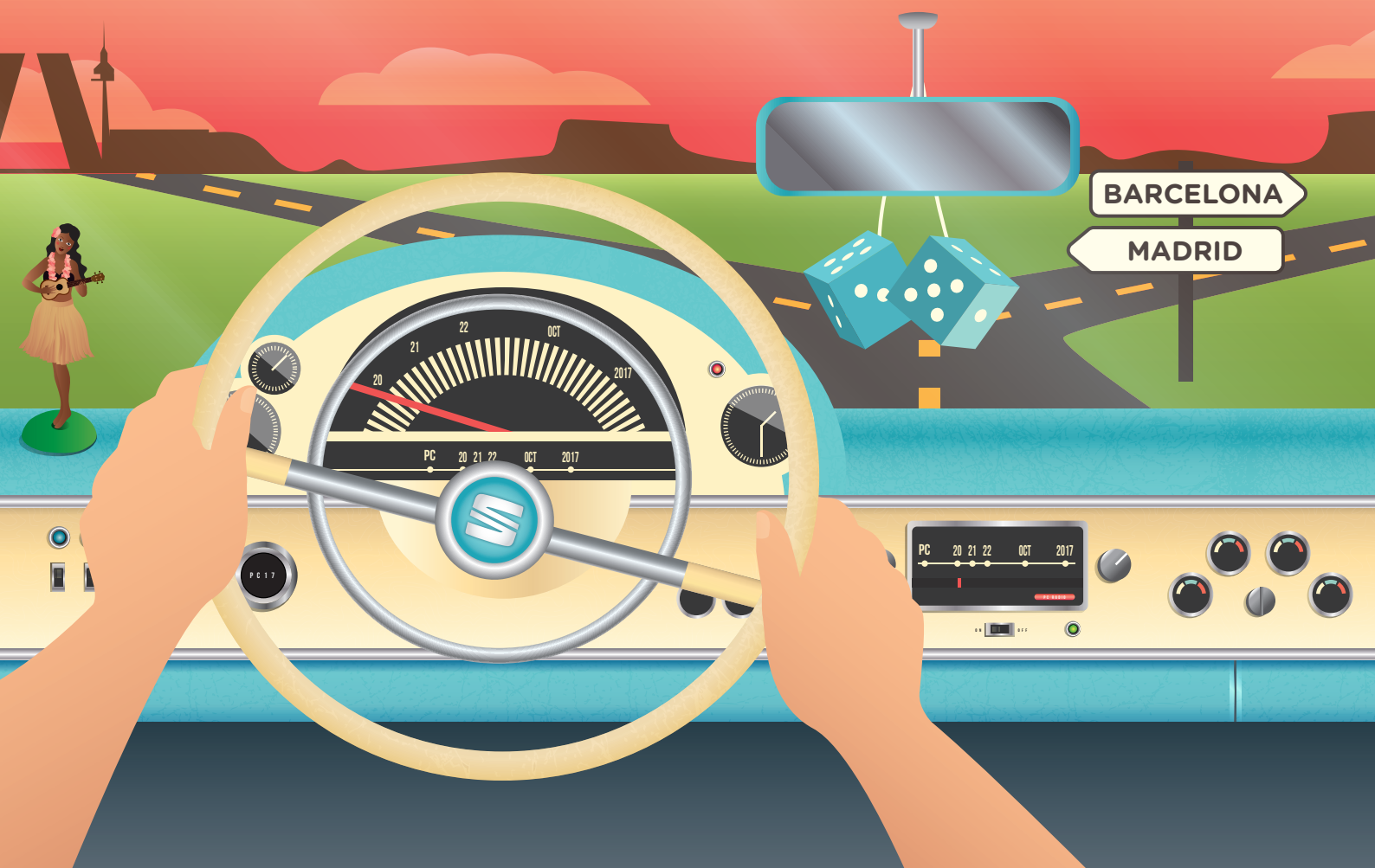


PRIMAVERA *Club* 2017

PRESS DOSSIER





PRIMAVERA CLUB 2017

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PRIMAVERA CLUB WILL EXHIBIT IN BARCELONA AND MADRID THE PROPOSALS CALLED TO DEFINE THE MUSIC OF THE COMING YEARS

Like a playlist made by that friend who is always on the look out for the latest discoveries: this is how the new edition of Primavera Club will be like. Some of the most innovative musical proposals of the moment will be heard from Friday 20th to Sunday 22nd October in Barcelona and Madrid, cities which will once again be the privileged setting for a line up carefully chosen by the Primavera Sound team.

Primavera Club is **the festival where headliners are made live**, on stage and in front of the most open-minded audience. There will be a total of 39 artists together in a diverse and exhaustive programme that holds all the tricks. One of the winning hands is held by Amber Coffman, ex vocalist of Dirty Projectors who will present her solo debut, but as always there will be room for all types of proposals: from the electronic jazz-influenced music by Clap! Clap!, to the latest garage band signed to the label Rough Trade Starcrawler and passing by Superorganism, the mysterious sensation of the year fronted by a 17-year-old Japanese girl that has impressed Frank Ocean himself.

2017 is the year that the festival goes back to Madrid: the venues Joy Eslava, Teatro Barceló, El Cielo de Barceló and Taboó will host the majority of the artists of this edition, which will return to Madrid after an absence of five years. In Barcelona the nerve centre will continue to be Apolo together with the completely remodelled La [2] de Apolo, besides the Centre Cultural Albareda that will once again host the daytime concerts during the weekend.

This expansion of Primavera Club has been facilitated by **SEAT** as a strategic partner, thus strengthening the collaboration that began this year between the automobile manufacturer and Primavera Sound.

PRIMAVERA CLUB, THE FESTIVAL WHERE YOU ENJOY DISCOVERING

In an autumn full of concerts by big names, Primavera Club emerges as a daring alternative in its well-established vocation of backing international artists who have not yet played in our country, offering a line up remarkable for lowering the usual average age on the stages. In this context the new r&b focus will be on the British newcomer PAULi. and on the New York artist Gabriel Garzón-Montano, while guitars will still be well represented by the Angeleno punk supergroup Flat Worms (with members of Thee Oh Sees, Ty Segall and The Babies) and by the effervescent indie rock by Gold Connections. Also, Yellow Days and the Norwegians Smerz will have the chance to prove why they are small viral phenomena, the Turkish band Jakuzi will play their elegant synth pop which promises to get people talking, and Low Island will test out an exquisite proposal which aspires to fill big stages.

As usual, proposals from the home base will be well-represented by names with a brilliant future such as Intana and Cor Blanc, the very intimate voice and piano sound of Marina Herlop (signed to James Rhodes' label), explosive post-punk by Vulk and the frantic Medalla, risen from the ashes of The Sauris, among many other dynamic offerings that will excite the audience.



PROGRAMME PER DAYS

BARCELONA

Friday 20th October

Aloha Bennets · Clap! Clap! Full Live Band · DBFC · Fantastic Man · FAVX · Flat Worms · Girl Ray · Gold Connections · LOR · Medalla · PAULi · Sex Swing · Starcrawler

Saturday 21st October

Amber Coffman · Blanck Mass · Camila Fuchs · Cor Blanc · Gabriel Garzón-Montano · Jakuzi · Jorra i Gomorra · Moor Mother · Ozel AB · The Pilotwings · Poolshake · Smerz · Tonstartssbandht · Vulk · Yellow Days

Sunday 22nd October

Cocaine Piss · Happy Meals · Intana · Keems · Low Island · Marina Herlop · RAKTA · Superorganism

MADRID

Friday 20th October

Amber Coffman · Blanck Mass · Cor Blanc · Gabriel Garzón-Montano · Jakuzi · Moor Mother · RAKTA · Smerz · St. Woods · Vulk

Saturday 21st October

Baba Stiltz · Clap! Clap! Full Live Band · Cocaine Piss · DBFC · FAVX · Flat Worms · GANGES · Gold Connections · LOR · Medalla · PAULi · Superorganism

Sunday 22nd October

Camila Fuchs · Poolshake · Starcrawler · Yellow Days



VENUES BARCELONA

SALA APOLO

The Apolo is a legendary enclave on the cultural and social map of the city of Barcelona that has almost 100 years of history. Since 1991 this venue has established itself as a concert venue and nightclub, bearing witness to, as well as being the inspiration for the evolution and growth of the local and international independent scene. The Sala Apolo changes every day of the week to host a different club every night, making it a reference venue of the Barcelona nightlife.

Carrer Nou de la Rambla, 113

LA [2] DE APOLO

Since 2006 the venue has had an extra room on the lower floor, La [2] de Apolo, thus multiplying its volume of activity and as a result the musical programme in the city. It is much smaller than the main room and its style is urban and industrial, making it the ideal complement to its big sister. It also hosts a club every night, and is renowned for the quality of its acoustics that has made it a highly reputed concert venue.

Carrer Nou de la Rambla, 111

CENTRE CULTURAL ALBAREDA

The Centre Cultural Albareda is a community centre of Poble-sec that has now been going for four years. It is specialised in music and has several rehearsal rooms on one of its floors, dedicated to the support of the creative arts. Its main room is renowned for the regular programming of concerts and performance arts, for hosting different festivals and for providing a firm backing of emerging music.

Carrer Albareda, 22



VENUES MADRID

JOY ESLAVA

Located in the heart of Madrid just a few metres away from Puerta del Sol, Joy Eslava has been up and running as a nightclub since February 1981, and it is one of the most emblematic venues of the city. Formerly under the name of Teatro Eslava, it hosted premieres of plays by authors including Lorca, Gala and Valle Inclán, until the eighties when it became the place to be seen for the most famous public figures of the "Movida Madrileña". Since then hundreds of concerts have taken place in the venue, which has a capacity of around one thousand people and which is famous for its balconies that offer an privileged view of the stage.

Calle Arenal, 11

TEATRO BARCELÓ / EL CIELO DE BARCELÓ

Inaugurated in the eighties with the New York Studio 54 as its reference, the Teatro Barceló was another essential nightspot for the "Movida Madrileña", and still today it is one of the key venues of Madrid's nightlife. Its walls have welcomed nocturnal visitors of the calibre of Andy Warhol, Prince and The Rolling Stones. As a concert venue it has two rooms, the main room and a smaller room called El Cielo de Barceló, which is ideal for more intimate proposals.

Calle Barceló, 11

SALA TABOÓ

Right in the heart of Malasaña, Taboó has been one of the most renowned places to be in Madrid nocturnal circles for the last 20 years. Designed both as a live show venue and a dance club all together, it has two separate spaces: an upper hall with a reduced capacity and a bottom deck with a stage and a dance floor, surrounded by small stands that create the perfect environment for intimate live shows and DJ sessions. As a club, its strength relies on its spotlight extents: depending on the night, it can host from the latest urban sounds to indie rock or electronic music.

Calle de San Vicente Ferrer, 23



TICKETS AND SALES POINTS

PRIMAVERA CLUB 2017 FULL FESTIVAL TICKET: 25 €

The full festival ticket gives you access to all the concerts programmed during the festival. This access is subject to the capacity of each venue.

PRIMAVERA CLUB 2017 DAY TICKET: 15 €

Day tickets gives access to all the concerts programmed on the day for which they have been purchased. This access is subject to the capacity of each venue.

FREE PROGRAMME

The concerts in the Centre Cultural Albareda on Saturday 21st and Sunday 22nd October will be free for the general public.



ORGANIZATION AND PARTNERS

ORGANIZED BY

Primavera Sound

STRATEGIC PARTNER

SEAT

MEDIA PARTNERS

Rockdelux

VICE

La Vanguardia

iCat.cat

Time Out

BTV

JENESAISPOP

Indiespot



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Aloha Bennets (SP)

Garage irony

From the outskirts of Barcelona, Olga, Mireia, Winston and Cris decided to form Aloha Bennets during a concert by Manel, although they are nothing like them. They are on the wild and playful side of garage punk, to which they add tropical glitter with their free-and-easy autobiographical lyrics that evolve around the beach, boys, and party triangle, more often than not simultaneously. Their first EP was self-released and the second released on cassette, this Baix Llobregat trio takes DIY to its extreme by supervising all aspects of their music, from its composition to its design while passing through its mixing.

Mahalo EP (Mama Vynila Records, 2016)

Amber Coffman (US)

Life after Dirty Projectors

After seducing even the Knowles sisters when she was still one of Dirty Projectors' angelic voices, Amber Coffman is trying her luck solo with a debut album that she recorded with her ex-partner and former band mate, Dave Longstrech. Instead of settling scores, she avoids the trappings of a breakup album and embraces sunny pop on an album that she says was more about learning to exist alone than anything else. She does not, however, give up her usual daring eccentricities, allowing references to girl groups, to soul and to the 90s R&B she grew up with to co-exist in harmony.

City of No Reply (Columbia, 2017)

Baba Stiltz (SE)

The science of rhythm

A precocious and prolific talent if ever there was one, the 23-year-old former ballet dancer Baba Stiltz has for over five years been considered as one of the rising stars on the Swedish electronic music scene. After a short flirtation with folk under the alias of The Bethlehem Beard Corporation, at the beginning of the decade he started to dabble in skweee. By 2014, when Studio Barnhus released his debut album, he had already moved towards experimental house. His music is impossible to catalogue. In his exuberant music released to date, in a series of EPs and singles, he takes a little from deep house, from R&B, techno and from disco.

Can't Help It 12" (Studio Barnhus, 2017)

Blanck Mass (UK)

Love songs for the apocalypse

Whilst Fuck Buttons are immersed in the production of their long-awaited new album, one of its two members, Benjamin John Power, continues his explorations in a sphere somewhere between aggressiveness and electronic symphony under the alias Blanck Mass. In March he released his third album, *World Eater* (2017), which is inspired by the discontent arising from recent events to produce what he actually describes as love songs. Without giving up a certain pop vocation, he presents a brutal, dissonant and always euphoric music on what is probably his best album to date.

World Eater (Sacred Bones, 2017)

Camila Fuchs (MX/DE)

On the verge of a collapse

What started as the laptop project of London-based Camila de Laborde (vocals and keyboards) ended up mutating, when she was joined by Munich musician Daniel Hermann-Collini (synthesisers, percussion), into a duo fascinated by analog modules. After years of restless sound exploration, Camila Fuchs have released a debut album that fuses his kraut and experimental techno influences with her delicate esoteric vocals to produce abstract electronic music that could be the unofficial soundtrack for Brexit pulling from Björk's exuberance and using rhythms usually associated with trip-hop.

Singing from Fixed Rung (Lumen Lake / Schamoni Musik / SVS Records, 2016)

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Clap! Clap! Full Live Band (IT)

Rhythm laboratory

Having dedicated the first part of his career to an adventurous exploration of jazz, for the last five years the Italian artist Cristiano Crisci has transferred this work ethic to electronic music. He adds field recordings and African samples to his base collection of styles including house, footwork and UK bass. His second album, *A Thousand Skies* (2017), includes collaborations with South African artists like the ever exciting and unclassifiable John Wizards and the folk singer Bongeziwe Mabandla. A new example of his exuberant rhythmic taste and production skills which have led to him featuring on Paul Simon's most recent album.

A Thousand Skies (Black Acre, 2017)

Cocaine Piss (BE)

Filth and fury

Their story is the typical punk one; four friends meet in a boring village and decide to kill time by making music together. Cocaine Piss are at the forefront of the emerging Belgium noise scene and seem to be ready to carry on the legacy of their neighbours Hiatus, the legendary hardcore band that split in 1996. They have made a name for themselves with tracks that are like insolent 2-minute broadsides that caught Steve Albini's attention, who produced their debut album, *The Dancer* (Hypertension, 2016). It is an edgy collection of songs on which disgust and fury go hand in hand with a strange sense of humour.

Piñacolalove (Hypertension, 2017)

Cor Blanc (SP)

The boys in pink

The young Barcelona label Luup Records was responsible for the two most popular surprises of last year, Museless and PAVVLA. Now it continues to reveal gems from the local pop scene with the signing of Cor Blanc, a duo formed by Mireia Bernat and Sergi Serra Mir who make their presence felt with only guitars, synth, drum machine and vocals. In June they released their first official single, *Alice*, dreamy, candid synth-pop that instantly brings to mind Au Revoir Simone and which they will soon follow up with new songs. It is just the beginning of a career which instinct tells us will be outstanding.

Alice (Luup Records, 2017)

DBFC (UK/FR)

Club culture

The Mancunian David Shaw, aka Siskid and known for his collaborations with Vitalic and Blackstrobe, together with Dombrance, producer from Bordeaux and usual suspect on the French electronic scene, met 5 years ago in Paris and, since then, have channelled their shared love of the French touch and the Manchester sound into the project DBFC. A passion that is clearly reflected in the scope of their vision, which is influenced by a wide variety of genres including psychedelia, shoegaze, disco and krautrock all of which makes for an exuberant electronic cocktail. In June they put out their debut album *Jenks* (2017), fresh air for the dance floor.

Jenks (Different, 2017)

Fantastic Man (AU)

House superhero

The Berlin-based Melbourne producer Mic Newman started using the alias Fantastic Man almost as a joke to release his recent output. However the project has flourished, without losing sight of his original insouciance, into something more evolved and that is devoted to the vindication of the legacy of house. He has released his tracks on renowned labels of the genre such as Let's Play House and Wolf Music, whilst setting up his own Fine Choice and Superconscious together with Francis Inferno Orchestra. His sessions pivot between

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Chicago and Detroit with incursions into ethnic and cosmic music.
Galactic Ecstasy EP (Kitjen, 2016)

FAVX (SP)

Archeologists of the nineties

The fact that your introduction to the world is a song called Born in the 90s says it all. But the power trio FAVX does not approach it with a nostalgic pastiche, nor does it fall into the hyper masculine vices of a genre such as heavy metal in their vigorous instrumental acrobatics on Daggerfeel. On the contrary, the Madrid band sounds sincere in its appreciation of some of the harshest sides of rock. At the end of this year they will release their two singles and new songs on Welfare EP on which it is expected that they will continue to delve into emo, post-hardcore and grunge.

Flowers of the West / Daggerfeel (Self-released, 2017)

Flat Worms (US)

A super band for the LA punk scene

From the fortuitous listening to of the post-punk pioneers Swell Maps comes Flat Worms, the Los Angeles trio formed by members of The Babies, Thee Oh Sees, Ty Segall and of Kevin Morby's band. Their first EP, Red Hot Sand (2016), includes three electronic blows that go from the motorik rhythms of the title track to the onslaught of original punk delivered in just over a minute, Sovereignty. On their recently released debut album on the cult garage label Castle Face they have more than enough credentials to become the next great sensation on the Los Angeles underground scene.

Red Hot Sand (Volar Records, 2016)

Gabriel Garzón-Montano (US)

Funk Artisan

With a Colombian father and French mother, the New Yorker Gabriel Garzón-Montano genuinely exemplifies the black and tropical movement currently shaping pop. Before releasing his debut album, *Jardín* (2017), he had already received support from pillars of the music community such as Mayer Hawthorne, who was the go-between between him and his label; Drake, who sampled his voice; and Lenny Kravitz, who called upon the artist to open for him on tour. In his music one can hear neo soul sophistication combined with hints of electronic and an exquisite sense of groove funk served on his own organic lattice.

Jardín (Stones Throw, 2017)

GANGES (ES)

Silky electronic music

In the wake of the recent wave of moody and intimate electronic pop that has swept the British Isles in the last few years, comes GANGES, a project from Madrid that is shared by Teresa Gutiérrez, Álvaro Berceuelo and Jorge Aylagas. At the beginning of the year they released their debut EP, *Lost Æsthetics*, with clear hits like the dream pop Origami and on which Teresa's provocative voice asserts itself. More recently they have also sung in Spanish on the single 400 millas norte, on which without losing sight of their evocative qualities, they open up a new path of exploration towards a more radiophonic pop.

Lost Æsthetics (Self-released, 2017)

Girl Ray (UK)

Encyclopaedia pop

Poppy Hankin, Iris McConnell and Sophie Moss, who are 19 years old, met at the same London school that Ray Davies (The Kinks) and Viv Albertine (The Slits) studied at years ago. They connected, as they had nothing in common with the other girls in their class and thanks to their shared love of Pavement, Neutral Milk Hotel and Cate Le Bon. After releasing their first single while they were still doing their A Levels, this

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summer Moshi Moshi put their debut album out in the shops, an album that has been compared to the C86 movement, but whose sense of ambition brings them closer to the orchestral restlessness of Belle And Sebastian.

Earl Grey (Moshi Moshi Records, 2017)

Gold Connections (US)

Rock cult

Although they only released their self-titled debut EP last March, Will Marsh, the brain behind Gold Connections, has been working on these tracks for years with the help of his illustrious university friend, Will Toledo, the soul of Car Seat Headrest, who produces the record as well as playing percussion, guitar and bass. The echoes of said band can be heard on this extended play that exudes the same post-adolescent suburban resignation via a slacker rock of dusty guitars. Fat Possum announces the release of their debut album at the end of this year, which should bring the new generations of indie to the forefront.

Gold Connections EP (Fat Possum, 2017)

Happy Meals (UK)

Cosmic explorers

Already one of the most exciting sensations on the Glasgow underground scene, the duo Happy Meals produce light hearted pop from the exuberant fusion of kosmische, acid house, French tradition and disco. These are all ideal ingredients for exhilarating concerts, with an impressive deployment of analogical hardware and during which they often join the party on the dance floor with the audience. Their latest madness is Full Ashram Devotional Ceremony Volumes IV-VI, an album of meditation and hypnosis with which they debut on So Low, the electronic duo Optimo's new label.

Full Ashram Devotional Ceremony Volumes IV-VI (So Low, 2017)

Intana (ES)

Twilight beauty

Núria Moliner fronts this recently formed Barcelona band that released their debut single What if, in May. It is a solemn introduction letter that takes on board dream pop with deviations towards the American folk tradition, bringing to mind at once Mazzy Star and Chris Isaak. The B-side of the single includes No vull saber, on which they flirt with Catalan on a delicate track of enveloping atmospheres and minimalist shapes. Their first album should strengthen our conviction that they are one of the most promising bands on the local indie scene.

What if (Satélite K, 2017)

Jakuzi (TU)

Discordant dissonant synth-pop

Key figures on the Turkish underground scene, Jakuzi were born to dignify and vindicate new wave. Since their debut single, Koca Bir Saçmalık, with a bass reminiscent of Peter Hook, they have moved away from their punk and garage origins to embrace all forms of pop. Their love of the eighties is also reflected in their videos, with their nostalgic VHS aesthetics. Although their sound is eminently Western (in fact, their first album is being released internationally on City Slang), there are also elements from the musical legacy of their country, as well as hints of the discontent about the current socio-political situation and terrorism and its impact on the nightclub scene.

Fantezi Muzik (City Slang, 2017)

Jorra i Gomorra (ES)

The oral tradition of island pop

After having handed out demos recorded in his bedroom on which Jorra Santiago (who has spent the last few

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years playing with pillars from the Mallorca indie scene including Roigl, Saïm and Lost Fills, as well as playing in Miquel Serra's backing band) consolidates his personal project with the debut album by Jorra i Gomorra, *Música sèria* (2017). The first single released from the album Windom Earle is an explosion of poetic music with that very particular Balearic humour and candour and which validates all the expectations that point to him being one of the names to watch in new pop.

Música sèria (Bubota Discos / The Indian Runners, 2017)

Keems (SP)

From 0 to 100 (and vice versa)

After starting out doing cover versions of bands from the British indie rock scene, such as The Libertines and Arctic Monkeys, the Barcelona quintet Keems worked up the confidence to record their own material. It was a process that resulted, last year, in their acclaimed debut EP *Turtle*, a record that is somewhere between the moodiest slowcore and the intensity of emo. In September they will put out the follow up a maxi-single *The Shape of Things to Come*, from which they have already released the title track, a bright melodic song that confirms expectations.

The Shape of Things to Come EP (Binary Motions Records, 2017)

LOR (UK)

In orbit

Acronym for Lunar Orbit Rendezvous (in reference to a technique used by the Apollo space programme), LOR is Belfast producer Gregory Ferguson's fighting name. He played synthesiser on the latest two records by the sludge metal band Slomatics and for the last two years has been causing a stir on the European house scene thanks to tracks of melodic exuberance and emotional depth. On 12 inches such as *Versions 1*, which he put out in 2016 on Hivern Discs sublabel NVH, you can get a glimpse of his incredible potential through his reworking of classics by Kraftwerk, Arthur Russell and Derrick Carter.

Lor & Valis - Lustral EP (L'Enfant Terrible, 2017)

Low Island (UK)

Happy accident

What at first was going to be the union of two regulars on the Leeds club scene to compose a theatre score accidentally became a band in itself by bring in an old bass player friend and the percussionist from the jazz ensemble Snarky Puppy. Low Island take their name from a tiny island off the coast of Ireland where they went to search for the muses that led them to create this fusion between Radiohead's rhythmic exuberance and Caribou's lively house, all perfectly encapsulated on tracks such as *Disconnect*. Their sophisticated second EP, *In This Room*, delves into velvety indietronica music.

Low Island (Self-released, 2017)

Marina Herlop (ES)

88 keys and a promising voice

Barcelona artist Marina Herlop's debut, *Nanook*, was released on James Rhodes' label Instrumental Records. It is a record that has made the artist one of the most exciting values on the local scene, her trademark is fusing is the classical with the avant-garde with piano and vocals composed during a period of fear and low self esteem. The result is compositions which avoid formality and embrace improvisation and can sound poignantly beautiful as well as fragile and forlorn. Her intimate live concerts have been applauded for their hypnotic emotion.

Nanook (Instrumental Records, 2016)

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Medalla (ES)

Hunger for rock

What at first seemed like the substitute for the former garage rock promise The Saur's has ended up becoming a project in its own right. Medalla, with its current formation of Eric Sueiro, along with Benoît García, Marc López and Joan Morera, start from that energetic torrent to offer an exciting mixture of kraut, pop and metal. Their two first singles so far, *Furor* and *Montaña Cruce*, have positioned them as the great promise on the Barcelona rock guitar scene. They will be able to confirm it with their debut album, produced by Sergio Pérez (Svper) and released on El Segell.

Montaña cruce (El Segell, 2017)

Moor Mother (US)

The experimental voice of black consciousness

Usual suspect on the Philadelphia music scene and socio-political activist in the city for over a decade, Camae Ayewa channels all that she has learnt from previous projects such as the Mighty Paradocs into Moor Mother, presenting an explosion of sound that rubs salt into the wounds of segregation. From the intense sessions of improvisation in her home studio, the artist created the confrontational songs of her celebrated latest album, *Fetish Bones* (2016) which are somewhere between noise and jazz and on which she used an overwhelming display of analog noise makers and field recordings. Tracks such as the monumental *Deadbeat Protest* seem to transport the listener right into the midst of a violent revolt.

Fetish Bones (Don Giovanni, 2016)

OZEL AB (UK)

Beats into orbit

With one foot in immersive ambient, the other one in deep house and some slippery incursions into nocturnal techno, Londoner producer Luke Palmer aka Ozel AB's coming out is the perfect soundtrack for a spatial dance floor. Now, under the umbrella of the renowned German label Workshop, Ozel AB delivers his new business card with *Workshop 24*, which shares a statement that goes from Tangerine Dream's *Orbit 416* and Sunfire dreamy vibes to Sierra Echo's high-flying house and the rampant bass lines from Daisy Bank, which are capable to turn upside down even the chilliest space station.

Workshop 24 (Workshop, 2017)

PAULi. (UK)

Electronic finesse

The fact that his debut EP, *The Idea of Tomorrow* (2016), has only been out for a few months does not mean that PAULi. –the alias of Londoner Pauli Lovejoy– is a rookie. In the past he has collaborated as musical director and percussionist with representatives from the vanguard of the UK electronic music scene such as Damon Albarn, FKA Twigs, Sampha and Jamie xx, which give an idea of his musical inclinations: adventurous electronic music with hints of pop. He himself describes his letter of introduction, which is meticulously detailed, as an “afro futurist fairy tale and a journey from Kepler-452b to Bedford-Stuyvesant, NY” which was directed by Rohan Blair-Mangat and narrated by Idris Elba.

The Idea of Tomorrow (Self-released, 2016)

The Pilotwings (FR)

The night is theirs

Childhood friends Guillaume Lespinasse and Louis De La Gorce started to make music together when they were at school. Years later they have become agitators on the Lyon night scene under the alias of The Pilotwings, which they borrowed from the legendary nineties' videogame. Their debut album, *Les Portes du Brionnais*, one of new house music's best-kept secrets, sees this duo of true analogue lovers vindicating the exotic, Balearic sounds and downtempo. As enthusiastic diggers and lovers of classical sounds, in their ses-

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sions there is room for anything from cosmic disco, industrial music, to jungle and italo disco.
Les Portes du Brionnais (Brothers From Different Mothers, 2017)

Poolshake (ES)

On the seashore

Know up to just a few months ago as Glasgow, the quartet from Murcia Poolshake decided to change their name for one better suited to their bright, summery aesthetic. Last year they released a debut EP, *Phantom*, that includes five tracks that put them into the surfier garage side of pop. Their most recent single, *Golden Smoothie*, confirms their leaning towards the new school psychedelic music with crispy guitars, multi-coloured keyboards, distorted melodies and a laid-back attitude. This band whose members are all around twenty has a future that is as brilliant as their sound.

Golden Smoothie (Son Buenos / Gran Sol, 2017)

RAKTA (BR)

Daughter of fire

For the last five years RAKTA (red in Sanskrit) have been hailed as the great hope on the Brazilian post-punk scene, but it seems as if this Sao Paulo band outwith any genre. They are an exciting and challenging blend of aggressive sounds that draw as much from noise as they do from psychedelia. In 2016 they survived the departure of their guitarist and released their second album, the expansive *III* (2016), on which they totally dispense with the six strings. Tracks such as *Intenção*, a sort of mantra, sum up their love of a shamanic sound.

III (Iron Lung Records, 2016)

Sex Swing (UK)

British underground supergroup

The members of Sex Swing come from the remotest corners of experimental music from among the noisiest agitators including Earth, Dethscalator, Mugstar, Part Chimp and others. It is normal that when they all get together they produce a desensitised brand of music which is somewhere between drone metal, krautrock and psychedelia. Their incendiary and tinnitus-inducing live concerts caught the attention of The Quietist that released their self-titled debut album on their record label, tQPC. It is a collection of monolithic tracks about the forbidden pleasures of London nightlife.

Sex Swing (tQPC, 2016)

Smerz (NO)

Basic bitch problems

Henriette and Catharina met at school in Oslo, but it was not until they moved to Copenhagen to study music that their friendship became a sound entente. They soon left university to devote themselves 100% to their passion and it has gone well for them, so much so that this summer they announced that they had signed to XL Recordings, for whom they are preparing a second EP that will consolidate their personal vision of ambient techno with a modern R&B groove. Hits such as *Oh My My*, on which they sing about “basic bitch problems” are cool, pared-back with Scandinavian-detachment overtones.

Oh My My (XL Recordings, 2017)

St. Woods (SP)

Lost in the woods

Nacho started uploading videos to YouTube of his ukulele shows in the most unusual of places from the woods of northern Spain to Red Square in Moscow. Soon he caught the attention of Club Social, home to artists including El Último Vecino, M A J E S T A D and Veracruz, that put out his debut EP, produced by Brian Hunt, last June. The EP contains six heartfelt, delicate folk tracks, some of them actually composed during

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those trips. Based on the pains of rupture, the music by this artist from Madrid is clearly influenced by early Bon Iver.

Lessons EP (Club Social, 2017)

Starcrawler (US)

Shock and horror

The four minutes of music released by Starcrawler, so far, are a glorious appreciation of the mutations of seventies' rock including glam, hair metal and punk. This is fully appreciable on their sassy debut single *Ants*, which Elton John played on his Beats 1 radio show. They take this recreation to a whole other level with their renowned live shows, in which the 18 year old it girl Arrow de Wilde, stands out as a magnetic frontwoman with theatrics that include straight jackets, hospital coats and blood. They are currently working on the production of the debut album with the help of Ryan Adams.

Ants (Rough Trade, 2017)

Superorganism (US / UK)

Transoceanic connection

Everything that surrounds Superorganism is expectation and mystery. They came out of nowhere at the beginning of the year to rock the blogosphere with their intoxicating pop hit *Something for your M.I.N.D.*, introducing themselves as a collective formed by Orono, the 17 year old Maine-resident Japanese girl and her seven London friends. The track quickly disappeared from the net for copyright issues, but not before seducing Frank Ocean, who played it on his radio show. In the past few months they have come back with two more happy-go-lucky tracks that confirm that they are the craziest most refreshing bands of the year.

Nobody Cares (CYH, 2017)

Tonstartssbandht (US)

Psychedelic odyssey

The brothers Edwin and Andy White have spent half their lives dedicated to the music business and over a decade in Tonstartssbandht (pronounced "tahn-starts-bandit"), a prolific guitar-drums project with which they have released 17 albums. Maintaining their lo-fi quality and their eternal obsession with The Beach Boys, the Orlando duo produces a psychedelic pop-rock which is just too complex to pigeonhole. Their latest record, *Sorcerer* (2017), consolidates the spirit of adventure and improvisation of their live shows with three expansive songs that last an average of eleven minutes.

Sorcerer (Mexican Summer, 2017)

Vulk (ES)

A knife between the teeth

Listening to Vulk, obvious leaders of the dynamic emerging Bilbao rock scene, is like going back to the industrial grey of the United Kingdom in the late seventies. The quartet plays with desperate urgency and feeding off post-punk existential nerve and anguish strengthens their music. This is obvious on a debut album –that comes from the synergy between two Basque venues, Dabadaba in San Sebastian and Shake in Bilbao– whose songs have been shaped by their vibrant live shows. Faithful to their DIY punk philosophy, and with students of Fine Arts among their members, the band also does its graphic arts.

Beat Kamerlanden (Elsa Records, 2017)

Yellow Days (UK)

Whirlwind of emotions

On his debut EP, released in 2016 when he was only just 17, Georges van den Broek relates a sort of adolescent diary in which he encapsulates all the emotional turmoil felt in the awkwardness of his first love. From his obsession with Ray Charles, in his music you can hear echoes of the history of soul and blues, but thanks

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to a synth background, a mature voice and languid guitars the record acquires truly timeless qualities. Tracks like Your Hand Holding Mine are unusually heart-wrenching for an artist of his age and clearly point to his potential as a singer songwriter.

Harmless Melodies EP (Good Years, 2016)