



**IRASCIBLE
MUSIC**



THE KILLS (USA / UK)

Ash & Ice

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Web: <http://thekills.tv>

EPK: irascible.ch/de/releases/the-kills/ash-and-ice

Over their almost decade-and-a-half career, multi-faceted rock minimalists **The Kills** have released four records, each one a restless, reckless enigmatic art statement that bristled with tension, anxiety, sex, unstudied cool and winking ennui. Yet not one of them sounded like the previous one. *“In an effort to not repeat ourselves, the path of least resistance has never been ours. Change is uneasy. Art should be uneasy”*, says **Alison Mosshart**, sitting at a long wooden table in her rented house above Los Angeles’ Griffith Park, where she’s been residing for a month, right next door to her musical partner **Jamie Hince**.

This is where the two friends-cum-soulmates finished their long-awaited fifth album, ***Ash & Ice***, due for release **June 3** (Domino). Unlike earlier albums, which have largely been written and recorded at Key Club Studio in Benton Harbor, Michigan, this one had a rather vagabond, as well as protracted, existence with the main bulk of recording taking place in a rented house in LA (using both Key Club’s and Jamie’s own mobile units) and at the world famous **Electric Lady Studios** in NYC.

Earlier albums had an air of detachment, an emotional austerity or just a psychic ambivalence about feelings, underpinned by an uneasy self-awareness and a seething, unexpressed anger. The 13 songs on *Ash & Ice* are more understated, less tempestuous and more affecting because of that, exposing the kind of push-pull you feel when you find yourself in a complicated but all-consuming relationship.

Ash & Ice, the resulting ‘flat disc’ is, says Hince, *“the most forward thinking record we’ve ever tried to make.”* From the Trans Siberian Railway to the hills of Hollywood and to New York City via London and Nashville, The Kills’ epic sonic journey meant discarding not just earlier material but also their own ideas on what it means to be a guitar band. There is a sense with both of them, that the two people who began this album weren’t the same as the two that finished it. Hince concludes, *“It’s a not a retrospective, throwback album by any means. In fact, if anything it’s running away from the past. It’s a record of now and it’s a record for the future.”*

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