



THE NUDE PARTY
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NEW WEST

The members of **The Nude Party** first came together in the freshman dormitories of Appalachian State University in 2012. The following summer, they moved into a lake house outside of town and began jamming on rudimentary riffs. Friends came by the lake house to swim and party and soon there developed a group obsession with performing in the nude - and it didn't take long for audiences to follow suit. Eventually, they donned clothes, hit the national tour circuit, and found a mentor / producer in **Black Lips'** drummer, **Oakley Munson**. Now, at long last, they've poured those 60's party vibes into a self-titled debut filled with easy grooves and salty wit. You'll have a great time; clothing optional.



LULUC
SCULPTOR
SUB POP RECORDS

Sculptor can be consumed loud, because while **Luluc's** music is at times masterful in its minimalism, it is anything but quiet in impact. A gripping quality certainly pulses through the band's third album. Songwriter and vocalist Zoe Randell writes with more experimentation and possibility. Sonically, the band has also broadened their palette significantly. Multi-instrumentalist and singer Steve Hassett mastered a variety of instruments to fully realize the album's expansive vision. **Luluc** did nearly all of the writing, recording, and producing themselves, but their vision is far from insular: **J. Mascis**, **Aaron Dessner** (The National), and **Jim White** (Dirty Three) are among the guests. For fans of Low, Fairport Convention, The National's recent fascination with minimalist horn arrangements.



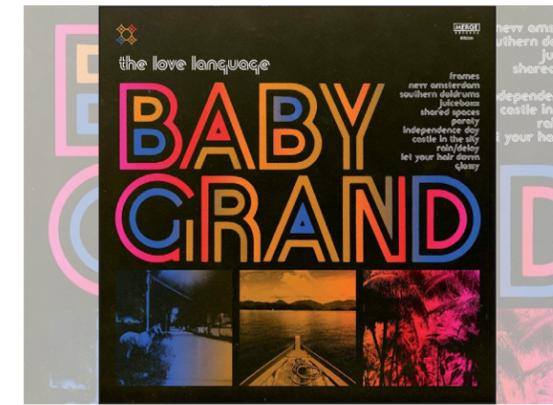
JENN CHAMPION
SINGLE RIDER
HARDLY ART

Fans of **Jenn Champion** (formerly "S") have praised her open-hearted lyrics, expertly-deployed melancholia, technical skill, and willingness to forgo conventions, but mostly they've praised her for making albums they could cry to. On 2014's *Cool Choices*, **Champion** made what many considered her best record - one a lot of fans spilled tears to. On *Single Rider*, **Champion** brings the same skills and vulnerabilities, but this is not a record for wallowing: It's a record for intense eye contact on the dancefloor. "Sometimes you are sad and you just want to dance about it," said **Champion**. "I realized the record I really wanted to make was more of a cross between Drake and Billy Joel than Blue Oyster Cult." SOLD!!!



DEAF WISH
LITHIUM ZION
SUB POP RECORDS

Lithium Zion is the grisly fifth album from Melbourne, Australia's **Deaf Wish**. **Lithium Zion** is a veritable buffet of punk energy, pathos, sardonic wit and the fearlessness that comes with Aussie rock - a natural consequence for anyone living on a continent teeming with grapefruit-sized spiders and man-eating mosquito swarms. The record opens with "Easy," a languid rocker in the rich Australian tradition of groups like X and The Scientists - but it's cranked from there. "The Rat Is Back" is tense and epic while "Hitachi Jackhammer" pays noisy tribute to Hitachi's second most notable device. Their previous efforts were recorded in makeshift studios - a wise choice given their love of chaos. But **Lithium Zion's** step toward a *slightly* more professional sound only enhances its power.



THE LOVE LANGUAGE
BABY GRAND
MERGE RECORDS

Listen as the heartbreak and yearning of "New Amsterdam" come crashing down into the beautiful stasis of "Southern Doldrums" (the former was inspired by Cyndi Lauper and Joy Division, while the latter draws upon John Cale's meditative solo records), or as the beautiful lift of the startling sequence of songs that make up **Baby Grand's** propulsive midsection gives way to a moody instrumental called "Rain/Delay." The song "Juiceboxx" is what you'd get if Mick Jagger crooned his "Emotional Rescue" falsetto over a backing track by the Style Council, and "Let Your Hair Down" impressively suggests what "Caroline, No" might have sounded like if only it had been written by George Michael. Indeed: **The Love Language** is back.



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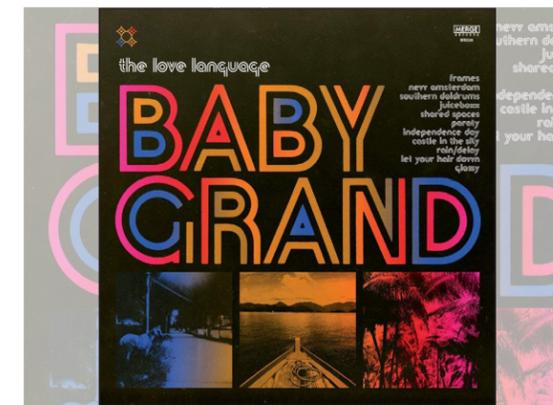
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