

# J. Tillman

## Vacilando Territory Blues

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### SELLING POINTS

– Josh has been releasing solo albums for several years, and currently drums and sings in the band Fleet Foxes

– VTB features fine musicianship of fellow Fleet Foxes members Christian Wargo (bass and ukulele) and Casey Wescot (vibes, piano, mandolin, and melotron)

– Josh will be opening for Fleet Foxes during their upcoming European tour.

– Josh has released several critically acclaimed records and has toured in Europe and throughout the US.

### PRESS QUOTES

“Intimate, confessional... Lovely, late-night album”  
– **MOJO**

“A wonderfully surefooted debut (sic) packed with blood, sweat, tears and desperation”  
– **The Word, UK**

“Singer/songwriter J. Tillman’s music paints languid, sadly beautiful portraits of love and life on the margins with the moody depth of Nick Drake and the country-influenced textures of Ryan Adams.”  
– **Mark Deming, All Music Guide**

“Cancer and Delirium isn’t exactly the most catchy or sexy album title, but with material this stark, beautiful, and compelling, it doesn’t matter... If this is your first time coming into contact with his sparse, breathy, and breathtaking music, all the better. Like a good wine, Tillman merely gets better with time.”  
– **Barbara Mitchell, The Stranger**

“GvsB favorite... fans of Drake or Oldham would be wise to check him out”  
– **Gorilla vs. Bear**

“Universal and personal at the same time... With his new album, J. Tillman has created some of the most beautiful/engaging songs you’re likely to hear in 2007.”  
– **SCTAS.com**



1. All You See
2. No Occasion
3. First Born
4. Vessels
5. James Blues
6. Steel On Steel
7. Laborless Land
8. Barter Blues
9. New Imperial Grand Blues
10. Master’s House
11. Someone With Child
12. Above All Men
13. Vacilando Territory

Since 2004, J. Tillman has quietly been releasing records, some of limited quantity, some mostly available in Europe, but for the most part, unheard. The borderline-alienating starkness and well lived-in narratives of his first two records, *I Will Return* and *Long May You Run*, J. Tillman (released in limited runs of 150) endeared him to fans of and drew comparisons to the likes of **Nick Drake**, **Will Oldham**, and **Jason Molina**. In 2006, after three months in Europe touring on his third and most accessible album, *Minor Works*, Tillman recorded his fourth collection of songs at home with his brother and roommate. *Cancer and Delirium* struck a perfect balance between the intimacy of his earlier releases with the nuanced, melodic sense of *Minor Works*. Each song imbued with the same strikingly disconsolate singing and devastatingly poignant prose that Tillman is known for and accented with some of his most gorgeous, spare arrangements.

*Vacilando Territory Blues*, Tillman’s fifth and first with Western Vinyl, came as the result of three different recording attempts in 2008, in which entire sessions were scrapped, and ultimately the majority of the final material would surface and be recorded days before mastering. The push and pull of this record veers sharply from the tone of Tillman’s previous releases, which for the most part, adhere to a singular mood and stylistic execution. The tension dynamically between songs like “Firstborn” and “New Imperial Grand Blues” is hard to reconcile, but the way the songs are framed herein belies a cohesion not dissimilar to classic oddball albums such as *After The Goldrush*. Sacrificing a stylized album, the breadth of Tillman’s abilities as a songwriter emerge on *VTB*, in an array of musical personalities bound by his lyrical existential dread and economical arrangements.

In 2008, Tillman joined longtime friends and musical collaborators, **Fleet Foxes**. **Casey Wescott** and **Christian Wargo** both appear on *VTB*, along with several regular contributors who were willing to adapt to several idiosyncratic recording obstructions. *Vacilando Territory Blues* is far and away Tillman’s most collaborative effort, and the most striking moments here are those seemingly stumbled upon, without resorting to second-takes or microphone re-adjustment. This album casts a strange perspective on what people have come to expect from Tillman’s music, but these songs, though oddly untethered, reveal the process of someone coming to terms with the prospect of making music in the void.



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