

# HOUSE OF HEROES

Tim Skipper - vocals, guitar / Jared Rigsby - guitar, vocals / AJ Babcock - bass, vocals / Colin Rigsby - drums, vocals  
Hometown: Columbus, OH

“The next big thing of 2009” - Jason Tate, CEO/Founder of AbsolutePunk.net

As seen featured on MTV2's “On The Rise”

## What people are saying:

"It's destined to be the blueprint for how pop music can and should be done, but most likely won't... If the Beatles (circa Sgt. Pepper) and Relient K got together... this might be the result." - AbsolutePunk.net

“...the exceedingly solid *The End Is Not The End*, sounding like a more feel-good version of Jimmy Eat World.” – Amazon.com

“Just know that this is one of the most musically progressive bands to come out in a long time;” “*The End is Not The End*, a very ambitious 15 song album that's a notable step forward, not just for this band, but for rock music in general.” - Relevant Magazine

“...this is by no means a Christian version of some well-known band. There are layers and arrangements here that would make Queen proud and some moments that down right rock balls.” - Mark Salomon of Stavesacre for HM Magazine

"One of the best albums of 2008" (5 stars) – SputnikMusic.com

"One of the most intricate, yet catchiest pieces of music to come along in years (5 stars);" "A monumental release... The diehards will be ecstatic, the unaware will be won over, and the apathetic will have cause to double take." "Easily the best record of 2008" – JesusFreakHideout.com

"Epic comes to mind when trying to sum it up in one word" – MusicFaith.com

"True musical originality and intentiveness" (5 stars) - NewReleaseTuesday.com

"From acoustic gems to grinding riffs, the Columbus band's latest is instead its magnum opus -- a risky play to go all-in and watch it pay off in spades." – HM Magazine

Best of 2008 Album pick (#6); "House of Heroes has created an impressive modern rock album in every way, offering plenty to chew on aesthetically and lyrically" – ChristianMusicToday.com

JesusFreakHideout.com's Reader's Choice Awards 2009 named House of Heroes the #2 Artist of the Year, #2 Album of the Year, #2 Song of the Year ("In the Valley of the Dying Sun"), and #2 Rock/Alternative Album of the Year.

## Radio Success:

"In The Valley of The Dying Sun" #1 at R&R Christian Rock Radio (July 2008)

"In The Valley of The Dying Sun" #1 Song of 2008 on RadioU (December 2008)

"Lose Control" #1 at CRW Christian Rock Radio and #4 on R&R Christian Rock Radio (January 2009)

"Code Name: Raven" currently at #9 on R&R Christian Rock Radio (4/28/09)

## Video Success:

"In The Valley of The Dying Sun" nominated for Dove Award – Short Form Music Video of the Year

"In The Valley of The Dying Sun" premiered on TVU's Top 20 Countdown and made the #1 spot in October 2008

"In The Valley of The Dying Sun" also scheduled to go up on MTV.com in 2009

Added to AOL Music Video site, the February CCM reel of Promo Only, JCTV, and Highway 146 (reaching 9 million via Global Christian Network) and Straightway Ministries (reaching 15 million via Faith TV, GCN and NBC).

## Online Exposure:

Free 3 song EP released on AmazonMP3.com (3/3/09); over 11,000 tracks downloaded in the first week, and 16,654 tracks downloaded as of 4/19.

3 free tracks offered on FreeHOH.com; over 15,000 people have registered and downloaded.

## Touring:

House of Heroes has shared the stage with the likes of Silverchair, Relient K, MxPx, Filter, Ludo, Simple Plan and Mae.

## Discography:

2009 *The End Is Not The End*

2006 *Say No More*

2005 *House of Heroes*

## Digital Releases:

2009 *Meets The Beatles* EP

2009 *The Acoustic End* EP

2008 *Silent Night* Single

[myspace.com/houseofheroes](http://myspace.com/houseofheroes) / [gotee.com](http://gotee.com)



# HOUSE OF HEROES

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# Gibson 10 Questions with Tim Skipper of House Of Heroes

09.21.2009

## What was the first album you ever bought?

The first album I ever spent my own hard earned allowance on was Bryan Adams, "So Far, So Good" because I had just watched Robin Hood: Prince of Thieves with that jam, "Everything I do, I do it for you"

## What sound do you love to hear?

That's a James Lipton question if I've ever heard one! Nothing beats the sound of a power chord ringing out through an old Marshall amp turned up really loud. It is freakin powerful, the way driving a fast muscle car is powerful. It's almost as if it's an extension of yourself, but it's this crazy confident and powerful version of yourself that you know is in you somewhere, but you don't know how to find it. When you hit the sweet spot and let it ring out and get feedback, man, there is nothing like hearing all of the overtones and harmonics going on. So so sweet.



## Name 5 items you would need on a desert island:

1. John Locke
2. A hat
3. A big Knife
4. A nice acoustic guitar
5. A gun with a lot of ammo. Because, why not?

## Finish this sentence. I couldn't live without \_\_\_\_\_?

This is a weird question for me because I'm very logical and most of the things others would reply with, I could actually live without if I had to. The only thing I think I would really NEED is water. But, if I had to come up with something, I would say that it would be hard to live without being able to feel music. To really feel the emotion behind it and the way it's meant to move you. That would be really tough.

## What inspired your writing on this album? What's the writing process like?

Our album (The End is Not the End) was inspired by war and love. We set out to make an album about love in the toughest situations and circumstances. It was very fascinating to think about the lengths people would go to fight injustice and to protect the people they love and their way of life. So we wanted to write songs about characters like that who decided to chase what was good and right no matter the cost. There are also just some fun rock n' roll songs in there too ;) Our writing process is pretty simple but sporadic. We all write parts instead of full songs and then we piece the parts together and make songs. And since all of our

writing styles are different, we feel like we get the best, and most diversified results that way. And everyone feels like they got their say in.

**If you could have dinner with one person dead or alive, who would that be?**

Easy. John from the Bible. You know, the one who wrote Revelation? I would just pick his brain for more info on what he saw in those insane visions!

**Name a place you haven't toured before but are really interested in playing and tell us why?**

Japan and Australia. I don't really know why those places seem so exotic and attractive, but they've always been on a pedestal for us. We've just always heard great things and they both look so darn interesting!

**What are bands/artists/songs you are currently listening to?**

Just bought the remasters of Revolver, The White Album, and Abbey Road yesterday as well as Muse's new album and Thrice's new album. I think that's a pretty solid lineup. Other than that, the new Mew album is pretty darn good. I'm also lovin on some Fleetwood Mac, Rumors and Supertramp, Breakfast in America right now.

**Tell us about your axes...**

Well, my pride and joy is my '87 black Gibson Les Paul Custom. The original pickup fizzled out in the bridge, so now I have a Seymour Duncan JB in there and the thing sounds AMAZING!!! I play other guitars, but I always come back to that one. It's just so perfect. I also have a PRS SC-245 that is very very nice. It has these cool "57/08" pickups in it that sound really nice and vintage. And lastly, there is an American Standard Fender Telecaster. I put a mini-humbucker in the bridge of that guitar because at the time we were a 3-piece and I needed something with a little bit more beef. But now I'm regretting that and thinking it's time for a switch back. That's a cool guitar, but I think about selling it a lot and getting a Tele of a different color, or a sweet Gibson with some P-90's!

**What is your current dream guitar/instrument? Describe in detail.**

Right now, it's a wine red Gibson Les Paul Deluxe from the early to mid 70's. The one with the the mini-humbuckers that have a little bit more brightness to them than a regular Les Paul. I played a goldtop version of that on our last record and that was the best sounding guitar I've ever heard! I've been chasing a certain tone for a long time and that's the closest I've gotten. I love the way those old wine red Les Paul's look too. Ugh... I'm salivating right now!

**Houses Of Heroes** latest full length CD release is *The End Is Not The End*

For up-to-date information check out:

[www.myspace.com/houseofheroes](http://www.myspace.com/houseofheroes)

Follow them at [twitter.com/HouseOfHeroes](http://twitter.com/HouseOfHeroes)

# **HM**MAGAZINE

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**HOUSE OF HEROES  
MEETS THE BEATLES  
SEPTEMBER/OCTOBER 2009**

After playing a couple Beatles covers out the last couple of years, the boys in House of Heroes finally decided to properly lay them down for the world to hear. Of course, the masses are already familiar with two-thirds of the tunes present on *Meets the Beatles*, but that in no way takes from the joy of this EP. If anything, the guys from Columbus simply didn't record enough. "Can't Buy Me Love" and "Ob-La-Di, Ob-La-Da" serve as the EP's bookends and uphold a solid 10-minute summery set that plays it close to the vest creatively. After all, these are great songs, so there's no need to upend the formula. In the middle sits "It Won't Be Long," a straightforward "yeah-yeah" tune that holds its own against the more noted songs. On all three, HoH reminds their fan base of the Beatles' brilliance when it comes to songwriting. And ultimately, they also keep their audience interested with a fun little jaunt. ~~(MONO VS. STEREO)~~ **MATT CONNER**

## FIRST THINGS FIRST:

## I WAS PRETTY SURE I'D NEVER HEARD OF

## HOUSE OF HEROES.

**I was pretty sure I'd hate them.**

**I was pretty sure that talking to Tim Skipper would do little to change either of the above points.**

**Hmm...**

**I was also pretty sure buying a condo would be a sound investment, and by now I'd be sitting on a solid, high five-figure cushion of equity.**

**In a surprise to no one but myself, it turns out that I really don't know very much. And now that I've well surpassed the spins of *The End Is Not The End* necessary to write a piece on House of Heroes' latest, I must concede that I listen to it...**

**\*gasp\***

**...willingly.**

Additionally, I have also conceded my conversation with Tim Skipper was not only refreshing, but encouraging as to the current state of Rock Music. Apparently, not all bands think paying dues means finding a new alternative to their rapidly dwindling MySpace page, getting Timbaland to produce one of their songs or lasting all the way to the top-20 of a nationwide popularity contest. In fact, it appears that people still make music because they love making music. Imagine that.

**You may be asking, "Why the hostility?"**

Maybe because I'm tired of all the posturing. After a while it seems like it's all anyone can expect to encounter in this weird world of music. I've seen plenty of it over the years, so I tend to approach slowly – no sudden movements, low expectations.

I say these things, I make these declarations and then... I talk to a guy like Skipper and I'm reminded that not every one of these articles needs to be treated like a street fight. He was humble, polite and so unpretentious that I literally didn't know what to do with my sarcastic self, initially. I found a guy open to talk about anything from influences to ambitions and left the interview feeling a little embarrassed I'd ever thought this band could be so... typical.

After years – seven as House of Heroes, eleven altogether – of loving labor and enough heartache to break up any band, the band has put out what is clearly their defining work with *The End Is Not The End*. (I'd call their first full length, *Say No More*, the beginning of something much larger. Nice moments, but consistently not quite at this level.) What's more impressive than sticking together long enough to write your best album? Try actually putting it out...

"The album was finished in '07. We sat on it for a year because Gotee was in a distribution transition and we wanted to explore other options while they got settled. We were looking at a subsidiary of Warner Brothers, but right when the band was about to jump in, WB closed the label." Since nothing from real life ever happens in crisp little time frames, "During that transition, we went on tour with Relient K. In order to have a physical copy of the album, Gotee put one out, so that we could have it for the tour."

That might sound like a fairly small batch of hurdles to cross, but if I'd spent the time to put together an album and the release wasn't initially smooth, I think I'd be convinced God didn't like the record or something. Thankfully for the rest of us, these guys powered on. While it wasn't ideal, in the end Gotee got the distribution handled and the band was able to expose a huge audience to their music. *The End Is Not The End* was eventually made available online last September and is set for a March release in stores.

"When you first start you have all your dreams and ambitions... then reality hits, and eventually cynicism. If we weren't as close, we probably wouldn't still be doing this. In hindsight, it might be better. You learn things – we learned that we love making music because we love playing together."

The trials and tribulations leading up to the album's eventual release may not have been ideal, but the vision behind *The End Is Not The End* seems slightly more meaningful in light of those trials. When asked about a central theme, he replied, "The album asks, 'How do you find hope and goodness?'"

**What temporary, here-and-gone band asks questions like this?**

As I watched a solid half an hour (maybe just a little more...) of their webisodes and "pageants" on YouTube – I saw a band that was comfortable enough together to lighten up – an ability that can only come from time, trust and fighting through rough patches together. Watching them, you see a band not overly bothered by some of their challenges. These aren't songs of darkness and rage, but healthy, addictive Pop Rock tracks that explore the full range of emotions.

As far as the album itself is concerned, the influence of artists like Jimmy Eat World might be the most obvious, but with a few listens one will find this is by no means a Christian version of some well-known band. There are layers and arrangements here that would make Queen proud, and some moments that down right rock balls. "We started off playing MxPx covers in the basement," says Skipper. Since then they have clearly morphed into something much more formidable, as evidenced by songs like "Lose Control" or even the first "single" – voted on by fans of the band – "In The Valley Of The Dying Sun." At points heavy and powerful, at others simply passionate and beautiful, the album provides real peaks, real valleys.

Some of these vocal performances raise the bar for the Post-Punk/Pop-Rock genre, and they certainly bear mentioning. Songs like "In the Valley..." or "Code Name: Raven" or even "Field of Daggers" display a level of control and performance I just don't hear much of these days. (Plus: the backing vocals on "Dangerous" would make old arena groups like The Alarm weep with joy. I count that as a bona fide good thing.) Thoughtful, intelligent, even clever, the lyrics aren't of the usual "I Love You This Much" variety, but actually fit the mood set by the music – an art that seems somewhat lost in the pre-fabricated suburbia of today's Rock n' Roll.

While there are a number of different directions the band explores on *The End Is Not The End*, the focus is still evident. "We had a plan," says Skipper, "We wanna make catchy music. We all love Pop music, but the lyrics, music, and everything need to come together."

I came to this piece armed to the teeth with a healthy dose of jaded heart, so sure I was in for a disappointment, but... I was forced to lay that aside. There just was no reason for it, and certainly no cause for concern that they were just one more collection of musicians passing through. This is a band in the traditional sense – in the best sense, says me – and that should be obvious to anyone paying attention. This isn't some short-term collection of musicians, put together by a guy with a monocle and cigar in some shadowy room. They are collectively creating some pretty special music – of that, I'm sure.

✕

JULY 2009

The more music I hear from House of Heroes, the more I am convinced that they're one of the best bands out there. They know how to make music that's catchy, well-written, and deep. This EP is a collection of three Beatles covers, and I must say they do all three songs quite fantastically. They just sound like they're having fun with the songs, and who can blame them? These are fun songs!

'Can't Buy Me Love' – Great opening song, fun to listen to. Nice guitar solo, and a great rendition by House of Heroes. I also like the lyrics, how money can't buy you love and all that. Good stuff, and a great song. 5/5

'It Won't Be Long' – Another fun song to listen to. They did great on this song as well; it suits their sound very nicely. 5/5

'Ob-La-Di, Ob-La-Da.' – This one is arguably the most fun out of the three on this EP. I enjoy listening to this one so much, it's just so catchy and House of Heroes does so well with it. The song just has a silly, innocent air about it, and that's what makes it so great. 5/5

Overall I must say that House of Heroes has succeeded in making a great EP of Beatles covers. I've had this EP for a day, and I've already listened to it six times. It's just that much fun! What makes it that way is the songs themselves, how the tunes suit House of Heroes so well, and that the band just sounds like they're having as much fun playing the songs as you are listening to them. This is seven minutes and forty seconds of pure enjoyment: at \$2, a must buy!  
10/10

February 2009

## DISTRIBUTION DELAYS ASIDE, SECOND LABEL CD WORTH THE WAIT

Oftentimes, an album's release gets announced, but due to unforeseen distribution delays, it gets pushed fairly far into the future. In the case of House of Heroes' second Mono Vs. Stereo CD, *The End is Not the End*, fans probably noticed a late fall 2008 street date, though it wound up being held from stores until February 2009 due to distribution delays. Though this wait could be perceived as a negative, it's actually helped build buzz for the album thanks to early critical reviews, sales at live shows and download options.

Regardless of format, the alternative effort is more than worth the wait thanks to a potent merger of secular stalwarts like Phantom Planet and Weezer with shades of Relient K and the more aggressive side of Downhere. "Leave You Now" is a melodic masterpiece that hints at a 1950s surf rock sensibility channeled within current contexts. "In the Valley of the Dying Sun" is centered around spacey programming and electronic elements, akin to The Flaming Lips in both style and quirky content.

Advertisement

From a faith perspective, the somber, yet hypnotizing "Field of Daggers" addresses the injustices of war, but points to God's control of even earth's most complicated situations. The melodic power popper "Voices" also dives in a deeper direction, speaking of various sins and ultimate resolution in mercy. Between those introspective moments and the slightly left-of-center though still intriguing subsections, *The End is Not the End* isn't just a metaphor for a believer's journey toward eternity, but also a band rising above its behind-the-scenes circumstances to craft a promising project. —Andy Argyrakis





## The Best Christian Albums of 2008

#6

The End is Not the End

House of Heroes

Mono vs. Stereo

When we last heard from [House of Heroes](#), the emo-rock band cracked into the bottom of [our 2005 best-of list](#) with [their self-titled national debut](#) (re-titled Say No More). The fact that they've moved further up our list with their follow-up says something about how much they've improved (and changed) in three years. Ditching their emo-rock inclinations, House of Heroes now resembles Relient K with their precise musicianship and melodic rock. In some ways they're more ambitious, in others they're equally tongue-in-cheek. The band goes crazy with their use of layered harmonies, tempo changes, and stylistic shifts—it's absolutely incredible when it works, but there are times when the unbridled creativity borders on camp and threatens to derail the album. The End Is Not the End isn't really a concept album, but there are recurring themes of war, strife, sin, and grace throughout—some of them clear-cut, others more obtuse. Nevertheless, it's one of the year's most interesting releases, and it's such an artistic leap for House of Heroes, we can't help but wonder where they'll go from here.

