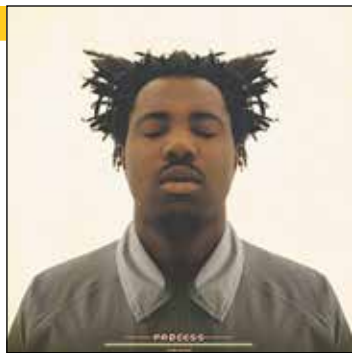




METHYL ETHEL EVERYTHING IS FORGOTTEN

4AD

The monster that is the new **Methyl Ethel** album, *Everything Is Forgotten*, is a vivid, compelling and mysterious creature, all sinewy, curvaceous pop nuggets and enigmatic currents. But ask its leader Jake Webb to explore those enigmas is met with a little resistance. "Ideally, I want the music to speak for itself, rather to present myself," he explains. "When I was making music alone, before I had the band, it was genderless and without a paper trail of information about my past." Written and recorded by Webb, *Everything Is Forgotten* finds **Methyl Ethel** refining sounds and rendering them in 3D, thanks in part to London-based James Ford, who has been working with Webb on the follow-up to debut album *Oh Inhuman Spectacle*. The pair's collaboration across the coming release has infused their shoegaze dream-pop palate with electronic flourishes and cheeky humor, further **Methyl Ethel's** magnificently androgynous disco.



SAMPHA PROCESS

XL

Sampha hails from Morden, south London and has spent the last six years generously dividing his musical talents across solo and collaborative work. In addition to his own revered solo releases (his debut *Sundanza* EP, 2013's *Dual* EP, **Sampha** contributed majorly to SBTRKT's acclaimed debut and follow up *Wonder Where We Land* as co-writer and featured vocalist. Equally in demand as a songwriter, singer, producer and player, **Sampha** has been sampled by and produced for Drake ("The Motion" and "Too Much"), Kanye West ("Saint Pablo"), Beyoncé ("Mine"), Katy B ("Play") and FKA twigs (LP1 standout "Numbers"). His new album *Process*, is poised to make him a global star. A meditation on love, grief, and the nature of Soul itself, *MOJO* places *Process* "somewhere between the ghostly avant-soul of Frank Ocean and James Blake's emotionally wrought electronica." Throw in some Radiohead, and you have a driving, atmospheric, somewhat paranoid, and utterly compelling debut. You need this.



DUDE YORK SINCERELY

HARDLY ART

Dude York's Sincerely opens with a blast: The massive opening chords of "Black Jack" – a squealing track that blends the swagger of glam with the heavy riffing and ringing hooks of arena rock. The Seattle-based trio is announcing itself with an album that couches its themes of anxiety and eroding mental health in rock tracks that amp up the sweetly melodic crunch of Power Pop with massive distortion and bashed-to-heck drums. *Sincerely* is a loud, sweaty rebuke to those moments in life when it seems like nothing's working. Tracks like the speedy, dark "Paralyzed," and the Credence-echoing "Twin Moons," and the frustrated yet ebullient "Something in The Way" combines playful lyrics with jumpy, riff-heavy distorto-pop. Longtime Sleater-Kinney and Bikini Kill producer John Goodmanson and JR Slayer (aka The Blood Brothers' Cody Votolato) helped **Dude York** craft a record that captured the energy of their live show while finding new ways to expand upon its ideas.



ALL THEM WITCHES SLEEPING THROUGH THE WAR

NEW WEST

The Nashville-based psych-rock quartet **All Them Witches** are back with *Sleeping Through the War* – produced by the unstoppable Dave Cobb (Sturgill Simpson, Jason Isbell). The fundamental laws that govern *Sleeping Through the War* are the same that have made **All Them Witches** a cult favorite – big fuzz, deep grooves, cosmic vision – but years of jamming their way across the world have made their songcraft more dynamic. The band's sound on *Sleeping Through the War* has become so expansive, you can hear echoes of Dr. John's *Gris-Gris*, the glacial expanses of Sigur Ros, the stoner sludge of Kyuss, and the meditative *om* of the East. They also wanted a record with a chorus of female backing singers – so they called upon Nashville badasses Caitlin Rose, Erin Rae, and Tristen, who add a classic rock flourish that seems odd at first but, ultimately, adds character to **ATW's** unique weirdness.



NIKKI LANE HIGHWAY QUEEN

NEW WEST

Highway Queen – the latest from Nashville rebel **Nikki Lane** – is a journey through heartbreak that takes exquisite turns. It begins with a whiskey-soaked homage to **Lane's** hometown ("700,000 Rednecks") and ends on the profoundly raw "Forever Lasts Forever," where **Lane** belts freely, mourning a failed marriage – the "lighter shade of skin" left behind from her wedding ring. Elsewhere, "Companion" is pure Everly Brothers dreaminess. She goes on a Vegas bender on the rollicking "Jackpot," fights last-call blues on "Foolish Heart" and tosses off brazen one-liners at a backroom piano on "Big Mouth." "Love is the most unavoidable thing in the world," **Lane** says. "The person you pick could be half set-up to destroy your life with their own habits – I've certainly experienced that before and taken way too long to get out of that mistake." Like a true wanderer, her sound crisscrosses musical genres with ease, while the lonesome romantic in her remains.



indie FRESH

MARCH | 2017



SLEAFORD MODS ENGLISH TAPAS

ROUGH TRADE

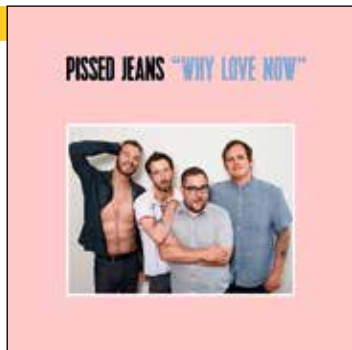
Sleaford Mods are aggressive, abrasive, and unabashed in their lyrical support for England's working class and in railing against the oligarchs who deny people their basic human and civil rights. They're also hilarious – the musical equivalent of a Noel Gallagher (who they hate) interview. Vocalist Jason Williamson shouts against austerity-era Britain's malaise and stagnation with plenty of profanity, but even more cleverness and wit. And while his lyrics specify conditions in his home country, his anger and call-to-arms can unite all of us who witness and work under a system that privileges the wealth of the few over the rest of us. Along with Andrew Fearn's deceptively simple beats and melodies this would be a fascinating record, message or no; but the drive, meaning, and compassion behind these catchy, and even dance-floor-ready tunes make this album as vital politically as it is artistically. **Sleaford Mods** are at their sneering, yowling best with *English Tapas*.



JESCA HOOP MEMORIES ARE NOW

SUB POP

Jesca Hoop's new album, *Memories Are Now*, wastes no time in making clear its confidence, confrontation, and craftsmanship. This is an album of stunningly original songs – minimalist yet brimming with energy, emerging from a wealth of life experience, great emotional depth, and years of honing the craft of singing. As riveting as it is reflective, the album, produced by the gifted Blake Mills (Fiona Apple, Alabama Shakes, Laura Marling). Mills pushed her to strip away layers, keeping it as close to the live experience as possible, using whole live takes and working very quickly. "The recordings are quite raw, human and sparse, even unsettling," says **Hoop**. "No second guessing." However fast the work, *Memories Are Now* covers a great deal of ground, showcasing every edge and curve of **Hoop's** captivating voice, with sounds and themes ranging from the mythic to the deeply intimate. This is a sensual, amazing, and incredibly acrobatic record... And you need it.



PISSED JEANS WHY LOVE NOW

SUB POP

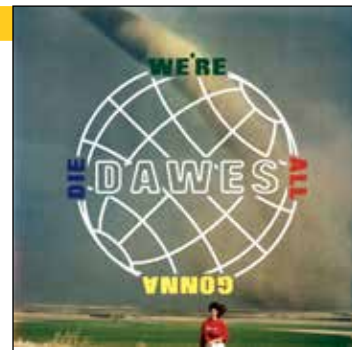
Pissed Jeans have been making a racket for 13 years, and on their fifth album, *Why Love Now*, the male-fronted quartet is taking aim at the mundane discomforts of modern life – from fetish webcams to office-supply deliveries. **Pissed Jeans'** gutter-scraped amalgamation of sludge, punk, noise, and bracing wit make the band – frontman Matt Korvette, Brad Fry (guitar), Randy Huth (bass) and Sean McGuinness (drums)—a release valve for a world where absurdity seems in a constant battle trying to outdo itself. *Why Love Now* picks at the bursting seams that are barely holding 21st-century life together. Take the grinding rave-up "The Bar Is Low," which, according to Korvette, is "about how every guy seems to be revealing themselves as a shithead." The lyrics on *Why Love Now* are particularly pointed about gender relations and the minefield they present circa now. The cherry on top? *Why Love Now* was produced by No Wave provocateur Lydia Lunch.



MINUS THE BEAR VOIDS

SUICIDE SQUEEZE

On their sixth album *VOIDS*, **Minus the Bear** started with a blank slate, and inadvertently found themselves applying the same starting-from-scratch strategies that fueled their initial creative process. Album opener "Last Kiss" immediately establishes the band's renewed fervor. From there the album flows into "Give & Take", a tightly wound exercise in syncopation that recalls the celebratory pulse of early Bear classics like "Fine + 2 Pts" while exploring new textures and timbres. "Invisible" is arguably the catchiest song of the band's career, with Jake Snider's vocal melodies and Knudson's imaginative guitar work battling for the strongest hooks. By the time the band reaches album closer "Lighthouse," they've traversed so much sonic territory that the only appropriate tactic left at their disposal is a climactic crescendo. *VOIDS* has everything that made you fall in love with **Minus the Bear** in the first place. Get reacquainted with this daring and incredible band.



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.