

The Snobs BLEND THE HORSE!

Pitchfork gave 10/10 to *Fetch The Bolt Cutters*, 0.0/10 to *NYC Ghosts & Flowers* and still nothing to *Blend The Horse*! Three different treatments, three masterpieces.

Indulge yourself, praise it, destroy it, just publish a review. Some suggestions to ease your work:

"space echo galore"

"melodic and funky bass"

"Stereolab and Depeche Mode in sonata form"

"psychedelic melodies and impromptu dissonances"

"post-punk guitars, krautrock synths and mad samples"

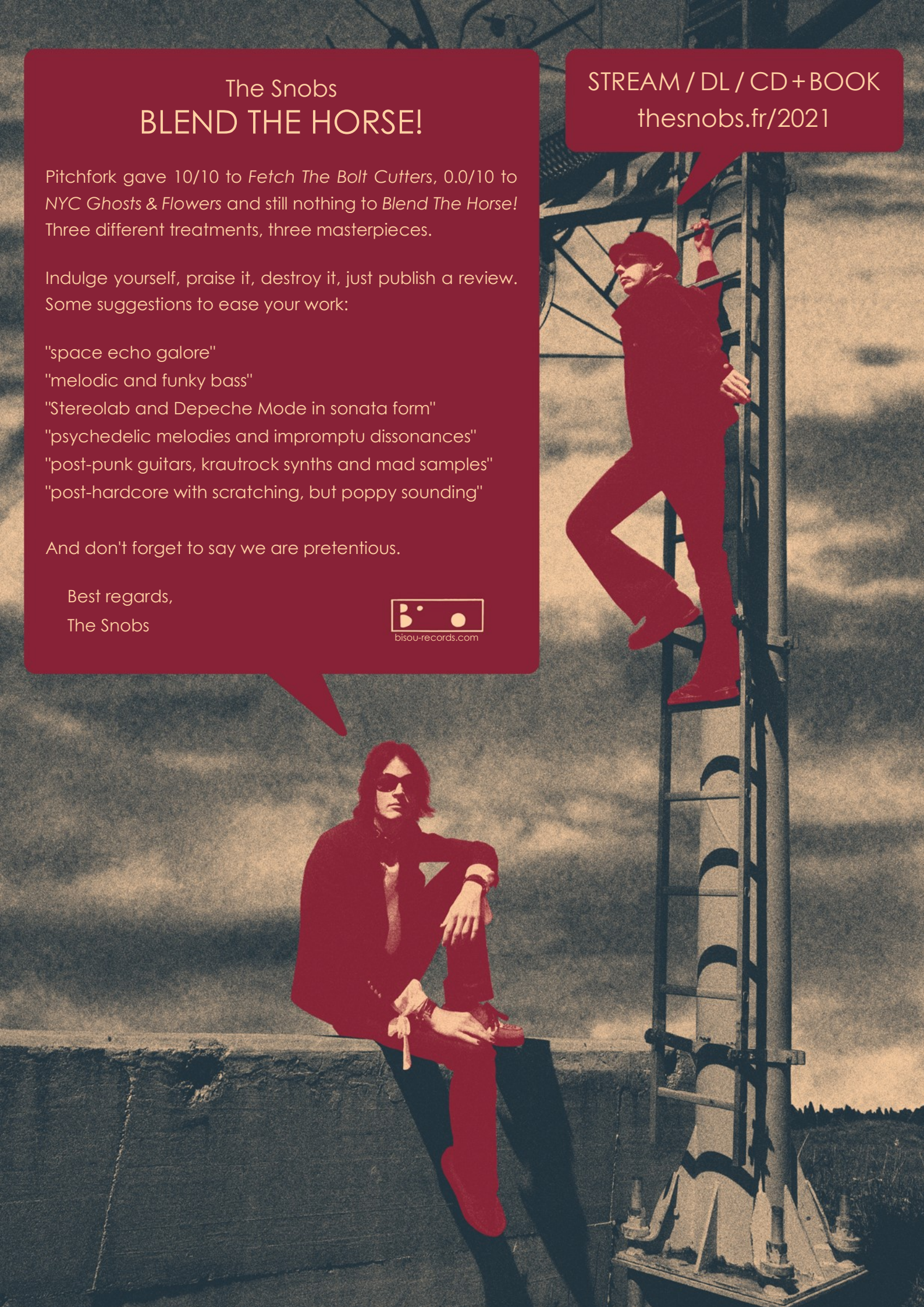
"post-hardcore with scratching, but poppy sounding"

And don't forget to say we are pretentious.

Best regards,
The Snobs



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THE SNOBS - BLEND THE HORSE! / BISOU RECORDS - 2021

Formed by brothers **Mad Rabbit** (singer and producer) and **Duck Feeling** (multi-instrumentalist) near Paris, **The Snobs** wrote and recorded **Blend The Horse!** between spring 2019 and autumn 2020. Duck Feeling did some basic tracks on the electric guitar, synthesizer and drum machine that Mad Rabbit edited and shaped into song structures. Then both added various overdubs (samples, vocals, bass, etc). With six songs in forty-five minutes, *Blend The Horse!* brings together opposites dear to The Snobs: electric and electronic, melodic and hypnotic, accessible and audacious.

Built from a sequence-based jam of Prophet 6, MS-20, Mellotron and Analog Rytm influenced by Charanjit Singh and Nine Inch Nails, **"Long Winter Evenings"** follows a sonata form blending ethereal singing and a motorik groove. Over a minimalist rhythm section borrowing from Joy Division, Miles Davis and Kraftwerk, The Snobs restate their loyalty to rock music with Tropical Fuck Storm's sharp guitars.

"The Low Angle" delivers a Portishead-like downtempo produced with a sampler/drum machine. These fancy samples are reminiscent of german band Palais Schaumburg and western - a woman's voice-over emerges from the desert in its pitch shifting glory. An eerie two-part harmony in the style of Radiohead grows out of this psychedelic narrative on the last verse.

Although seemingly lighter, **"Plastic Moon"** clashes its sunny chords with eccentric samples similar to the Dust Brothers production with Beck. In the midst of this sonic chaos, the most crucial remains: delicate voices over a large crescendo. A Massive Attack groove arises, fitting the lyrics' bittersweet melancholy: *"I'm ready to grow old without you my love, I'm so tired, it's all over, but I love"*.

Accompanied by fuzzy guitars and a multi-part chant, there is a warlike alloy of drum machine and samples in **"Cable Call"** that will smash your ears. With its odd metrics and mechanical rhythms, the song combines Queens Of The Stone Age heavy sound, Robert Fripp's dissonances and breaks borrowed from Fly Pan Am, Canadian masters of sabotage. Finally, a scratch solo brings down barriers between musical genres.

"Got Poetry?" puts a trip hop spin on The Snobs' music by twisting some alien harmonies from opera singing samples. Every chorus adds a new layer: first, a dub bassline, then, guitars screeching like Siouxsie & The Banshees and finally, some indus-techno synthesizers. As with the majority of *Blend The Horse!* songs, "Got Poetry?" lyrics come from an open use of the cut-up technique borrowing its myths from classical Hollywood genre films.

Assembling five scattered songs fragments to clock at twelve minutes, **"The Sixth Dragonfly"** presents a vocal leitmotiv praising love as an absolute. Starting with a neo-psychedelic piece in the vein of Stereolab and Broadcast, the song shows a bassline inspired by Can, a groove halfway between Einstürzende Neubauten and Motown Records, exploding with some *Led Zeppelin's IV* riffing. For the grand finale, Rickenbacker's chiming arpeggios sink into the dancing void made of post-punk rhythms and an opera sample. And then, an intimate voice rises: *"no matter if we die"*.



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