

Mp3 Feeding Fingers - Baby Teeth



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Other-wordly, angst-ridden, and hauntingly beautiful post-punk sounds that recall the days of Factory Records. 9 MP3 Songs in this album (37:21) ! Related styles: POP: Dark Wave, METAL/PUNK: Post-Punk People who are interested in The Cure Joy Division Echo The Bunnymen should consider this download. Details: Feeding Fingers is the darkly sensual musical brainchild of surrealist animator, multi-media artist, and multi-instrumentalist, Justin Curfman with support from Todd Caras and percussionist Daniel Hunt. The trio is often compared to such post-punk roots bands like Joy Division, The Cure (Pornography-era), Echo and the Bunnymen, Cocteau Twins, Gang of Four, Siouxsie and the Banshees, etc., yet with a contemporary hipness that the listener may pick up on in bands like Interpol, She Wants Revenge, and The Editors. This, their second album, "Baby Teeth", is the follow up to their 2007 release, "Wound in Wall", which was a well-received critical success for the group. "Baby Teeth" is in essence Feeding Fingers' first proper album as a collaborative effort, whereas "Wound in Wall" was frontman, Justin Curfman's, purging of near-solo material. "Baby Teeth" offers to the listener a complimentary follow-up to "Wound in Wall", yet with Curfman pulling more influences in from Caras and Hunt "Baby Teeth" has a more dense and solid sound all its own. Reviews: "Post-punk, dark wave provocateurs, Feeding Fingers return with 'Baby Teeth', the follow-up to their widely-acclaimed 2007 effort 'Wound In Wall' yet another fine disc of stripped and naked minimalist post punk... immediately tells the listener that the skies have turned gray, the leaves are turning brown, and snow clouds are billowing on the horizon 'until the end of time... 'Baby Teeth' is the quintessential winter disc for cold and rainy December afternoons... sad, but somehow celebratory tones... mournful and lovely... successfully channeling some of the better moments from Depeche Mode with all the Curfman touches fans have come to expect on a Feeding Fingers disc... maintains a mournful, yet peaceful vibe, occasionally

channeling some unexpected moments (such as the driving claustrophobia and paranoia inherent in the stellar track 'No Movement in Water'), as well as the quiet elegance and impending doom of 'Plain Faced Afternoons'." - Coyote J. at WRZZ-FM The Birmingham Weekly "... this album firmly places Feeding Fingers in a multi-talented niche of their own... evokes, like none other, the authentic and classic sounds that smacks of The Cocteau Twins, Siouxsie and the Banshees and The Cure..." - Fiend Magazine (Australia) "... finally a band that has achieved the unachievable: bringing us back to the sound of the early 80's, clearly influenced by bands from that era but without copying. Feeding Fingers has a very distinctive sound of their own with a singer with an incredible voice... I literally had goosebumps when I heard his voice on 'This Isn't Enough', such power but so controlled, wow!" - Linda Schenkel (Musicmeter - Holland) "... on this album Justin Curfman gives everything he's got and it's so beautiful I almost have to cry..." -Michiel Klompen (Netherlands) "'Baby Teeth' opens with 'Neverlight', a beautiful piece that seems to signal an end to the long wait following 'Wound in Wall'. Listening to the song is almost like hearing the band say "We know you've been waiting for this and now the wait is finally over." It has all the qualities that made the best songs on Wound in Wall great, from the throbbing bassline to the inspired use of keyboards. Justin Curfman's voice has the same ethereal, near-possessed quality that it had before, yet it feels fresher than before. 'Neverlight' is followed by the equally inspired 'She Hides Disease', demonstrating the band's knack for very simple yet evocative guitarwork. The titular 'Baby Teeth' is, in my opinion, nothing spectacular, but still solid. The song does cover new ground for the band by being one of their more fast-paced songs and while it is a good song it seems to fall flat somehow. It seems that the band's strength still lies in the slower, more dreamy songs. The next song on the album, 'Is Heaven All That You Hear', is a prime example of such a song. With its ethereal guitars complemented by the warm bass it evokes similar emotions in me as the strongest songs on Wound in Wall did. 'Permission for Sleep' also goes into the faster-paced ground and feels a lot better for it than 'Baby Teeth'. The song goes to show that while the band does excel in slow songs they are also capable of doing something faster. I wouldn't call for a complete retooling of Feeding Fingers, but I'd be happy to hear more songs such as this in the future. 'This Isn't Enough' goes back into the slow, lulling tempo, and the song has a genuinely creepy atmosphere to it. This is definitely a song that'll creep you out if listened to in the darkness of your room at midnight. The song's creepiness, a composite of Justin's voice, the effective use of keyboards and what can only be described as white noise in the background, is accentuated by the

effective drumming which has an almost heartbeat-like quality to it. 'Plain Faced Afternoons' is a definite hit in my book, as it perfectly captures everything that I enjoy about Feeding Fingers' music. Everything that the band excels in seems to come together in this song to achieve an effect that is at the same time beautiful but also disconcerting. 'No Movement in Water' again demonstrates the band's ability to pull faster songs. Oddly enough, the song, with its almost tribal drums and minimalistic guitarwork reminds me of the now-defunct Finnish goth act Varjo. This is entirely positive, as Varjo still remains one of my favourite bands. The song makes me feel that Feeding Fingers has all the potential for making great songs, no matter what the tempo. Finally, the album ends with 'Your Name in a Stolen book', another slower song which, unfortunately, falls short of its goal. While a solid song it seems to lack that certain something that I would've liked the album to end with. The song ends on the same note as the album began, wrapping up the album in a passing manner. Final thoughts? 'Baby Teeth' is an excellent album. It proves that Feeding Fingers is as good as ever with beautiful and dark dreamy post-punk but also demonstrates that they have a lot of potential for expanding their repertoire. While there are great songs here none of them seem to have the radio-friendly quality that 'Fireflies Make Us Sick' from Wound in Wall did, but I personally see this as a feature and not a bug. This sort of music is niche at best, so the lack of radio-anthems on albums isn't that much of a loss, really." - Patrik Renholm (Finland)

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