



GOLDFRAPP

Alison Goldfrapp//Will Gregory

BIOGRAPHY

Sex, subversion, style, humour, songs: great pop music's greatest components. **GOLDFRAPP** have always known it.

Through pioneering electronics, crystalline vocals, visual theatrics and glam-sex decadence, for their new offering Supernature, they've moved through the ambient shadows into the technicolor thrill that is the hallmark of classic British pop music. After Felt Mountain (2000), their glacial, Mercury Award-nominated debut, the second album--the Brit-nominated Black Cherry--was the benchmark of 2003. Here was the sound and vision of Art-Pop-Now; the crack of Marlene Dietrich's stiletto on Donna Summer's back, a thundering, sweat-lashed, discotronic soundscape which spawned remix requests from both Franz Ferdinand and Marilyn Manson. Its two euphoric, electro-stomp anthems, "Train" and "Strict Machine" (and their eye-lasing videos) were that year's peak of adrenalised, class-pop cool.

As an English duo who write and produce everything together, the new album by **Alison Goldfrapp** and **Will Gregory** reflects their sound breaking through their own crash barrier, a strident, psychedelic, 100% uncompromising creative force at the top of their very own game. There is a self-made, alternative reality in music, vision and soul. "We create our own, personalized environment," says Alison, "and it's more how bands or duos used to do it in the 70s or 80s, your own music, art directing your own sleeves, wearing your own clothes, which is unique compared to a lot of bands. Now, you *might* get people writing their own music, *if* that. And they'll have a whole entourage creating all the other stuff. I like being part of the eccentrics, people who've created everything themselves." "It's an alternative reality," says Will Gregory, "taking ourselves somewhere else and that's why we do it."

The rest of the world seems to enjoy the trip too. From the first blast of "Lovely Head" on Felt Mountain through to Black Cherry, their sound and vision has spread organically through every medium. Their music has appeared in Europe and America as the enigmatic soundtrack to a wide spectrum of film and TV. Since 2003, a Goldfrapp visual staple--the use of animalistic imagery--has spread throughout MTV (The duo received an MTV Europe Music Award nomination for "Best Alternative" act this year), London's Harvey Nichols window displays and even BMW ads, a nod to their live show spectaculars where dancers wear stag's heads and

Alison shimmies her horses tail. "There's always been animals in there because I'm interested in nature and mythology," says Alison, "They're great metaphors for human emotions and ideas and have an unexplainable sensuality which is really attractive and mysterious."

They met in '99. "We checked each other out quite a lot before we endeavored to make any sort of music," says Alison, "which was interesting because I'd always done it the other way around. You met in a room, didn't talk about it, just did it and it was all supposed to magically happen. But we were thorough about where we wanted to go and it wasn't about who was wearing a cool jacket or cool trainers or something absolutely fucking dull. These people who were supposed to be radical and cutting-edge were actually incredibly safe. It was about what kind of music you *should* be doing. Or shouldn't. It was 'you can't put strings in there because they're far too sentimental and romantic'. All these 'can'ts' because it wasn't cool. Very 90s."

Goldfrapp knew better than that. Long-term lovers of left field, widescreen, pan-European avant-garde, from Serge Gainsborough to 70s Polish disco, from Kate Bush to Prince, they refuse to be limited. Created near Bath where they both now live, Supernature continues their only theme of infinite possibility. "We rented a chintzy cottage in nowhere land," says Alison, "and just filled it with all the gear. But it's not Georgian glory, it's much more crusty than that, which is a good thing. It's more bushes and chintzy sofas. 70s Hoovers next to synthesizers. Amplifiers next to microwave ovens." Adds Will, "And bread-bins. There's a view, horses running around outside." Alison: "So in the midst of all the synthesizers there's probably a few lawnmowers and birds tweeting. We've made an electronic, glam cross between Berlin, New York and north-east Somerset."

Again they have created a landscape all their own. Breathe in deeply and let it fill you with colors, huge washes of electronics, machines that grow thorns and petals, passion blooming on a diet of synths and strings.

The album takes everything Black Cherry achieved and boots it into infinity, with a thrilling, lip-glossed euphoria (mixed by Spike Stent, legendary twiddler for Madonna, Bjork, Massive Attack and U2).

"We've stepped up a gear," says Alison, "because we're more knowledgeable. With Black Cherry we were still discovering ourselves whereas this time we're just much more confident." "We've grown a lot," adds Will, "found other ways of expressing. We've even got a couple of guitars on this album." "It's always good to break your own rules," laughs Alison, "that's the fun bit. There's bigger dirty bass lines and guitars, alongside the synths and strings."

From the outset, Supernature is a colossal, multi-layered, sonic-pop thriller, a radical, confident, bold record, like a Roxy or Revolver for the twenty-first century: the acid-finged, bewitchingly-sung "You Never Know," the irresistible, catch-all throb of "Lovely 2 C U," the roaring Numanoid synths of "Koko," the woozy, orchestral dreamscape of "Time Out From The World," the perverted robotics of "Slide In" and the gorgeous, beguiling "Let It Take You." Before that, though, there's "Satin Chic" featuring Will, going berserk on the honky-tonk piano.

"Great fun," grins Alison, "quirky and a bit nasty but simple as well, lots of references to colors, competitiveness and possessiveness, exaggerated through these 'boings.' I remember, years ago, going to see Jah Shaka and thinking that he was absolutely amazing with all the homemade equipment he had and the sheer inventiveness. It was really inspiring and has stayed with me ever since. I was yelling in the studio, stupid with excitement. 'Get those 'boings' up!'"

Goldfrapp's first foray into America with their new material comes with the release of the Number 1 EP on November 1, 2005. After the sensational launch of the album overseas in late 2005 where it debuted #2 on the U.K. album charts and quickly attained gold status as well as high critical acclaim, Mute Records is utilizing the EP as a vehicle for the album here in the states. The song and first U.S. single "Number 1" is a gorgeous melodic gem, uplifting and life-affirming. It is one of the highlights of Supernature, also featuring the song "Ooh La La," which debuted on the U.K. single charts at #4.

An amazing package for fans, the Number 1 EP includes two very special non-album bonus tracks, "Beautiful," and "All Night Operator". This EP is enhanced with a video entitled "Number 1 - Postcards From The Summer," a special montage of exclusive behind-the-scenes footage from Goldfrapp's superb summer festival appearances. There are also superb remixes of "Number 1" by Alan Braxe & Fred Falke and "Ooh La La" by Tiefschwarz. The video for "Number 1" is directed by Dawn Shadforth (Kylie Minogue, Garbage, Jamiroqai).

Another highlight of Supernature is the first U.K. single, "Ooh La La," a pulsing, sophisticated, glam-pop dynamo featuring Alison's homage to the almighty, aloof, playful vocals of classic Marc Bolan. "Decadent and ooh-la-la," notes Alison of the song which debuted on the U.K. single charts at #4 correctly. "We've always been into layered vocals and how they treated vocals on albums in the 70s, using slap-back effects and thick drum sounds. I love that campiness, that slightly throwaway but slightly nasty poutiness which is always appealing. And Marc Bolan was always bloody great at that. As was Marlene Dietrich. Sulky, sexual and ambiguous." The "Ooh La La" video also directed by Dawn Shadforth naturally is vibrant, visceral, sexualized insanity. "Glam fantasy," says Alison, "with lots of post-production and fantasy graphics. Wanton girl goes wrong. Broken heart and fuck off. "Ooh La La" will be the second single off of Supernature in the US.

Goldfrapp's reputation as a visually astounding live band has been sealed, obliterating forever any misconception that the music is the work of some tinkery boffins who live in a scientist's cell. "We're not a studio band," says Alison, "we're a duo at work."

A lucky few will get to see the duo at work when they introduce Supernature to the US with an exclusive one-night-only show at the Nokia Theatre in New York City Monday, December 5th 2005.

Notable recent happenings with Goldfrapp include the fall 2005 tour with Coldplay, their nomination for an MTV Europe Music Award as "Best Alternative Act," as well as several sold out performances including one at London's famed Brixton Academy. Other dates were in Poland and Serbia ("bonkers") and a particularly memorable

night at The Scala, North London, at the capital's mythological 'gay indie' night, "Popstarz." "Absolutely *insane*," laughs Alison, "we weren't prepared for that at all, the audience were screaming so loud we couldn't actually hear ourselves so we had to tell them to stop! And the grand finale was I fell over at the end in a state of delirium. Fantastic. I've never experienced anything like it actually."

Goldfrapp found licensing success with Black Cherry. The song "Tiptoe" was featured in a national television and radio campaign for Diet Coke, and Nintendo Game Boy and Nintendo Game Boy Advance SP both used Black Cherry tracks in television and internet advertising campaigns. Other noteworthy licenses for Black Cherry included track placement in the film *A Cinderella Story* and on television shows such as FOX's *The O.C.*, HBO's *Six Feet Under*, CBS' *C.S.I.*, NBC's *Miss Match*, and the WB's *Charmed*.

Tracks from Supernature have already been licensed to hit television shows such as *Commander In Chief* (ABC), *Grey's Anatomy* (ABC), *Las Vegas* (NBC), and *NCIS* (CBS).

Goldfrapp are going overground, taking their rightful place in today's musical landscape at the cutting edge of flashing-dancefloor pop creating brand new greatness and inspiring a generation. "We can't wait for the new record to come out now," says Alison, "because this time there's so much more. More drama, more color, more diversity, everything we love about what we do, just... *more*. Oooh, it's exciting!"

www.goldfrapp.co.uk
www.mute.com

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Goldfrapp's Supernature will be released March 7, 2006 on Mute Records. The Number 1 EP is out now.

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