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AUTOLUX
Transit Transit
(TBD Records; August 3rd, 2010)
LP/CD/Digital



(Photo Credit: Drew Reynolds)

We're very excited to announce the much-anticipated release of *Transit Transit*, by **Autolux**. This enigmatic, Los Angeles-based trio whose debut, *Future Perfect*, was released to critical acclaim in 2004, has continued to captivate fans anxious for the evolution of their unique sonic aesthetic. **Autolux's** sophomore album, *Transit Transit*, will be released this summer, **August 3rd, 2010** – on **TBD Records** (Radiohead, White Rabbits) in North America and Japan, and **ATP Recordings** (Built to Spill, Spiritualized) for the rest of the world.

Since they stopped touring in support of *Future Perfect* in 2006, **Autolux** has been steadily crafting the songs that make up *Transit Transit*, as well as continuing to play sold out shows to an ever-growing fan base and opening for a who's who of the music world - including **PJ Harvey** on her first solo tour of Russia, and more recently, **Thom Yorke**, with his latest project, Atoms For Peace. In September 2009, Autolux went on their first headlining US tour, which included an appearance at the Flaming Lips'-curated All Tomorrow's Parties.

Autolux (Carla Azar: vocals/drums, **Greg Edwards**: vocals/guitar, and **Eugene Goreshter**: vocals/bass) produced *Transit Transit* themselves with Edwards serving as engineer. It was recorded in the band's studio, Space 23, located near downtown Los Angeles. The album begins with its title track, an utterly unique concussion of rhythm, created from a looped sample of an old freezer slamming shut and a simple round of chords from an upright piano. The hypnotic density of the vocals and organic futurism of the instrumentation instantly rearranges any preconceptions about the 'autolux sound'. "**Census**" and "**Supertoys**" play like the logical evolution and refinement of *Future Perfect*, delivering propulsive grooves and atmospheric chord changes, while "**Highchair**" combines a simple, yet effective drum machine beat with tympani-esque tom

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overdubs to create an orchestral lo-fi dance track. There is a notable sonic progression throughout *Transit Transit*: vintage synthesizers and manipulated ambience glue central song components together, several tracks are built around piano, all three members take turns with lead vocals, harmonies are abundant, and there is even a bit of trumpet. Ultimately, *Transit Transit* is propelled by its individual members' strengths, coalescing into beautiful, complex songs. **Goreshter** continues to innovate his bass style, effortlessly modernizing the instrument's melodic role, while still providing an on-edge rawness and groove-filled momentum. **Edwards'** guitars serve to modulate the moods throughout the record, constantly evoking feelings found in the space between emotions. And **Azar's** sturdy, creative drumming (a phenomenon to behold on stage) continues on record with plenty of hook beats - ferocious and delicate, at once.

Whether **Autolux** is a band you are just discovering, or if you are already a frantic fan, *Transit Transit* provides a deep and profound world in which to immerse yourself.

Autolux will be touring across the US and Canada this fall. Dates will be announced soon.

Transit Transit track listing:

1. Transit Transit
2. Census
3. Highchair
4. Supertoys
5. Spots
6. The Bouncing Wall
7. Audience No. 2
8. Kissproof
9. Headless Sky
10. The Science of Imaginary Solutions

www.autolux.net

www.myspace.com/autolux

For more information on Autolux, please contact Jen Appel or Kelly Vallon at Press Here –
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AUTOLUX

Seeing Autolux live is like being placed on a conveyor belt at an android factory. Bit by bit, song by song, they replace the eyes, ears, limbs, and hearts of everyone in the crowd. Converting the faithful followers into a small militia of mechanical automatons. The guitars are aluminum silver, the drummer makes her own clothes, all awesome and partly from space. Funky beats and feedback. Everyone sings. Everything is distorted and distressed, without losing melodies or precision. The allure of Autolux is their ability to create dark and desolate soundscapes that still convey undertones of sensuality. Their music is immensely moving and dramatic, but also colorful. They rebel against norms without ever being impish or contemptuous. If ever there was a band deserving of comparisons to Caravaggio, Autolux is it.

The Los Angeles based trio has just recently signed to TBD Records in the US and ATP Recordings for the rest of the world, although their first record, *Future Perfect*, was released on T Bone Burnett's label, DMZ, under Columbia in 2004. *Future Perfect* began with "Turnstile Blues", featuring one of the most distinctive drumbeats and musical atmospheres of any album in recent memory. A Pitchfork review stated, "In the first 10 seconds of the album opener, Carla Azar shames most every beat-maker with her ridiculous Leibzeit-cum-Bonham percussion." The song created a vacuum of precise tumult that pulled you in, stretched you out, and spit your altered shape through a flawless cycle of songs. The album's otherworldly moods and eclectic makeup of songs made it difficult to categorize and gained the band much-deserved respect. Four and half years have passed since the band stopped touring on *Future Perfect*. But the space since then has been filled with activity in spite of any obstacles thrown their way, including the process of freeing themselves from Columbia and escaping with full ownership of *Future Perfect*.

As part of the long build up to the release of their new album, *Transit Transit*, they made the song "Audience No.2" available as a 'pay what you will' track on their website. Soon after, they joined PJ Harvey for a tour of Russia. During this time they also continued to play their own shows, trying out new songs live, and in some cases revisiting the recorded versions to make necessary alterations or, in some cases, total deletions. In the summer of 2009, they collaborated with the painter Kill Pixie (Mark Whalen) for 'Future Spa', an art exhibition/sound installation in Los Angeles. In more recent months, the band has toured extensively, including an appearance at All Tomorrow's Parties in upstate New

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York and an opening spot with Thom Yorke's Atoms For Peace.

Now, the much-awaited follow-up, *Transit Transit* is finally here. It begins no less uniquely than its predecessor, although this time the subtler concussion of rhythm that starts the title track is an announcement of change, and the following mood and vocal-- a metaphysical sorbet. If you have been waiting, somewhat impatiently, for this record, *Transit Transit* has yielded an unexpected mix of material, but has everything you had hoped for. And if Autolux is a band you are just discovering, here is a deep and profound world of noise and emotion to immerse yourself in.

The band produced *Transit Transit* themselves with guitarist/vocalist Greg Edwards serving as engineer. Most of the record was recorded at Space 23, the band's makeshift studio in their rehearsal room near downtown Los Angeles. A few drum tracks - "Highchair," "Spots," and "The Science of Imaginary Solutions" - came from an earlier session with producer/engineer John Goodmanson. The title track "Transit Transit" (the last song to be recorded) was started in Denmark by Edwards, using a virtually unplayable upright piano and a sample of a coffin-style freezer found in a nearby basement, and then finished back in Los Angeles. There is a notable sonic progression to *Transit Transit*: samples, vintage synthesizers, and manipulated ambience glue central song components together. There are a lot more vocal harmonies and piano driven songs, even a bit of trumpet. Vocal duties are shared by all three members throughout the album - their voices strangely similar - but each having a definite emotional character. Bassist/ singer, Eugene Goreshter continues to innovate his bass style, effortlessly modernizing the instrument's melodic role on songs like "Census" and "Supertoys," while still providing an on-edge rawness and groove-filled momentum. Edwards' guitars serve to modulate the moods throughout the record, constantly evoking feelings found in the space between emotions. And Carla Azar's sturdy, creative drumming (a phenomenon to behold on stage) continues on record with plenty of hook beats - ferocious and orchestral, at once.

The majority of the album was mixed by Kennie Takahashi, three of the tracks being mixed by Dave Sardy, and then mastered by Bob Ludwig. Artist Kill Pixie and Carla created the artwork for *Transit Transit*.

Transit Transit will be available Aug. 3, 2010.

Written Chris Bailey

Saturday, December 25, 2004

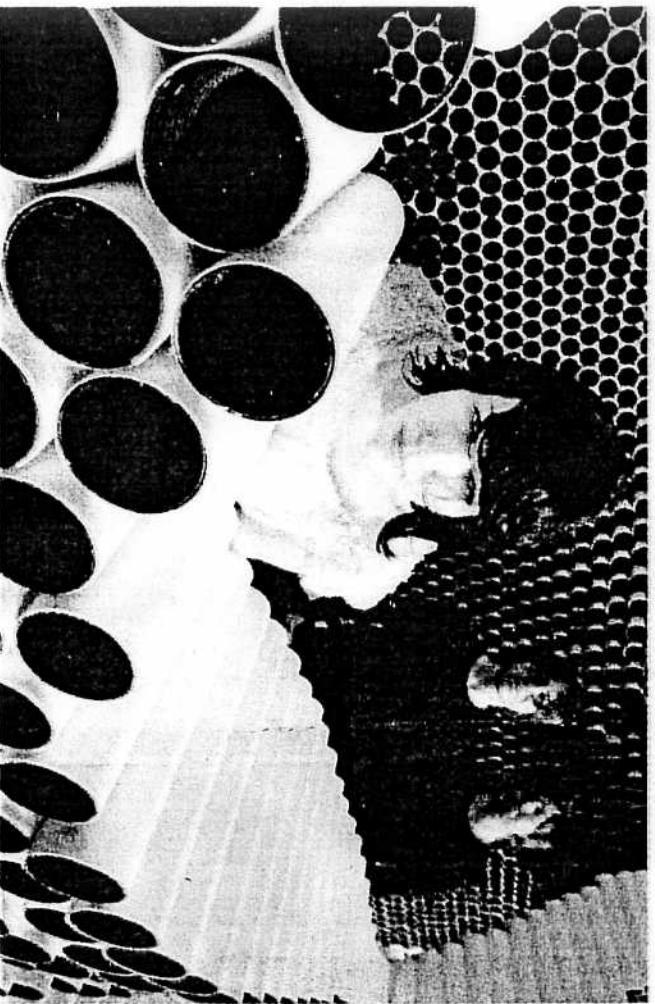
POP BEAT For Autolux, obsessions stand the test of time

The band's broody, expressive debut arrives after five years of letting creative juices simmer.

By STEVE HOCHMAN
Special to *The Times*

Getting the members of Autolux to talk about their music in terms of *music* is difficult. Guitarist Greg Edwards and bassist Eugene Goreshter reluctantly mention a few acts, such as '70s German group Can, Sonic Youth and the Velvet Underground, but they offer them as examples of comparisons *other* people often make to describe the trio's broody noise-pop. As they prepare for a New Year's Eve show at Spaceland, they are more inclined to talk about nonmusical artists.

"Our music is just as much informed by Dante as by the Velvet Underground, as an observational standpoint," says Goreshter, 29, a classically trained violinist who was born in the former Soviet state of Moldova and moved with his family to Long Beach



STEPHEN OSMAN/Los Angeles Times

TINKERERS: Carla Azar, Eugene Goreshter and Greg Edwards are Autolux. *T Bone Burnett* "indulged us, and that's a great thing." *Edwards says of their debut CD's producer, when he was 7.*

Indeed, the only real musical presence in Edwards' Silver Lake bungalow is the soundtrack from the David Lynch movie "Blue Velvet," playing on a laptop computer on a table, and an old toy piano sitting on the floor. It's the instrument that's featured in the intro-

duction to the song "Asleep at the Trigger," which is the most surprising, innocent moment on Autolux's debut album, "Future Perfect."

Much more evident is Edwards' love for literature and film. Goreshter is taking great interest in a collec- [See *Autolux*, Page E12]

Taking pains for a 'gothic, strange and beautiful' originality

Autolux, from Page E11
 tion of writing about filmmaker Jean-Luc Godard that he picks up from a coffee table that also sports works by such challenging novelists as André Gide and W.G. Sebald.

Perhaps, the low-key musicians suggest, their approach is more akin to that of many writers and filmmakers — which might explain why the process of developing the band's sound and releasing a debut album took nearly five years.

"I read a David Lynch interview about working on 'Eraser-head,' which look him five years," says Goreshter. "He loved the process of living in the set, where there's no distinction between your life and your art."

Edwards, 33, adds: "You have to be obsessed. Not everybody is."

To make the album, though, they found a seemingly unlikely patron to share their obsessions. T. Bone Burnett, best known in recent years as the man behind the rustic revivals in the soundtracks for "O Brother, Where Art Thou?" and "Cold Mountain," made Autolux the first signing to

DMZ Records, the label he started with "O Brother" filmmakers Ethan and Joel Coen. Burnett also produced "Future Perfect."

An odd match? Autolux's music is built on Carla Azar's powerful and musical drumming, Edwards' liquid guitar shapings, Goreshter's rumbling bass and the understated vocals of all three — dark, spooky and gothic. The backwoods-rooted music Burnett oversaw for those movies features fiddles and mandolins and pained, understated vocals for a sound that is dark, spooky and gothic.

"It's all gothic, it's all wailing," says Burnett. "Gothic, strange and beautiful."

Still, the relationship has less to do with specifics of the music than with the people making it. Azar, who in the late '90s was the drummer for the band Ednaswap, has known Burnett for a long time and has played on numerous sessions for him. In 2000 she mentioned that she had been working with Edwards, who met her while his band Failure was touring with Ednaswap, and Goreshter, with whom she had collaborated on a live experi-

Autolux

Where: SpaceLand 1717 Silver Lake Blvd., Silver Lake

When: 9 p.m., Friday

Price: \$12

Contact: (323) 661-4380

mental score for a production of the Dario Fo play "Accidental Death of an Anarchist."

"Typical of the band's slow evolution, it took some time before the group played a show that Burnett was able to attend. But it took very little time for him to be impressed."

"I went to see them at SpaceLand, and there were maybe 30 people there," Burnett says. "The only direct communication from the band that night was Eugene standing close to the microphone, and he sighed and exhaled. His stage patter was one exhalation. But the music was beautiful, the resonance was beautiful — a raw, young band, but it sounded like there were six or seven people on stage."

Burnett immediately signed up, and though he likes to keep things moving, he fell into the band's pace.

"He indulged us, and that's a great thing," says Edwards. "He said at one point, 'I'll be here till the bloody end,' and that's what I loved. He was about doing it until everyone was happy with it."

Burnett says it was no big deal.

"I view 95% of a producer's role as support and encouragement, to facilitate," he says. "Especially with a band like this with a strong vision, the last thing I want to do is shape something. It's their first record. They get to do what they want to do."

What they wanted to do was find a very personal form of expression, and that meant taking measures to avoid predictability. Among the first orders of business at the band's creation in 1999 was for Edwards (who had played bass in Failure) and Goreshter (previously a guitarist in the rock band Maids of Gravity) to switch instruments.

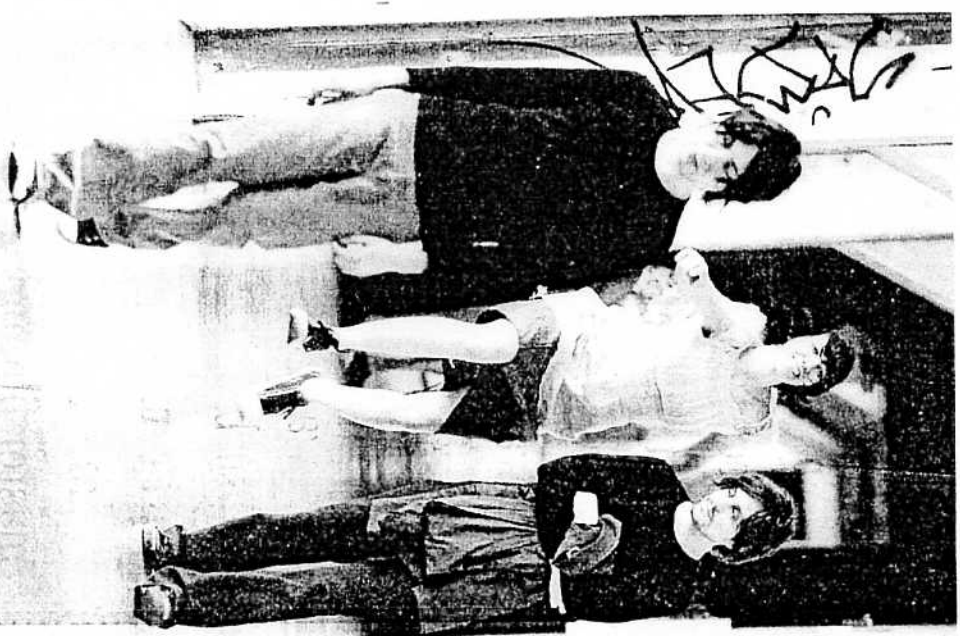
"We decided to switch to put ourselves in uncomfortable situations in terms of our re-

lationships with our instruments," Edwards says.

That was just one of the bigger elements of what the two describe as "a lot of tinkering" that look place slowly through studio experiments and in live presentations, with much attention paid to film and other visual elements.

"As painful as it can be, as we've set this standard of stressing ourselves and being hard on ourselves, it works for us," Edwards says. "We'll probably keep going this way — until we make millions of dollars."

"Or pesos," adds Goreshter with a half-smirk. "It's sonic masochism."



STEPHEN OSMAN/LOS ANGELES TIMES

The New York Times
November 14, 2004

A NIGHT OUT WITH

Autolux

Sweet Music (and Sour Notes)

By MONICA CORCORAN

LOS ANGELES
You can tell a lot about people by their modus operandi at a museum. The band Autolux, for instance, upon arriving at the Museum of Contemporary Art in downtown Los Angeles recently, made for the Ed Ruscha retrospective and promptly scattered like a herd of mercury-dropped to the floor.

The drummer, Carla Azar, 35, zigzagged from one drawing to another like a drunken hummingbird, making crisp, cryptic pronouncements like, "I like things that float." The guitarist, Greg Edwards, 33, shuffled through the exhibition in an orderly fashion

and mused about the plight of any artist to "merge form and content and rebel against pop culture." Meanwhile, the lead singer and bassist, Eugene Goreshter, 29, meandered along like a pale puff of milkweed floating on a gentle breeze. He often smiled dreamily at nothing in particular.

Autolux makes music in a similar fashion. On its debut album, "Future Perfect," Ms. Azar's crashing percussions pummeled at Mr. Edwards's steady guitar riffs while the lulling vocals of Mr. Goreshter seem to levitate a few feet above the fray. The band has been likened to Sonic Youth and My Bloody Valentine, but critics aren't crying derivateive. LA Weekly calls the album "a work of unimpeachable brilliance" and Filter magazine hails Autolux as "one of the most

respected and buzz-inducing bands in Los Angeles."

After a look-see at another exhibit, the group, along with their friend Benjamin Bratton, headed to Woo Lae Oak, a pricey Korean barbecue restaurant. As dinner sized on the grill in the center of the table, Autolux listed some of its influences: the actor Peter Sellers, the experimental architect Lebbeus Woods, and Mr. Bratton, a professor in the design and media department at the University of California, Los Angeles. They half-jokingly referred to him as their guru.

"Ben teaches us to transcend mediocrity," Mr. Goreshter said. Mr. Bratton, 36, who wore a pinstripe suit jacket and favored the word "analogous" in conversation, smiled proudly at his pupils.

"He makes us look at everything differently," Ms. Azar said. "We don't want to be like everyone else." "Anyone else," Mr. Edwards corrected. One way the band breaks from the

norm is through its onstage lighting. It uses rare forms of illumination—a giant flower created from screens and bulbs that is suspended from the ceiling or hundreds of string-up Christmas lights—to create an eerie mood.

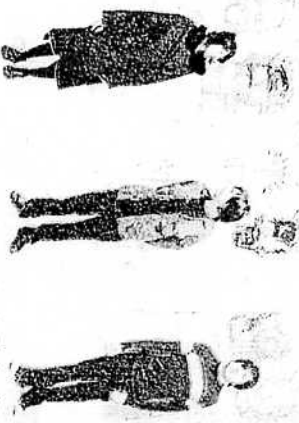
Autolux doesn't agree on everything

though. In fact, the trio tends to squabble like siblings in the backseat of a station wagon on a long car ride. Ms. Azar, the bossy big sister of the group, scowled more than she smiled at her bandmates. Mr. Edwards played the squeezed-in middle child and stared at his plate when discussion broke out. Mr. Goreshter, diggins like a gleeful child into a doubtful scoop of green tea ice cream for dessert, had no quibbles about making Ms. Azar's nostrils flare.

"For our final concert, we would play in New Guinea for an indigenous tribe of cannibals and then the would eat us," Mr. Goreshter said for effect.

"And we would have a great high show, so they would have electric eyes," Mr. Edwards added. The two snorted and giggled.

Ms. Azar looked over and narrowed her eyes. Then she said, with finality, "We have to go now because the script that I wrote for tonight is almost over."



Sophisticated Dumb for The New York Times
ART APPRECIATION The band Autolux, from left: Carla Azar, Greg Edwards and Eugene Goreshter.

February 2005

noise bands to watch



Stars of the new screen: Greg Edwards, Eugene Goreshter, and Carla Azar

Autolux

Who: Fuzzed-out trio from Los Angeles' Silverlake district known for lavish gigs—they design their own lighting and stage decorations, with a little help from Home Depot. Local fans include actors Tim Roth and Giovanni Ribisi, as well as producer T-Bone Burnett, who came down from *Cold Mountain* to work on the band's debut, *Future Perfect*.

Sound like: Shoegazers minus the moping. *Future Perfect* reveals the band's blend of driving, tricked-out guitar lines, soothing melodies, and sturdy but imaginative drumming. All three members did time

in also-ran alt-rock outfits like Maids of Gravity (singer/bassist Eugene Goreshter), Failure (guitarist Greg Edwards), and Ednaswap (drummer/singer Carla Azar), but they clearly spent their downtime daydreaming about what would happen if Sonic Youth and My Bloody Valentine combined all of their effects pedals.

Hard act to follow: Autolux have opened for the White Stripes, but one night warming up for Elvis Costello in Hollywood was even more memorable: Azar got her feet caught in some cables and fell from the stage. "As soon as I landed, this giant

By Brian Rattery
Photograph by Patrick Fraser

applause started, because Elvis had just come on," says Azar, whose broken elbow required eight screws and daily rehabilitation.

How to dismantle a band's equipment: Azar's bad-luck spell continued in New York, where her purse was stolen before a gig, and Edwards' complex guitar setup was taken apart by diligent airport security officers. "They'd unplugged everything—40 cables," says Azar. "During the set, Greg would hit a pedal that was supposed to have some strange sound, and instead it just went meeyoo. Nothing."

A PERFECT TIME FOR AUTOLUX

by Steven Chen
photography: Piper Ferguson
styling: Danny O'Neill hair & makeup: Tresha Heath

CARLA AZAR has made a decision. Dressed in an elegant, green qipao (traditional Chinese dress), the drummer of Autolux makes a face and leans back in a chair. Inside singer/bassist Eugene Goreshter's sunny Silver Lake apartment: "I don't want to use click tracks anymore," she announces. "I just now decided it." Click tracks are metronomic pulses used by drummers in the studio to play in perfect time. I've asked whether or not she records with them, and I can see the wheels turning inside her head, stirring a minor revelation. "Just hearing that question alone makes me never want to."

Guitarist Greg Edwards chimes in with a slight smile, his first of the afternoon. "You are actually an unwitting catalyst in this new direction that Carla's going in," he tells me.

The idea is that, by drumming along with the rest of the band instead of to measured cues, the momentum becomes more natural, its rhythmic imperfections feeding into a collective, momentary perfection. It's what great science fiction is to science: the art of re-imagining the quintessential non-art.

Which brings us to the trio known as Autolux, one of the most respected and buzz-inducing bands in Los Angeles. Edwards' controlled guitar feedback and atmospheric noise, Goreshter's technical, note-by-note singing style—as if he's selecting keys on a piano instead of belting them out from his larynx—and Azar's expertly "imperfect," repetitive drumming, combine and construct a tense harmony that teeters between a lulling metronomic pulse and total dissolution. The band itself adopts a scientific air, as evidenced by its name, website, videos, and art. But they have a different idea.

"I think it's more like science non-fiction," says Goreshter.

"What is that?" I ask.

"I don't know," he admits. "I just made it up."

Azar, who also sings in the band, shakes her head. "No, it's definitely something. It sounds like something," she adds, and then thinks it over. "I say fiction. It's a hundred percent fiction."

Goreshter continues, "Well, it's a cross between classic science fiction and..."

From left to right:

Greg Edwards, Eugene Goreshter, and Carla Azar of Autolux. Photo by Piper Ferguson. Styling by Danny O'Neill. Hair and makeup by Tresha Heath.

