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**FITZ *HEAD UP HIGH* – ALBUM BIO**

In the middle of a twelve-year career earmarked by jubilant sold out shows, multiplatinum success, and the beaming smiles of countless fans, FITZ a.k.a. Michael Fitzpatrick did something he’s actually never done before…

The singer, songwriter, multi-instrumentalist, and Fitz and the Tantrums namesake and founder electrified his very first solo effort to life—at 50-years-young. On the album entitled *Head Up High* [Elektra], he introduces another side of himself and his artistry, reaching a new apex of his wonderfully unbelievable journey thus far.

“I didn’t even get my first break until I was 38-years-old,” he says. “By that, I mean I could sell a bunch of tickets to people other than my friends! It wasn’t until I turned 40 that the band experienced any real success. I busted my ass and faced so much rejection for a good 15 years. I put down this dream more than once because I was so heartbroken and devastated by the industry. However, I had this monkey on my back that said, *‘You’ve got to try again’.* To have the opportunity to make what will be my fifth album overall is mind-blowing. It’s already an incredibly unusual path. To make it even more unusual, my wife and I were lying in bed and laughing. I was like, *‘Can we take a moment to appreciate the fact I’m a 50-year-old man who just signed his first record deal?’*,” he chuckles.

As with all of the best things in life, none of this was planned in advance.

When Los Angeles locked down due to the global pandemic, FITZ’s entire tour was cut short in March 2020. A casual songwriting session had already been scheduled with co-writer and co-producer Ryan Daly.

Instead of happening face-to-face, it switched to ZOOM *(much to their initial chagrin)*.

“We tried this ZOOM thing, which neither of us wanted to do, but it was the only option,” he recalls. “After a day or two, we figured out how to work remotely. You have to listen and be more patient. The more we did it, the more we got into a flow. Given the circumstances of the world, we didn’t want to write anything frivolous. It had to have soul in it. Some of the songs indirectly speak to the experience of going through this pandemic. We were putting in 12 hours per day almost six days every week. It was our saving grace. After ten songs, we were on to something. It felt different than a Fitz and The Tantrums record, so I decided to pursue it solo and give myself some wiggle room. If we hadn’t been in the Pandemic, I would’ve been touring for another seven months straight. I actually had the space to do this.”

With the core creative team of Daly co-producing and co-writing and Sean Van Fleet also co-writing, FITZ jokes the three of them formed *“The Irish Mafia”* as they shared a creative catharsis in front of the watchful eye of a MacBook camera. Without parameters, he confidently ventured out of his comfort zone, pushed the limits of his range, and employed a fiery falsetto during key moments.

“Once the idea that I could actually make a solo record crystallized, I leaned into this vocal intimacy even more,” he elaborates.

FITZ introduces this chapter with the title track and first single “Head Up High.” Acoustic guitars and trumpets strut towards an upbeat and undeniable chorus.

“The song was a telling moment,” he recalls. “We logged into the ZOOM session, and you could read the weight we were carrying on our faces. Collectively…not as a city, community, country, or even continent…the whole fucking world is carrying the weight of what the Global Pandemic has meant. We’re all experiencing it at the same time. So, the statement rang out, *‘You’ve got to keep your head up’.* The message feels so relevant. Life is not a sprint; it’s a fucking marathon. I needed to hear that message that day and express it in a song to rally everybody to keep their heads above water.”

Meanwhile, the hummable bass line of “Somebody Sometimes” climaxes on neon keys and a stadium-size hook as he assures, *“Everybody needs somebody sometimes*.*”*

“Some of my friends were literally stuck at home for three months without seeing another person,” he says. “It broke my heart thinking about them. We all need connection.”

“Spaceman” takes flight on a percussive freak-out fueled by fast strumming, head-spinning syncopation, a colorful horn section, and a gleeful chant of the immortal chorus to Aerosmith’s “Dream On.” He adds, *“It’s about a man lost in space who’s trying to get back to earth and connect. I had to reference maybe the best song Steven Tyler ever wrote in the middle!”*

“Houseparty!!!” bottles the energy of the *“nightly dance party”* FITZ hosted with his family throughout quarantine. Issuing an invitation, he asks, *“Did you have a bad day? Come and have a good night!”*

“We dance together in order to shake off our collective stress of the day,” he says. “*‘Houseparty!!!’* has some insanity to it. It’s definitely one of my favorite songs for that reason. You can’t help but lose your mind when you hear it.”

*Head Up High* concludes with the primal, kinetic, and visceral last hurrah of “Zig Zag,” which he admits was the product of the desire *“to bob and weave past the bullshit of life and embrace the moments where you’re feeling yourself.”* Fittingly, it ends on a very positive note as he sings, *“The world’s gonna be okay.”*

In the end, the world will be okay, and we’ve got *Head Up High* as proof.

“At 50-years-old, I’m more invigorated than ever to live my life to the fullest,” he leaves off. “I’m savoring what matters. I’m trying to be the best version of myself. I’m trying to remind myself to be grateful. When you hear the record, I hope you find some strength, joy, and empowerment in it and maybe get to know me a little better. This moment, this Pandemic, forced me to slow down. The fact it coincided with my 50th birthday—which is such a marker—left me feeling more invigorated and hopeful for the future.”