

CHRISTONE & THE QUEENS

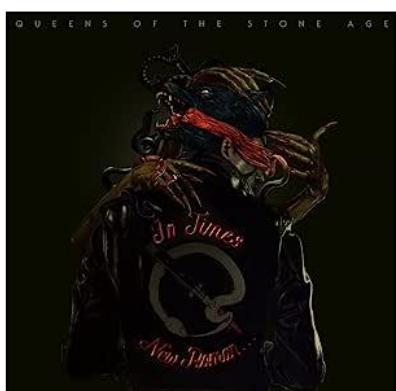
Paranoia Angels True Love

PARANOÏA, ANGELS, TRUE LOVE is written, performed and produced by Christine and the Queens, with co-production by Mike Dean (Lana Del Rey, Beyoncé) and guest appearances from 070 Shake and Madonna.

The trademark nostalgia remains – trip-hop and 80s soul and dance-pop provide sonic templates. Hypnotically melodic, clever, stylish, serious, fun, addictively unexpected and euphorically danceable, it's the kind of pop they don't make any more.

FOR FANS OF:

Roisin Murphy, Shura, Anohni



QUEENS OF THE STONE AGE

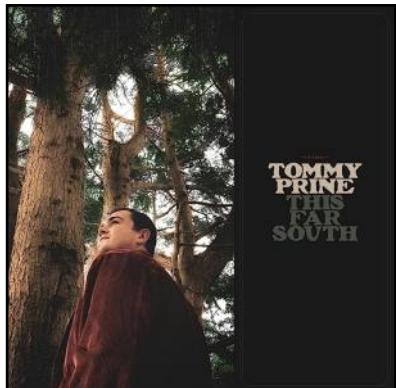
In Times New Roman

In Times New Roman... is raw, at times brutal and not recommended for the faint of heart. And yet, it's perhaps the most beautiful and definitely their most rewarding album

On its angriest and heaviest record in years, the rock band restores its bluesy, primitive sound as Joshua Homme confronts his recent turmoil.

FOR FANS OF:

Raconteurs, Weezer, Strokes



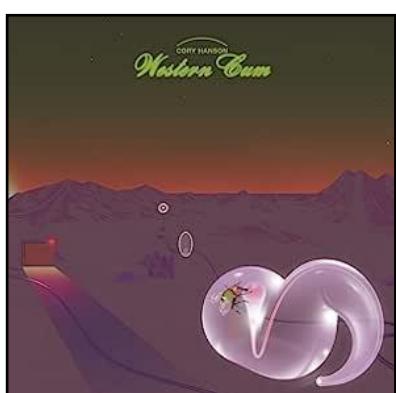
TOMMY PRINE

This Far South

Tommy Prine's debut album is not only a long-awaited introduction but a testimony to Prine's twenties and the loss, love, and growth that has defined them. Co-produced by close friend and kindred musical spirit, Ruston Kelly, and beloved Nashville engineer and producer, Gena Johnson, the album is rich and dynamic, from cathartic jams to nostalgic storytelling.

FANS OF:

Amanda Shires, H.C. McEntire, John Prine



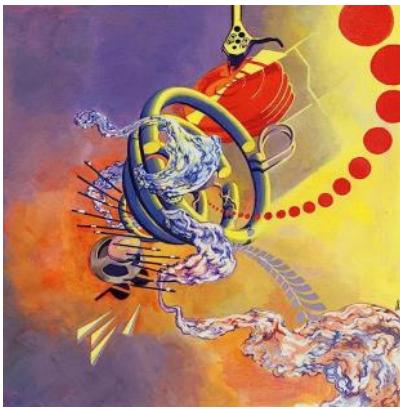
CORY HANSON

Western Cum

Western Cum is a high-stepping, hard-dancing, first love/heartbreak, tonight's-the-night, future nostalgia kind of good time - the sound of guitars through the speakers of luxury cars. Like the dream you had once, alone, asleep in an amplifier, blasting Guns N' Roses through every last orifice in your body. And it's coming through!

FOR FANS OF:

Ryley Walker, Steve Gunn, The Coral

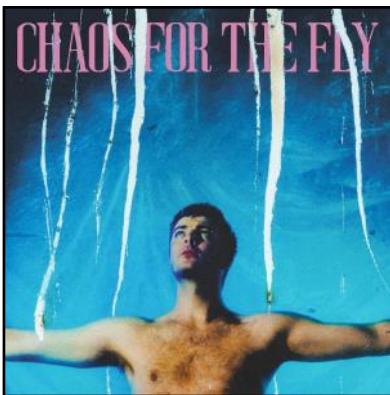


MUNGO'S HI-FI **My Soft Machine**

Past And Present is unique for Mungo's in being devoted to the Rub A Dub reggae style that arose in late 70s and early 80s Jamaica.

As the world has reopened, *Past And Present* celebrates the return of verbal communication and dancing to hypnotic basslines, with the original vocal cuts by veteran and rising microphone talent.

FOR FANS OF:
Lee Perry, Hollie Cook



GRIAN CHATTEN **Chaos For The Fly**

Occupying a completely different headspace from his hugely successful work within Fontaines D.C. Co-produced by the band's longstanding producer Dan Carey, the album is arguably the most poetic we've heard from Chatten.

What really makes the record vibrate, however, is the combination of novelty and tradition, artifice and honesty. It is Chatten's unadorned delivery, devoid of knowing looks and pop flippancy, that brings *Chaos for the Fly* into the long lines of folk tradition.

FOR FANS OF:
Fontaines D.C., Murder Capital, Lankum



BDRMM **I Don't Know**

The band return with their second album *I Don't Know*, complete with their trademark effects-laden guitars and motorik Neu! grooves but now with added piano, strings, electronica, sampling and the occasional dance beat. Bdrmm fans will not be disappointed and the fans of Radiohead, Ride, Mogwai, The Cure that are yet to discover bdrmm would do well by blessing their ears with *I Don't Know*.

FOR FANS OF:
Just Mustard, Bodega, My Bloody Valentine



GABRIELS **Angels & Queens**

there is something wonderful and unique about the group as a whole: it's in Lusk's astonishing voice and range; the cinematic, ambitious production; that they've made a timeless, soul-infused record without straying into pastiche. There's some magic in the alchemy of this group.

It makes for the type of record you want to pore over, to study every inch of the record's design and liner notes to every lyric and sonic decision.

FOR FANS OF:
Lady Blackbird, Young Fathers, Yazmin Lacey

LITTLE SIMZ
NO Thank You

Sleek, succinct and utterly propulsive, it's Simz' defiantly punk rock, two fingered salute to conformity and fame, and all the expectations and restrictions that come with. Recorded with her regular collaborator Inflo, this is Simz at her most free, daring and spontaneous. In her own words: 'emotion is energy in motion. honour your truth and feelings. eradicate fear. boundaries are important.'

FOR FANS OF:

Sudan Archives, Sampa The Great, Loyle Carner

PJ HARVEY
I Inside The Old Year Dying

On this album, which was recorded with long-time creative collaborators John Parish and Flood, PJ Harvey builds a sonic universe somehow located in a space between life's opposites, and between recent history and the ancient past. Scattered with biblical imagery and references to Shakespeare, all of these distinctions ultimately dissolve into something profoundly uplifting and redemptive.

Harvey has again crafted something with no precedent in her discography: a hallucinatory dreamworld woven from non-traditional folk instruments, primitive electronics, and field recordings warped and distorted beyond recognition.

FOR FANS OF:

John Parish,

DO NOTHING
Snake Sideways

Nottingham post-punks Do Nothing blend jerky, spidery rhythms with surreal, half-spoken vocals that recall the Fall's Mark E. Smith. Initially attempting to copy big names like LCD Soundsystem (as heard on their first 7" single, "Gangs," released in 2019), they eventually became more confident about doing their own thing, and Bailey gave his stream-of-consciousness lyrics and outsider stage persona free rein.

FOR FANS OF:

Folly Group, The Cool Greenhouse, Snapped Ankles

JAPANESE HOUSE
In The End It Always Does

Working primarily with the 1975's George Daniel, the English songwriter crafts a breakup album that's vibrant and playful while exploring nuanced emotional threads.

Bain's patient melodies slink across airy keys and muted guitars, her lyrics capturing still lifes of days lost in despair.

In the End is sharpest when Bain's writing and Kramer and Daniel's production meet at opposite ends, when the feelings of sadness are punctured with vibrant instrumentation.

FOR FANS OF:
MUNA, Snail Mail