

## **CONFIDENCE MAN**

### **Confident Music For Confident People**

Good time music alert. If Janet Planet, Sugar Bones, Clarence McGuffie and Reggie Goodchild weren't a band already you'd be snapping at their heels demanding they form one quick-sharp. Fact is, they are, and they release *Confident Music For Confident People*, their 11-track debut album for Heavenly Recordings. *Confident Music For Confident People* is a big pop album that hints at Dee-lite, LCD Soundsystem, Talking Heads and The Avalanches.



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### **The Drink**

The Drink is a twelve-track album addressing a duo's contemporary and indifferent existence in The West. \*\*\*\*\* are comprised of Ailie Ormston, who works in a kitchen and Ω, one half of the partnership Edinburgh Leisure. \*\*\*\*\*'s vision of the world is portrayed through "rudimentary bass and de(con)structive guitar" (Neil Cooper). With hacked drum machines and preprogramed keyboards, they create compositions that complement their lyrical content, itself demonstrating a harsh and contemptuous reality.



## **GWENIFER RAYMOND**

### **You Never Were Much Of A Dancer**

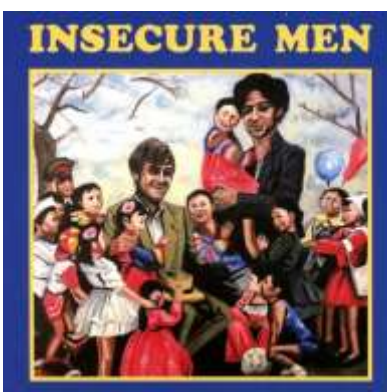
Having discovered the guitar aged eight, when her mother gave her a cassette of Nirvana's Nevermind, Gwenifer Raymond traced the idols of her idols back to the Delta blues, and then sideways into this folk form. Her immersive debut album pays tribute to the Delta and Appalachia at the same time, on the banjo workouts *Bleeding Finger Blues* and *Idumea*, and raises a battered hat to the godfather of the primitive scene on *Requiem for John Fahey*".



## **INSECURE MEN**

### **Insecure Men**

This debut album from Saul Adamczewski - ex Fat White Family and Ben Romans-Hopcraft - *Childhood* is an understated gem of an album that's part Joe Meek, part Television Personalities and part exotica. In many ways, *Insecure Men* are the polar opposite of the Fat White Family. Whereas sleaze-mired, country-influenced, drug-crazed garage punks the Fat Whites are a "celebration of everything that is wrong in life", *Insecure Men*, who blend together exotica, easy listening, lounge and timeless pop music, are, by comparison at least, the last word in wholesomeness.





## **KIEFER** **Happysad**

Kiefer is a jazz pianist and beatmaker based in LA. Happysad is his debut album for Stones Throw, following Kickinit Alone (released 2017 on Stones Throw's experimental imprint Leaving Records). Kiefer has production credits for Kaytranada and Anderson .Paak, has shared the stage with Terrace Martin and Moses Sumney and is a constant in labelmate Mndsgn's live trio. Inspirations for Happysad and Kiefer's music in general include jazz titans Herbie Hancock and Bill Evans, as well as label mates Karriem Riggins and Knxwledge.

## **RIVAL CONSOLES**

### **Persona**

Ryan Lee West's exploration of a dynamic production process that combines analogue-heavy synthesisers, acoustic and electric instruments with a shoegaze-level obsession with effect pedals. From the deconstructed movements on Unfolding that starts the album with a snap of delayed snares, the apocalyptic drones of the title track and thundering drums in Phantom Grip to more restrained ambient feels of Dreamer's Wake, Rest and Untravel. The latter transverses six beatless minutes of undulating melodies representing "a limbo space, a feeling of ennui, of not really ever being known to others and others not ever really being known to you".



## **BETH ROWLEY**

### **Gota Fria**

A heady fusion of rock, blues and Americana 'Gota Fria' is a startling rebirth, with a confidence that belies that ten-year absence. Working with co-writers Ron Sexsmith, Marcus Bonfanti and Ben Castle, Rowley has delivered an album that smolders. 'Howl at the Moon' and 'Only One Cloud', evoke the swarthy drama of Led Zeppelin while 'Brother' and 'Run to the Light' are ember-glowing ballads. 'Hide from Your Love' and 'Forest Fire' splice country-folk roots with the vibe and energy of the Bristol scene that gave birth to her voice while 'Get it Back' is equal parts rock and soul and 'Brave Face' nods to the '70s west coast sound.



## **RYLEY WALKER**

### **Deafman Glance**

"I was under a lot of stress because I was trying to make an anti-folk record and I was having trouble doing it. I wanted to make something deep-fried and more me-sounding. I didn't want to be jammy acoustic guy anymore. I just wanted to make something weird and far-out that came from the heart finally. I was always trying to make something like this I guess, trying to catch up with my imagination. And I think I succeeded in that way — it's got some weird instrumentation on there, and some surreal far-out words.





## **SPARE SNARE** **Sounds**

Spare Snare, from Dundee, Scotland, celebrate 25 years of releasing records by asking Steve Albini if he would be up for co-hosting a Scottish Engineers' Workshop with the band, and recording Spare Snare for the rest of that week. A re-sounding 'YES' was returned and funding was secured from Creative Scotland to host the workshop and record the album. The band chose to record 10 classic Snare tracks from the catalogue that have evolved with playing live, or would suit Albini's sound. These Albini recordings have become one of the highlights for the band, sitting nicely next to their 4 John Peel sessions.



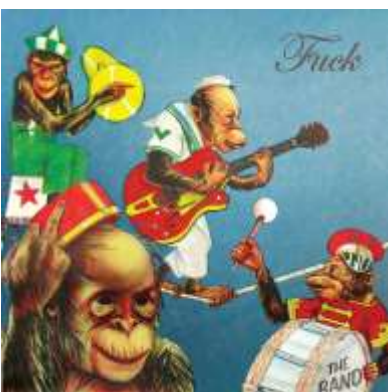
## **LAURA VIERS** **The Lookout**

A prolific songwriter for nearly twenty years, Laura Veirs proves the depth of her musical skill on her tenth solo album, *The Lookout*, released via Bella Union. Here is a batch of inimitable, churning, exquisite folk-pop songs; a concept album about the fragility of precious things. Produced by Grammy-nominated Tucker Martine, Veirs' longtime collaborator, *The Lookout* is a soundtrack for turbulent times, full of allusions to protectors: the camper stoking a watch fire, a mother tending her children, a sailor in a crow's nest and a lightning rod channelling energy.



## **WOODEN SHJIPS** **V**

Wooden Shjips, long-time leaders of the contemporary psychedelic movement, expand their sound with *V*. On their fifth album the quartet of Ripley Johnson (Moon Duo), Omar Ahsanuddin, Dusty Jermier, and Nash Whalen augment their already rich sound with laid back, classic summer songs. Inspired by the tumult of the modern world, and the desire to offer a contrasting vision of peace, the band has created a record that filters their trademark hypnotic grooves through an optimistic lens, resulting in music that is bright and vital.



## **FUCK** **The Band**

Presenting Fuck's first new record in over ten years. In the mid-'90s to the early aughts, Fuck was releasing a new record every other year and touring constantly. Then, with nary a warning, they up and disappeared. No note, no nothing. Skip forward a generation and it's revealed that they've been spending all these years meticulously sculpting the most impressive album of their career. Recorded in fits and starts and all over the map, from basic tracks in San Francisco to overdubs in Italy and mixing in Memphis, the band comes through with a surprisingly cohesive sound; though, like their six previous studio albums, the genre-bending and boundary-pushing song-writing continues.