

HOORSEES "BIG"

(KANINE/HOWLIN' BANANA)

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For two albums Parisian quartet **Hoorsees** received heaps of praise for their 90's inspired sardonic, guitar pop steeped in equal parts melancholy and nostalgia. Returning with their third LP, **Big**, to be released January 2024 through Howlin' Banana and Kanine Records, **Hoorsees** channels less of **Pavement** or **Weezer** and instead, embraces their French roots. Evolving into a hyper pop sound, they don't manage to completely shake out their adoration of American sounds, though this time they lean into the riffs of the **Strokes** "*Is This It*". For the first time, **Alex Delamard** (voice/guitar) shares lead vocal duties with **Zoe Gilbert** (vocals/bass), with both continuing to be backed by **Thomas Gachod** (guitar/keyboard) and **Nicolas Coste** (drums).

Whereas their *self-titled debut* and 2022's "*A Superior Athlete*" were made expeditiously, "**Big**" is, by contrast, a long-term project taking place over 3 years. For the recording of the instrumental parts, the band isolated in a house in the middle of the Ardeche region of France and turned it into a homemade studio. Unlike the mandatory required isolation of the past couple of years, which served to heighten the slacker pop vibe of their first records, this self-imposed isolation was for focus, and for harnessing the buzzing return and the distractions of outside world.

They collaborated the following months with producer **Joseph Signoret** (Keep Dancing Inc) who infused energy into their live takes and added electronic accents inspired by the golden years of *French Touch* and the great **Philippe Zdar** at Motorbass Studio. For mixing, the band called on **Maxime Maurel** from

Studio Noir (home to artists such as Jeanne Added and Bagarre) working on the production, which resulted in the 9 tracks that make up "**Big**".

While **Hoorsees** transforms into a fresh, new sound, their surreal and absurd lyrics still abound, though this time tackling social themes (**No Vacation, Second Class, Presidential Holiday**), ironizing on their extremely marketed society where appearances and consumerism take precedence over almost everything.

Often marked by frustration and boredom (**Charming City Life**), "**Big**" appears fatalistic about our future prospects (**New Career**), deliberately giving way to long instrumental passages where the simplicity of the motifs blends with the richness of the production (**Movie's Architecture**), as if the words had run out, sorry not to be able to carry the conversation through.

With "**Big**", **Hoorsees** has digested their influences and delivers their most singular and ambitious album so far, reconciling the indie pop of the most erudite record shops with the top 50.

New bio fr

Avec deux albums en deux ans le quartet parisien Hoorsees a cumulé les éloges pour leur pop à guitare 90's, mêlant à part égale mélancolie et nostalgie.

Avec « Big », troisième opus qui sortira en janvier 2024 sur Howlin Banana et Kanine Records, Hoorsees se détourne de Pavement ou Weezer pour mieux revenir à leurs racines Parisienne, la French touch à la Phoenix années 2000.

Explorant cette fois des sonorités plus électroniques, l'héritage des sons outre-atlantique reste néanmoins présent, avec de nombreuses références aux riffs de l'émblématique "this it" des Strokes. Ce changement d'esthétique s'accompagne pour la première fois de l'apparition de Zoé au chant, partageant le lead avec Alex Delamard et toujours supportés par Thomas Gachod (guitare/clavier) et Nicolas Coste (batterie).

Alors que les deux premiers LP répondaient à une forme d'urgence créative, "Big" est à contrario un travail de longue haleine prenant place sur 3 ans. Pour l'enregistrement des parties instrumentales le groupe, aidé de Florentin Convert et Maxime Maurel à la prise de son, s'est retrouvé à l'été 2022 dans une maison perdue au milieu des montagnes ardéchoises, transformée en studio pour l'occasion.

S'ensuit alors une collaboration avec le producteur Joseph Signoret (Keep Dancing Inc) pour habiller ces prises lives d'une production aux accents French touch inspirées des grandes heures de Philippe Zdar au studio Motorbass. Le groupe fait appel à Maxime Maurel du Studio Noir (où sont notamment passés des artistes comme Jeanne Added ou Bagarre) pour le mixage et s'efforcent pendant plusieurs mois à travailler les productions pour aboutir aux 9 titres efficaces que forment "Big".

A travers des textes surréalistes et absurdes, Hoorsees en profite pour aborder des thèmes plus sociaux (No vacation, Second class, Presidential holiday) ironisant sur notre société marketée à l'extrême ou les apparences et le consumérisme priment sur presque tout.

Souvent marqué par la frustration et l'ennui (Charming city life), "Big" apparaît fataliste sur nos perspectives d'avenir (New Career) laissant volontairement la place à de longs passages instrumentaux ou la simplicité des motifs se fond à la richesse de la production (Movie's architecture), comme si les mots s'étaient épuisés, désolés de ne pouvoir mener la conversation à bout.

Avec "Big", Hoorsees semble avoir digéré ses influences et nous livre ici son album le plus singulier et ambitieux, réconciliant l'indie pop des disquaires les plus érudits au top 50.

TRACKLISTING

1 Movie's Architecture 2 Ikea Boy 3 Artschool 4 Charming City Life 5 Pretty Lights of Innovation
6 New Career 7 No vacation 8 Presidential Holiday 9 Second class

PRESS

"The debut full-length album from this Parisian band is a knockout set of catchy, fuzzy, and charmingly sardonic guitar-pop with a cool shoegaze streak that has been aptly described as sounding like The Psychedelic Furs recording an album for Matador in the early '90s" **KEXP**

"With a scruffy slacker demeanor coupled with emotive, heart-on-their-sleeve writing, the band perfectly encapsulates young adult boredom and frustration." **Under the Radar**

"Playful guitar pop, marrying the listless brilliance of '90s slacker rock with bright, jangly melodies."
Under the Radar

"Expertly cultivated nostalgia" **Melodic Magazine**

"These fans of Pavement, Weezer and Green Day (yes, yes) handle wandering riffs wonderfully and, under their fake I-don't care airs, hide a nice band of relentless people." **Les Inrocks**

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