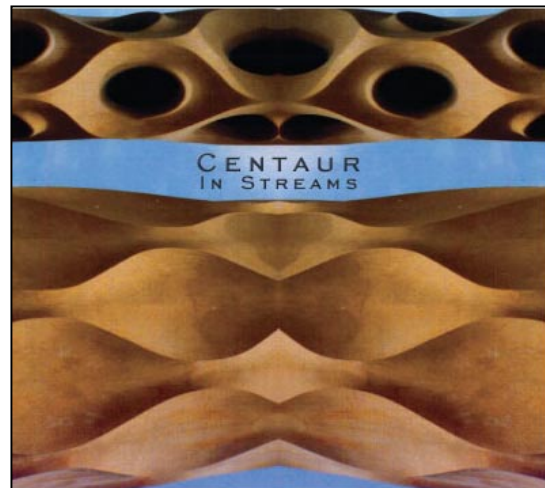


## Debut album from Centaur, a rock trio led by former Hum vocalist-guitarist Matt Talbott.

Imagine 'In Streams' as the tropical night sky of an alien hemisphere, a strange cosmos strewn with weirdly enchanted psychedelic pop songs, comfortably numb strobe-rock epics, and the occasional spaced-out prog opus whirling by. These songs explore the strength and fragility of human life, songs of loss and longing. Still hip deep in an earthy mysticism (with natural and supernatural phenomena, as always, key themes), Talbott's lyrics betray a melancholy profound and at times desolate, and the story behind this album is too tragic and personal to relate. His vocals, at the forefront here for the first time, are a vibrant presence, no longer buried in the bombast as the hurricane of sound behind him gives way to a sinuous tangle of waterspouts... It's in the whirl of each of these storms that Centaur, aided and abetted by Chicago producer-shaman Keith Cleversley, has seeded the clouds with all manner of subtle, if not subliminal sonic finery; songs adorned with flugelhorn, chimes, sitar, piano, and deer. Cleversley is a long-time fan of Matt's work with Hum, and feels that the emotionally rich Centaur album is one of the best records he's been lucky enough to be a part of.



**Matt Talbott (Hum, Honcho Overload), Derek Niedringhaus (Castor, National Skyline, Sarge), Jim Kelly (Sixteen Tons)**

# CENTAUR 'in streams'

CD album | Martians Go Home Records | MGH003CD | 795306440321 | 22 Oct 2002

**CDs in full-color digipaks stickered: "New album from HUM vocalist/guitarist Matt Talbott"  
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Hum expired on 01/01/01. After a 10-year run which saw the band sign to a major label, receive heavy national radio airplay with their hit song "Stars," make television appearances on MTV, Late Night with Conan O'Brien and The Howard Stern Show, Hum had run its course. Guitarist Tim Lash enrolled in college, bassist Jeff Dimpsey accepted a job at the University of Texas, drummer Bryan St. Pere found his niche in sales and singer/guitarist Matt Talbott supplemented his gear-buying habit by opening and operating a recording studio, Great Western Record Recorders. But like moths to a flame, it wasn't long before most of them were drawn back to rock 'n' roll. Talbott, for two years, has been fronting Centaur, who is set to release their first full-length.

Centaur began when Talbott, who had been writing songs independent of Hum, asked drummer and long-time friend Jim Kelly to play in the band. A natural progression led to the acquisition of Talbott's favorite bassist, Derek Niedringhaus. After testing out a fourth member, Talbott decided to keep the band a three-piece. "The few times we jammed as a four-piece it started to feel like Hum to me," Talbott explained. "It's easier to do something different with just three people. Somehow it just seems fresher to me."

It wasn't long before Centaur had compiled a live set's worth of mellow songs and began doing one-off shows in Boston, St. Louis, Chicago, Kansas City, New York City and Philadelphia. After two years of performing occasionally and with no recorded material to speak of, Centaur was finally able to coordinate their schedules in December 2001, go into the studio and put some material to tape. Talbott brought on board producer Keith Cleversley, the psychedelic guru who has recorded albums for The Flaming Lips, Mercury Rev and Spiritualized, as well as Hum's You'd Prefer an Astronaut.

After several trips to Cleversley's Playground Studios in Chicago, Centaur found themselves surrounded by a smorgasbord of instruments and began to realize a new vision for their debut, In Streams, as it strayed away from their live sound and became a sonic road map of grand proportions. "We tried to take the pretty simple songs of a three-piece band and flesh them out, take the songs as far as we could take them, pushing the envelope as best we could with different sounds and moods," said Talbott. But the vision was yet to be put into perspective. Months of draining studio performances, perfectionist headaches, money constraints and life-altering events made the band question why they were making the record in the first place.

In Streams carries a certain amount of emotional depth that reflects a variety of mood and direction. There's a dark current flowing through this album. "In Streams definitely has a lyrical theme and it's pretty unfortunate that it deals with some real and very sad events that happened to my wife and I. It's strange," Talbott says calmly. "Half of it was written before our tragedy and half was



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written afterward and yet it all makes sense. Songs that meant a certain thing to me, you hear them now and they have evolved into something a little different, a little more defined." (Lyle Hodges for The Octopus, Champaign-Urbana IL)



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