

WE WERE PROMISED JET PACKS

The More I Sleep The Less I Dream

The new album is about going back to the heart of who they are, a high school band that never stopped. It's about four people who have grown up together, making a conscious choice to keep writing music and seeing where that takes them. Sometimes you have to go back to basics in order to find yourself again. But once you have, then what? It's one thing to say you want to take a step forward, it's a much more daunting prospect actually doing so. The More I Sleep The Less I Dream contains the essence of what the band have grown into, both as artists and as people.



BIG RED MACHINE

Big Red Machine

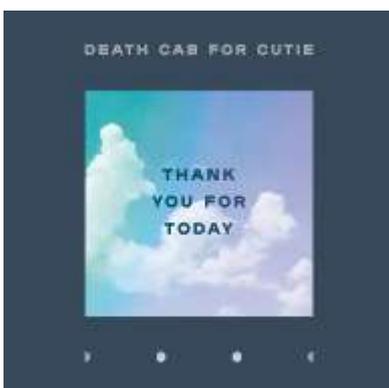
Collaboration between Bon Iver's Justin Vernon and The National's Aaron Dessner. Other collaborators include Phoebe Bridgers, Lisa Hannigan, Richard Reed Parry. In 2008, Aaron Dessner sent Justin Vernon an instrumental sketch of a song called Big Red Machine for Dark Was The Night. Justin wrote a song to it, interpreting the Big Red Machine title as a heart. 10 years of friendship later, there are 10 more songs. Each song includes a large number of collaborators via the People platform a growing group of international artists who have come together to create and share work freely, with each other and everyone.



BODEGA

Endless Scroll

With wild minimalism and sharp wit, Bodega revitalize the rock and roll vocabulary under the influence of post punk, contemporary pop, hip-hop, kraut rock, and folk-derived narrative songwriting. it's itchy, scratchy perfect pop that makes you want to sing along..even without knowing the words. Ping-ponging vocals are set to samples of old and new technology, the driving minimalism of standing drummer Montana Simone, the angular spasms of lead guitar Madison Velding-Vandam and the tight, hypnotic bass lines of Heather Elle.



DEATH CAB FOR CUTIE

Thank You For Today

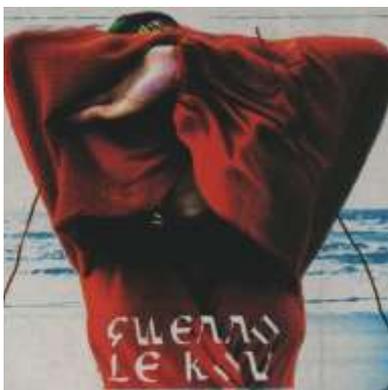
Thank You for Today is the sound of Death Cab for Cutie both expanding and refining; a band twenty years into its evolution, still uncovering new curves in its signatures, new sonic corners to explore. The Seattle band's ninth studio album, recorded in Los Angeles with producer Rich Costey in late 2017 and early 2018, stands alongside classic Death Cab for Cutie albums including their 1998 debut Something About Airplanes and 2003's masterful Transatlanticism as a definitive collection - ten tracks that are by turns beautiful and dynamic and darkly anthemic and bittersweet.

EMMA RUTH RUNDLE**On Dark Horses**

The cover to *On Dark Horses* bears a blurry photo of the songwriter obscuring her face with a large toy horse with broken legs. The photo suggests something candid but also hidden, graceful but also fractured—a fitting portrait for an artist who has established a career by vacillating between shrouding herself in mystery and exposing her wounds to the world. The union of Rundle’s siren vocals and Patterson’s poised baritone conjure up a dizzying and feverish update on the duets of Johnny Cash and June Carter. The album’s rich tapestry arrives at the end of the album with an ode to a traumatized and heartbroken friend on the grand and triumphant *You Don’t Have To Cry*.

GO KART MOZART**Mozart’s Mini-Mart**

Go Kart Mozart is cult Birmingham band Felt mainman Laurence’s current incarnation. The new album has 17 tracks featuring songs such as *When You’re Depressed*, *Relative Poverty*, *Facing The Scorn Of Tomorrow’s Generation* and *Knickers On The Line* by 3 Chord Fraud. The album’s themes and content contain social commentaries about how we live our lives today and the usual tongue in cheek Mozart witticisms concerning the absurdity of the modern age.

GWENNO**Le Kov**

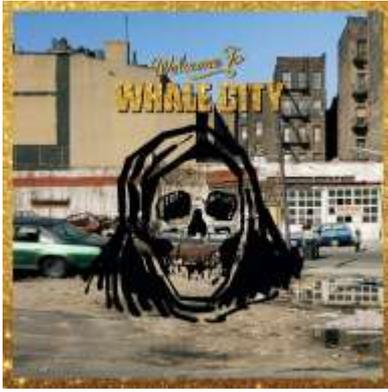
Written entirely in Cornish, *Le Kov* is exploration of the subconscious, the myths and drolls of Cornwall, and the survival of Britain’s lesser known Brythonic language. As one of the language’s few fluent speakers, Gwenno felt a duty to create a document of a living language, explore her identity and the endless creative possibilities of a tongue that has a very small surviving artistic output. She dove deep into research, learning about attempts to protect and progress the language and the role of women throughout Cornish history. You don’t need the translation sheet to appreciate the gorgeous, sea-warped psychedelia that Gwenno has created. *Le Kov* is shimmering and tarnished, rust mingled with barnacles, moss entwined with weathered rope.

RICHARD THOMPSON**13 Rivers**

When a musician is as good as Richard Thompson, he's going to stand out from his accompanists no matter who they happen to be. But one of the many pleasures of Thompson's albums has been the way he's grown into the fruitful working relationship with his rhythm section of drummer Michael Jerome and bassist Taras Prodaniuk. They rarely do much to call undue attention to themselves, which is as it should be with a good rhythm section, but Jerome is a drummer who can add color, shade, and depth to a song while holding down the backbeat, and Prodaniuk defines 'in the pocket' keeping the low end solid while filling out space that allows Thompson to take flight when he solos (and reminds us all that he is arguably the finest guitarist alive)

WARMDUSCHER

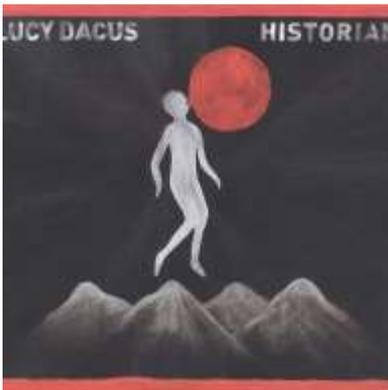
Whale City



Longtime Warmduscher biographer Dr Alan Goldfarb describes Whale City as “a rock opera so vast in magnitude that - were in not for my being strapped naked to a chair in a garage – could send a man hurtling towards the outer perimeters of uncharted space.” The characters that inhabit Whale City are, as the title suggests, larger than most aquatic life forms. Pretty Lilly, Whale Jimmy, Uncle Sleepover, Ice Cream Keith, Disco Minny. The people you walk by late at night with bottles in their hands and money in their pockets. The woman with bright red lipstick and straight razor smiles. Thrill seekers to a person. Powerful. Intoxicated. Intoxicating. In the words of Clams Baker, Whale City is “a playground for the people that have stepped above and beyond their comfort zone.” What are you waiting for?

LUCY DACUS

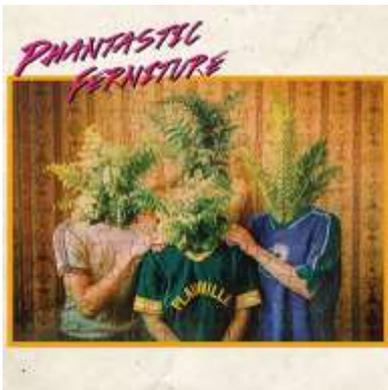
Historian



Lucy Dacus is done thinking small. Two years after her 2016 debut, No Burden, won her unanimous acclaim as one of rock's most promising new voices, Dacus returns with Historian, a remarkably assured 10-track statement of intent. "This is the album I needed to make," says Dacus. The sound they created, with substantial input from multi-instrumentalist and live guitarist Jacob Blizard, is far richer and fuller than the debut — an outward flowering of dynamic, living, breathing rock and roll. Dacus' remarkable sense of melody and composition are the driving force throughout, giving Historian the immersive feel of an album made by an artist in full command of her powers.

PHANTASTIC FERNITURE

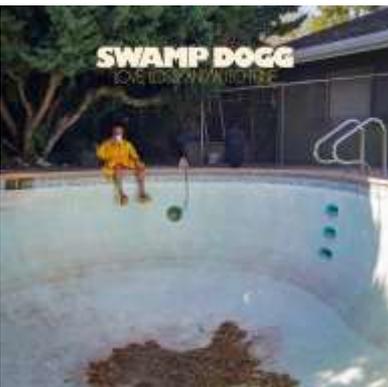
Phantastic Ferniture



For Phantastic Ferniture, the project of Julia Jacklin, Elizabeth Hughes, Ryan K Brennan and Tom Stephens, the mission is obvious: Don't overthink it. These artists' shared want to shake the shackles of their meticulously crafted solo work to experience a second, giddy adolescence is evident in the garage-pop perfection introduced today. Their spiritual home may be the garage but they were born in a bar, specifically the hallowed basement of Frankie's Pizza in Sydney. The product is one of the most enjoyable albums of 2018. "It feels really good," Jacklin says with satisfaction. "It's like having an alter ego."

SWAMP DOGG

Love, Loss And Auto-Tune



In 1970, frustrated with music business politics, Southern soul music maverick Jerry Williams, Jr. reinvented himself as Swamp Dogg, an irreverent anti-hero smashing the conventions of commercial R&B music. Swamp Dogg's debut release Total Destruction to Your Mind featured a post-apocalyptic take on the Muscle Shoals' sound, with lyrics inspired by revolutionary politics and psychedelic drugs. His latest creation is a 9 song collection featuring Swamp Dogg's bluesy southern soul colliding head-on with 21st Century electronic music production techniques. The reference to Auto-Tune in the title is not incidental, the album's sound is built around Swamp Dogg's experimentation with the ubiquitous vocal processor. For fans of Frank Zappa, Captain Beefheart, Gnarl Barkley, Curtis Mayfield.