

# VANESSA PETERS

Since 2002, Vanessa Peters has played over 1000 shows in 11 countries, sharing the stage with the likes of Rhett Miller and Sarah Harmer. For years, she lived a musician's dream life: based in Italy, she toured most of the year and released her albums to an ever-growing fan base. Then her band dissolved in 2009, and Peters moved back to Texas. "I wasn't at all sure that I was even going to continue making music," she said. "I was worn out emotionally and physically."

But last year, almost on a lark, she recorded "The Christmas We Hoped For," which found its way onto a number of Top 10 Holiday lists. "It was a wonderful way to tiptoe back into making music. It made me missing writing and performing. Soon thereafter, I wrote most of what became the new album."

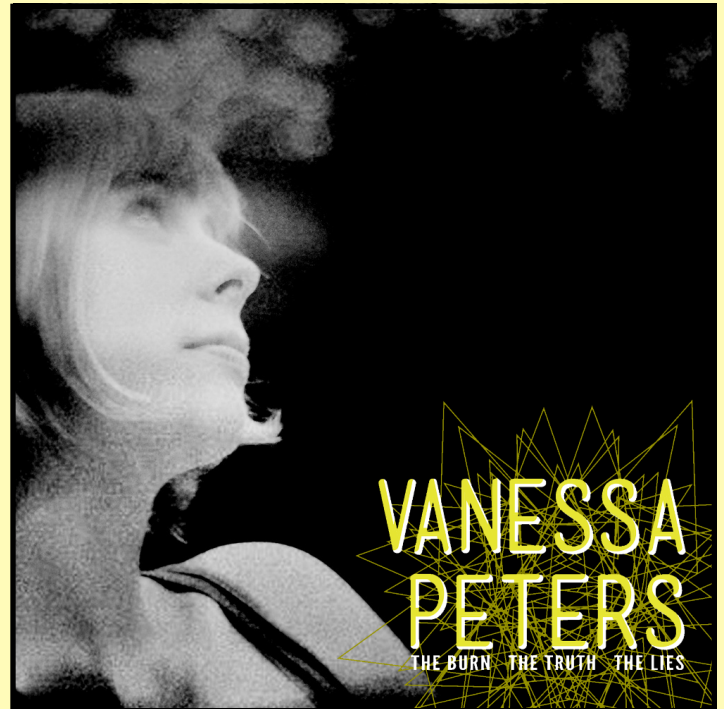
Still, the split with her band had been painful on many levels, and she wasn't sure about going into the studio again. "There was a lot of uncertainty in the whole process. I knew that if I didn't have some outside motivation to push me, I might chicken out."

Enter Kickstarter. Vanessa has self-financed all of her albums using fan-funding, but Kickstarter was different. "It was such a public platform. I was nervous about taking what used to be a very small and private exchange between me and my fans and broadcasting it for the world to see. But I knew that it would push me to get into the studio; there'd be no going back."

Thanks to that push, 2012 will see the release of "**The Burn The Truth The Lies**," Vanessa's first solo record in three years. Recorded at the legendary Texas Treefort Studios in Austin and engineered by Jim Vollentine (Patty Griffin, Spoon), the album features terrific performances by some of Texas's finest musicians: John Dufilho (Apples in Stereo) on drums, Jason Garner (The Polyphonic Spree) on bass, Grammy award-winning guitarist Joe Reyes, and producer Rip Rowan on keys.

This is a stark, honest album - perhaps best described as both dark and sweet. "This album really was about sifting through the stories, and trying to file everything accordingly into "truth" or "lies" .... which is, of course, a fool's errand." And yet for all of the struggle to write and record the album, the listener will discover that it's ultimately an emotive pop record, driven by clever hooks and smart, personal lyrics.

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"The best kind of singer-songwriter." – **Dallas Observer**

"Peters gets it right... reminiscent of Suzanne Vega, Beth Orton." – **Maverick Magazine (UK)**

"Peters is quite some songwriter and lyricist. She plays with words and ideas in an arrestingly intelligent fashion... she's not a clone of anyone else...." – **Whisperin' and Hollerin' (UK)**

"This is the record I've been waiting for Aimee Mann to make for years." – **Heartache with Hard Work**

"There's not a bad track on this record. I defy anyone with an ear for a catchy melody sung in a beautiful, rich, completely engaging voice not to be enamoured with this." – **Americana UK**

"This festive tease showcases Peters as a writer and a vocalist." – **PopMatters**

"Like us, you'll be blown away by the poppy folk of Vanessa Peters." – **VivMag**

"Top 10 Pop Christmas Albums of 2011" – **about.com**