

the tint

The 11th Hour EP

Dark. Loud. Catchy. Raw.

Track 2. "Win": Ferocious guitar vs. keyboard fistfight with icy vocal play-by-play

Track 3. "Splinter": Electronic noise-pop with an aching existential twist

Having survived the release of their first album, **Captain**, the edgy punk/rock band **The Tint** has compiled even more angst and anguish for their second release, due out this fall, **The 11th Hour EP**. This is a band that has risen above and beyond the Boston bar scene and will undoubtedly be one of the heavy rotation favorites this fall.

The Standard-Times

Boston's **The Tint** have a new record that takes their trademark blend of keyboard hooks and punk-fueled guitars, and paints them with a midnight-black coat of rock & roll existentialism. Sonically, *The 11th Hour EP* shows **The Tint** cloaking their hook-y riff-pop in electronic abstraction; lyrically, singer Evan Evans emotes frenetically – rebuking glib cynicism with shell-shocked intellectualism.

Starting with the 21st-century barroom pop they debuted to critical praise and international radioplay on 2002's *Captain*, **The Tint** have steered their sound into dark, dangerous places for their follow-up record. *The 11th Hour EP* is a creatively ambitious bid to expand their following from the clubs, bars, and colleges where the group is already accomplished. The *Standard Times* agrees, "**The Tint** has compiled even more angst and anguish for their second release... This is a band that has risen above and beyond the Boston bar scene and will undoubtedly be one of the heavy rotation favorites this fall."

The guitars are mean. The lyrics are cerebral. The keyboards are ethereal. The vocals are haunting.

The Eleventh Hour approaches. Are you ready?

Evan Evans [Guitar/Vox] :: **Sean Will** [Keyboard]
Sean Greene [Drums] :: **Tim Lyons** [Bass]



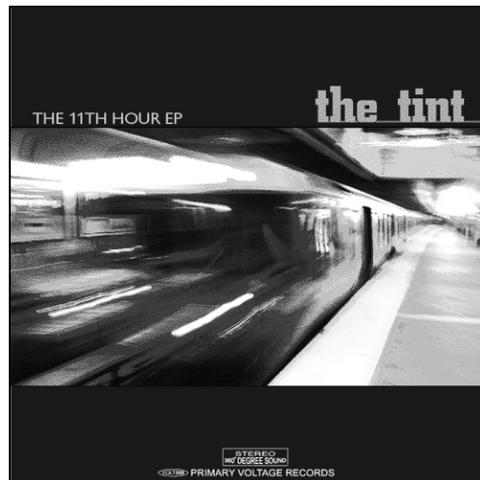
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Critics' Support

[The 11th Hour] shows a broader range of moods and wider sonic palette that (pardon the pun) tints the band's bright neo-New Wave songs with darker colors this time around. Evans' vocal style is one of smooth, radio-friendly earnestness, but an undercurrent of unease and dislocation threads through seemingly straightforward alt-rock tracks such as the keyboard-driven 'Bad Mood' or the fuzz-toned electric guitar noise of 'Splinter'

Boston Globe

The Tint has a rock and roll record on their hands that is energetic, creative, and most importantly, fun to listen to

The Setonian [Seton Hall]

None of the songs on *Captain* runs longer than four minutes, lending the album a sort of stream-of-consciousness feel, a throwback to last-70s-era rock as siphoned through a gaggle of Ritalin-addled Gen-Y'ers

The Sun [Lowell, MA]

On their debut release *Captain*, Boston's *Tint* refuse to adopt cooler-than-thou attitudes and let honesty, humor, and urgency rule. The result is 12 songs of indestructible power pop laced with bits of Squeeze and late 70's - era Elvis Costello.

Earlash

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