

# PORTRAIT OF A SOUND



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# Acknowledgment

This book is a tribute to Peter Cat Recording Co., a band that doesn't just create music but builds entire worlds—of nostalgia, chaos, and raw emotion. Their sound has the rare ability to transport, to linger, to feel like something both deeply personal and universally shared.

I am immensely grateful to my Prof., Riddhi Manna and Prof. Jinal Shah whose guidance and insights have helped shape this project into something meaningful. Your encouragement pushed me to refine my ideas, experiment, and stay true to the vision of this book.

A heartfelt thank you to PCRC, whose music has been the soul of this project, and to my friends and peers for their unwavering support and feedback. Every conversation, suggestion, and shared excitement for this book made the process all the more fulfilling.

And finally, to the listeners—those who have ever lost themselves in a PCRC song, who have found comfort, escape, or something unexplainable in their sound—this book is for you. If their music has taken you somewhere, even for a fleeting moment, then this journey has been worth it.



## Preface

Peter Cat Recording Co. exists somewhere between past and future, between a forgotten film reel and a dream you can't quite place. Their music is a swirling mix of jazz, psychedelia, cabaret, and lo-fi nostalgia, effortlessly bending time and genre to create something entirely their own.

This book is an attempt to visually translate their world—their sonic landscapes, their artistic chaos, and the impact they've had on audiences across borders. It traces their journey from intimate gigs in Delhi to international festival stages, showcasing not just their music but the feeling of listening to PCRC—the way a trumpet solo can carry you to another time, the way their reverb-soaked vocals feel like a memory unraveling in slow motion.

But more than a documentation, this book is an experience—an invitation to step into their sound, to wander through the nostalgia they create, and to let their music take you somewhere else. Somewhere you've never been, yet somehow remember.



**पीटर कैट रिकॉर्डिंग को  
PETER CAT RECORDING CO.**

A sound you can see.



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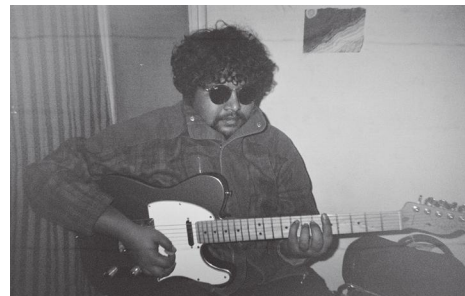
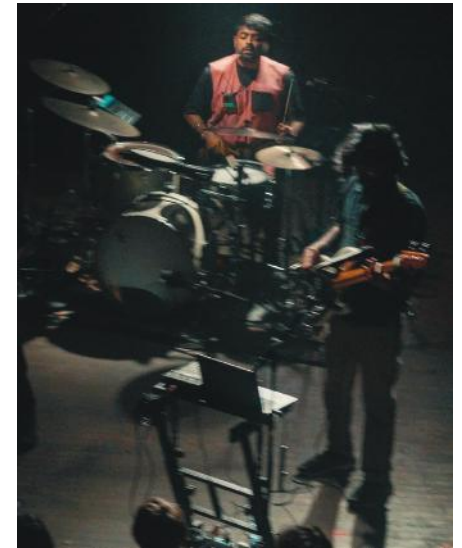
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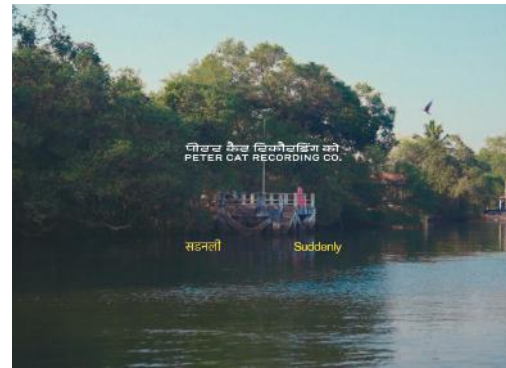
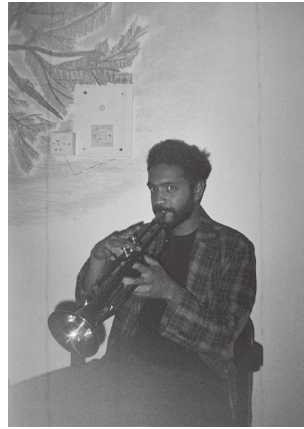
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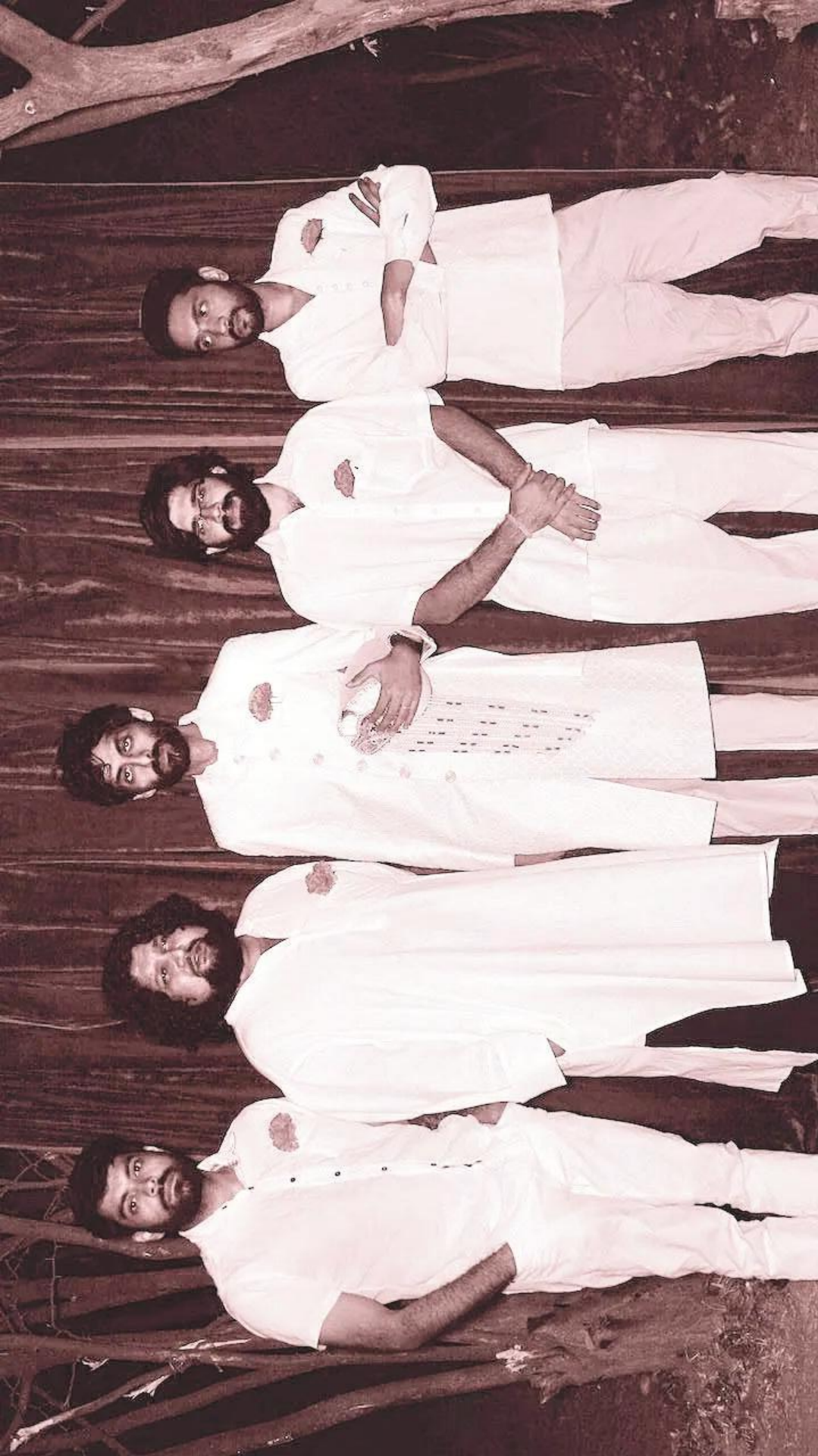
National and International  
Audience



“From the smoky cabarets of Paris to the rooftops of Delhi, from gypsy jazz to psychedelic rock, their music defies space, genre, and gravity. It belongs to no one and everyone. It could be playing on a gramophone in a forgotten jazz club, or on a pirate radio station broadcasting to the cosmos.”

**“This book is an invitation—step inside, pick up a record, and listen. The music has already begun.”**





## A Band Like No Other

Peter Cat Recording Co. is an Indian alternative rock band originating from Delhi. Founded in 2009, the band consists of five members: vocalist/guitarist Suryakant Sawhney, drummer Karan Singh, bassist Dhruv Bhola, keyboard/trumpet player Rohit Gupta, and multi-instrumentalist Kartik Sundareshan (keyboards, guitar, electronics and trumpet). What started off as a solo project of Suryakant Sawhney in 2009 has now become a four-piece band with three albums to their credit. With music that falls into the genres gypsy jazz, waltz and cabaret along with hints of folk and psychedelic rock, the band is all set to arrive in town. Apart from frontman and vocalist, Suryakant, the group includes Rohan on bass, Kartik on organ/guitar/electronics and Karan on beats yo.

# Introduction

## The Cat and the Jazz Machine

Once upon a time, in the old quarters of Delhi, a man sat in his room, piecing together lost sounds. He wasn't sure if he was making the music or discovering it, pulling it out of some forgotten past.

It started with Suryakant Sawhney, a voice like a forgotten film reel unraveling, spinning tales in smoke and static. Somewhere along the way, more souls joined in—Rohan, Karan, Dhruv, and Rohit—each one adding a new layer, a new instrument, a new spell. What began as a solo project soon turned into something bigger, something shapeless, a band that didn't sound like a band, but rather like an old memory, playing on a gramophone in the rain.

And like any good jazz machine, it never played the same tune twice. Their music drifted, bent, and reassembled itself — sometimes like the distant hum of a city at midnight, sometimes like a dream collapsing into noise. Every show was a different world; the sound spilling from their instruments felt less like a performance and more like a séance, summoning lost stories, forgotten warmth, and the disorienting haze of old romance.

They named it Peter Cat Recording Co. A name as enigmatic as their music. A name that could belong to an abandoned radio station, a 1960s film studio, or a secret jazz club.



## Peter Cat Restaurant in Kolkata



The name Peter Cat Recording Co. carries the same sense of mystery and charm as the band itself. It draws inspiration from two places—first, Peter Cat, a legendary restaurant in Kolkata known for its old-world charm and nostalgia, much like the band’s ability to blur time through music.

But there’s another layer: Haruki Murakami’s Peter Cat Jazz Club, the Tokyo bar the famous author once owned before becoming a writer. Murakami’s world is full of surrealism, jazz, and quiet melancholy—things that resonate deeply with the band’s sound. The “Recording Co.” part? That was more of an

ironic touch—there was never an actual recording company, just a handful of musicians crafting something timeless. Like their music, the name feels like a relic from another era yet entirely new, a doorway into a world that exists between nostalgia and reinvention.

# A Name *with a Story*

## Peter Cat: Haruki Murakami's jazz bar in Tokyo

This fusion of influences—an old Kolkata restaurant and a jazz bar from Murakami's world—perfectly encapsulates Peter Cat Recording Co.'s identity. Their music, much like their name, exists in a space between reality and fiction, between past and future, between cultures and eras. It's a name that doesn't just label a band; it paints a scene, one where dim lights flicker over worn-out wooden tables, a vinyl crackles softly in the background, and time bends as jazz sways into something strange and beautiful.



# Timeline

2009

The Cat begins to walk



Suryakant Sawhney, fresh from studying film in San Francisco, returns to India with a laptop, a guitar, and a strange sound in his head.

2011-12

The Band takes Shape



Suryakant is no longer alone—Rohan (drums), Karan (bass), Dhruv (keys), and Rohit (horns/guitar) join.

2017

The Wild  
Psychedelic Shift



They perform at Magnetic Fields Festival, NH7 Weekender, and more, turning live performances into trippy, immersive experiences.

2010  
The First Echoes



The first self-released album, *Sinema*, comes out—an album drenched in French jazz, old film scores, and lo-fi acoustics.

2015  
The Sound Grows Bigger



'Portrait of a Time: 2010-2016' is released—a collection of old, unreleased songs, polished and reintroduced.

# Timeline

2019  
'Bismillah' changes Everything



'Bismillah' drops. It's lush, chaotic, full of horns, psychedelic swirls, and heartbreak. "Where the Money Flows" and "Floated By" become the anthems.

2022  
The Cat Still Wanders



Their music finds a second life on platforms like TikTok, as young listeners discover them through aesthetic edits and mood playlists.

2018  
The Global Wave Begins



'Portrait of a Time' is re-released internationally, gaining massive critical acclaim.

2020-21  
A Pandemic, A Pause, and A Reinvention



PCRC works on new material, experimenting with deeper electronic and ambient elements. Album 'Happy Holidays' was released.

2023-24  
The Cat begins to walk



Peter Cat Recording Co. continues to evolve, making music that refuses to belong to a single time, place, or sound. Album 'BETA' brought a significant effect on audience.

# PETER CAT RECORDING CO.



# And It's *Orchestra*

Peter Cat Recording Co. isn't just a band—it's a collective force of creative minds working in harmony. Each member brings their own unique touch, blending their influences, skills, and personalities into the band's ever-evolving sound. Suryakant Sawhney's smoky croon and poetic storytelling set the emotional tone, while Kartik Sundareshan Warriar's trumpet adds a timeless swing to their music. Karan Singh drives the rhythm with his percussions, grounding their dreamy soundscapes, and Dhruv Bholā stitches it all together with his versatile bass lines. Together, they build a universe of sound that feels nostalgic yet futuristic, chaotic yet romantic.





SURYA  
SAWIT

# KANT SNEH

**“I’m just drawn to the idea of things that don’t really belong anywhere.”**

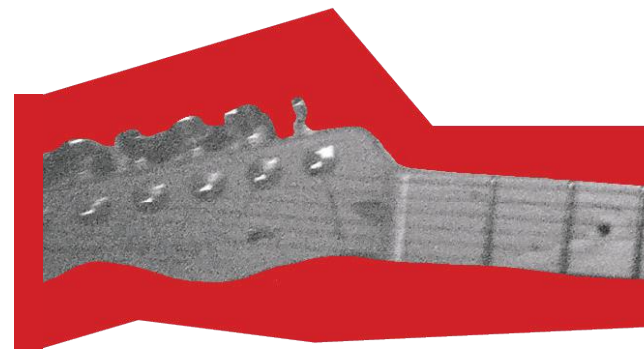
Suryakant Sawhney isn’t just the frontman of Peter Cat Recording Co.—he’s its beating heart, its architect of chaos and romance. His voice, equal parts smoky nostalgia and effortless cool, guides the band through a labyrinth of sound that refuses to settle. A storyteller before anything else, he stitches together influences from Bollywood’s golden age, American jazz, psychedelic rock, and even the static between radio

frequencies. Yet, Sawhney is more than just a musician—he’s a restless experimenter. Whether leading PCRC’s genre-bending odyssey or crafting hazy electronic landscapes as Lifafa, he thrives in reinvention. His music doesn’t ask for definition; it exists somewhere between a waltz and a revolution, between a slow dance and a rebellion. And just like his songs, he never stays in one place for too long.

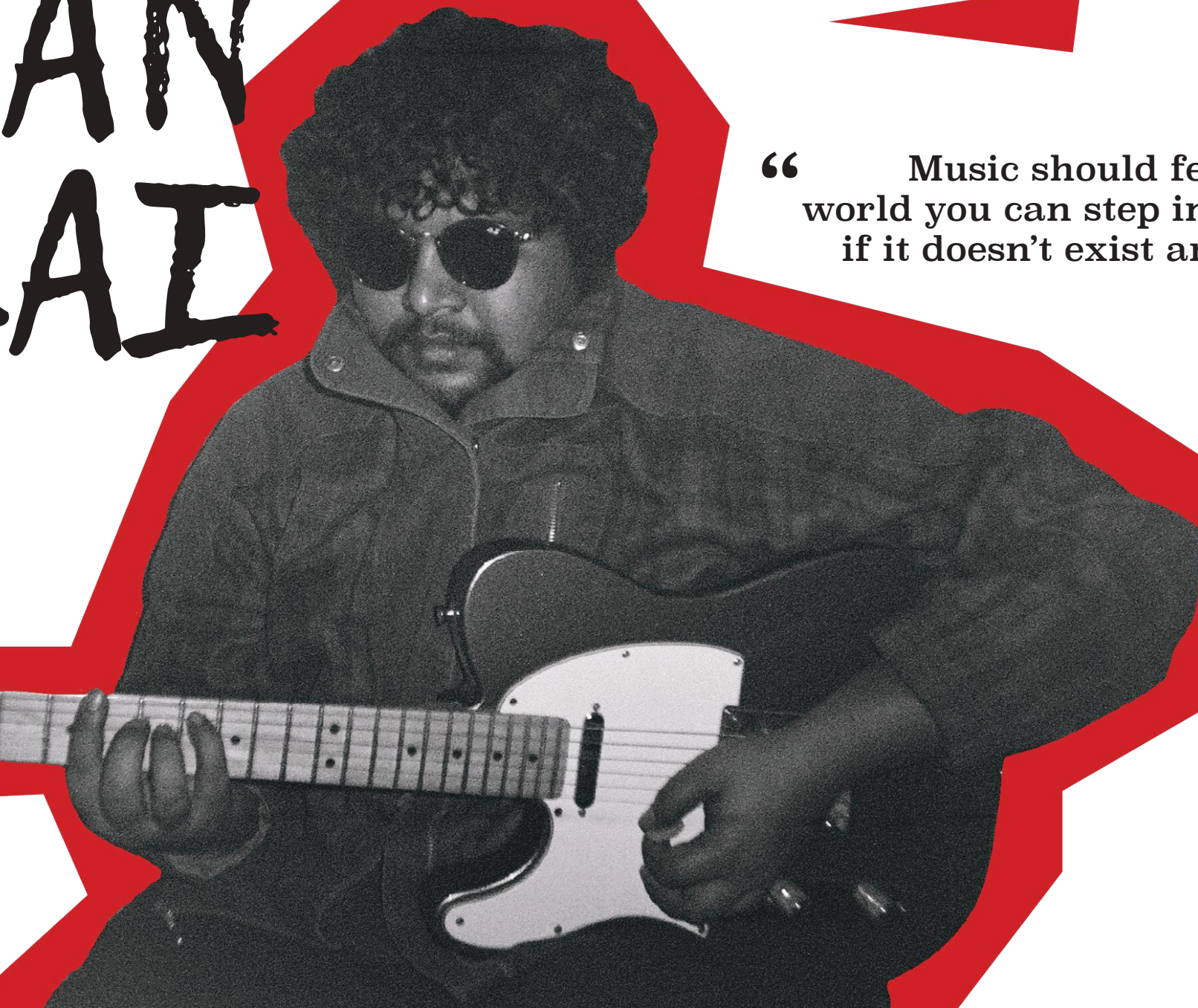
# KARTIK SUNNIDARESH PILLAI

Kartik Pillai is the quiet architect behind much of Peter Cat Recording Co.'s sonic depth—a multi-instrumentalist who shifts between guitar, keyboards, electronics, and trumpet with an almost hypnotic ease. If PCRC's music is a cinematic dreamscape, Kartik is the one tweaking the light and shadow, adding unexpected textures that make each song feel both familiar and surreal. His approach isn't about fitting into a genre but about bending

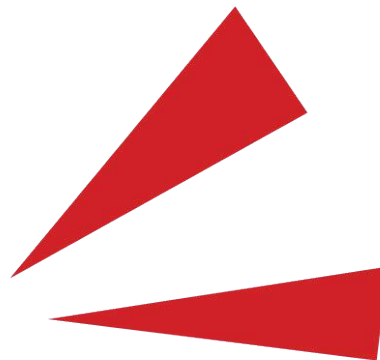
sound itself, layering melodies that shimmer. Beyond PCRC, Kartik's experimental instincts stretch even further. As part of Begum, he dives into more ambient, lo-fi, and avant-garde territories, crafting music that feels like it's floating just outside of time. Whether he's pushing synths into celestial overdrive or letting a trumpet sigh through a song like distant city lights, his presence in the band isn't just instrumental—it's elemental.



IK  
AN  
AI




“ Music should feel like a world you can step into, even if it doesn’t exist anywhere else.”



ROHIT  
GUPTA





**“The beauty of music is in the spaces  
between the notes, the breaths, the  
silence.”**

Rohit Gupta is the quiet pulse of Peter Cat Recording Co., the kind of musician who doesn't demand attention but whose presence is impossible to ignore. With his mastery of keyboards and trumpet, he adds the band's signature warmth—those lush, melancholic swells that make every song feel like a scene from an old, forgotten film. His playing doesn't just sit in the background; it paints the atmosphere, shaping the band's sonic world with delicate restraint and an unspoken understanding of mood and melody. In a band that thrives on chaos, Rohit is the balance—the steady hand

guiding their sound through jazz, waltz, and psychedelia without ever overcomplicating the moment. His trumpet work, often weaving through the music like a wandering ghost, gives PCRC its timeless, cinematic feel. Whether it's the smoky nostalgia of *Portrait of a Time* or the sprawling dreamscapes of *Bismillah*, Rohit's presence ensures that no matter how far the band experiments, there's always something grounding their sound in something deeply human.

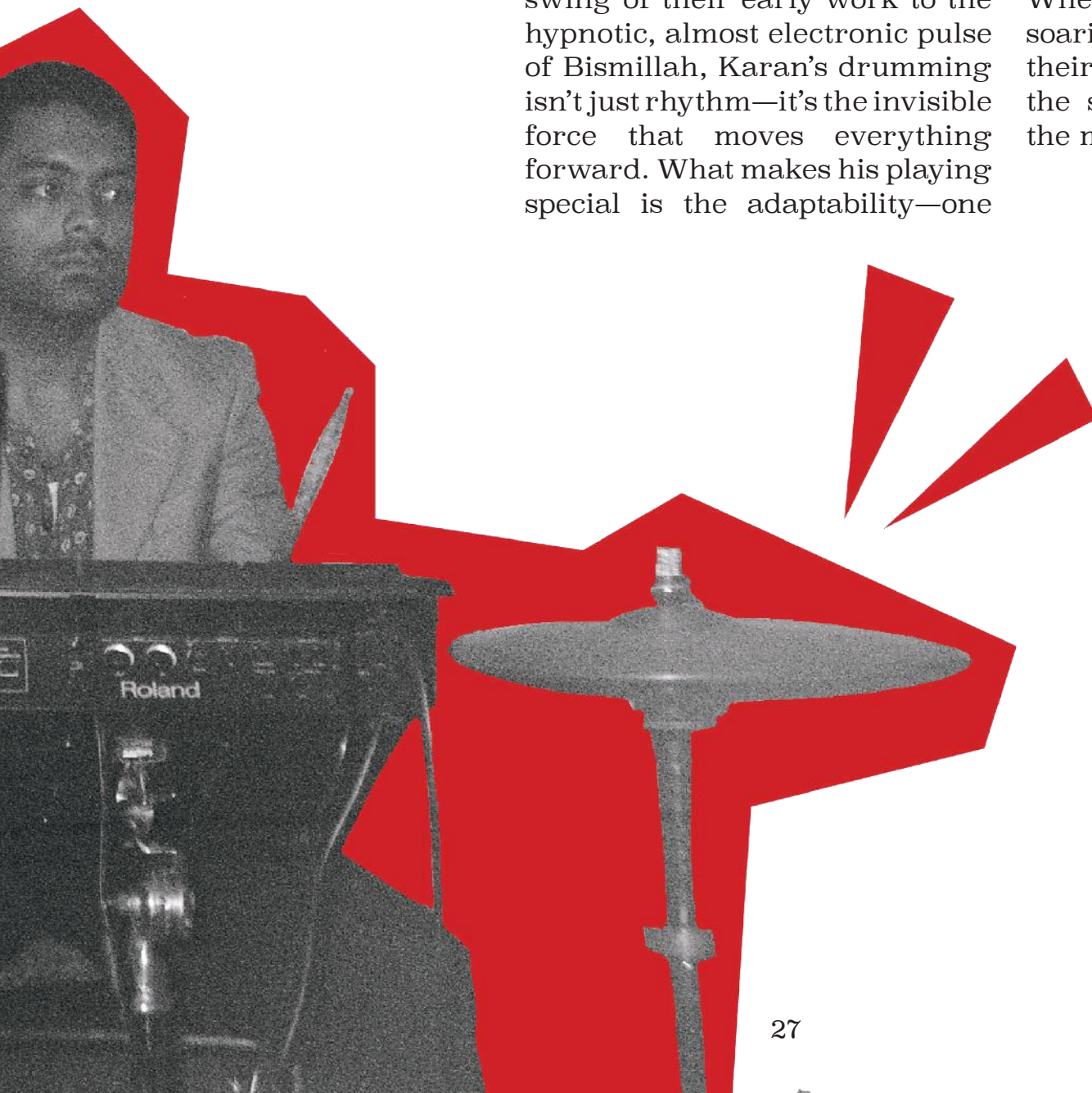
# KARAN SINGH



**“A groove isn’t just rhythm—  
it’s a conversation between  
chaos and control.”**

If Peter Cat Recording Co. is a strange, shape-shifting jazz club floating through time, Karan Singh is the one keeping it from drifting into oblivion. As the drummer, he holds the band's wild, genre-blurring sound together with grooves that feel effortless but are anything but simple. From the smoky swing of their early work to the hypnotic, almost electronic pulse of Bismillah, Karan's drumming isn't just rhythm—it's the invisible force that moves everything forward. What makes his playing special is the adaptability—one

moment, he's leaning into a classic jazz shuffle, the next, he's laying down a hypnotic beat that feels like it belongs in a Berlin club at 3 AM. His drumming gives PCRC its unpredictability; he's not afraid to strip things back or let a track breathe in silence, making the explosions of sound even more powerful. Whether anchoring the band's soaring chaos or subtly shifting their tempo mid-song, Karan is the steady heartbeat behind all the madness.





**“A bassline isn’t just about notes—it’s about movement, weight, and the spaces in between.”**

In the swirling, cinematic chaos of Peter Cat Recording Co., Dhruv Bhola is the one keeping everything grounded yet fluid. As the bassist, he operates in the shadows, crafting grooves that don’t demand attention but completely transform the song if you take them away. His playing isn’t just about holding down the low end—it’s about creating momentum, giving the music a quiet sense of urgency, even in its most dreamlike moments.

Beyond PCRC, Dhruv brings the same depth and subtlety to his work with Begum and his solo project, Bowls, where he explores more ambient, introspective soundscapes. Whether he’s laying down a rolling, jazz-infused bassline or creating weightless textures that seem to float in midair, his presence in the band is like a silent undercurrent—felt more than heard.

**DHRUV  
BHOLA**

# The PCRC Way of Sound

## Music Inspiration

Peter Cat Recording Co.'s music is a genre-blurring fusion of jazz, psychedelia, cabaret, indie rock, and electronic experimentation, weaving together the golden age of swing, hypnotic dreamscapes, Bollywood nostalgia, and gypsy jazz into a cinematic, timeless sound that defies categorization.



## The Psychedelic Lens

There's an otherworldly quality to their music, a dreamlike haze that feels like drifting in and out of different realities. Some tracks feel like an old Bollywood soundtrack melting in slow motion.



Peter Cat Recording Co. doesn't fit into a single genre—they slip between them, blur them, break them apart, and rebuild them into something uniquely their own. Their music is as much about the past as it is about the future, drawing from forgotten eras and twisting them.

## The Jazz Undercurrent

At its core, PCRC carries the spirit of jazz—not just in sound, but in philosophy. The improvisational freedom, the fluid shifts in mood, the way instruments weave in and out like an unpredictable conversation—it's all there.

PCRC has always carried the independent spirit at their core. Their DIY approach to production, the lo-fi textures that sneak into their recordings, all stem from that ethos.

## The Indie Ethos

## A Sound Without Borders



# Evolution

From their earliest recordings to their latest releases, Peter Cat Recording Co. has never been a band to stay in one place. Their sound has evolved like a living, breathing organism—shapeshifting through jazz, rock, electronic, and cinematic influences, yet always retaining their signature warmth and unpredictability. What started as lo-fi, homegrown recordings soon expanded into lush, and the orchestrated soundscapes, where each album felt like an

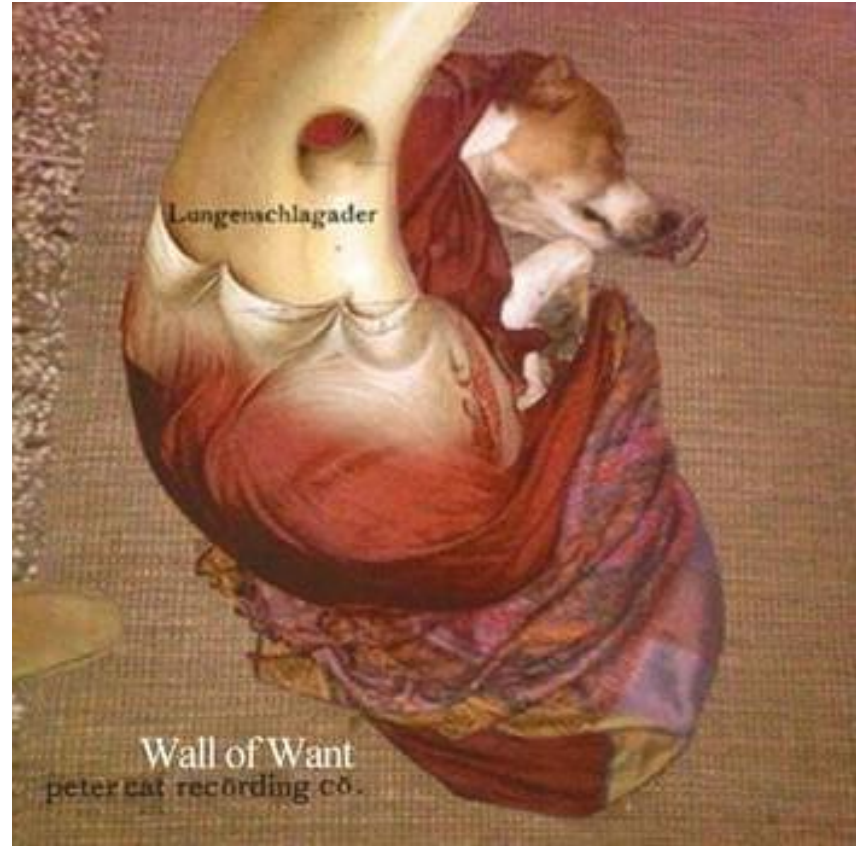
entirely new chapter rather than a continuation of the last. Their music exists in a constant state of reinvention, refusing to be boxed into a single genre or style. At times, it feels like a vintage film score; at others, like a hazy dream laced with disco grooves, brass sections, and psychedelic undertones. Across the years, their sonic evolution has mirrored their creative philosophy—to explore, to experiment, and to never repeat.

## OF ALBUMS



## Sinema (2011)

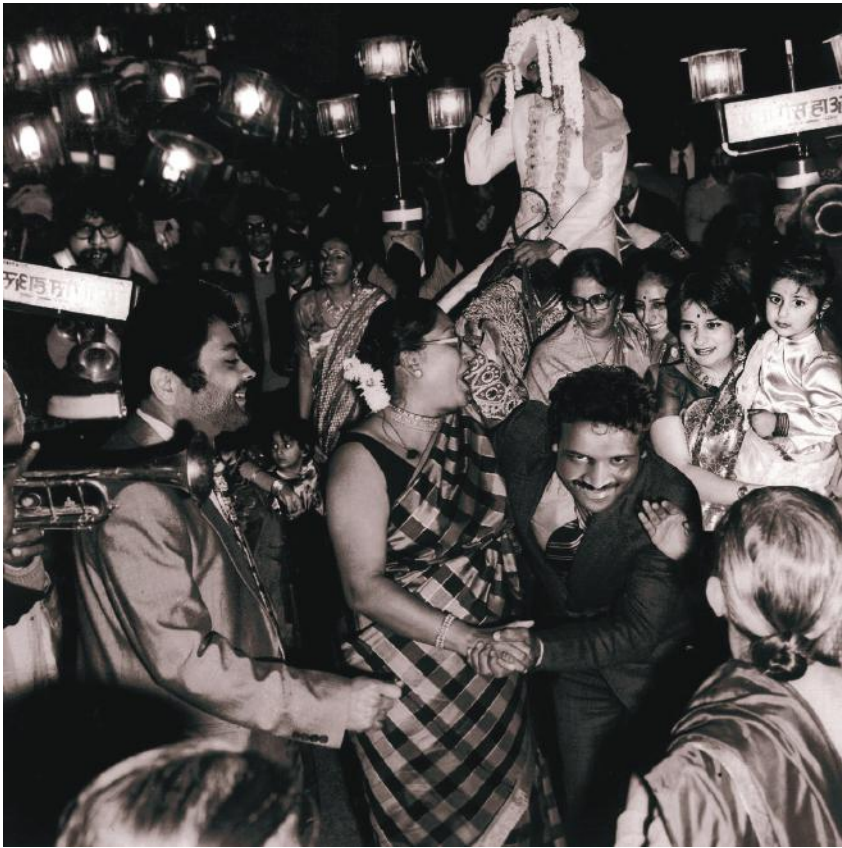
Their debut album, *Sinema*, was a raw and intimate experiment—less of a polished record and more of a collection of ideas, sketches, and moods. The lo-fi production, dreamy textures, and jazz-infused melancholia set the foundation for their future sound. It was cinematic, unpredictable, and deeply personal, a glimpse into a band still discovering itself.



## Wall of Want (2012)

A shift towards more structured songwriting, *Wall of Want* saw the band refine their jazz and folk influences while still keeping the charming chaos intact. With waltzy rhythms, haunting melodies, and Sawhney's crooning vocals, it felt like a bridge between their early, scattered ideas and the grandeur that was to come.





## Portrait of Time (2018)

This album was a reintroduction of sorts, combining jazz, blues, and rock elements into a more cohesive sound. The band started moving towards a fuller, grander production, layering their signature brass sections and intricate instrumentals. It felt like a nostalgic dream sequence, yet more polished than anything before.



## Bismillah (2019)

Arguably their most ambitious work, Bismillah was a sprawling, immersive experience. It blended psychedelic textures, soul-infused grooves, and disco-funk rhythms with deeply introspective lyricism. This was PCRC at their most expansive, where the music drifted between celebration and solitude, pulling influence as from jazz, Bollywood, and electronica.



## Happy Holidays (2022)

A shift in mood, *Happy Holidays* was a hazy, melancholic, yet strangely uplifting journey. It leaned into electronic textures, slow-burning ballads, and surreal soundscapes, capturing a sense of longing and escapism. The production was cleaner, yet the heart of PCRC remained intact—unpredictable, poetic, and timeless.<sup>a</sup>



## Beta (2023)

A return to experimentation, *Beta* felt like the band peeling back the layers, offering stripped-down arrangements, distorted electronics, and raw emotions. It embraced imperfection, celebrating the process of creation rather than the end result. It was both a retrospective and a step forward, proving that PCRC was still evolving, still searching, still refusing to settle.



# LEFT, RIGHT AND SOMEWHERE

## *in Between*

Peter Cat Recording Co. isn't just a band—it's a universe with multiple orbits. While the five come together to create their signature genre-blurring anthems, they also step into different personas, different sounds, different dimensions. Suryakant Sawhney becomes Lifafa—a synth-soaked crooner,

weaving Hindi lyrics into pulsating, hypnotic electronica. His solo work strips things down, trading jazz bands for drum machines, yet keeping the same longing, the same. Meanwhile, when Rohit Gupta, Kartik Sundareshan, and Karan Singh step aside from PCRC, they form Begum—a

surrealist dreamscape of lo-fi, melancholic, and experimental soundscapes. Where PCRC is grand and cinematic, Begum is intimate and strange, like a bedroom recording from another planet. vintage warmth.



LIFAFA  
लिफाफा

If Peter Cat Recording Co. is the grand orchestra, Lifafa is the afterparty in an underground club. He trades trumpets for synths, waltzes for looping beats, and English lyrics for raw, Hindi poetry. The sound is both ancient and futuristic, like ghazals played through a broken radio inside a cyberpunk movie.

Suryakant Sawhney's solo project, Lifafa, exists somewhere between a smoky jazz bar and a neon-lit dream. It's crooning romance wrapped in electronic pulses, a voice that feels like it's traveled through time—deep, haunting, and strangely familiar. His first release, 'Lifafa' (2014), was a glitchy, lo-fi experiment—disjointed, hypnotic,

and completely unbothered by structure. But with 'Jaago' (2019), the vision sharpened. Songs like "Jaago" and "Laash" pulse with anthemic energy, while "Nikamma" feels like disco music made for a revolution.

His songwriting is poetic but unfiltered—take "Din Raat", where his voice drowns in reverb, murmuring over a restless bassline, or "Candy", a hypnotic anthem that sounds like heartbreak on the dancefloor. Live, Lifafa transforms even further. No two performances are ever the same—he stretches songs, bends them, drowns them in distortion, shifting between a quiet croon and a full-throated cry. It's part concert, part trance.

# लिफाफा



## Artistic Vision

Sawhney views India as a romantic idea, embracing its diversity and contradictions. His music reflects this perspective, offering short stories about the experience of living in India, shifting between different moods.



## Music Style

Lifafa, the solo project of Suryakant Sawhney, showcases a unique fusion of electronic music with traditional Indian sounds. His work blends club-ready synth hooks, disco rhythms, and devotional music elements, creating a genre-defying soundscape. Sawhney draws inspiration from India's diverse cultural landscape



## Jaago

Jaago marked a significant milestone in Lifafa's career, blending electronic music with Indian folk elements. The album's lush baritone vocals and innovative production techniques garnered critical acclaim, expanding Lifafa's fan base and establishing a new genre within the Indian music scene.



## Superpower 2020

SUPERPOWER 2020 delves into contemporary Indian life, addressing themes such as political polarization and societal challenges. The album combines raw experimentation with masterful songcraft, featuring tracks that range from club-friendly grooves to meditative compositions.

# BEGUM

If Peter Cat Recording Co. is the grand, cinematic score and Lifafa is the neon-lit afterparty, then Begum is the hazy, dreamlike interlude in between—a sound that floats, sways, and lingers like half-remembered thoughts. Formed by Rohit Gupta, Kartik

Sundareshan, and Karan Singh, Begum is an experimental lo-fi project that exists in a world of its own. Their music is soft but unsettling, tender but strange, like a distant lullaby playing through a tape recorder left in the attic. Where PCRC thrives

on grandeur, Begum embraces intimacy and imperfection. Their songs feel like sketches—unfinished, but alive. You don't just listen to Begum—you sink into it.



Begum's 2014 album 'Bagh' is a slow-motion daydream, a collection of songs that drift without concern for structure or convention. Tracks like "Waiting" and "Chinbien" feel like distant echoes, while "Marry Me" is a delicate, surreal waltz that dissolves as soon as it begins. The lo-fi, almost DIY aesthetic isn't a limitation—it's the essence of Begum. The rawness, the

reverb-soaked vocals, the off-kilter melodies—everything is intentionally imperfect, creating an atmosphere where sound and silence hold equal weight. Begum isn't bound by time or expectation. It's a band that exists in its own pocket of the universe, making music for those who love getting lost.

## Begum's Musical Style and Inspiration

Begum, a Delhi-bred and Goa-based band, is known for their alternative/post-punk music. Their sound is characterized by whimsical pop melodies that delve into life's complexities, offering a blend of lighthearted tunes with deeper introspective themes.



The trio, comprising Kartik Pillai, Karan Singh, and Dhruv Bhola, aims to create music that resonates with the mundane aspects of life, transforming them into groovy escapes. Their work reflects a conversation with the self, exploring themes of loneliness, hopelessness, and personal growth.

## Begum's Artistic Vision



## Album: Bagh

Begum's debut album, Bagh, introduced their unique sound to the Indian music scene. The album features tracks like "Chinbien," "Make It Till 4," and "In The Basement," which showcase their ability to blend alternative and post-punk elements with introspective lyrics.

## Album: W.A.E.

W.A.E., an acronym for "We Are Excited," continues Begum's exploration of life's banality, turning it into a groovy escape. The album reflects their artistic vision of soundtracking the mundane, offering listeners a chance to find excitement in everyday experiences.



## Album: Are You Ok?

After five years in the making, Begum released Are You Ok?, a record that delves into personal and collective introspection. The album includes tracks like "Better Person," "Only If You Care," and "Maybe Baby," each highlighting different facets of the human experience, from self-improvement to emotional vulnerability.



# A Story in *Album Covers*



This cover exudes a vintage, almost documentary-like feel, fitting for an album that compiles PCRC's early work. The grainy, black-and-white photograph with an old-world charm reflects the band's deep connection to nostalgia. It looks like a frozen moment from a bygone era, much like the album itself—archival yet timeless.



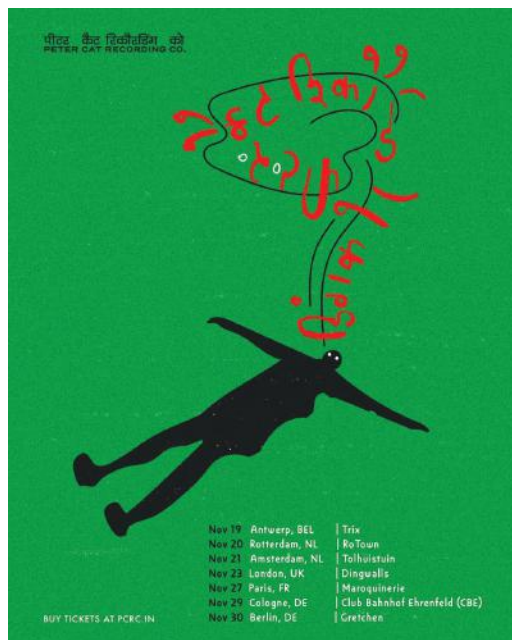
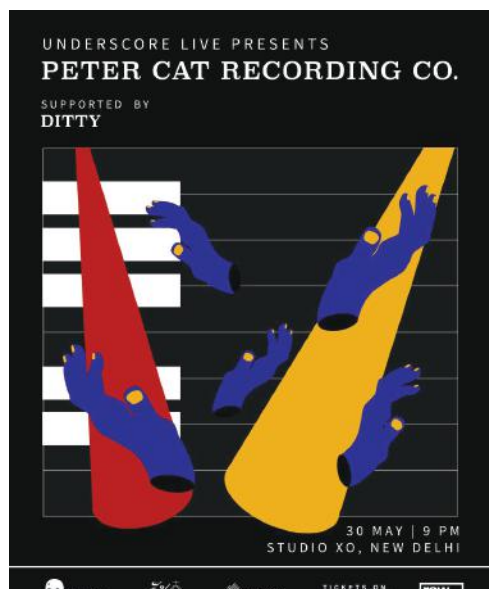
A strikingly surreal cover, "Bismillah" radiates warmth and serenity. The golden hues and otherworldly glow around the figures create a dreamlike atmosphere, echoing the album's spiritual and existential themes. It looks like a snapshot from an old reel, like the way the album blends melancholic reflection with euphoric celebration.



The Beta album cover is a raw, collage-like composition with a DIY, lo-fi aesthetic. It feels like a mix of photographs, textures, and text, layered in an almost chaotic yet intentional way. The fragmented visuals reflect the album's experimental nature, capturing the restless, genre-blending energy of Peter Cat Recording Co.'s early days.

**Peter Cat Recording Co.'s album covers are visual narratives, blending surrealism, nostalgia, and storytelling.**

"and I'll make it  
home, I'll make you  
home."



# *Posters* in Action

# Action in *Posters*

Peter Cat Recording Co.'s posters have a distinct visual identity that feels like a blend of nostalgia, surrealism, and rebellion. Their designs often borrow from vintage aesthetics, evoking the warmth of old Bollywood posters, classic jazz album covers, and retro print textures. There's an intentional aged look in many of their visuals, achieved through muted, filmic color palettes—soft yellows, faded blues, deep reds—giving them a timeless yet dreamlike quality. Their visuals frequently play with surrealism, using distorted imagery, abstract

compositions, and layered collages that reflect the cinematic, psychedelic nature of their music. Typography in their posters feels expressive and unconventional, sometimes elegant, sometimes hand-drawn, adding to their raw and unpolished charm. There's a storytelling element in their visuals, something that feels personal yet distant, much like their music—romantic, melancholic, and effortlessly very cool.



# PCRC in *Motion*



Their music videos are proof of how far they're willing to push their visual storytelling. Whether it's grainy home footage, surreal dream sequences, or sepia-tinted nostalgia, every video feels like stepping into a lost film reel that somehow landed in the present.

Their visual universe is as unpredictable as their music—sometimes intimate and personal, other times cinematic and extravagant. From wild VHS-era edits to hazy, sun-drenched road trips, PCRC's videos feel like pieces of memory. Take

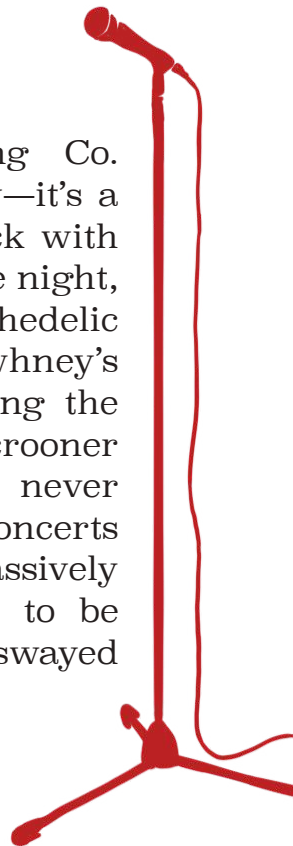
“Memory Box,” for instance—rather than a scripted production, it's built from real-life footage of Suryakant Sawhney's wedding, effortlessly blending personal moments with the band's signature aesthetic. Then there's “Floated By,” where vintage Bollywood meets psychedelic chaos, complete with twirling dancers and an ethereal pink-hued glow. “Where the Money Flows” takes a different route, throwing you into an eerily beautiful black-and-white noir world that feels like a lost European arthouse film.



# Fever Dream on *Stage*



A Peter Cat Recording Co. concert isn't just a show—it's a spectacle. The air is thick with trumpets wailing into the night, guitars weaving psychedelic spells, and Suryakant Sawhney's velvety voice commanding the stage like a forgotten crooner from a golden era that never truly existed. Their concerts aren't meant to be passively watched; they're meant to be experienced—danced to, swayed with, lost in.

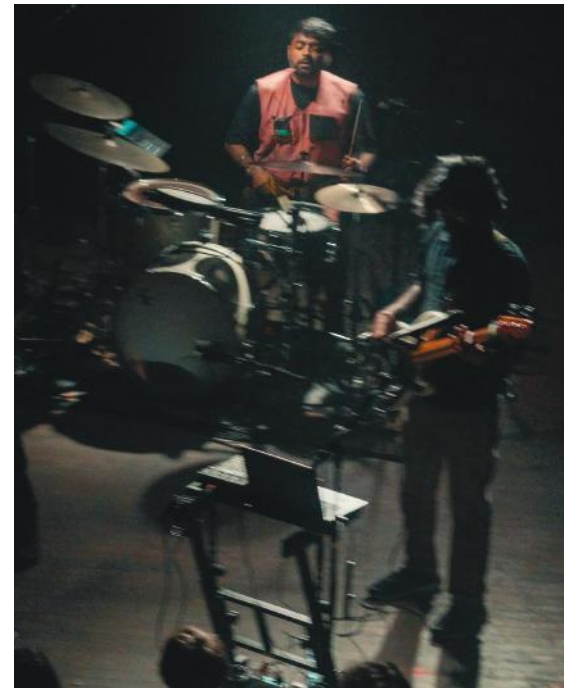




In India, their shows have grown into grand, almost cinematic gatherings, drawing thousands who come for the sheer energy of it all. From intimate, smoky venues to sprawling festival stages, each performance feels like a fever dream. Their sets at NH7 Weekender, Magnetic Fields, and Lollapalooza India have become the stuff of legend, with hypnotic visuals and a sea of fans singing every word.



Taking their sound beyond India, Peter Cat Recording Co. has built a global cult following, transforming concert halls and underground venues into surreal dreamscapes. Their European and North American tours have felt like invitations into a secret society—one where vintage jazz collides with indie rock, and where Parisian rooftops, Berlin basements, and London clubs become portals into the band's world of romantic chaos.



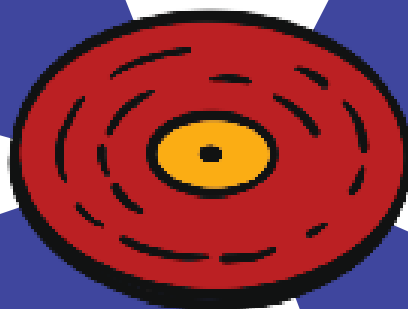


From the iconic La Maroquinerie in Paris to packed shows in Amsterdam, Berlin, and New York, each performance carries the same raw energy, but with a unique atmosphere shaped by the city they're in. Crowds sway and stomp to the rhythm of "Floated By," lose themselves in the hypnotic loops of "Heera," and sing along to "Wherae the Money Flows" as if they've known the words all their lives. The band's ability to connect, regardless of language or borders, proves that their music isn't just heard—it's felt.



“They don’t just perform, they create an entire world you get lost in. It’s surreal.”

“Suryakant’s voice isn’t just deep—it’s a portal. Their sound is haunting in the best way possible.”



“Their music feels like a fever dream—nostalgic yet futuristic, cinematic yet deeply personal.”

“PCRC live is an out-of-body experience—psychedelic lights, hypnotic sounds, and a crowd singing like a choir.”

“No other band makes me feel like I’ve time-traveled into a noir film set in the ‘70s, but with a trumpet solo.”

# The Devoted

## *Listeners*

In India, PCRC has cultivated a loyal following that spans indie enthusiasts and mainstream listeners alike. Their blend of jazz, rock, and psychedelic elements has redefined alternative music, drawing in fans from intimate gigs to the full-fledged massive festival stages.



PCRC's music resonates with Indian listeners seeking nostalgia and depth. From college students to longtime fans, their sound creates an immersive experience that goes beyond entertainment.

Beyond India, their sound resonates globally, earning them a niche yet devoted audience. With performances at international festivals and a strong online presence, PCRC has found listeners who connect deeply with their genre-blurring, time-warping music.

PCRC's music isn't just heard—it's felt. Their ethereal compositions and immersive performances create a sense of belonging, making each listener part of something larger. Whether in a dimly lit bar in India or a festival stage abroad, their music lingers, leaving an imprint long after the last note fades.

# Conclusion

Peter Cat Recording Co. is not just a band—it is a world unto itself, a sonic universe where past and future collapse into a singular, hypnotic moment. Their music drifts between eras, like a lost jazz record spinning in a smoky bar or a psychedelic dream unfolding in slow motion. Every note, every swell of brass, every lingering echo feels like an invitation to step outside of time, to exist in a place where music is more than sound—it's an emotion, a memory, a state of mind. Across

India and beyond, PCRC has built something far greater than a discography; they have created an atmosphere, a cult-like devotion among listeners who find themselves returning to their music again and again, chasing that indescribable high. It is music that doesn't just play in the background—it takes over, filling the space with its warmth, its longing, its restless, shape-shifting energy.

## WRITER'S NOTE

This book is a love letter to the world of Peter Cat Recording Co.—to the music that feels like a place, to the sounds that refuse to be contained. If their songs have ever made you pause, drift, or disappear into a moment, then you already understand. Their music doesn't just exist—it lives, and for those who have heard it, it becomes a part of them.



**पीटर कैट रिकॉर्डिंग को  
PETER CAT RECORDING CO.**

A sound you can see.

**Designed by**

*Sakshi Khandelwal*

**”A sound that paints a picture, a melody that tells a story—PCRC isn’t just music; it’s a world of its own. Turn the page, turn up the volume, and lose yourself in the portrait of a sound.”**