next even when you have no idea what is on the other side. Acceptance. It's about taking a gigantic leap of faith."



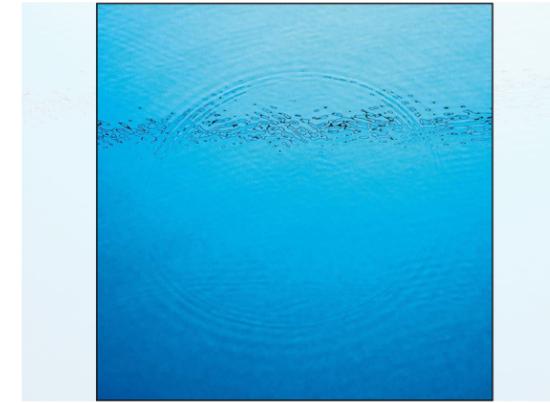
SOCCER MOMMY
COLOR THEORY
LOMA VISTA

For Sophie Allison - aka **Soccer Mommy** - *color theory* confronts the ongoing mental health and familial trials that have plagued the 22-year-old artist since pre-pubescence, presenting listeners with an uncompromisingly honest self-portrait. *color theory's* melodies shimmer on the surface, but reveal an unsettling darkness with each listen. "I wanted the experience of listening to *color theory* to feel like finding a dusty old cassette tape that has become messed up over time, because that's what this album is: an expression of all the things that have slowly degraded me personally," Allison explains. "The production warps, the guitar solos occasionally glitch, the melodies can be poppy and deceptively cheerful. To me, it sounds like the music of my childhood distressed and, in some instances, decaying."



LAUV
-HOW I'M FEELING-
LAUV/AWA

Lauv has been long been a songwriter (Charlie XCX, Celine Dion, and Demi Lovato have sung his tunes) and producer, but eventually he was writing songs that only felt right with his own voice. His new album, *how i'm feeling-*, takes this journey of self-discovery even further: "*how i'm feeling-* is about embracing personality and all its different aspects," says **Lauv**. "I created six different characters represented by purple (existential **Lauv**), blue (hopeless romantic **Lauv**), green (goofy **Lauv**), yellow (positive **Lauv**), orange (fuckboy **Lauv**) and red (spicy **Lauv**)", all of which make up my identity. While my last project was focused on one aspect of my life, *how i'm feeling-* is the first time I'm embracing all the parts that make me who I am."



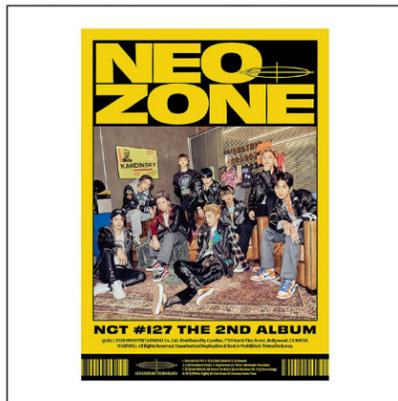
CARIBOU
SUDDENLY
MERGE RECORDS

Though *Suddenly* retains **Caribou's** trademark warmth and technicolor, it's an album rife with swerves and left turns. Songs drop out and morph into something else entirely just as they're hitting their stride. Samples - chopped up beyond all recognition - burst out of nowhere. Though *Suddenly* refers to the moments of dramatic and unexpected change that occur at points in any life and within any family, it easily applies to its composition. While it has more in common with the minimalist house of *Swim* an *Our Love* than the sensory overload of his early output, *Suddenly* is no less psychedelic and welcoming - the deep soul of "Home" is a like a damn hug. Every spin reveals more treats - so play it often. And loud.



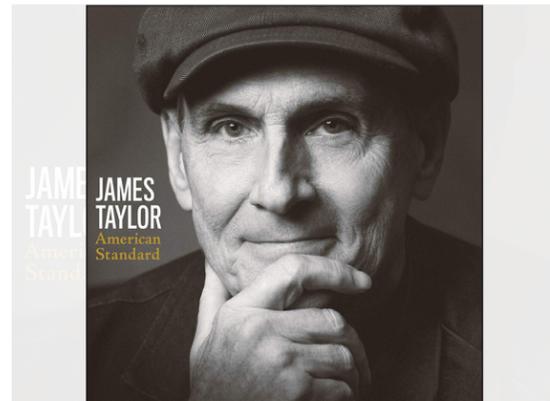
CAROLINE ROSE
SUPERSTAR
NEW WEST RECORDS

Here comes *Superstar* - the bigger, badder, glitter-driven record by **Caroline Rose**. A sequel to 2018's excellent *Loner*, *Superstar* "plays out like an epic movie about the pursuit of fame and fortune," says **Rose**. "I've always been fascinated by this pursuit, but what's even more fascinating is what happens when it fails." Indeed, gone are the successful Hollywood hunks and starlets of old. *Superstar* chronicles a quirky anti-hero, who after receiving a wrong call from the elite hotel Chateau Marmont, decides to leave their old life behind in order to become a big Hollywood star. Though much of the instrumentation is the same - **Rose** has an ear for stellar keyboard sounds - *Superstar* is more arid than its predecessor, but no less sharp. **Rose** is a gift.



NCT 127
NCT #127 NEO ZONE
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)



JAMES TAYLOR
AMERICAN STANDARD
FANTASY

Be they inspired or tired, it takes an extraordinary artist to re-imagine some of the most beloved songs of the 20th century and make them completely their own. And that's precisely what **James Taylor** has accomplished with his brand-new album, *American Standard*. Recalling the best of **Taylor's** early work, he infuses new sounds and fresh meaning into these timeless works of art. While these 14 carefully chosen interpretations naturally feature **James'** warm, one-of-a-kind vocal ability and incomparable musicianship. Unlike most who have tackled similar material, *American Standard's* beautifully simple, stripped-down arrangements are based on **Taylor's** skillful acoustic guitar work. The effect is mesmerizing - a reminder that **Taylor** is himself an American treasure.



REAL ESTATE
THE MAIN THING
DOMINO RECORD CO.

Over the last decade, Real Estate have crafted warm yet meticulous pop-minded music, specializing in soaring melodies that are sentimentally evocative and unmistakably their own. The Main Thing dives even further into the musical dichotomies they're known for - lilting, bright guitar lines set against emotionally nuanced lyrics, complex arrangements conveyed breezily - and what emerges is a superlative collection of interrogative songs as full of depth, strangeness and contradictions as they are lifting hooks. Across the 13 interrogative tracks - as full of depth, strangeness, and contradictions as they are lifting hooks - Real Estate balances existential, environmental, and political anxieties with fatherly sentiments, self-satirizing lyrics, forever-lively guitar lines, and shimmering strings.



THE WORD ALIVE
MONOMANIA
FEARLESS

Phoenix, AZ quartet **The Word Alive** spurn genre distinctions and urge alternative music forward through the seamless integration of cinematic electronic fits and undeniable melodies into hard-hitting heaviness. This clearer than ever on *Monomania* - especially on the album's lead single, "Burning Your World Down," which teeters between synth swells, gut-punching riffs, and a hypnotic hook. "We didn't chase where we were, what we've made previously, what our peers had done or are doing," says singer Telle Smith about *Monomania* - the bands sixth album. "We stopped listening to all the outside noise, and we just focused on writing the most honest songs we could. We pushed ourselves, pushed our boundaries... Welcome to the new chapter of our story." Heavy, proggy, poppy - *Monomania* has it all.



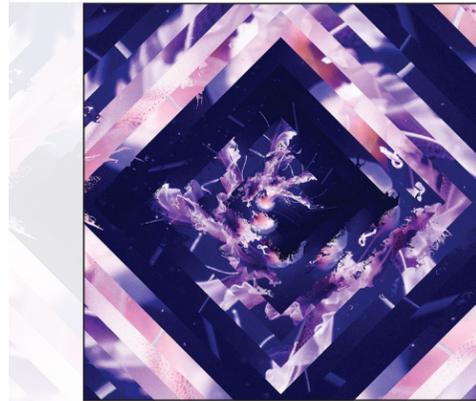
JUICEBOXXX
IT'S EASY TO FEEL LIKE A NOBODY...
DANGEBIRD RECORDS

It's Easy To Feel Like A Nobody When You're Living In The City is made up of "10 anthems dedicated to everyone out there taking it one day at a time in a confusing world" according to its creator, **Juiceboxxx** - the Wisconsin rapper, rocker, and businessman (he's the creator of Thunder Zone Energy Drink). *IEtFlaNWYLiTC* looks back on a gonzo life - certainly one less traveled: Playing basement shows in Milwaukee, touring with Public Enemy, creating said energy drink, etc. - and wondering what the hell it all means... And what's coming next. The blues are real and the solipsism is thankfully scarce, but the charm and smirk of these songs read as optimistic. See you at the Coinstar.



LAPSELEY
THROUGH WATER
XL RECORDINGS

Lapsley's highly-anticipated second album, *Through Water*, follows up her acclaimed 2016 debut, *Long Way Home*. Released while she was still a teenager, *Long Way Home* featured **Lapsley's** breakthrough moments ("Station" and "Falling Short"), spawned one of the biggest club tracks in recent years (DJ Koze's edit of "Operator"), and inspired a new generation of electronically minded songwriters - including Billie Eilish, who name-checked it as a key influence on her sound. *Through Water* is without doubt **Lapsley's** most accomplished work to date, featuring 10 songs that reflect her newfound confidence, clarity and self-awareness as an artist, documenting a wealth of personal experiences and coming-of-age stories set against a thematic backdrop of water, climate, weather and the elements.



SILVERSTEIN
A BEAUTIFUL PLACE TO DROWN
UNFD

Ontario post-hardcore legends **Silverstein** celebrate their 20th anniversary with the release of their ninth studio album, *A Beautiful Place To Drown* - a record that encapsulates **Silverstein** at its best while pushing their sound into daring new territory. Guest appearances from Underoath's Aaron Gillespie, Beartooth's Caleb Shomo, Simple Plan's Pierre Bouvier, and perhaps most surprisingly, hip hop firebrand Princess Nokia, are indicative of the band's wide-reaching impact and their ability to reach listeners in all worlds of music. **Silverstein** pushed themselves lyrically as well, exploring the mental duress that seems to be inextricable from the personal and societal challenges of modern life, often focusing on external perspectives, and even political elements, without losing the band's trademark intimacy.



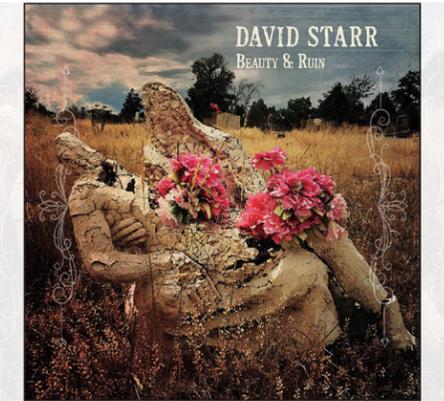
GREEN DAY
FATHER OF ALL...
WARNER

Green Day's new album, *Father of All...*, is supposed to be some sort of return to "feel bad" rock or whatever, but their soul-inflected new single - the title track - comes complete with a falsetto turn from frontman Billie Joe Armstrong. It's catchy, soulful, and does a pretty good balancing act of balancing thin, shitty sounding guitar - but with killer riffs, mind you - with a bunch of swooshing stereo effects. It's kind of amazing. And *Father of All* carries on this way for the remainder of its 26-minute runtime. It's not a return to *Kerplunk*, but it's the band operating on all cylinders - it's snotty, it's poppy, it's raw, it appropriates Joan Jett... It's pretty fucking great. And fun. And Punk. Play LOUD!!!



PAT METHENY
FROM THIS PLACE
NONESUCH

Over the course of more than three decades, **Pat Metheny** has set himself apart from the jazz mainstream. His record-setting body of work features *twenty* Grammy Awards, a raft of influential recordings, scores for hit movies, and collaborations with major artists like Ornette Coleman, Steve Reich, Charlie Haden, and Brad Mehldau. "*From This Place* is one of the records I have been waiting to make my whole life," says **Metheny**. "It is a kind of musical culmination... presented in a way that offers the kind of opportunities for communication that can only be earned with a group of musicians who have spent hundreds of nights together on the bandstand." Melding orchestral atmospheric with powerful chops, *From This Place* sounds like a dream - especially on the riveting "America Undefined."



DAVID STARR
BEAUTY & RUIN
THE HOLLAND GROUP

Beauty and Ruin, the latest album by American singer-songwriter **David Starr**, is a collection of songs inspired by *Of What Was, Nothing Is Left* - a novel written by his **Starr's** grandfather in 1972. Fred Starr's final novel, *Of What Was, Nothing Is Left* is a story of tragedy, family dysfunction, and denial set in rural southwest Arkansas. Along with producer John Oates (Hall & Oates), **David** approached some of his favorite songwriters - including the great Jim Lauderdale - about creating a collection of songs based on the story. By inhabiting the material rather than simply recounting it, *Beauty and Ruin* hammers home the importance of storytelling through our country's oral traditions. William Faulkner would be proud. And so would Fred Starr.



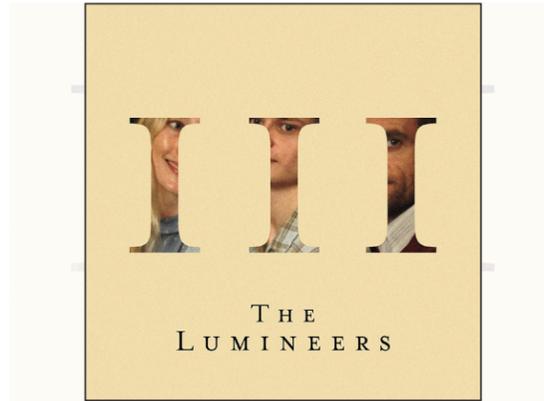
THE SECRET SISTERS
SATURN RETURN
NEW WEST RECORDS

"As we age, we face obstacles that are beyond our control. Some forces are internal: insecurity, anxiety, fear. Some are external: the loss of loved ones, an unjust system and the fragility of time. Yet the mark of maturity is how you respond when you realize you're not in control. This album is a reflection of us coming to terms with how to find our power in the face of an unfair world. We question our purpose, our relationships, our faith. Trading the fears of our youth for the dread that rages within us as mature women. With *Saturn Return*, our hope is that women can feel less alone in their journey through the modern world." - **The Secret Sisters**



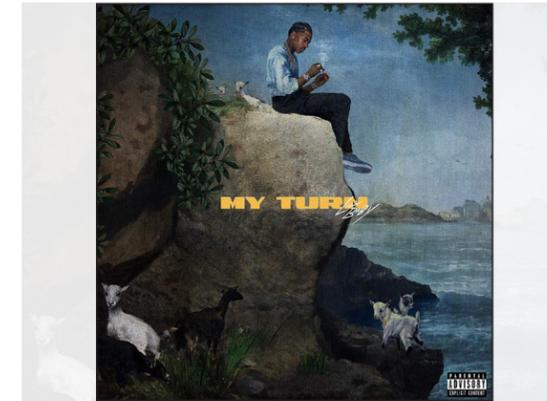
PHANTOGRAM
CEREMONY
REPUBLIC

Genre-defying alt-rock duo **Phantogram** have continued to change the zeitgeist for almost a decade now by consistently challenging it with their signature blend of hard-hitting beats; dark, guitar-driven psychedelia, and electronic pop. **Phantogram's** highly-anticipated fourth studio album, *Ceremony*, marks a rebirth and embodies a dark, but hopeful, chapter for the band. *Ceremony* is the first project **Phantogram** made entirely around Los Angeles. They spent a week at Rancho de la Luna in Joshua Tree after recording the bulk of the album at Sarah's new home studio, Harmonie West. Tracks like "In A Spiral," "Mister Impossible," and "Into Happiness" have an undeniable, hip-hop swagger - bridging perfect pop with serious lean, flashing fragments, sharp turns, and seductive textures.



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."



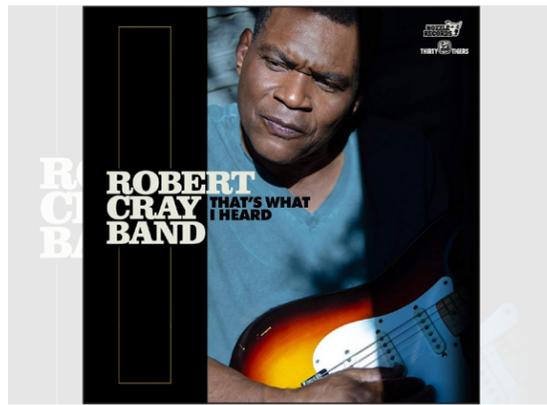
LIL BABY
MY TURN
QUALITY CONTROL/MOTOWN

Atlanta rapper **Lil Baby** is ready for the spotlight. "I called it *My Turn* 'cause I feel like everybody else had a lil' turn. It's my turn now." He's off to a good start: his rather incredible (and heart-wrenching) single, "Catch the Sun," earned a prominent placement on the *Queen & Slim* soundtrack, no doubt elevating his profile thanks to that songs breezy, escapist fantasizing. *My Turn* keeps its focus on matters at hand - each song a lullaby to the anxiety that fuels modern living. But these characters are standing their ground even though they're encouraged to run. The dream is real, but so is **Lil Baby's** since of loyalty and romance - *My Turn* gets lots of heart.



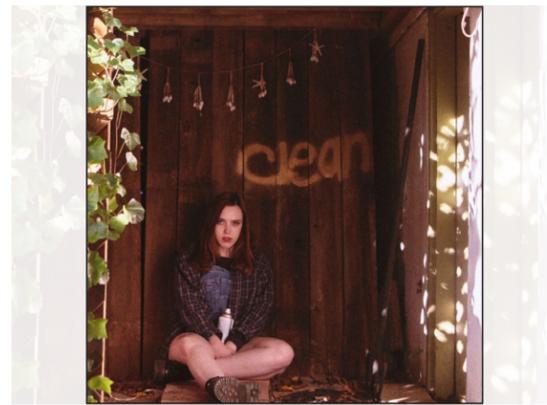
FOUR YEAR STRONG
BRAIN PAIN
PURE NOISE

Massachusetts pop-punkers **Four Year Strong** began conceptualizing the ideas for *Brain Pain* two years ago. "In the past our writing and recording was so dependent on getting something out in time to go on tour," explains vocalist/guitarist Alan Day. "This time we really had the opportunity to take our time and work through these ideas." Working again with metal / hardcore super-producer Will Putney (who also produced 2010's *Enemy Of The World*), *Brain Pain* is loaded with songs that take surprising, dramatic left-turns that highlight their melodic and lyrical gifts without sacrificing pummeling power - all with a thematic structure that allowed the band to play with an overarching narrative. The result is the band's deepest and most dynamic work yet.



ROBERT CRAY BAND
THAT'S WHAT I HEARD
NOZZLE RECORDS

On *That's What I Heard*, 5x Grammy-winning Blues legend **Robert Cray** celebrates the music of Curtis Mayfield, Bobby "Blue" Bland, The Sensational Nightingales and more (alongside four fresh **Cray** compositions). *That's What I Heard*, whose songs fall into two camps: The sweet and the funky. Of the former, "You're the One" comes from the Bobby "Blue" Bland songbook. Don Gardner's "My Baby Likes to Boogaloo" and the Billy Sha-Rae minor hit, "Do It" embrace the sort of bare-bones funk that defined the Detroit club sound in the early '70s. "I thought if it we could get this thing that Sam Cooke used to have... that we could pull this off," says legendary producer Steve Jordan, who also serves as **Cray's** drummer. Mission accomplished!



SOCCER MOMMY
CLEAN
FAT POSSUM

Following a series of DIY recordings, *Clean* is **Soccer Mommy's** journey out of her bedroom and into the studio with a full band and an incredible record produced by **Gabe Wax** (War On Drugs, Deerhunter, Beirut) and mixed by **Ali Chant** (Perfume Genius, PJ Harvey). "I'd never made a full album... I wanted it to be a lot more cohesive than the rest of the stuff that came before," explains Sophie Allison - the mind behind **Soccer Mommy**. "I wanted to make something that was a full piece of my life." Despite the update in recording gear, *Clean* still retains the lo-fi charms of **Soccer Mommy's** previous work, which has glimmers of 90s heroes like Liz Phair and Julianna Hatfield.



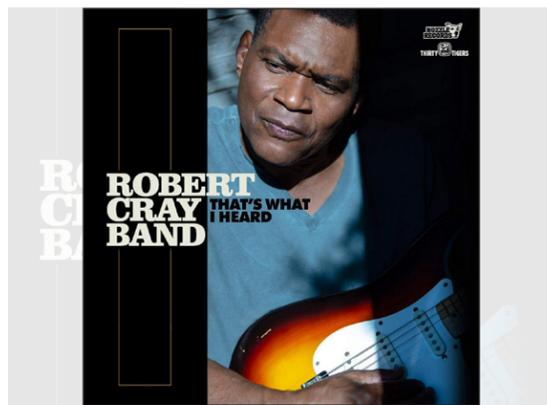
JACK BROADBENT
MOONSHINE BLUE
CROWSFEET RECORDS

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.



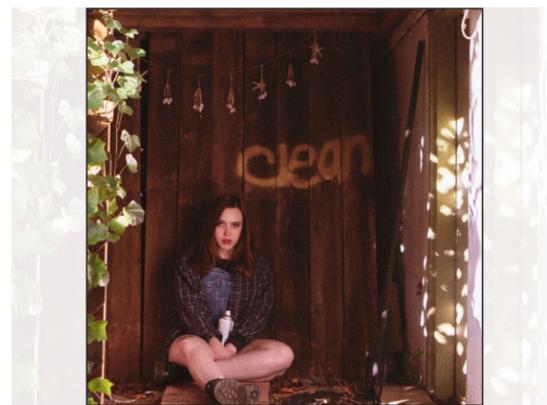
SERIO MEDNES
IN THE KEY OF LIFE
CONCORD

From his pioneering contributions to the foundations of bossa nova, through the era-defining Latin-pop sound of his iconic group Brasil '66, his scintillating collaborations with jazz legends like Cannonball Adderley and Herbie Mann, through his 21st-century reinvention with the Black-Eyed Peas - an infectious spirit of joy pervades everything **Sergio Mendes** has created. The Brazilian legend's new album is no exception: On *In the Key of Joy*, **Mendes** looks back the only way he knows how - by once again moving forward. Released to coincide with a documentary on his life, *In the Key of Joy* melds the sounds that have long characterized **Mendes'** music with stunningly contemporary inspirations that make the album sound at once utterly timeless and wholly of the moment.



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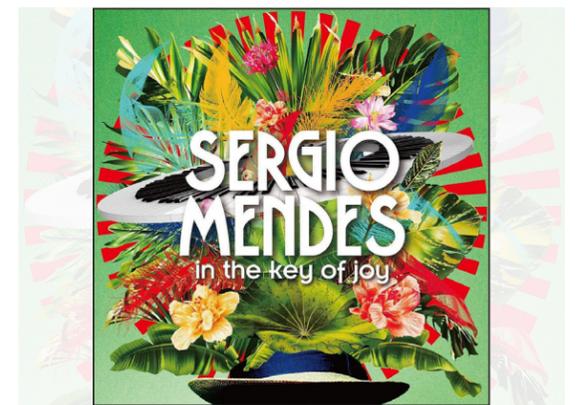
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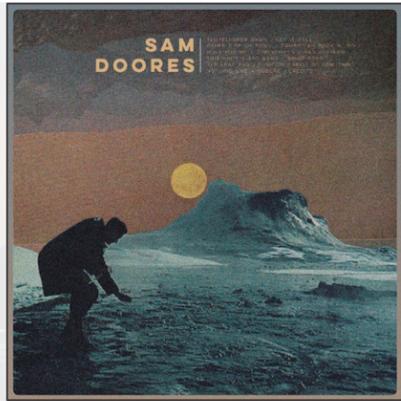
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SAM DOORES
SAM DOORES
NEW WEST RECORDS

"Recording in a foreign environment like Berlin, I was inspired to experiment with more cinematic, psychedelic sounds," says **Sam Doores**, "but my love for old-school New Orleans R&B, Memphis Soul & Rock 'n' Roll, Detroit Motown & Gospel, Doo-Wop, Early Blues & Folk music will probably always bleed into whatever I do. Recording this album was an opportunity to explore the space between these worlds." **Doores** captivating self-titled debut has done precisely that. blending traditional southern roots with adventurous sonic landscapes as it reckons with heartache and loss, love and gratitude, fresh starts and, ultimately, a whole lotta change. The performances are infectious in their ease, simple on the surface but built on foundations of deep emotional and harmonic complexity that belie their amiable exteriors.



PORCHES
RICKY MUSIC
DOMINO RECORD CO.

On 2016's *Pool*, **Porches'** Aaron Maine made a notable change in his musical outlook and practice. The collapsible guitars and home-recorded dynamics of his earlier work were replaced with some serious beat-making skills and a new groove was weaved through the atmosphere of his musical territory: A thought-filled, late night kind of place, one that maybe doesn't host a party too often, but one that also knows how to put on a very real good time if pressed to do so. Since then, 2018's *The House* and **Porches'** new album, *Ricky Music*, adds further layers of emotion and sophistication to his unique cracked-glass pop. Featuring contributions from Zsela, and Dev Hynes, and with co-production by Jacob Portrait.



NIALL HORAN
HEARTBREAK WEATHER
CAPITOL

Led by the single "No Judgement" and the infectious "Nice To Meet Ya," Heartbreak Weather – the sophomore solo outing from Former One Direction heartthrob Niall Horan – is not only the ultimate showcase of his unique musicianship and magnetic vocal range, but his growing compositional gifts. "When I listen to albums, I like to listen to them start to finish. With Heartbreak Weather, I wanted to tell the story that was in my head, hopefully lead people down the storytelling lane of an album track listing versus just 'I'm gonna skip to the next one,'" says Horan. "I was trying to think how I could write a different album than the usual... I wanted to write songs from different sides or from someone else looking in."



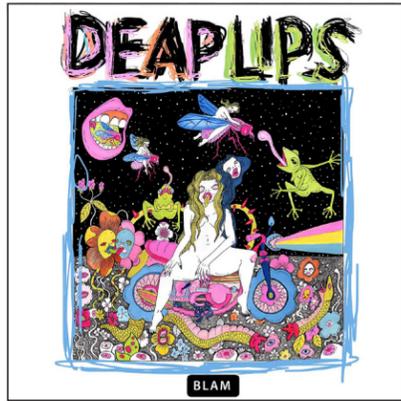
JOYWAVE
POSSESSION
HOLLYWOOD RECORDS

Weaving blissed-out synths and unstoppable dancefloor grooves with euphoric hooks, exuberant wit, and emotional depth, **Joywave** has spent much of the past decade holding an aural mirror to society. **Joywave's** third album, *Possession* speaks to the noise surrounding us. "Our heads are spinning. Every day is crazier than the last. Every screen we walk by is shouting at us, demanding our undivided attention. Control over our own lives is constantly under siege," notes frontman Daniel Armbruster. *Possession* explores these themes – ultimately encouraging listeners to zoom out and see the big picture. Continuing with the band's creative use of noteworthy samples and field recordings, *Possession* is woven together with audio from Voyager's Golden Record (launched by NASA in 1977).



CONAN GRAY
KID KROW
REPUBLIC

Buzzing 21-year-old bedroom pop singer-songwriter **Conan Gray** releases his anxiously awaited full-length debut, *Kid Krow*. Featuring fan favorites such as "Maniac," "Comfort Crowd," "Checkmate," and "The Story," the latter lives up to its title as **Gray's** most candid and confessional composition yet: Over solo acoustic guitar, he depicts the trauma and tragedy of the suburbs, bullying, sexual repression, and finally escape to a better life in vivid fashion. "The record is a study of how I perceive the world," **Gray** says. "It's also a chance to encourage others to embrace who they are and be unapologetic about it." *Kid Krow* unfolds with cohesive vision and huge hooks – think Taylor Swift meets Suede – larger than life pop that celebrates outcasts everywhere.



DEAP LIPS
DEAP LIPS
COOKING VINYL

Deap Lips is Wayne Coyne and Steven Drozd from Oklahoma psych-heroes **The Flaming Lips** along with Lindsey Troy and Julie Edwards from the Los Angeles, California rock & roll duo **Deap Vally**. This special collaboration came together after a friendship formed between the two bands. The project's eponymous full-length debut features the cosmic cuts "Hope Hell High" and "Home Thru Hell," which sound like the soundtrack for post-apocalyptic spaghetti western featuring a gang of motorcycle marauders portrayed by both bands, who just happen to play themselves... Kind of like Kevin Costner's *The Postman* (hint: the Tom Petty scene). Here's hoping that this film one day becomes a reality. Until then, you can rest assured knowing **Deap Lips** features plenty of cowbell.



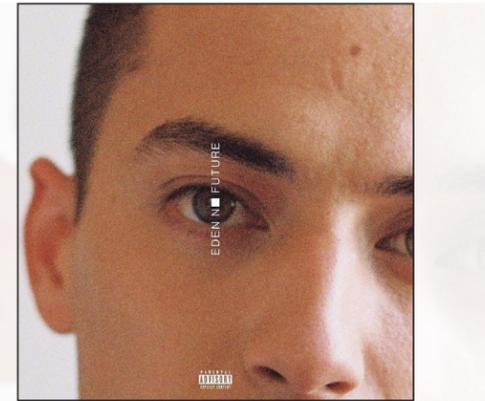
THE DISTRICTS
YOU KNOW I'M NOT GOING ANYWHERE
FAT POSSUM

The Districts' fourth album, *You Know I'm Not Going Anywhere*, almost never arrived. It was written after playing nearly 200 shows over two years in support of their 2017 album, *Popular Manipulations*. As they began to contemplate a new album, leader Rob Grote and his longtime bandmates found themselves fatigued and disoriented as a group. **The Districts** were forced to rethink everything. Grote retreated to his bedroom with an acoustic guitar, synthesizer, and drum machine and stumbled towards creative freedom. The 32 songs didn't sound like **"The Districts,"** but the band loved them nonetheless. The band hit the studio hard and, after a superb mix by the one-and-only Dave Fridmann (The Flaming Lips, Spoon, MGMT, Tame Impala), **The Districts** changed their own game.



WAX MACHINE
EARTHSONG OF SILENCE
BEYOND BEYOND IS BEYOND

Wax Machine is a band so steeped in the kernel of psychedelic seep, that there's every indication it may have slipped through a side door in space-time. On *Earthsong of Silence*, that eclecticism projects spiritual jazz, Krautrock, Tropicália and library music through a psychedelic lens. It borrows from dreams and trances to give life to a psychedelic experience that feels hauntingly familiar, yet strikingly new. "The album is an exploration into paradoxes, meditation and magic," says **Wax Machine** mastermind, the Brazilian-born, Italian/English-raised Lau Ro. "Predicated on the underlying idea of becoming one with nature and in harmony with the environment." [Sure...] Furthermore, if you're into the idea of Os Mutantes being more into Steely Dan than The Beatles, then this is the album for you.



EDEN
NO FUTURE
ASTRALWERKS

Vocalist/producer/multi-instrumentalist **Eden** (aka Jonathon Ng) returns with *No Future*, the follow-up to his acclaimed 2018 full-length debut, *Vertigo*. Led by the dreamlike textures and heady drum-machine rhythms of "Projector", the song finds **Eden's** graceful vocal work channeling a heavy-hearted surrender. "Projector" is about appreciating all the ebbs and flows and accepting how things really are instead of wishing they were some other way," Ng explains. "It started out as a very no-man's-land kind of song, and then the lyrics ended up reflecting the concept of the death of the universe into a very personal space: this idea that no matter what's going on in your life right now, everything eventually runs its course."