



“Rock, when prefaced by the word “art”, is acceptable again, and Modey Lemon’s twisted take, with their guitars, Moog synthesizers and drums, are at the forefront of the longhairs’ ass.” — Soundsxp



“The Curious City” is the third, full-length US release from Pittsburgh rockers Modey Lemon.

Phil Boyd (vocals / guitars / Moog mangler), **Jason Kirker** (bass / keys / effects) and **Paul Quattrone's** (drums) new album sees them not only blasting away from their retro-obsessed garage rock peers at Mach 10 speed, but also subtly shifting the shape of the psychedelic synth-rock that defined them with 2004's ***Thunder & Lightning*** (BIRDMAN RECORDS). Where abrasive guitar riffs, serrated keyboard runs and wild, textured electronic noise once dominated, structure, if somewhat wayward, now has a strong presence. Modey Lemon's sound is no less fucked-up, it's simply been pulled into focus. 'The Curious City' is recognizably Modey Lemon, however, Boyd's idea behind the LP was to take songs that featured the vocal melody more, but without compromising the raw sonic attitude of the band.

"My singing has changed within the context of Modey Lemon records yes. I've been singing and writing songs since I was 14 and Modey Lemon was more of a departure on our first two records. This new album is about a return to what is close and natural paired with the musicianship and ideas we've built over the last several years moving with this band/idea. We thought maybe we could do both now, balance the songs and singing with the spirit and adventure that we've been forging. You know? it might sound completely strange to some folks, but to us its always been there."

Modey Lemon have developed a sound unlike anyone else's. Guitar, drums and Moog synthesizers, part late '60s and early '70s hard rock, part early '90s grunge, filtered with punk from all three decades. This inventive, creative trio are caked in gritty, high-wattage garage punk and B-movie rock'n'roll, with a twisted psychedelic influence, adjusted with an art-punk mentality, and channeled through some big amp rawk.

The Curious City' is a polymorphously perverse beast, 'Bucket Of Butterflies' suggests The Teardrop Explodes as mauled by Nirvana, through the compulsive, motorik groove of 'Red Lights' to the deranged folk-metal of 'In The Cemetery' and somber, Leonard Cohen-like lament 'Countries'. In between, the Suicide takes on Steppenwolf suggested by 'Sleepwalkers'. 'Trapped Rabbits', arguably the album's piece de la resistance, is a hypnotic exercise in controlled chaos running at 16 minutes. It lays paranoid, needling guitar notes over looped, heavy drum patterns and rumbling bass tones, building to a compulsive, Krautrockin' crescendo.

The prevailing mood on 'The Curious City' is best encapsulated in the album's cover - the work of Apes bassist Erick Jackson. Boyd's inspiration for the image came from 'Watership Down', "It talked about how rabbits constantly live in fear," he recalls, "and I saw this as a metaphor for the world now. This record does have its somber moments, but it's definitely got a bit more color to it and we wanted to embrace that with this colorful cover. There are all these things you love and hate about the space that you inhabit and that's where our band is at its best - when it's teetering in between those things. The songs on this new album really ride that line - they're either a celebration of life or they're caught up in the claws of the monster we live with."

Producer: Dave Katznelson and Modey Lemon

For a full on-line press kit including 300dpi photos go to:
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