



**Release Date: 9th September 2013**

**Recommended Singles:**

1. Horse's Mane
2. The Others
4. Rei Blanc
9. Shoot'Em Up

# ANÍMIC

## HANNIBAL

**Track List:**

1. Horse's Mane
2. The Others
3. Hannibal
4. Rei Blanc
5. Wooden Gun
6. El Crani i la Serp
7. Skeletons
8. Oració
9. Shoot'Em Up

**Selling Points:**

- Fifth album by the band from Collbató and second after their collaboration and tour with the American musician Will Johnson (Centromatic).

- Anímic forget their folkly past and make new paths with heavy rytms and electronica that goes from industrial influences to dark pop.  
- With their sixth member Roger Palacín leaving, Louise Sansom has taken over the bands rhythmic base.

- Their last album Hannah took them to 8th place on the list of Best Albums and 3rd place as Best Act in the legendary magazine Rockdelux.

- They have opened up for bands like Portishead or Clem Snide.

In the original tale, Cinderella ends up killing her stepmother so her father marries another woman. The Grimm brothers reserved a sadistic end for Snow Whites story, it ends with the evil queen dying after being forced to dance with a pair of red hot steel shoes. The little mermaid by Hans Christian Anderson drinks a potion so she can live on land knowing that the second effects would mean having a sharp pain with every step, like a thousand knives cutting in to her feet. As if that wasn't enough, the prince ends up marrying another woman and the little mermaid throws herself into the sea, turning into foam and disappearing forever... We have so easily got used to happy endings, anyone would say that the collective unconscious has spent years trying to bury the fact, that in our origins, children's tales cuddled healthily with the dark side of human beings.

When Anímic started many insisted in comparing their music to a story with a happy ending where vivid colours flowed with eternal rainbows and where nature was celebrated like the missed Lost Paradise. There was a bit of truth in this type of appreciations, but we have to admit that under Anímic's songs there was always a shadow beating, like a second skin that, from the depths, called for an attention that not everyone was ready to provide. Everything changed with "Hannah", an album where the shadow extended itself towards their first skin like a pandemic observed with a camera in slow motion, revealing unprecedented patterns of an unusual beauty, that's when Anímic seemed to start to whisper into our self-induced sleep to let us know this story wasn't going to have a happy ending.

So it doesn't seem casual that, after the feminine title "Hannah", the new step taken by Anímic should come under the name of "Hannibal": A blow of masculine power on a table that had always shown nicer emotions? A call to the front line to all those who have let themselves be cuddled by the warm emotions their songs ooze? It's neither black nor white. If under the sweet emotions of their first songs we could find the before mentioned shadow, it would be absurd to believe we will only find darkness now: Anímic have always shown they are capable of making dualities live in a same, almost mythical, fully atavistic space.

And, the temptation of the masculine alibi is too large. The invasion of Ares into the domains of Apolo is too evident. "Hannibal" is full of brutal war chants (like the actual title: The song of a war where the only weapons available are the bones of the corpses left behind), of warlike references taken to Anímic's lands (that 'Wooden Gun' that sounds like a sweet, ethereal and sad spell destined to unveil the brief character of triumph on the battle field) with bones, corpses and snakes (do you need more explaining when there's titles like 'El Crani I La Serp' or 'Skeletons'?). But there are also mantras ('Rei Blanc') and prayers (L'Oració) that seem to be made to give strength to the warriors before throwing themselves into a battle they can see is going to be bloody. Even with a load of shrapnel like 'Shoot'Em', a song that scrapes the veil of the reality before known as Anímic, to open up a world of still invaluable impossibilities.

Is anyone surprised by so many warlike references in this text about Anímic? Have I lost my mind turning this album into a terrific tale about worlds at war, tales of blood, bones and meat? Maybe this is because of the times we are living. At the end of the recent Festival de Cannes, Ángel Quintana wrote an illustrious text for "Cuadernos de Cine" where he spoke about the surprising relationship between the crisis of democracy as a humanist social system (supposedly) and the alarming increase of violence presented in most of the films in this years contest. The film critic said that this disproportioned violence seemed to be the only way out for a civilization that is waking up from their lethargy, to discover that the dream was more like a nightmare, where morality, humanity, dignity and empathy was being cut away. Maybe I'm completely offline, but for me "Hannibal" is not coincidental: This legend where someone awakes amnesic from he's sleep and finds himself dragged into a battle where violence seems to be the only tool to survival, not only lets us know that Anímic are showing us they knew their story was never to have a happy ending... They also let us know that this tale was a lot more real than we all thought.

**Raül de Tena**

<b>Artist:</b>	<b>ANÍMIC</b>
<b>Title:</b>	<b>Hannibal</b>
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