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Video Premiere: Lorne Behrman – ‘Harlem River Serenade’

Ahead of Lorne Behrman’s release of his solo debut album, *A LITTLE MIDNIGHT*, the musician is sharing his new track and video, “Harlem River Serenade.” Check it out, premiering right here at *New Noise*.

The track is a dirty slice of rock ‘n’ roll, filled to the brim with lyrics surrounding moving forward after leaving behind a busted romance. It appears on Behrman’s new, 10-song album, which acts as a series of New York City vignettes. The words throughout the album reflect the street poetry of greats like Lou Reed, Richard Hell, and Television. Musically, the tracks have stark and fluid guitar, reminiscent of The Stooges’ James Williamson, Johnny Thunders, and Lou Reed.

As he shares the new video, Behrman chats more with New Noise about the new track and video:

Can you describe your mindset when writing the song and being very honest about a busted-up romance with these vivid lyrics?

Maybe this is my “I Will Survive” song? Before I met my wife, I went through a painful breakup. It felt so sudden and so cold, and I spent so much of my time obsessing about it. I would be on the train to pick up my daughter and feel impulses to reach out to this person. Everything outside the window felt like metaphorical magical thinking. I would try to find some sign that things would have a fairytale ending. The lyric, “Looking out/to factories as planters/green reaching through bricks/No hope there/we’re shattered/like broken bottles on train tracks,” for me, meant that an old factory outside the window was a metaphor for the relationship and maybe the green—the plants and such—reclaiming it were showing me a sign that there was some hope after all.

Suffice to say, there is a good ending, here. I endured the pain, did a lot of self-improvement stuff (read a lot about co-dependence and radical acceptance), and took a year off dating. My first date back was with the most loving and badass person ever, my wife. That other person reached to me once more, and I decided to move on. The message here is, when you decide not to be involved with people who don’t know your worth, the Universe sends you better people.

This marks your sixth video overall and third for the upcoming album. It was shot at, and around, your recent gig at the Arlene’s Grocery venue on the Lower East Side. What did you feel was important for director David J. Baron to portray in the video?

When I decided to pursue a solo career, I was unconfident, I was hurting, and I was angry. My heart was closed off—I felt like it was me against people, and I had something to

prove. I don't feel that way anymore. I have a solo band I love, I'm so proud of this album, and there are so many kind people who have helped me and believed in me along the way.

I wanted David (video director J Baron) to capture this joy I feel, and he's such a creative and intuitive person. There is a vibe around this solo project—I'm so blessed to have this—and I just hoped it would naturally come through. We had one show booked, and that meant one chance to get this video right. As something of a new artist, you don't know how a show will be: will we play okay? will people come? So many unknowns! I decided to just let go and believe in the music, and my honest intention to connect with people. The night went magically. It was packed, people danced to songs they hadn't heard before, and I just felt so happy. It felt like a rebirth for me—like I fought through a lot of darkness and came out the other side.

Perhaps you can talk about the thrill of being onstage and in such an intimate venue?

When I was in my early 20s, I remember seeing a band play that I loved. They were headlining at Coney Island High, and I said, "aren't you guys excited?" The singer said, "not really." He was in his mid 20s and already so jaded! I vowed that night I would never be that way. I started playing in punk clubs and bars when I was 19, and I've never lost the excitement that I had before my first show. I've hit some cool career high points, and I have had to start over many, many times—it's humbling—but I always get back up and bounce back. Playing small clubs packed with people who get what you do is just electric. That feeling of "We're in this together" outside of what's massively popular feels like you're part of this little in-the-know family. Like, here's a place you belong—There's nothing like it.

The video definitely embodies "NYC." As a New York-based artist, what are your feelings about the city these days since cities are always in a state of flux? What do you see when you look around?

Like a lot of people, I've seen many rock n' roll civilizations decimated by commerce—luxury high rise buildings ousting nightclubs. But I've also seen musicians just find new clubs and build new communities. You can't live in the past—It's not good for the soul or good for music. Years ago, there were CBGBs, The Great Gildersleeves, and Max's Kansas City; then Coney Island High and The Continental; and now there is Bowery Electric, Baby's Allright, Arlene's Grocery, and so many great clubs deep in Brooklyn. The music is there; the people are there, and the bands are playing loud and fast. I just keep going. New York is still open, and rock 'n' roll still feels vital here.

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Watch the video for “Harlem River Serenade” here:



<https://youtu.be/0sF9EZs0qk>