

In an era of total rethinking in which we now get used to everything - even the death of children under bombs - the insightful syncretism of Morgan Garrett is welcome to dig into the pain. A post-bomb avant-rock singer-songwriter who, compared to his previous work on tape, *Extreme Fantasy* from 2023, reaches an important adjustment in this new long album published in May by Orange Milk. A language of extreme syncretisms that could initially be dismissed as a bold crossover between early Swans and the narrative distortions of *Us Maple*, but which in reality hides even more attractive nuances.

If the main theme of the ten songs is that of suicide - the inspiration comes from the trauma of finding the body of a neighbor of ours - the consequent metabolisation passes through a research that pushes forward the results of a path built with strokes of continuous and long-term experimentation in the US underground. Thus the concepts inspired by weird black metal in which the guitars seem sampled by J.G. Thirlwell (*Cost Of Living*) are further disturbed by implosions of poorly tuned acoustics towards low tones (*Spirit Of Mind*), while they go straight to the target of ancestral lullabies for leaden nightmares (*Sick And Sad*).

To complete the conceptual horizon come indie folk reminiscences in which one seems to hear *Thinking Fellers Union Local 282* transformed by a grim gaze into claustrophobic dream theories (*Suck and Slow To Nothing*), but even the deconstructed spectralisms of frayed strings and bass drum cannot than appearing as a memory of something bad, a black fairy tale that seems to be told by the thought gang of David Lynch and Angelo Badalamenti (*Want To Know*). All too anxious and realistic to be simply a soundtrack to a horror film, but on the contrary an impulse for research that brings together different influences with a strong personality that makes Garrett's touch well appreciated.