



## BIO

They combine riot grrl yip and yelp with the arch tunefulness of peak new wave songwriters, wrapped up and delivered by a loud band that's equal parts bashing grunge and lockstep post-punk. Their new album, *Aloha*, alternately pleads, scolds, and simmers. Each song acts like a needle and thread, weaving together a gamut of emotions and experiences many of us have experienced over that past couple of years.

The third release and second full length album, [Aloha](#), dropped May 20th, 2022 in the U.S. and Canada through Sound Investment Records and July 1st, 2022 in Europe through Gunner Records, with Gunner offering exclusive blue vinyl pressings.

Included on the album is track 04, "Run with You", released last year as part of Harmonix's Rock Band anniversary DLC and just recently track 03, "Stay High" was released as a music video directed by Greyson Welch and filmed in Salem, Massachusetts. If It's Too Loud describes the song as "a wonderful slice of fuzzy power pop... almost impossibly upbeat and just filled with killer harmonies with a punk edge. It's the kind of song that's going to just cram itself into your skull for many, many days, so be prepared for that... a ridiculously fun song..." and of the melodies and chorus, "utterly addicting, and terribly easy to lose one's self in," says Worcester Magazine.

### [Stay High \(Official Music Video\)](#)

Frontwmxn / writer / guitarist, Angela Lee, balances lyrically nuanced and rich indie pop accessibility with post punk attitude and the human condition in such a way that it's near impossible not to get pulled in. The sustenance of harmonies and vocal layers create this "dreamy" and engaging needle that threads through each track creating an exploratory and genre-bending yet cohesive album.

"This record is a musical diary of the past couple of years. Because of the pandemic, we were all forced to do things in new ways and it was certainly true with this album. It was where a lot of the anger, confusion, fears, reflections, gratitude and insights lived during that time," Lee reflects.



The inundation of highs and lows starts right from the get-go with an angsty introductory song, "It's A Trap!" followed by a sonically mellow and melodic, lyrically jabbing and daunting "A Shame".

The album's front artwork demonstrates much of *Aloha*'s essence – a felt sense, moments captured in time, stories hidden right outside the peripheral. "This picture was taken by my friend Don Raymond, of his wife, Tara, one of my best friends," Lee shares, "When I saw it, it struck me immediately. I showed Franklin and Kerry and we were all like, 'This is the album cover'. It's a seemingly simple image yet emotionally evocative. There's a

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dreaminess to it, almost a nostalgia. Something very innocent and pure about it. I also like that there is a lot of 'unseen' and you have to use your imagination a bit when you look at it. It's very visceral."

The back artwork further embodies this interesting juxtaposition of fragmented yet interwoven and layered experience in not just the songs themselves but how the album came to be.

"This album was written in many rooms with a lot of people who were not initially part of this project," Lee explains. "We started at Galaxy Park Studios in February 2020 with what was supposed to be an EP," (At this time the line up included Lee, Franklin Siplas, Kerry Lee, Andrew Smith on bass, and Jill Rogers Jensen on drums), "Then I hopped on a plane to visit my dad in Hawaii and when I got back, well, we were all stuck in different rooms. Literally."

Not knowing how long the pandemic would last, Lee continued to write and pulled in other musicians including Margot Smith (Bad Larrys), Ally Bull (formerly of Green Piece), Steve Lord (Aaron & The Lord, Dogwood & Elm, These Wild Plains, Dirty Bands, Bodega Girls, and Aloha's producer), Sean Calahan (I Was Awake, Crowfeeder).

"It was strange. We were all so disjointed, disconnected, and uncertainty riddled each day and yet, I think I can speak for all of us, this experience left us all feeling a bit more connected."

When you look at the album's back artwork you will see a bouquet of faces. "I wanted to find a way to put something together that was initially pretty siloed. I envisioned a bunch of pictures dropped on the ground, scattered about like a collage. Kind of how life was at that time. And, it was important to put everyone who played on this album on the album. They helped make it what it is," Lee explains.

To balance the sometimes layered, heavy and emotionally-charged lyrical content, Lee made sure to shed light on brighter times. "You can't just focus on the negative and the uncertain. Gratitude gets me through a lot. Being present gets me through a lot. Salem Romantics is an ode to being in the moment and appreciating those around you. I Heart NY is similar, a feeling of freedom and possibility. Stay High, is about getting through things, hoping others can and holding the hope" Lee explains.

While this album started in the studio, the remainder of the album was also a bit of a collage. Lee notes, "Some tracks were recorded in my bedroom, some in Steve's studio, Franklin's Studio, my basement, Sean's practice space. Literally, many rooms. Usually an engineer's nightmare, but I really enjoy the imperfections, they make perfect sense for this album. Steve did magic mixing this all together as did Alex DeTurk of Bunker Studios mastering it. It was no easy feat.

"When I say this is/was my musical diary, it really is. You pour your heart into a diary, right? Assume no one will see it, unless you share. And that is what I did. I challenged my comfort levels in how I write, what I write about, who I write with. There was a lot of letting go, trying things in new ways, being more curious with how I felt. It opened a lot of doors in a time where things sometimes felt quite suffocating."

Lee describes much of the lyrical content in It's A Trap!, A Shame, Run With You, Late To The Party and Better Now as a way to wade through the socio-political and psychological trends of the past couple of years, which includes analysis concerning patterns of behaviors seen on a macro and micro level. "A lot of Dunger Krugger effect going on, unabashed loyalties, identity politics, the lack of critical thinking or compassion, losing sight of the forest for the trees kind of thing. And also how these trends impact personal relationships and mental health. A lot of people were



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and still are in fight-flight, maybe freeze even. I knew a lot of people hitting the bottle pretty hard to cope. Uncertainty unravels us.”

Songs like “A Shame” and “Magazines” speak more to Lee’s connection to feminism, femininity, the pressure to acquiesce to how someone wants you to be. “Late to the Party”, a seemingly light-hearted indie pop tune is layered with messages and warnings about the environment, women’s rights and more.

“As a woman and a feminist, I’ve been particularly angry, scared, sometimes I feel demoralized. There are people who tell you ‘don’t be’, offering simplistic and foolish solutions to really layered issues, or completely shutting you out (typically ones who should be questioning their privileged before offering these unsolicited and incurious stances). This anger, fear and sadness needed to be channeled into something productive. Otherwise, darkness wins.

“And I don’t think you can solve things, heal or move forward until you accept those layers and try to understand how things came to be- Some of the album is exploring the patterns, both micro and macro. But also and maybe more importantly what has kept you going through it all. It’s an undulation of sounds: highs and lows, heavy and light, anger and gratitude, certainty and uncertainty.”

From album conception to completion, this was a female-led operation with Lee being front and center of it all from writing and composition, recording, co-producing, album design and video concepts and directing. Lee reflects, “It felt good to be in a place creatively where I had the confidence and experience to do a lot of this on my own, to make calls that weren’t traditional, to not feel this need to seek reassurance from others, and do things in a new way- my way. In areas I’m not so savvy (graphic design, videos) I had really great collaborators that trusted my vision and helped it come to life.

To unlock a full sensory- engaging experience, grab a physical copy of Radio Compass’s music diary, now available in a 12” vinyl through Sound Investment Records and Gunner Records or at Residency Records (Salem, MA), SoundTracks (Beverly, MA, Armageddon Shop in Cambridge, MA or Providence RI). Also available on most streaming platforms.

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RADIO COMPASS IS:

Angela Lee - lead vocals, guitar  
Franklin Siplas - guitar  
Kerry Lee - bass, backing vocals  
Ally bull- drums, backing vocals  
Sean Calahan- drums

Other performers on Aloha include Jill Rogers-Jensen - drums (tracks 4,7,8), Steve R. Lord - drums (tracks 5,10), Andrew Smith - bass (tracks 4,7,8), Margot Smith (tracks 3, 10)