

## PRESS RELEASE

### Peter Cat

#### 'Melon Dating Simulator!'

1. Blue Raspberry
2. The Magus
3. Melon Dating Simulator!!
4. Disappearing Act

**Release:** 18 March 2022



**The Magus** is the new EP from Glaswegian sophisti-pop songmonger **Peter Cat**. The follow up to last year's debut full-length, **The Saccharine Underground**, **The Magus** jukes confidently into the leftfield, as **Peter Cat** marries the couture pop hooks of his first record with a modern musical sensibility inspired as much by **Billie Eilish** and **Gus Dapperton** as by **Scott Walker** and **Frank Zappa**.

The opening notes of '**Blue Raspberry**' summon a hazy bedroom pop feel, with wobbly, pitch-shifted guitar lines gliding over a woozy 808 beat. The nostalgic warmth of layered analog synthesizers hugs the ears from either side; you'll find all six of your inner meridians getting all warm and fuzzy here (it's a great soundtrack for a relaxing acupuncture session).

Not a record to rest on its laurels, title track '**The Magus**' swiftly follows with a regal keyboard intro, bridging the gap between *Scott 3* and **Flying Lotus**. With a quick detour through '**Melon Dating Simulator!!**' – a song inspired by the Steam game **Superstorm Melon Date**, in which the player romances a melon-human hybrid in a dystopian future – the EP closes out with the riveting '**Disappearing Act**', an epic Brechtian cabaret piano ballad played and recorded on a Berlin-made upright from 1895.

Despite the clear evolution from the guitar-pop of **The Saccharine Underground**, singer & songwriter **Graham Gillespie**'s sonorous baritone ensures a strong continuity between **The Magus** and its predecessor. Gillespie is in possession of a commanding, dramatic voice that recalls the likes of **John Grant** and **Neil Hannon**; and the lyrics are as literate, sharp, brittle, and candid as ever here.

Every record needs a theme, and the theme of **The Magus** is deception – the masks we wear. Or more specifically, the masks that straight men wear as they convince themselves of their own incurable, terminal loneliness, then weaponise this delusion as a ruse to trick others into giving up their hearts to them; without any intention of reciprocating.

While this might sound like a contemporary theme (and **@beam\_me\_up\_softboi** does get a shoutout), the EP is directly inspired by **John Fowles'** 1965 novel of the same name, highlighting how – predictably, depressingly – not a great deal has changed about male behaviour in the intervening 56 years. But this isn't a sermon delivered from a pedestal, nor is it an attempt to laugh off a deadly serious problem. These are dark, raw songs sung from a place of shameful experience, in which an acknowledgement of past wrongs is coupled with a commitment to do better.

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