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## Sole And The Skyrider Band s/t

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- ∴ anticon co-founder Sole's official follow up to 2005's *Live From Rome* and first with his new band, Skyrider
- ∴ Sole has recorded as part of Deep Puddle Dynamics w/ Atmosphere's Slug, as well as with Sage Francis, DJ Krush, and Tortoise's John Herndon
- ∴ Full US tour this fall

### Track Listing:

01. A Sad Day For Investors
02. Ghost Assassinating Other Ghosts
03. Nothing Is Free
04. The Bridges, Let Us Down
05. 100 Light Years And Running
06. Shipwreckers
07. The Sound Of Head On Concrete
08. Magnum
09. Bones Of Pets
10. In Paradise
11. One Egg Short Of The Omelette
12. In On Cavalry
13. Stupid Things Implode On Themselves

Though Sole's last album, *Live From Rome*, came out only two and a half years ago (in early 2005), and Sole has been busy in the meantime, recently releasing a solo instrumental LP, under the moniker mansbestfriend, and twice touring the U.S. and Europe, he nonetheless refers to the self-titled *Sole & Skyrider* record as a "comeback." It's a curious term; what is a comeback exactly? Simply a return with a vengeance?

In some ways, it is a record of return—a return to rhyming, for one, particularly the complicated rhyme schemes that marked Sole's early work, a return driven by his seemingly, but not actually, discordant love of both Lord Byron and Lil' Wayne. *Sole & Skyrider* also represents a return to the musical consistency and coherence that made the Alias-produced *Selling Live Water* a critical triumph (see its reviews in *Rolling Stone*, *The Wire*, and *Playboy*); in this regard, Sole's great affection for Constellation Records, especially Silver Mt. Zion and Godspeed You Black Emperor, is evident.

It is also, though, more than a mere return. Even before he'd finished *Live From Rome*, Sole had become disenchanted with the process by which he'd been making music: get a beat, spit a rap, mix it down. Experiments with half of Twelve, an acclaimed improv outfit from Barcelona, and a detour into solo instrumental work followed, until a fortuitous series of events led him into the arms of the Orlando three-piece, Skyrider. Skyrider soon relocated to Flagstaff, Arizona, where Sole's been living since his return from living abroad, and all of a sudden, music-making became a warmer, richer thing. And you can hear it in the music: these songs feel lived-in, composed but not cold or calculated, and fierce yet not angsty.

Each song grew out of an organic process: they'd improvise; Bud Berning, Skyrider's bassist and sampler conductor, would then comb the tapes for promising material; Sole would isolate moments in Berning's selection and start to incorporate vocals; drummer John Wagner and omn-instrumentalist William Ryan Fritch would stitch in new sections; finally, all four would pound out the shape of the song; Berning's keen editorial ear and perfectionist twitch dealt with the details; and anticon's Alias accomplished the mixing.

This process produced a musicality new to Sole's discography, and also furnished a number of stunning juxtapositions. Witness Sole and Fritch's interaction on "100 Light Years and Running," which bridges the gap between chamber music and N.W.A. while serenading the glittering beauty of Arizona's night sky, or the play of buzzing guitar, turntable accents, and liquid drums in "On Paradise," where Sole riffs on a passage from Werner Herzog's *Fata Morgana*. It's a record where the lovely analog of "Shipwreckers" (where Sole jacks the hook from the Guy Debord film, *Refutation of All Judgements*) comfortably cohabits with the grinding, anthemic opening track, where Sole promises, "when the last buzzard eats the last candy bar from the last body on the San Andreas, it'll be a sad day for investors."

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