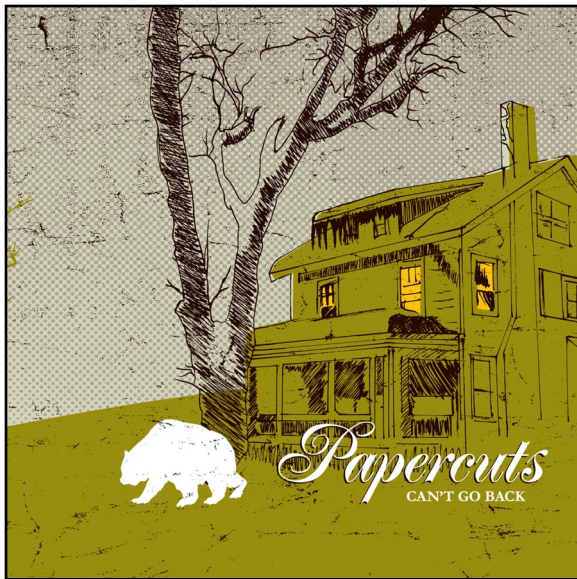


# REVOLVER USA

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## PAPERCUTS

### Can't Go Back

Gnomonsong • GONG04

STREET DATE February 13

LP \$15.98 LIST • CD \$15.98 LIST



- A timeless, classic sound that would please Slumberland Records as well as Gnomonsong fans
- Sometimes member and contributor (keyboardist) for Vetiver (Andy Cabic is Jason's A&R man), as well as Skygreen Leopards and Casiotone For The Painfully Alone
- Opening act for Grizzly Bear in the US, February 12 - March 6, 2007
- Full press / radio / retail / internet servicing, marketing and promotion. We're taking down names and phone numbers
- Touring with the above bands on behalf of this album for as long as it takes
- Visit [www.gnomonsong.com](http://www.gnomonsong.com) for further info, and regular updates

Papercuts is Jason Quever's cathedral of sound, a place for the desperate worship of all things analog and devotion to the musicianship of the old world. His new album for Gnomonsong, *Can't Go Back*, is a marriage of timeless songs, richly textured studio sounds, classic rock/pop hookery, and focused narratives — all delivered with Quever's warm voice and wonderfully layered melodies.

The first formal Papercuts release, *Mockingbird* (2004), received a warm critical reception, earning four stars in Great Britain's *Uncut*. The song "Pan American Blues" was a top-five download of the week on *insound.com* and the album rode the *CMJ* Top 200 for months.

Before this, life was different. Raised in a commune in Humboldt County, Quever drifted up and down the West coast, eventually making a home for himself in San Francisco.

The seeds of Papercuts were sown in 2002 when he broke into a vacationing friend's apartment, eight-track in tow, to record piano tracks for Cass McCombs' *Not The Way*. Ever since, Quever has kept busy, playing with and recording other friends' bands. He's collaborated with Casiotone For The Painfully Alone, The Skygreen Leopards, as well as Vetiver, and considers working intimately with such contemporary songwriters to be a significant influence.

"Somewhere between the dreamy dirges of Galaxie 500 and the offbeat charm of Jad Fair, topped off with an endearing, held-together-with-gaffer-tape feel which belies Quever's instinctive ear for sharp-as-a-whip melodies and layered production."  
—*Uncut*

"Something of the awkward-music-genius stereotype sticks to the Papercuts aura."  
—George Chen, *SF Bay Guardian*

"This record establishes its air of beautiful mystery from the first sung notes."  
—*Stylus Magazine*

"Quever's downbeat attitude is buoyed by enchanted production work and a subtle, haunted songwriting."  
—*Junk Media*



**A REVOLVER EXCLUSIVE**

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