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of everyone's favorite holiday

movie classic.



Now that disk is on the streets, at least locally, and the quartet is looking forward to a February national release and heavier regional touring to support the aptly titled ... and Now We Can Be Ourselves, starting with a release party Saturday at Radio Radio.

together to distill their own version and get it on a

full-length record.

As guitarist and lead vocalist Derek Osgood explains, RLD's debut EP, *Drinks for the Delayed*, was made by a group that was still taking shape and eager for a recording contract. The new album showcases a team with a cohesive sound, determined to document it on their own terms.

"Once we just decided to spend our own money and put it out, it became very easy," Osgood says. "What we thought was missing from our first record was the aggression and the energy of our live show. When we did this record, we pretty much wrote them, rehearsed them, went down there and banged them out live."

"Down there" is a reference to Bloomington's White Ark studios, where the band recorded and mixed the new album with co-production by Mahan Kalpa, aka Paul Mahern, the ubiquitous elder statesman of Indiana indie rock.

Red Light Driver evolved from the acclaimed Lunar Event, a musical entity Osgood launched in 2000 as a primarily electronic solo studio project. With the addition of vocalist/keyboardist Gwynn Hermann, the danceable act became a leading presence on the local scene and expanded to a larger lineup that included guitarist Jon Harmon and bassist Mike Contreras, who had played together in Pop Lolita, as well as drummer Drew Reed. After Hermann's 2006 departure, the remaining four opted to stick together but find a new direction.

The group's sound arises from the contrasting but complementary tones and styles of the two guitarists, who have known each other since their teens. Osgood, an adherent of Spacemen 3 and the Jesus and Mary Chain, lays down gritty drones on his beloved Fender Telecaster. Harmon, with his Rickenbacker 360, plays sharp, shimmering patterns that recall the Smiths' Johnny Marr and Echo & the Bunnymen's Will Sergeant, often using a delay effect to generate showers of syncopated notes. The sometimes dark sonic palate is balanced by a subtle sense of humor and the sunny vocal harmonies of Osgood and Contreras.

... and Now We Can Be Ourselves is available now through the band's Web site; local retailers Luna Music, Vibes and Indy CD and Vinyl; and online



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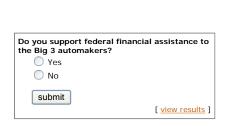
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retailers including Amazon and iTunes. But around Feb. 10, the album will go out to national retailers and hundreds of <u>college</u> radio stations, with promotion and distribution courtesy of Indianapolisbased MFT Records, part of the Musical Family Tree empire of local music appreciation.

"We decided to release it earlier locally — that's our way of helping to pay for the rest of it," Osgood says. "We have to spend a lot of money on promotion. If you want to do it, you have to do it right."

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