

THE RUN-OFFGROOVE



Seattle's **Head Like A Kite** combine electronic wizardry and alterna-rock to sound like a cross between the best elements of **nine inch nails** and **Rise Robots Rise**. *There Is Loud Laughter Everywhere* (Mush) could sound like every other

electronic hybrid that's out there, but fortunately it doesn't, and outside of the great sounds they're able to create, they have songs that hold up beyond the audio surfaces heard.

In truth, Head Like A Kite is less of a "they" and more of a "he", in this case **Dave Einmo**, who utilizes a wide range of collaborators in the studio and onstage (not unlike **Trent Reznor**) to create these sonic hurricanes. I always hated when someone would say "I wish there was electronic music with balls", but it's to say that they enjoy the limitless creativity of electronic-based music but wish it had the grit of guitars, and that can be heard throughout the entire album. "Daydream Vacation"'s feminine presence could easily bring Head Like A Kite to a wider audience as it's perfect for massive radio airplay or television placement, while the twisted musical chops of "Six Bags Of Confetti" (going back and forth between modern rock and nice electronic bursts of funk) will challenge anyone who thinks they can just nod their head eternally in a repetitive manner. The title track would easily become a nice down-tempo or hip-hop track in the right hands, almost in the vein of **RJD2** or **Nobody**, while "Keano's Couch" takes the vocoder back and makes robot rock rise again.

Head Like A Kite cannot be pinned down after hearing one, three, or even five songs, and the fact that the music goes everywhere shows me that Einmo is willing to do a lot of exploring, and I hope he continues moving in any and all directions, including those that are unknown.