

EVOLETAH

Run with the Hunted

2020

There are times when a work of art – a film, a book, an album – seems to reveal more than its content. It speaks to the life of its creator, not simply as confessional or catharsis, nor as a clamour for our attention; but rather, as a kind of whisper. A note shared in secret.

Such is the case with Evoletah's vinyl only album *Run with the Hunted*. Steeped in the accrued ambiguities of memory and suffused with through-lines of tenderness, longing and the gathered bruises of history, this is a milestone record. A new decade, a voice given full rein, a subtle rebellion.

Adelaide based singer/songwriter/producer Matt Cahill has distilled decades of making and listening into a sonic vintage rich in texture, painterly detail and emotional availability. *Run with the Hunted* draws together strands of 80s Avant-pop, late night jazz and dark torch crooning, making it a treasure trove for influence spotters. (Sylvian, Drake, Lanois, Bon Iver, perhaps even a hint of Sade?) As such, the songs nestle in a nook between melodic immediacy and finely honed sophistication.

Recorded & engineered in Cahill's purpose built studio (Audio Garage), the album was mixed at Sody Pop with long-time collaborators, engineer Brett Sody, pianist Ben Johns and bass player Michael Shanahan. With contributions from Californian electro/soul diva [Heather Christie](#) & Australian jazz princess [Shanna Ransley](#), the end result is a work built around Johns' sinuous, often elegiac keys and Shanahan's supple and dexterous interplay of standard and upright bass. Together they bring technical smarts, elements of risk and luminous colouring to a dappled and cinematic canvas of memory and desire. They are the Smokey Syntax for an idiosyncratic language that could only be EVOLETAH.

All of which has allowed a kind of fearless virtuosity to emerge. "We're at a point now where we can finally make the kind of records we'd would like to listen to," Cahill explains. "When you're no longer on anyone's buzz list, or trying to be the next big whatever, you're free to pull out all the stops. More than that, you've found your voice *and* learnt how to use it."

As such, *Run with the Hunted* takes the mood and palette of its much acclaimed 2013 predecessor *We Ache for the Moon* and crafts them into a more liquid form. EVOLETAH 2020 is a shimmering prospect, coloured with strings, brass and female vocals, and spiced with delicious musical asides. If *Moon* spoke to the world, *Hunted* is a personal missive. Intimate, surprising, and yet resolute.

For, as the title suggests, Cahill's allegiance is to the prey. While his trademark wistfulness and reflective vulnerability remains evident – beautiful but never melodramatic – *Run with the Hunted* is imbued with an oceanic compassion. It evokes the idea, barely even whispered, yet still audible, that we might defy the predators and those who would tell us how to live and for what to die. That we might defeat them with beauty alone.

Paul Ransom

ABOUT MATT CAHILL:

Matt first came to prominence in the early 90s as lead singer with award winning indie rock outfit The Violets. Following the band's dissolution, and a brief sabbatical, he returned in 2005 with the studio based creation EVOLETAH. Since then he has released five albums under the EVOLETAH moniker and two critically lauded albums as part of Avant-electro duo The Quiet Room.

ON THE REASON FOR VINYL:

As Matt says: "Yeah, I know that vinyl is in vogue at the moment, and that might distract some people, but my reasons were about the beauty of the sound and also the whole experience of a new record. I'm old enough to remember buying everything on vinyl; the smell of it, the beauty of good cover art, the almost ceremonial aspect of putting it on the turntable for first time. Y'know, that was like a kind of romance for me as a teenager, and I used to dream about what it would be like to make my own records. With *Hunted* I wanted to recapture that moment. Sure, it's partly nostalgic but also, I'd love to think that kind of magic was still possible today."

PRAISE FOR 'WE ACHE FOR THE MOON':

"With a mix of alternative rock, 70s singer-songwriter influences, a touch of prog and a fair bit of jazz, 'We Ache For The Moon' is one of 2013's best albums."

- **Real Gone Rocks, UK**

"You could spend a long time dismantling 'We Ache for the Moon' and writing statements about how it resonates. Or you could simply call it one of the best albums of 2013."

- **Stephen Davenport IN-Daily.**

"Every once in a while, a record will show up, out of the blue, containing miracles wonders and epiphanies. A band that would raise the hair on your arms, if you were to hear it on the radio."

- **Forestpunk, Portland, Oregon**

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