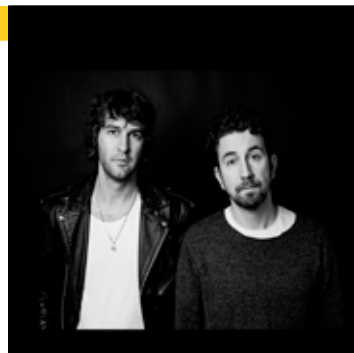




SOHN RENNEN
4AD

Rennen. It's a German verb that translates in English to "run," and as soon as **SOHN** begins to describe his journey over the last two years, it becomes obvious why it's also the title of his stunning new album. Critics and fans alike are eagerly anticipating the album in the wake of his acclaimed 2014 debut, *Tremors*, which launched him from behind-the-scenes producer to international star, with *Uncut* hailing the Vienna-born artist's "pristine techno-soul," and the *New York Times* raving that "his tenor rises to androgynous high notes that are lonely fragility incarnate." Musically, **SOHN** exercised restraint in the productions, limiting each song to three main elements. His goal was to hone in on the essence of the tracks, and to ensure that he recorded only the strongest material that could stand on its own without studio magic. **Rennen** is an ambitious exhibition of both his personal and artistic growth.



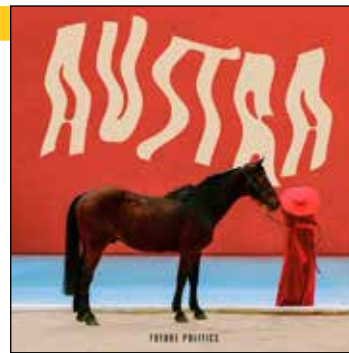
JAPANDROIDS NEAR TO THE WILD HEART OF LIFE
ANTI

Japandroids is a two-piece band from Vancouver, BC., which began in 2006 and consists of Brian King and David Prowse. **Japandroids** are one guitar, one set of drums, and two vocalizers. **Japandroids** are maximal in their delivery. With the release of their second album, *Celebration Rock* in 2012 the band embarked on what seemed like an endless world tour, performing over 200 shows in over 40 countries. They would not perform live again for three years. Their third album, *Near To The Wild Heart Of Life*, was written (and eventually recorded) clandestinely throughout 2014 and 2015. The title, *Near To The Wild Heart Of Life*, comes from a passage in the novel *A Portrait Of The Artist As A Young Man* by James Joyce: "He was alone. He was unheeded, happy, and near to the wild heart of life." Like their prior albums *Post-Nothing* and *Celebration Rock*, the album was sequenced specifically for the vinyl.



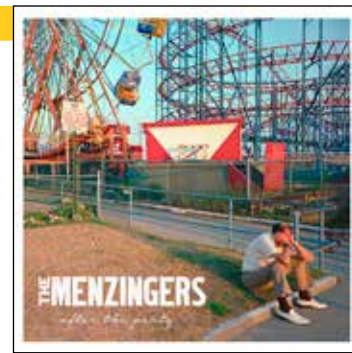
CLOUD NOTHINGS LIFE WITHOUT SOUND
CARPARK

While its highly-acclaimed predecessor — 2014's *Here and Nowhere Else* — came together spontaneously, *Life Without Sound* — the radiant new full-length from **Cloud Nothings** — took shape under far less frenetic circumstances. For more than a year, Dylan Baldi was able to write these songs and flesh out them out with his bandmates before laying things down with producer John Goodmanson (Sleater Kinney, Death Cab for Cutie). The result displays Baldi's evolving gift for melody and an attitude that finds an unlikely nexus between Spoon and Smashing Pumpkins. You can hear it in the chiming chug of "Modern Act," and feel it in the devastating wisdom of lullaby-like howler "Internal World." "Generally, it seems like my work has been about finding my place in the world," Baldi says. "But there was a point in which I realized that you can be missing something important in your life... hence the title. It's supposed to be inspiring." It is.



AUSTRA FUTURE POLITICS
DOMINO

Future Politics, **Austra's** third, and most ambitious album to date, calls for radical hope. The album is radicalism distilled: to galvanic beats, gorgeous, kinetic melodies, and the quavering majesty of Katie Stelmanis's voice. "Future Politics," with its steady, propulsive beat and siren-like synth hook, is both anthem and ultimatum: we have a duty to imagine better, and to imagine big. The haunting first single, "Utopia," is heart-filling, irresistible pop that feels pulled from the air. "Freepower" deals with the paradox of a physical world in peril while our collective consciousness evolves. Making *Future Politics* was a process of starting from zero. **Austra's** debut, 2011's *Feel It Break*, and 2013's *Olympia*, were followed with five years of non-stop touring, and half a decade without a fixed address. The album was ultimately made in Montreal and Mexico, which solidified its global vision. As such, *Future Politics* is an album for now.

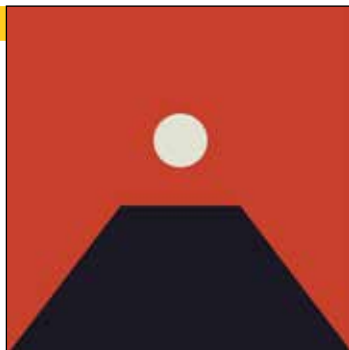


THE MENZINGERS AFTER THE PARTY
EPITAPH

For their fifth full-length *After the Party*, **The Menzingers** set out to make the quintessential jukebox record: An unstoppably melodic album primed for bar-room sing-alongs. Delivering anthemic harmonies, furious power chords, and larger-than-life melodies, the Philadelphia-based garage-punk four-piece amply fulfills that mission while achieving something much more deeply nuanced. With its delicately crafted storytelling and everyman romanticism, *After the Party* ultimately proves to be a wistful but life-affirming reflection on getting older but not quite growing up. Produced by Will Yip (Title Fight, Balance & Composure, Planos Become the Teeth) and recorded in his studio, *After the Party* finds the band breaking into new sonic terrain — along with sculpting more expansive arrangements, the band focused on experimenting with new effects and production techniques to forge the album's dynamic but intricately textured sound. But don't worry — it's not too arty to party!



indie **FRESH**
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TYCHO EPOCH
GHOSTLY INTERNATIONAL

An epoch is defined as an extended period of time typically characterized by a distinctive development, and Scott Hansen, leader of the band **Tycho**, has named their new album *Epoch* with that in mind. The last installment in a trilogy, *Epoch* is the culmination of more than a decade's work that has seen the band evolving and maturing through two sublime releases *Dive* (2011) and *Awake* (2014), and developing from featuring Hansen as a delicate solo performer into the iconic frontman of a powerful live band. "Dive was where the whole thing crystallized," said Hansen. "I found that crossover space between what I was doing before... and the rock music that reflected more of what I was listening to and not necessarily what I was making. *Awake* was a prototype of pushing it as far into the rock realm as I was comfortable with. *Epoch* is basically coming full circle."



DAWES WE'RE ALL GONNA DIE
HUB

Dawes, the modern SoCal rock band that is often reminiscent of classic SoCal rock bands is back with a new album called *We're All Gonna Die* — and, with it, the band has quasi-ironically injected new life into its tried and true sound. Naturally, the songs are inviting and sharp — just check out the fantastic and fuzzed out new single (and its amusingly slo-mo video), "When the Tequila Runs Out." *We're All Gonna Die's* *carpe diem* spirit was influenced by the circumstances surrounding the album's creation: "These songs were all written in a very short period of time, very close together," singer and guitarist Taylor Goldsmith says of the project. "In that sense I feel like there was a consistency in mood and outlook our other records don't have. Pretty much every song on this record explores a difficult situation and tries to find a way to find the good in it, or at least remind yourself that it's not always that big of a deal. After all, as scary as it is, we are all gonna die." Smell the roses while ye may... And turn it up! Brittany Howard (Alabama Shakes), Jim James (My Morning Jacket), Will Oldham (Bonnie 'Prince' Billy), Lucius, and Mandy Moore guest.



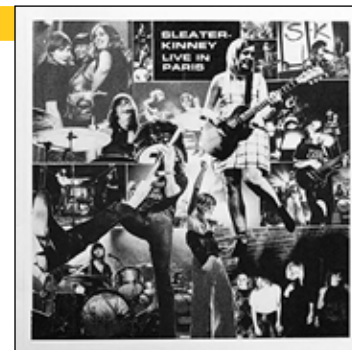
RON GALLO HEAVY META
NEW WEST

Ron Gallo treads the line between two mindsets: 1. The world is completely fucked. and 2. The Universe is inside you. On *Heavy Meta*, **Gallo** writes insistently catchy, skronky, punk-rooted tunes that cast an unflinching eye on the challenges and absurdities of contemporary life, and he and his band play them with fiercely fuzzed intensity. "These songs all come from a real place of experience or observation," **Gallo** explains. "It's the first few findings from my guerilla treasure hunt for bullshit, both outside and within. Some of them are stories, but others stemmed from the spark of a single image I saw on the street... A lot of it," he explains, "comes from a place of humor as well." *No shit?* As if songs titled "Young Lady, You're Scaring Me," "Kill the Medicine Man," "Why Do You Have Kids?" and "All the Punks Are Domesticated" didn't tip us off. Fans of The Dream Syndicate will especially dig this.



BETH HART FIRE ON THE FLOOR
PROVOGUE

Beth Hart is on fire. Born in Los Angeles, **Hart** released a fistful of hit albums through the '90s, then reignited in the new millennium as both a solo artist and the head-turning vocalist for guitar heroes like Joe Bonamassa, Jeff Beck and Slash. Right now, the Grammy-nominated singer/songwriter is riding a creative tidal wave, firing out acclaimed albums, hooking up with the biggest names in music and rocking the house each night with that celebrated burnt-honey voice. Take a spin of *Fire On The Floor* and you'll see exactly why. These twelve new songs run the gamut of genre, reflecting **Beth's** eclectic teenage influences, which took in everything from gospel, soul and classical to the seismic rock of Soundgarden. As such, you'll find everything from the spring-heeled soul of "Let's Get Together," the brittle rock of "Fat Man," the salsa-tinged "Baby Shot Me Down," and the jazz-inflected "Coca Cola."



SLEATER-KINNEY LIVE IN PARIS
SUB POP

Music can make a difference. They will say that it can't — that it has failed us — but we know that is a lie. The victories are often small — incremental — but they make mighty sums. In these dark, weird, and uncertain times, there are only two bands that could harness these sums and wield something ferocious. One of them, **Fugazi**, still lies dormant. The other, **Sleater-Kinney**, has come back with a vengeance. *Live in Paris* is the first official record of **Sleater-Kinney's** famously blistering stage performance — and it perfectly captures the band's undiminished fire. The thirteen-track album, which features Carrie Brownstein, Corin Tucker, Janet Weiss, and touring member Katie Harkin, was captured on March 20th, 2015 at the Paris's historic La Cigale venue, during the band's sold-out, international tour in support of their acclaimed eighth album, 2015's *No Cities to Love*. *Live in Paris* includes songs from nearly every **Sleater-Kinney** album. We need this.