

Carrie Honey Blue Star



ARTIST: **CARRIE**
TITLE: **"Honey Blue Star"**
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There are moments that can only be understood first-hand, so obvious and intense is their nature. Some artists, perhaps very few, are capable of capturing and relaying such experiences with an intensity that, at best, represents one-tenth of their original intensity. Laura B., or, just as well, Carrie, is one of these artists and "Honey Blue Star" is just such a slice of life captured with extraordinary clarity, as if witnessed through a crystal clear pane of glass.

As the minutes pass we become voyeurs of the atmosphere that surrounds this girl who says goodbye to a lover ("The End"), lulls to sleep another who has come by to stay ("Aloha Marii"), speaks with the jittery words of someone who is seeing the world full of lights upon falling in love ("Monster Truck") or describes days that could pass for the start of a half-dozen novels --or new lives -- while observing how the echoes inside her, unable to be expressed in words, nonetheless become possibilities, as in the modulated words of "Eco."

These are banal, intimate scenes, quotidian visions that come into focus easily with the morning light streaming into a living room or the blinds half-drawn and the lights on at night. They are also doors and windows through which we can sneak a peek, sharing chapters in a diary where songs are moments, fragments of a life that could be ours if we knew how to choose the words she chooses.

Combined with lyrics that could be the thin, soft but confident lines of a small brush on canvas, Laura's voice is delicate, smooth, almost cracking -- as if she were climbing the scales of a guitar or jumping from one beat to the next -- and the sound is an organic, warm and melodic electronica. The effect is reminiscent of Lali Puna and other groups from the Morr Music catalogue but is closer to Tujiko Noriko or Hope Sandoval by the intimacy of the approach (we meet the innermost Laura, the one who suffers and becomes infatuated). It is, without a doubt, dream pop, minimalist sounds for folk songs that murmur, the soundtrack of a day-to-day existence if such a thing were possible.

"Honey Blue Star" is a new chapter in a story that begins in 2001, when the Mexican Laura B. decides to start a solo project after playing with such groups as Mery Poppins, Barón Ashler and Miyagi. Since then, several of her songs have graced the compilations of Mexican labels including "Mars" (Mínimas Texturas 007, 2003, Discos Konfort), "Cat Power" (No estamos solos, 2003, Abolipop); "Eco" (Máximas Texturas, 2003, Discos Konfort) -- named "Compilation of the Year" by the readers of Quartz, an international arts and music forum based in Paris (hyperlink <http://www.quartz.org>) -- and "Sounds like Display" (Marzo, 2004, Soundsister Records), as well as "I. Sabotage" on the net label Música para Espías, which specializes in spoken word pieces.

For her full-length debut, Laura has collaborated with the likes of Fernando Corona (better known for his work as Murcof and Terrestre on the Static Discos and Leaf imprints) and the record's producer Rubén Tamayo, whose records as Fax have appeared on the Static Discos, Traum and Rocketracer labels.

The record is a split release y Static Discos (hyperlink <http://www.staticdiscos.com>) and Dearstereofan (hyperlink <http://dearstereofan.com>) and is distributed in the U.S. through Darla, in Sweden via Dot and in Mexico by Noise Kontrol.