

OOP-010-PR

Immediate Release Date: 2/11/2022

Artist: T. Nguyen

Title: (self titled)

Label: outofprint

Publishing: Record Archive Publishing (ASCAP)

CAT: OOP010V

Side 1

1. The Kissing Song
2. Meet Me Again
3. Emptiness

Side 2

4. 'til Late
5. Cell Sight
6. Love, Mercy, & Justice

Runtime 40 Minutes

All tracks written and produced by T. Nguyen

Special thanks to everyone who contributed to this first vinyl pressing.

Community support and funded via Diggers Factory

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Soundcloud: <https://bit.ly/3GC90nd>

Shops contact: [Record.Archive.Publishing@gmail.com](mailto:Record.Archive.Publishing@gmail.com) to get this in your shop.

This record will be our first vinyl pressing to the imprint and our tenth release for the label.

Thank you to everyone's support. Without your support, this project would not be possible.

With our first vinyl release we wanted to incorporate the influences of early rave music, artists with unique sound processing and the idea of consciousness. This work was created in 2021 over multiple fully immersed workcycles. This is the first full-length release by T. Nguyen.

T. Nguyen sounds consist of driving drums, vintage tape noise, rounded piano tones, deep subs and analog static. His music comes from life experiences and is processed by observing the subtleties in perception and sound vibrations. His studio is located in Brooklyn, NY.

The record eases in with soft pads and a firm kick drum on the opening title, The Kissing Song. The track's contracting synths float in and out of view, while we seek another soul on the dance floor .

The follow up to the first track, Meet Me Again is reminiscent of dance floors during the early acid basslines days. The track pushes the listener into this dingy basement party with multiple rooms, souls grasping to their biological inputs, all under the influence. A moment of clarity and openness arises at the end of the track as it slows down.

Track three leads with stoic horns, rounded rhodes and big chords over a funky bassline. The forward drum grooves just on top of the song gives way to descending mallets that allows breath on the dancefloor.

Side two starts with an ominous high pitch strings and a firm kick drum over a bouncy Chicago House style bassline. Textures of dynamic horns, jazzy hats and percussion stream in and out of the song mirroring many late nights out in New York City.

Track five of the album is driven by strong hand drums and organ melodies. Cell Sight, drops with a Nokia ringtone from the late 1990's and shuffling Hi Hats. The song is heavy with a subtle string breakdown, but the bassline runs, skips and chases the listener as the song tracks every move.

Finally, Love, Mercy & Justice starts with its scratchy synth and lo fi compressed pianos, ending the full-length work. The bassline comes funky and the song is a celebration and reminder for all of us to stand together and help one another during difficult times.

"A record as an object, is only a record based on the relationship of its parts. Each part exists dependent on each other, for example the plastic, the needle, the sound and most of all the listener. The record would not be a vinyl record without a cut groove caused by the needle, nor would it be a vinyl record without the person providing the sound and the listener to observe. - T.Nguyen"

[www.outofprintrecordings.com](http://www.outofprintrecordings.com)

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