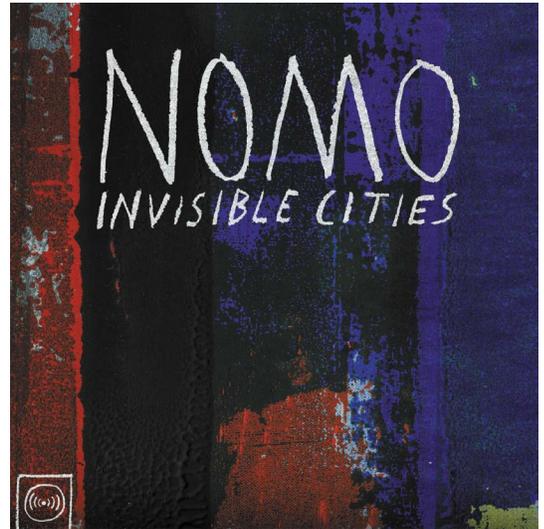


((●)) UBIQUITY RECORDS PRESENTS

# NOMO: INVISIBLE CITIES

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With a theme stolen from Italian novelist Italo Calvino, each tune on *Invisible Cities* is a little world of its own, dense with rhythm and timbre. Hot horns blaze through intersecting lines, heavy percussion drives the band down winding streets, the bass rumbles in some subterranean corridor. The sounds come from far reaching points, not from a fixed place on a globe, but from an area of the human spirit; One that is joyous, open and in motion. Less than a year after the acclaimed *Ghost Rock*, **NOMO** have completed its spirited sister album—recorded during the *Ghost Rock* sessions and tours. *Invisible Cities* is informed by their ceaseless travelling, and visits to places both real and unreal. The sonic empire of **NOMO** is expanding; busting up genres and musical borders with astonishing results.

Like *Ghost Rock*, *Invisible Cities* reaches into new places both sonically and emotionally, and pulls up some real bangers: The title track's horns are drenched in Echoplex and its driving beat is straight from the swamp. "Bumbo," a *Moondog* tune, gets a **NOMO** island makeover, with a set of antique fire extinguishers clanging away in a 21st century steel drum style. "Crescent" is a shimmering silver stream of electric kalimbas, with handclaps and bamboo flutes giving the tune a more delicate feel than **NOMO** has offered up on previous albums. Giving "Elijah" a listen, it's immediately apparent that this is stirring spiritual jazz of a higher order; the tune was written as a lament for one of bandleader Elliot Bergman's childhood friends. Warren Defever's immaculate production work creates a space where the music can grow, develop, layer on top of itself, and reveal this band in artful new ways.

Defever convinced the band to come into his **UFO Factory studio** in Detroit's Eastern Market the morning after their long tour ended. The surrounding market streets were littered with rotting produce and street sweeper tines, which Bergman (who has a propensity for spotting col-

lecting and repurposing musical junk) quickly gathered and converted into electric kalimbas—with the help of a now-defunct lumber mill, which generously donated piles of beautiful hardwood scraps. This new set of instruments created the foundation for many of these new tracks, and has spawned a very popular side business.

But **NOMO** is not just a band of thieves, garbage pickers, drifters, jammers, and players. In their soul, **NOMO** truly is a party band. From their roots, rocking sweaty basement shows in Ann Arbor and Detroit, to their current gig, rocking sweaty basement shows and the occasional jazz festival in Brooklyn, Chicago, New Orleans, London, Sevilla, or Montreal, the band has developed its own form of celebratory dance music.

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- 1. **Invisible Cities**
  - 2. **Bumbo**
  - 3. **Waiting**
  - 4. **Crescent**
  - 5. **Patterns**
  - 6. **Ma**
  - 7. **Banners on High**
  - 8. **Elijah**
  - 9. **Nocturne**
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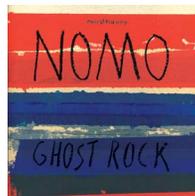
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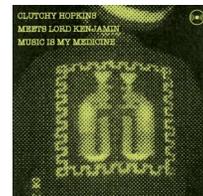
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