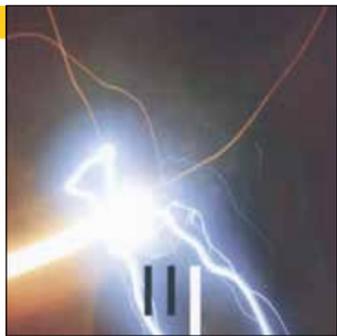




**WOMBATS
GLITTERBUG**

BRIGHT ANTENNA

Los Angeles: a city of contrasts. On one hand, a metropolis of aspirations, a place which offers the transient a tantalizing glimpse of glamour and permanence. On the other, many dreams drift away, deserted within an urban personification of unfulfilled ambitions. It might not seem like the most obvious place around which to theme an album for a band rooted in Liverpool, but that's precisely what **The Wombats** have done with **Glitterbug**. In January 2014, approximately halfway through the writing process, events conspired to curve full-circle from fiction into fact when frontman Matthew 'Murph' Murphy started dating a seemingly unattainable woman from the city. And so imaginary stories evolved into real life concerns: the fading embers of his relationship back in London and the challenges of maintaining a long distance relationship. But while **Glitterbug** may trade in loss and heartbreak lyrically, the music – complete with throbbing beats and huge choruses – is made for dancing.



**PANTHA DU PRINCE
TRIAD**

ROUGH TRADE

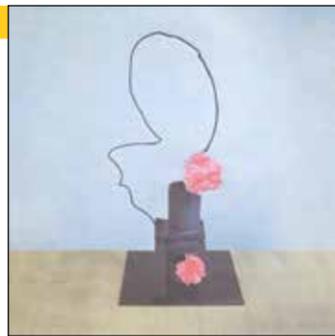
Since his first 12" as **Pantha Du Prince** in 2002, Hendrik Weber has steadily built himself a career as a progenitor of the organic, humanistic branch of minimal techno that has helped the genre – and experimental electronic music more broadly – its current cultural cache. And with his first proper solo **Pantha Du Prince** LP in 6 years, coming after 2010's beloved, now-canonical **Black Noise** (and his acclaimed 2013 collaboration with The Bell Laboratory, **Elements Of Light**), Weber has further refined and advanced his uniquely naturalistic style into a sweeping and grand, but detailed and absorbing album, whose tracks evoke the crashing tides as much as the orchestra's chamber; a cool night in a damp, mossy forest as much as the thrum of the dancefloor. A brilliant addition to an already spectacular career, **The Triad** is **Pantha Du Prince's** most far-reaching statement yet, and a testament to the deeply human, enchanting potential in electronic music.



**BIG THIEF
MASTERPIECE**

SADDLE CREEK

Big Thief's music, rooted in the songs of Adrienne Lenker, paints in vivid tones "the process of harnessing pain, loss, and love, while simultaneously letting go, looking into your own eyes through someone else's, and being okay with the inevitability of death," says Adrienne. **Masterpiece**, **Big Thief's** debut album, is filled with characters and visceral narratives, songs that pivot in the space of a few words. Adrienne's voice and guitar playing speak of rich emotional territory with grace and insight. In her words, the record tracks "the masterpiece of existence, which is always folding into itself, people attempting to connect, to both shake themselves awake and to shake off the numbness of certain points in their life. The interpretations might be impressionistic or surrealistic, but they're grounded in simple things." You should also heed the words **Big Thief** fan **Sharon Van Etten**, who calls **Masterpiece** "...a real journey, with intelligent stories and twist-and-turn melodies."



**METHYL ETHEL
OH INHUMAN SPECTACLE**

4AD

Jake Webb started **Methyl Ethel** in 2013 as a way of getting his bedroom recordings out there and into ears and minds. Webb's playing is textural and moody, less about look-at-me riffs, more close-your-eyes-and-let-this-wash-over-you, yet never sacrificing hooks or a "come hither" vibe. For **Methyl Ethel's** crepuscular and reverb-laden debut album, **Oh Inhuman Spectacle**, Webb wrote, played and recorded everything before bringing the album to Chris Wright, an introverted sound engineer. "I mix songs in an unorthodox fashion. Chris would say 'This isn't right...but it sounds good'," Webb enthuses. Wright preserved the spatial sound of the record while making Webb go back and tinker away to get the songs to where they needed to be. In late 2014, the local buzz around **Methyl Ethel** was warming up and Webb needed a proper band, and this iteration of **Methyl Ethel** began to slay audiences and, ultimately, got them in front of you – now. A gauzy, sexy delight.



**DANIEL ROMANO
MOSEY**

NEW WEST

"Mosey is a face of endless expression, says critically lauded musician/producer/visual artist **Daniel Romano** of his self-named style. "It's whatever I need it to be." Of **Mosey**, as an album, he explains, "I wanted to break formula, to make something unlike anything I'd made before." That restlessness, intense hunger and fearless ability to create is at the heart of his fifth album, **Mosey**, his second full-length release in less than a calendar year. **Mosey** was self-produced and recorded in mono by **Romano** at his studio. Aside from the piano, strings and horns that course through the album, he plays most of the instruments. The vocal performances vary immensely song to song, as if they were a fettered collection of enemies. Crisply merging unlikely influences, **Mosey** is a high concept cocktail of late '60s experimental pop, yé-yé and psychedelic country. Quixotic, mercurial and of the marrow of doubt and distraction, **Mosey** never concedes any ground.



indie **FRESH**
JUNE | 2016



**LADYHAWKE
WILD THINGS**

POLYVINYL

"People wonder why there's always a massive gap between my albums," says **Pip Brown**, better known as **Ladyhawke**, the one-woman synth-pop act from New Zealand. The simple explanation: "I've never released anything I'm not proud of. That's important to me." Brown's conviction to authenticity led her on a journey starting in 2013. Over three years, she scrapped a full **Ladyhawke** album ("The material didn't feel like me. It felt too dark or something"). Once reliant on alcohol to surmount social anxiety ("I'd never done a sober show in my life until last December"), she quit drinking and focused on getting healthy. Then she welcomed that newfound clarity by crafting her latest release, the blissed-out **Wild Things**. "I think I went even more synthy and poppy this time around," Brown says of the buoyant **Wild Things**. "I feel good for the first time in 10 years. That is what I'm celebrating."



**MODERN BASEBALL
HOLY GHOST**

RUN FOR COVER

Just a few years after self-recording their debut album between college classes, Philadelphia's **Modern Baseball** will show the world a brand new version of themselves on their third full-length album, **Holy Ghost**. Thematically, the record is a time capsule for the two years since the release of **You're Gonna Miss It All**, curated in two parts by **Modern Baseball's** guitarists and main songwriters, Jacob Ewald and Brendan Lukens. Splitting the record into two halves, both take the helm to curate the sonic journey into territory both familiar and foreign in the band's discography. Whether it be on the stream of consciousness report on the downtrodden "Every Day" or the heart-breaking, question-filled lyrics on "Apple Cider, I Don't Mind," it becomes clear that **Holy Ghost** is a certainly transformative record for a band maturing into greatness.



**ARBOR LABOR UNION
I HEAR YOU**

SUB POP

You can feel it in the air: Guitars are coming back like a motherfucker. They're all over the place – bringing glorious new volume to audiences who have been pre-disposed to dance and under educated in rock. Georgia-based rippers **Arbor Labor Union** fashion their rat-tangle of weird guitars to union of relentless groove and a testifying singer. There is swagger. Hips will shake. The bass swoops. "Hints of The Fall and Archers of Loaf" is scribbled into notebooks. Dreams of Pavement glory ensue. The band swings on – angry and true. The Southern-ness twists around everything. He's dancing. She's dancing. You're dancing. When the volume peaks, you rejoice. You are not alone – says **Spin**: "The quartet combines the droning jams of Luna with the tender tension of Ought (and the squealing yawps of Meat Puppets frontman Curt Kirkwood) on debut album **I Hear You**, one of the most satisfying full-band records of 2016's first half." For once, for a moment, we're all in agreement.



**KRISTIN KONTROL
X-COMMUNICATE**

SUB POP

It was a tough call for Dee Dee. **Dum Dum Girls** was her guise for the better part of a decade, an outlet through which she had crafted an instantly identifiable body of work. But sometimes the project you pour your soul into ends up hemming you in. At the top of 2015, she decided to shed her skin, ditching Dee Dee for her real name, **Kristin**, and adding **Kontrol**. Her challenge was to start fresh, and go further back into her relationship with music – sweeping all her loves together into one genre-less experience. "The first music I felt was mine was classic 80s pop and 90s R&B, from Tiffany and Debbie Gibson to Janet Jackson and Madonna, to TLC and SWV," she says. "With **Kristin Kontrol** I just wanted to try it all... I thought I'm Kate Bush covering Mariah." And, in a sense, that's what you get with **X-Communication** – and you'll find it impossible to resist.



**ROBERT ELLIS
ROBERT ELLIS**

NEW WEST

Robert Ellis' self-titled new album is his most personal statement yet – a summation of his career thus far. Opening with "Perfect Strangers," a meditation on what brings people together (and how tenuous that connection can be), and ends with "It's Not OK," a raw look at emotional compromise, the nine songs fully showcase **Ellis'** full command of a vibrant set of songwriting skills - irony, distance, character, narrative, a thoughtful relationship between sound and sense. Included is the first single, the dynamic "How I Love You," the pop pleasure of "California," the bossa nova shuffle and melodic '70s soft rock of "Amanda Jane," the emotional center of the record, "The High Road," and the breathtaking and epic "You're Not The One," all presenting multiple sides of **Ellis'** control and talent. The record was produced by **Ellis** and mixed by **John Agnello** (Kurt Vile, Sonic Youth, Dinosaur Jr).