

Ladytron VELOCIFERO

LADYTRON--Helen Marnie, Mira Aroyo, Daniel Hunt and Reuben Wu--formed in 1999 and released their critically lauded debut, *604*, in 2001. The album, which included their first single "Playgirl," sparked an entire movement in music pop culture powered by vintage synths and electro-rock engines. Their darker, late 2002 release *Light & Magic* featured the worldwide cult hit "Seventeen;" the band spent 12 months on tour, selling out coast to coast in the US.

A year's worth of touring and experimentation led to the creation of *Witching Hour*, **Ladytron's** most sonically complex production to date. It retained the unmistakable, mechanized warmth of their Korg MS20s, but Wu's dynamic programming coupled with Hunt's shoegazey guitar layers in tracks like the intoxicating single "Destroy Everything You Touch," "International Dateline" and "High Rise" flexed a more indie rock tenacity. While the album showed distinct creative growth, their resilience outside the studio provided a different kind of maturity; the group took to the road on the strength of their massive cult following, booking sold-out tours across North America and Europe, and playing for capacity crowds in China and Latin America. Without any real label support, **Ladytron** toured exhaustively over the next two years, performing for over 4,000 people in Bogota, Columbia—where their show was eventually shut down by local military—and opening for Nine Inch Nails in early 2007 at the request of Trent Reznor...only their second opening slot in seven years. "We found ourselves completely independent, yet everywhere we went the crowds only got bigger," says Reuben. "It made us feel like things were really in our hands. Like we were tapping into something."

What transpired in the studio as a result of that confidence and freedom enhanced the vision they achieved on *Witching Hour*, and in doing so, has simultaneously redefined *and escaped* the genre. Produced by **Ladytron** with assistance from **Vicarious Bliss** (Ed Banger Records) and **Alessandro Cortini** (Nine Inch Nails), **VELOCIFERO** (June 2008 - Nettwerk) fully transcends the confines of electro-pop with a fresh wave of distorted soul. Mira and Helen—whose disparate vocal styles already provide considerable depth—have evolved both as musicians and songwriters, lending provocative harmonies to songs like "Runaway" and "I'm Not Scared." While, rhythmically, there are moments reminiscent of their old favorites Os Mutantes and the Birthday Party.

"We've gotten to know each other's strengths a lot better," explains Mira, who earmarks albums by Grace Jones and Dr. John as influential to her in the recording of *Velocifero*. "With previous records, the sound that we imagined wasn't quite there."

"Black Cat" rips the album open with a buzz saw bass line and a pounding, distorted kick/snare cadence. Mira's vocals—sung in her native Bulgarian—echo the track's foreboding sentiment. Traces of Ennio Morricone appear on the galloping "Ghosts," as Helen repeats the unapologetic chorus, "There's a ghost in me who wants to say I'm sorry. Doesn't mean I'm sorry." "Kletva," a cover from a 1970's BG children's movie, turns a simple shuffle groove into a swirling mix of drums and keys, while additional collaboration on "The Lovers" from Columbian group Somekong adds even more dramatic timing and energy. It's this diversified, rhythmic palette and labyrinthine layering of effects and synths that galvanizes *Velocifero*, and should finally put an end to the mistaken comparisons.

"It can be good to have a chip on your shoulder when you're making music, it is an energy for some," Daniel admits, "but that doesn't need to manifest itself in an emotional way. It's like putting down 'Black Cat' as the first track. It's setting the scene for the rest of the album. It's a statement of intent."

Mixed by **Michael Patterson** (Beck, P.Diddy, BRMC), *Velocifero* cycles through a wide swath of emotion, from sentient and blissful ("Tomorrow") to forthright and impassioned ("Deep Blue"). "Predict The Day," which starts off with a faint, whistled melody and crescendos into a bounce-rock onslaught of programmed hi-hats, background vocals, and jagged guitar, typifies the album's graceful charge against the status quo.

Velocifero debuted at #3 on the **Electronic Album Chart**, #9 on the **Tastemakers Chart**, and #131 in the **Billboard Top 200**. The band spent 2008 on a worldwide tour, which started with a 31-city North American trek including a stop at Bonnaroo.

In early 2009, **Ladytron** announced that they were in the studio with **Christiana Aguilera**, writing songs for her upcoming album. They also announced another worldwide tour, including dates in Eastern Europe with **Depeche Mode**, North America with **The Faint** (co-headline tour), and two special shows with **Brian Eno** at the **Sydney Opera House** in the summer.

VELOCIFERO HIGHLIGHTS

Billboard Chart Peaks:

Top 200: #131
Top Electronic Albums: #3
Heatseekers Chart: #3
Tastemakers Chart: #9

Radio Peaks:

CMJ Top 200: #7
CMJ RPM: #7
FMQB Alternative Albums: #1
FMQB Alternative Singles: #1

TV/Film/Video Game Placements:

NBA Live 2009
FIFA 2009
Starstruck
Need for Speed 2009
Numb3rs
Ugly Betty

Press Highlights and Quotes:

Features/CD Reviews in *Nylon*, *Urb*, *VenusZine*, *BPM*, *Remix*, *Under The Radar*, *Nylon*, *BlackBook*, *Paste*, *Spin*, *Blender*, *Wired*, *LA Weekly*, *Pitchfork*, *Metromix*, *SF Weekly*, *San Diego Union Tribune*, *The Onion*, *MySpace*, *AOL*, *Yahoo! Music*, *Pitchfork*, *Nylon.tv*, *AllMusic.com*, *Daytrotter*, *Filter.com*

"Welcome to permanent pop culture status, Ladytron..."

Under The Radar (8/10)

"Never before has Ladytron sounded so sinister, been so danceable and connected so well with its audience."

Paste Magazine

"*Velocifero* is a perfect mix of pop, darkness and dance only Ladytron could deliver."

Filter Magazine

"The first track from Ladytron's upcoming album *Velocifero* is heavy, almost punishing: a fat, grinding synth churns away somewhere underground; drums hammer like a punch machine stamping out sheet metal; and the singing, in Bulgarian, sounds like a series of strict orders that must be obeyed or else."

Pitchfork

"This may very well be the best thing we've ever heard from Ladytron..."

Stereogum

"Ladytron success is nailed on... *Velocifero* is a blinder."

Daily Star (UK)

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