



RELEASE INFORMATION

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RHYTHM KING AND HER FRIENDS

The Front Of Luxury

The female duo RHYTHM KING AND HER FRIENDS (Linda Wölfel and Pauline Boudry) live and work in Berlin. They are known for their very personal style, mixing pop melodies with sampled rhythms, and singing in a variety of languages such as French, English and Bulgarian. Guitar, bass, synthesizers, samplers, drum computers, laptop and recently drums are all used to give a musical voice to their urban commentary on subculture, life, love and work.

They released their first album I AM DISCO on Kitty-Yo in 2004, as well as a couple of EPs and remix records. They've toured throughout Europe, including several tours in England, Scandinavia, France, Germany, Italy, Spain and Greece.

With their latest album THE FRONT OF LUXURY, RKAHF go for a noticeably more rock and song-inspired direction than on their previous offering; I AM DISCO. Their music has evolved into a harmonious mixture of electronica and guitars; your attention will be drawn to the unique vocal style which on some songs is reminiscent of the cold style of female new-wave bands like KLEENEX and on others of the harmonious pop melodies of THE B-52's.

Protest lyrics and relaxing melodies sit comfortably next to one another and are showcased with the critical context of the songs; sex and gender, work and exploitation, sexism and capitalism.

The line "he'll win the war and then they call it rock'n'roll" in *No Picture Of The Hero* alludes to gender politics while the slogan "Desire's Working Like A Factory" sums up the arguments pertaining to capitalist consumerism with *Queer Diskothek* being a multi-lingual ode to the international lesbian sisterhood.

Comparisons to bands they have toured with such as the SLITS, ROBOTS IN DISGUISE or LE TIGRE are easy to make but are in many ways inadequate as their discursive indie-pop-electroclash aesthetic marks RHYTHM KING AND HER FRIENDS out from the crowd and proves they have made their own totally original and unique template.

The Front Of Luxury – Corinna Liebreich

With their new album **RKAHF** take a decidedly more rocky and song-orientated direction than on their previous one **I AM DISCO**. Linda Wölfel and Pauline Boudry have perfected the interplay between cryptic, disparate tones and major keys, most notably in the refrains and with their vocals. Funky guitars and swirling 60s organ counterpoints form a cool undertone to the songs which are broken up by **RKAHF's** typically cool melodies and which cheerfully join with the overlaying samples and exceptional rhythms and beats.

In contrast to their first album the electronic elements find a more extensive, consistent input and create a deliberately dissonant and intelligent encoded flow – *Deconstruct me down to the Limit* is a line from the song *Talkin' about Words* and that appears to be the band's musical postulate. The febrile organ melodies, which continually mingle with the sound like a distant swarm of gulls, accompany and support the vocals that occur elsewhere.

Both *Talkin' about Words* and *Communicate*, an ostensibly happy “Clap Hands” song focus on the positive basic premise that you should *Talk from your Heart and not just your Brain* and deal with the frequently depicted difficulty of communicating what one actually needs and feels with one another while discussing the importance of dialogue in every type of relationship.

Speedometer, the secret hit of the album, subtly bores in *light and steady* to the listener's ear. While an exceptionally dry beat relentlessly presses forward, the multi-layered vocals seem frozen in time. The interplay of powerful funkiness and melancholic strong and powerful voices defers the feeling of the light and shady parts in this song about a woman who revealingly tries to get a clear head.

Queer Diskotek, **RKAHF's** ode to the queer and feminist community, which they are a part of, seems as though it is exposed like the ebb and flow of a steady movement. With bubbling beats which at first appear to be treading water and the almost folk-like guitar melodies that feel their way as well as the wistful saw-like sound of the singing, the song could almost be a bit withdrawn but the use of a booming bass-line definitely makes the groove up-tempo. So far there have only been comparable acts to listen to from New York – there are nods to **ESG** and **LUSCIOUS JACKSON** but the coolness of the queens of rhythm comes across as being more intense. One is reminded of **STEREOLAB** but with a radical access to harmonic lines with intelligent breaks.

Electronica, pop, 60's beat and punk influences – **RHYTHM KING AND HER FRIENDS** do not shy away from whisking diverse styles and languages together and in doing so they present us with their quite unique concept of danceable, catchy, musical and lyrical music which is a unique mosaic of sound on every level which **THE FRONT OF LUXURY** definitely proves can no longer be avoided.

The Front Of Luxury – Sonja Eismann

There is a scene in *A Street With A Cowboy Mouth*, the tour diary which Pauline Boudry made about her band **RHYTHM KING AND HER FRIENDS**, in which she leafs through a pile of music magazines. “Guess what?” she states dryly “95% of the bands are male”. We then see her ploughing through page after page of glossy German, English and French magazines without making a comment, where male band after male band poses which has such a stupefying and sweeping effect that one then asks oneself how something so very obvious has not been properly realised before.

Rhythm King and Her Friend’s music works in the same way. One asks how on earth we could have ever survived without this band? Everything that was previously very confused in our minds is now encapsulated by all that is intelligent, articulate and charming. They were the ones who finally conquered the political dance floor for us with their queer beats and words and in doing so equally criticise the neo-liberal working conditions of the wretched creative economy, play tricks with cemented sexual stereotypes while making catchy choruses with infectious loop.

With the release of their last record **I AM DISCO** the band showed that they play their instruments in the same way that they sing their lyrics in languages such as English, French and Bulgarian: with emphasis. That can also be said about their new record entitled **THE FRONT OF LUXURY** on which additional and different styles have been cultivated by **RKAHF**. While they still brilliantly understand the perceived contrast of electronic beats and Schrammel music guitars there are now also old school near raps, Motown-esque refrains, **STEREOLAB** like arrangements with flutes as well as them naturally addressing a great deal of topics that are usually not touched upon in pop.

The line “he’ll win the war and then they call it rock’n’roll” in *No Picture of the Hero* is a sarcastic reference to the construction of images of gender as well as a lack of female role models. One could fill an entire article in reference to a slogan such as “Desire’s working like a Factory”, which in its succinctness lays out all the relevant discourses around work, capitalism, consumerism and desire and the criticism in *Metrosexual Ride* that everyone can jump onto the metrosexual bandwagon in an attempt to be fashionable without having to actually deal with the negative aspects that the gay community often have to confront, is long overdue as is the multi-lingual ode to the international queer sisterhood of clubs *Queer Diskothek*. With **THE FRONT OF LUXURY** Rhythm King further illuminates for us the narrow path out from the stifling labyrinth of clubs that are dominated by male sensitivities to the ones they perform in. At least there you have room to breath.

TRACKLISTING

- 01 The Front Of Luxury
- 02 No Picture Of The Hero
- 03 Speedometer
- 04 Work Song
- 05 Communicate
- 06 Queer Diskotek
- 07 Talkin’ About Words
- 08 Metrosexual Ride
- 09 La Fièvre
- 10 Vabanque