

RAT & CO



With two European tours under their belt, a national tour supporting the release of Chet Faker's #1 ARIA album 'Built on glass' and shows on the summer festival circuit at **Let Them Eat Cake**, **Strawberry Fields** and **Paradise Music Festival**, Rat & Co show no signs of slowing.

In 2015, Rat & Co have had a smashing start to the new year, supporting with L.A ambient beat-maker **Tycho**, stand out sets at boutique festival **Sugar Mountain** and the **NGV Jean-Paul Gautier** exhibition, a collaboration with **Ben Thomas** on **Ta-ku** and **Michael Salisbury's** 'Create and Explore' project and releasing Part II to their ongoing mixtape series 'The Inspirations'.

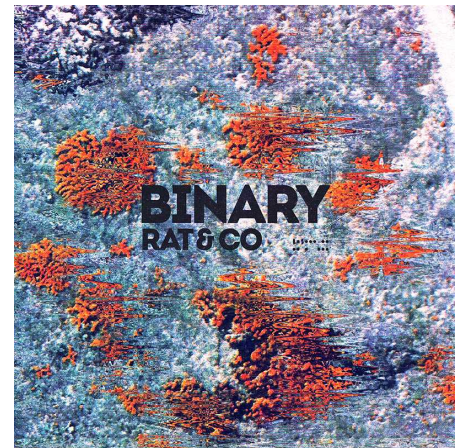
Rat & Co's first album **One (壹) Uno (壹) Ein** resonated with international audiences and back home in Oz. It captured the imagination of many, including **Indie Shuffle** senior blogger Hugh McClure, who named it as his Top Album of 2013 - 'the ultimate vibe album'.

"When we finished the first record we got back into the studio straight away. We began to elaborate on things we thought might not fit on the first one" says band member Kaia McCarty-Smith.

Released through **Caroline Australia** (*Mac Demarco, St Vincent, Glass Animals*) in May 2014, **Binary**, their second album reached # 7 in the electronic music chart on Itunes in the first week. Both albums were met with critical acclaim in print and online. As news of the four-piece spreads to different corners of the world, Rat & Co have come to be 'one of Melbourne's best kept secrets'.

As noted highlights at **Sugar Mountain**, **Mess & Noise** remarked there were moments where "they reach[ed] a genuine transcendence in instrumentation usually reserved for demigods like Spiritualized, Primal Scream or Sigur Rós, and after an all-too-brief 40 minutes they vacate[d] the stage, having cemented their position as one of Australia's most underrated bands".

"In the first album we were exploring as a band, with **Binary** we're getting deeper into finding out what we want to sound like. We've already started working on the songs for the third album and I think it will be a mixture of both closer in the direction of some of the tracks on this one" says Joshua Delaney.



RAT & CO

Rat & Co is

Josh Delaney - lead singer, producer, bass

Kaia McCarty-Smith – guitar, samples

John Waller - guitar


Nick Park – drums, samples



RAT & CO

Indie Shuffle – I've hardly listened to anything else since

Indie Shuffle – Song of the Day



Rat & Co
Fourth Sun

electronic indie rock ambient

Sounds like: *Boards of Canada, Tycho, Mogwai, Baths*

What's so good?
By Hugh McClure | Feb 13, 2013 | Total plays: 58,374

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For those who follow my posts, you won't be surprised when I admit that I've got a major thing for Melbourne band Rat & Co. After reviewing their first three releases, their debut album (which can be streamed in full [here](#)) *One (ã££) Uno (ã££) Ein* was released on Sunday, and I've hardly listened to anything else since.

The Rat & Co. project started out as a way for the band's leader, Josh Delaney, to overcome a particularly difficult time. His music was written all over the world, from Austin to Berlin, and then back at his family farm in South Melbourne. Ideas and influences began to take off with time, especially when the band started to grow in size (now sitting comfortably at four members). The results have completely overwhelmed my already lofty expectations.

What's most brilliant about this album is the way it flows, with Delaney's fellow collaborator Kaia McCarty-Smith confirming "it was created to be a 40 minute listening experience that takes you on a journey." I find that a lot of acts try to pull this affect off, but not many manage this level of success.

Although it's meant to be listened to from start to finish, there are, of course, highlights to keep an eye out for. The previously released "Vision" and "Seawind" slot perfectly into the album, sandwiching the mellow (and perhaps my favorite track) "8 Bit Death." It's a spacey composition, with Delaney's hymn-like vocals only adding to the incredible layered effects the band provides. Final track "Dark Jam" was created as a homage to Boards of Canada, while "Austin Chime" has more of that slightly-worldly Tycho feel to it. The album's fourth single is the conveniently named "Fourth Sun," one of the more upbeat and sunny tracks on the album, again highlighting the band's ability to create incredible layered soundscapes.

Indie Shuffle is privileged to be hosting Rat & Co. as part of their album tour at the upcoming installment of INDIE SHUFFLE PRESENTS (in Sydney on March 2, 2013). They will be the main event at a show which also includes Indie Shuffle favorites *Kilter* and *Lanterns*. You can find out more, and RSVP to the show [here](#).

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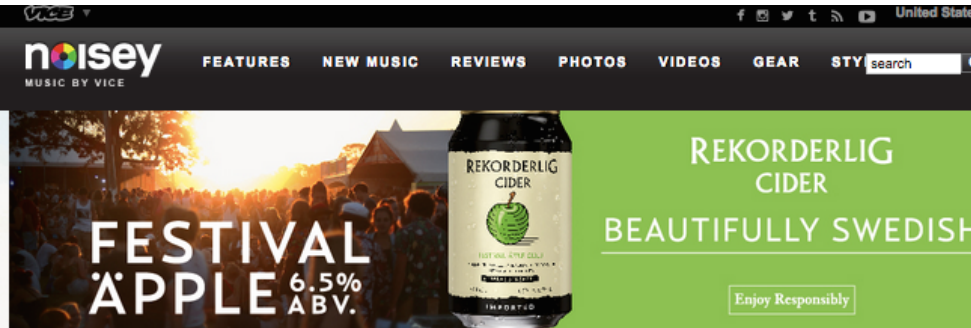
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NEW MUSIC

RAT & CO'S VIDEO FOR "VOCAL INSANITY" IS CHILL, NOT SCARY

PREMIERES

By Kayla Monetta

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When I was ten years old, I really liked scaring the shit out of myself. I saw *The Ring* in theaters and ended up sleeping with the lights on until I realized that a deteriorating chick with split ends crawling out of a television screen was both unrealistic and hilarious. What got me, specifically,

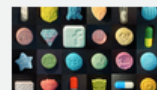
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When I was ten years old, I really liked scaring the shit out of myself. I saw *The Ring* in theaters and ended up sleeping with the lights on until I realized that a deteriorating chick with split ends crawling out of a television screen was both unrealistic and hilarious. What got me, specifically, was the video that kills you after seven days. It's essentially the creepiest video ever—black and white, full of shaky shots of horses, insects, and random objects in the woods backed by a ringing noise on loop. It's easy to make something scary, but its harder to make something unsettling into something beautiful.

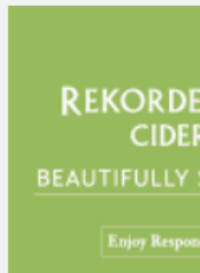
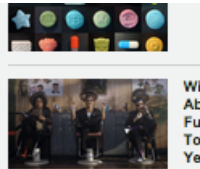
Rat & Co's video for "Vocal Insanity" does just this. Essentially it's the deadly video from *The Ring*, but with a positive, ethereal twist that chills you out instead of killing you. The track drips ambient layers into a smooth slow jam that makes you want to take a long drive and zone out. If you're at all into Aphex Twin's "Window Licker," you will thoroughly approve of this. (Still one of the finest examples of brain-melting visuals and sound.)

Hailing from Melbourne, Rat & Co recently finished a tour with fellow Aussie electronic musician Chet Faker—who loved them so much he's asked them to join him again on his national jaunt around Australia this summer. (The quartet have also received approving head nods from the likes of Darkside and Gold Panda.)

"Vocal Insanity" is the first single from the band's forthcoming sophomore LP, *Binary*, slated for a June release.

Kayla has only written one other thing for Noisey. It was her *Basic Bitches Guide to Coachella* which basically broke the internet. She's on Twitter - @kaylamomo

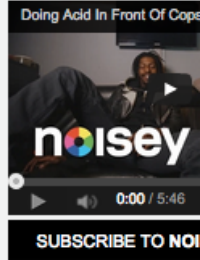
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Rat & Co – “Free Town”



MUSIC VIDEO

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From the album Binary. Directed by Ribal Swang. Featuring scenes from Sierra Leone.

Oyster (Dave Harrington) – 'very spacious and creamy'



News Features Fashion Beauty Shoots Music Shop TV

Dec 16, 2013 1:39PM

Interview: DARKSIDE

Weird music, undefined process and live jigsaw-puzzle vibes.



Your remix of Tame Impala is solid. Any favourite Australian artists?

Really it's Tame Impala and Pond, too. I love Tame Impala and Parker is an amazing songwriter — that guy is untouchable, I love what he does. When we were doing Laneway last summer I got to see Pond play a few times, and they were just bonkers live and I totally had my mind blown. Have you heard of these guys Rat & Co? I really like those guys. I met one of them in New York and we kept in touch, then some of them were playing in Chet Fakers band while I was playing in Nico's band and we got to hang out. Their record is very cool. I'm still getting into it, it's very spacious and creamy.



I-D – 'Rat & Co defy genre, expectation and explanation



From the fresh-faced Sugar Mountain festival-goers to a middle-aged crowd at the NGV, **Rat&Co** have always played to an unusually diverse range of people. The consistently-positive reviews might also suggest that these guys know exactly how to gently tap into our minds.

Rat&Co was founded as a solo bedroom production by Joshua Delaney and the band has since grown four, joined by Nick Park, Kaia McCarty-Smith, and John Waller. Their tracks flow organically from one to the next, mesmerising beats capturing your subconscious and leading you through both natural and urban ambience. Everyone can get lost everywhere.

I-D spoke to the guys about festivals, the importance of flow, and a future third album.

You guys recently played a show at the Jean Paul Gaultier exhibition at the NGV. How was that?

Kaia: It was pretty special to be playing in the great hall of the NGV, the natural reverb in that room is amazing. During our sound check John our guitarist was playing these high chords and they were resonating around the room and sounded like an organ. There were a lot of people there just for the exhibition though it's pretty hard to compete with one of the largest ever fashion exhibitions to come to Melbourne. But we played really well and got a good response from a middle-aged crowd who otherwise wouldn't have seen Rat&Co play before.

Is there a particular show that has resonated with you?

Nick: We recently played at Sugar Mountain, and that show had a special air to it. I can't really describe what it felt like, but we were all feeling it.

Is there a big difference between playing at a festival and playing your own gigs?

Nick: They are completely different things to us. Playing a club show we usually have visuals and it's really dark and sweaty and people can't really see you properly. At festivals we usually play in the day. We really enjoy the challenge of playing at festivals though and we're exposing our music to more people who otherwise wouldn't hear it.

Kaia: Yeah we have had really positive feedback from festivals. We would love to play at more. Meredith and Golden Plains are at the top of the list!

Does it impact what tracks you choose to play?

Kaia: Yeah it all really depends on the show. We put a lot of work into the way we structure the set, it can be what makes or breaks it. We always talk about flow and carrying the momentum. It's one of my favourite jobs within the band.

Nick: We also construct our show in a way so it is constant, never really allowing silence from the start to the end of the set. I really like that it's an immersive mixtape-like experience, which lends itself to the listener being taken along for the ride or the journey. I kinda wish I could watch one of our shows from the audience and see if it works.

Your music is very mesmerising. So are your visuals. Do you think music videos are important assets?

Nick: I think our videos and the aesthetic that they create are very important to us and our music. They kind of feed off each other, especially in their inception. We're always swapping ideas and content with **Ribal Swang**, the mastermind behind all the videos.

Kaia: He's almost like another member of the band, he's constantly pushing us and throwing new ideas our way. In the video for "The Letter" there is such an effortless harmony created between the music and what you see. That video is special in many ways for us. It's definitely something that I will show my kids.

It's pretty difficult to categorise you guys. What's your opinion on genre? Do you have one?

Nick: Genre is something that is super restricting when you rely on it too much. Rat&Co don't really have a genre, we sit somewhere in between lots of different genres and sub-genres, which is why we're asked to play at such a variety of shows.

Kaia: But that also is something that we have to be very careful with, because you don't want to scare anyone away from your music because you decide to add one four-to-the-floor banger on your record. We're floating but conscious about it.

MUSIC iD Staff 24 April, 2015



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Pigeons & Planes – ‘mellow, hip-hop influenced instrumental with a warm, organic side



The image is a screenshot of a website page with a dark theme and orange accents. At the top left, the text 'R THE STATE OF SKATE' and 'WWW.THERIDECHANNEL.COM' is visible. A navigation bar includes 'HOME ABOUT', 'NEWS', 'FEATURES', 'AUDIO', 'VIDEO', 'INTERVIEWS', and 'CONTESTS'. The main content area features a video player for 'Rat & Co - Samurai (Official Video)'. Below the video, there is a paragraph of text: 'We've taken lots of time to praise Australian music recently, and now here's another name to add alongside Ta-Ku, Flume, and the likes on the electronic/instrumental side of things. Rat & Co's "Samurai" is a mellow, hip-hop influenced instrumental with a warm, organic side, probably thanks to the fact that they're a four-piece and not just one producer sat on a laptop.' This is followed by another paragraph: 'The video was shot in Tokyo at the Shibuya Crossing, the busiest crossing in the world, and it's a weirdly transfixing accompaniment to the track. "Samurai" comes from Rat & Co's sophomore album *Binary*, which you can listen to in full here. Frontman Josh Delaney said of the song: "Samurai is the opening track from our second album, *Binary*, and...'. To the right of the video player is a sidebar with the 'RIDE' logo and 'WWW.THERIDECHANNEL.COM'. Below that is a 'SEARCH' field and a 'NEWSLETTER' sign-up form with a 'SUBSCRIBE' button. Further down is a social media section for 'Pigeons and Planes' with a 'Like' button and a grid of profile pictures. At the bottom right, there is a 'Tweets' section showing a tweet from '@PigsAndPlans' about Kanye West and Kim Kardashian. On the far right edge, there is a vertical banner with the text: 'RIDE showcases the best skateboarding from parts and contests to stories and hijinks —every day.'

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