

LOOK UP

When the limbs have all been whohen I'l there's no more fruit to bear When the tide goes belly up To feed the sleepers-at-the-wheal When you're soften at pretending and there's nowhere let to un But you heep woning maning...

look yp

And I've heard we'll next our end
On bridges britt & croff the shipBut when you say it. I betreve you
that it almost sounds alright
tell the losers, tell the winners
The same ship will bear of all
But all I want is to want nothing, nothing.

Look yp

Saxophone by Danny Meyer

Saxophone by Danny Meyer MPC, Drum Programming, Marimba, and Guitar by Patrick Wimberly Vocals, Synth, and Sampling by Caroline Polachek

POLYMORPHING

There's something better than what yar's Alling Ar, kied, leid, truight fine thing be ther than what you'e thing for, lied, leid, bought mething better than what you'e tiking for, lied, kied, truight better than what you're thang better than what you're thing for, lied, leid, wind, leid...

I could not be more firgiving Cutting Luy, fancy liling. Stilly shifting, polymorphing

Sound the guns when we're pogether Shake a rainstick at the weather Take the day off, I swender

Oh Darling...
If this heat + nas a card, world v deal it?
If this life was a pulse, world v feel it?
If this life was a nound, world v heal it?

Fill er' is with sentonin "the Pyrotedinic oxytocin I'm owndowing, polymorphing

Innounce nithin a narzone Vindurover, in the ozone Burgee jumping, on the youring

Polymorphing
Eveny body jost calm the f# down
Hi, hi! I'm poly morphing
I'm pololololololololymar morphing
Hi, Hi! ... Hi, hi! Polymorphing
Hi, Jhh!

Guitar by Joey Postiglione and Kurt Feldman
Bass by David "Dj" Ginyard
Trumpet by John Lake
Guitar, Drums, Programming, Synth, Percussion, and Vocals by Patrick Wimberly
Vocals, Synth, Drum Programming, Bass Arrangement, Bogoos, and Shaker by Caroline Polachek
Horn Arrangement by Caroline Polachek and Patrick Wimberly

ROMEO

On you mark

Step up, lover
Big talker, take a number
The got all day.
To wise the smile off your face.
If I aim you're done with
But If you win, you win my heart
Istat that what you want

they Romeo por writing short, I'm ready to go

The only ney he can capen by to me is to cheat—
There is no veto
What's done is done once I am beat to sold me, race me
With all you tricke and all you heart
I'm not wishing you luck

Per on your unning shoes, I'm ready to go

Zin gener non till you give me a
Reason to thep
To tall on my hnees, to heed love
On you mark
I'm govern non til you give me a
Reason to stop
To tall on my lines, to tall on my....

- Pet on you wining those I'm ready to go

Additional Production by Cecil Frena Spoken Intro Vocal by Milles B.A. Robinson MPC, Acoustic Guitar, Synth, Drums, and Vocals by Patrick Wimberly Vocals, Synth, and Sampling by Caroline Polachek

CH- CHING

Nobidy will help you til for you and help yourelt Take it and don't wait for it to come from timene else Jie got encustring I need Right here between my hands and there it is, right in front of me...

Take a look at me Who of have thought I'd be The one that got a nay with it I get a hay with it I get a hay with it They showed me a fantary I take it his you and me Tripped it, Switch flipped it I flipped it I flipped it I flipped it

betting what you want can be dangered but that I the end wan I want it to be I danbie dare you to keep it decet that pass it back water the table to me I put the stack in the bookshelf Open your mouth and I'll slip you the key Now crack that combination
Like 27.99.23

Notedy sees What nobedy knows 211 beg for forgiveness, not permission The music aint pleying til yn listen

Saxophone by Danny Meyer
Keyboards, Drums, Percussion, and Bass by Robin Hannibal
Drums, Synths, Bass, Vocals, and Horn Arrangement by Patrick Wimberly
Vocals, Additional Bass Programming, and Additional Drum Programming by
Caroline Polachek

CRYING IN PUBLIC

Take all my detentes in two words.
And throw them away
Ted me what kind ot monoter
there I been boday?

But you smile and call me "tough guy" To the opposite effect 2th a famour in the gun And your tough guys a wreck

form I'm curing in public this way I'm. Fulling for you I'm faving for you I'm faving for you I'm. I'm cawing a scene on the train I'm. Fulling for you I'm talung for you, ahn.

Cove will be the bridge Over the fand Cove will be the key— From hand & hand...

like the peach you uplit open with two thumbs in the half without a stone that my heart is a hollow with a space for your own (or whatever you nant to do with it)

And Jim blaning all beauty you you From the birds at my feet to the brake dearchy boys.

And their boombokes beat, beat, beat

Each autimn leat and passing breath Each antidote to broken death that there we are that who sive guested That there it is, just like that Figure me

Guitar by Joey Postiglione MPC, Bass, Guitar, and Synth by Patrick Wimberly Vocals, Synth, Sampling, and Bass Arrangement by Caroline Polachek

OTTOWA TO OTAKA

Ottana to Osaha
No lesson to learn
Racing begond the islands of
Desire and time

ottana to Otaha I live to more you Chaosing the rising tide I am the light at your vide

All we need is given and water basoline and a stick of butter

Now, everyone's acking why we don't look like frethers.
Now, everyone's asking why we do not talk like frethers.

All we need is
Mascarra
Incognito
Tukedo

Now, everyoned asking why we don't look tike freezones Now, everyoned asking why we up and let 4 for

Offaun to Otakan No lesson to learn Racing beyond the islands of Desire and time...

Ottaha to Oraha 211 Gotten to you 2 am the operator of The marmalase sky

Violin by Emily Holden Spoken Vocal by Juri Onuki MPC, Bass, and Synth by Patrick Wimberly Vocals, Synth, Sampling, Violin Arrangement, and Castanets by Caroline Polachek

MOTH TO THE FLAME

I should know better than to Take your love letters to hear t when the game's already lost Before it starts. But hope hides inside the clicke like a hod of inderstanding From the poet who first feit this way... How can I turn away?

I can't help it I'm a moth to the flame (the that hind of man, mama)

But every little pull at the End of the golden rope
Fills my fooish heart with fooish hope
That maybe you might feel the same
As if feeling the same has the
Name of the game, the name of the game
2 shouldn's be playing

I can's help it I'm a moth to the Hame (this that kind of man, mama)

Close enough, close enough Close enough to you I can't get Close enough, close enough Close enough to you I can't get) I shouldn't be playing

Guitar by Joel Van Dijk.

Additional Drums and Percussion by Robin Hannibal

MPC, 808, Hi-Hats, Programming, Percussion, and Synths by Patrick Wimberly

Vocals, Bass, Synth, Drum Programming, Bongos, and Laptop Mic Percussion by

Caroline Polachek

SHOW WOFF

Take a break from moung mountains. I hanna show v off laying low at home, whatever I hanno whom V off to the boys who think they're clever I hanna whom v off to that they bee who's finally saying yes to love

You can host this
You can have this
I'm not playing a grame
I humm preach this
Villagh this, and not be ashamed
John they don't make them
Whe you arymore

Cause it you got it like we got it 2t its real and it you want it, having I'm it oft het can you get on it look my window down & flaint it having I'm it off.

fee 2 can be a discreet lover but 2 hanna of how v oft Can't keep this inductorer (It has for but, come on...)
And it you hanna brina your boys around Then you can show me oft too

2, 2, 2, am past the point of asking why Wy 2, 2 2 name let the whole world know you're mike

Guitar by Joel Van Dijk Bass by David "Dj" Ginyard Saxophone by Danny Meyer Keyboards, Drums, and Percussion by Robin Hannibal Drums, Guitar, Synth, Programming, and Percussion by Patrick Wimberly Vocals, Synth, and Plano by Caroline Polachek

UNFINISHED BUSINESS

2 told you why 2 have to go And 2 preferal 2 really lunn got my ticket to the center of the Shrm With you have Itill carred into my broad

My Jisher pale, wind in the Jail Calls me senteless to her side B+ on the plains
B+ on the trains
Between the trains
4.11 be a star within my slug-

Untinished business— Untinished business— I'm not finished with this This thing between jest you and I

But for now, don't wait for me Couse I'll see you in my dreams You'll be wearing red and 21 be wearing green But for how don't wait for me

Unfinished business— Unfinished business— I'm not finished with this This thing between just you and me

Och the rocus we raten
They are It'll there isht non
They are still there right non...

Snare Drum by Dustin Schletzer
Bass, Synth, Percussion, and Guitar by Patrick Wimberly
Vocals, Synth, FX, Snare Arrangement, and Synth-Oboe by Caroline Polachek

Saxophone by Danny Meyer
Modular Synth by Joey Postiglione
Bass by David "D)" Ginyard and Patrick South
Guitar by Kurf Feldman
Drums, Synth, Programming, and Hom Arrangement by Patrick Wimberly
Vocals and Synth by Caroline Potachek

NO SUCH THING AS ILLUSTON

There is no such thing as illusion.

To halk around in circles.
And now I have the stong straight
that number down a mountain
Teams of gald maning down my hand

To make up from a mightmare to your narm familiar face. Oh love can be at vimple to your hand unapped around my naist

After all I thought I narded Ripped in two while on display After all you've my permission To unloop and walk away.

And after all the crying is blace. But won't come free you know the status goo of native the strong eat the weak.

211 tell em all the expectations were lost along the nay.
211 tell em all 2 ever needed Was your arm around my naist

There is no won thing as illusion

Don't tell me that it's theeting bon't tell me it's a honeymoon lon't tell me that this teeling conces and good year I know what they bay year I know what they bay

This ain't no new-car-leather There's no return it-it-it breaks This can be everlasting But don't go When I get the Whakes

After all I thought I nanted Repeat in two while on display I'll tell em all I eur heeded Was your hand abound my waist

There is no buch thing as illusion.

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Produced by Patrick Wimberly and Caroline Polachek Except tracks 4, 7, 8 Produced by Chairlift and Robin Hannibal

All songs Engineered by Miles B.A. Robinson, Jake Aron, Yale Yng-Wong, and Patrick Wimberly at The CRC (Brooklyn, NY) Except: "Ch-Ching" and "Show U Off," Engineered by Miles B.A. Robinson, Jake Aron, Yale Yng-Wong, Rob Cohen, and Patrick Wimberly, assisted by Chad Wilson, at The CRC (Brooklyn, NY), Westlake Studios (West Hollywood, CA), and The Fine Young Hannibal's Studio (Los Angeles, CA); "Moth to the Flame," Engineered by Miles B.A. Robinson, Jake Aron, Yale Yng-Wong, Rob Cohen, Patrick Wimberly, and Caroline Polachek, assisted by Chad Wilson, at The CRC (Brooklyn, NY), Westlake Studios (West Hollywood, CA), and The Fine Young Hannibal's Studio (Los Angeles, CA)

"Look Up," "Romeo," "Ch-Ching," "Ottawa to Osaka," and "Show U Off" Mixed by Jaycen Joshua for The Penua Project / Innersound Mgmt, assisted by Ryan Kaul and Maddox Chimm, at Larrabee Sound Studios (North Hollywood, CA)

"Polymorphing," "Moth to the Flame," "Unfinished Business," and "No Such Thing as Illusion" Mixed by Mick Guzauski at Mick's Room (Woodland Hills, CA)

"Crying in Public" Mixed by Tom Elmhirst, assisted by Joe Visciano, at Electric Lady Studios (New York, NY)

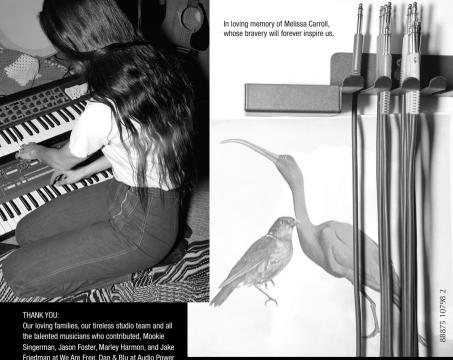
Mastered by Chris Gehringer at Sterling Sound (New York, NY)

Chairlift is Caroline Polachek and Patrick Wimberly

All music written by Chairlift, except "Crying in Public" music by Chairlift and Joey Postiglione, and "No Such Thing as Illusion" music by Chairlift, David "Dj" Ginyard, Joey Postiglione, Kurt Feldman, and Patrick South

All lyrics by Caroline Polachek, except "Ch-Ching," lyrics by Caroline Polachek and Patrick Wimberly

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From Caroline: Thank you to lan Drennan, Maayan Zilberman, Pam Kuhn, the Montreal loft crew, David Mancuso, and The Loft for the inspiration and support.