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A truly one-of-a-kind force in the indie-pop world, **almost monday** capture the exhilaration of being alive with a rare and joyful abandon. But in the midst of nonstop touring in support of their debut album *DIVE*—a 2024 release that featured their chart-topping smash “can’t slow down” (the band’s first #1 on the *Billboard* Alternative Airplay chart, and third most-played song overall at Alternative Radio in 2025) and led to major milestones like embarking on a sold-out global headline run—the San Diego-bred trio endured a period of personal tragedy and profound upheaval that radically reshaped their inner lives. As they attempted to make sense of a moment of extraordinary highs and devastating lows, vocalist **Dawson Daugherty**, guitarist **Cole Clisby**, and bassist **Luke Fabry** launched into their second full-length with no agenda beyond writing what felt true to them. Born from an era that Daugherty sums up as “the best and most difficult year of our lives,” **THANK GOD IT’S ALMOST MONDAY** ultimately reveals a band who’ve ascended to a new level of depth without ever dimming the carefree spirit that’s always infused their music.

Although *THANK GOD IT’S ALMOST MONDAY* pushes into entirely new emotional terrain, each track on the 13-song LP explodes with the unstoppable energy they’ve brought to the stage in their electrifying live show, including multiple headline outings as well as appearances at leading festivals like Lollapalooza, BottleRock, Outside Lands, Life is Beautiful, and tours with alt-rock heavyweights like Young the

Giant as well as AJR, The Band CAMINO and Beach Weather. While most of the album came to life with their frequent collaborator Simon Oscroft (OneRepublic, The Naked and Famous, Pale Waves), almost monday also enlisted Chase Lawrence as producer on several songs. "Chase really helped us explore and unlock a whole new side of our sound," Clisby notes. "It opened up a lot of possibilities as far as where we can take our music." In an evolution of career-defining standout moments like "can't slow down" (the band's first #1 at Alternative Radio and first of three back-to-back Alternative Radio hits for the band), and their Best New Artist (Alterantive) nomination at the 2026 iHeartRadio Music Awards (along side sombr, Gigi Perez, Lola Young and Role Model), *THANK GOD IT'S ALMOST MONDAY* both embraces life's brightest moments and makes space for all the sorrow, allowing joy and grief to coexist with undeniable grace.

The first song released from *THANK GOD IT'S ALMOST MONDAY*, "**leaving is easy**" perfectly encapsulates the duality at the heart of the album, speaking to the psychic toll of life on the road while recognizing the utter beauty of living out their dreams. "Coming off such an intense stretch of touring, I felt like I was losing my sense of self and struggling with being away from my wife for so long," says Daugherty. "Around that same time, we were all dealing with a traumatic loss in our lives, and 'leaving is easy' helped us process what we were going through." In a thrilling new direction for almost monday, the earthbound but ethereal track unfolds in shapeshifting tempos, tender strings, and lush acoustic guitar work in its bittersweet expression of gratitude. "In a weird way that song is a love letter to the band, and how it's kind of incredible that we're still doing this thing that we started in high school," says Daugherty. "We wanted to remind ourselves that giving up on your dreams is easy, and continuing to show up is what's hard."

Illuminating their continued growth as songwriters, almost monday bring a powerful emotionality to even the most feel-good tracks on the album, such as "**no more regrets**": a sublimely airy and blissed-out anthem the band conceptualized as liquid courage in song form. "It's about getting out of your head and not talking yourself out of the experiences that could end up meaning the most," Daugherty says. "I think the best nights happen when you stop worrying about how you might be perceived, put your phone away, and just let yourself be fully present." In dreaming up the disco-

leaning track, almost monday paid homage to the fearlessly uninhibited audiences on the European leg of their world tour—a phenomenon that also inspired the writing of a euphoric fantasia called “**french kids**.” “We played a venue in France called Le Bikini, and I remember watching these kids completely lose themselves in the music,” Daugherty recalls. “It felt so pure, like they were completely living in the moment. ‘french kids’ is like a dialogue with the people in the audience that night, and every time I hear it I’m immediately transported back to that time.”

All throughout *THANK GOD IT’S ALMOST MONDAY*, the trio shine a light on the fleeting moments that leave a lasting imprint on our lives. To that end, “**skinny dip**” channels a potent nostalgia as almost monday look back on the charmed summer nights of their Southern California youth. “That song came from thinking about those late nights at the beach with your friends, almost like the 2.0 version of ‘life goes by,’” says Fabry, referring to a fan favorite from *DIVE*. “The more we tour and the farther we travel from home, songs like that have taken on a bigger meaning—it feels like we’re bringing a little piece of San Diego with us wherever we go.” Meanwhile, on “**superprism**,” almost monday transform a seemingly mundane turn of events into a larger-than-life outpouring of joy. “I was having vision problems and ended up getting a prism in my glasses, and it was life-changing—all of a sudden the world looked so vivid again,” Daugherty explains. “I brought that excitement into the studio and we just started freestyling, and it naturally led us toward this funky, energetic sound.” And on the flute-laced and wildly funny “**delicate**,” *THANK GOD IT’S ALMOST MONDAY* shows another side of their personality altogether, spinning a tongue-in-cheek tale of an overconfident character whose bravado quickly crumbles. “It’s kind of a wink to the camera,” Fabry points out. “We never want to take ourselves too seriously, and it was fun to come up with a fictional story that balances out the more heartfelt songs on the album.”

Recorded in Los Angeles, Nashville, and San Diego, *THANK GOD IT’S ALMOST MONDAY* draws much of its exuberance from the once-in-a-lifetime camaraderie between the three longtime friends, who got their start playing at a local surf shop during their sophomore year of high school. Since bursting onto the scene with 2020’s chart-climbing “broken people,” almost monday have deliberately protected the sense of curiosity and fun that’s fueled the band from the beginning—an endeavor

that includes everything from mid-tour adventures like hang gliding over Brazil to taking part in pool tournaments while working on the new album. “We all believe it’s important to make the most of our downtime, because that’s what creates memories and keeps our friendship strong,” says Fabry. “We live and die by our relationships with each other, and I think that feeling of connectedness really comes through in the music and on the stage.”

In a dazzling example of that deep-rooted chemistry, *THANK GOD IT’S ALMOST MONDAY* closes out with the very last song written for the album. A shimmering collision of synth-pop and alt-rock, “**better late than never**” emerged from a beautifully unforced session and instantly crystallized the LP’s central theme: the notion that it’s never too late to step into the life you’re meant to live. “To me ‘better late than never’ speaks to that anxious-avoidant part of you that wants something so badly but keeps finding excuses not to go after it,” says Daugherty. “It’s something a lot of us struggle with, but I think the biggest regret would be to not even try. At the end of the day, I hope people take whatever they need from this album—but for me it’s a reminder to never take anything for granted, and to keep chasing that version of myself that I truly want to be.”

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