

NEW RELEASES FROM  
TABLE OF THE ELEMENTS

# THE LANTHANIDE SERIES

TO MARK ITS 10TH ANNIVERSARY, TABLE OF THE ELEMENTS PRESENTS THE LANTHANIDES, A SERIES OF 14 SINGLE-SIDED, LIMITED-EDITION LPS. EACH DISK IS PRESSED ON CLEAR OR TRANSPARENT VINYL, SILK-SCREENED ON THE REVERSE IN GLOW-IN-THE-DARK OR METALLIC INK, AND PACKAGED IN A CLEAR VINYL SLEEVE.

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## ZEENA PARKINS “devotion”

An astounding and prolific improviser, Zeena Parkins is the world's greatest electric harpist. Forget about angelic choirs—Zeena cites Jimi Hendrix as a major inspiration, and her harp work is similarly explosive, often blurring into fuzz-distorted terrain. Parkins is a lightning bolt of a performer, and a much sought after collaborator; she works frequently with Thurston Moore, Lee Ranaldo, Jim O'Rourke and Pauline Oliveros, and has also recorded and toured with Courtney Love, Yoko Ono and Bjork.

Parkins' 1993 CD *Nightmare Alley* was her first solo release and the first release on Table of the Elements, so it's only fitting that she represents the final release in the label's 10th anniversary “Lanthanides” series of LPs. The recording, *devotion*, is from Zeena's haunting score for the film of the same name by writer/director Cynthia Madansky.

“As the over-dubbed blips go careening off each other, stretching high, then shrinking low, it's easy to imagine that every type of music you've ever heard is in here somewhere.”  
—SAN FRANCISCO BAY GUARDIAN

“These pieces present Ms. Parkins' vision naked and undiluted, displaying a seemingly infinite array of auditory device, the music registering in the void like the peaks and valleys of a psychic EKG of subconscious fantasy.”  
—CREATIVE LOAFING (ATLANTA)

“There's great fixity and coherence to the mini-essays she develops. In the end, it's classical NYC avant garde—garrulous, multi-faceted, ironic and open.”  
—THE WIRE

“Zeena Parkins...is my favorite living harpist... kucks of sonic gristle that she pulls from it are dandy as jack. A truly ginchy exploration of forgotten string potential.”  
—SPIN MAGAZINE

“Music that makes you hike up your britches and howl like a coyote. Parkins, one of the only avant-garde harpists around, uses both her acoustic and an electric harp complete with wah-wah (whammy) bar to dance the tarantella on the stuffy Harpo Marxist image her instrument has. She is not afraid of its natural beauty and sophistication but more often than not her hands are dirty to the elbows in discordant tangents, Hendrix distorto-feedback, and fierce multi-phonics... I love this, I love this, I love this.”  
—WDC PERIOD

“Parkins takes her celestial axe-heretofore thought of as delicate—and gets tough, unafraid of its recourse. It's what some listeners used to call abstract lyricism, and the way Parkins deftly deploys her spur-of-the-moment ideas is refreshing.”  
—THE NEW PAPER

“Her style defeats categorization, and is therefore all the more interesting.”  
—THE NEW YORK TIMES

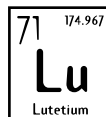


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