

# FOXTAILS BRIGADE

## . THE BREAD AND THE BAIT .

STREET DATE APRIL 12<sup>TH</sup> (ANTENNA FARM, ANT535)

Sometimes the sweetest flowers have the sharpest thorns. Such is the case with **Foxtails Brigade's** debut album *The Bread and the Bait*. Everything about the album is delicate, from the neo-Victorian storybook illustration of the cover to the intricate lyrics and pristine musical arrangements. You won't any find drums here, just quiet, finger-picked guitar, ethereal vocals and simple violin and cello melodies; the perfect accompaniment for an afternoon tea.

Yet underneath the lace and finery lies a cunning darker edge. Killer bees, hungry flies and porcelain dolls that come to life populate a lyrical landscape rife with hints of rot, aging, and death. Live audiences are similarly jolted when the tiny, doll-like front-woman **Laura Weinbach** switches from her pitch-perfect vocals to turbulent rants and complex classical guitar riffs on more chaotic songs like *Steak and Cookies*. Sharp thorns indeed.

The Hollywood Hills-born daughter of a cult filmmaker and sister of offbeat stand-up comedian **Brent Weinbach**, Laura grew up in a musical household that embraced eccentricity. Her next-door neighbors were circus contortionists with emus and fang-toothed monkeys as pets and her childhood activities included snail hunting and spying on celebrity neighbors like Slash, Ice-T and Larry from *Perfect Strangers*. While her mother, an accomplished pianist, taught the children piano, her father had a more unique approach to musical education:

"When I'd get in trouble as a kid, my father would punish me with cassette tapes," Laura recalls. "He would make me mixes of all his favorite jazz singers like Billie Holiday, Blossom Dearie, June Kristie and Edith Piaf and tell me that if I could learn all these songs and sing them back to him just like they did on the recordings then I could go out and play with my friends. I'd run to my room and start memorizing. When I was done, I'd sing them all back to him through a little Pig Nose amplifier that we got at a garage sale."

The method paid off. Much later, these same songs would form the core of Laura's repertoire as she busked the streets of Paris, her home for half a year. Eight years of classical guitar training along with literature and music degrees from UC Santa Cruz were coming to fruition. Likewise, her off-beat childhood and post-graduate experiences as a substitute teacher would provide a wealth of ideas for compositions of her own.

Laura started Foxtails Brigade in 2006 with her friend, violinist **Sivan Sadeh**. She moved to San Francisco a year later, playing every club and street corner and she could find. It wasn't long before the city started to notice. She quit her day job as a substitute teacher in 2009 and has been a full-time performer ever since, sharing stages with *Faun Fables*, *Chris Garneau* and *Bart Davenport* amongst others. She has collaborated with a number of talented musicians in Foxtails Brigade, including cellists **Jen Grady** (Emily Jane White, Adam Stevens), **Robin Reynolds** and **Lewis Patzner** (Mates of State, Tim Kasher), and multi-instrumentalist **Joshua Pollock** (Citay, Bob Saggeth). Her most recent musical partner is violinist and arranger **Anton Patzner** of *Bright Eyes* and *Judgement Day*.



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**The Bread and the Bait** (recorded by Scott McDowell, Anton Patzner, Dave Reep and Drew Zajicek and mixed by Jay Pellicci, Anton Patzner and Dave Reep) will be released **April 12th 2011** on **Antenna Farm Records**.

“The pretty melodies and flower-strewn stories conjure memories of playing dress-up in vintage finery. Yet a sharp, almost violent edge is ever present, saving the music from sugary sweet, indie-folk doldrums.” – **SF Bay Guardian**

“Foxtails Brigade has that soul-transporting ‘anytime but now, anywhere but here’ quality that accompanies a lot of bands not punching away at the prefab Garage Band beats on their Macs, and it’s such a welcome vacation. The violin and guitar glide and pluck together beautifully, accompanied by Laura Wenbach’s sweet and powerful vocals.” – **SF Weekly**

“Story-based songs and a melody-driven style bring commanding stage presence reminiscent of Kate Bush, Edith Piaf and Nico. Their haunting vocal sound, violin harmonies, fairy-tale lyrics and classical technique deem them artists to watch with great things to come.” – **Village Voice Media**



1. CREEPING OPHELIA
2. THE HOURS
3. PAN-ASIAN DELIGHT
4. CHAT WITH SIVAN
5. THE BREAD AND THE BAIT
6. THE DOLL
7. THE CLOWN
8. FOR LEO
9. LONG DAY
10. STEAK AND COOKIES
11. THE SYCAMORES



Hi-res photos, mp3s and more available at  
**[PRESS.ANTENNAFARMRECORDS.COM](http://PRESS.ANTENNAFARMRECORDS.COM)**

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