



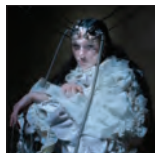
Toulouse Low Trax

Leave Me Alone

Bureau B

Coherent chaos

Detlef Weinrich has left his Düsseldorf home and moved to Paris. His fifth full length, 'Leave Me Alone', also finds him leaving behind the rigid rhythms and faithful motorik beats that previously defined his sound. In their place are more playful rhythms. They are still slow and industrial, but also take in dub, hip-hop and MPC-enabled machine funk. There's a sense of paranoia wunning through these tracks, from the fractured vocals and uneasy drum stutters of 'Impure Nature' to the lurching bass and electronic meltdown of 'Muddy Floors'. In between though are plenty of lighter moments that relieve the tension, such as the farty synth blasts on 'A Great, Strange & Moving Work' or the strangely compulsive and drunken loops of 'White Flicker'. Whatever the mood, Weinrich strings, weaves and jumbles together unlikely sound sources into amazing loose rhythms. **KRISTAN J CARYL**



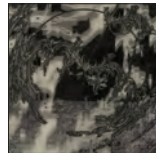
Evita Manji

Spandrel?

Pan

Cronenberg goes to Berghain

The world is a much darker place than before for Evita Manji. Following the tragic passing of their partner SOPHIE in 2020, Manji would experience their city Athens enveloped in flames. 'Spandrel?', their debut album, sees the residual smog of both these experiences sink their tendrils into Manji's usually bright baroque pop sound, turning toward a corrosive aesthetic steeped in the pain of personal loss. 'Spandrel?' pulsates with layers of hydraulic rave synths and grotesque industrial sounds atop ephemeral ambience. Manji's voice floats above the carnage, enough to keep breathing while embracing their inevitable drowning. Their body becomes a site for the exploration of destruction and grief. "You're burning my insides," they sigh through the rubberised, carcinogenic synths of environment paeen 'Oil/Too Much'. One of pop's most audacious new disruptors. **TAZMÉ PILLAY**



Fiesta Soundsystem

Sinking

YUKU

Adventures in breakcore

Since 2020, Prague-based label YUKU has built an impressive catalogue of leftfield breakbeat and craggy techno, with artists like Om Unit, Flying Lotus and Machinecode all on its roster. Joining the list this month is Fiesta Soundsystem, whose forays into breakcore continue to grow darker and more sophisticated with each release. Rarely does 'Sinking' allow a track to settle into a predictable pace. Rather, it navigates a constantly shifting terrain, like a murky forest crammed with 190bpm loops and thunderous 4/4 textures. Shimmering synths evoke Aphex Twin's uncanny world in '2nd (x)-elfout'. 'diaphphanousdiaphphresis' revels in an acid-tinged squelch. 'glisten dot softt' achieves a dizzying cacophony, with metallic chimes echoing over sudden eruptions of jungle drums. Fiesta Soundsystem's tight grip on his compositions ensures that they remain enthralling throughout. **BECCA INGLIS**



Orbital

Optical Delusion

London Recordings

Poppier leanings

Brotherly duo Orbital's trajectory over a 30-year career has at points seen them take the pedal off their acid house and techno throbbers to experiment with alternative electronica. They've been hard to pigeonhole. 1993's 'Orbital' (aka 'The Brown Album') was too fidgety to fit neatly into techno, while 'Snnivilisation' (1994) didn't quite fit the rhythmic moulds of d&b. On their 10th album, the group have crafted some of their most accessible tunes ever. Take 'Are You Alive' featuring Penelope Isles and the Anna B Savage-featuring 'Home'. Traditional pop structures underpin them, albeit backed by Orbital's emotive sampling and darting rave rhythms. Elsewhere, 'Snnivilisation's' fluttering breakbeats are recalled on 'Requiem For The Pre-Apocalypse' and Orbital go techno-punk on the gritty, Sleaford Mods-aided polemic 'Dirty Rat'. A moreish album — their best in years. **CHARLOTTE KROL**



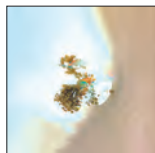
E-Unity

BBB<3

TEM3T

From Paris with Love

The last time Parisian producer E-Unity dropped a project, dancing in the club was illegal. Luckily, that hasn't deterred him from cooking up plenty more endorphin-loaded club nuggets in the months since. Following up much-lauded EPs for Oscilla Sound and Intramuros, the French selector has taken his signature leftfield dalliances to even loftier heights with a second jaunt on Simo Cell's TEM3T imprint. Relaying the sound of Paris-via-Bristol in seven parts, 'BBB<3' is a flawless grab-bag of mutant dancefloor gear that draws on broken European techno, psychedelic house, dub, and ravey post-hardcore, with the addition of gaseous pads and lush melodies. Highlights include infectious chromatic bubbler 'Nami' (feat. Kamohelo), 'Avray Link,' with its quivering closed hi-hats, and the craftier slow burning 'One FM', all of which promise there is plenty left in the Frenchman's tank. **OLIVIA STOCK**



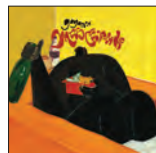
Sam Goku

Things We See When We Look Closer

Permanent Vacation

Ethereal electronic rhythms

Sam Goku has emerged as a DJ and producer with a distinctly cultured sound over the last few years. It is rooted in the contrasting influences of his German and Chinese heritage: the physical structures of European club music and the wistful melodies and traditional instruments of the far east. This sophomore album finds him honing further in on that across 11 richly layered, often serene yet dynamic tracks. He crafts artful deep techno, suspensory bass music and hazy ambient all with the same deft touch. Watery droplets or a distant bird call bring tracks to life in the most naturalistic of ways. Every single sound feels so pristine that you can't help but picture some sort of future sci-fi utopia when listening. Such is the elegance of Goku's production that this album will also work well under close headphone inspection. **KRISTAN J CARYL**



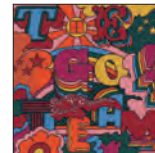
Gayance

Mascarade

Rhythm Section

Buttery smooth beats

Gayance, aka Aisha Vertus, makes a jazzy splash from Montreal with her debut 'Mascarade'. The first-generation Haitian with Brazilian roots throws a bit of Afro-Caribbean rhythmic flair to her dance-influenced odes to self-discovery: there's shades of 2-step in tracks like 'Dead End', Detroit techno in 'Nunca Mais', funk carioca in 'Shore Apart', not to mention a jazzy melodic sensibility that unifies these tracks. 'Clout Chaser's Anthem' contrasts her liquid smooth vocals with hard-hitting broken beats, harmonising with Montreal scene veterans Janette King and Hua Li in a heartrending track suited for both crying in the club and vigorous head-nodding ("But you don't want nothing / But you never come into my heart space"). With 'Mascarade', Gayance makes a jubilant debut that showcases both her own rhythmic sensibilities and her scene's burgeoning talent. **JAMES GUI**



The Go! Team

Get Up Sequences Part 2

Memphis Industries

World travellers

Every couple of years, at the point where time and genre collapse, The Go! Team resurface from their clattering sonic basement with an album somehow even more unhinged than the last. Seventh instalment, 'Get Up Sequences Part 2' is no exception, though some might argue the Brighton mob have wound in the springs and tightened up the sprockets an inch or two. Along for the ride are a litany of guests from across the globe, including NYC rapper Nitty Scott who flexes his deconstructed, double-dutch rhymes on 'Whammy-O' along with West African all-girl group, Star Feminine Band without whom 'Look Away, Look Away' would likely devolve into pan-flute pandemonium. As with any Go Team! project, it's a real goldmine of patchwork instrumentation, cultural collaboration, and rallying collective action. They've struck a rich vein. **OLIVIA STOCK**