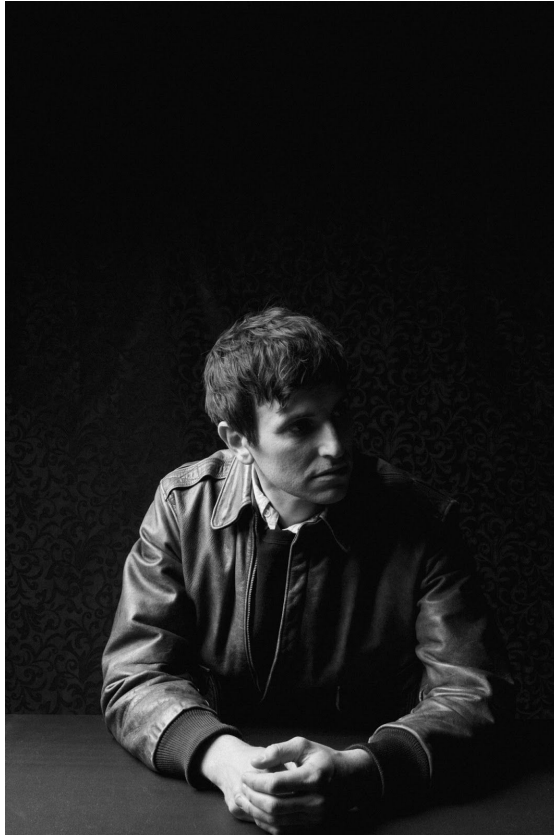


The Pains of Being Pure at Heart

"The Echo of Pleasure"

June 2017



"Its sound is now massive enough to match its big-hearted emotion" – [Rolling Stone](#)

"...the Pains discover something that transcends mere buzz: an ageless indie pop sound that could last them for years to come" – [SPIN](#)

"There's a crisp, effervescent gallop, splitting its time between dreamy balladry and spotless indie-pop" - [Pitchfork](#)

"Expansive, immersive indiepop; how these Pains have grown" - [NME](#)

The Pains of Being Pure at Heart have long set the benchmark for big-hearted, idealistic pop songs. With *The Echo of Pleasure*, The Pains push beyond their many inspirations and embrace their role as indiepop heroes in their own right. Showcasing the deft songwriting of frontman Kip Berman, The Pains' fourth album is their most confident and accomplished. After three critically-acclaimed records, 2009's *The Pains of Being Pure at Heart*, 2011's *Belong* and 2014's *Days of Abandon* received praise from *The New York Times*, *Pitchfork*, *The Guardian* and *Rolling Stone*, they have put together a collection of songs that

possess a timeless grandeur, deeper and more satisfying than anything the band has done since their iconic debut.

From their earliest days of C86-worship to Alternative Nation-sized anthems to a matured, "Simple and Sure" pop refinement, *The Echo of Pleasure* is what Berman describes as sounding "heavy and hopeful, like love." It's an album that reflects the band's most joyous moments while maintaining Berman's candid and critical lyricism, free of the self-abasing insecurity of youth. "The album is loving. The music is heavier, more expansive," he says. "To me, songs about love shouldn't be thought of as light. Love is big - sometimes it's emphatic, overwhelming or simple - other times it's tense, anxious or just exhausting. But at its best, it makes you want to be something better."

In their decade long career, Berman has stood at the center of The Pains of Being Pure at Heart, and with a changing lineup, it's become more apparent. "On [the last album] *Days of Abandon*, I was on my own. There was no one in the room making decisions with me. It felt strange experiencing that isolation while trying to make sense of it through writing," Berman admits. "That album was about loss, and I think it conveyed that feeling well - but I'm glad to move on from that place." On *The Echo of Pleasure*, he's learned to take full agency of something he's always owned. "With this record, I've made peace with the fact I am Pains. It's always been my band, but I haven't been super comfortable saying that, partly because I've enjoyed working with so many talented friends, and also because the songs I wrote seemed to mean more than anything my actual life could live up to."

Berman enlisted *Days of Abandon* producer Andy Savours (My Bloody Valentine, The Killers) to help him record a Pains record like none-other. "The logistics of it were so different. When I recorded the record, my wife was six months pregnant. We only had a limited amount of time. There was an absolute uncertainty hanging over our heads, but it was also a kind of escape from worry for that time," he explains. "What's going to happen when I have a kid? Am I going to be able to go on tour? Is this the last record I'm going to get to make? It's not a bad thing to be worried when you're expecting this huge transition of life. If you didn't feel scared, you're probably not feeling the right emotion. I tried to make the best record I could, knowing it might be the last time."

The best moments on the album live in the space near fear but find comfort in the solace that follows giving into love. On the succulent cacophony of first single, "Anymore," it's the sweetly dark, double-edged resolution of "I couldn't take anymore / I wanted to die with you." On the stunning opener, "My Only," it's the sanity preserving, self-admonition in the lyrics "keep it together, I won't find another love like I found you." "The Garret" is another standout track that hints at something more sinewy and seductive than anything The Pains have done to date. Berman pleads, "The words I say can't say, the touch is what I mean" and concludes, "When I leave you, I can't leave you, part of me remains." Throughout the album, there is a consequence of giving yourself to another; for better or worse, it is not reversible.

But it's the almost uncomfortably direct "When I Dance with You," where Berman reveals the album's tender core by saying, "When I dance with you, I feel ok." He adds, "It looks really simple on paper, but that sentiment is the underpinning of what love is. Beneath the tension, doubt, and complexities of two people sharing life, there's something inexplicable when that all disappears for a moment, and it's all ok. You know something you can't say, but you don't need to say it."

The Echo of Pleasure navigates variability and safety without unraveling. Berman is no stranger to fragility; here, it's structured with warmth, the kind found after life-altering moments. It's reflected in

the album title, too: “*The Echo of Pleasure* could be the near-symmetry of love,” he explains. “It’s the reflection back and forth, modulating over time, of two people who are together. It’s not a mirror - but a perpetual answering and asking. When one person is absent, that echo ceases or, as the title track laments, ‘fades into these silent days.’ In that sense, remembering is a kind of echo, each instance slightly less vivid than the one before.”

The record is augmented by guest vocals featuring previous Pains collaborators: Jen Goma on “So True” (A Sunny Day in Glasgow), bass guitar by Jacob Danish Sloan (Dream Diary), and horns by Kelly Pratt (Beirut, David Byrne, St. Vincent). The Pains of Being Pure at Heart live band consists of long-time guitarist Christoph Hochheim (Ablebody, ex-Depreciation Guild), bassist Jacob Danish Sloan, drummer Chris Schackerman (ex-Mercury Girls, ex-Literature) and vocalist/keyboardist Jess Rojas. The band will tour the UK in late May, returning to New York for Northside Festival in June with more selective dates set to be announced shortly. *The Echo of Pleasure* arrives later this summer.

The Pains of Being Pure at Heart UK Tour Dates:

Wednesday, May 24 -- Bristol, UK -- Thekla -- [Tickets](#)
Thursday, May 25 -- Manchester, UK -- Night & Day Café -- [Tickets](#)
Saturday, May 27 -- Newcastle Upon Tyne, UK -- Think Tank? -- [Tickets](#)
Sunday, May 28 -- Glasgow, UK -- Stereo -- [Tickets](#)
Monday, May 29 -- Leeds, UK -- Brudenell Social Club -- [Tickets](#)
Tuesday, May 30 -- London, UK -- Oslo Hackney -- [Tickets](#)
Thursday, June 1 -- Leicester, UK -- The Cookie -- [Tickets](#)
Friday, June 2 -- Wolverhampton, UK -- Newhampton Arts Centre -- [Tickets](#)
Saturday, June 3 -- Oxford, UK -- The Cellar -- [Tickets](#)

The Pains of Being Pure at Heart North American Tour Dates:

Thursday, June 8 -- Hamden, CT -- The Outer Space -- [Tickets](#)
Friday, June 9 -- Brooklyn, NY -- Music Hall of Williamsburg -- [Tickets](#)
Wednesday, June 14 -- Boston, MA -- The Sinclair -- [Tickets](#)
Thursday, June 15 -- New Portsmouth, NH -- 3S Artspace -- [Tickets](#)
Friday, June 16 -- Montreal, Canada - Bar Le Ritz -- [Tickets](#)
Saturday, June 17 -- Toronto, Canada -- The Horseshoe Tavern -- [Tickets](#)
Monday, June 19 -- Cleveland, OH -- The Grog Shop -- [Tickets](#)
Tuesday, June 20 -- Detroit, MI -- El Club -- [Tickets](#)
Thursday, June 22 -- Minneapolis, MN -- 7th St Entry -- [Tickets](#)
Friday, June 23 -- Madison, WI -- High Noon Saloon -- [Tickets](#)
Saturday, June 24 -- Chicago, IL -- Lincoln Hall -- [Tickets](#)
Sunday, June 25 -- St Louis, MO -- The Firebird -- [Tickets](#)
Tuesday, June 27 -- Nashville, TN -- The High Watt -- [Tickets](#)
Wednesday, June 28 -- Atlanta, GA -- The Earl -- [Tickets](#)
Friday, June 30 -- Chapel Hill, NC -- Local 506 -- [Tickets](#)
Saturday, July 1 -- Washington D.C. -- Rock & Roll Hotel -- [Tickets](#)
Sunday, July 2 -- Philadelphia, PA -- World Cafe Live Downstairs -- [Tickets](#)
Friday, September 22 -- Vancouver, BC -- Biltmore Cabaret

Saturday, September 23 -- Seattle, WA -- Tractor Tavern
Sunday, September 24 -- Portland, OR -- Doug Fir Lounge
Tuesday, September 26 -- Seattle, WA -- The Chapel
Wednesday, September 27 -- Los Angeles, CA -- Teragram Ballroom
Thursday, September 28 -- San Diego, CA - The Loft UC

The Pains of Being Pure at Heart Spain Tour Dates:

Sunday, October 15 -- Madrid, Spain -- Joy Slava -- [Tickets](#)
Monday, October 16 -- Cordoba, Spain -- Sala Hanger -- [Tickets](#)
Tuesday, October 17 -- Granada, Spain -- Lemon Rock -- [Tickets](#)
Thursday, October 19 -- Valencia, Spain -- La Rambleta, Spain -- [Tickets](#)
Friday, October 20 -- Barcelona, Spain -- Bikini -- [Tickets](#)
Saturday, October 21 -- Santander, Spain -- Escenario -- [Tickets](#)

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