



Barker is an odd beast. Providing the music and lyrics, it features the verse of a fictional World War I soldier "killed" at Passchendaele, a set tracks Bouchier's "Poetic Clown"'s jaunty melody of his own memorial, anger at the scene cost (the Pogues-ish "For Peace") and the horrors of the field (roiling two-parter "The Missionist Tell") to punkish "The 564", Barker's Cohen-like constant.

CONNELL

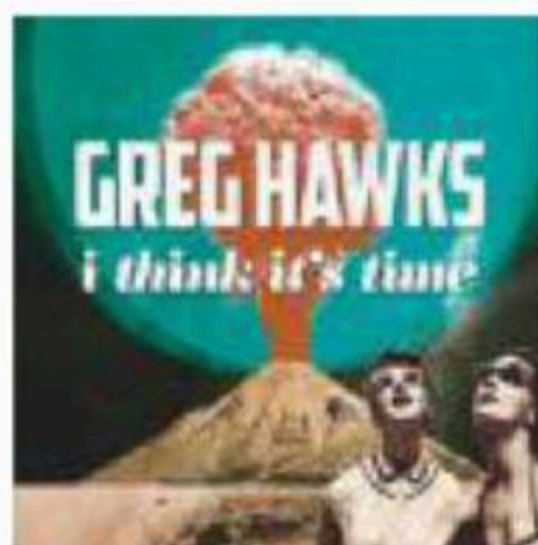
BACK TO THE DRAGON

n years from the urbane producer

As a brand director for Herman Miller, Sam Grawe presumably appreciates Erik Satie's concept of "furniture music" most. Accordingly, his third album/Balearic business



It's his time: Greg Hawks



North Carolinian Hawks has spent decades on the fringes of bluegrass and poetic alt.country, a significant talent with a minimal recorded legacy. But this one, weaving steel guitars and gloriously melodic country-blues-soul roots through seditious times, feels like his pinnacle. The topical is addressed – see the blistering “The King Of Hate” and “Nothing Matters Here Anymore” – as much as the personal, with “Pretending Not To Know” finding the protagonist’s lifelong love crumbling into dust over riveting Orbison-esque ambience.

LUKE TORN

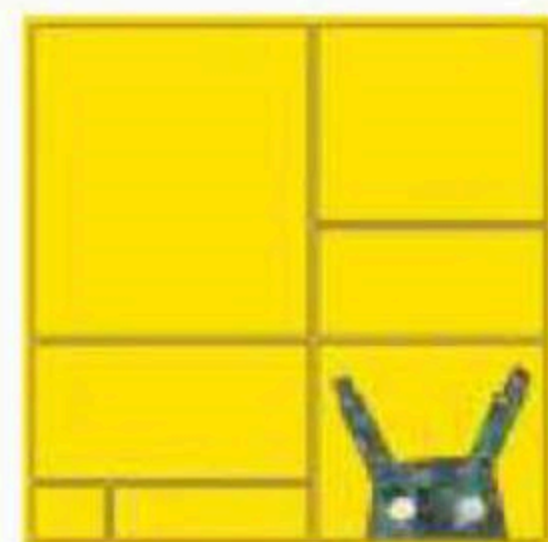
NEW ALBUMS

HEN OGLEDD Mogic

WEIRD WORLD

7/10

Richard Dawson enters his universe



The bet between shared solo and psych

Hen Ogledd continues to expand their quartet's sound, which adds Dawson's Pilkington, alongside Davies and synth player Bothwell. Named after a Welsh name for northwestern Scotland, it shaped the concept of Dawson's 2017 album. The band's latest kaleidoscope of their most accessible Between toybox tech and folk-horror incantations, an eclectic feast, from the SFA-style gallop of "to romantic, lustrous avant-lullabies such