



ONDINA THE PRIZE PODE FICAR PREFEELINGS MODOS **EX-PREGUIÇA** UNSURE RESEMBLANCES O NOME DELA TONE **INTERIOR LIFE** E AÍ ESQUEÇO

Produced by Andres Levin and Melvin Gibbs with Arto Lindsay

Mixed by Pat Dilleft, except Songs 4,10,11 by Tim Latham Recorded by Andres Levin and Kenji Shimoda Additional recording by Tom Schick

Recorded at Fun Machine Studios, NYC and Gr's house in Salvador, Bahia Additional recording at Sear Sound and Magic Shop, NYC Mixed at Kampo Studios, NYC Assistants: Caleb Lambert, Denise Barbarita Additional digital editing by Ze Mastered by Ted Jensen at Sterling Sound

Arto Lindsay: Vocals, guitar Melvin Gibbs: Bass, programming, keyboards, filters Andres Levin: Acoustic guitars, keyboards, (programming, rhythm 700, stylophone, pandeiro Davi Moraes: Timbal, caixas, surdos, pandeiro, electric guitar Skoota Warner: Drums (except on song #9)

1. **Ondina** 4:00

In Ondina do you rule like before Do you brave the thick and fists on your own Do you know you throw me off Are these questions I should ask Are those the kinds of things I really want to know?

Do you steal all you can take Give it back before you go Do you still steal 'til it's gone?

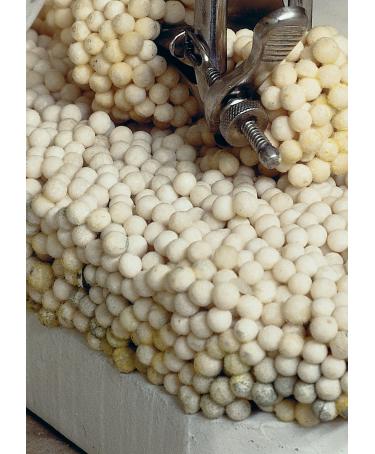
Do the daughters of Oxum turn you on Can I ask you where you spend what you've earned Do you frequent the same streets What do you give up your hearing for Do you have to get too close before you know?

Tenor saxes: Bob Malach Horns arranged by Steve Barber Additional keyboards and beats by Dougie Bowne

2. The Prize 3:58

When did I empty My empty mind? Did you see me let go of myself? Before I lose sight Of that picture of you Better place it face down on the bed

Notice how nature Replaces what was mine But still leaves me to drown in my style Reinvent remind me How we stuck to our fast Fasten me down



Rub words away Roll back in the shade Violent and hectic and wise Peace in disguise Dust covers the prize Violent and hectic and wise

Bite marks and scratches Elbows and knees In our dollhouse the furniture's capsized Rushing and stalling in our disbelief Folded back into our own surprise

Strings and horns arranged by Steve Barber Saxes/Clarinets: Bob Malach Strings: Sandra Park (violin), Sharon Yamada (violin), Robert Rinehart (viola), Allen Stepansky (cello) Additional vocals: Vinia Mojica

3. Pode Ficar 4:13 (for Kazu)

Sem muito cuidado nesse seu andar Labirinto prata papagaio no ar Sempre refeita há de chegar Como vento tudo a lembrar

A risada que você me empresta Esse mesmo faço favor de devolver Porém a singeleza do seu gesto Esse é presente deixa eu ficar

Razaõ em estado de alegria A luz que te alisa esta luz pode estar Ideograma se voçê de despe E agora se veste que palavra vai assemelhar O simples fato do cair da noite Já é o bastante podemos celebrar As quatro estaçoes naõ saõ do ano Data dos anos sessenta vamos sair pra jantar

You Can Keep It

Without due caution in the way you walk Silver labyrinth, parrot in the air Ever remade, bound to arrive Like the wind to recall it all

The laugh that you lend me That's the one I mean, I do you the favor of returning However, the artlessness of your gesture Is a present let me keep it

Reason in a state of happiness: The light that smoothes you out, that light can stay ldeogram, if you undress And then dress, what word will you resemble?

The simple fact of nightfall Is sufficient. We can celebrate The Four Seasons don't belong in a year It was built in the sixties. Let's go out and dine

Additional keyboards and beats by Dougie Bowne Melodica: Michael Leonhart

4. **Prefeelings** 4:48 Some subatomic machine *Stunning – as a stungun*. Where influences breed *My forms are – feelings* Can't even imitate yet *Wields worlds like – weapons* Someplace before we feel Some subatomic machine Where influences breed Can't even imitate yet Someplace before we feel

> Mouthest mouth eyest eyes Stunning – as a stungun Up there where clouds are fuel Floors we might end up on My forms are – feelings Nerves never pay light bills Wields worlds like – weapons

Premetronomic glee An alternative An option of mutiny like A misbehaved classroom And a substitute teacher Gigl with no "e" two "g"s Rain is tears – from the Split bite multiply Iris of cowardly lion crying Compared 2 your-Divide divide divide Potty mouth – Metaphor manure

In a world where we reel Well groomed in Biggest hill highest heels Tar and feathers Never fall and not roll Worth the price Of a lollipop or less Do you think you're breathing air? Promises lovers make When it's 2 late

Some subatomic machine Where influences breed Can't even imitate yet *My forms are -*Someplace before we feel *weapons*

Air before inventing wind An option of mutiny like A misbehaved classroom And a substitute teacher Blood before we know how to bleed Rain is tears – from the Hands before hands were held Iris of cowardly lion crying Compared 2 your-Write before we know how to lead Potty mouth –

Saxes: Micah Gaugh and Casey Benjamin Additional vocals: Beans from the Anti-Pop Consortium Noise bits: I-Sound

5. **Modos** 4:18 Meu coração quer aceitar Sua possivel devastação Não que não queira se a poderar De tudo numa só captação

Quando chegar e se apresentar Respeitando todos os modos dessa casa Não vai deixar de se celebrar E antes da hora nunca vai se retirar Meu coração quer aceitar Com sua força de vontade Quer rejeitar a rejeição Quer evocar o que só chega a vontade

Se insinuar se aconchegar Até nos cantos mais sonoros dessa sala O que nos resta do incomensurável É passageiro, não menos puro, é universal

Manners

My heart wants to accept Its own possible devastation Not that it doesn't want to take possession Of everything in one single captivation

Upon arriving and introducing itself Respecting all the manners of the house It won't neglect self-celebration And before the hour it will surely not withdraw

My heart wants to accept With all of its willpower Wants to reject rejection Wants to evoke what just shows up when it's ready

Insinuate itself, snuggle up into The most resonant corners of this parlor What's left to us of the immeasurable Is passing, no less pure, universal

Acoustic guitar and percussion: Vinicius Cantuária

6. **Ex-Preguiça** 4:36 Sem força pra acordar Preguiça de dormir Procuro sombra ao luar





Tudo parece imaginar Aquilo que ja é Impura discontração

Abstraio sem vagar Não é sonho e não é mar Tudo a girar sem se espelhar

Divido a cama com você Divido tudo que há Tudo continua sendo um só

Duvido vento e maré Duvido fundo areia e ar Entre assistir e acariciar

Ex-Laziness Too weak to wake up Too lazy to sleep I look for shade by moonlight

Everything seems to imagine What already is Impure distraction

I abstract without wandering It's not a dream and not the sea Everything spinning without reflection

I divide the bed with you Divide all there is Everything remains as one

I doubt the wind and tide Doubt sea floor, sand and air Between watching and caressing Strings and horns arranged by Steve Barber Horns: Bob Malach. Strings: Sandra Park (violin), Sharon Yamada (violin). Robert Rinehart (viola), Allen Stepansky (cello)

7. Unsure 3:31

There's only so much strength We can only venture so far from shore We can only be so unsure before We doubt we can ever move

Evolutions upon evolutions A tempest of sweat a reflecting pool Around the ankles over the streets Dizzy and dizzy and on in serenity

To turn to stone is not a vice Turn your face to look at the light Rehearse the effort that will suffice. Dreams of instinct dreams of ice

But no one goes to sleep tonight Extra pride will find its uses Once casual objects are cargival objects No one here sleeps tonight

iolin: Eyvind Kang

8. **Resemblances** 4:34 Your face slips away from your expression Your expression unmoored from your mouth Weather disengaged from the air Chill wind blows out of the south

Stay calm Keep calm Let the room outgrow the walls

Lend me your ancestors for a second As if we had nothing in common Where you should be you're both there We're way past either or

Keep calm Let the room outgrow the walls Resemblances free fall

Violin and viola: Eyvind Kang Additional drums: Vinicius Carituária Melodica and trumper: Wichael Leonhart Sonic thing: Brian Eno, Noise bits: I-Sound

e. **D Nome Dela** 842 Chame ela com o nome dela Vé se ela vem, vé se ela vem Chamei de linda, chamei de bela Vé se ela vem, vé se ela vem

A moreninha voçê me ap<u>arece</u> Será que jă vinha descend<u>o ali?</u> A moreninha voçê me aparece Será que veio porque eu chamei?

Her Name

Call her by her name See if she comes, see if she comes I called her pretty, I called her beautiful See if she comes, see if she comes

Oh Moreninha you just show up Was that you going by down from there? Oh Moreninha you just show up Did you come because I called?

Guitars and percussion: Vinicius Cantuária Drums: Rod Gross. Violin and viola: Eyvind Kang

10, **Tone** 4:19 I live in fear I can't go near My imagination No natural law Can't proceed by degrees Lost in variation Two by two now Get on all fours Silly calculations All fingers all neck Unforseeably dark All anticipation

Make it gradual Tone says it all

ALL DO

Don't take fear too far Let love be salacious

Hot lights hot dots Big room too tight Where was that terrace? My eyes won't pounce I won't tense up Semi-celebration Chocolate may melt No makeup makeup run I'll keep my patience Keep the drives below Separate my thoughts

My random thoughts How random is that? A walking walk on Are we rare enough? Evenly enthralled A room a nation Up on those lips That curl, that pout Just don't seem fitting Legs are people too Ribbons gone cloaks off They too have their riddles

Acoustic guitars: Vinicius Cantuária. Cuica: Cyro Baptista Additional vocals: Vinia Mojica

11. Interior Life 4:10

And so I chose an animal I draw my strength from him And when I'm weak I appeal to his tricky side And when I'm strong I think of the way he treats his child When I'm young I picture things that make him cry

Way down inside In some interior life

When I lie down He dreams me back at me When I'm tired Beauty is such a surprise



Then senselessness Turns and makes a fist at me I roll up to the edge And look over the side

Wherever I point my jet Billowing colors fly Then the choices I've made Escort me like a flock in the sky All my allegiances And those I merely pledged And all those animals And the way they make up their minds

Noticed decorated anointed and knighted

Saxes: Micah Gaugh and Casey Benjamin

12. **E Aí Esqueço** 3:05 Vigio suprimo e aí esqueço disso tudo Disfarço escondo e aí esqueço tudo isso

O sol se põe enquanto o dia ja está amanhecendo lento Vontade cai com força sobre todo meu desmedimento lento minto atento

Ao se desluzir o amor resplende Ao se refazer o amor resplende

And Then I Forget

Watch over, suppress and then forget all this Disguise, hide and then forget this all

The sun sets while the day is already dawning Slow

Will falls hard on my immoderation Slow, I lie attentive

Losing light love shines resplendent Being remade love shines resplendent

Piano: Peter Scherer. Additional vocals: Kazu Makino Co-produced by Amedeo Pace

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Art Direction: Diego Cortez Design: Matthew Barney, Tony Morgan

All sculpture by Matthew Barney. Images © 1992-1999 Matthew Barney, except p. 6 © Michael James O'Brien Front cover, pp. 2-3 "Cremaster 5: The Lament of the Queen of Chain," 1997. Photos by Larry Lamé pp. 1, 6-7, 16 "Cremaster 4: The Isle of Man," 1994-95. Photos by Larry Lamé pp. 4, 14. "Ottoshaft," 1992. Photos by Nic Tenwiggenhorn pp. 8, 10-11. Production stills from "Drawing Restraint 7," 1993. Photos by Michael James O'Brien p. 12. "Envelopa: Drawing Restraint 7," 1994. Photo by Nic Tenwiggenhorn Back cover, p. 9. Portrait photographs © 1999 Chris Winget

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Melvin Gibbs uses MTD basses, Mesa Boogie amplifiers and Dean Markley strings Vinicius Cantuária appears courtesy of Verve Records

Executive Producer: Steve Cohen Creative Producer: Diego Cortez

www.artolindsay.com



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