

SINGLE REVIEWS | Issue 4

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Lucy's Playhouse, [Nude](#)



Ragged and frenzied, rapid and abrupt. A twisted take on the darker side of Rock. The three-piece let loose and go hard, with drilling riffs and a harsh vocal outburst. Dynamic and sonically bipolar, Nude brilliantly divulges into this wild and primal effusion around its halfway point before returning to its slip-tide rhythm as if the breakdown never truly happened.

An ACM/BIMM/Goldsmiths amalgamation who've already laid their roots in London's open-air scene, Nude is expected given the state of today. Where exposed is afraid and

exposure is the aim, you 'Don't Need To Be Naked To Be Nude.' They seem to sardonically play on this vulnerability when they play the track - blindfolded.

At times reminiscent of The Dead Kennedy's then with juxtaposing tones almost as seen with Modest Mouse, yet with its own unique sound - a fingerprint scarred with experience. High octane and motivated, Nude seems a relief; the blood is eventually drawn from that itch you just couldn't scratch.

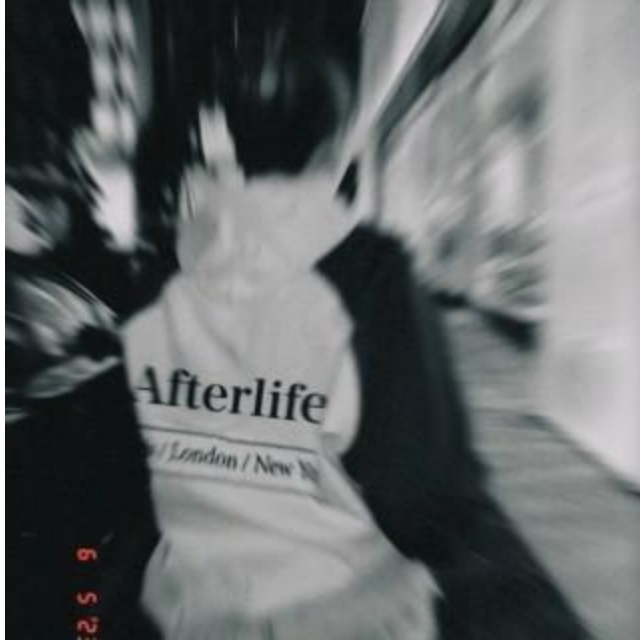
It is refreshing to see a sonically sophisticated debut track. Their vague presence is cryptic, a new face, but one that's clearly weathered the storm for a while already.

While aggressive and bellicose, there's no cheap reliance on vulgarity. The cut and glide of Nude excites me for more from Lucy's Playhouse. (JO)

Follow [Lucy's Playhouse](#) to keep up to date with their antics.

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Frankee Carson, [Afterlife](#)



Being a business student doesn't mean you can't use everything that ACM has to offer in terms of facilities and the talents of the student community, and make music. Vocalist and composer Fran Carson and Spirit Oil (who we've already covered at The Buzz), are two fine examples of honing a sound and brand. Carson employed the help of two second-year producers for the recording of Afterlife and her earlier work.

Did you know that reading the rising patterns of freshly lit incense smoke is a thing? I'm sure that if Fran Carson tried it the swirling smoke would reveal the shape of a heart. Afterlife is a trip-hop soul blend that fills the room, like incense. Carson's clear-pitch vocals and song composition reflect the warming glow of soul music, (without the handclaps and the big choruses of early soul), at KISS FM standard. (NR)

Make sure to follow Frankee on Instagram and [Spotify](#)

Kinoko Curse, [Dry](#)



Dry promises to be an Alt-Rock tour de force. With delicate yet driven vocals and sedating riffs, informing me this was on their tamer side Kinoko Curse seems ready to sour.

Traversing a vast soundscape, with clear New Wave and 90s Rock influences and an arguable hint of the baroque - Dry exists as a hybrid but it feels organic and natural. The mushroomed aesthetic of the Kinoko curse lends to their genre-morphing identity - keen to distance themselves from the flimsy label of 'indie,' the diy powerhouse has an art of their own.

Lyrically, it is intimate and accusatory, with passion aiming the fraudulent masquerade of a user. You can't help but feel a bitter but motivating response of anger-in-support.

Dreamy and deadset, there is no trace of vulnerability. Dry depicts the opposite - an ethereal power, that rush of recognition that a pattern has emerged and it's now your time to make an address.

One struggles to see the relevance of Greek Tragedy in Music Journalism but I hope you'll humor me. Dry so poignantly depicts the traits of tragic irony - displaying both Catharsis and Anagnorisis with a clarity fit to rival Shakespeare and Sophocles' application. And I don't recall Othello featuring any killer Synths...

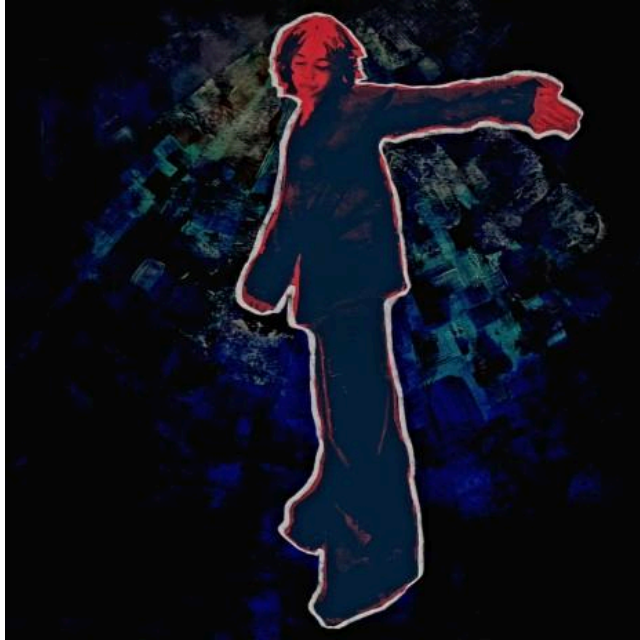
With a larger release in the works, you'd be wise to keep your eyes on this lot. (JO)

Follow [Kinoko Curse](#) to keep up to date on live shows.

Let's hear your thoughts:

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Kid 12, [Dreams](#)



[Hearing that an ACM Birmingham pupil had made the finals of Glastonbury's Emerging Talent competition](#), I had to take a deeper dive into the world of Kid 12. The one rabbit hole I wish was deeper, praying for more already Kid 12 had burrowed into my mind and left an impressional aura.

Dreams sound just like one. Pillowy and stimulating some deep-down contentment. With a low-fi hazy feel and an infectious natural rhythm that is confident while totally at ease, there's no sense of strain, just a nonchalant cadence yielding some poetic stream of consciousness that is sickly sweet and wildly interpretive.

Satisfying our cravings with a sense of weightlessness and fluidity akin to shoegaze or the psychedelic yet with an innocence and uniqueness commendable of Kid 12. With enough ambiguity to leave you pondering a couple means there is a sense of kinship, hope in desire and the aim for connection.

There is a world-building between these bars, nothing implicit but imagery definitely sturs. Blurred boundaries and a relaxed, conversational tone that requires no force or expulsion, the track exists as its own bubble. It's an isolated, isolatable emblem of ambition and instinct - that is never once closed off.

Deep and woven, with everything in its place. Masterly produced to a Lofi effect and lyrically flawless, I'm dreaming in hopes of more. The three or so minutes pass trance-like and the track is beautifully cyclical. I won't even try to pretend that I haven't been listening to it on a loop for quite some time now. (JO)

Follow [Kid 12](#) and good luck Kid.

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Pulsar, [I Drove to Hamstead, I Drove to Leeds](#)



Pulsar calls themselves post-punk, which means we are doing that thing post the punk era - muddy, a force of nature, light-hearted and a band to love seeing live. If I recall most of the bands I gushed about as a music journalist in the '90s I only listened to live - at home, I'd be playing 70s folk rock and soul music and Drum 'n' Bass, and Bjork and Throwing Muses. But, all week I'd be going to see and review hardcore bands (Babes in Toyland, Silverfish, Henry Rollins Band, Young Gods, Terminal Cheesecake...) and embracing the moment, and the community. Thirty years later I know I can still rely on that community. So I say three cheers for Pulsar and their ilk. Keeping the Birmingham legacy alive. (I'm off to listen to Half Man, Half Biscuit - recommended.) (NR)

Let's hear your thoughts:

thebuzz@acm.ac.uk

Follow [Pulsar](#) on Instagram.