

Twilight Revival **Parlor**



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Part raucous rebellion and part folk revival, Twilight Revival's *Parlor* alternately growls with intensity and simmers in ominous quiet. Tales of heroes and ghosts, loss and redemption, despair and salvation.

Chicago Sun Times - (Jan. 08): "Twilight Revival is reveling in the collaborative process.... A blend of 80s college rock and indie Americana but not a simple recipe.... Don't slap a label on these guys."

Feature Tracks

Helicopter (Track 4, 2:54)
Anyone (Track 2, 2:25)
If Only (Track 3, 4:22)

International on-line press campaign
National print and radio campaign
Regional touring

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CD Release Party

Sat, Feb 7, 2009 – Fitzgerald's (Berwyn, IL)



Twilight Revival Bio

“This won’t feel the same way to anyone . . . “ The opening lyric of Twilight Revival’s *Parlor* is an appropriate introduction given the wide range of sound and feeling explored over the course of the album’s 11 tracks. As is often said about the weather in the band’s hometown of Chicago, “stick around a minute and it will change,” the same is true of Twilight Revival’s first full-length outing (Mile Long Records, 2009).

In praise of the band’s self-released debut EP, the Chicago Sun Times said, “Twilight Revival is reveling in the collaborative process.... A blend of 80s college rock and indie Americana but not a simple recipe.... Don’t slap a label on these guys.” While they’ve also been described as “cut from the same heartland cloth as the Replacements and Uncle Tupelo,” Twilight Revival’s sonic roots extend beyond the Midwest, from Woodstock to Athens, from the UK to the American Northwest.

Parlor bears the fruit of collaboration in the form of an inventive but accessible rock record. Part raucous rebellion and part folk revival, *Parlor* alternately growls with intensity and simmers in ominous quiet. These are tales of heroes and ghosts, loss and redemption, despair and salvation. Tradition and experimentation share equal billing, yet the album remains cohesive -- unified by an underlying sense of purpose and conviction in both the writing and performance.

In *Parlor*, Twilight Revival have created an album that is more than the sum of its songs. Foregoing the convenience of modern recording in favor of vintage analog gear, they successfully captured the warmth, intimacy and intensity of their live performance across an entire LP.

The band’s combination of carefully constructed songwriting and reckless adventurism show both a reverence for music’s past and an eagerness to chart new territory. Having succeeded at both, they’ve ensured that anyone who steps inside their *Parlor* will likely stick around a while.

Reviews of the 2007 self-released Twilight Revival EP...

“A blend of 80s college rock and indie Americana but not a simple recipe... Twilight Revival is reveling in the collaborative process... Don't slap a label on these guys.”

--Kyle Koster - *The Chicago Sun-Times*

“An incredible work . . . Twilight Revival's eponymous EP is five, no-doubt bullseyes . . . each song unique and brilliant, together a piece of art . . . This five song EP has more soul than most albums . . . With the proper exposure, the Chicago music scene will explode with this band.”

-- Dish - *PopCulture.com*

“Plenty of bands draw inspiration from Wilco, but few are doing it with as much verve and songwriting skill as Chicago 's Twilight Revival . . . the foursome add an enticing dimension to today's Americana sound on their confident debut. . . Bright, shimmering lead guitar . . . Reminiscent of Paisley Underground, Reckoning-era R.E.M and the Replacements.”

-- Adrien Bergrand - *PopMatters*

“After barely a year together, Chicago's Twilight Revival has managed to attract a loyal fan base with an infectious blend of Indie Rock riffs and rootsy Americana textures. The quartet's self-titled debut EP is likewise an effective combination of blustery Rock volume and Folk Rock subtlety that delights in big hooks and fantastic vocal harmonies . . . an R.E.M./Replacements keg party with a Wilco/My Morning Jacket hangover.”

-- Brian Baker - *Cincinnati CityBeat*

“Resurrecting 80's indie . . . from the intelligently crafted indie rock fraternity, just guitars, bass, drums and ideas . . . the meandering spaces and obfuscation of early REM . . . a hint of the Boston College rock sound . . . good old-fashioned indie-rock.”

-- David Cowling - *Americana UK*

“On their self-titled EP, Twilight Revival channel such rock stalwarts as R.E.M., The Replacements, and Wilco . . . performed with power and panache . . . obvious talent.”

-- Jeff Berkwits - *The Illinois Entertainer*

Parlor - Song by Song

Anyone - Here and gone in a brisk 2:21, "Anyone" is a raucous, full-throttle garage rocker reminiscent of Joe Strummer and the Clash. Furious drums and bass anchor intense call-and-response vocals, stop-and-start choruses and blistering lead guitar lines.

If Only - A hypnotic, steadily evolving folk-rocker that begins as a heartfelt acoustic lament before throwing open the doors on a southern gospel revival and eventually climaxing in a crescendo of dissonant guitar riffs and soaring three-part harmonies. Or, simply put, the Carter Family does Zeppelin.

Helicopter - A stripped-down, no-frills, roadhouse rocker with bravado and swagger reminiscent of the Stones and Faces. The loose playfulness, strutting bass line and sing-along chorus make "Helicopter" a perfect radio showcase and provides a shiny glimpse of the energy and intensity that are the staples of a Twilight Revival live show.

Devil's Crutch - A rowdy bar room stomper reminiscent of the heyday of the Midwestern AltCountry scene. A chimey, spirited rocker full of angst, regret and accusation.

Madison - When the British were preparing to attack Washington D.C. in what would be known as the War of 1812, President James Madison fled the capital while his wife stayed behind to rescue artifacts and national heirlooms from the White House before they went up in flames. 200 years later, Twilight Revival's "Madison" is a stream of consciousness imagining of the president's final days and a tribute to the first lady who stayed behind.

Taquito - Inappropriately titled, booze-soaked pop gem in the vein of Paul Westerberg. Subtle interplay between acoustic guitar and dueling vocals gives way to a fierce, violent chorus . . . giving the sense that these guys are probably right at home in that "dirty corner of the bar" they're serenading.

Dealing in Integers - Shifts gears constantly but never loses its focus, from dirty power chord garage rock, to sparse vocal lament, to dissonant "dark and light" chorus, to dueling guitar interlude and eventual wailing, all-out rock n' roll catharsis. "Dealing In Integers" is an example of just how many good ideas this band has, that they can afford to pack a half-dozen of them into a 3-minute song.

Singalong - A somber, understated tribute to the "pretty songs" and those who survive them. Once again, the band is found shape-shifting but always with a sense of purpose – gentle acoustic strums frame fragile vocal harmonies while hypnotic, rolling drum beats and a wall of guitars pierce through the silences. A sense of disquiet and unease contradicts the affirmation that is the core of the song's lyrical message -- as though even the band questions it. But in the end, the pieces fit and, appropriately, the music is the saving grace that pulls the pretty song out of the darkness.

Fields - Revealing a slightly sinister side to Twilight Revival in its exploration of shadows and secrets, the quiet foreboding beneath the surface of "Fields" may carry some hint as to the lyrical ambiguity of the entire album . . . "I never told the story and I ain't gonna start now." The vocals snarl with desperation and urgency while a menacing lead guitar stirs chaos amid the minor-key guitar riff and fluid 3/4 march before the whole thing ignites in a thundering, fiery climax.

May Tomorrow Be Better - Vibrato guitars and three-part harmonies lend beauty to the sparse opening, recalling vintage AM radio. Soon, the bottom drops and a tribal vocal melody emerges beneath all-hell-breaks-loose dissonance in the form of spastic drum crashes and caterwauling guitar hum, eventually revealed to be a transition to the song (and album's) gorgeous and graceful final blessing -- a Beggar's Banquet-style folk farewell. Better, indeed.