

DAYLIGHT

Doylestown, PA • www.myspace.com/daylightpa



SINKING 10" / CD

Get This Right Records • www.myspace.com/gtrrecords

RELEASE DATE December 15, 2009

BAND Taylor Madison - guitar, vocals • John Bowes - drums
Jake Clarke - guitar, vocals • Joe Kane - bass

RIYL Hot Water Music • Small Brown Bike • Castevet • My Heart To Joy

BIO Not that it's trying, but **Daylight** certainly isn't fooling anyone with its influences; Hot Water Music's gruff, anthemic assault comes to mind more than once on the Pennsylvania band's debut EP, *Sinking*, as does the striking emotional and sonic depth of Small Brown Bike's later material. Dynamic, melodic and powerfully resonant punk rock is the order of the day here, and hell if these five blistering, crashing yet undeniably catchy songs don't hit that particular sweet spot reserved for propulsive rhythms, a soaring twin guitar attack and vocals that are about as smooth as 30 grit sandpaper. Yes, kids ... there is little doubt in regards to which records in your collection that *Sinking* fits best next to.

Nevertheless, Daylight tempers that cresting, crashing wall of sound with some really introspective and intricate moments. Bands of this ilk tend to go full-bore all the time, ignoring tone, pitch and the spirit of exploration. Still, there's a strong sense that *Sinking* has only scratched the surface of the quartet's musical ambition. Like its peers - young and exciting up-and-comers such as Castevet, My Heart To Joy and Make Do And Mend - Daylight has taken the foundations of fiery, mid-tempo punk rock and injected an almost dissonant atmosphere and subtle complexities from other styles of music. The result is something that is a throwback to the post-punk-emo-whatever-core of the early to mid-nineties but still sounds decidedly modern and fresh. It's a testament to the fact that there's still plenty of new blood being pumped through the genre's ragged heart.

Perhaps *Sinking's* most unique attribute is the way the acrobatic, double-time drumming and soaring, sweeping guitars - which are nothing less than vibrant and alive throughout - are juxtaposed with Taylor Madison's raw, distressed vocals. There's a distant, far-off quality to his delivery, perhaps in part due to the production of the recording. Regardless, his words drip with urgency and desperation, and by burying the vocals a little deeper, it sounds like he's furiously trying to claw his way out. It creates a palpable tension and gives an added weight to the dark subject matter. It also makes the transitions into the more contemplative instrumental sections a bit smoother and gives *Sinking* an extremely cohesive feel.

Debuts like *Sinking* are really intriguing. There's an pounding, relentless nature to Daylight's songs. They pulse with a raw electricity and move a with kinetic force that's great for punk rock adrenaline junkies. Sky-high melodies keep us singing while the raw production and throat-shredding vocals make us scream. At the same time, the interplay between band members - the weaving, twisting instrumentation and little touches like the echo and reverb of a quiet moment - and the flowering seeds of some fairly unconventional ideas (at least in regards to this type of music) make us think that Daylight is definitely headed for bigger and better things.

Originally self-released by Daylight in early 2009 as a free downloadable demo, *Sinking* has been remixed, remastered and given its proper due in physical form by Get This Right Records. There will be a total of 520 10-inches pressed on three colors (102 white w/ orange splatter, 133 white / grey swirl, 285 white) and the label has also pressed a CD version of the EP. For more information, go to www.myspace.com/daylightpa, www.myspace.com/gtrrecords or www.beartrappr.com/daylight.

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