

AU VERSIONS



CRITICAL ACCOLADES FOR AU'S LIVE SHOW AND EARLIER ALBUMS

“The amount of joy and ruckus that came out of the duo was insane, and dare I say Valatka was every bit as important as Wyland. He was killing the drums, an ace of speed and precision ... And though playing with a 20 person ensemble is something incredibly special, the two have managed to make their stripped-down show equally worthwhile...there’s a special one-on-one musical, almost telepathic connection which highlights the extreme amount of technical ability, creativity and talent harnessed by Wyland and Valatka.”

—*Portland Mercury*

“Together, they were fairly unstoppable. The duo was much more fun than the usual run of avant-pop geeks...At a few climactic moments, they broke out yelling at each other like excited cowboys...it was every bit as whacked out as a Liars show but way more fun and less oppressively dense.”

—*Venuszine*

“Wyland’s unusual songs, played on keyboards, lap-steel guitar, and melodica, are built around repetitive, minimalist keyboard figures that evoke both Krautrock-era electronica and Steve Reich patterns. The melodic yearning of Wyland’s vocals gives the songs a hint of ecstasy.”

—*The New Yorker*

“...the most surprisingly pleasant left-field pop gem of 2008...(leaving) an indelible mark on the listener, completely altering whatever limitations they previously placed on pop music.”

—*PopMatters*

“...whatever Luke Wyland has been doing to the poor genre of pop music is downright revolutionary...there is no accurate reference point to contextualize what AU did with Verbs, and to try and decipher it would be a futile affair. Just slide on some headphones, sit back, and enjoy a recording like no other.

—*Portland Mercury*

“Whimsical in the vein of the Soft Machine, structured methodically and precisely like classic minimalism but, crucially, recorded like a Pixies record. When Verbs kicks and judders, it is faultless entertainment.”

—*Pop Musicology*

“The sound design on (t)his eponymous debut feels composed by (an) amplification of the taken-for-granted...an album of free music that is dynamic and serene; songs guided by an understanding of the bucolic that grasps its elegance as well as its occasional tumult... For a record so entranced with an en plein air approach to music making, it refreshingly offers the opportunity to leave a unique footprint.”

—*Pitchfork*