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I was no fan of *Everything Now*, but I never doubted that Arcade Fire was following their muse down whatever daffy corridor it recklessly drifted. I could even admire Win Butler's initial insistence on defending the record against its many critics. At the very least, nobody could accuse him of making a predictable Arcade Fire record. Their new album, *We*, in comparison sounds like a transparent bid to keep them from slipping irrevocably from arena-rock status. Which, perhaps, wouldn't be a problem if they still had a tight grasp on how to write "classic" Arcade Fire songs. But while "The Lightning I, II" can pass as a suitable "Beautiful Day"-style reboot, the cloying "Unconditional I (Lookout Kid)" evokes the dozens of forgettable semi-indie also-rans who scrambled to imitate the big twinkle of *Funeral* in the 2000s, only now Arcade Fire has Phillip Phillips'ed themselves. Read our review [here](#).

-- Steven Hyden, Uproxx Cultural Critic and author of [This Isn't Happening: Radiohead's "Kid A" and the Beginning of the 21st Century](#)

In case you missed it...

The latest **Indiecast** has hosts Steven Hyden and Ian Cohen [giving their mixed reviews](#) of the latest Arcade Fire album, *We*.

The Rock And Roll Hall Of Fame **announced** their inductees, which include **Dolly Parton, Duran Duran, Judas Priest, and Eminem.**

Daniel Radcliffe is a ripped, hard-partying **Weird Al** in the **teaser trailer** for the upcoming biopic, *Weird: The Al Yankovic Story*.

Musicians reacted to news of the Supreme Court's leaked decision on Roe V Wade, prompting **Phoebe Bridgers** to **tell her own abortion story.**

Our latest **Indie Mixtape 20 Q&A** is with **Jordana**, whose upcoming album, *Face The Wall*, is power pop that packs a punch.

OPENING TRACKS



WILCO

It's been years since Wilco could be credibly described as an "alt-country" band. For a long time, it seemed like Jeff Tweedy was deliberately running away from that distinction. But on the forthcoming double LP *Cruel Country*, Wilco returns to a down-home sound, albeit from a suitably weird angle.

LISTEN



KEVIN MORBY

For the past several years, Kevin Morby has been one of the most prolific artists in indie rock, putting out an album nearly every year since 2013. And there are no signs that Morby is slowing down, given that he's recently announced another new LP, *This Is A Photograph*, due May 13.

LISTEN



KELLY LEE OWENS

One of the most addictive records for us at Indie Mixtape HQ from a few years back was *Inner Song*, a deft balance of electronic experimentation and pop accessibility. The U.K. singer-songwriter similarly mixes catchy bangers with completely immersive soundscapes on the new *LP.8*, while also amping up the menace.

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DEEP CUTS





CRAIG FINN

Whenever he's not touring with The Hold Steady, Craig Finn has been busy building a prolific solo career. On his own, he turns down the arena-rock riffs, and puts the emphasis on storytelling. His recent run of strong solo albums will hopefully continue with the upcoming *A Legacy Of Rentals*.

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DEHD

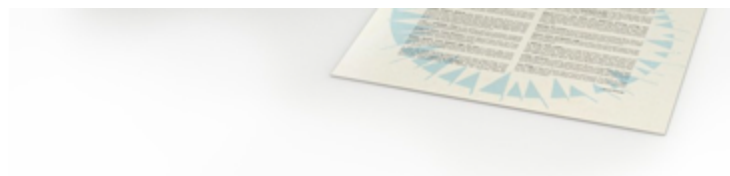
It never occurred to us that the doomy romanticism of Roy Orbison could be linked with the goth-y introspection of The Cure until we heard the Chicago band Dehd. For this dreamy trio, there is no emotional heartache that can't be cured with extremely generous amounts of reverb. The new *Blue Skies* drops May 27.

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VINYL OF THE WEEK

THE EVERLY BROTHERS - 'HEY DOLLY BABY'



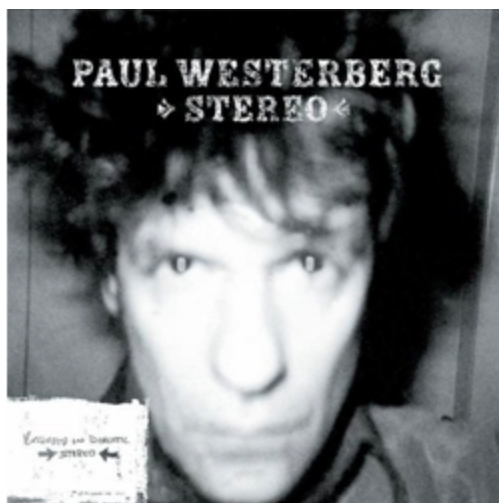


Hey Doll Baby is a newly remastered 17-track compilation that collects some of the lesser-known, buried treasures in the Everly Brothers' catalog. The collection of songs is curated by Adria Petty (Tom Petty's daughter) and was Don Everly's final project before passing last year.

PICK IT UP

THROWBACK

'STEREO/MONO' by PAUL WESTERBERG



This 2002 double album is one of the best post-Replacements releases by this brilliant Minnesota-based singer-songwriter, matching clever and heartfelt lyrics with endearingly raw garage rock.

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LINER NOTES



*The Rock & Roll
Hall Of Fame's
Weird Bias Against
Alt And Indie Rock*

Why does this apparent bias exist? Steven Hyden tries to answer this question.

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