

HOWLER'S FUTURE CLASSICS

Max Petrek reveals the acts on rotation right now

It's Max from Howler here to give you an insight into what I've had on rotation of late. On 'Castles', R&B songstress **SZA** laments her inability to escape adolescence over a seemingly infinite organ and chime loop. With romance, delay and heavy vocal processing, it's like an Aaliyah song produced by the Cocteau Twins.

Used artist **Eyedress** caught my eye with hisacious track 'Everything We Touch Turns Into' video. With bragging lyrics sung in a voice that's own arrogance, hazy piano chords are offset and reversed snare.

Minneapolis rapper **Allan Kingdom** and his **Franklin** apologetically reminisce about taking are already spoken for. With a few little smirks, their lyrical flows creep and sprint over snappy 80s, sax and electric piano. It's a welcome triumph for organic hip-hop.

Hailing from south Florida's vibrant and strange scene, **Denzel Curry**, fellow Raider Klan talent **Yung Simmie** and **Robb Bank\$** all showcase their razor-sharp switchblade flows on 'Threatz'.

Over an impossibly bouncing monster of a beat, Denzel and Simmie deliver verses about the violent suburbs of Miami only to have Bank\$ pull off a leftfield finish with talk of pillow-petting, Charmander, and his excess of cellphones.

And finally, **Beta Frontiers** lay down a convincing disco groove on their track 'Hondo'. Guest vocalist Becky Ninkovic soulfully carries the track through the verses, only to be overtaken in the chorus by a burst of screwed, distorted vocals and massive synth flourishes.

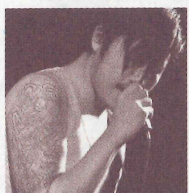
NEXT WEEK'S COLUMNIST:
Jack Savidge from Friendly Fires



Beta Frontiers can do amazing things with bubblegum

5 TO SEE

This week's unmissable new music shows



PALE
Topsy, London, May 8

DIRTY BEACHES
(pictured)
Shipping Forecast, Liverpool, May 9

ERAAS
Exchange, Bristol, May 10

SYRON
Rainbow, Birmingham, May 10

WOMAN'S HOUR
Louisiana, Bristol, May 11



"Oh no! I forgot to put my dad on the guest list!"

WARDELL

THE LIBRARY AT THE REDBURY, LOS ANGELES WEDNESDAY, APRIL 17

RADAR LIVE

Does sharing a bedroom as kids provide all of LA's music scene with the foundations for brilliance these days? It's worked

wonders for the Haim sisters, and now songwriting duo Theo and Sasha Spielberg also seem poised to reap the benefits. Stepping out of their father's shadow – he's made a film or two – the band formerly billed as Brother/Sister take to the stage at a hip West Hollywood hotel hangout with a cloudless sunset shining through behind them. It's a canny counterpart to their own natural warmth and summer vibes.

From the pop sensibility of opener 'Call It What You Want', Wardell's songwriting (Wardell is Theo's middle name, by the way) is crisp enough to draw the crowd in from the off. The band's only recorded offering so far is 'Opossum', which unsurprisingly draws the biggest response. It starts out sounding a bit generic, Sasha's lilting "oob"s and "aab"s pairing nicely with Theo's reverb-drenched guitar for a breezy, undulating feel. After a while,

though, it's evident that Wardell have been holding out on us. At the song's crescendo, drummer Ned Brower's beat turns into a two-step shuffle reminiscent of Arcade Fire at their most jaunty, while Sasha's vocals soar with spot-on elasticity and startling confidence, just waiting to be filed next to Jenny Lewis and Neko Case. The lost-love lyrics aren't as bubbly as their no-worries vibe would suggest, either – just

Sasha's vocals soar with elasticity and startling confidence

check the blues peaks on 'Uptown Era', in which Sasha croons, "I could smoke and dance/You could be happy for me" between nimble, expressive guitar licks.

Wardell are pleasant indeed. That they make it all look so effortless speaks volumes about their prowess as musicians. "More-dell!" shouts someone in the crowd at one point, to Sasha's obvious delight. If it's said that privilege hinders creativity, then Wardell are doing a very good job of breaking that mould. *Sonya Singh*