

## NINOS DU BRASIL - BIOGRAPHY

**Ninos Du Brasil** is a project whose origins and background have remained shrouded in mystery. Dedicated to a bold and unlikely mixture of noise, batucada, samba and electronic, their sporadic live appearances have already become legendary and mythological.

Be it a punk squat in Belgium or the famous Venice Biennale of Architecture, Ninos Du Brasil, without fail, rally the troops, from every walk of life, and create some of the biggest festival style parties on the dance floor.

For those fortunate enough to have witnessed Ninos Du Brasil live, their stories comprise of otherworldly experiences. NDB's condensed yet intense set is a fervent intermixture of old school techno, stadium spirit choruses, Carnival style parade celebrations unified with the physical intensity of old school hardcore shows.

Their debut album, titled '**Muito NDB**' (**La Tempesta International** 2012) is a declared war against the stupidity and superficiality of pop music as well as the current reticence and behavioural inhibition of the dance halls and public venues .

The tracks on the album are weapons of percussion consisting of cuica , congas , bells , Jambe , rollers , plates, claves , maracas , whistles , bells and animal calls — married with non-traditional instruments: bottles, cans, pieces of wood and undefined rubbish. The goal, to encourage the public to discover and embrace a sexual and instinctual approach to rhythm and existence . 'Muito N.D.B.' was ignorant but not stupid, visionary, risky, improper and excessive.

Throughout the early days of Ninos Du Brasil, the band wilfully chose to keep their identities and history secret. It wasn't until the release of their debut record that fans discovered who the mystery beat masters were. Both Nico and Nicolo were members of one of the most respected, important and controversial '90s hardcore / punk bands, With Love (released on Omar Rodriguez of The Mars Volta and At The Drive In's label GSL).

'**Novos Mistérios**' (**Hospital Productions** 2014) follows their debut LP for La Tempesta International with an acutely stripped down blend of mostly "live" recorded percussion and explorative electronic sound design.

The project, and the album, are a radical inversion and consolidation of the duo's respective backgrounds in performance art, punk and indie bands. Inspired by the febrile humidity and sensory overload of Brazilian carnival music, they temper layers of roiling, propulsive percussion with electronic drones, effects and tribalist vocals to militant, hypnotic effect. Six tracks charge between technoid polymetrics, kinky minimalism and meditative ritual with particular focus on rhythmelodic cadence and carefully constructed atmospheres drawing lines between the avant-garde coda of William Winant and Indonesian Gamelan on 'Essenghelo Tropical', to Cut Hand's voodoo invocations in 'Legiões De Cupins', and the percussive moments of Brazilian metal legends in 'Sepultura'.

The song 'Sepultura' is also part of the soundtrack to 'Socrates One Of Us', directed by Mimmo Calopresti, and Nico's Von Archive co-curator, Spanish film director Carlos Casas is producing an individual video for each track.

On January 2015, Ninos Du Brasil step up to **DFA Records** (James Murphy, LCD Soundsystem) with a pair of virile, snaking batucada techno riddims following on from their brilliant 'Novos Mistérios' LP for Hospital Productions. The duo have at once refined, loosened and expanded their sound here, tilting technoid pulses thru mazy time signatures to resemble the soundtrack for a Sepultura after-party set in "the bushes of **Queimada Grande** (Snake Island, Brazil.)" Named after a genus of stinky frog found in the Amazon, '**Aromobates NDB**' is a viscous reduction of triplet-driven techno and phantasmic forest voices pent with a sweaty, febrile agenda and swarming electronics. '**Clelia Clelia**' is the antidote to that sensual tension, firing flurries of tribalist percussion around booming kicks and skating electronics reminding us of early Warp sounds.

At the beginning of 2016 Ninos Du Brasil teamed up once more with **Hospital Productions** and released "**Para Araras**" 12". Undoubtedly the most refined and electronic effort from the band so far.

As the title suggest this single is a journey towards a destination that only the upcoming album, to released September 2017, reveals.

Three years after their previous album entitled "**Novos Misterios**", NINOS DU BRASIL are coming back with "**Vida Eterna**" (2017), their third work, whose publication in Lp / Cassette is teamed up with **Hospital Productions** (worship label Based in NY), while the Cd / Digital version is released La Tempesta International, a true masterpiece for independent Italian music.

From the cover image, a flying bat with a wide open mouth painted by British artist **Marvin Gaye Chetwynd**, continuing with the titles of the songs and the dense texture of synthetic bases and it's clear that '**Vida Eterna**' is conceived as a journey through a dreary, damp jungle, populated by creatures that capture their vital energy from the dark and the night.

The creation of this album, inspired by vampirism, was born from the collaboration between the duo **Vascellari** and **Fortuni** with the producer **Rocco Rampino**.

The dense texture of synthetic bases, masterfully and cleverly coupled with the explosive-percussive irresistible charge of Ninos Du Brasil, has allowed the writing of this record, consisting of **eight** tracks that like sharp blades make way into a nocturnal jungle.

Let us imagine an almost impenetrable forest, on which the darkness is about to fall. And together with darkness there is the awakening of a world, remaining in the shade all the time of the day. A world made of creatures whose most developed sense is not the sight. That's a lot more.

The two opening tracks, "**O Vento Chama Seu Nome**" and "**No Meio Da Noite**" represent a perfect incipit in which a sharp wind shakes trees, branches and leaves creating sighs; The forest is alive and, slowly, a ritual of esoteric percussion grows, almost as it wants to guide the multitude of night creatures and awakening presences.

Next we find "**Condenado Por Un Idioma Desconhecido**", the first single extracted from the album. It is an awesome track with actual sounds and remarks in the Islamic world. A true statement for Ninos Du Brasil, which once again confirms and raises their victory in a battle against the idiocy of pop music in general and the use of really controversial and superficial lyrics.

The traces of "**Vida Eterna**" are a crescendo made of evil rituals in which there is no lack of structural weaves, the many percussion recorded live (woodblocks, rolling, gas cylinders, shopping carts, hang drum, timpani, congas, Maracas, bottles and anything else ...), loud and crazy voices and tons of drums. The mixture is rich and well balanced and the disc flows fluid, making its way through the night in the forest that, initially impenetrable, now reveals a blur.

The penultimate track "**Em Que O Rio Do Mar Se Torna**" consecrates the success of the band: evading the forest and finding a way to leave it behind, going to a new element: water.

And this is exactly what is called in the final track "**Vagalumes Piralamos**", whose vocal parts are entrusted to the "master" **Arto Lindsay**. No one better than him can close a job that represents an exploratory and decisive step up for Ninos Du Brasil, with a hit full of light, revealing that the next album will be a definite return to the carnival explosion of the debut album '**Muito NDB**'.