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"A new favourite for sure" **Get In Her Ears**

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The word **Fräulein** is a now-seldom used German equivalent for 'Miss' - but more accurately translates as 'little woman'. The band's adoption of this as their moniker is therefore a nod towards the societal expectations of women and how their worth was traditionally linked to their relationships with men. Tackling these types of societal issues is fundamental to the band's identity.

During the recent global BLM protests they digitally released two [home demo versions](#) of their songs '**Drag Behind**' and '**Mary**', with all proceeds going to [The Black Curriculum](#). Likewise, these themes are also present throughout debut double-sided single. A-side '**Pretty People**' talks about alienation and tokenism within toxic groups, rallies against beauty standards and tackles the feeling of not fitting into traditional societal moulds. The b-side track is also executed with admirable precision and demonstrate a different side to the group; an emotional confessional, '**Newsong**'.

Fräulein are **Joni Samuels** (vocals, guitar) and **Karsten van der Tol** (drums). The London-based duo formed in Bristol in 2018 through a shared love of alternative music and cornershop whiskey. They have spent the subsequent years garnering a reputation as a ferocious live act; performing everywhere from their native west country to some of London's most iconic modern venues (The Windmill, Old Blue Last).

Although they have not yet officially released any material, the band have already received press coverage in several music publications, such as DIY, CLUNK and Get In Her Ears. To record these tracks, the band stuck to their West Country roots, working with local producer Cassidy Jones (**Luna Lake**) at his studio in Bath. The tracks were performed live to strike a balance between creating sonically expansive recordings and retaining the natural energy of the band's live shows. The resulting tracks were then mastered by Noel Summerville (**The White Stripes**, **Apex Twin**), who helped sculpt the inherent rawness of the songs to their full potential.

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Dikker dan de plaat



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