

OUR GIRL

Stranger Today



At first, it's difficult to pinpoint exactly what makes Our Girl so special, or why the Brighton trio's music stands out within a busy crowd of fellow guitar-wielding-types. But it surfaces with this debut album of personal, emotional juggernauts. It's special debut for several reasons: First, because it's the sound of a band beginning to grasp their own value and place in the world. Secondly, because you can hear the trio's hunger to finally get in the same room and put to tape years' worth of scrapbooks, half-finished ideas, and a slowly-forming feel for how their first album would actually sound. "What band isn't itching to make their debut? But it's quite frightening, knowing you're about to do it,"

PELUCHE

Unforgettable



Peluche
UNFORGETTABLE

Pioneers of 'Trip Jam', an emerging genre that fuses elements of Latin, funk, psychedelia, soul and hip-hop, hotly tipped trio Peluche are a troupe of intrepid troubadours, whose freewheeling artistry has already cemented their position as a standout force in London's diverse music scene. Slippery Latin bass grooves, subtle instrumental flourishes, funk breakdowns, and a touch of magical lyricism a la Kate Bush or Cocteau Twins, makes for an unforgettable sonic journey into the tinderbox chemistry of a group with a collective and deeply personal musical vision.

LOW

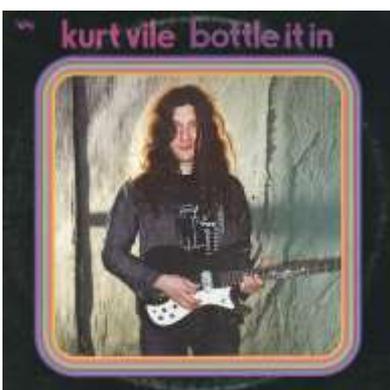
Double Negative



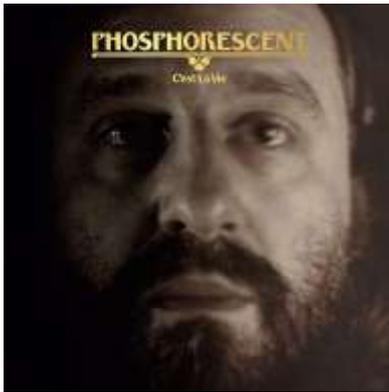
In 2018, Low will turn twenty-five. Since 1993, Alan Sparhawk and Mimi Parke, whose heaven-and-earth harmonies have always held the band's centre, have pioneered a subgenre, shrugged off its strictures, recorded a Christmas classic, become a magnetic onstage force, and emerged as one of music's most steadfast and vital vehicles for pulling light from our darkest emotional recesses. But Low will not commemorate its first quarter-century with mawkish nostalgia or safe runs through songbook favorites. Instead, in faithfully defiant fashion, Low will release its most brazen, abrasive (and, paradoxically, most empowering) album ever .

KURT VILE

Bottle It In



Every song, whether it's a concise and catchy pop composition or a sprawling guitar epic, becomes a journey unto itself, taking unexpected detours, circuitous melodic avenues, or open-highway solos. If Vile has become something of a rock guitar god—a mantle he would dismiss out of humility but also out of a desire to keep getting better, to continue absorbing new music, new sounds, new ideas—it's due to his precise, witty playing style, which turns every riff and rhythm into points on a map and takes the scenic route from one to the next.



PHOSPHORESCENT

C'est La Vie

Matthew Houck's most grand and varied album to date. All encompassing swoops and swooning passes of sound pulsate with throbbing keyboards. Vamping synths back a sobbing heart of a voice. Like country songs from the lonesome prairie spruced up by Ennio Morricone on a synth. An occasional tinge of a Caribbean beach party atmosphere waft by. A hazy phazy swoosh of woozy synths curling and flowing and caressing the melody. And some serious heartbroken guitar shredding sunspots into your vision. Lionel Richie goes to a party held by Ennio Morricone where Soft Cell play live oh yeah and Chris Isaak was there doing 'Wicked Game'...



TIRZAH

Devotion

Following her acclaimed EPs released on Greco-Roman, new album Devotion positions London based Tirzah as a unique contemporary soul voice on an innovative modern British R'n'B record, produced by Mica Levi. The 11-songs across Devotion are an intimate collection of downtempo love-songs laced with romance and lust, melancholy and desire.



TONY JOE WHITE

Bad Mouthin'

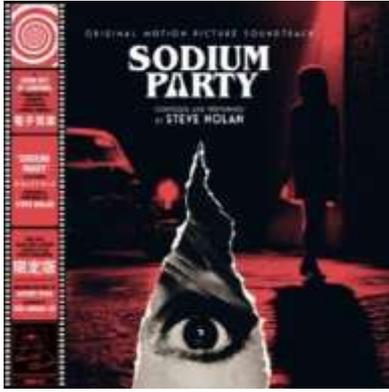
Brand new Studio Album by Tony Joe White. Bad Mouthin' marks a notable shift in Tony Joe White's musical progression. Known widely as a swamp rock legend, Tony Joe breaks the mold on his newest record, and releases a blues album. The record features classic blues covers from the likes of Lightnin' Hopkins, Muddy Waters, John Lee Hooker, and more, along with tracks self-written, but never before released. Tony Joe's delicate guitar work and patient approach to recording, combined with his lifelong admiration for legendary blues musicians and songwriters, make this release a poignant moment in Tony Joe's history, and hints at the creative avenues he has yet to explore.



BEAK

>>>

>>> was written over the last year and, for the most part, written and recorded live in the Invada studios, the band continue to forge their own path through their own genre of oddness. >>> definitely sounds like a step forward. The production and feel of the first two albums was like listening through frosted glass; a band playing behind a curtain. Now we are hearing Beak> in sharp focus, but without forfeiting what the band see as its 'wrongness'. This could be the result of having played bigger stages and festivals - something that was never part of the plan - or perhaps it is just a reaction to the infinite cut and paste fuzz pedal kraut bands on the planet.



STEVE NOLAN **OST - Sodium Party**

Longtime Soundtrack to dark psychological drama 'Sodium Party' by Irish composer Steve Nolan is debut vinyl album release on local (Ham) based Spun Of Out Of Control. Limited to 300 hand-numbered units, complete with Japanese-style obi strip/band Sodium Party is a film score that mixes almost industrial electronica with pretty, if haunting, piano motifs. Though very much showcasing the epic talents of composer Steve Nolan, previously keyboardist with 90s Irish industrial electronic act InDust, fans of Angelo Badalamenti and Nine Inch Nail's musical offerings for the movies and TV work of David Lynch will also find much to savour here.



IDLES **Joy As An Act Of Resistance**

'Joy as an Act of Resistance.' takes aim at everything from toxic masculinity, nationalism, immigration, and class inequality - all while maintaining a visceral, infectious positivity. Singer Joe Talbot summarizes: "This album is an attempt to be vulnerable to our audience and to encourage vulnerability; a brave naked smile in this shitty new world. We have stripped back the songs and lyrics to our bare flesh to allow each other to breathe, to celebrate our differences, and act as an ode to communities and the individuals that forge them. Because without our community, we'd be nothing."



THE BREATH **Let The Cards Fall**

Ríoghnach Connolly and Stuart McCallum are the creative heart of The Breath. Connolly writes the only way she knows how; a stream of poetic consciousness giving rise to honest, personal, heartfelt songs as likely to touch on childhood summers and first love as cultural dislocation, post-colonial injustices and grief. But it's her deeply soulful, utterly engaging, stop-you-in-your-tracks voice – whether delicate and hushed or powerful and gutsy – coupled with Stuart's understated brilliance and their exquisitely crafted songs, that give The Breath such emotional depth. A bewitching collection of songs allowed to mature and breathe without losing the widescreen, multi-textured kaleidoscope of sound.



WAXAHATCHEE **Great Thunder**

This EP features a collection of songs written with Katie Crutchfield's now-dormant experimental recording group Great Thunder while she was also writing the Waxahatchee albums Cerulean Salt and Ivy Tripp. The original recordings have mostly faded into obscurity, but unearthing and reimagining them with producer Brad Cook at Justin Vernon's April Base studio in Wisconsin was a cathartic experience, she says. On the heels of last year's critically acclaimed Out in the Storm, Crutchfield found herself looking to take a sharp turn away from the more rock-oriented influences of her recent records towards her more folk and country roots. "I would say that it is a complete 180 from the last record: super stripped-down, quiet, and with me performing solo, it's a throwback to how I started".