HIP Video Promo Presents: Captains Of Entropy premieres new music video "Rosetta" on BuzzMusic.com

Captains of Entropy Head to Outer Space With New Single "Rosetta"



SANTA MONICA, CA, UNITED STATES, September 21, 2026 / EINPresswire.com/ -- Captains of Entropy treat a song as the start of an idea. For Mike Kanon, Reilly Wareham, and Jason Young, music tends to spill into something larger: visual concepts, constructed worlds, stray references, whatever emerges as the three follow a thread. That's the case with "Rosetta," an instrumental centerpiece from the band's new digital EP, Beatrice Comes Home, and the space-bound music video built around it.

The West Los Angeles trio began during the pandemic, when Kanon on keys, Wareham on bass, and Young on drums started meeting for weekly jams. There was no blueprint. Improvisation came first, and the grooves stretched, shifted, and occasionally wandered somewhere unexpected. Their debut LP, The Flea & The Worm, recorded at Sunset Sound in Los Angeles, carried that approach through relaxed '70s textures and more spacious, exploratory passages without losing the chemistry of three friends playing in a room.

Young also points to music inherited through his father: U2, Talking Heads' Remain In Light, and Paul Simon's Graceland among others. It's less a checklist than a window into how Captains of Entropy operate. Rhythmically curious and open to detours, the band lets an arrangement reveal where it wants to go instead of forcing it into a predetermined shape.

"Rosetta" pulls that instinct toward outer space, taking its name from the Rosetta space mission. The EP title arrived more indirectly. The name "Beatrice" started as the working title for a song

fragment of what eventually became On Juno. That kind of repurposing suits a band whose ideas rarely seem to stay confined to the place where they first appeared.



The “Rosetta” music video divides its world between Earth and space. Scenes of the band inside Young’s house are polished and cinematic, grounding the story in something recognizably real. Once they leave Earth, the visual language changes. Cardboard-cutout artwork, costumes, homemade sets, and a spaceship constructed in a friend’s garage take over, giving the space sequences the tactile feel of science fiction assembled by hand.

Matthew Mourgides directed the house sequences and built the concept around the tension between routine and escape. “The music immediately gave me this feeling of repetition and escape, of being trapped in the rhythms of everyday life while dreaming of something bigger,” he says. “I wanted the three band members to almost feel like fragments of the same person, moving through this endless routine, until the world they’ve been dreaming about starts breaking through and eventually becomes their reality.”

With no lyrics to explain what is happening, that shift carries the story: three musicians moving through the ordinary until the world in their heads begins to take shape around them.

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Andrew Gesner
HIP Video Promo
+1 732-613-1779
info@hipvideopromo.com

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