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For Immediate Release

The Clientele Presents New Single, “[Dying in May](#)”

New Album, *I Am Not There Anymore*, Out July 28th on Merge

U.S. Tour Runs August 9th — August 23rd



Photo by Andy Willsher

“Rather than gather dust, though, the London cult indie vets have delivered this soft swaying, chamber pop pick-me-up – all tied together with a lacey, fingerpicked melody.” — *Guitar World*

“‘Blue Over Blue’ has a sunny vibe only slightly undercut by the glitchy electronic noises that rhythmically dot the landscape.” — *WNYC’s New Sounds*

“‘Blue Over Blue’ has all the signatures of a great Clientele song — arpeggiated guitarwork and soaring, wistful melodies – but when that distorted riff kicks in unexpectedly, you’re caught off guard. Twenty-five years into their career, The Clientele have managed to reinvent themselves just enough to make it all new again.” — *Brooklyn Vegan*

The Clientele — the cherished UK outfit composed of vocalist/lyricist/guitarist **Alasdair MacLean**, bassist **James Hornsey**, and drummer **Mark Keen** — presents “**Dying in May**,” the new single from their forthcoming album, *I Am Not There Anymore*, out **July 28th on Merge**. On “Dying in May,” Keen’s live drums weave around programmed drum and bass samples, creating something polyrhythmic and avant-garde. Following the serene lead single “**Blue Over Blue**,” “Dying in May” elucidates the range of genres The Clientele explore on *I Am Not There Anymore*, a 19-track journey that extends from light bossa nova beats to the band’s classic chamber pop.

Of the track, MacLean says: “I think ‘Dying in May’ is the first Clientele song with no guitar. It also has no chords, as such — it’s a drone, with french horn, cello and Mellotron. So the rhythm does a lot of the work — the drums and percussion are in 9/8, but the singing and instruments are in 4/4, so as each bar goes past, there’s a slightly different rhythmic emphasis. This was a complete accident, but I loved it when I heard it — the patterns are a bit disorientating, but there’s a pulse that goes through it. I almost feel I could dance to this, but not quite. It’s based on an Arabic flamenco rhythm.

“The words are all fragmented too — simple images repeating, like someone in a high fever. I took some inspiration from *cante jondo*, Spanish flamenco — there tend to be two or three very focused, repetitive images in the words. There was no way in hell I could play guitar along with these rhythms, so I scored out a simple melody which would leave space for the drums, and be something the bass could latch on to. By the end, the words go over and over, like someone beside themselves with grief. Hence the title. It’s a harrowing subject, but I think it’s presented with love — the song hopefully opens it out and lets some air in. It feels like an exorcism for me.”

[Listen to The Clientele’s “Dying in May”](#)

I Am Not There Anymore regularly evokes what MacLean calls “the feeling of not being real.” A lot of the lyrics were inspired by MacLean’s memories of the early summer in 1997, when his mother died. Though the album functions as MacLean’s way of mourning, he notes that he’s not the kind of songwriter who ever sits down with a theme in mind. It’s more that “the music will bring images and then those images link of their own accord.” It’s a general mood he’s chasing with these loosely connected recollections.

The previous Clientele album, 2017’s *Music for the Age of Miracles*, arrived after a seven-year hiatus and featured the band’s familiar wistful melodies and haunting echo. Recording for *I Am Not There Anymore* began in 2019 and continued piecemeal until 2022 — in part because of the pandemic, but also because the band wanted to experiment. “We’d always been interested in music other than guitar music, like for donkey’s years,” MacLean says. This time out, the trio incorporated elements of post-bop jazz, contemporary classical and electronic

music. According to MacLean, “None of those things had been able to find their way into our sound other than in the most passing way, in the faintest imprint.”

Over The Clientele’s 32-year career, critics and fans have often described their songs with words like “ethereal,” “shimmering,” “hazy,” “pretty” and “fragile.” MacLean, though, has his own interpretation of the effect his music creates. “It’s that feeling of not being there,” he says. “What’s really been in all the Clientele records is a sense of not actually inhabiting the moment that your body is in.” *I Am Not There Anymore*, as MacLean says, is all about “the memory of childhood but at the same time the impossibility of truly remembering childhood... or even knowing who or what you are.”

This August, **The Clientele** will embark on a U.S. tour, featuring stops at **Bowery Ballroom** in New York City, **Lodge Room** in Los Angeles, **Lincoln Hall** in Chicago, and more. All dates are listed below and tickets are on sale now.

[Watch The Clientele’s “Blue Over Blue” video](#)

[Pre-order *I Am Not There Anymore*](#)

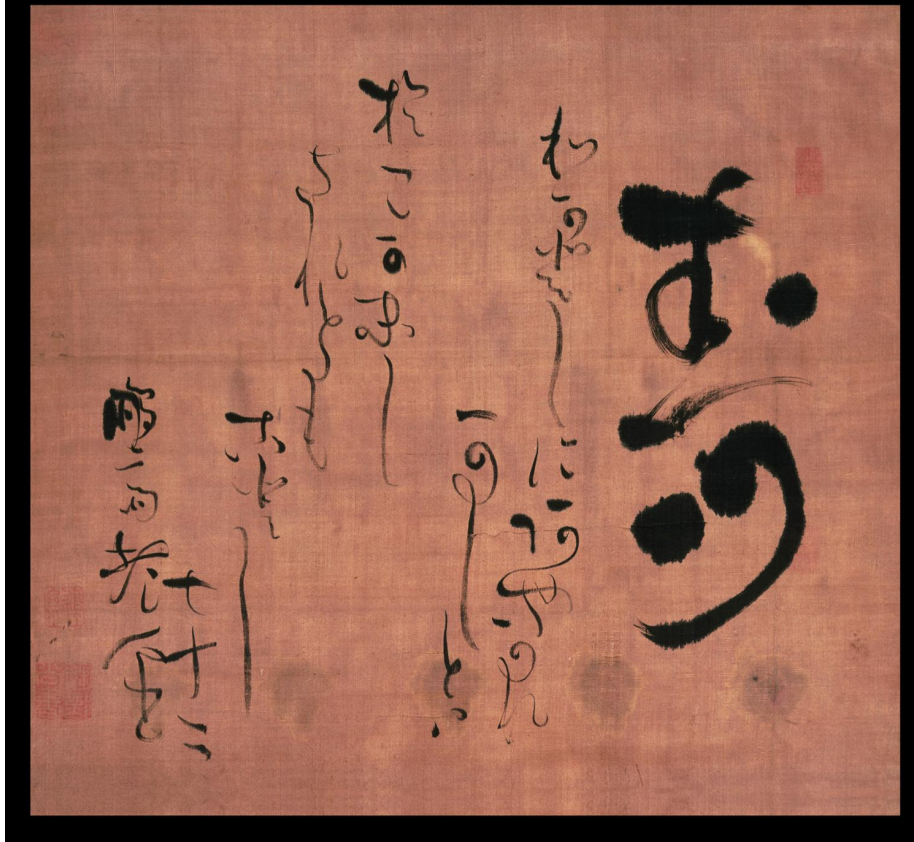
The Clientele Tour Dates:

Fri. July 28 - London, UK @ Rough Trade East
Wed. Aug. 9 - Somerville, MA @ Crystal Ballroom at Somerville Theatre
Thu. Aug. 10 - New York, NY @ Bowery Ballroom
Fri. Aug. 11 - Philadelphia, PA @ Underground Arts
Sat. Aug. 12 - Washington, DC @ Songbyrd
Sun. Aug. 13 - Durham, NC @ Motorco Music Hall
Tue. Aug. 15 - Chicago, IL @ Lincoln Hall
Thu. Aug. 17 - Los Angeles, CA @ Lodge Room
Fri. Aug. 18 - Pioneertown, CA @ Pappy and Harriet's
Sat. Aug. 19 - Big Sur, CA @ Fernwood Tavern (inside)
Sun. Aug. 20 - San Francisco, CA @ The Chapel
Tue. Aug. 22 - Portland, OR @ Mississippi Studios
Wed. Aug. 23 - Seattle, WA @ Tractor Tavern

[Download cover artwork & hi-res images of The Clientele](#)

THE CLIENTELE | I AM NOT THERE ANYMORE

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I Am Not There Anymore cover artwork

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