

The Dry Spells: Too Soon for Flowers

STREET DATE AUGUST 11TH (ANTENNA FARM, ANT529)

The Dry Spells, a San Francisco-based, female-led ensemble, create a unique sound drawing from traditional folk ballads of lost loves, unimaginable sorrows, and nostalgia for a forgotten past, charged with an array of electric and acoustic instrumentation and intricate vocal harmonies. On their debut album, **Too Soon for Flowers**, the Dry Spells prove they are gifted at both songwriting and interpretation, presenting a song cycle

that invites listeners to join them as they traverse an arboreal path less taken, to an uncertain yet revered destination. Along the way, there will be epic songs of deep-sea weddings, sirens, and gold rush tragedies, each illuminating a bit more of the path ahead and offering another piece to the puzzle.

It was the fall of 2002, amidst auburn leaves in Annandale-on-Hudson, New York, when The Dry Spells came together to make music for the first time. **Tahlia Harbour** (vocals and guitar), **April Hayley** (vocals and violin), **Adria Otte** (guitar), and **Caitlin Pearce** (drums) – all musicians since childhood, made their debut in a basement rock-box at Bard College known as the Red Room. Initially inspired to write their



first song about a local tragedy of a 9 year old girl accidentally killed by a hunter while she was out collecting leaves, The Dry Spells gradually assembled a collection of gothic melodies made up of rapturous harmonies, mournful violin, and driving, intense guitar riffs. Soon they were playing regularly on the local live music circuit, as well as in barns, backyards, and woodland fêtes along the Hudson River.

In 2004, following graduation, it was time to head west to San Francisco. There they rejoined fellow Bard alumnus **Ezra Feinberg**, who was in the process of assembling the critically lauded, Retro-Prog-Psych transcendentalist outfit **Citay**. Before long, Tahlia, Adria, and April were a part of the live lineup, also appearing on Citay's **Little Kingdom** album, released on **Dead Oceans**. It was at this time that the Dry Spells began their important collaboration with bass player **Diego Gonzalez**, formerly of the psychedelic rock band **SubArachnoid Space** and also a member of Citay.

Meanwhile, the ocean view from their new sunroom practice space and the neighboring urban forest of Golden Gate Park inspired a musical re-invigoration for the Dry Spells. Like Citay, the band found their place balancing an acoustic, multi-instrumentalist approach with some of the elements of harder-edged classic rock. However, for the Dry Spells, it was the intersection of folk traditionals with electric instrumentation, much like the work of Bob Dylan and early Fairport Convention, that provided their inspiration. The combination of Adria's innovative guitar playing, April and Tahlia's sororal gift for creating lush, haunting harmonies, Caitlin's tom-heavy drumbeats, and Diego's driving bass riffs were a welcome addition to the diverse yet close-knit San Francisco music scene.

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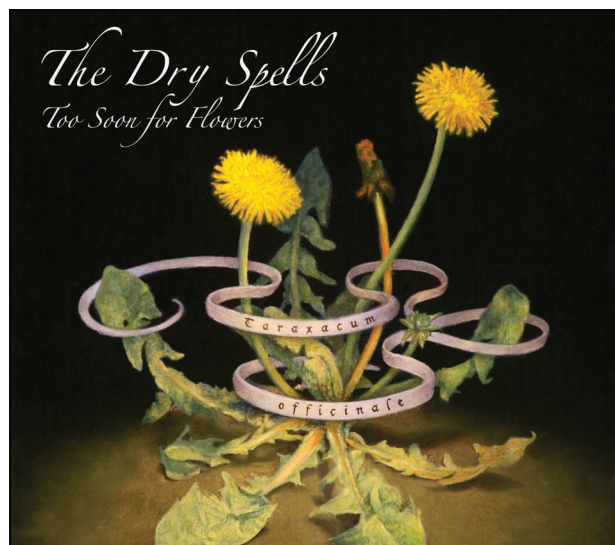
The Dry Spells brought their songs to Bay Area venues sharing bills with friends like *Vetiver*, *Entrance*, *Papercuts*, *Thao Nguyen*, and *Black Fiction*, and began recording songs for a self-released EP. Soon after its release, drummer Caitlin departed the band for grad school, with Citay-bandmate Ezra Feinberg and old friend **Raphi Gottessman** filling in on drums as needed. Branching out, Tahlia joined SF Mission mainstay **Sonny Smith** in his new outfit, **Sonny and the Sunsets**. Meanwhile, the limited run EP took on a life of its own, making the rounds, passed from fan to fan, until a copy ended up with **Antenna Farm Records**. Soon the band was back in the studio to record their debut album.

Too Soon For Flowers is a collection of exquisitely crafted songs that couple bewitching lyrics with bold vocal harmony and strings interplay, invoking the magnitude of the ocean as they dive deep from the top of one melody into another, reemerging at a song's surface, and back again. Songs like **Lost Daughter** "My only daughter escaped to the West/She charmed all the night birds asleep in their nests/And plucked out the sad songs that ached in their chests" and **Too Soon for Flowers** "I wonder who owns these woods/Maybe I never should've/Now the treasure is gone, buried in the ground/and you will never see me again" offer a palpable sense of loss that culminates in the forlorn **The Crow** "If I can't have the one I love/I don't want none at all". Other songs are foreboding, whether it is the reckless seas of **The Golden Vanity** or the plain-spoken **Evangeline** "He was steady/Steady as hard times". But like the folk traditionals by which they are inspired, the songs of Too Soon for Flowers offer redemption in their melodies, a sense of hope realized in chiming harmonies.

Too Soon for Flowers was recorded to analog tape at **Louder Studios** by SF rock auteur **Tim Green** (*Melvins*, *Joanna Newsom*, *Howlin' Rain*, *Monotonix*, *Sleater-Kinney*). Asked to classify their unique sound, referred to by a friend as 'tapestry rock', Harbour rejects the pigeonholing: "It's Rock Music. I want to use that broad term to keep it open to all of the influences we have."



Hi-res photos, mp3s and more available at
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