



An epic indie undertaking, *The Return of the Lonesome Coyote Patchwork Pulpit, and Sundry Other Tales from the Rainbow's End* is seventy minutes' worth of hard won alt-roots gold chronicling four years in the life of expat Georgian singer songwriter Benton Roark. After the original New York-based Rollaway disbanded, Roark relocated to the Emerald City along with vocalist Sarah Wolfman-Robichaud and assembled an eclectic team made up of some of Vancouver's best locals and transplants, including Jen Lewin and Adam Tryczynski of Stronger than Lions, Martin Reisle of Maria in the Shower, Brian Nesselroad of the Fringe Percussion Group, and Adam Jones of The Mackenzie Jones Big Band, among others.

The new Rollaway recorded the vast majority of *The Return...* in their East Van rehearsal space home, infusing the mostly sober and often stormy material with warmth, grit, and conviviality. At times painfully honest and at others mysteriously mythical, the well-crafted poetry is set to five-part harmony, raucous guitars, ethereal pedal steel work, vintage Rhodes and Hammond colours, lush strings, and upright bass-driven, big-beat rhythm. The sound is what you might imagine given the history of the writer and producer (Roark), who also works in the avant-garde classical realm: a quasi-conceptual and highly-artistic blend of Southern gothic, ramshackle West-coast roots, and dark romanticism.