

THE CASSETTES

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BIOGRAPHY

The Cassettes were originally formed as an out-growth of frontman Shelby Cinca's four-track recordings: **odd pop nuggets** that diverged from the teeth-gritting angst of his previous project, **Frodus**. The son of Romanian **refugees** who fled from the Iron Curtain in search of the America of the Jazz-Era music and films, Shelby was indelibly influenced by both his **pianist** father, who played in clubs off the coast of the **Black Sea** in the 1960s, and his mother, an author, film critic and Elvis fan. The songs of the Cassettes undoubtedly reflect this heritage and themselves had served as a sort of **sonic refuge** from the hectic touring schedule of the hardcore **punk rock** lifestyle.

Saadat Awan, who had years before pledged his **skills** to the band, was contacted in 2002 when several members departed. Having spent periods of his childhood with his parents in **Pakistan**, Awan had in the meantime begun delving into the **art of tabla**, a percussion instrument used for centuries in the music of the South Asian Subcontinent. He was quickly put to work learning the earlier music and before long had augmented the band's sound with his own **vocals** and tabla playing.

Having moved to Washington D.C. from the **swampy flatlands** of Louisiana sometime in 1998, ostensibly for scholarly pursuits, close friend and kindred soul Stephen Guidry was initially recruited to add his touch to several demo songs. In less than a month, he had joined the band as an official member on **analogue synthesizers** and **Cajun-style accordion**. The trio would be in Europe within the year, touring in support of the second album and consuming great amounts of bread, cheese and hot beverages.

Officially joining the Cassettes in 2003, latest but certainly not least, Arthur Harrison is not only a **delightful crooner** and an accomplished **theremin** player, but also lends his skills with **soldering iron** and **circuit board** to the band. Although his exact history is shrouded in mystery, Arthur has been making electronic music and practicing **sonic vandalism** with his own theremins and **oscillators** since at least the 1980s. He was performing with just these **home-made instruments** in a planetarium when he was **fortuitously** encountered and in little time, became a full-fledged member of the group.

After releasing 'Neath The Pale Moon both in the United States and down under, and touring extensively, the Cassettes began writing a new album. This time, they turned not only to the early years of **Americana** so adeptly **mined** before, but also to their own childhoods: places and times when science fiction seemed on the **cusp** of reality, and vice versa. Conjuring up all the aspirations of **high-performance** technology as well as those spirits of the distant past that both **inspire** and **haunt** our present, The Cassettes produced their new album *Countach* on their own with no label backing, feeling that the music, for now, stands on its own.

Inspired not only by this productive and DIY impulse, but also by a desire to further **summon** the nostalgia of their own youth, The Cassettes have decided to release their new album on a **medium** that some thought was completely obsolete: **the cassette tape**. Never ones to neglect the needs of the present, even as they **critique** them, the Cassettes look to release the album through **traditional digital** channels, as well.

Looking forward, backward, and sideways... The Cassettes have made their presence known and they invite all to come along on their journey along the mythic pathways of the all too real past and the exuberant dreams and nightmares of youth.

(Updated within the Stonehenge House Grotto, Arlington, VA, 3 October 2008)