

TEGAN AND SARA HEARTTHROB

PRESS KIT



TABLE OF CONTENTS:

HEARTTROB: FACTS PAGE 3

HEARTTHROB BY TOM PERROTTA PAGE 4

HEARTTHROB Q&A WITH TEGAN AND SARA PAGE 5

TEGAN AND SARA CAREER BIOGRAPHY PAGE 7

HEARTTHROB: LABEL COPY PAGE 8

HEARTTHROB: LYRICS PAGE 9

PHOTOS, ARTWORK & LINKS PAGE 11

HEARTTHROB: FACTS

TRACKLISTING:

1. CLOSER
2. GOODBYE, GOODBYE
3. I WAS A FOOL
4. I'M NOT YOUR HERO
5. DROVE ME WILD
6. HOW COME YOU DON'T WANT ME
7. I COULDN'T BE YOUR FRIEND
8. LOVE THEY SAY
9. NOW I'M ALL MESSED UP
10. SHOCK TO YOUR SYSTEM

*DELUXE VERSION INCLUDES BONUS TRACKS "GUILTY AS CHARGED" AND "I RUN EMPTY"

TRACKS 1, 2, 3, 4, 7, 9, 10 PRODUCED BY GREG KURSTIN
TRACKS 5, 6 PRODUCED BY JUSTIN MELDAL-JOHNSEN
TRACK 8 PRODUCED BY ROB CAVALLO AND GREG KURSTIN
BONUS TRACKS PRODUCED BY MIKE ELIZONDO

ALL SONGS MIXED BY MANNY MARROQUIN EXCEPT "NOW I'M ALL MESSED UP" MIXED BY GREG KURSTIN AND "I RUN EMPTY" MIXED BY DAMIAN TAYLOR

RECORDED AT VARIOUS LOCATIONS IN LOS ANGELES, CA FROM FEBRUARY TO MAY 2012

HEARTTHROB

By Tom Perrotta

It's hard to have a long career in pop music. Just ask all the one-hit wonders and sophomore slumpers, all the sure things who turned out to be yesterday's news. It's hard to keep a band together, hard to hold the fans' attention. And it's really, really hard to keep writing good songs, record after record, year after year.

Only a relative handful of artists have the vision and creative stamina to keep on going for the long haul, and most of them turn out to be shape-shifters, evolving and changing course as they go, trying on different personas and musical styles, surprising and sometimes disturbing their faithful followers—psychedelic Beatles, Christian Dylan, muscular Bruce, mystical Madonna. You can't keep moving unless you're willing to shake it up every now and then, to duck into a nearby phone booth and step out in tights and a cape.

Which brings us to Tegan and Sara, and their stunning new record, *Heartthrob*. If you know and love Tegan and Sara's music, as I do, the exuberant, polished sound of *Heartthrob* will come as a shock, almost a deliberate provocation. What happened to those neurotic, self-deprecating indie rockers, the twins from Canada obsessively chronicling their crushes and heartbreaks? When did they become so confident and radio-friendly, so unapologetically mainstream? Are Tegan and Sara pop stars? Why would they even want to be?

After all, it would have been easy enough for Tegan and Sara to just make another record, keep the old machine humming. Things have been going well for them for a long time. Six albums in thirteen years, a passionately devoted international audience, some serious brushes with commercial success, an impressive catalogue of consistently wonderful songs, to my mind one of the most striking and underrated bodies of work in the past decade. But they finished their last tour feeling oddly dissatisfied. They weren't kids anymore—they'd just turned thirty, and they wanted more. They felt restless, couldn't understand why they weren't reaching more people. So Tegan and Sara took a deep breath and a long look in the mirror, and popped into that nearby phone booth.

And out came *Heartthrob*.

"No one will confuse this with any of our other records," Sara says. "It's got a bigger, bolder, happier sound." Tegan is explicit about the supersized ambitions

motivating the record. "I kept asking myself: Can I hear this in an arena? Can I hear this on a teenager's iPod as they're riding the bus to school?"

The new album doesn't just sound different, it represents a more collaborative way of making music. For the first time, the sisters actually wrote a lot of the songs together (in the past there were Tegan songs and Sara songs), and they surrendered more control than usual in the studio, dividing songs between 3 producers (Greg Kurstin, Justin Meldal-Johnsen, and Mike Elizondo) and a handful of outside musicians to capture the sound they were looking for. Tegan and Sara are both effusive about Kurstin's role in the process.

"We intentionally went looking for a producer who wouldn't dwell on protecting the signature Tegan and Sara sound," Tegan explains. Sara sums up Kurstin's role with a surprising metaphor: "Greg took everything we do and put it on steroids."

For all the superficial differences, though, *Heartthrob* bears the true hallmarks of a Tegan and Sara record. The songs are terrific, full of lust and longing and regret, bouncing between the familiar poles of erotic rapture ("Closer") and post-breakup despondency ("How Come You Don't Want Me"). But the lyrics seem less confessional than usual, a little more universal and philosophical, as if Tegan and Sara are reflecting on the experience of passion rather than undergoing its ecstasies and torments in real time. For every urgent outburst—"Does your body shake when you get around me? Does your body ache when you think about me?" ("I Couldn't Be Your Friend")—there's a moment of calm reflection, a retrospective clarity about past relationships: "When I think of you I think of your skin golden brown from the sun/Your arms outstretched your hair cut shorter than it'd been /But still blowing in the wind" ("Drove Me Wild"). There's a hard-won maturity in these lyrics, hidden beneath the glossy surface of the music, and a willingness to tackle subjects beyond the confines of romance. This is especially evident in the striking song, "I'm Not Your Hero," which examines the difficulty of maintaining artistic independence and personal autonomy in a politicized world: "I'm not their hero but that doesn't mean I wasn't brave/I never walked the party line doesn't mean that I was never afraid."

Heartthrob gives us Tegan and Sara in their superhero tights and capes, ready to conquer the pop universe, and the new outfits suit them just as well as their old-school jeans and T-shirts. Don't be surprised if you hear these songs in an arena, or blasting on a car radio, or leaking from a teenager's earbuds on a bus. That's what they're made for. And don't worry if you experience a brief sense of disorientation the first couple of times you hear them, a momentary inability to put a name to those familiar voices. By the time you realize who you're listening to, you'll already be singing along.

HEARTTHROB

Q & A WITH TEGAN AND SARA

What kind of headspace were you in emotionally when you began work on Heartthrob? The sound of the album is a departure from your previous work. How would you say it's different?

Tegan: Sara and I met in March 2011 in New York to write together for the new record. After a few hours of working, we decided to scrap the whole idea of the trip and just drink margaritas and hang out – as sisters. We had only been off a few months and Sara really stressed that she wanted more downtime before she started to work. Although I continued to write throughout 2011 (our year off from touring), it was a meeting we took with Rob Cavallo (Chairman of Warner Bros. Records) a few months later that ended up inspiring the real writing. Rob encouraged us to write about what we were afraid to write about. His feedback to us was that we needed to be brave and bold and not toe the line about who we were, what we wanted to do, how we saw ourselves or perceived our music or experiences. For years, Sara had been telling me to change my perspective and write with a different voice. It was only when Rob said what he did that I understood what I needed to do, and what Sara had been asking me to do.

Sara: Generally our demo process is quite solitary and we often enter the studio with nearly finished ideas. This time around we were feeling energized about writing a lot and agreed there should be a willingness to tinker with arrangements, tempos and keys in a way that we hadn't allowed in the past. We had talked about our goals internally and we sought out producers that we thought would push us to strengthen the material not just sonically but also lyrically and melodically. There was a confidence about the songs even in demo form, but we wanted to make room for them to continue to expand and get bigger as the recording process unfolded. We didn't want anyone to mistake this album for something we'd already done in the past.

What influenced the sound of the album and how do you describe that sound?

Tegan: I listened to a lot of my favourite bands from growing up when I was writing: Cyndi Lauper, Tom Petty, early Bruce Springsteen, The Police and Kate Bush. I also listened to a lot of electronic music like Animal Collective, Yeasayer, Four

Tet, and Pendulum. I wanted great songs with really neat soundtracks underneath them.

Sara: Initially, the demos took on a much more programmed/electronic feel. (Producer) Greg Kurstin described a finished sound that would be bold and dynamic. Steering clear of any of our signature sounds from previous albums (mainly guitars) we tried to focus on enhancing our vocals and the melodies using instruments and keyboards we hadn't relied on heavily in the past. We wanted to make a different kind of pop record and we strove to make the songs more ambitious than anything we'd recorded before.

Do you feel that Heartthrob is a break from your "self-deprecating indie rock" image (as Tom Perrotta put it in his bio)?

Tegan: Yes! Part of what inspired the songs on this record was a conversation we had early on about NOT being so self-deprecating in our music, but also in real life. We are actually quite confident and successful (at life and love!) and so we needed to stop projecting the same image. It was time to update the "Tegan and Sara sound". We wanted to cover topics like love and relationships but from a different angle. I'd never romanticized love the way that I did on this record before. I had never written a romantic, sweet, nostalgic love song. I had never been bold before.

Sara: I personally loved the idea that *Heartthrob* is a response to *Sainthood*. *Sainthood* (and arguably our "self-deprecating indie rock" image) represented something much subtler, deliberate and sometimes safe. *Heartthrob* is raw and confident. The writing is more direct and the hooks are meant to inspire less introspective listening, for a larger group experience. *Sainthood* was about the isolation and silence of longing, while *Heartthrob* embellishes the public feedback loop of desire (both as the object and the admirer).

Lyrically, what did you find yourself drawn to writing about? Are the songs less confessional and perhaps more universal this time around?

Tegan: I definitely think our songwriting has become more universal. I think this was a natural evolution over 10 years and six records. Although we're covering the same topics (love, relationships, self), we're doing it in a fresh way. And I think the balance on the record between confessional songs and empowered fist-pumpers is more balanced now.

Sara: I think there is still a confessional nature to songs sung in the first person no matter how universal the theme. But I certainly think the inspiration for these songs came from a broader list of experiences. We've always cast ourselves as the rejected, but this time around we found ourselves trying to break out of that narrative to tell a more dynamic story.

HEARTTHROB Q&A (CONT.)

Any specific focus tracks you'd like to give some insight into?

Tegan: I think "Closer" is a great example of a song that shows our growth. It's our first "make-out" song. It's high-energy and positive. It's truly about a moment and not a relationship! I think musically it really showcases our writing and our sonic jump.

"I Was A Fool" is another standout to me. We don't do a lot of "singing out" or holding notes, etc.... We're very rhythmic singers. This was something a producer pointed out while we were writing. So I was really attempting a few different things with this song. I wanted to write a song that was about two people who we were IN LOVE, without glazing over how incredibly difficult the relationship was. I wrote it on guitar, but right away moved the song to piano. And I also wanted to stretch my voice, so I struggled with a chorus where we could "sing out". I think it turned out awesome. It was a track that some of the other producers we were thinking of working with were stuck on just keeping as an acoustic track. Greg Kurstin was the first person who talked about making it a huge pop song. That's how I knew he was right for us. He saw beyond the demos.

Sara: "I'm Not Your Hero" was inspired by a decade-long conversation I've been having with myself and others about the divisive nature of solidarity. It's easy to fight with people you disagree with, but I've struggled deeply with feeling marginalized and isolated amongst those whom I've identified as my peers/allies. This is not uncommon of course! When you're a group of people who feel silenced, it can be frustrating to have someone speak for you if their message diverges from yours. But, it's made it a challenge to feel supported and that ties in with my identity as a queer woman and the lack of visibility I experienced when I was growing up. I didn't know how to imagine my future because I had never seen examples of it in the media. Thankfully that has changed so much!

"Now I'm All Messed Up" was a late addition to the album. I wanted to write a ballad, something that would feel tortured but that would also be a sing-along at shows and in bedrooms everywhere. I had been fooling around with the line, "Now I'm all messed up, sick inside wondering where, where you're leaving your make-up", for a while. The idea of the girl you love leaving her make-up on someone else's sheets (or god forbid anywhere else) is a torture. I wanted it to be the kind of song that you discovered on the album, not as obvious as some of the other material we were working on. I wanted it to be the soundtrack for relationships/breakups that have disfigured your rational thinking.

How do you want people to feel when they hear the music?

Tegan: Sara said it early on...She wanted people to hear the record and not even know it was initially us. She wanted the record to be unrecognizable but still undeniably Tegan and Sara. It's our job to create, not recreate. We can't go backwards and remake *The Con* or *So Jealous* or *Sainthood*. As a band and as writers, we have to keep pushing our music and ourselves to new places. I want people to hear that evolution. I want them to hear change. I want them to hear our maturity. But I also want them to hear their own stories blasting from the speakers. We most definitely want people to hear themselves and their experiences reflected back. The average listener out there isn't going to give two shits about what keyboard I used or what state of mind I was in when I was writing the song... They're going to think about how the song makes them feel. So, I hope they feel like they can hear themselves and their own story.

TEGAN & SARA: CAREER BIOGRAPHY

Tegan and Sara's 13-year career has seen them build an avid global following of fans and fellow musicians alike. Their unique ability to bridge the pop and indie worlds has allowed their music to cross all traditional boundaries of genre, from being covered by The White Stripes to collaborating with superstar DJs such as Tiesto and David Guetta. Having sold nearly 1 million career albums and toured with acts from The Killers to Neil Young, Tegan and Sara have now released their 7th studio album – Heartthrob – as internationally-celebrated songwriters, performers, and artists.

Tegan Quin and Sara Quin were born in Calgary, Alberta, Canada in 1980 and began playing guitar and writing songs at age 15. Following the release of their first independent full-length album in 1999, *Under Feet Like Ours*, they caught the attention of Neil Young's iconic manager, Elliot Roberts, who quickly signed them to his Los Angeles-based label, Vapor Records. Tegan and Sara's first international release on Vapor, *This Business Of Art*, was followed by extensive worldwide touring, including opening slots with Neil Young himself and a first appearance on The Late Show with David Letterman.

In 2002, the band released *If It Was You*, a foundational moment in Tegan and Sara's creative path and musical identity. Its fresh sonic template and critical success in the US set up their fourth studio album, *So Jealous*, which ultimately provided their global breakthrough. On the heels of 6 separate song placements on Grey's Anatomy, a US radio hit in "Walking With A Ghost", and a North American tour opening for The Killers, *So Jealous* cemented Tegan and Sara's status as one of Canada's pre-eminent songwriting forces and musical exports.

In 2007, the release of *The Con* brought even more critical and commercial acclaim to Tegan and Sara. The album was co-produced by Chris Walla, with

members of Death Cab for Cutie, Weezer and AFI all appearing in supporting musician roles. Their sixth studio album, *Sainthood*, was released in 2009 and was accompanied by a self-published three-volume book set titled ON, IN, AT, which chronicled a year in the life of Tegan and Sara, in both words and pictures. *Sainthood* was ultimately nominated for a Juno Award (Canadian Grammy equivalent) and the Polaris Prize. One of the album's singles, "Alligator," was remixed by a wide cross-section of artists including Four Tet, Passion Pit, Ra Ra Riot, and VHS or Beta.

In 2011, Tegan and Sara released the Grammy-nominated *Get Along*, a CD/DVD set that included a live record and a collection of 3 films giving a rare and intimate look into their lives and music. The first film, *States*, features American touring footage and interviews; the second film, *India*, chronicles their first ever tour of India; and the third film, *For The Most Part*, is a special stripped-down studio concert shot with a live audience of 75 fans, friends and family over two days in Vancouver, Canada. The live record features music recorded during these concerts.

Tegan and Sara have played countless festivals around the world including Coachella, Bonnaroo, Glastonbury, Lollapalooza, Austin City Limits, and have toured with artists such as The Killers, The Black Keys, Jack Johnson, Neil Young, The Pretenders, Ben Folds, City and Colour, Death Cab For Cutie, Cyndi Lauper, Weezer and Paramore. Since 2003, they have headlined tours in North America, Europe, Asia and Australia, consistently selling out theatres around the world. Their music has been featured in major network television programs including 90210, Parenthood, Grey's Anatomy, Veronica Mars, The Vampire Diaries, and One Tree Hill. They have performed multiple times on Letterman, Leno and Conan. They have collaborated with artists in all genres, from superstar DJs such as Tiesto and David Guetta, to seminal literary figures such as Augusten Burroughs. Their original 2004 breakthrough song, "Walking with a Ghost," was eventually paid the high honour of being covered by The White Stripes.

Though their music is not overtly political, Tegan and Sara are very politically and socially engaged. They are outspoken advocates for LGBT equality, and have done countless fundraisers for youth organizations, music education, literacy, cancer research and LGBT advocacy. The sisters enjoy reading, hair, ships, vampires, hot dogs, talking and relating to elderly people, self-soothing, rearranging furniture, and giving excellent advice. Tegan lives in LA and Vancouver, Sara lives in NYC and Montreal.

HEARTTHROB: LABEL COPY

1. CLOSER

Produced by Greg Kurstin
Mixed by Manny Marroquin
Engineered by Greg Kurstin at Echo Studio, Los Angeles CA
Additional engineering by Jesse Shatkin
Drums recorded by Billy Bush, assisted by Jeremy Miller and Andrew Ford, at EastWest Studios, Los Angeles CA
Mixed at Larrabee Studios, Los Angeles CA
Mix assisted by Chris Galland and Del Bowers
Mastered by Brian Gardner at Bernie Grundman Mastering

Musicians:
Tegan Quin: Vocals
Sara Quin: Vocals
Greg Kurstin: Keyboards, Programming, Guitar, Bass
Joey Waronker: Drums

Written by Tegan Quin, Sara Quin, and Greg Kurstin
Published by Naked in a Snowsuit Publishing (SOCAN) and EMI April Music, Inc. o/b/o Itself and Kurstin Music (ASCAP)

2. GOODBYE, GOODBYE

Produced by Greg Kurstin
Mixed by Manny Marroquin
Engineered by Greg Kurstin at Echo Studio, Los Angeles CA
Additional engineering by Jesse Shatkin
Drums recorded by Billy Bush, assisted by Jeremy Miller and Andrew Ford, at EastWest Studios, Los Angeles CA
Mixed at Larrabee Studios, Los Angeles CA
Mix assisted by Chris Galland and Del Bowers
Mastered by Brian Gardner at Bernie Grundman Mastering

Musicians:
Sara Quin: Vocals, Keyboards, Programming
Tegan Quin: Vocals
Greg Kurstin: Keyboards, Programming, Guitar, Bass
Joey Waronker: Drums

Written by Tegan Quin and Sara Quin
Published by Naked in a Snowsuit Publishing (SOCAN)

3. I WAS A FOOL

Produced by Greg Kurstin
Mixed by Manny Marroquin
Engineered by Greg Kurstin at Echo Studio, Los Angeles CA
Additional engineering by Jesse Shatkin
Drums recorded by Billy Bush, assisted by Jeremy Miller and Andrew Ford, at EastWest Studios, Los Angeles, CA
Mixed at Larrabee Studios, Los Angeles CA
Mix assisted by Chris Galland and Del Bowers
Mastered by Brian Gardner at Bernie Grundman Mastering

Musicians:
Tegan Quin: Vocals
Sara Quin: Vocals
Greg Kurstin: Keyboards, Programming, Guitar, Bass, Piano
Joey Waronker: Drums

Written by Tegan Quin and Sara Quin
Published by Naked in a Snowsuit Publishing (SOCAN)

4. I'M NOT YOUR HERO

Produced by Greg Kurstin
Mixed by Manny Marroquin
Engineered by Greg Kurstin at Echo Studio, Los Angeles CA
Additional engineering by Jesse Shatkin
Mixed at Larrabee Studios, Los Angeles CA
Mix assisted by Chris Galland and Del Bowers
Mastered by Brian Gardner at Bernie Grundman Mastering

Musicians:
Sara Quin: Vocals
Tegan Quin: Vocals
Greg Kurstin: Keyboards, Programming, Guitar, Bass

Written by Tegan Quin and Sara Quin
Published by Naked in a Snowsuit Publishing (SOCAN)

5. DROVE ME WILD

Produced by Justin Meldal-Johnsen
Mixed by Manny Marroquin
Engineered by Carlos de la Garza, Justin Meldal-Johnsen,

and Mike Schuppan
Recorded at Chez MJ, Los Angeles CA
Drums recorded at Sound Factory, Los Angeles CA
Assisted by Chris Claypool
Mixed at Larrabee Studios, Los Angeles CA
Mix assisted by Chris Galland and Del Bowers
Mastered by Brian Gardner at Bernie Grundman Mastering

Musicians:
Tegan Quin: Vocals, Guitar, Keyboards
Sara Quin: Vocals, Guitar, Keyboards
Justin Meldal-Johnsen: Bass, Guitar, Keyboards, Programming
Victor Indrizzo: Drums, Percussion

Written by Tegan Quin, Sara Quin, Ossama Al Sarraf, and Ned Shepard
Published by Naked in a Snowsuit Publishing (SOCAN) and Downtown DLJ Songs (ASCAP)

6. HOW COME YOU DON'T WANT ME

Produced by Justin Meldal-Johnsen
Mixed by Manny Marroquin
Engineered by Carlos de la Garza, Justin Meldal-Johnsen, and Mike Schuppan
Recorded at Chez MJ, Los Angeles CA
Drums recorded at Sound Factory, Los Angeles CA
Assisted by Chris Claypool
Mixed at Larrabee Studios, Los Angeles CA
Mix assisted by Chris Galland and Del Bowers
Mastered by Brian Gardner at Bernie Grundman Mastering

Musicians:
Sara Quin: Vocals, Guitar, Keyboards
Tegan Quin: Vocals, Guitar, Keyboards
Justin Meldal-Johnsen: Bass, Guitar, Keyboards, Programming
Victor Indrizzo: Drums, Percussion

Written by Tegan Quin, Sara Quin, and Jack Antonoff
Published by Naked in a Snowsuit Publishing (SOCAN) and Sony/ATV Songs LLC / Ducky Donath Music (BMI)

7. I COULDN'T BE YOUR FRIEND

Produced by Greg Kurstin
Mixed by Manny Marroquin
Engineered by Greg Kurstin at Echo Studio, Los Angeles CA
Additional engineering by Jesse Shatkin
Drums recorded by Billy Bush, assisted by Jeremy Miller and Andrew Ford, at EastWest Studios, Los Angeles CA
Mixed at Larrabee Studios, Los Angeles CA
Mix assisted by Chris Galland and Del Bowers
Mastered by Brian Gardner at Bernie Grundman Mastering

Musicians:
Tegan Quin: Vocals, Keyboards
Sara Quin: Vocals
Greg Kurstin: Keyboards, Programming, Guitar, Bass
Joey Waronker: Drums

Written by Tegan Quin and Sara Quin
Published by Naked in a Snowsuit Publishing (SOCAN)

8. LOVE THEY SAY

Produced by Rob Cavallo and Greg Kurstin
Mixed by Manny Marroquin
Engineered by Doug McKean and Greg Kurstin
Recorded at Lightning Sound Studio and Echo Studio, Los Angeles CA
Assistant Engineers: Russ Waugh, Jesse Shatkin
Additional Pro Tools Engineering: Lars Fox
Mixed at Larrabee Studios, Los Angeles CA
Mix assisted by Chris Galland and Del Bowers
Mastered by Brian Gardner at Bernie Grundman Mastering

Musicians:
Tegan Quin: Vocals, Keyboards, Acoustic Guitar
Sara Quin: Vocals, Keyboards, Programming
Greg Kurstin: Keyboards, Programming, Guitar
Joey Waronker: Drums
Dorian Crozier: Drums, Percussion
Chris Chaney: Bass
Tim Pierce: Guitar
Jamie Muhoberac: Keyboards
Rob Cavallo: Additional Guitar and Percussion

Drum Tech: Mike Fasano
Production Manager: Cheryl Jenets

Written by Tegan Quin and Sara Quin
Published by Naked in a Snowsuit Publishing (SOCAN)

9. NOW I'M ALL MESSED UP

Produced by Greg Kurstin
Mixed by Greg Kurstin
Engineered and mixed by Greg Kurstin at Echo Studio, Los Angeles CA
Additional engineering by Jesse Shatkin
Drums recorded by Billy Bush, assisted by Jeremy Miller and Andrew Ford, at EastWest Studios, Los Angeles CA
Mastered by Brian Gardner at Bernie Grundman Mastering

Musicians:
Sara Quin: Vocals
Tegan Quin: Vocals
Greg Kurstin: Keyboards, Guitar, Bass, Piano
Joey Waronker: Drums

Written by Tegan Quin and Sara Quin
Published by Naked in a Snowsuit Publishing (SOCAN)

10. SHOCK TO YOUR SYSTEM

Produced by Greg Kurstin
Mixed by Manny Marroquin
Engineered by Greg Kurstin at Echo Studio, Los Angeles CA
Additional engineering by Jesse Shatkin
Drums recorded by Billy Bush, assisted by Jeremy Miller and Andrew Ford, at EastWest Studios, Los Angeles CA
Mixed at Larrabee Studios, Los Angeles CA
Mix assisted by Chris Galland and Del Bowers
Mastered by Brian Gardner at Bernie Grundman Mastering

Musicians:
Sara Quin: Vocals, Keyboards, Programming
Tegan Quin: Vocals
Greg Kurstin: Keyboards, Programming, Guitar
Joey Waronker: Drums

Written by Tegan Quin and Sara Quin
Published by Naked in a Snowsuit Publishing (SOCAN)

BONUS SONGS FOR ITUNES DELUXE:

GUILTY AS CHARGED

Produced by Mike Elizondo
Mixed by Manny Marroquin
Engineered by Adam Hawkins
Assistant Engineer: Brent Arrowood
Production Coordinator: Nick Haussling
Recorded at Can Am, Tarzana CA
Mixed at Larrabee Studios, Los Angeles CA
Mix assisted by Chris Galland and Del Bowers
Mastered by Brian Gardner at Bernie Grundman Mastering

Musicians:
Tegan Quin: Vocals
Sara Quin: Vocals
Victor Indrizzo: Drums
Mike Elizondo: Keyboards, Programming
Josh Lopez: Guitar
Dave Palmer: Keyboards, Piano

Written by Tegan Quin, Sara Quin, and Mike Elizondo
Published by Naked in a Snowsuit Publishing (SOCAN) and Sir Ender Publishing / Universal Music Corp (ASCAP)

I RUN EMPTY

Produced by Mike Elizondo
Mixed by Damian Taylor
Engineered by Adam Hawkins
Assistant Engineer: Brent Arrowood
Production Coordinator: Nick Haussling
Recorded at Can Am, Tarzana CA
Mixed at Golden Ratio, Montreal QC
Mastered by Brian Gardner at Bernie Grundman Mastering

Musicians:
Sara Quin: Vocals
Tegan Quin: Vocals
Victor Indrizzo: Drums, Percussion
Mike Elizondo: Keyboards, Acoustic Guitar, Programming
Dave Palmer: Keyboards, Piano

Written by Tegan Quin and Sara Quin
Published by Naked in a Snowsuit Publishing (SOCAN)

HEARTTHROB: LYRICS

CLOSER

All I want to get is a little bit closer
All I want to know is can you come a little closer

Here comes the breath before we get a little bit closer
Here comes the rush before we touch, come a little closer

The doors are open the wind is really blowing
The night sky is changing overhead

It's not just all physical
I'm the type who won't get oh so critical
So let's make things physical
I won't treat you like you're oh so typical

All you think of lately is getting underneath me
All I dream of lately is how to get you underneath me

Here comes the heat before we meet a little bit closer
Here comes the spark before the dark come a little closer

The lights are off and the sun is finally setting
The night sky is changing overhead

It's not just all physical
I'm the type who won't get oh so critical
So let's make things physical
I won't treat you like you're oh so typical
I want you close I want you
I won't treat you like you're typical
I want you close I want you
I won't treat you like you're typical

Here come the dreams of you and me
Here come the dreams

GOODBYE, GOODBYE

Goodbye, I don't wanna feel the need to hear your voice
Goodbye, I don't wanna feel the need to see your face

I can't live with all these things I would say
I can't live with all these things that I'd say

Goodbye, goodbye, goodbye, goodbye
Like the first time

You never really knew me never ever
Never ever saw me, saw me like they did
You never really loved me never really
Never really loved me, loved me like they did

With some time I might wanna see the way that you've changed
With some time I might wanna see how you fared, what you can't replace

I can't stand it all these things I've let go
I can't stand it all these things I've let go

You could of told me goodbye
You could of told me goodbye
You let me try knowing there was nothing I could do to change you
You could of warned me
Knowing there was nothing I could do to change you

I WAS A FOOL

Do you remember I searched you out
How I climbed your city's walls
Do you remember me as devout
How I prayed for your calls

I stood still it's what I did
Love like ours is never fixed

I stuck around, I did behave
I saved you every time
I was a fool for love I was a fool for love
I was a fool I was a fool

Then you blamed me and blocked me out
How long did you think I'd last
Then you disappeared for weeks to pout
How many times could I pack

But stand still is all I did
Love like ours is never fixed

Still I stuck around, I did behave
I saved you every time
I was a fool for love I was a fool for love
I was a fool I was a fool

If you're worried that I might have changed
Left behind all of my foolish ways
You best be looking for somebody else
Without a foolish heart a foolish heart

I'M NOT YOUR HERO

Standing where I am now, standing up at all
I was used to feeling like I was never going see myself at the finish line

Hanging on to parts of me, hanging on at all
I was used to seeing no future in my sight line

Sometimes it feels like they want to remind me
Send all those villains after me

I'm not their hero but that doesn't mean that I wasn't brave
I never walked the party line, doesn't mean that I was never afraid
I'm not your hero, but that doesn't mean we're not one and the same
Do my best to walk the finest line till I've had all that I can take

Feeling like I am now, lighting up the hall
I was used to standing in the shadow of a damaged heart

Learning all I know now, losing all I did
I never used to feel like I'd be standing so far ahead

Sometimes it feels what I recovered you lost
Sending your peaceful arms to me

Sometimes it feels like the side that I'm on
Plays the toughest hand, holds the longest stand
Sometimes it feels like I'm all that they've got
Gets so hard to know I'm not what they want

DROVE ME WILD

When I think of you I think of your skin golden brown
from the sun
Your arms outstretched your hair cut shorter than it'd been
But still blowing in the wind

When I picture you I think of your smile and it drives me wild
Your laugh escaping you your head thrown to the side
And it drives me wild

You carried romance in the palm of your hand you

called the plays for us
You clung to self restraint you followed the plan you put the brakes on this
And it drove me and it drove me and it drove me wild

When I envision you I think of your sheets tangled up beneath me
Your body inching close closer to the edge I got a hold of you then
When I imagine you I think of that room and it drives me wild
Your face relaxed your voice a whisper in my ear and it drives me wild

You carried romance in the palm of your hand you called the plays for us
You clung to self restraint you followed the plan you put the brakes on this
And it drove me and it drove me and it drove me wild
And it drove me and it drove me and it drove me wild

I would have had us swerving through those streets over and over
I would have stalled or rushed us through those greens over and over
But you knew that and you wouldn't let me lose control, control

HOW COME YOU DON'T WANT ME

I can't say that I'm sorry for getting so ahead of myself
I can't say that I'm sorry for loving you and hating myself

I had nothing to show you
I had nothing to hold you down
It's killing me to walk away

How come you don't want me now?
Why don't you want to wait this out?
How come you always lead me on
Never take my call, hear me out?

Why don't you want to win me now?
Why don't you want to show me off?
Tell me why you couldn't try
Couldn't try and keep me here

I see you by my house walking with a different girl
I see you by my house talking with a different girl

She's got nothing to show you
She's got nothing to hold you down
You're killing me walk away

One day soon I won't be the one who waits on you
(One day you won't know me)
Some day soon I won't be the one who waits on you
(Some day you won't know me)

I COULDN'T BE YOUR FRIEND

Does your heart ache when you get around me?
Does your heart break when you think about me?
Now you want to say I was a liar, lead you astray
I won't deny it I did what they thought would be good for me

Now you want to cry, call me a cheater
Left you to die though I did neither
Thought that it would that it would be best for me

Do you crumble do your worst
Do you tumble do your worst

I couldn't be your friend
Even if I tried again
I couldn't be your friend
Try to conceal it I won't believe it
Even if I tried again

HEARTTHROB: LYRICS (CONT.)

I couldn't be your friend

Does your body shake when you get around me?
Does your body ache when you think about me?
Now you want to say I was a criminal stole you away
That sounds so fictional I did what they thought would
be good for me

Do you crumble do your worst
Do you tumble do your worst

I couldn't be your friend
Even if I tried again
I couldn't be your friend
Try to conceal it I won't believe it
Even if I tried again
I couldn't be your friend

Now you want to say you had it all wrong
Now you want to say you had me all wrong

LOVE THEY SAY

The first time I saw your face I knew I was meant for you
The first time you said my name I knew I was meant for
you

Love they say it heals all wounds
Love removes the hurt in you
Love I know that this is true
Love they say that it is blind
Love they say it all the time
Love I know that they are right

Love they say this, you don't need to wonder if love will
make us stronger there's nothing love can't do
Love they say this, you don't need to worry this love will
make us worthy there's nothing love can't do

The first time you held my hand I knew I was meant for
you
The first time you kissed my lips I knew I was meant for
you

Love they say there's only one
Love the kind that's not undone
Love I know you are the one

Love they say this, you don't need to wonder if love will
make us stronger there's nothing love can't do
Love they say this, you don't need to worry this love will
make us worthy there's nothing love can't do

I know they'll say that we're crazy
Tell them there is nothing love can't do
I know you'll say that we're crazy

Love they say it heals all wounds
Love removes the hurt in you
Love I know that this is true
Love they say there's only one
Love the kind that's not undone
Love I know you are the one

NOW I'M ALL MESSED UP

Stay, you'll leave me in the morning anyway
My heart, you cut it out you never liked me anyway
Why do you take me down this road if you don't want
to walk with me?
Why do you exit go it alone when you could just talk
to me?

Now I'm all messed up sick inside wondering where
Where you're leaving your makeup
Now I'm all messed up sick inside wondering who
Whose life you're making worthwhile

Go, Go, Go if you want I can't stop you
Go if you want I can't stop you

Sad you come back to me always anyway
Leave a mark you say you never really loved her
anyway
Why do I take this lonely road nobody here to walk
with me?
Don't want to start fresh all over again
Why won't you just comfort me?

Now I'm all messed up sick inside wondering where
Where you're leaving your makeup
Now I'm all messed up sick inside wondering who
Whose life you're making worthwhile

Go, Go, Go if you want I can't stop you
Go if you want I can't stop you

Now I'm all messed up sick inside wondering where
Where you're leaving your makeup
Now I'm all messed up sick inside wondering who
Whose life you're making worthwhile

Go, Go, Go if you want I can't stop you
Go if you want I can't stop you

Go (Please stay)
Go (Please stay)
Go if you want I can't stop you
(You'll go if you want to, You'll go if you want to)
Go if you want I can't stop you

SHOCK TO YOUR SYSTEM

You seem like you're so restless, young at heart
Who gave you reason?
You should be out driving people wild
Who gave you reason?

You got a shock to your system
Knocked your heart right out of sync

You're only meant to hurt once in a while
Who gave you reason?
You're only meant to cry once in a while
Who gave you reason?

You got a shock to your system
Pull yourself out of it
I know that shock to your system
Knocked your heart right out of sync

What you are is lonely

You must rely on love once in a while
To give you reason
You must rely on me once in a while
To give you reason

FROM ITUNES DELUXE VERSION:

GUILTY AS CHARGED

Guilty as charged you were on my mind
Try as I might I can't seem to lie
I can love you back if you like
I can hold you back if you like

And so I go back home to be by myself
I try everything I've ever read
Desperate I still can't get you out of my head

Cause you're on my mind
All the time
Now you're on my mind
All the time

A blessing in disguise I was on your mind
Try as you might you may well soon find
I am yours but you can't be mine
I am sure you'll always be mine

And so I go back home to be by myself
I try everything I've ever read
Desperate I still can't get you out of my head
And so I stay at home alone with myself
I read through everything I've ever said
Desperate I still can't get you out of my head

Cause you're on my mind
All the time
Now you're on my mind
All the time

Crazy crazy
I'm crazy about you

Caught in the act you were on my mind
Lucky for you, now I'm on your mind
And so I go back home to be by myself
I try everything I've ever read
Desperate I still can't get you out of my head

Cause you're on my mind
All the time
Now you're on my mind
All the time

Cause you're on my mind (Crazy, crazy, crazy for you)
All the time
Now you're on my mind (Crazy, crazy, crazy for you)
All the time
Cause you're on my mind (Crazy, crazy, crazy for you)
Always on my mind

I RUN EMPTY

Lean these pictures up against the wall
Won't remain in this room too long
I count steps and sockets in the wall
To avoid the sound
Of your feet missing in the hall
To avoid the sound
Of your feet missing in the hall

Don't think I didn't deserve what I got
Don't think I didn't deserve what I lost
I run empty till I
I feel nothing inside
I run empty till I
I feel nothing inside
Oh don't think I didn't deserve what I got

Think nothing of mistakes that I've made
All around change that I can't take
The way I left you hanging every time
You avoid the sound
Of my voice coming down the line
You avoid the sound
Of my voice coming down the line

Don't think I didn't deserve what I got
Don't think I didn't deserve what I lost
I run empty till I
I feel nothing inside
I run empty till I
I feel nothing inside
Oh don't think I didn't deserve what I got

We were still so young, wasn't certain of anything
When you're still so young, can't be certain of anything
Can't be certain of anything, when you're young

Don't think I didn't deserve what I got
Don't think I didn't deserve what I lost
I run empty till I
I feel nothing inside
I run empty till I
I feel nothing inside
Oh don't think I didn't deserve what I got

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ALBUM COVER



"CLOSER" SINGLE COVER

