**CAVETOWN**

**2025 Bio**

Cavetown’s Robin Skinner, of Cambridge, England, has become an anchor for a generation of listeners who’ve found not just solace in his music, but a kind of spiritual room to grow up in. His catalog, spanning lo‑fi ditties and indie rock charmers, has amassed billions of streams, earned a 6× Platinum certification, and inspired high-profile features in the New York Times, Rolling Stone and Billboard. His global touring career has taken him from sold‑out clubs to massive tours with AJR and Pierce The Veil, as well as festival main stages at Glastonbury, Lollapalooza, Corona Capital, Primavera Sound, and many more. Along the way, his songs have become comfort objects to his dedicated fans, who have clasped them, cried to them, and grown up alongside them. They’ve been soft hands offering understanding when the world felt too sharp.

His new album, *Running With Scissors*, asks: What happens when you leave that room you grew up in and finally look yourself squarely in the eye? What are the gifts and curses you’ve inherited from the family who raised you? Which parts of them do you bring forward, and which do you cut away? With all these lessons and questions in tow, *Running With Scissors* captures life at the moment you’re forced out of the classroom into the open world, scissors in hand, trying not to fall.

Written on the other side of an intensive two‑year healing process, *Running With Scissors* finds Skinner aged up and galvanized. That bravery extends to the songwriting itself: the album is threaded with intergenerational tension, familial excavation, and an unflinching exploration of who Skinner wants to become as an adult. These questions were prompted by two major life events: falling in love with the person he wants to start a family with, and the birth of his first sibling, who is 26 years his junior.

The relationship that inspired love-dazed opener ‘Skip’ is the album’s brightest throughline, a song Skinner calls “one of the first love songs I’ve written with positive overtones…because I’ve fallen in love for real this time.” In its bounce and candor, the track channels the joy of “wanting to skip around, like you’re a little kid.” But *Running With Scissors* doesn’t linger in any one emotional register for long. As “Skip” ends, its final chord dovetails directly into the darker, more jagged opening of “Cryptid,” where love transforms into righteous fury. “Something new I’m bringing into this album is spite,” Skinner says. “I think I owe it to love to realize how much I care about things…This song is where those two feelings meet.”

The songs embrace this tension between love and anger: whispers break into screams, warm arpeggios bounce off sinister basslines, acoustic melodies and nature‑based field recordings collide with hyperpop glitches and math rock. Most noticeably, Skinner’s newfound sense of righteous anger has unlocked new parts of his voice. Where it was once a soft stream, Skinner’s vocal now stretches and snaps with wild abandon and enormous range, the result of recent vocal coaching and deeper emotional excavation. “I wanted to make myself sound more brave,” he says, “and I wanted to impress people with my voice, like, ‘wow, he’s actually got some pipes.’”

That same sense of upheaval runs through Skinner’s career. After years with Warner Records, he has joined Futures Music Group, further underlining this period of renewal. The album also marks a major creative milestone: for the first time in his career, Skinner invited collaborators into the core creative process. *Running With Scissors* features contributions from Chloe Moriondo, Ryan Raines, David Pramik, Couros, and Underscores, artists who’ve helped expand Skinner’s sonic palette in unexpected and vitalizing ways, pulling the carpet from underneath his long-entrenched universe, and making it fly.

At every turn, *Running With Scissors* marks a clear evolution in artistry and maturity for Skinner. Love songs like “Baby Spoon” explore care, intimacy and softness in the wild dance with masculinity. Elsewhere, “No Bark, No Bite” turns extra angsty and inward, examining family history with the curiosity of someone considering their potential future as a parent and raising a family of his own, for the first time. “I’ve been reflecting on the traits I’ve picked up from my parents,” he says, “and thinking about which of those parts I want to take into adulthood and which parts I want to discard for the future of myself, my partner, and our future family.”

Aged up and showing up as the best version of himself, Skinner hasn’t lost sight of the millions of listeners who have grown up alongside him. “I want them to enter this new era with me and not feel like it’s for kids. Because I’m not a kid anymore,” he says. “I want it to feel like we’re moving forward together.”

Track By Track

Skip

Gently easing us back into the Cavetown universe with feathery guitar, fluttery vocals and natural field recordings, ‘Skip’, Skinner says, is “the first love song I’ve written with positive overtones.” While he’s written plenty of anxious-attachment love songs before, this is the first one that comes from a true place of safety and security. Everything’s changed, Skinner says, “because I’ve fallen in love for real this time.” ‘Skip’ is pure Cavetown; drawing on the childlike glee that love can inspire. “I've been with my partner for three and a half years now and I've never been so sure that I'm in love with someone, " he says, “so that's a very exciting thing for me, to write about something new that I haven’t touched on so much.”

Cryptid

‘Skip’ travels seamlessly into ‘Cryptid’, which again introduces something Skinner hasn’t ‘touched on so much’: the release of anger. In the same time signature and tempo as ‘Skip’, with the last note of ‘Skip’ complementary to the first chord of ‘Cryptid’, Skinner shows us where the feelings of love and anger meet. “Something new I’m bringing into this album is spite. It’s there just as much as love is,” he says, “I think I owe it to love to realize how much I care about things. In allowing myself to love, I’ve allowed myself to feel angry about stuff I would usually just ignore.” Skinner’s deep care for his partner has extended to his outlook on the world: “I’ve reached a point where I care so much more about the world because I care so much about my partner, and I want to live in a world that loves her and loves us together.” With its ill-boding groove, ‘Cryptid’ immediately throws you into a darker left-turn, waking you up from the love-dream of ‘Skip’. Cryptids, a quasi-mythical creature that transcend science, are, unfortunately, “a very literal representation of how Republicans perceive the trans community or really any marginal group,” Skinner says. “I hope that this song will feel like a release of anger, and empowering for people to sing back to me.”

Rainbow Gal

The synthy and twinkly ‘Rainbow Gal’ sounds like a light display turned into song. It is, as Skinner puts it, very *running with scissors-core*. “It’s about my girlfriend, and how when I’m getting overwhelmed about being on tour and being seen and perceived around so many people, I zone out and look at her picture on my phone’s homescreen,” he says. “As soon as I do that, I’m immediately brought back to myself.” 8-bit synths and glitchy vocals provide some outré touches; the sounds of sweet memories refracted through a screen. “When I’m away from home, I picture her in our living room with all the vibey lights shining on her, and I feel like she absorbs all the color,” says Skinner. “That’s where the idea of ‘rainbow gal’ came from. She brings all the color to my life. Without her, there is no color.”

Baby Spoon

‘Baby Spoon’, the most romantic song of Cavetown’s career so far, came into being after some rom-com worthy dialog with his girlfriend. “One of us said, ‘what am I going to do with you?’ and the other said ‘marry me.’ Then I just kept rolling with it,” says Skinner. As tenderhearted as Sufjan Stevens at his most sincere, ‘Baby Spoon’ is a kind of gentle pep-talk to Skinner’s girlfriend. “I wrote it around the time that she was going through a big job change. She just graduated from Cambridge, but she was just finding it hard to get her life rolling, and this song was a reminder to her that I’d always be there to talk to her and make her feel better,” he explains. ‘Baby Spoon’ is just as much about Skinner’s relationship with his girlfriend as it is his relationship with masculinity. “Growing up as a transmasc guy, there was a phase where I felt I had to overdo the masculinity, and I felt like that’s what people expected me to bring to relationships, especially if I ended up with a girl,” he says. “But with my partner now, the way I show up is never a problem. I can be delicate. I can be stereotypically feminine. I can be soft. I can be the baby spoon.”

NPC

When Skinner was a kid, he had an imaginary friend called Mr Nobody. “Mr Nobody didn’t really have a form, he was just the absence of matter, carrying a suitcase,” says Skinner. As a young boy, he never actually saw his imaginary friend; he was always away on a worktrip. It’d been some time since he’d heard from Mr Nobody, but he reappeared for the first time in years when Skinner started writing the pop-punky ‘NPC’. “I realized I’d become Mr Nobody,” he says. Always traveling, always on tour, always working, always anywhere but home, with a suitcase in hand, Skinner looked in the mirror and saw his old friend. This is just what it feels like for an artist who’s relentlessly on the move. “I find myself looking out the window of an airplane thinking that I didn’t even have the chance to settle in the place I’d just come from. I go to the new place and I think: how did I get here? Who told me to be here? Where's my mom? What’s going on? I find that it all makes me zone out, dissociate, and I find that feeling makes me feel like an NPC [a non-playable character in a video game],” he says. “Like, I feel there's a little chip in my brain with signals from the universe telling me where to go, and sometimes I feel like I'm not in control of it.”

Reaper

With sudden beat-switches, math rock time signatures, and propulsive, short bursts of melody, ‘Reaper’ is a song in constant flux. One of Cavetown’s most experimental and spurred tracks yet, it’s a wonder that it emerged from writer’s block. “I wrote this one two summers ago. I came to LA for some writing sessions and ended up just blanking at the studio. I was hitting a real mental block,” says Skinner. “Before I hit the studio, I was crying on the floor of my AirBnb. I felt like I’d lost it, that I’d never be able to write a song again.” Whenever Skinner gets stuck like this, he goes through his enormous library of voice memos, full of melodies and synth lines. One stuck out in particular. He brought it to the studio and immediately connected with the producer there [David Pramik, who’s worked with Selena Gomez, LANY and Chloe Moriondo]. “It allowed me to do some really different production stuff, and lean into a kind of hyperpop vibe,” he says. ‘Reaper’ zones in on Skinner’s volatile relationship with his phone, and his reluctant reliance on it, particularly since the pandemic. “Your phone is basically an entity that's there to give you bad news and make you feel bad about yourself. But there's no escape from it. I have to be on my phone, otherwise I have no career.”

Straight Through My Head (DO IT!!!)

On ‘Straight Through My Head’, Cavetown cranks up the angst to eleven. “Sometimes I like to write songs addressing myself, especially when I’m catastrophizing and thinking I'm the worst person ever and deserve to die,” says Skinner. “In those moments, it helps for me to look in the mirror, and say something like: ‘then do it, coward.’ I know that I’m not going to, and I realize that I do like living. I remember that I don’t want to end everything, I just want everything to get better. I think it sometimes takes a song for me to speak constructively to myself about those feelings.”

Tarmac

Skinner began writing ‘Tarmac’, the oldest song on the album, a few years back in his Cambridge studio with Orla Gartland. The meaning of the song kept going back and forth all throughout the session, but eventually the two musicians saw that it was about mood swings and intrusive thoughts. ‘Tarmac’ draws out the morbid comedy of the kinds of intrusive thoughts that make you look at a slab of road and think, ‘hmm, wouldn’t mind a bite of that.’ On ‘Tarmac’, Skinner transposes into sound the feeling of absolute overstimulation and overwhelm. “I wanted to paint with the music, and convey how it feels to get overwhelmed by yourself, then having to take a breather and ground yourself,” he says. For Skinner, it comes back to the extremes of being on tour. “You go from playing live in front of an extremely loud crowd and being recognized all the time to then suddenly being in a hotel room where everything’s quiet and still but your brain still keeps racing.”

No Bark, No Bite

‘No Bark, No Bite’ makes a fine point of some of the album’s core themes: reparenting yourself and imagining new versions of masculinity in the process. In the past couple of years, Skinner’s family dynamic has been radically altered, causing him to learn a lot more about his parents’ divorce. All of this was triggered by his dad’s new baby. “I’ve never had a sibling before and now I have one, with a 26 year age gap, which is a whole lot to process,” says Skinner. That processing has involved taking an honest look at the traits he’s picked up from his parents, and thinking about which of them he wants to take into adulthood and which parts he wants to discard for the future of himself, his partner, and their future family. “I hadn’t even considered having a family role until I met my partner,” he says, “and, I guess in blanket terms, this song is really about how lame men can be, and how I want to show up instead as an emotionally intelligent, mature guy who can access all my feelings and address problems and be empathetic to the women in my life.”

Micah

It’s immediately evident listening to ‘Micah’ that it was borne from some kind of personal revelation for Skinner. It swirls with past selves, childhood joy, as well as a projection of the future. This was all inspired by Micah, the name of Skinner’s new baby sister. “I’ve always wanted a sibling and this one came out of left field,” he says. He’s been speaking about her a lot in therapy, especially in relation to himself and the way that he treated himself when he was growing up. “I realized while writing this song that I wasn’t just addressing her, but myself too.” “Micah, don’t push me away,” he sings, addressing himself as much as his little sister. “That’s the way I dealt with stuff as a kid: I’d push everyone away and wouldn’t talk to anyone,” he says. “That’s my worst nightmare for my sister, for her to isolate herself and feel like she can’t open up. I really want to be someone that she feels like she can lean on, that she can be open with. I feel like I've done a lot of healing in these past couple of years, and that comes back to falling in love and having someone I want to show up for. Micah is another person I want to show up for.”

Sailboat

Skinner started work on "Sailboat," one of the most collaborative songs on the album, a couple of years ago with his old friend Chloe Moriondo and Underscores, the on-the-rise hyperpop star whose production skills have fascinated Skinner for years. Here, Underscores glitters up and glitches out the track, fundamentally reshaping the entire character of the song into something pleasingly warped and angular. Skinner began writing the song around the time he first started seeing his girlfriend. He was a stick-n-poke aficionado in those early days, keen to ink anyone who’d oblige him. Then, when his new girlfriend asked for one, Skinner couldn’t understand why he felt so nervous. "I kept putting it off and couldn’t figure out why. I just felt like there was so much more pressure riding on it because I didn’t want to hurt her. I didn’t want to give her a busted tattoo. And, you know, what if we didn’t work out?" On the chorus Skinner sings: "Honey, you’re the one that I want and I never wanna hurt you, maybe that’s the reason I’m so nervous when you ask me for a tattoo.” Those lines were the moment he realized he was falling in love with her. "I see her as my sailboat, with her name on the side of it."

First Time

True to its title, "First Time" is about the first time Skinner drove in the States, which also happened to be the first time he got pulled over. It was nighttime in Albany, and he’d just gotten back into the country after a long flight. "I went over a hump, the lane to my left was full, and then I saw the state trooper on the side. I kept going, and then after a couple miles I saw the lights and was like, 'Wow, am I really getting pulled over?' I was shaking," he says. Ultimately, he was let off after a minor scolding, but that didn’t stop Skinner from self-punishing. "The whole way home I was just trying to be calm," he says. "I guess I felt a little bit dangerous to myself in that moment. I got home and basically wrote the song straight away. It felt like the perfect release of anger."

Running With Scissors

“I feel like this is a great track to end on,” says Skinner. The closing, titular track ties together the album’s main threads: intergenerational reckonings; cutting off parts of the past and glueing others to the future. Now that Skinner’s coming into a more adult relationship with his parents, he realizes they’re just like everyone else; running with scissors right in front of their faces. “If they ever fall down and stab themselves, they’ll still keep going. They’re just learning how to run better and have better balance on their feet. That’s just the way you have to move through the world.” The conclusion Skinner’s drawing is helping him to be less cautious in general. “This whole ‘running with scissors sentiment’ is my way of accepting that there’s so much risk and so much to be scared of in this world,” he says, “but there’s also so much fun to be had, and so much to learn, and you’ll never get those things if you don’t just wing it.”