



CLOUD NOTHINGS LAST BUILDING BURNING

Wichita Recordings
October 19th

Ever since a collection of lo-fi indie demos surfaced in 2010, Cloud Nothings, have chosen to build and deconstruct their sound with every new release. Their latest is no exception as the band build on the melodic affair of their last album *Life Without Sound*, adding fury and bile to every song. 'On An Edge' is a blisteringly brutal track that pummels you with its perfectly timed loud/quiet dynamics and searing guitar riffs. The earworm sensibilities of bands like Hüsker Dü and The Wipers live on in songs like 'Leave Him Now' and 'Offer An End'. Drowning in drama and distortion *Last Building Burning* is an album that rattles and shakes in all the right places; perfect for emotional singalongs in bedrooms all over. **Stephanie Phillips**

HELENA DELAND FROM THE SERIES OF SONGS 'ALTOGETHER UNACCOMPANIED' VOL. III AND VOL. IV

Luminelle Recordings // October 19th

Much of Helena Deland's music is beautifully disjointed – splintered in structure, lyrically oblique, varied in genre – and concerns memory. It's fitting for Deland to have released disparate 'memories in song form' this year in short volumes instead of a full record. The final installment of the Montréal artist's *Altogether Unaccompanied* series is not so much a significant step up from *Vol. I & Vol. II* than it is a continuation of Deland's intricate, intimate songwriting. 'Two Queries' is a creaking, Angel Olsen-esque song that does find some unity in its noirish counterpart, 'A Stone is a Stone'. But these tracks pale in comparison to the hypnotic highs of 'Rise' and the fibrous, synth-pop tug of anxiety anthem, 'Claudion'. The latter two songs make Deland's memories everlasting. **Charlotte Krol**



SAINT SISTER SHAPE OF SILENCE

Self-Release
October 5th

If Saint Sister's opening flurry of releases emphasised their striking subtlety and aesthetic nuance, then debut album *Shape Of Silence* represents the broadening and deepening of their approach. The Dublin-based duo drift across 12 tracks, wisps of sound that pit opaque electronics against the inherent mysticism of Irish traditional music. From the harp inflections of the title track to the eeriness of the aptly named 'Twin Peaks', this is a uniquely atmospheric record, akin to watching the lights of a ship come blinking through thick fog.

The heart-rending longing of 'Half Awake' bleeds into sub-zero songwriting on haunting finale 'The Mater'. Never ones to be understood immediately, *Shape Of Silence* finds Saint Sister posing ever more ornate yet addictive puzzles. **Robin Murray**