
SAVES THE DAY

"A sonic love letter to cut through the noise of the world. That's what this is," states **Saves The Day**'s Chris Conley of the band's new, self-titled album. "There's so much noise in the world right now, there are so many people having a hard time...I wanted to write this sonic love letter of sorts to cut through all that, to remind me, or whoever hears it, of what's important. It's the simple things."

Saves The Day released their eighth full-length album on September 17th via **Equal Vision Records/Rory Records**, reuniting the band with the label that helped shape them into the seminal act they are today. The album was recorded in the woods of Michigan last winter, produced by **Saves The Day**, engineered by Marc Hudson and mixed by Rob Schnapf - marking the first time the band has worked with Schnapf since 2003's *In Reverie*.

Conley reflects, "Hard to believe it's been 15 years since we put out the debut **Saves The Day** album on **Equal Vision Records**. Back then, I was just a kid, 17 years old and still in high school. Somehow, after our demo was rejected by all the other indie labels of the time, Steve [Reddy] from EVR called us up on a landline and asked if we'd like to make a record. We were in the middle of rehearsing some new songs in a basement somewhere in New Jersey, and we dropped our instruments and jumped up and down, excited and amazed. No way to know that when we got the call, it was the beginning of what would be an incredible journey through the world of music and beyond. In retrospect, I can see clearly that without Steve and **Equal Vision Records**, there would be no **Saves The Day**. After all these years, I still hold holy gratitude in my heart for Steve and his faith in our music. Signing back to **Equal Vision** feels like coming home."

"It just felt like a classic **Saves The Day** album," Conley explains of the band's decision to self-title the album. "It had elements of all the different sounds that the band has gone through and I felt like it was a really good example of what a great group of **Saves The Day** songs would be."

He continues, "It just kept feeling like, this is **THE Saves The Day** album. And working with Aroon and Rodrigo, I finally feel like we have a *band*...I never felt like that, before now. I feel like it's a statement to my bandmates. I don't want to do it without them. This is **Saves The Day**. The sound of the record sounds like it wrapped up our legacy. And sort of also opened the way to the future, I feel like it's a nice representation of our music."

That classic sound is presented through a sweet sense of nostalgia...looking back on being a kid in love, while simultaneously being a grown man dealing with the real world and coming to terms with the fact that life, simply, is an overwhelming, intense process, from the actual existential dilemmas of life and death, to the day-to-day real world dilemmas. This album takes that on, in an effort to remind one of the beauty of youthful innocence and the serenity of simplicity.

"The love you long to know is within...that speaks to the heart of the album. We, as humans, definitely look for the root of the problem on the outside, but really there is a part of you that *knows* what you're dealing with and is grown and open and willing to deal with life. And with me, I couldn't get to that point without going through the darkness, and

understanding the root of the darkness. I had to walk through the gates of hell to get there and to understand that.”

He adds, “It’s been difficult to navigate the actual, complicated nature of getting by. And so, I wrote the album to cut through all of the pressure, all of the stress. Of course we can still lose ourselves in our tender nature, when we’re under stress, but I think it’s important to remember the connection that is beneath the layers of complicated real world situations.”

Not wasting any time following the final tour supporting **Saves The Day**’s previous release, *Daybreak*, vocalist Chris Conley began writing for the next record the very next day following the tour. With 50-60 songs written, Conley brought his vision to the rest of the band and together the group fleshed out the 11 songs that now make up the intricate, upbeat album. Quirky rhythms, sweet, sentimental lyrics and crunchy guitars make for a memorable blend and powerful homecoming.

Saves The Day was created via a PledgeMusic campaign launched this past Thanksgiving. Over 1,450 Pledgers helped the band surpass their goal and record the album in a unique and intimate fashion. Through the campaign, **Saves The Day** also donated a portion of the earnings to Occupy Sandy to assist in the recovery efforts after the devastating storm. The band has spent a majority of the past year closely tied to their Pledgers, giving them early access to music, playing house shows and getting ready for special fan involvement on their upcoming tour.

Saves The Day has just wrapped up a massively successful nationwide headlining tour this fall, which featured openers Into It. Over It and Hostage Calm. **Saves The Day** will next head out on a full band acoustic tour, with special guests Walter Schreifels (Quicksand, Rival Schools, Gorilla Biscuits) and Jon Simmons of Balance And Composure.

The four-piece outfit formed in 1997, releasing their debut album *Can’t Slow Down* in 1998 and followed by *Through Being Cool* in 1999 both on Equal Vision Records. 2001’s *Stay What You Are* spawned the memorable “At Your Funeral” as the band continued to evolve and grow. 2003’s *In Reverie* peaked at #27 on the Billboard Top 200, becoming the third **Saves The Day** album to chart on the Billboard Top 200. In 2006, the band began its concept trilogy, which was completed in 2011 with *Daybreak*. **Saves The Day** will be released on **Rory Records**, an **Equal Vision Records**’ imprint founded by Say Anything frontman Max Bemis.

Saves The Day is Chris Conley (vocals/lead guitar), Arun Bali (guitar), Rodrigo Palma (bass) and Dennis Wilson (drums).

“I think this album sets the course. I’ve gone through a lot of my sort of...growing pains, and the music from here on now will reflect my newfound inner peace. And the reason *Through Being Cool* or *Stay What You Are* sounds the way it sounds, is because I felt fresh, I felt alive – like I do now,” Conley concludes. “It’s nice to be back.”

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