

TOM BROSSAU

POSTHUMOUS SUCCESS

FatCat Records

Release date: June 23, 2009

1. Favourite Colour Blue
2. Been True
3. Big Time
4. Boothill
5. You Don't Know My Friends
6. New Heights
7. Youth Decay
8. Drumroll
9. Miss Lucy
10. Axe & Stump
11. Chandler
12. Wishbone Medallion
13. Favourite Colour Blue

Tom Brosseau's third full-length for FatCat, ***Posthumous Success***, marks a huge stylistic shift away from the spare, acoustic arrangements of his previous releases, notably 2007's ***Cavalier***, produced by **John Parish (PJ Harvey, Eels)**. During spring, summer and fall of 2008, Brosseau worked with two producers and a handful of guest musicians to flesh and clothe his songs' sturdy skeletons, lending them breath, presence, and limb-stretching immediacy.

Unchanged, however, is Brosseau's earnest wit, near-unearthly emotional grasp, and captivating, vibrato-soaked voice. With ***Posthumous Success*** (named after a chapter from a biography of Albert Camus), Brosseau brings his best group of songs into a sonically rich environment, resulting in a buoyant, well-crafted, and sprawlingly lovely album. It is his most accomplished and inviting effort to date.

Posthumous Success was recorded in multiple sessions on two coasts: **Adam Pierce** of **Mice Parade** helming at his studio in New York's Hudson Valley, with Pierce also handling drum duties; other players include guitarist **Rob Laakso (Amazing Baby, Wicked Farleys)** and vocalist **Jayme Layne**. In Portland, OR, with producer **Ethan Rose** of **Small Sails**, Tom is joined by vocalist **Shelley Short** as well as Rose's bandmates **Adam Porterfield** and **Gary Jimmerson**.

Posthumous Success finds Brosseau drawing on a wide list of influences – literary, musical, and otherwise – from Hemingway, Georges Bataille, and Flannery O'Connor, to Bob Dylan's *Time Out Of Mind*, to the film soundtracks for *The Natural* and *The Man Who Wasn't There*, to the declining population of Detroit, polar bears and ice caps, and the oil derricks of western North Dakota.

This wide-ranging, ambitious list of influences may explain why Brosseau's lyrics reach an apex of challenge and richness on this new album. As Brosseau explained in a 2007 interview: "My songs are changing. If printed out they'd mostly be in italics. I am interested in exploring the literary side of things, blowing out the walls of conventional song-writing."

This literary bent is nowhere more evident than in the fuzzed-out bricolage of "You Don't Know My Friends," which finds Brosseau combining lyrics like "Hot cars at the Taj/Pretty trophies in the garage," and "Looking gaunt and living on beans and rice/I'm beginning to laugh like Vincent Price" into a sharp reflection on personal geography and failed relationships.

The songs themselves are embellished, expanded and orchestrated by a confident harmonic structure that naturally extends itself from the smaller scale of Tom's past works without confining the pure spirit of North American blues that finances the immense emotional impact of his songs. (Appropriately, Tom bookends the album with two versions of the joy-in-despair confessional "My Favorite Colour Blue.")

Born and raised in Grand Forks, North Dakota, Tom Brosseau now resides in Los Angeles. His dense musical, cultural, and personal histories have helped him create an album of great beauty, stillness, intimacy and celebration.



For more information contact:
**Jessica Linker at Pitch Perfect PR -- jessica@pitchperfectpr.com,
773-784-4335, www.pitchperfectpr.com,
www.myspace.com/tombrosseau, www.fatcat-usa.com.**

TOM BROSSAU TOUR DATES:

Thu. May 7 Los Angeles, CA @ Largo at the Coronet w/ Hauschka
Fri. May 8 Orlando, FL @ The Social w/ Mice Parade
Sat. May 9 Charlotte, NC @ Neighborhood Theater w/ Mice Parade
Sun. May 10 Washington, DC @ Rock n Roll Hotel w/ Mice Parade

SELECT PRESS QUOTATIONS ABOUT TOM BROSSAU:

He is "totally earthbound and at the same time sorta out there in the ether." -- Tom Moon, **NPR's "All Things Considered"**

"young North Dakotan folk troubadour won the audience over completely with his literate Leonard Cohen-esque songs, clear androgynous voice and funny nervous anecdotes" -- Daniel Spicer, **The Wire**, Brighton Festival review

"No artist possesses the same peculiar qualities as Brosseau.... The power of his performing persona is so strong that he can pervade the whole room with his subjective existence, making time-warped acolytes out of his audience." -- Martin Longley, **BBC.com**

"His blues-folks songs seem simple and plain, but there's a real depth to the lyrics, and they're sung in a voice so confident in its smooth, Ricky Nelson-esque purity that it barely needs accompaniment." -- Sylvie Simmons **4 stars, MOJO**

The Year's Best: Recordings: Pop Music

Tom Brosseau: "What I Mean to Say Is Goodbye" (Loveless) - "The voice is unmistakably in its own class -- a high, plaintive, almost feminine cry -- and the beautifully sparse songs sound as if they could've fit on Harry Smith's 'Anthology of American Folk Music.'" -- Greg Kot, **Chicago Tribune**/**"Sound Opinions"**/**NPR's "All Things Considered"**

"Brosseau has captured the sparse intimacy of old-school country and folk." -- Sara Marcus **Time Out New York**

"Brosseau uses language with a straightforward grace that recalls the writing of John Steinbeck." -- Sophie Harris, **Time Out London**

"Like the pleasure of film noir and ageing port... [Brosseau's music] is refined folk on a crackling gramophone and comfort-wrapped in cigarette smoke.... Beautifully dated, 'Brass Ring Blues' sounds, in the best possible way, like something John Peel would have taken from boot sale obscurity." -- GC, **NME**

"Everything Tom sings sounds true, and each word and note carries the weight itself, with no need for help from the backing arrangement."

- Seth Olinsky of Akron/Family, **CMJ Best New Music, "Band-on-Band Action"**

"It's that ethereal voice that really separates Brosseau from the pack. Well, that and his endearing naivete onstage.... witnessing the cryogenic thawing of Gene Autry but without the sappy residue: Brosseau's in the saddle all right, but his is a much bumpier ride." -- Craig Keller **Time Out Chicago**

". . . truly honest songwriting; the raw, shiver-inducing portrait we rarely get to see." -- Michael D. Ayers, **Billboard**

"Tom Brosseau, [is] one of the best American originals to emerge in the past three decades, ... with his singular timbre and gorgeous narratives." 4 1/2 stars (bars) for music; 4 bars for sonics - of 5

-- Bob Gendron, **Absolute Sound**, Recording of the Issue for *Grand Forks*

"Sometimes when an album ends, and it's late at night, and your dinner guests have gone home, and there's a little bit of red wine left — maybe you wish that album hadn't ended. It was perfect; you'd like to take it outside under the stars and listen to it again by yourself. Singer-songwriter Tom Brosseau's music often has that effect." -- James Reed, **Boston Globe**, Pick of the Week

"When Tom Brosseau opens his mouth to sing, it becomes immediately clear the stakes are much higher than bird-doggin' at Starbucks, and that this man is playing for keeps. His music is gentle - and kind of spooky, in a pretty way. ...if you listen closely, can you hear the hellhounds on this man's trail. No wonder he sounds as if he crawled out from the covers of a Harry Smith anthology of American folk music, like a frozen caveman slowly thawing in the hot, hot, heat of the dirty future. Hurry, before he melts."

-- Jonathan Valania, **Philadelphia Inquirer**