

The Molochs

America's Velvet Glory



Singer and songwriter Lucas Fitzsimons came to his calling in an appropriately mythic way, born in a historic city not far from Buenos Aires and raised in L.A.'s South Bay—just outside of Inglewood—where he was immersed in the hip-hop hits on local radio. (Westside Connection!) The summer before he started middle school, a close friend got an electric guitar, and Fitzsimons felt an irresistible inexplicable power. When he was 12, his parents took him back to Argentina, and on the first night, he discovered a long-forgotten almost-broken classical guitar in the basement of his ancestral home: "It sounds made-up, but it's true," he says. "I didn't put the guitar down once that whole trip—took it with me everywhere and played and played. When I got back to L.A., I bought my first guitar practically as the plane was landing." This started a long line of bands and a long experience of learning to perform in public, as Fitzsimons honed intentions and ideas and tried to figure out why that guitar seemed so important. After a trip to India in 2012, he returned renewed and ready to start again, scrapping his band to lead something new and uncompromising. This was the true start of the Molochs.

The first album *Forgetter Blues* was released with Fitzsimons' guitarist/organist and longtime bandmate Ryan Foster in early 2013 on his own label—named after a slightly infamous intersection in their then-home of Long Beach—and was twelve songs of anxious garage-y proto-punk-y folk-y rock, Modern Lovers demos and Velvet Underground arcana as fuel and foundation both. It deserved to go farther than it did, which sadly wasn't very far. But it sharpened Fitzsimons and his songwriting, and after three pent-up years of creativity, he was ready to burst. So he decided to record a new album in the spirit of the first, and in the spirit of everything that the Molochs made so far.

The result is *America's Velvet Glory*, recorded with engineer Jonny Bell at effortless (says Fitzsimons) sessions at Long Beach's JazzCats studio. (Also incubator for Molochs' new labelmates Wall of Death and Hanni El Khatib.) It starts with an anxious electric minor-key melody and ends on a last lonesome unresolved organ riff, and in between comes beauty, doubt, loss, hate and even a moments or two of peace. There are flashes of 60s garage rock—like the Sunset Strip '66 stormer "No More Cryin'" or the "Little Black Egg"-style heartwarmer-slash-breaker "The One I Love"—but like one of Foster's and Fitzsimons' favorites the Jacobites, the Molochs are taking the past apart, not trying to recreate it.

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DIGITAL

ITEM ID (CAT#): IL2042

Release Date: 1/13/17

For Fans Of: Violent Femmes, Bob Dylan, The Modern Lovers, Mac DeMarco, Real Estate, Lou Reed & The Velvet Underground

Genre: Alternative

"...60s garage as reinterpreted on those first Modern Lovers demos—with all the tinny guitar and righteous outsider alienation that demands—plus Peter Perrett/Only Ones-style vocals and the bedroom-dude version of the Loaded-era subway-sound guitar..." - *L.A. Record*

