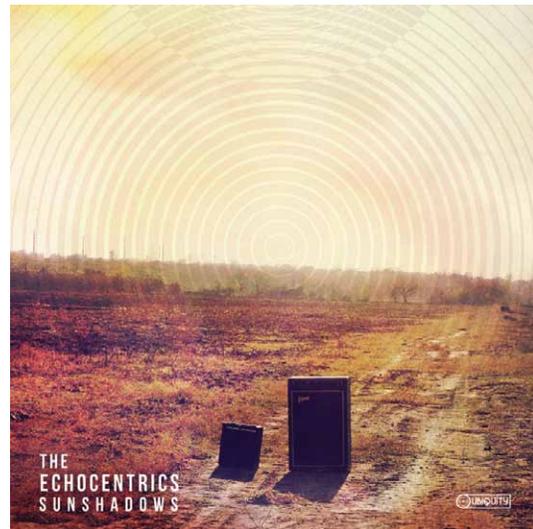


UBIQUITY RECORDS PRESENTS

THE ECHOCENTRICS: SUNSHADOWS

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STREET DATE: 04/26/2011



The Echocentrics is a new band from Austin-based two-time Grammy nominated producer **Adrian Quesada**, a member of **Grupo Fantasma**, and one of the minds behind bands **Ocote Soul Sounds** and **Brownout**. Teaming up with Argentinean singer **Natalia Clavier** and Brazil-based **Tita Lima**, he has carved out a southern-fried, laid back, and psychedelic-tinged album to be released in late spring 2011.

Quesada plays an interesting cross-cultural game of musical ping pong mixing multiple languages (songs are sung in a mix of English, Portuguese and Spanish) and influences from the likes of **Tim Maia** and **Rita Lee**, **Serge Gainsbourg**, and **David Axelrod**. Buckets of spring reverb, huge doses of psyched out farfisa and electric harpsichord, and super-heavy drums back soulful vocals. Quesada recalls classic American funk and low-rider soul, but shades everything with a South American twist. As the **Austinist blog** said, this is "World music for people who tend to blanch at the very idea of it, maybe." At times the music sounds like the lost **Morricone soundtrack** to a sun scorched **Tarantino movie** scene dosed in peyote. But the Sunshadows album also reaches breezier heights as Quesada weaves in exotic elements of Afrobeat, Latin funk, and Brazilian folk.

To complete his outernational vision he called upon the talents of **Clavier (Frederic Aubele/Thievery Corporation** vocalist) and **Lima** (who has appeared on the Ubiquity-released **Ohmega Watts "Watts Happening"** album and is the daughter of **Liminha**, bass player for **Os Mutantes**.) "They helped expand the vision and created a sound that was sensual and soulful but still somewhat dusty and raw," explains Quesada. "I sometimes prefer non-English lyrics as its less oratory and the voice becomes more of an instrument," he adds.

It's no surprise that Quesada picked Southern Americans as vocalists as it was a little known Peruvian band, **Los Pasteles Verdes**, and in particular their bolero (ballad) "**Esclavo Y Amo**," that were a big inspiration for the album. The original is a catchy obscurity that takes the form of an American soul ballad and spits it back-out dripping in lo-fi charm, "**The minute I heard it I was so inspired**," says Quesada. "**It was so funky and tripped out yet, simultaneously tragic.**"

On "Sunshadows" The Echocentrics weave through ballads and cinematic instrumentals building steam to reach the faster tempo Latin-funk of "**Dudar**" and the hybrid Afro-beat/Brazilian flavored "**Mundo Pequeno**." On "**Don Alejo**" they deliver a spaghetti western style head-nod-inducing instrumental, while the string-laden "**Crescent Sun**" is cruise-ready,

top-down, Austin funk. "I would say the sound we're going for is bigger than just a reflection of the sound of Austin," says Quesada. "It's also the sound of Buenos Aires, Rio de Janeiro, Brooklyn, Barcelona, etc etc."

Echocentrics shows are already in the works, with a kick-off at **SXSW 2011**. Quesada promises that the live show will be "a stripped down affair that is all live and organic - a little more aggressive than the record and so far, in practice, it sounds like a mix of early 1970s Curtis Mayfield and Bill Withers running through a PA that's hooked up to a Roland Space Echo."

1. Engines of Solitude
2. Jardim ft. Tita Lima
3. It's Not Too Late ft. Natalia Clavier
4. Esclavo Y Amo ft. Natalia Clavier
5. Electric Travels
6. Mundo Pequeno ft. Tita Lima
7. Suspicions
8. O Elefante ft. Tita Lima
9. Down Under ft. Natalia Clavier
10. The March
11. Don Alejo
12. Dudar ft. Natalia Clavier
13. Crescent Sun
14. The Open Veins

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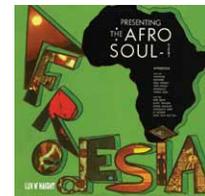
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