



WHITEHORSE

The Fate Of The World Depends On This Kiss

You could call the musical marriage of Luke Doucet and Melissa McClelland a star-crossed creative partnership. The husband and wife duo behind Whitehorse defies the math of one plus one with their inventive, expansive new album *The Fate of the World Depends on This Kiss* and a live show that beats the band with its chemistry and complexity.

With *The Fate of the World*, Whitehorse makes good on the promise of their self-titled debut, which officially brought their solo careers together. They made their entrance as a band in August 2011 with an 8-song collection that played to their strengths with equal parts blues-stomp and ballad, seedy tale and sweet nothing. The album “freewheels between blues, folk and rockabilly with audible enthusiasm for experimenting with new sonic directions” with “addictively tuneful” results (Toronto Star).

Their new album, *The Fate of the World Depends on This Kiss*, out on January 8, 2013, showcases their fusion of blistering guitar work and perfectly matched vocals, as well the expanding range of creative possibility that comes as Whitehorse develops and focuses their sound. From the opening track, the psychedelic-meets-Spaghetti Western scorch of “Achilles’ Desire” to the sunset-on-water acoustic sparkler “Mismatched Eyes (Boat Song),” the clever pop of “Out Like A Lion,” and the pulp influenced suspense of “Devil’s Got A Gun,” the album covers impressive ground without compromising its artistic coherence. Whitehorse’s willingness to take risks while staying true to their “futuristic roots” vision makes for captivating listening (Now Magazine).

The album title comes from a Wonder Woman comic glued to the table in a diner in Vancouver, BC. “We loved the drama of it, and it’s almost taken on this personal meaning: our marriage, our career, our home, the road, everything is wrapped up in one,” McClelland explains. Beyond this, the title also conveys a sense of urgency about the world today, Doucet notes. “It is both romantic and intimate, but at the same time it carries a more foreboding social subtext.”

The songwriting process is collaborative without erasing their individual styles; imaginative narratives bear McClelland's fingerprint, while the intimate, personal stories tend to come from Doucet. “The studio process is fairly organic,” Doucet says. “We pull in one of a handful of drummers we admire and play him some songs until his eyes light up. Then the three of us build a song. Often the main

vocals, guitars & drums all go down together. Then we add bass, keys, pedal steel, extra guitars & percussion... banjos if needed. Whatever is lying around the studio is fair game. We'll bash on anything if we can get a sound from it." It's one thing to show innovative production on a record; it's another to bring it to the stage. Whitehorse's live show wrests complex layers of percussion, keyboard and telephone receiver amplification with looping pedals, adding complicated (and risky) elements into their mesmerizing guitar work and smoldering vocal chemistry. "We have a pretty complicated setup on stage," McClelland says. "We're looping rhythms. Luke has a kick drum and I have a stomp box, and we have seven guitars, bass guitar, keyboards, and tons of percussion. So for a lot of the songs, we're building pretty complicated loops and playing along to that. We're building it very organically on stage so anything can happen. It's gone very wrong, and very right."

Since their debut last year, Whitehorse has been on a tear with a sold out tour across Canada and a packed house at Toronto's Winter Garden Theatre last February. On the strength of that showing, the band was booked to make their headline debut at Massey Hall, Canada's Carnegie, on March 2, 2013. With *The Fate of the World Depends on This Kiss*, Whitehorse continues to build the story with emphatic enthusiasm in early press and critical approval. "We are feeling like people are listening to this record. It is secondary to us whether or not they claim to like it, love it or loathe it--the point is, they are listening to it," Doucet comments.

McClelland is known for bringing bloody-knuckled tales of bad apples to life. She often shares the stage with Sarah McLachlan as touring partner and backing vocalist. *Victoria Day*, Melissa's latest solo album, cemented her status as an "uncommonly talented" artist in Canada, says national daily newspaper, The Globe and Mail. Luke Doucet is known for his scorching work on his signature Gretsch White Falcon. As noted in *Guitar Player Magazine*, "whenever and wherever Luke Doucet hits the stage, he wrestles every last ounce of Neil Young-battles-Brian Setzer twang out of his gleaming cream-and-gold companion." Doucet's most recent solo release, *Steel City Trawler*, attracted four-star reviews across the board, as well as a Juno Nomination.

Individually, they have been recognized with awards and nominations from the Juno Awards, Polaris, Canadian Folk Music and Independent Music Awards. So with two strong solo careers, why Whitehorse? The theme of tempting fate appears again when considering how much the stakes have been raised: "We're kind of breaking one of the cardinal rules. We're getting away with murder. This isn't supposed to work. It's supposed to end in a hail of bullets and tears," Doucet has said.

On *The Fate of This World Depends on This Kiss*, Whitehorse plays both lion and lamb. The simultaneously savage and sinuous album will be released January 8, 2013 on Six Shooter Records.