



89 5th Ave. #307
New York, NY 10003
ph: 212-627-7431
fx: 212-627-7429
www.fatcat-usa.com

Tom Brosseau Cavalier

FatCat Records
Release date: October 23, 2007

1. Amory
2. brass ring blues
3. committed to memory
4. my heart belongs to the sea
5. brand new safe
6. my peggy dear
7. I want to make this moment last
8. instructions to meet the devil
9. I'm travelling the river on the dakota queen
10. kiss my lips

Cavalier, Tom Brosseau's second LP for FatCat, is his most focused batch of songs to date. The album was recorded in Bristol, UK with PJ Harvey collaborator and producer John Parish at Toy Box studio in Bristol, UK; Parish had become a fan after seeing one of Brosseau's spellbinding live shows. The delicacy of his production provides deft flourishes and embellishments that expand and magnify the songs while keeping the spotlight firmly on Brosseau's voice and guitar.

While *Cavalier* is Brosseau's most personal record yet - he refers to the album as "an apocalypse of the self" - the songs retain all the humility, tenderness and beauty of his earlier work.

Brosseau fits to an extent into the current folk renaissance, but his music is devoid of posturing and oblivious to trends. Plaintive, eloquent and timeless, his songs display an innate affinity with the American blues/folk tradition, recalling the likes of Bob Dylan, Woody Guthrie, Mississippi John Hurt and beyond. His songs also clearly reference the musicality of rhythm and blues vocal groups such as The Inkspots. Limber and vibrato-tinged, Brosseau's voice hovers between the masculine and feminine.

He sings of lost love through his tales of poetic observation, with lyricism evoking American novelists such as John Fante, F. Scott Fitzgerald, and John Steinbeck; correspondingly, *Cavalier's* album artwork is inspired by the book covers of the '30s and '40s.

Brosseau was born and raised in Grand Forks, North Dakota, in a music-loving family; instruments lined the walls of their house, and he was taught guitar by his grandmother at an early age. His grandfather, who had an expansive record collection, played in a string band called Buck and the Buccaneers. While attending the University of North Dakota, Brosseau played shows at local club, the Peanut Bar; after graduation, he moved to Minneapolis for a brief stint in music school, then to Nashville, then to Phoenix, then back to Minneapolis where he played regularly in St. Paul at the Artist's Quarter. Brosseau eventually moved to San Diego by way of Salt Lake City. There he met Gregory Page, a central figure in the local music scene; Page recorded much of what would become Brosseau's debut LP, *Empty Houses Are Lonely*.

Since then, Brosseau has been steadily emerging as a songwriter and performer, winning listeners with his honest, expressive performances and an almost-anachronistic simplicity and directness.

The close-mic'd recordings on *Cavalier* capture, more than any previous recordings, what Brosseau's live shows convey. Brosseau is as comfortable on stage as off; he engages fully with the audience, blessing them with an intimate and emotionally immediate performance. His songs have the quality of a private conversation at the next table that you can't keep from listening to. Put simply, Tom Brosseau is among the most naturally talented performers we have ever seen or heard.

Tom Brosseau will be touring the USA this fall with Múm and Nickel Creek.

For more information, contact Jessica Linker at Pitch Perfect PR: jessica@pitchperfectpr.com, 773-784-4335, www.pitchperfectpr.com

TOM BROSSAU SELECT PRESS QUOTES:

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.'"

– **Chicago Tribune**/**"Sound Opinions"**/ **NPR's "All Things Considered"** - Greg Kot

"Brosseau has captured the sparse intimacy of old-school country and folk: You could play some of his less-embellished songs and easily convince someone they were recorded 50 years ago. "

- **Time Out New York** – **Jem Aswad** – October 2005

"All folk music needs is another singer-songwriter wielding an acoustic guitar and an armful of sad songs. And yet L.A.'s Tom Brosseau, with his six-string and quiet sorrow, is precisely what today's folkies need. Brosseau sings in an effeminate tenor, with phrasing and lyrics that strangely make him sound like he's from another era altogether: an era when music was more lullaby and necessity than commodity. "

- **Harp** - **Benjamin Friedland**

"The CD is the kind of no-frills, rainy-day folk record that could have been recorded in 1973 – and if it had been, you get the feeling it might have become a cult classic."

- **NPR's Day to Day** – **Christian Hoard**

"Simple and sincere, his folk-pop couplings are as much 2005 as they are 1925. Breathing with the soul of a heartland poet, Brosseau's lush falsetto breaks hearts, conveys sorrow, and evokes repressed memories. It's a lilting croon that whisks over saloon pianos, mournful strings, upright basses, and blues-spitting harmonicas like snow drifting over ice-frosted flatlands."

- **The Absolute Sound**, "Recording of the Issue" - **Bob Gendron**

". . . truly honest songwriting; the raw, shiver-inducing portrait we rarely get to see."

- **Billboard**, **Michael D. Ayers**

"Brosseau, however, possesses crystalline finger-picking abilities and a creamy, androgynous tenor . . . In this musical day and age . . . it's nice to see craftsmen like Tom Brosseau keeping it real for the rest of us."

- **Portland Mercury** – **Josh Blanchard**

"'Everybody Knows Empty Houses Are Lonely' sets its scene efficiently, relying on tiny slivers of detail to hammer home the titular message. . . Brosseau combines Buckley's swoony delicacy with Nick Drake's restraint, in the service of a singular songwriting voice."

- **NPR's "Song of the Day"** – **Stephen Thompson**

"*Empty Houses Are Lonely* is a faded photograph, still timeless in this digital age. You will pick it up just like that Kodachrome picture of your parents from before they were married and be nostalgic for something you never knew."

- **Prefixmag** – **Andrew C. Bradick**

"The charm of Brosseau is in the way he weaves a tale. His crackling falsetto accentuates melodic notes that fall to the ground like limbs from a weeping willow. . . Call it folk noir, *Empty Houses Are Lonely* is a mysterious find that will have listeners dreaming for more."

- **Chord** – **Andrew Duncan**