

SCOTT LANAWAY

MERGERS & ACQUISITIONS



Everyone knows that through pain and loss, great art is often created. Toronto born musician Scott Lanaway knows this all too well. After the success of 2006's *Answering Machine Diaries*, critics were quick to laud Lanaway; Exclaim! Magazine claimed that he was "...refining his sonically experimental compositions into the complex and meticulous nuggets that appear on this album..." while SceneAndHeard said "Lanaway isn't afraid to get a little experimental...and that fearlessness works."

But 2008 and 2009 weren't the best years for Lanaway. Experiencing a harsh period of personal loss, he channeled his emotions into *Mergers and Acquisitions*, his sophomore full-length release out on March 23rd. An album of songs about life and death, the internal and external world, time and space, illusion and substance, don't be quick to back *Mergers and Acquisitions* into the "paradoxical record" corner. Lanaway emerges with an unheralded appreciation for his craft; one that's heard with astounding force through his electronically-laden, daring tracks.

Lanaway says of his latest: "The big mandate I had was to be authentic to the spirit of each song without second or third-guessing what was happening. Being intuitive and letting go. I took lots of chances and felt very uninhibited." And sure enough, there is a certain uninhibited edge on *Mergers and Acquisitions*, one that will have listeners believing not only in his tunes but in his vision as well. Consider the wondrous, contemplative groove of 'Oprah, God Wants You To Have A Private Jet' which marries the dream-like state often induced by Neil Young with Radiohead's persistently hypnotic vibe.

He continues: "I spent lots of time exploring sound, textures and instruments. This allowed me to explore many musical dimensions." The rich textures of Lanaway's work are heard in the temperate but oddly intoxicating beat of '1333.' It's easy to sense Lanaway's appreciation of haunting acoustic melodies in "The Ice Storm" and "Juliet Of The Spirits". And the fast-paced dub feel of "What We Already Knew" certainly adheres to Lanaway's principles.

"In the end the deciding factor was always whether the emotion of the song was coming through in the best way possible." For him, this was a record driven by emotion. Letting those emotions speak is what remains the driving force behind *Mergers and Acquisitions*. It may have been a record that was born out of loss, but it will certainly provide a lot of hope for Scott Lanaway fans – both old and new.

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