

MAYPOPS: : : :



"Copyright dates can be deceptive," says **MAYPOPS** frontman **Khalid Hanifi** with a wry smile.

The album, **SPIRITS OF AGNEW**, was tracked, mixed, and produced at **The Loft** (Saline, MI) by **Tim Patalan** (Sponge, The Fags, Lovedrug, Peter Searcy, Hoarse) and in Khalid's basement. Guest musicians on the album include **Tim Patalan** (The Fags), **Ron Pangborn** (Marshall Crenshaw, Matthew Sweet, Was Not Was), **Vinnie Dombrowski** (Sponge), **Chris Peters** (Electric Six, Getaway Cruiser) and **Drew Peters** (Getaway Cruiser).

SPIRITS OF AGNEW is the debut release from Ann Arbor, MI popsmiths **MAYPOPS** but from what you'd gather this CD was released in the year 2000. Turns out the only Y2K system failure was this album not seeing the light of day. True, a few locals got their greedy paws on it but it has been waiting in the basement until now. (See: who killed JFK; location of Hoffa's body; main ingredient in Velveeta for similar cases.) Thankfully the wait was worth it as this 14-track juggernaut is a welcome vacation from the new-metal/emo-core landscape of late.

SPIRITS OF AGNEW is a veritable Cliff's notes of the inner-workings of Khalid Hanifi's brain/life. "**Blackeyed Susan**" {lust at the gas pump} charges out of the gate with wreckless abandon and hope "I promise to drive/if you promise to shift". "**Yola My Blues Away**" {kicking the blues} steals it's title from an old Skip James' song but the fuzz guitar and backing "oohs" are all Khalid. The tragically beautiful "**The Bloom Is Off The Rose**" {pursuit of emptiness} takes us to a dark place where hope is a farce and the narrator "moved to Hollywood and died". "Stuck In First" {anthemic ennui} revels in the obsession with being discontented. "**Summer Thunder**" {first love anxiety} smolders with wah guitar and the mantra "remember how she feels inside." "**Set Me Up, Knock Me Down**" {being at the mercy of others} paints a portrait of helplessness with the ironically hummable "Set me up/knock me down". "**Purple and Blue**" {love and brutality} delves into the darkside of romance that just won't quit. The acceptance in "**Love Song #37**" {saying goodbye} is that what's over is over and what's done is done. "**Baked Cliche**" {sweet nothings} is most likely the grandest pop song on the record with staccato cello, whirling organ and the promise that "one of these I'm going to show you." "**Hangman**" {physic boudoir action} swelters with slide-guitar and hyper-syllabic patter from Hanifi who ponders "Is she a super-physic summer chanteuse?". Thin fuzz-bass rules the explosive "**Ready To Crawl**" {euphoric humiliation} which has our narrator admitting "Feeling like I'm ready to crawl/back to you now." The call-to-arms "**Combustible**" {smoke 'em if ya got em} spells it out with "tired of feeling functional/does anybody have a light?" "**Lazy**" {an american folktale} is a mischievous anthem that lets us know "Whippits are a lot of fun." "**Listen Sound Off**" {a lullaby for the music industry} ties the album up nicely with it's Brian Wilson-dynamics, Paul McCartney-grace and oh-so Khalid lyrical twists.

Now what do you do when you're an up-and-coming band signed to a major label and the press is singing your praises? You get dropped when your A & R guy jumps ship and your debut album never sees the light of day. Such was the fate of former **MAP OF THE WORLD** front man, Khalid Hanifi. Signed to Atlantic Records in 1989 the band released the e.p. **AN INCH EQUALS A THOUSAND MILES** to rave reviews and heavy radio-play. Unfortunately fate intervened and the group's full-length release was shelved after the new suit in charge decided it wasn't Atlantic material. The band, unfortunately, broke up shortly thereafter. This might seem a sad tale for our hero but in fact it fueled a new fire, Khalid fashioned the noise-pop ensemble **KISS ME SCREAMING** in the early '90's consisting of some former **MAP OF THE WORLD**-mates as well as a few newcomers. Eventually **KISS ME SCREAMING** gave way to the more refined **MAYPOPS**, reuniting some old faces - rock solid **Oni Werth**, whose understated brilliance grounds all of Khalid's releases since the latter days of MOTW, serves as the ambassador of groove and is the only other full time MAYPOP; inventive and incisive KISS ME SCREAMING guitarist **Brian Delaney** also graces a number of tracks - as well as gaining some new allies. When **Tim Patalan** got behind the board things only got better (doesn't hurt having **Vinnie Dombrowski** and **Ron Pangborn** on the skins either). Time on the shelf hasn't aged this record a bit and if anything it's more relevant now than it was 5 years ago.

Praise For Khalid's Past Work:

This man still has 14-and-a-half minutes of fame left so shut-up and listen.

"...delve deeply into this blessed event." -Billboard Magazine

"...ambitious and strident..." -CMJ

"...fresh and appealing new sound." -FMQB

"Debut that roars from out of nowhere..." -HITS

"This is good, this is stuff that'll give you reason to live..." -Goldmine

"...competent pop..." -Alternative Press

"...what it takes to warm your soul within minutes..." - The Hard Report

"Sparse and introspective..." -The Gavin Report

"...fiendish..." -Rockpool

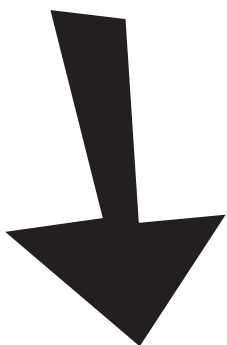
"...beaucoup songwriting chops..." -Cashbox

"...urgent, passionate intelligence...will kick your butt all over the room" -The Bakersfield Californian

"...fresh, fully formed and deftly executed." -Detroit Free Press

"...one of the area's bright indie-rock lights..." -The Detroit News

"...emotionally complex elegance..." -Ann Arbor Observer



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