

# ISLANDS OF AYLE

## HAWNAY TROOF



### HAWNAY TROOF ISLANDS OF AYLE (Retard Disco)

Release date: September 9, 2008

#### Track Listing

1. Suspension And Conclusion/ Finale
2. Front My Hope
3. Underneath The Ocean
4. Two Week Bruise
5. Zhou Zhong
6. Connection
7. Water
8. The Gods Are Crazy
9. Oblivions
10. Venus Venus Piper
11. Bizarre Triangle
12. Feelings
13. Out Of Teen Revisited



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#### Hawney Troof Bio

**Hawney Troof's** story is one of great complexity. Leftfield prodigy **Vice Cooler**, a gifted small town reject, has redefined underground music with a strong work ethic, charm, and a smooth grace. The spark for **HT** was ignited while **Cooler** was attending high school in Alabama. From making humble tunes in his bedroom to inciting thousands internationally into a craze, **Cooler** quickly turned into one of the most respected southern "outsider" artists. **Hawney Troof** created some of the strangest (and often difficult) electronic music of the first decade of the 21st Century, yet the songs resonate via turntables in Europe's most prestigious dance clubs, raves, and basements. Managing to steal show after show with his unifying performances, he has made even the most reserved art galleries break into dance. How did this all happen in the span of a few short years?

This story starts with one of music's most unlikely debut moments. In November of 2001 **Cooler** and a childhood friend wanted to attend a show in Birmingham, Alabama but were to broke to pay the entrance fee. The clueless duo rushed together enough songs (using cracked computer software no less) to compile a set and proceeded to interrupt the night's headliner with an impromptu show by the Coke vending machines. Using surprise and the resourcefulness of poverty as inspiration established the muses that have driven the **Hawney Troof** machine from day one.

Shortly after the band's unsolicited debut gig, **Cooler** began to develop a reputation as the Southern scene's most essential party starter. Though there had only been a handful of shows seen by an often guerilla small audience, **Cooler** was invited to perform guerilla-styled opening sets for bands like **Quintron** and **Miss Pussycat**, **Coachwhips**, **Glass Candy**, **Lightning Bolt**, **Bratmobile**, and **Gravy Train**.

He caught the attention of LA label **Retard Disco** after his relocation to Oakland, California in 2003. The first album, *Get Up: Resolution Love*, was released shortly after catching the eye of bands like **Deerhoof**, **Sleater-Kinney**, **The Gossip**, **Mates Of State**, and **Numbers**, who all took him under their wings as an opener. The exposure of the high profile shows pushed him into a new bracket; getting the crowd extremely pumped (and quite a few pissed) night after night. Whether you loved him or hated him, the Internet was talking.

Throughout 2003 and 2004, **Hawney Troof** made multiple trips to Europe, Iceland and across the U.S. Unlike most of his electronic peers, who remain within the comfort zone of raves, **Hawney Troof** played high brow art galleries, teenage basements, and barns in the wilderness, creating an intimate bond with its fanbase. Despite this, for most he remained too weird for dance music and too dancey for weird music; too electronic to be punk and too punk to be electronic.

2004 marked the release of his first single, "Man On My Back", a notable growth within the one-man-band's sound. Due to positive feedback on the Internet, the record quickly went out of print. The artistic change became even more noticeable with his second LP, 2005's self-produced double album *Dollar And Deed*. More ambitious than past work, this enormous artistic statement contained over 35 songs and came with a beautiful photobook chronicling previous **Hawney Troof** tours. With a newfound confidence and a fierce determination born out of desperation, **Cooler** painted the album with pop, noise, punk, funk, grime, club, and classic rock references. Reviewers were confused by the album's fast movement and refusal of simple classification. Realizing that diversity is a strength, *Dollar and Deed* made many critics "Album of the Year" lists. By the stroke of luck in 2005, **Peaches** and **John Waters** invited **Cooler** to speak at their X-Mas show at UCLA.

The Dollar And Deed Tour (2005-2006) took **Cooler** on a turbulent 20-month world excursion performing in such unconventional places as Egypt and China. It was shocking to go from humble Southern beginnings to performing for crowds of 550,000 proletarians at festivals across Europe and opening for unlikely headliners like **Peaches**, **The Eagles Of Death Metal**, and **No Age**. Armed with not much more than a camera and his backpack, he traveled solo across the planet successfully capturing the most fragile and awkward moments that come with being a modern touring artist, which would be self-released as a book, *Dollar And Deed Tour* (which sold out in one hour on the Internet), and would inspire the songwriting for his next record.

Immediately after the tour, **Cooler** worked tirelessly on his sophomore effort, *Islands Of Ayle*. The computer crashes causing him once again to rethink the songwriting process. Executed fragily, the record pushes further into all realms of pop and avant-garde, each note taking months of thought, placement, and work. With each sample placed delicately in its place, it still has the energy of a crowd of millions. Working with these newfound strengths the album is still recognizable as a **Hawney Troof** composition, yet even more melodic, dancey, and weird. Demanding that **Cooler/Troof** is not only one of the most underrated and overlooked artists in the American underground, but a true visionary in the sea of insincere music.