

Time Out New York

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Music

Edited by
Hank Shteamer
musiclistings.ny@timeout.com
@DarkForcesSwing



Shadowy figure

Indie-pop auteur Twin Shadow busts out of his niche on the new *Eclipse*. By **Andrew Frisicano**

Twin Shadow's George Lewis Jr. has always projected an outside persona: that of a roguish, leather-jacket-wearing, motorcycle-riding heartbreaker. Similarly, he's loaded his music with well-worn signifiers: reverb-soaked synths and '80s-indebted production. *Eclipse*, his third record and first for Warner Bros., strips away that artifice, imbuing his love-weary songs with stadium-huge hooks and putting his vocals at the forefront. We spoke with Lewis in advance of two big Brooklyn shows.

You recorded part of the album in a chapel at L.A.'s Hollywood Forever Cemetery. What's the vibe there?

It's really open and full of life. They have movies and events, and it just kind of spreads that energy—you really feel it.

Do you think any of that rubbed off on the record?

When I told people that I was doing it there, they said it would be really grim. And there were moments when it was late at night and I was driving out of the cemetery on my motorcycle and things got very creepy. But for the most part, whenever I was stuck on something, being able to take a walk along the gravestones and sit across from Joey Ramone's grave, which is kind of the nicest area of the cemetery, gave a breath of fresh air to everything I was doing.

Do you see yourself as more of a singer than before? The record really spotlights your voice in a new way.

The most challenging thing to deal with is your voice. It's the scariest and wildest instrument. It has physical limitations, but in reality it has less limitations than almost anything else. All that possibility is a very scary thing to be faced with. A lot of people have

a real problem approaching it. I do; I'm afraid of my own voice. So that's a constant with me, pushing toward that becoming the most important thing.

You've said that part of the reason you switched labels was that you'd need help realizing your vision for *Eclipse*. What was that vision?

This time, I didn't want the record to feel like a bedroom record or self-produced, even though it was. I wanted to defy what people think of as self-produced. I made this record still under 4AD's umbrella, and at some point, the switch just made sense. I'm hesitant to use the word *mainstream*, but that word also doesn't scare me. I'm tired of a niche audience. I'm interested in getting this music out to people who don't share my way of life or thinking.

Twin Shadow plays Music Hall of Williamsburg Tue 31 and Wed 1.

Critics' picks



LA DISPUTE

Epic has all but lost its meaning as a music-crit descriptor, but trust us, this Michigan post-hardcore quartet, whose 2014 LP was one of the year's most gripping albums, merits that description. ▶ Webster Hall; Fri 27

DEERHOOF + PERFECT PUSSY + ZULA

If you're a fan of spazzy, arty indie rock and sugary pop melodies, you probably already know and love Deerhoof, who returns to town with two like-minded up-and-comers. ▶ The Marlin Room (at Webster Hall); Sat 28

WOLFF & CLARK EXPEDITION

Ignore the corny band name: Pianist Michael Wolff and drummer Mike Clark lead one of the loosest, funkier and most versatile jazz combos on the planet. ▶ Jazz at Kitano; Sat 28

EMLINE MICHEL AND MARC RIBOT

Heard of Frantz Casseus? Didn't think so. Come let vocalist Michel and six-stringer Ribot school you on the work of this late, unsung Haitian guitar genius. ▶ Greenwich House Music School; Thu 26

KOOL KEITH

The Bronx-born weird-rap legend debuts his new live band. ▶ Joe's Pub at the Public Theater; Sat 28



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PHOTOGRAPH: GLOMBASE FROM TOP LEFT: MIKAL ZENG; JON STARS; COURTESY KOOL KEITH