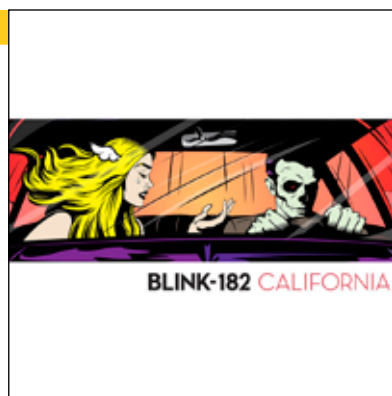




SØREN JUUL
THIS MOMENT
4AD

This Moment is **Søren Juul's** first album under his own name, having previously recorded under the moniker Indians. As Indians, **Juul** scored the song 'Oblivion' for the major motion picture *The Fault In Our Stars*, composed works for the Copenhagen Philharmonic and was nominated in four categories for Gaffa Prisen – the prestigious Danish music awards. **Juul** has toured the world with Julia Holter, Beirut and Perfume Genius. *This Moment* is a deeply personal account of **Juul's** life over a tumultuous three-year period. Despite that tumult, *This Moment* is a redemptive and uplifting work of our. Recorded mainly in Copenhagen and finished in Los Angeles with producer and fellow Dane Peter Stengaard, *This Moment's* immersive soundscapes of reach heights that **Juul's** work under Indians only hinted at.



BLINK-182
CALIFORNIA
BMG

Blink 182 are celebrating their 25th year as horny, snot-nosed punks without founding member Tom DeLonge, who is busy, er, working on what he calls a "National Security issue" – namely getting to the "truth" behind UFOs and alien abductions. Fortunately they found a new guitarist in Matt Skiba, who was crushing it so hard on their recent tours that they decided to take him into the studio and make a new **Blink 182** album. Though **Blink** had about 30 songs to choose from, producer John Feldman encouraged them to go back to the drawing board and start working on new ideas from scratch. It was a ploy that worked, as *California* is a collection of songs bolstered by the immediacy and energy that makes Punk Rock such an unbridled force. And songs like "Rabbit Hole" and "Bored To Death" clearly indicate, **Blink 182** it has enough of that hyperactive spirit (and just enough potty humor) to keep us pogoing along.



FRAMEWORKS
SMOTHER
DEATHWISH

Since their 2011 inception, Gainesville's **Frameworks** have become a favorite of many in the emotional hardcore scene. Creating music in the vein of Touché Amore, Explosions in the Sky, Modern Life Is War, and other uniquely powerful artists. **Smother** is the highly anticipated sophomore album from **Frameworks**, and their first for the Deathwish label. The album was recorded by Matt McClellan (Being As An Ocean, O' Brother, etc.) at Glow In The Dark Studios and mastered by Brad Boatright (Converge, Self Defense Family, etc) at Audiosiege Mastering. **Smother**, as a whole, is a massive leap forward for **Frameworks**. The album dynamically pulses with hook-laden melodious riffs and moving emotional crescendo – all of it gushing with a rare creative beauty and maturity that will appeal to listeners from all corners of the underground music world.

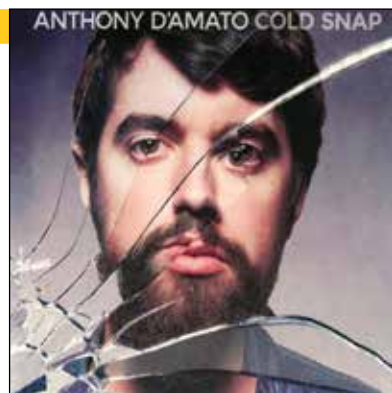


STEVE GUNN
EYES ON THE LINES
MATADOR

People have written about roads for as long as they've been around. And before there were roads, people still wrote about travel and about landscape. Roads are the stages upon which our greatest experiences and desires play out. **Steve Gunn's** music has always embraced expanse and movement. *Eyes on the Lines* is his most explicit ode to the blissful uncertainty of adventure yet. His solo ventures, emerging over the past decade and culminating most recently the highly-acclaimed *Way Out Weather*, have been pastoral, evocative affairs. Here **Gunn** embraces his urban surroundings through a series of songs that fully showcase his extraordinary ability to match hooks to deftly constructed melodies. These are songs you can take in quickly, but spend all the time in the world devouring. The inability to categorize them within the avalanche of impotent diatribes that pass for categorization is a testament to their power. You need this.



indie **FRESH**
JULY | 2016



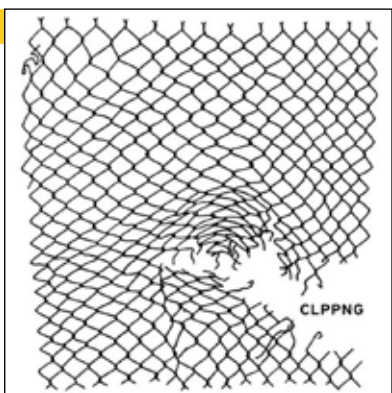
ANTHONY D'AMATO
COLD SNAP
NEW WEST

Produced by Mike Mogis (Bright Eyes, First Aid Kit) and recorded with an Omaha all-star team of musicians including Conor Oberst and members of Bright Eyes, The Faint, and Cursive, *Cold Snap* is **Anthony D'Amato's** most ambitious, incisive, and sophisticated collection yet, with a larger-than-life sound propelled by dual drummers, explosive guitars, infectious hooks, and erudite lyrics. Written primarily during a touring hiatus forced by a broken finger, the songs explore the schisms between perception and reality, projection and truth, who we are and how we're seen. While *Cold Snap* is certainly **D'Amato's** biggest, most expansive record yet, that spirit only serves to make its quiet, fingerpicked moments all the more intimate. "A Kick In The Teeth" looks at the consequences of hesitation over an intricately interlocking acoustic guitar and 6-string banjo part, while the hushed nylon of "Once" paints a dream-like series of portraits that drift in and out of focus like the tide.



GOTOBEDS
BLOOD // SUGAR // SECS // TRAFFIC
SUB POP

The Gotobeds formed vaguely around 2009 in Pittsburgh and play a mutant strain of rock music that is often filed under punk, indie rock, or 99-cent discount bin. Much like their previous releases on underground stalwart labels like Mind Cure and 12XU, **The Gotobeds** new album, *Blood // Sugar // Secs // Traffic*, artfully slips intelligence and experimentation into a dying art form. It's a harder feat than you'd think. And sure, their live shows have often been compared to an "all night party where I feared for my life and the lives of everybody in the five block radius," and their recorded output is akin "to the sonic manifestos of four men deprived of human love and raised on beer and Swell Maps, Mission of Burma, and old Fall records." But what you get with **The Gotobeds**, delivered in spades on this album, is smart, noisy rock with just the right amount of stupid.



CLIPPING
CLPPNG
SUB POP

Rapper Daveed Diggs and producers Jonathan Snipes and William Hutson – the trio behind **clipping** – began taking hip hop to a noisier, weirder place since their 2013 debut, *Midcity*. With their new album, *CLPPNG*, the group brings a few outsiders into their unique soundworld, but not at the risk of diluting what has made **clipping** so unique. *CLPPNG* boasts a more varied sonic palette than its predecessor. The new album attempts to stretch the band's experimental sounds to fit a wider emotional range— *Midcity* had anger and aggression figured out, but how can **clipping's** harsh electronics fit into a club track, or a slow jam, or a song to strip to? Relying heavily on *musique-concrète* techniques, the trio built many of the tracks out of field recordings and acoustic sounds. The beat for "Tonight (featuring Gangsta Boo)" evokes a nasty, late night encounter with its fleshy slaps and squishy, biological noises, while "Dream" utilizes natural ambiances to create a bleary, hypnagogic *mis-en-scène*. But the band hasn't gone soft, not by a long shot. The album's intro is likely the most uncompromisingly brutal piece of music they've yet recorded, and "Or Die (featuring Gucé)" is as mean as anything on *Midcity*. *CLPPNG* is an album that demonstrates the variety of sounds available when the 'rules' of a genre are willfully questioned. You need this.



SARA WATKINS
YOUNG IN ALL THE WRONG WAYS
NTW

Young In All The Wrong Ways is **Sara Watkins'** most cohesive and fully realized solo album. The new collection finds her embracing the role of frontwoman following the collaborations of Watkins Family Hour (featuring Sean Watkins, Fiona Apple and Benmont Tench) and **Nickel Creek**, the hugely successful group she first formed with her brother Sean and Chris Thile. The album is also her most powerful. Personal and revealing, she wrote or co-wrote each of the 10 songs – a first for her. It was produced in Los Angeles by Gabe Witcher who arranged a stellar band including two of his fellow Punch Brothers, guitarist Chris Eldridge and bass player Paul Kowert, and additional musicians Jon Brion and Jay Bellerose. Sarah Jarosz and Aoife O'Donovan, Watkins' bandmates in I'm With Her, provide harmonies on the title track while Jim James of My Morning Jacket guests on "One Last Time." Benmont Tench is again featured on keys.