



Artist: The Hepburns
Title: How the Fallen Are Mighty
Label: Radio Khartoum
CD: khz210 (664449202526)
LP w/download: mhz210 (664449202519)
Digital-only "loud" master: khz210dB (664449202533)
Release date: 15 June 2010
www.radiokhartoum.com/hepburns

Have you ever wondered what your friends say behind your back? Not the edited version, the spin or the pitch, but the backstabbing, the barb and the bitch? The Hepburns (Wales) have returned with an album championing the ordinary, the downtrodden and the broken. That said, *How the Fallen Are Mighty* also just happens to represent the Hepburns at their cattiest, as they skewer couch surfers, hack writers, sexual taxonomists, civil servants, store greeters and (more often than not) themselves at every turn. With the exception of one track ("Growing Old", a devastating but quite possibly optimistic haiku to the fading mind), *How the Fallen Are Mighty* is all barb, all bitch, all the time.

Although the starting musical reference point remains classic guitar pop (think Brilliant Corners, Smiths, Lucksmiths), inspirations from outside the genre abound, encompassing the barbershop-meets-Yazoo of "Delores" (ode to a glowering cashier), om-pa-pa for jazz guitar, tuba and tub-thumping narrator ("One More Notch on the Bedpost"), Addams Family-meets-Specials-meets-The Pink Panther-meets-Charlotte Bronte ("The Help"), car-chase instrumentals ("Save Your Stories for the Police, Maurice"), growling 50s musical camp (the indignant Matt Jones reveling in his social status as "Persona Non Grata") and the angular, bass-forward groove (in-kraut or post punk?) of "Man Missing." Equally at home next to your Jake Thackray, Momus or Monochrome Set records.

The Hepburns' songs have been covered by Swedish artist Testbild! and have featured on Café Après-Midi and posthumous él Records collections (despite the group's having been signed to parent label Cherry Red, rather than to sub-label él). The group's first album saw its second Japanese reissue at the end of 2009.

Liner note translation by Jun Kurihara (of erstwhile Neo-Ako duo Nelories).

"*How the Fallen Are Mighty* is the work of a poet. A mosaic of witty, fantastical, individualistic songs that sound well alone and collectively form a breathtaking panorama of lyrical imagery and eclectic sound. I don't know where this work stands in today's polluted pop waters, but I fancy that back in the more bracing airs of 1981 it would have been celebrated as the major achievement it surely is."

—Mike Alway, él Records

"I have no idea what happened. One minute I was at a madcap yet elegant party trading barbs with shimmying sophisticates, and the next I was in a gutter with my lapels askew and this album clutched in my trembling hands. Where did the Hepburns come from? What have they done to me? Why does the rest of life seem so dull in comparison?"

—Lemony Snicket

Selected Discography:

Goalmouth Incident, 12", Cherry Red Records (UK), 1987

The Magic of the Hepburns, LP, Cherry Red Records (UK), 1988 (CD reissues: Toy's Factory, Japan, 1991; Vivid Sound, Japan, 2009)

Electrified, 12", Magic Records (UK), 1989

Champagne Reception, 3" CD/10", Radio Khartoum, 2000

The Last Thing I Saw Before I Said Goodbye, CD, Radio Khartoum, 2004

Deciphering Linear A, 7"+3", Radio Khartoum, 2005

Something Worth Stealing, CD, Radio Khartoum, 2007

Trojan Hearse, CD, Bendigedig Recordings (Wales), 2008



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A note on mastering...

Radio Khartoum releases are mastered for listening, not the subway. Since the early noughts we have been instructing our engineers to just say no to the loudness wars (see http://www.youtube.com/watch?v=3Gmex_4hreQ for a loudness wars primer). Remember the signature tinny production of the 1980s? Squashed dynamics is the post-mid-nineties equivalent. That said, this time around we're giving listeners a choice: we've produced alternate, "loud" masters of the *Mares' Tails* and *How the Fallen Are Mighty* albums. We're calling them the "loudness war editions" and making them available via download only. Though we don't like them as much as the masters used for the CD and vinyl editions, we have endeavored to make the L.W.E. versions sound as good as possible for what they are. And the loud versions are not all bad: we expect that they will be superior in many situations. Better for subways, noisy restaurants, cars, and iTunes party shuffle mode (going head-to-head with the rest of the world's overly compressed masters). Oh, right — add top-40 radio to the foregoing list. Better for basically everything ... except listening.



Contact us with your credentials if you need a copy of the L.W.E. version to accompany this CD.