**Cavetown Bio – *little vice***

With DIY ethos and a spiraling imagination, 25-year-old singer-songwriter and producer Cavetown makes songs that excavate the deepest, unspoken parts of his heart. Since releasing his first self-produced tracks at age 14, the Cambridge-based musician also known as Robin Skinner has become one of the leaders of his generation’s bedroom pop scene, amassing a global audience of fellow outsiders who connect to his lyrics of identity and belonging. “I’ve always used my music to talk about the things that I’m struggling with,” Cavetown says. “It was always a therapeutic process for me.” After reaching new heights with his second major-label album, 2022’s *Worm Food*, he now preps his new EP, *little vice*, arriving February 23 on Sire Records.

*little vice* is a collection of genre-exploding songs that sees Cavetown digging deeper into introspection and fantasy, resulting in his most mature work yet. Just as the phrase “little vice” ranges in meaning from what could be an innocent treat to a more nefarious addiction, Cavetown explores the spectrum of feelings that come with navigating relationships and self-growth while coming of age. “A ‘little vice’ can be a comfort as well as restraint,” he explains. “Everything is good in moderation, but bad when it gets too far. I feel like everything in the past year has felt like a precarious balance of that principle.”

*little vice* sees Cavetown building up his sound in Technicolor detail, each track sounding like it could exist in its own colorful universe of distilled emotion. He slowly crafted the EP in his home studio using a new mixing process he developed from producing Addison Grace’s 2023 debut album, *Diving Lessons*. Since his early ascent, Cavetown has become a go-to collaborator among his indie-pop peers, including Beabadoobee, mxmtoon, Tessa Violet, and Chloe Moriondo. Through this work, he found fresh inspiration that ended up making *little vice* more dynamic and immersive. “I’m dialing in all the different sounds, pushing them forward and back to create space for each element at different moments,” he says. “I’m able to appreciate each section of the music better, because they have their own place in the song.”

On *little vice*, Cavetown expands his acoustic indie-pop sound into directions that are more edgy and electronic—symbolizing the discomfort of trying to be more vulnerable after a lifetime of not knowing how to. This inner turmoil is represented by the manic hyperpop-inspired “alone.” “That song is kind of like a back-and-forth conversation with myself, like, ‘Haven’t you always loved being alone?’” he says. “Then I realize that’s not actually what I actually needed as a person.” But as the twinkling nylon guitar plucks swell in the background, it seems to suggest that a magical internal transformation is taking place.

Throughout the project, Cavetown strives to find the light amid the darkness. On “let them know they’re on your mind,” his voice remains tender and hopeful, even as brooding emo guitar licks turn into an explosion of glitch-pop synths and heavy rock riffs. “*Let me see you cry, let me see your insides*,” he intones. “When you love somebody, you’re just kind of fascinated by every part of them no matter how ugly they might think it is,” he says. Even the sparse electronica track “back of the moon,” which was created for the forthcoming video game *Way to the Woods*, is about “finding beauty in unknown and scary places—like the back of the moon.”

Even when Cavetown explores somber topics, he brings in a layer of levity. Like on “obvious,” a lo-fi electronic-pop track that explores the “conflicting feelings of wanting to be both remembered and forgotten,” as he puts it. “*Haven’t been myself, is it obvious? / Tie the knot, pull the plug*,” he sings of his own mortality, doubled by a pitched-up version of his voice that could either be a guardian angel or a tempting devil. “I like the feeling of changing your voice to sound like a child or even like a robot or an alien,” he says. “I wanted to lean into the cuteness of the little baby voices, which helps balance the heavy lyrics.”

This sense of innocent, childlike wonder has been a guiding force for Cavetown, ever since he taught himself how to produce and began uploading his self-made works on Bandcamp as a young teenager. “Making music gave me the same feeling as when I would write a story or doodle,” he reflects. Inspired by his love for storybook tales and fantasy, his songs slowly brought in a devoted online audience, leading to sold-out shows across the U.S. and U.K. behind his 2018 album *Lemon Boy*. Shortly after releasing the LP, he signed to Sire Records and played with a full live band at festivals like Reading and Leeds, Lollapalooza, and Primavera Sound.

Even with all his success, Cavetown remains committed to ensuring a tight-knit connection with his listeners. In 2022, he created the This Is Home Project (named after a fan-favorite 2015 single), which provides funds to foundations dedicated to LGBTQ+ youth in need, as a way to “continue to nurture my community and help my audience feel that I still see them,” he explains. “I’ve always wanted my music to be a place of hope for people, but that’s not enough all the time. Sometimes people need money or resources or community.”

That sense of mutuality with his audience motivates Cavetown to keep wanting to share his honest feelings through his songs. “From what I’ve been told, something about me and my music helps them to feel understood and that they’re not alone in who they are,” he says. “I don’t think a lot of them realize that the fact that they’ve said that to me has the exact same effect on me. I see myself in a lot of these people. ”