RECORD STORE DAY 2021

FUNDRAISER FOR THE **SHALOM** PROJECT

The Shalom Project is a Winston-Salem-based organization serving families in need with access to medical care, food and clothing. For Record Store Day 2021, we're proud to offer North Carolina record stores these four new limited edition 12" releases from North Carolina artists, proceeds from which will go to support The Shalom Project.

THE SHALOMPROJECT
www.theshalomprojectnc.org



THE VELDT / THE VELDT

"Reflecting on this batch of songs, outtakes and new compositions written between 1999 and 2005, in Paris, during our stint as Apollo Heights. Me, myself, my brother, and Hayato Nakao took turns playing guitar, bass, whatever. "Reverie" was written in 2001 on 11th September, after I saw a news article about a father in the Middle East, caught in a crossfire trying to shield his son as they squatted on the ground by a wall. Unfortunately, they were both killed. Black sidewalks baby's left to bleed on the streets. It was probably one of the saddest things I ever saw. "The Gattica Blues", inspired by Jason from New Kingdom, talks literally about betrayal in a relationship that spanned over five years. A typical love triangle, but sad nonetheless. "Calvary" was written in Paris and based on Christ's Sermon on the Mount. No matter how much he talked about how He loved the world, they still killed him. "The Colour of Love is Blue" was actually written right out of high school and based on a picture of blue roses drawn by the protagonist in The Bell Jar and described as 'being love'. "The Butcher" was based on a conversation with someone in an abusive relationship who chose to stay because she believed that the person or the abuser showing his love by beating her. No one could tell her there was nothing further from the truth until it was too late. All sad for tomorrow maybe, bad choices maybe, but such is the way of being creative and getting inspired by the mundane chores of making bad decisions on a one-way street." – Daniel Chavis, 2021

Release date: June 12, 2021 | List price $12.98 | Wholesale price $9.50 | Single 12" vinyl

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THE BACKSLIDERS / RALEIGHWOOD

Raleigh NC's The Backsliders were formed in 1992 by Steve Howell and Chip Robinson, rock 'n' roll dudes playing country-tinged tunes with just the right amount of Don't Give A Damn attitude. The original line-up of Chip Robinson (lead vocal, guitar, electric 12-string guitar), Steve Howell (harmony vocal, lead guitar), Danny Kurtz (bass), Jeff "JD" Dennis (drums), came back together in 2012 with new bandmate Greg Rice (keyboards). With engineer John Plymale of Overdub Lane at the board, they wasted no time in recording the ***RALEIGHWOOD*** (EP), featuring their hardcore honky-tonk and unmistakable swagger. Steve Howell describes the writing of these songs: *"Headlights"* was written in the spirit of late '60s/early '70s California Country Rock with peyote and red wine as the chief inspirations. *"You Can Be My Baby Now"* is the haze of a long weekend listening to Big Star and Tom Petty and The Heartbreakers. *"Nightfalls"* was written after being haunted by a ghost that never told me her name. Danny and JD kicked it up into the southern soul stratosphere. *"Forever and Ever"* is the result of Neil Young and Crazy Horse running thick through my teenage veins. I can still taste it! *"Twang"*, well… nothing says attitude better than a twangy Gretsch guitar right between the eyes." The attitude of the original lineup is still there, though they may not be the same band that burned up the road all those years before, they still have something to say, something to prove, and something to be.

Release date: July 17, 2021 | List price $12.98 | Wholesale price $9.50 | Single 12" vinyl

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JEFFREY DEAN FOSTER / I'M STARTING TO BLEED

When Jeffrey Dean Foster watched the Black Lives Matter protests following George Floyd's murder last summer, he wanted to address the cruelty that prompted them. The result was *"I'm Starting to Bleed,"* a pastiche of late-period Bowie and *"Cruisin'"*-era Smokey Robinson infused with a creeping sense of dread. The remixed, reimagined *"I'm Starting to Bleed (Pastoral)"* strips the song back to its studs, trading the original instrumentation for guitars orchestrated by 1970s Film Stock. *"When Was the Last Time"* was recorded as a bare-bones acoustic performance at The Ramkat in Winston-Salem, North Carolina. Don Dixon suggested making a record out of it, noting that Johnny Cash magicked some of his TV appearances into album tracks. Dixon and Foster's additions of drums, bass, electric guitar and strings, Beth McKee's Wurlitzer, and Marti Jones' pristine backing vocals turned it into a panoramic pop song. *"Tell Somebody"* is a wall of sound full of sonic nods to The Who, Big Star, and Teenage Fanclub at their ***Bandwagonesque*** best. *"Headin' Home"* is a tossed-off ode to pandemic isolation, like the Flamin' Groovies reluctantly following a stay-at-home-order. Dixon and Mitch Easter pulled the mixes together, while Dave McNair (Bowie, Dylan, Patti Smith) mastered the record. The ***I'm Starting to Bleed*** EP probably couldn't have been made outside of the disorienting cauldron of the past year. Foster is currently working on his next full-length album.

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CHRIS STAMEY & THE FELLOW TRAVELERS / MUSIC FROM THE SONGBOOK A BRAND-NEW SHADE OF BLUE

Chris Stamey's collaboration with The Fellow Travelers is inspired by the intimate small combo sound of the late '50s and '60s. *"I wrote most of it in the dark of winter, in the wee hours of the morning, that magical time when the whole wide world is fast asleep,"* Stamey explains. The title track is something of an homage to John Coltrane, through blue-colored glasses. Some of the songs are clearly Tin Pan Alley-ish in their musical vocabularies, including the jolly, stride-piano-style exposition of *"Come Home To Me"* and the bittersweet sixth chords of *"It Must Be Raining Somewhere."* "*I Don't Think Of You"* explores Burt Bacharach and Jimmy Webb's harmonic vocabulary. *"In A Minor Key"* reflects Stamey's admiration for Thelonious Monk's *"Round Midnight,"* while his summer-long obsession with Antonio Carlos Jobim is found on "*Je Ne Sais Quoi"*. Vocalist Brett Harris's warm tenor shines throughout the set, with Ramune Martin featured as well. Chris Stamey has delivered an inspired album for this Record Store Day release.

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