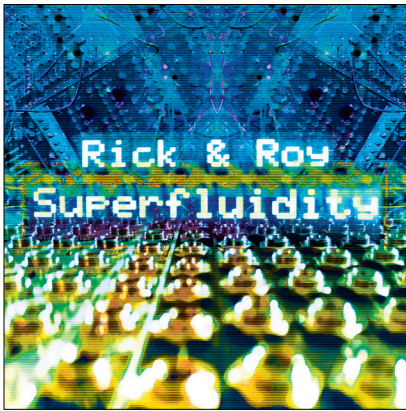




RICK & ROY



1. SPACESHIP 3
2. THEY ARE THE COSMOS
3. CYMBAL FDBK RTG
4. TELSTAR (4JH)
5. MOCHIKA (EI EEI EEI EEI E)
6. 1ST RING
7. ANTHEA
8. LAST STRING
9. CYPATHY FOR THE MACHINE
10. CICADA 3301
11. BLIP TOMITATRONIC
12. CLUB CALEB V2
13. UVB-76
14. SPACESHIP 1

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When Roy Berry talks about the process of composing “Cymbal fdbk RTG,” the third track from the forthcoming Rick & Roy album *Superfluidity*, he could be talking about any of the album’s 14 songs: “It all started with an experiment.”

Roy and his musical partner Rick Steff - names you may know from their day-and-night-job as drummer and piano player, respectively, for alt-country band Lucero - went from friends who collaborated on music in their spare time to very officially Rick & Roy in 2013, after their work on a film score at Music+Arts Studio in Memphis led to an opportunity to make a full-length record.

“It actually started out as an EP,” Roy remembers. “Then we had the idea to do these short sonic experiments between songs - and then over time some of those grew to be more song-like things, more melodic, and felt more substantial, so it grew into an entire album.”

They’d make a mess and clean it up - Roy says it matter-of-factly, and it’s the easiest way to describe the songwriting process for *Superfluidity*.

“We’d kind of make a mess, and then do a little organization and editing from there,” Roy says. “You sort of let the sounds that are already on the recording device guide you to what you’re going to do next. It’s not as immediate as jamming with live musicians. I have this table full of drum machines and sound modules and a rack full of modular synthesis gear, they’re all interconnected in strange ways. You kind of make a bunch of strange rhythmic things happen off-the-cuff, and then we would edit that. Rick would say, ‘Ok that part sounds like a verse or that sounds like a chorus.’”

If Roy points to Rick’s influence in creating what ultimately feels like an experimental pop record, Rick points to Roy as the genesis of this sound.

With various bands and partnerships — Synthohol, Gelatinous Cube, Overjoid — Roy has recorded and released experimental music as long as he’s been in more traditional bands — like Lucero with Rick. As they got to know each other on the road, that’s where their conversations would often shift: odd new schools of thought about synths and sounds,

circuit bending, improvisation and experimentation. They’d sit in the back of the tour bus, playing music for each other, searching the internet for odd instruments. They inevitably started collecting gear and recording their own music.

But, back to “Cymbal fdbk RTG” — and that experiment. “I connected a contact mic and a ThinkGeek VibRoy contact speaker element — (it turns anything into a speaker) — to a large ride cymbal, then ran the signal through a booster and modulation — a boss PH-3 pedal I think — and some other guitar pedals, and then back into itself,” Roy explains. “It created physical/acoustic powered cymbal feedback in the room — very high pitched and mind bending fun.”

“Telstar,” the album’s lead single, is possibly the best microcosm of the Rick & Roy experience you can get - its melodic pop sound belies the layers upon layers of noise that combined to create it.

The idea of covering the song came from Ward Archer, owner of Music+Arts Studio and Archer Records, who’s loved the song since it was originally recorded by The Tornados. An instrumental composition with a spacey feel — named after and inspired by the Telstar 1 satellite, the world’s first commercial and telecommunications satellite launched in 1962 — it seemed like a perfect fit.

“The instrumentation on ‘Telstar’ is piles of synth and drum sound layers,” Roy explains. “There are classic Roland kicks and snares, tuned to the melody synthesized hissing pipe hi-hats, Morse code messages, a circuit-bent toy with a French speaking lady counting — and a Stylophone recorded several times for layered chords. Hi-hats were later edited through the end section on the advice of producer John Hampton, who liked our rendition. We added “(4JH)” to the song title in honor of him.”

With its deceptive pop structures and endless layers of sound, *Superfluidity* is as simple or as complicated as you want it to be. Do you hear the forest, or do you hear the trees? Either way is right.

Superfluidity is out April 6 in the UK and April 7 in the US on Archer Records.