

cat # cd: ndr 038

release date: feb 18/2003

#### exclusive territories:

canada - scratch eur ope/japan - tomlab (12" worldwide from tomlab)

#### file under:

either the experimental edge of pop music or the poppier side of experimental music (think godspeed meets the new pornograghers)

> would sound good on a pirate radio station with: an exotic foreign language new order dj shadow satie carly simon

### previous albums:

self-titled ep (2000) verse by verse (2001)

# related work:

townies smart went crazy

radio: team clermont

#### press:

us - call girl pr (callgirlpr@earthlink.net) canada - killbeat /endearing (ken@endearing.com)

## booking:

mbyars@potentialenergy.net

tracks: 10, 2, 6, 8

## barcode:

6-24060 72038 - 0



# THE CARIBBEAN HISTORY'S FIRST KNOW-IT-ALL

**Endearing Records** (Canada) and **Tomlab** (Germany) are pleased to present the third album from Washington, D.C. experimental pop group, **the Caribbean**.

While the band has been described as "the architects of pop music," the Caribbean are more comfortable with deconstruction than construction. Mixing found sounds, samples, keyboards and piano with the usual guitar, bass and drums, the Caribbean make albums filled with profound little pop sketches. Nonlinear pop sketches to be sure, but hidden inside every song is the Caribbean's relentless gift for melody. Whether it's understated piano line ("Trick Photograghy"), a repeated vocal line ("It's Unlikely to Settle the Difference"), a background keyboard part ("Fresh Out of Travel Agent School") or driving percussive riff ("Perish the Thought"), each song provides a musical moment that insists on replaying itself within the listener.

Formed in 1999 from the charred remains of two relatively obscure Washington-area groups (Townies, Smart Went Crazy), the Caribbean have released two previous albums, the Self-Titled EP and Verse by Verse (2000, endearing records). The group still operates primarily out of Washington, DC but also maintains "satellite" stations in Baltimore, MD and Naples, FL. There, amidst distinctly unmusical day jobs, graduate school, family obligations and medicinal uploads, the Caribbean work out songs and sounds via the e-mailing of audio files and the telephoning of ideas as well as rehearsal and on-stage performance. Face time in the studio is less important than preparation via coaxial and optical cable.

They have been called audiogeeks and sound-spazzes, but, as students of Hitchcock, the Caribbean tend to see the actual recording process as simply the technical manifestation of months or years of musical conversation and debate. By the time the RECORD button is hit, the group is already thinking about barcodes, future songs or dinner. In fact, a proposed early draft of the Caribbean described a recording scenario involving only outside musicians and producers with the members of the Caribbean dispatching musical and production instructions via e-mail, fax and courier. Although subtitled "Steely Dan On a Shoestring," cost-prohibitiveness precluded such an operation.

The members of the Caribbean are all close friends and seek to make new friends by recording records and performing performances. If they weren't collaborating as a rock group, they would likely be working together as a highly unimprovisational comedy team or a small but goget-em architectural firm. Favorite French expression: "Après Moi, Le Déluge"