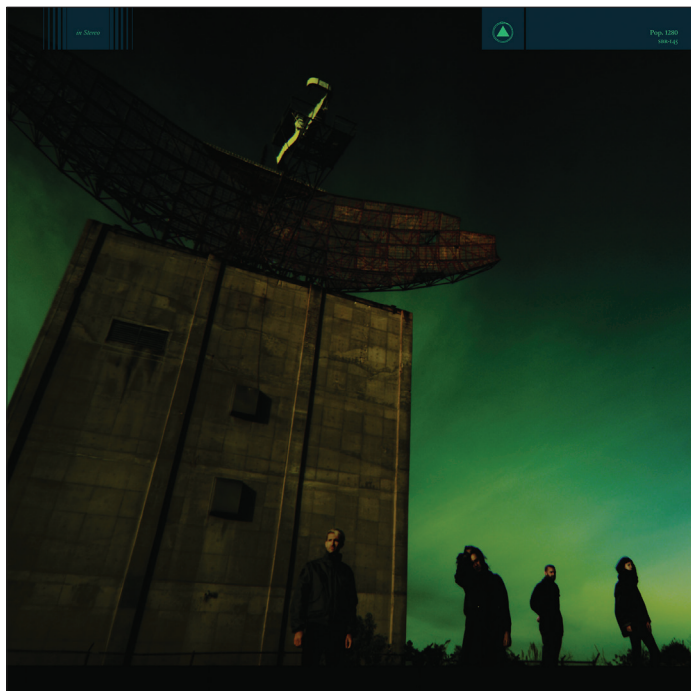


Pop. 1280

Paradise



Human culture has reached its terminus. The corporate and political machinery that seeks to subjugate our bodies and control our minds has utterly defeated us, and we didn't put up a fight. We willingly participate in the constant surveillance that has stripped us of any semblance of privacy. It is this world that **Pop. 1280** inhabits, and unto this world that they offer *Paradise*, their third full-length album. *Paradise* is an act of defiance against the engineers of these end times, yes — but it's also an unforgiving look into the mirror; it's the paradise we created for ourselves.

While *Paradise* is indeed concerned about the ills that technology has wrought in the modern world, it's also a record fraught with existential ennui. A fear permeates the record that the world will never get any better; that we as humans have made our bed and now must lie in it. The combined weight of those external and internal forces lay the foundation for the album, and they give it its power.

Paradise builds on 2013's *Imps of Perversion* LP and 2015's *Penetrate 7"* by venturing further outside of traditional notions of punk, and diving even deeper into outer sounds. Synthesizers, mechanized drum machines, and samplers play as critical a role on the record as the more familiar squall of Ivan Drip's buzzsaw guitar and Chris Bug's vocals. Any noise a band member could make that helped contribute to the record's atmosphere of unease was welcome; synth player Allegra Sauvage adds cello to two songs, and drummer/producer Andy Chugg plays trumpet on the title track. The sessions for *Paradise* were held at the Population Control Center, and the result is the most collaborative **Pop. 1280** release to date.

Despite its misgivings about technology, *Paradise* was made possible by the confluence of humans and their machines, at times struggling for control, but ultimately working together to create this vital, vicious piece of art. If the bitter irony makes you smile, hold that pose — the camera lens is watching.

TRACK LISTING:

- 1 Pyramids on Mars (5:24)
- 2 Phantom Freighter (3:38)
- 3 In Silico (7:13)
- 4 Chromidia (2:52)
- 5 USS ISS (3:26)
- 6 Paradise (3:37)
- 7 Rain Song (4:45)
- 8 The Last Undertaker (4:02)
- 9 Kingdom Come (4:32)

KEY INFORMATION / SELLING POINTS:

Hometown / Key Markets:

- New York, Boston, Philadelphia, Chicago, Los Angeles, Austin

Selling Points / Key Press:

- Highly anticipated third LP by NYC industrial noise-punks
 - Toured North America with **White Lung** in 2014
 - Have previously been covered in **Stereogum**, **Pitchfork**, **The Village Voice**, **Noisey**, **The A.V. Club** and many more
 - "Simply put: **Pop. 1280**'s intention is to terrify."
- The A.V. Club**

Related Catalog:

- SBR-041 **Pop. 1280** *The Grid* 12" EP
- SBR-068 **Pop. 1280** *The Horror* LP/CD
- SBR-104 **Pop. 1280** *Imps of Perversion* LP/CD
- **RiYL**: **Big Black**, **Cabaret Voltaire**, **Killing Joke**

CATALOG #: SBR-145

GENRE: Punk/Alternative

RELEASE DATE: 1-22-2016

AVAILABLE FORMATS: CD, LP

UPC-CD: 616892349648

UPC-LP: 616892349747

TERRITORY RESTRICTIONS: None

VINYL IS NOT RETURNABLE

BOX LOT: CD 30 / LP 45

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CD



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LP



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