

THE BUDDYREVELLES DON'T QUIT

LONG-DORMANT ROCK OUTFIT RETURNS FROM THE DEAD WITH A SURPRISING NEW OFFERING.

By Nate Bakkum Staff Writer

CHICAGO — In his glowing review of THE BUDDYREVELLES' 1998 debut, *September, November*, Pitchfork editor-in-chief Ryan Schreiber praised the band's sincerity and restrained beauty, writing, "This band'll melt your heart—like they danced with your retarded cousin and went home bragging." Pitchfork granted *September, November* an impossibly rare 9.1 rating; two years later, they gave the follow-up, *American Matador*, an impressive 8.0. Now, nearly ten years after their auspicious debut, THE BUDDYREVELLES are back.

Don't Quit, the band's third album (and the first released by Chicago's Solitaire Records), finds them distilling the very best of their previous work into a lithe, muscular 32 minutes of indie pop bliss. THE BUDDYREVELLES channel the sensitive instrumental interplay of BUILT TO SPILL and the melodic rapture of THE NEW PORNOGRAPHERS, refracting these influences through a Chicago post-rock lens to create a sound uniquely their own. Like the best pop songs, *Don't Quit*'s ten smart, surprising tracks never overstay their welcome. Call it "Hitman Pop"—focused, efficient, and maximally powerful.



After collecting dust for a bit too long, THE BUDDYREVELLES return to form on their latest release.

For much of the seven years since *American Matador*, THE BUDDYREVELLES have worked toward the release of *Don't Quit*, and for seven years, they have obsessed about getting it right. The album bears the marks of that obsession from the first note to the last. Bassist Scott Hoch sends each song's structure hurtling in unpredictable and exhilarating directions. Drummer Dan Reinholdt grounds each track with his detailed, propulsive, and undeniably distinctive performances. Singer/guitarist Aaron Grant pairs his peerless melodic sense with a motivic approach to his instrument and a watchmaker's attention to detail. Uncompromisingly recorded at Smart Studios in Madison and Erie Sounds in Chicago, *Don't Quit* is, simply put, THE BUDDYREVELLES' greatest achievement.

Schreiber concluded his review of *September, November* by writing, "Doubters, let THE BUDDYREVELLES be a lesson to you, and an amazing example of how some of this nation's most beautiful music goes ignored." Maybe the world wasn't ready for them in 1998, but the world should sit up and take notice in 2007.

Here come THE BUDDYREVELLES, and THE BUDDYREVELLES don't quit.

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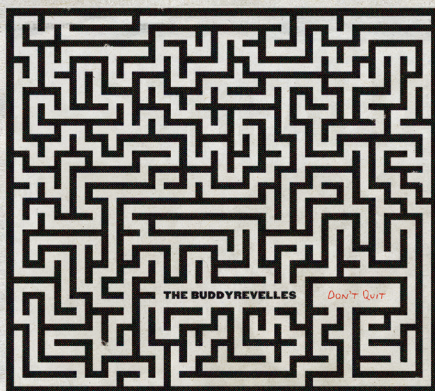
"The band sounds like a cross between Chicago post-rock, the best GALAXIE 500 material, and the hope of a better future. On *September, November*, these guys'll rock your house with just over an hour's worth of the sweetest, most hummable pop this side of perfection." —Pitchfork Media

"Great moody pop with truly wonderful interwoven guitar lines throughout. THE BUDDYREVELLES have their own distinct sound and style...and in today's world, that is a RARE thing indeed." —Baby Sue

"THE BUDDYREVELLES make some of the best of the genre on their second album, *American Matador*, with a powerhouse drummer who anchors the angular guitar lines as they drift into an unresolved state, and melodies that are worth remembering."

—RollingStone.com

"Gorgeous melodies lurk around every corner, as do layers upon layers of beautiful guitar-bass interaction." —Audiogalaxy



The Buddyrevelles *Don't Quit*: SRO06



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