



DIRTY PROJECTORS NEW ATTITUDE (MAR 019)

PRESS QUOTES

"The prolific and wildly ambitious Dave Longstreth takes his Dirty Projectors to new conceptual heights on his self-described "glitch opera," *The Getty Address*. Longstreth's warbly falsetto croon (think Antony) hovers over a sparse and pristine collage of female choral parts (think Arvo) and a cello octet (think Stravinsky), supplemented by saxophone, Far Eastern woodwinds, and smatterings of guitar and percussion. The libretto weaves a narrative that conflates the fall of the Aztec Empire with a contemporary political, social, and environmental landscape, all while spinning Cremaster-worthy allusions." —Flavorpill

"[*The Getty Address* is] spellbinding in its complete originality." —Venus Magazine

"[*The Getty Address* is] odd, engrossing, and gorgeous." —Chicago Reader

"The Yale dropout [Longstreth] is (why pull punches?) a nobrow genius, who claims to find similar solaces in the work of Beethoven, Wagner, Zeppelin and Timberlake." —Pitchfork

OVERVIEW

In between a massive national tour with a nine piece band in support of *The Getty Address*, and relocating to Brooklyn, chief Dirty Projector Dave Longstreth has written an EP worth of new songs. Playing the "Electric Counterpoint" to the *Getty Address*' "Music for 18 Musicians," *New Attitude* is a refreshingly pared-down record: simple, beautiful and focused. It is dominated by the sound of chiming microtonal guitars, sub-bass dragon breaths, a sextet of cellos and double-basses — and most of all by Longstreth's singing, which has never been either so varied or so wonderfully weird.

Few musicians have both been called a "genius" by Phil Elverum (Mt. Eerie) and inspired Prefuse 73 to declare that he is "quitting music." Few musicians can count among their admirers both Devendra Banhart, the cosmic dancer, and Alan Pierson, conductor of the NY-based New Music collective Alarm Will Sound.

Longstreth is a tireless and constant experimenter: in 2005, depending on when you saw them, Dirty Projectors might have been a nine-piece electric ensemble with three percussionists, or a quartet with two cellos and a double bass, or a sextet with a string trio and two female singers, or an amplified power trio, or a solo guitar-and-voice act. Longstreth constantly reinvents himself — aware, as Adrian Orange writes, that "A Song is Like A Mask." And each piece of music he writes is deeply considered enough to be its own puzzle.

Accolades for last year's *The Getty Address* are still rolling in. The song "I Will Truck" was featured on the Wire Magazine's recent *Wiretapper 14* compilation. Salon.com has featured two *Getty Address* songs, "Jolly Jolly Jolly Ego," and "Tour Along the Potomac." LA-based dj collective dublab.com has included a Dirty Projectors track on their vinyl comp "In The Loop 4," alongside Animal Collective and the Books.

The cover art, a painting by Longstreth's brother Jake, imagines a racially ambiguous Dave through the lens of sincere family portraiture. With its nice pastel colors and beautiful, expressive brushwork, it is a lifelike portrait of the artist.



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