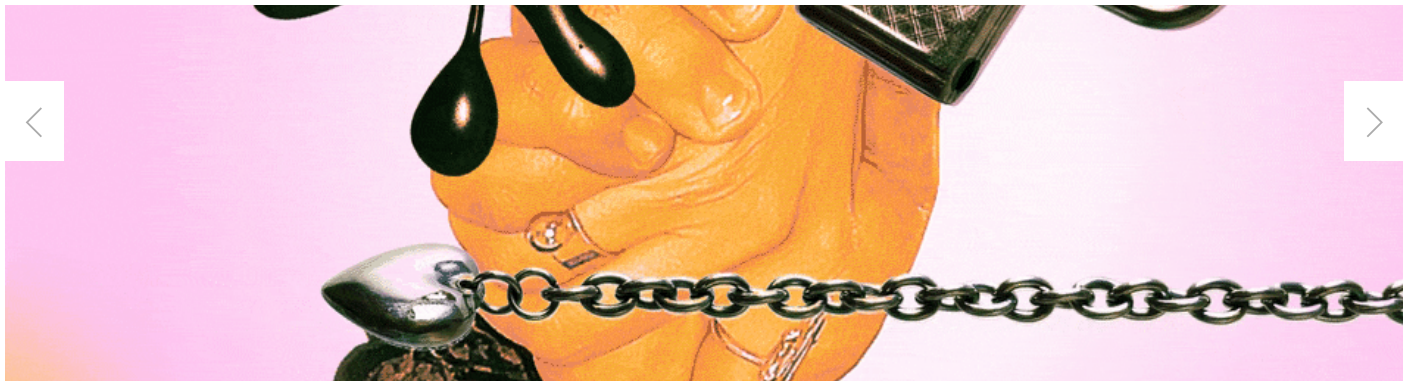




May Rio - Easy Bammer Remixes for a Sophisticated Palate

New EP Out Now



ABOUT

Dots Per Inch Music

Dots Per Inch Music (DPI) is a New York City record label founded in 2016. It is a pop and experimental outfit that focuses on exploring new means of audience engagement through hands-on release campaigns in varying media. The artists we work with are breaking molds for sonic relief and (most often) to prove a point.

We are offering something real.

STORE



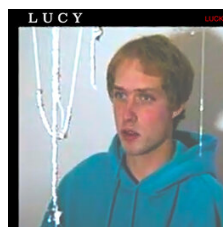
May Rio - Easy Bammer



Amiture - The Beach ...



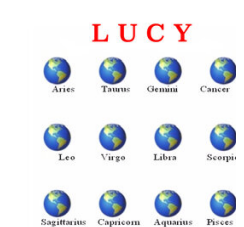
Lucy - The Music Indu...



Lucy - "Lucky Stars"



May Rio - "Party Jail"



Lucy - "Rock, The"



May Rio's EASY BAMMER REMIXES FOR A SOPHISTICATED PALATE is Out Now

[Read More →](#)

Dec 10, 2021 · May Rio



May Rio's EASY BAMMER is Out Now

[Read More →](#)

Jun 25, 2021 · May Rio



May Rio's "Party Jail" is Out Now

[Read More →](#)

Jun 2, 2021 · May Rio



May Rio - "I C"



Grace Ives - 2nd



May Rio - "Butter"



Model/Actriz - "Sunta...



DPIM x WOTW - Tote ...



Grace Ives - 2nd

[Read More →](#)

May 12, 2021 · May Rio



Lucy's THE MUSIC INDUSTRY IS POISONOUS is Out Now

[Read More →](#)

May 7, 2021 · Lucy



May Rio's "Butter" is Out Now

[Read More →](#)

Apr 21, 2021 · May Rio



Lucy's "Lucky Stars" is Out Now

[Read More →](#)

Apr 16, 2021 · Lucy



Lucy's "Rock, The" is Out Now

[Read More →](#)

Mar 26, 2021 · Lucy

Subscribe

Sign up for only the most important of updates & offers



ALL AMITURE GRACE IVES JACK WHITESCARVER LABEL LILY & HORN HORSE LUCY MAY RIO MODEL/ACTRIZ



May Rio - Easy Bammer CD
\$9.00



Amiture - The Beach - CD
\$9.00



Lucy - The Music Industry is Poisonous - CD
\$9.00

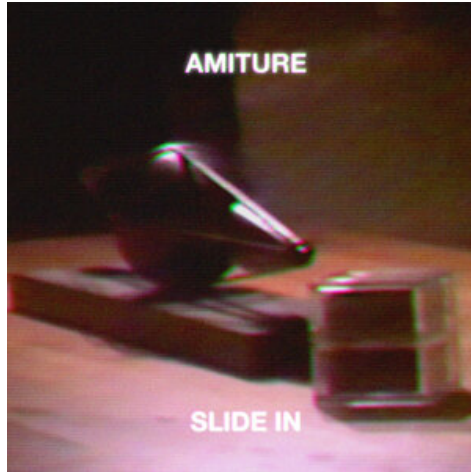


May Rio - Easy Bammer
\$7.00



Lucy - The Music Industry is Poisonous
\$7.00

Amiture - The Beach
\$7.00



Amiture - Thief
\$1.00

Amiture - Slide In
\$1.00



Amiture - Touch
\$1.00

DPIM x WOTW - Tote Bag
\$35.00



Model/Actriz - "Damocles" 7"
\$9.00



Model/Actriz - "Damocles"
\$1.00

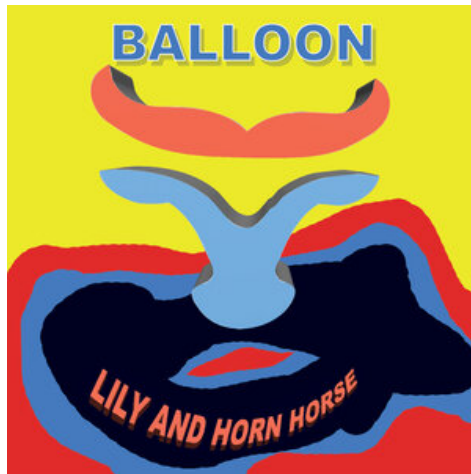
Lily & Horn Horse - Republicans for Bernie
\$5.00



Lucy - Radio Edit (CD)
\$9.00



Lily & Horn Horse - Republicans for Bernie (CD)
\$9.00



Lily & Horn Horse - "Balloon"
\$1.00



\$1.00

Bernie (Cassette)

\$9.00



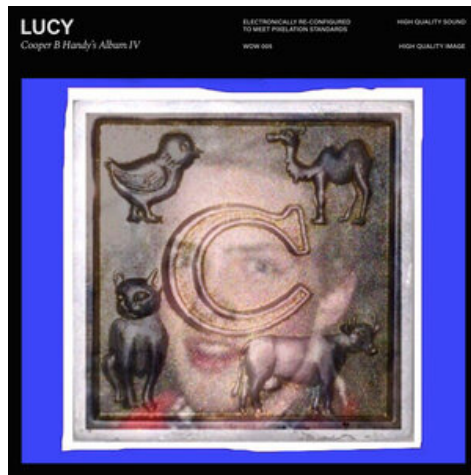
Lucy - Cooper B Handy's Album V.6
\$7.00



Lucy - Cooper B Handy's Album V.5
\$7.00



Lucy - Solitaire
\$3.00



Lucy - Cooper B Handy's Album Vol. IV
\$5.00



Lucy - BeautySchoolLateRegistration
\$3.00



Lucy - Cooper B Handy's Album Vol. I
\$5.00



Jack Whitescarver - CD (CD)
\$9.00



Grace Ives - 2nd (Vinyl)
\$17.00



Grace Ives - 2nd (CD)



Grace Ives - 2nd



CART (0)



jack whitescarver - tonight / the feeling

Jack Whitescarver - "Tonight" c/w "The Feeling"
\$1.23



Grace Ives - "Anything"
\$1.00



jack whitescarver - wrong energy / everyday

Jack Whitescarver - "Wrong Energy" c/w "Everyday"
\$1.23



Grace Ives - "Icing on the Cake"
\$1.00



jack whitescarver - baby / date

Jack Whitescarver - "Baby" c/w "Date"
\$1.23



CART (0)



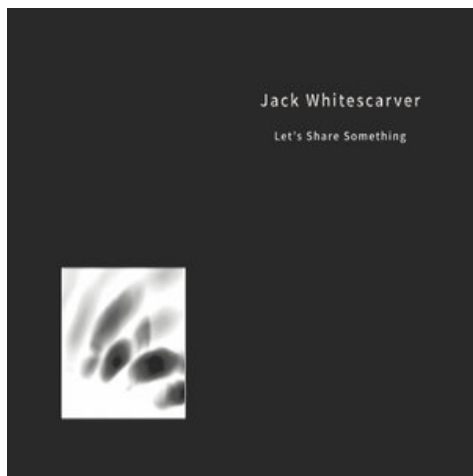
Grace Ives - "Mirror"
\$1.00



Jack Whitescarver - Let's Share
Something (Vinyl)
\$19.00



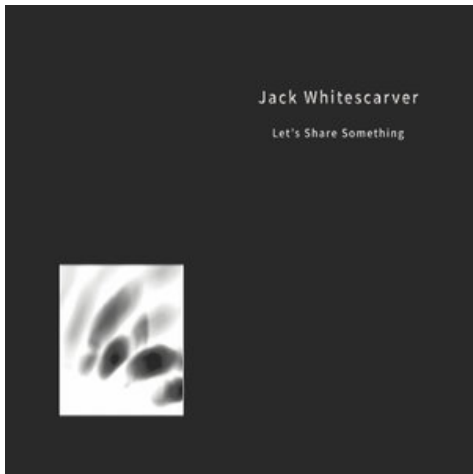
Dots Per Inch Tote
\$9.00



Jack Whitescarver - Let's Share
Something
\$7.00



Give Pleasure - Give Pleasure
\$7.00



Jack Whitescarver - Let's Share Something (CD)
\$10.00



Give Pleasure - After They'd All Left: Synth Jams
\$6.00

© 2016-2022 Dots Per Inch Music, LLC
offering something real

↙ end ↘



Shop › May Rio - Easy Bammer CD







May Rio - Easy Bammer CD

\$9.00

Tracklisting:

1. Butter
2. Everything Must Go!
3. I C
4. Reservations
5. Gravy, Baby
6. JoJo
7. Party Jail
8. Without
9. SongForNeo
10. Reasons



on the low-hanging vapors of ambient car exhaust and pulverized ginger from the nearby juice counter. But it was not until a chance reunion in the back of a narrow Bed-Stuy dive that May suggested he produce her debut solo record, *Easy Bammer*, which May had recently begun work on. At the beginning of lockdown, May decided to sign up for a free three-month trial of the digital audio workstation Ableton, of which she says, "It was intimidating at first — I never have (and never will be) a computer person, but I was inspired by the music a number of friends had made with this program. I was pumping out demos, and at some point figured I may as well turn them into real records." The blending of May's beguiling ear-worm pop songs and Tony 1's left-field production proved to be an initial success, enough so to plan more sessions.

Easy Bammer is inspired in part by May's time touring with her band, Poppies. This time of transient couch-surfing is endemic to the DIY performer, the musician sentenced to serve as an advertisement for herself—to play the gracious guest, night after night, with free cheap beer and snacks-for-dinner-dining. This experience, described in the song "Party Jail," is a groundhog's day of early-20s hedonism where one must keep smiling through a hangover that inches towards delirium. But the kindness of these hosts and their patronage is not lost on May, either.

Such a life on the basement show circuit was already a distant memory by the time work began on the recordings that became *Easy Bammer*. The airborne menace known as COVID-19 would not only interrupt, but come to define the making of the project. With live shows no longer an option, these songs were developed alone in ad hoc home studios instead. This process made the idea of an actual party jail more appealing than it was initially meant to be, but such a taunting positivity is always the lair of the devil in the detail. This almost-seesaw feeling of "it sounds so fun" and "I'm getting tired" makes the unique and curious oddness of *Easy Bammer* a testament to feeling two ways at once and being okay with it.

The context of this record's making also shows itself in the very personal and nearly diaristic in May's songs; they flip the proverbial 'indie/bedroom' trope on its head—redefining the bedroom as vaguely more carceral, staunchly less-so a place of rest, and quietly more intellectual. They are not only about the taunting nature of a party jail, but about so many in/outs, yes's & no's. She sings, "Life isn't perfect—but photos can be—Got a picture of you—it's stuck in my head—I'm drowning in strangers' beds." And on "Butter," she sings, "Simpler to be an echo than to talk—Fuck the police, everything's fucked—Butter and oil to make it go down—Everything's better with butter around and you got it." On "Butter," especially, the warmth of the song obscures what is ultimately a much less straightforward message than may appear at first glance; it is a song about finding yourself with what you want, and not feeling the composure or satisfaction that was imagined in the state of lack that preceded. Across *Easy Bammer*, the 'simple' and romantic feelings are not taken for granted, and they're shown to always be more complicated in enriching and inspiring ways.

It is May Rio's personality and deftness that ultimately shine and make her solo debut the unexpected journey that it is. It is intelligent like a riddle and catchy like an over-saturated cartoon. On *Easy Bammer*, May turns months of isolation into a curious & hyperreal reflection on memory of a time in New York City before stay-at-home-orders and lukewarm take-out—reflections on a time when staying at home & thinking felt like an unreasonable request of the cosmos. May Rio's *Easy Bammer* gives its listener a chance to experience the warmth & quiet laughter of reflection; it does so in a time otherwise reserved for most as an endless cycle of waiting for new headlines.



think in the album, I'm acting out a lot that I wouldn't be able to do in real life. I know, for instance, I probably shouldn't (or can't) act on this impulse, or say this to so-and-so... but I can wrap it up in these lyrics and box it in with this melody....These songs became a pillow for me to scream, or sob, into. And sometimes I'm laughing."

Performed by May Rio
Written by May Rio Sembera
Produced by Tony or Tony
Mixed by Nancy Conforti
Mastered by Sarah Register
Backing vocals on "Party Jail" by Tony or Tony
Fat guitar on "SongForNeo" by Harrison Smith
"235 Bonus Track" produced by Paco Cathcart
Bass on "235 Bonus Track" by Charlie Dore-Young
Artwork by Sarah Lammer
Special thanks to Blaketheman1000

Quantity:

ADD TO CART



© 2016-2022 Dots Per Inch Music, LLC
offering something real

↩ end ↪



Dots Per Inch Music (DPI) is a New York City record label founded in 2016. It is a pop and experimental outfit that focuses on exploring new means of audience engagement through hands-on release campaigns in varying media. The artists we work with are breaking molds for sonic relief and (most often) to prove a point.



We are offering something real.



DPI 046

Easy Bammer Remixed for a Sophisticated Palate - Out 12.10.2021



DPI 041

Easy Bammer - Out 06.25.2021

"Rio leaned more into pop production, pulling in experimental sounds, funky pop loops and eclectic arcade game effects to compliment her whimsical voice. Unafraid to explore "goofy" topics, Rio admits that an online shopping addiction developed during the pandemic on "Everything Must Go!" while "Gravy Baby" is an edgy pop homage to playing the lottery." -Cillea Houghton for [Audiofemme](#)

Archive.



DPI 044

"Party Jail" - Out 06.02.2021

"I clicked this by an accident and I don't regret it" -Alex idjk from the Youtube comment section

Tidal Indie Rising Playlist Cover

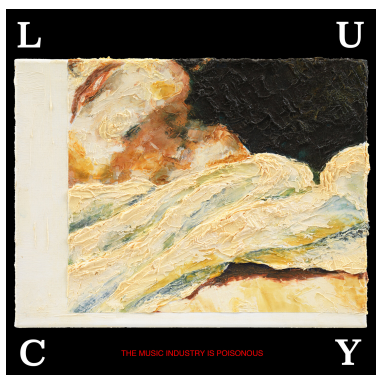
[Music Video](#)



DPI 043

"I C" - Out 05.12.2021

[Music Video](#)



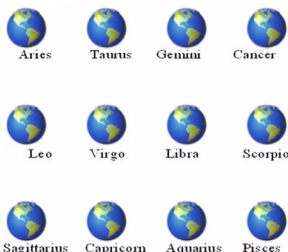
DPI 030

The Music Industry is Poisonous - Out 05.07.2021

"Best of all, Handy's lyrical hook riffs on 'Maps,' the Yeah Yeah Yeahs classic. 'They don't love me like I love me,' he sings. You kind of don't believe him at all." -Sophie Kemp for [Pitchfork](#)

[Archive](#)

LUCY



ROCK, THE



DPI 039

"Lucky Stars" - Out 04.16.2021

Second single from *The Music Industry is Poisonous* campaign.

[Music Video](#)



DPI 042

"Butter" - Out 04.21.2021

"...it's a gorgeous one at that melting, glowing synths and skips into place when the best Steffanee Wang for [Nylon](#)



DPI 038

"Rock, The" - Out 03.26.2021

First single from *The Music Industry is Poisonous* campaign.

[Pitchfork](#) Selects top pick April 05, '21

[Music Video](#)



DPI 029

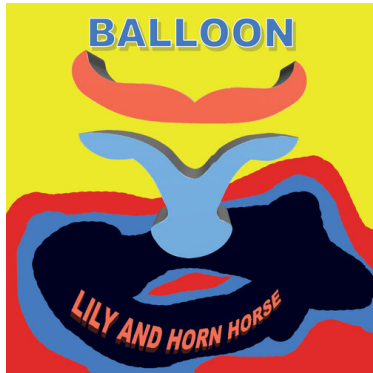
The Beach - Out 03.19.2021



CART (0)

Third single from *The Beach* release campaign.

"Syncopated drum machine beats that sound like they were pulled from the title sequence of an '80s thriller, distant industrial clangs, and omnipresent arpeggios are all part of this VHS nightmare landscape, setting the scene for Whitescarver's longing and loneliness. "You are a liar and I am a thief," he sings in the brooding style of the New Romantics, his dramatic delivery cutting through the minimal cold-wave production. Mysterious and abstract, "Thief" is a glimpse into Amiture's bleak world on fire." - *Them Magazine*



DPI 033

"Balloon" - Out 03.18.2020

Single from the EP *Republicans for Bernie* by Lily & Horn Horse.

[MUSIC VIDEO](#)



DPI 021

2nd - Out 04.22.2019

Grace Ives' seismic debut record released on Dots Per Inch Music in April of 2019. This record featured songs written over a 4 year span. Well received critically and hit #35 on NACC top 200.

[ARCHIVE](#)



DPI 035

"Touch" - Out 01.29.2021



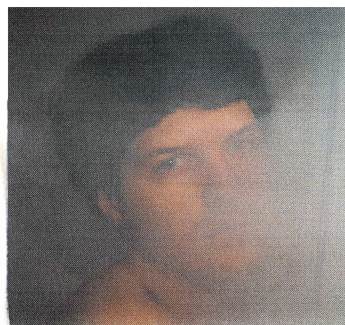
DPI 032

"Suntan" - Out 03.10.2020

Model/Actriz's debut single for Dots Per Inch Music.

"[Suntan] is an exact exercise in tension and release, eerily clanging synths leading the way as the song throbs forward, eventually bursting into a distorted chorus with Haden intoning "As the center is collapsing" over and over. It's gloomy and a little unnerving, but it's also a visceral and deeply catchy composition."

-Ryan Leas for [Stereogum](#)



Jack whitescarver - *wrong energy / everyday*

DPI 023

"Wrong Energy" c/w "Everyday" - Out 05.10.2019

The second of a series of three singles released by Whitescarver on Dots Per Inch Music in April & May of 2019. Both songs featured music videos produced by friends of the artist. Both musically and visually, this single above the rest marked a confident embellishment of Whitescarver's more experimental previous releases on the label and set the tone for more club-friendly releases ahead.

Second single from *The Beach* release campaign.

"...marrying the boom & sizzle of 808-inspired beat production with the compressed, guttural vocals of aughts dance-punk"



DPI 031

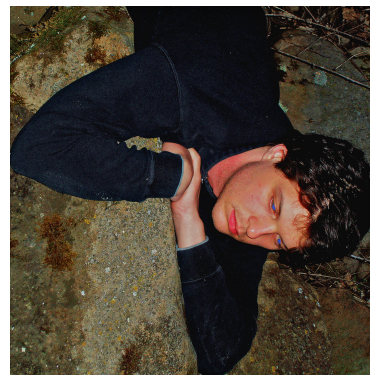
Republicans for Bernie - Out 05.26.2020

Lily & Horn Horse's debut record for Dots Per Inch Music.

"But Horn Horse is not—it's not technically a term," says Matt.

"Who the fuck is Horn Horse?" says Lily

[ARCHIVE](#)



DPI 028-CD

CD - Out 06.14.2019

"CD" is the long-play form of three Jack Whitescarver singles released by Dots Per Inch Music in April and May, 2019. This CD-exclusive release features the A and B sides of each of said singles, with three additional intercalary tracks that glue together the characteristically standalone records.

[ARCHIVE](#)

synths and lyrics that center condition...Whitescarver's cr pain and passion while sleek paint images of illicit happier neon club lights like a scene 80's film *9 ½ Weeks*. " - [Ears](#)

[Archive](#) | ["Operator" Music V](#)

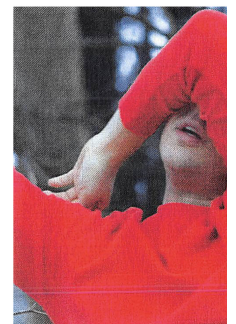


DPI 034

"Damocles" - Out 06.02.2020

Second single from *Model/A* Per Inch Music.

After a three-year hiatus, Mo return with a new sound best as noise-meets-dance. It mu: reminiscent of a packed club characteristic of the sense of loneliness one can feel in the crowd. It is music that upro and hardens the aware. It is intense feeling.



Jack whitescarver - *tonight*

DPI 024

"Tonight" c/w "The Feeling" 05.24.2019

The third & final of a series c released by Whitescarver on Music in April & May of 2019

"Tonight" captures the odd n and anxiety that's involved ir The song starts off in a cele urgency, but slowly decays ir of fidelity and the future.

A simple love song, "The Fee giving in to fate, finding rom friendship, and letting the da nighttime without a fight.



CART (0)



jack whitescarver - baby / date



DPI 025

"Mirror" - Out 03.10.2019

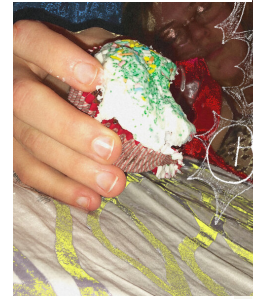
Grace's debut single for Dots Per Inch Music, it was covered by Pitchfork upon release which kicked into motion a steady rise for the Brooklyn native. "Mirror is about breaking out of obsessive self-critique. A "mirror mirror on the wall" refrain acts as a mantra of self motivation."



DPI 020

Really Hot - Out 10.06.2016

Artist-released and owned, administered digitally by Dots Per Inch, 2018



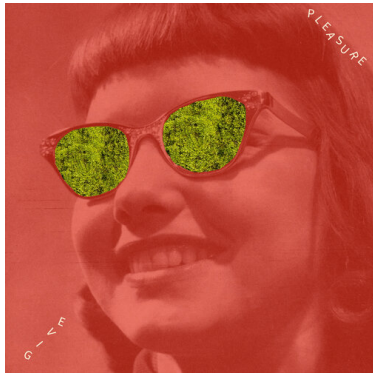
DPI 026



DPI 014

Let's Share Something - Out Whitescarver's debut full-len the first Dots Per Inch Music

[ARCHIVE](#)



DPI 015

Give Pleasure - Out 10.12.2017

A full-length release by label founder Tom Moore.



DPI 008

After They'd All Left: Synth Jams - Out 10.14.2016

Acquired by Label shortly after its establishment. A dance/live project by label founder Tom Moore that captured a series of improvisations on synthesizer hardware in the fall of 2016.



DPI 007

"Little:Quiet" - Out 10.14.2016

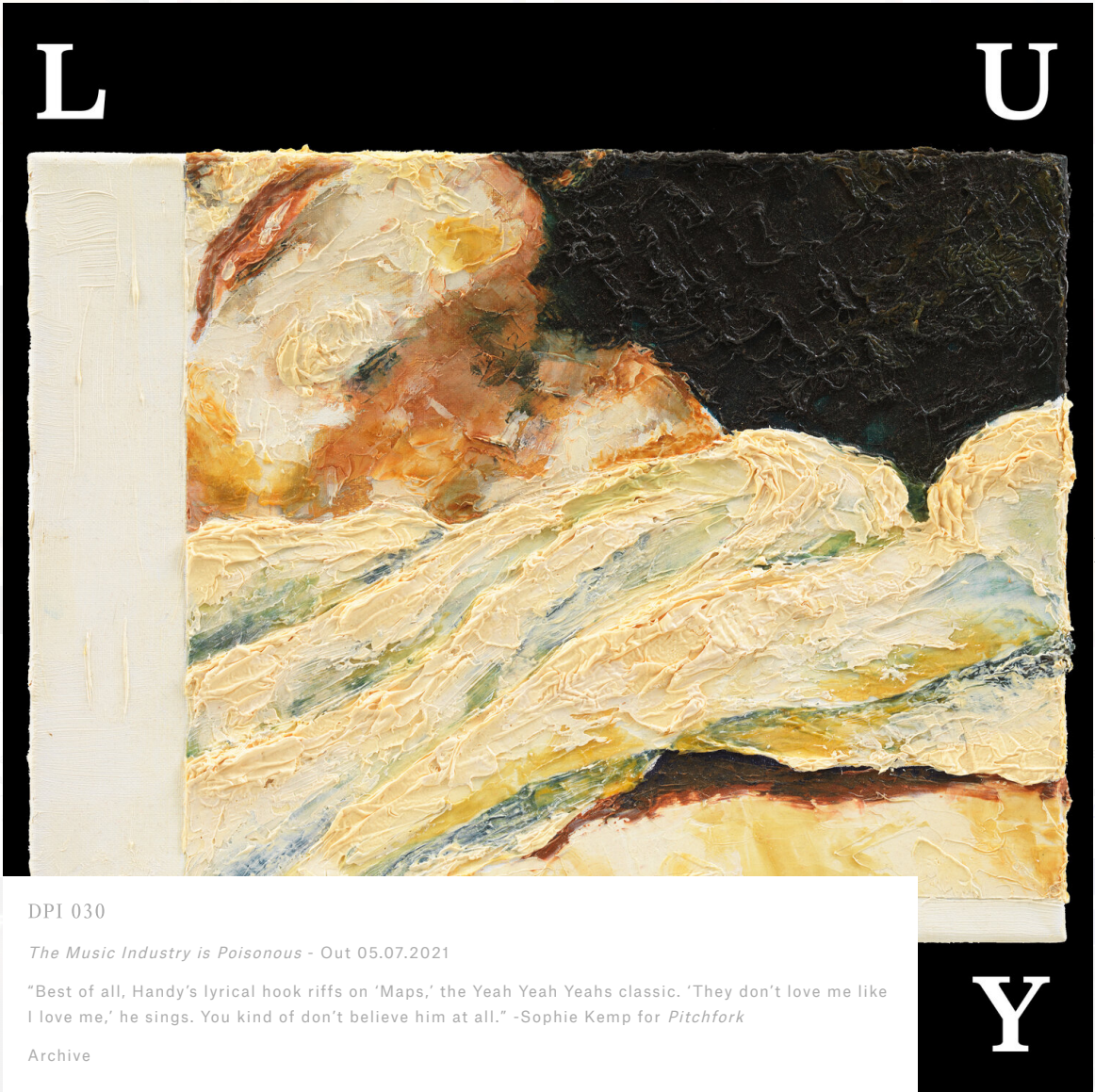
A single from DPI 008.



Dots Per Inch Music (DPI) is a New York City record label founded in 2016. It is a pop and experimental outfit that focuses on exploring new means of audience engagement through hands-on release campaigns in varying media. The artists we work with are breaking molds for sonic relief and (most often) to prove a point.



We are offering something real.



DPI 046

Easy Barmer Remixes
Palate - Out 12.10.2021



DPI 030

The Music Industry is Poisonous - Out 05.07.2021

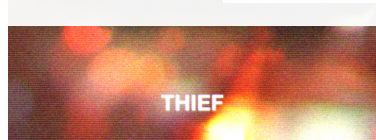
"Best of all, Handy's lyrical hook riffs on 'Maps,' the Yeah Yeah Yeahs classic. 'They don't love me like I love me,' he sings. You kind of don't believe him at all." -Sophie Kemp for [Pitchfork](#)

DPI 030

The Music Industry is Poisonous - Out 05.07.2021

"Best of all, Handy's lyrical hook riffs on 'Maps,' the Yeah Yeah Yeahs classic. 'They don't love me like I love me,' he sings. You kind of don't believe him at all." -Sophie Kemp for [Pitchfork](#)

Archive



DPI 037

"Thief" - Out 03.05.2021

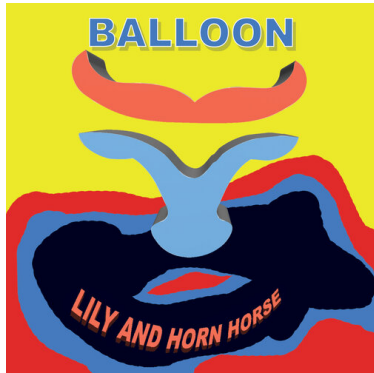


DPI 029

The Beach - Out 03.19.2021



sound like they were pulled from the title sequence of an '80s thriller, distant industrial clangs, and omnipresent arpeggios are all part of this VHS nightmare landscape, setting the scene for Whitescarver's longing and loneliness. "You are a liar and I am a thief," he sings in the brooding style of the New Romantics, his dramatic delivery cutting through the minimal cold-wave production. Mysterious and abstract, "Thief" is a glimpse into Amiture's bleak world on fire." - *Them*



DPI 033

"Balloon" - Out 03.18.2020

Single from the EP *Republicans for Bernie* by Lily & Horn Horse.

[MUSIC VIDEO](#)



Second single from *The Beach* release campaign.

"...marrying the boom & sizzle of 808-inspired beat production with the



DPI 034

"Damocles" - Out 06.02.2020

Second single from *Model/Actriz* for Dots Per Inch Music.

After a three-year hiatus, *Model/Actriz* return with a new sound best characterized as noise-meets-dance. It's music as reminiscent of a packed club as it is characteristic of the sense of hyper-acute loneliness one can feel in the thick of a crowd. It is music that uproots the aloof and hardens the aware. It is music for



DPI 032

"Suntan" - Out 03.10.2020

Model/Actriz's debut single for Dots Per Inch Music.

"[Suntan] is an exact exercise in tension and release, eerily clanging synths leading the way as the song throbs forward, eventually bursting into a distorted chorus with Haden intoning "As the center is collapsing" over and over. It's gloomy and a little unnerving, but it's also a visceral and deeply catchy composition."

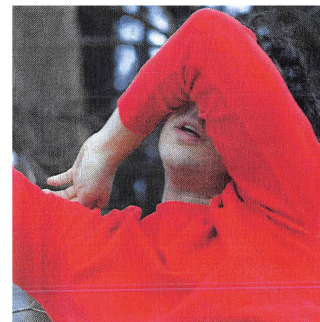


DPI 023

"Wrong Energy" c/w "Everyday" - Out 05.10.2019

The second of a series of three singles released by Whitescarver on Dots Per Inch Music in April & May of 2019. Both songs featured music videos produced by friends of the artist. Both musically and visually, this single above the rest marked a confident embellishment of Whitescarver's more experimental previous releases on the label and set the tone for more club-friendly releases ahead.

[MUSIC VIDEO](#)



Jack Whitescarver - tonight / the feeling

DPI 024

"Tonight" c/w "The Feeling" - Out 05.24.2019

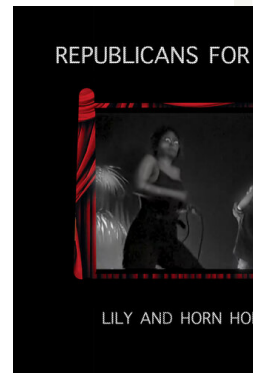
The third & final of a series of singles released by Whitescarver on Dots Per Inch Music in April & May of 2019.

"Tonight" captures the odd mix of pleasure and anxiety that's involved in "going out". The song starts off in a celebratory aura of urgency, but slowly decays into questions of fidelity and the future.

A simple love song, "The Feeling" is about giving in to fate, finding romance in a friendship, and letting the dawn break

synths and lyrics that center condition....Whitescarver's cr pain and passion while sleek paint images of illicit happen neon club lights like a scene 80's film *9 ½ Weeks*. " - [Ears](#)

[Archive | "Operator" Music V](#)



DPI 031

Republicans for Bernie - Out

Lily & Horn Horse's debut record Per Inch Music.

"But Horn Horse is not—it's not a term," says Matt. "Who the fuck is Horn Horse?"

[ARCHIVE](#)



DPI 021

2nd - Out 04.22.2019

Grace Ives' seismic debut record released on Dots Per Inch Music in April of 2019. This record featured songs written over a 4 year span. Well received critically and hit #35 on NACC top 200.

[ARCHIVE](#)



DPI 028-CD

CD - Out 06.14.2019

"CD" is the long-play form of Whitescarver singles release on Dots Per Inch Music in April and May, exclusive release features the best of each of said singles, with additional intercalary tracks together the characteristic records.

[ARCHIVE](#)



CART (0)

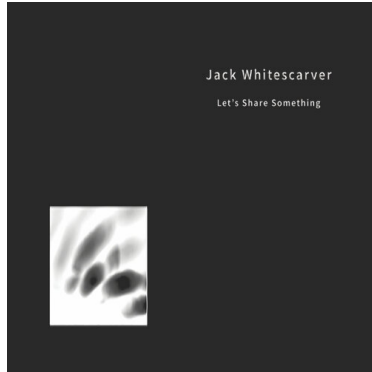
"Anything" is the last single before Grace's album, 2nd, is released on April 22nd. Following "Mirror" and "Icing on the Cake," "Anything" is a testament to Grace's ability to make broodier, heavier music, with no sacrifice of catchiness, immediacy, and relatability. It is the emotional center of 2nd, her debut record.



DPI 025

"Mirror" - Out 03.10.2019

Grace's debut single for Dots Per Inch Music, it was covered by Pitchfork upon release which kicked into motion a steady rise for the Brooklyn native. "Mirror is



DPI 020

Really Hot - Out 10.06.2016

Artist-released and owned, administered digitally by Dots Per Inch, 2018



DPI 014

Let's Share Something - Out 09.14.2017

Whitescarver's debut full-length, this was the first Dots Per Inch Music vinyl release.

[ARCHIVE](#)

DPI 015

Give Pleasure - Out 10.12.2016

A full-length release by label founder Tom Moore



DPI 007

"Little:Quiet" - Out 10.14.2016

A single from DPI 008.

DPI 008

After They'd All Left: Synth Jams - Out 10.14.2016

Acquired by Label shortly after its establishment. A dance/live project by label founder Tom Moore that captured a series of improvisations on synthesizer hardware in the fall of 2016

© 2016-2022 Dots Per Inch Music, LLC
offering something real

✓ end ↘



Recording Artists:



Amiture



Grace Ives



Lily & Horn Horse



Lucy



May Rio



Model/Actriz

© 2016-2022 Dots Per Inch Music, LLC
offering something real

↙ end ↘



Lily & Horn Horse

Brooklyn, NY



CONTACT:

Label: [Tom](#)

Booking, more: [Lily & Matt](#)



Lily & Horn Horse wanted to provide “an amazing fictional story” for this biography, but the real story of how they met is better & probably more indicative of who they are anyway. Like the music they make, their first encounter was so straightforward it feels bizarre.

Put plainly, Lily Konigsberg & Matt Norman lived in the same house—at different times—in the town of Tivoli, NY. They were “aware” of one another, but had never really met. Matt came back to his old home in Tivoli looking for a blanket he had left there some years prior and Lily was sitting on the front porch with some friends when he arrived. Knowing he was a musician, she invited him to play a drum solo at a birthday party that she organized for a bus driver named Chad in Woodstock, NY.

PVC Pipes - Horn Horse

Lily and Horn Horse tour dates



would surprise Lily, zooming in and out frequently and turning the camera upside down, but he accidentally broke the camera in the process, and Lily never saw the footage. Lily forgave him and asked him to contribute to her songs with his baritone horn, and he was happy in-turn when she agreed to add her voice to some of his recordings. From there-on, they just kept going. The blanket was never found.

Their name is half literal (Lily) and half pseudonymous (Horn Horse). It goes hand in hand with the couplings that make their music so unique: ear-worm melodies & challenging electro-psych-pop soundscapes; fluorescent vocal production & DIY grit. They pull from the sincerity of performing as one's "self" and from the grandiosity of performing to a name; these approaches are put in tandem. As Matt puts it, they are different objectives "put in the same boat." What ensues is the painstaking creative process of making sure that their music & melodies are truly conversational, or at least intermingled past the point of severability.

Their music is patently catchy, and despite the jazzy structures and harmonic complexity of Matt's production, Lily can gracefully apply her own blanket of pop sheen on top. There's very little else like it, which is why, despite its undeniability, there seems to be something foreign about it, like the electro-pop of some isolated community in the American Southwest or in the bush of the Catskills in upstate New York. It's pop for a different populace that has eerie similarity to our own.

"But Horn Horse is not—it's not technically a term," says Matt.

"Who the fuck is Horn Horse?" says Lily

"At the center of a Venn diagram containing haunted dolls, Arthur Russell, and Ariana Grande sits Lily Konigsberg. The idiosyncratic, shape-shifting Brooklyn musician's boundless



of collaborations and solo releases under her own name.”

-Quinn Moreland for [Pitchfork](#)

“It’s a beguiling little earworm, an elastic skitter of soft synths.”

-James Rettig for [Stereogum](#)

© 2016-2022 Dots Per Inch Music, LLC
offering something real

↙ end ↘