

Mp3 The Lonesomes - Circling The Sun



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Original rock and roll from the Pacific Northwest produced by Brian Berg (44 Long) mixing elements of country, folk, metal and punk for a winning blend of straight-ahead Americana. 13 MP3 Songs ROCK: Americana, POP: Power Pop Details: "Urban Americana that travels Wilco's sidewalks on an old Schwinn cruiser." -- Allison Picard, Lucky Duck Productions What makes an alt.country band in 2005? The genre's leadership is long gone. Like each DIY movement before it, those aligned to alt.country fly the flag of attitude while denying direct allegiance to their obvious influences. What to make, then, of a band that seems to lack all such posturing, who exult in a simple campfire tale, but who aren't afraid to twang? For The Lonesomes, it's as natural a thing to politely strum as it is to rock; their debut disc, *Circling The Sun*, does so in equal measures. This Portland-via-Illinois trio relies upon the relaxed confidence of Phil Favorite's songwriting. His under-the-skin, Everyman melodies inhabit each track, his slightly weathered voice the perfect vehicle for his passenger-side narratives. Drummer Robyn Hercey and bassist Mark Zehr round out the threesome, who have been friends and musical partners long enough to account for their seemingly telepathic performances. (Recently, ex-Thrillbilly guitarist Mark Dybvig signed on to contribute his scorching and sympathetic string-work to the band's live shows.) Orbiting this core group are the supple instrumental talents of Peter Frajola (The Webbers, Oregon Symphony), Caleb Miles (Lewi Longmire Band, Kentucky Snakehandlers) and producer Brian Berg (44 Long, Chez Stadium, The Quags). Sweeping through rock, pop and Americana labels, the Lonesomes' music settles on you like the common dust of a shared backcountry road trip. Driving music, by definition. Nothing rushed, nothing forced, yet fueled by an insistent forward momentum. The anecdotal quality of these songs, rich in detail, are familiar, accessible and conveyed with the gift of a great storyteller: the "undisputed indie-rock queen" of Twenty-Five, Broke and Alone shares as many foibles as our narrator who shrinks in her presence

when they cross paths in a music shop. *Weight of the World* is anything but heavy; ripe with broken trusts though it may be, it jangles along with an easygoing nonchalance. *Summer Friend's* pedal steel runs gently tug upon childhood memories before drawing them into the present. On other fronts, *Devil's Interval* posits a songwriter's gothic, medicated inner turmoil punctuated with appropriate power chord shifts and stops. The grinding chug of *Shootout at Larch Mountain* offers the requisite confrontation with ATF agents, while the throbbing pulse of *Jack* is pulled to and fro by rapidfire fretwork. With *Circling The Sun*, *The Lonesomes* offer up a thirteen song collection of true originals-songs that whisper and hum across vast landscapes, while still hitting close to home. --Successpool Records bio (successpool.com)

"You're making a mix-tape of indie rock with a country edge - open with a sweet pop song about a lost love. You want a good slow ballad with a dignified cello adding gravitas, a song about being in love with a girl in a band, something raucous, some delicate acoustic strumming, and you definitely want some pedal steel behind that . . . some anti-government southern rock, a road song, a kind of lazy mannered Stonesy thing, and how about some cow-punk finished off with an elegiac organ led waltz? You could save some time and just put this on. If they keep this up, they won't be lonesome for too long." -- David Cowling, *Americana UK* (americana-uk.com)

"*Circling The Sun* has a unique feel that is laced with hints of indie rock in the overall Americana style. 'Portrait' is a lovely track with witty musings and perfect instrumentation. . . . The slower-paced 'Summer Friend' has spacious melodies that give it that wandering aura . . . With songs like 'Weight of The World' and 'Weighted Down' this album boasts a collection of 13 satisfying tracks." -- Chris Lewis, A&R, Shut Eye Records

"Catchy songs, great lyrics, and smart production. This record captures the evolution of the band and Phil Favorite's songwriting with a diverse collection of Americana, Portland style. When I listen to the record, it reminds me of coming home after a long vacation. Stylistically, the record goes all over the map with subtle hints of artists like REM, The Band, and 44 Long (jeez, wonder why?); yet has a cohesive sound unique to *The Lonesomes*." --Steve Wilkinson, *Big Voice* magazine

"*The Lonesomes* play the kind of twisty, dreamy alt country that makes a perfect soundtrack to summer afternoon barbecues . . . Phil Favorite's voice is smooth and kind of high, but full of weight, and his phrasing is the kind that sneaks up on you. You don't even realize at first how good he sings, how well he delivers, how deft his vocal touch really is. It's when you're singing along in the car - and you will - that it becomes clear he's a tricky bastard." -- Natalie Yazbek, *Fatalbeauty.com*

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