

**Chance Wayne's Folk Punk:  
Music That's in Your Face, But Not So Close You Want to Turn Away**

For some years now, Chance Wayne has wandered the gloomy post-industrial landscape of Western Pennsylvania's Steel Valley, performing his dark and moving songs of the human condition. From Slavic dance halls and dingy mill taverns to homeless campsites along the Monongahela River, Chance Wayne has entertained and elevated audiences of every description with his voice and acoustic guitar.

His lyrics weave bleak imagery and sardonic wit with melodic, even rousing music. The songs are vignettes and character studies that are frankly downbeat in tone, yet in each case the dread and woe are quickly trumped by Chance's raucous black humor. The music works on a number of different levels, revealing complex songs that transcend pessimism or one-dimensional social criticism.

Chance's music is honest not earnest, and explores in an unusual lyrical style the travesties of love, loss, and the hell that is other people. Delusion, remorse, and sundry varieties of wretched affliction infest the characters in his songs.

Chance's songs are grounded in a distinct attitude, but exhibit a great deal of range. "Ty Cobb" is a rousingly irreverent look at one of the more fascinating, abominable figures in sports history. "Lincoln Logs" frames a picture of domestic suffocation in a fragile melody that is touchingly sentimental. "Walkin' Across the Bay" is a plaintive dirge that conjures a solitary walk in the dead of winter, where existential questions howl like the wind. "Country Music Breakdown" is a satiric picture of down home life that bursts the bubble of a romanticized country culture.

Chance, who follows in the footsteps of that other great Pittsburgh songwriter Stephen Foster, draws indirectly from a host of varied influences, including Charlie Patton, The Gun Club, Brecht/Weil, and the Louvin Brothers.

Chance recently moved to New York and his tunes have found an excellent fit. In the big city milieu, savvy crowds can appreciate his tragicomic perspective and paradoxical songs that are bleak but funny and generally induce something deeper than a belly laugh.

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**Nathalie Joyce:**  
**Exotic R & B With A Familiar Flavor**

Nathalie Joyce has been singing since she was three years old and has always harbored the dream of inspiring and entertaining multitudes with her unique voice. Now, with a lifetime of experience behind her, honing her voice through years of training and international touring, she is poised to erupt upon the pop world with a dazzlingly exotic style that is an original blend of cultures and musical traditions.

Nathalie, who is half Vietnamese and half Indian, grew up in Paris where she studied voice as well as ballet and modern jazz dance. At 19 she began singing in a chorus devoted to traditional Vietnamese music and quickly distinguished herself when the conductor chose her out of 100 other candidates to be the primary soloist.

After several years singing with the chorus, the contemporary, cosmopolitan side of Nathalie burst forth from her traditional roots and she grew restless with the music of her mother's native culture. It didn't take long for Nathalie to switch musical gears. While performing in Switzerland, she was discovered by a Dutch manager who signed her on with a touring band. Soon she was barnstorming across Europe singing gossamer French ballads in her soaring soprano with its distinctly Asian intonation.

For over five years Nathalie toured Europe and carved out a style rich in nuance and brimming with a multicultural flavor. The music she made during this period is astounding for its stylistic diversity and deft interweaving of cultural influences. It is by turns a swirling vortex of exotica and tuneful, girlish bubblegum. At times the lyrics are spry and playful while the voice enraptures with its sensuous quality.

Nathalie's "Europop" phase shows a complex woman successfully integrating seemingly incongruous facets of her ethnic heritage and musical interests into an original synthesis. In addition to her artistic discoveries, the ceaseless continental jaunts necessitated by singing in a popular touring band forged a seasoned performer and sophisticated citizen of the world.

Nathalie's recent move to America was cause for more stylistic exploration and further evolution. Her latest music is a fully developed, shimmeringly produced distillation of all her past work. She has harnessed the slicing precision of electronic recording techniques to showcase her voice and its capacity to create emotionally stirring soundscapes. Her new work is a prime example of modern production put in the service of communicating old time romance and timeless mystery. Incisive, sassy beats and occasional harsh textures culled from hardcore dance music are crossed with the wry sensibility of bouncy new wave. While Nathalie's music may be a lot more rhythmically muscular than before, she's still the same girl who sang lead in the Vietnamese chorus.

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