

Welcome to ...

The Luna Kafé Anthology

Europe [sample]

Luna Kafé published a new musical menu every full moon between 1996 and 2017, with articles and reviews written by our world-wide web of contributors. In this anthology we present 700+ enterings from our European archive (not including Norway and Great Britain), covering artists like Sankt Otten, bob hund, Markus Mehr, BeNe GeSSeRiT, Elisa Luu, Notwist, Andrey Kiritchenko, Dungen, Erik Nilsson, HC-B, Jumpel, Lars Hollmer, Lost Bear, Zavoloka, Static, Tallest Man On Earth, Univers Zero, 22-Pistepirkko, Anekdoten, Kraftwerk, Forgotten Birds and many more!

Håvard Oppøyen (manager)
Knut Tore Breivik (chef)
JP (grillardin)



This is only a *sample* with a few randomly selected articles, for the complete version containing 700+ articles, please visit lunakafe.com.

© Copyright 2026 Luna Kafé

The complete edition contains reviews and articles on: Änglagård, Ólafur Arnalds, Üstmamo', Ásgeir, Ásgeir Trausti, 101 Reykjavík, 13 & God, 22-Pistepirkko, 39 Clocks, A House, A Pair of Dutch Singles, A.Karperyd, After Crying, Agnes Mercedes, Air, Alejandro Sanz, Alla Zagaykevych & Electroacoustic's Ensemble, Ammer & Einheit, Ammer / Einheit / Haage, Amon Ra, An Pierle and White Velvet, Anbb , And The Lefthanded, Anders Chriss, Andrea Wellard, Andrey Kiritchenko, Anekdoten, Ann Scott, Anna Döbling, Anna Järvinen, Anna K, Anna von Hauswolff, Annika Fehling, Annis Brander, Anshelle, Antennah, Apparat, Aranis, Astrid Swan, Ataraxia, Autour De Lucie, Autunna et sa rose, Ayin Aleph, Ayreon, Bára Basiková, B. Fleischmann, B.G.K., Baby Blue, Bambix, Banjo Band Ivana Mládka, Bara Basikova, Barbara Morgenstern and Robert Lippok, Basically the Same, Battlestations, Ben Reel, BeNe GeSSeRiT, Benjamin Biolay, Beppe Crovella, Bergman Rock, Beyond93, Binmatu, Björk, Blümchen, Blankass, Bluermutt, Bluesberry vs Suchy, Blumfeld - on a one way street, Bly, bob hund, Bob X, Boy Robot, Bratri Tesaríci, Britta Persson, Broken Twin, Browncow, Bruno Bavota, Brussels International Film Festival, Buford Pope, Buty, Cagesan, Call Me Loretta, Can, Caroline Nin, Chica and the Folder, Christer Lindén med Stark, Christian Dohber, Christian Fennesz & Jim O'Rourke, Christophe Miossec , Cina Samuelson, Clara Bellino, Clay Allison, Cobra Killer, Cobra Killer and Kapajkos, CocoRosie, Collection D'Arnell Andrea, Colour Kane, Conny Nimmersjö, CQ (Original Movie Soundtrack), Cristina Donà, Cristina Donà, Critikal, Crystal Shipsss, Cyann and Ben, D.F.A., Daemonia Nympe, Daft Punk, Dagmar 41, Damien Rice, Dan Reeder, Dark Suns, Das Ich, David & the Citizens, David Josephson, David Kitt, Davide Balula, de la Mancha, Deadburger, Dear Martin, Deluge, Demon, Deutsch Amerikanische Freundschaft, DFA, Diablo Swing Orchestra, Dian B, Dilatazione, Dilba, Dimbodus, Dino Tommasino, Dominique A, Donna Regina, Droptimes, Druha Trava, Dub Tractor, Dulce Pontes, Dunaewsky69, Dungen, dXd, Dyonisos, Eastwick, Ebbot Lundberg & The Indigo Children, Edda Magnason, Edgar Willmar Froese, Edie, Eiffel, Eight-Twelve, Einstürzende Neubauten, Ekkehard Ehlers, Elisa Luu, Ellen Allien, Ellen Allien & Apparat, Elliott Murphy, Emiliana Torrini, Ennio Morricone, Ensemble Aleph, Entombed, Erik Nilsson, Erja Lyytinen, Ernst Horn, Erwin Thomas, F.M. Einheit, Faust, Favez, Feather Beds, Fennesz, Finisterre, First Floor Power, Flóp, Forgotten Birds, Freud, Freunde Der Italienischen Oper, Frida Snell, Frozenland Festival Report, Gabriela Kulka, Garaliya, Gare du Nord, George Dalaras, Gian Castello, Giorgio Constantini, Giovanni Lindo Ferretti, Golden Apes, Good Old Habit, Green Pitch, Grimoon, Gry, Gudrun Gut, Guido Möbius, Höyry-Kone, Harry Bertoia, Haruko, Hashish, Haujobb, HC-B, Heineken Skank Party, Helena Espvall & Masaki Batoh, Helena Vondrackova, Helgoland, Hellacopters, Herbst in Peking, Hi-Horse, Hollowblue, Holographic Field, Homy, Honest Touch, Horror And Disgust, Hubbe Algovik, Human Alert, Human Flesh, Hungaria, I Against I, I Might Be Wrong, I/DEX, IBM, Ida Kelarová, Ida Olsson, Il Parto delle Nuvole Pesanti, Ill Wicker, Ilona Csakova, Ilpo Väisänen, Indians, Infected, Ingy, Into The Abyss, Inverz, Isolat Pattern, Iva Bittová, Ivan Kral, JÆ, J.A.R., Jabberwocky, Jacob Faurholt, Jakob Juhkam, Jakob Olausson, Jamie and the Magic Torch Song, Jammah Tammah, Jazzanova, Jean-Louis Murat, Jeniferever, Jenny Wilson, Jeremias Session Band, Jessica Winnberg, JJ72, Joachim Witt, Joan Coffey, Joe Leaman, Johanna Lillvik, John Alexander Ericson, Jonna Enckell, José González, Josef and Erika, Jubilee Allstars, Julie's Haircut, Jumpel, Jaakko Eino Kalevi, Kaja and Tetra, Kajsas Grytt, Kalli, Karin Ström, Katrin Achinger, Katzenjammer Kabarett, Kedama, Keltia, Kemiälliset Ystävät, Kila, Kin, Klaus, Knivderby, Koop, Kosmose, Kotra, Kotra & Zavoloka, Kraftwerk, Kratochvíl / Ackerman / Havel, Kryshe, Kuparilinna, La Crus, Lali Puna, Lars Demian,

Lars Eric Mattsson, Lars Hollmer, Late Night Venture, Laurence Revey, Lay Low, Leben, Lemonator, Les Limbes, Les Négresses Vertes, Les Secrets de Morphée, Les Thugs, Lily's Puff, Lisen Elwin, Liz Cherhal, Lizette &, Lola Dutronic, Loosegoats, Lost Bear, Lowlands Festival Report, Lucie, Lucie Bila, Lunabee and Swan, Lykke Li, Mélissa Laveaux, M83, Machina Coeli, Madrid, Magdalena Konefal, Mammút, Man meets Bear, Manta Ray, Marco Patrizi, Maria Rylander, Marie Ingerslev, Marie Lalá, Marijane Miracle, Mario Corradini & Group, Mario Grigorov, Marionette ID, Marit Bergman, Mark Foggo's Skasters, Markus Mehr, Marlene Kuntz, Marvins Revolt, Mary, Mary's Child, Massilia Sound System, Massimo Aiello, Matter, Mau Mau, Mauri, Mediavolo, Meet Citizen K, Mellow Candle, Melody Club, Meret Becker, Michael Kocáb, Michaela Melián, Micro, Midaircondo, Miguel Bosé, Mingle, Mirel Wagner, Miwon, Modern Caveman, Moffarammes, Mona Nylín, Moneybrother, Monica Guareschi Group, Moonbabies, Mount David, Mourning Elektra Slangwitch, Mouse On Mars, Ms. John Soda, My Enemy, My Imaginary Loves, My Invisible Friend, My Pet Goat, Natachaatlashalim!, Necromonkey, Nehl Aelin, Nesrin Sen, Neuk, Nick Kelly, Nico, Nikolaus von Knorring, Niobe, Noblesse Oblige, Nodo Gordiano, Nu & Apa Neagră, Oberkampf, Odessey & Oracle, Oh No Ono, Ojra & Kiritchenko, Olympic, One for Jude, Onomatopoea, Opeth, Orange Blossom, Orlando, Orly, Osdorp Posse, Overflash, Pär Hagström and Cirkus Transmopol, Pär Lindh Project, Pärson Sound, Paganus, Pan Sonic, Panacea, Paris, Pascal Pinon, Pastaklubben, Peace Orchestra, Pedro Guerra, Penny Century, Pernille Vallentin, Peter Bjärgö, Phantom Payn Days, Phillip Boa And The Voodooclub, Phon°noir, Plaster, Plastic Man, Populous, Pornorphans, Post Industrial Boys, Pravda, Priscilla Hernández, Pseudo Code, Pugwash, Purr, Quentin Sirjacq, Rónán Ó Snodaigh, Rökkurró, Rachid Taha, Rammstein, Regina Lund, Richard Müller, Rick Wakeman & Mario Fasciano, RickoLus / Leto, Righteous Boy, Rinôçérôse, Rinocerose, Robert Lippok, Roberto Vecchioni, Rock In Opposition Festival, Roger Arvidsson, Rose et Noire, Rosenstolz, säDe, s/t, Saba Komossa presents, Salli Lunn, Samla Mammás Manna, Sandow, Sankt Otten, Sanna Martin, Sara Grabow, Saralunden & Andrey Kiritchencko, Saturday Frank, Saybia, Schneewittchen, Sebastien Tellier, Sepiatone, Seven Mile Journey, Shane Cough, Shantel, Sharon Gosler, Shout Out Louds, Shut Up Antoine, Sidechild, Sielwolf, Sigur Rós, Sigur Rós, Simian Ghost, Sin Cos Tan, Sin Fang, Sleeptalker, Slowblow, Slowman, Sofia Härdig, Sofia Talvik, Softland, Sol Ixent featuring Saba Komossa, Solaris, Soon, Sophie Lillienne, Sophya Baccini, Sort Sol, Souvenir, Soysoy, Spycker, Spyzers, Spyridoula, Static, Station 17, Steafán Harvey, Stilo, Stina Nordenstam, Stray Dogs, Sturqen, Styrofoam, Subaudition, Subject and Human Dance, Sum Svistu, Superflu, Susi Hyldgaard, Swab, T.E.V.O., Tales from the underground, Tangerine, Tara Fuki, Tarwater, Telford Mining Disaster, Teradélie, Teradelie, TG Mauss, The Bear Quartet, The Breakers DK, The Buddaboys, The Cab, The Charade, The Crivits, The Crossing Border Festival, The Divine Comedy, The Ex, The Flower Kings, The Go Find, The Gotan Project, The Heideroosjes, The Inchtabokatables, The Konki Duet, The Love Crave, The Lowlands Festival, The Moglass, The Moon Whispers, The Nomads, The Notwist, The Other Colors, The Portion, The Radio Dept., The Raveonettes, The Revelling Blind, The Sad Riders, The Seven Mile Journey, The Silk, The Soundtrack of Our Lives, The Star Department, The Tallest Man On Earth, The Tarantula Waltz, The Undertones, The Vickers, The World of Dust, Thou, Thulla, Tiamat, Tivoli, TocoTronic, Toulouse Low Trax, Tom Block, Ton Steine Scherben, Tosca, Trüby Trio, Tri sestry, True North, Tuesday Afternoon, Uit de Sloot, Ujif_notfound, Ulrika Ölund, Undeclinable Ambuscade, Under Byen, Univers Zero, Useless, Uz Jsme Doma, v4w.enko, Vanessa Liftig, Velvet Garden, Vera Bílá & Kale, Vera Bila & Kale, Vit Päls, Vitor Joaquim, Vittorio Vandelli, VooDooMan, Wallis Bird, Watoo Watoo, Weeping Willows, Weltraum, Werkraum, West of Eden, White Sails, Wieman plays Goem, Wigwam, Winterkälte, Winterland, Witness Festival, Won, XVII° Vie, Yann Tiersen, Yelle, YoYo Band, Zavoloka, Zeebee, Zera Vaughan, Zlutý Pes and Aardvark.



 Austria - Full Moon 245 - August 18th 2016 - record review

Christian Fennesz & Jim O'Rourke

It's Hard For Me To Say I'm Sorry

Editions Mego

I'm sure I'm not the only one who fell in love with the digital utopia of Christian Fennesz' *Endless Summer*, back in 2001. I also believe I'm not the only one who has been a little underwhelmed by the Austrian guitarist's output ever since, often a little too safe and self-consciously serious, the clicks, pops and danger of his 90's music filed away.

There's no hard edges to be found on *It's Hard for Me to Say I'm Sorry*, his new collaboration with the always hard working Jim O'Rourke, but this time around I'm perfectly fine with the situation. What we get here is two 20 minutes pieces of slow moving loveliness, guitar abstraction curling around itself like whispers of smoke. It's all shamelessly romantic, daring the listener to embrace the simple beauty of it all.

Fennesz has the dominant voice on this record. O'Rourke's own ambient music is often more minimal, provoking feelings of ambivalence and doubt, but I haven't heard the lushness of Fennesz in such a concentrated form in many years, so I guess the teamwork turned out OK. There's nothing new or radical on display here, and if you follow the electroacoustic/improv/ambient/whatever scene you've probably heard sounds like these a thousand times before. But sometimes pure prettiness from guys who know what they're


doing is just what's needed. *It's Hard for Me to Say I'm Sorry* is recommended to all you digital romantics out there.

PS! *It's Hard For Me To Say I'm Sorry* was released in late June, and was described by the label as 'a mix of *gurgling harmonies* and *shimmering frequencies* that move from gentle sounds to full-on distortion.'

Thor-Eirik Johnsen

Original URL: <http://www.lunakafe.com/moon245/at245.php>



 Belgium - Full Moon 221 - September 9th 2014 - record review

BeNe GeSSeRiT

The SeCoND BeNeFiT

EE Tapes

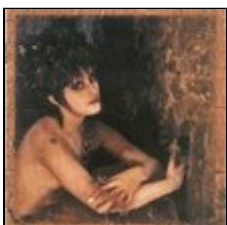
In our April menu we informed of Alain Neffe who resurrected his label Insane Music Contact to release two cassettes/CD-Rs to finance new recording equipment for himself and his wife Nadine Bal and enable them to continue their musical adventures. The pair equals the synth-duo extraordinaire BeNe GeSSeRiT that has kept going since the early 1980s. One of the two albums included previously unreleased songs by BeNe GeSSeRiT and was called *BeNeFiT*. Well, as you can see by the title above, here's the second BeNeFiT offering, a six track seven inch vinyl EP, with the same purpose as the cassettes/CD-Rs. This time it's released by Alain's long time buddy Eriek van Havere on his EE Tapes. The label name suggest that Eriek, too, has kept going since the decade when the music cassette (MC) was the prime medium for more or less home-made independent free & easy music from the underground. We're talking about the dark side of the pastel coloured 1980s...

Well, back to the present day and the brand new vinyl disc. NeW SiDe includes three previously unissued songs recorded in the last few years, while oLD SiDe comprises three songs previously released on international cassette compilations in the 1980s. This is the first time they're available in another format. The strange thing about the six songs - or about BeNe GeSSeRiT as such for that matter - is that it's not that easy to find a clear development from the oLD to the NeW. That doesn't mean stagnation. On the contrary. The duo has always covered a lot of directions from the calm and neat to the harsh, experimental and hysterical. Only the 1980s flavoured beat-box gives a clue which songs stem from the 20th century. This time we're presented with the nice, almost conventional melancholic ballad "SHe SeLLS Sea SHeLLS oN The Sea SHoW" with a moody sax or two, too (an oLD-timer), almost conventional danceable synth-pop in "WiLLeN Sie TaNZeN MiT MiR?" (NeW; sung in German as the title suggests), almost happy hysteria in "SteP By SteP" (oLD), the childish, moody and almost hysterical at the same time "LeS SiMPLeS D'eSPRiT Ne SoNT PaS" (NeW), sort of jumping-experimental "éLéPHANT eXTRaTeRReSTRe" (NeW) and the busy-experimental "SLoWLy WaLKiNG BeTWeeN PeoPLe" (oLD).

Six different sides in all then, always playful and with Nadine's voice and Alain's keyboards at the fore. Nice sleeve with a bonus photo and drawing inside, too. Beside the vital and interesting music this is a chance to support the stubborn independent artists that really deserve all the support they can get. What more can you wish for?

JP

Original URL: <http://www.lunakafe.com/moon221/be221.php>



 Belgium - Full Moon 127 - February 2nd 2007 - record review

Keltia

1666

Li Mohe Music

Keltia is a harpist and singer and this is her stunning debut. She makes bewitching music that's occasionally reminiscent of Canada's Jorane. Alongside musicians from Soysoy she's made a magical record.


"Judas" resembles few others, the oddly enchanting vocal revolving round a spectral melody. The folk stylings of "Cassandre" are paired with the singer's unhinged spirit, making for a lovely track. "Broceliande" sounds like a medieval song transported to our times. It has an air of exotic mysticism about it that works well.

Not sure quite who Keltia is, but she has a way with her music that makes its sound special and lovely.

Anna Maria Stjärnell

Original URL: <http://www.lunakafe.com/moon127/be127.php>



 Denmark - Full Moon 161 - November 2nd 2009 - record review

Pastaklubben

Asperger

Phantom Channel

If the cyber-kids are united, are the cyber-kids alright? In any way, cyber-punks rule...cyberspace, cyber land. Cyberia?

"Asperger, or Asperger syndrome is an autism spectrum disorder, and people with it therefore show significant difficulties in social interaction, along with restricted and repetitive patterns of behaviour and interests. It differs from other autism spectrum disorders by its relative preservation of linguistic and cognitive development. Although not required for diagnosis, physical clumsiness and atypical use of language are frequently reported." (source: wikipedia.org)


I don't know if the four young Danes (who formed 2 years ago) have gotten some disorder or diagnosis, but Emil Hellbro, Finnur Thomsen, Anders Andersen and Ejvind Chang have come up with *Asperger*, holding one long track -- a title track stretching for 35 and a half minutes. Quite a challenging listen, even though its quite laidback and low-toned. Pastaklubben (great band name!) perform in musical landscapes related to the sound mosaic found in (Ridley Scott's classic 1982 sci-fi film) *Blade Runner*, which was scored by instrumental artist Vangelis. The only difference is: Pastaklubben are way more abstract. Like the press sheet from Phantom Channel describes their musical escapades: "...a joyful depression. A vivid tranquillity and a painful pleasure." Dystopia as a sedative, or as a painkiller. Dare I say dystopium. This is ambient electronica dark as the night, both fascinating and frightening. Not difficult to listen to, but far from being easy-listening. This is hovering emotions and floating atmospheric sounds.

"Asperger" was recorded in just one take, Pastaklubben armed with effects units, laptops and guitars. Danish dynamite, sort of, but it's a slow-motion explosion indeed.

Håvard Oppøyen

Original URL: <http://www.lunakafe.com/moon161/dk161.php>



 Denmark - Full Moon 139 - January 22nd 2008 - record review

Saybia

Eyes on the Highway

EMI

Saybia have had considerable success in their native Denmark but the rest of Europe knows less of them. They play a perfectly competent if unexciting brand of rock with nicely cryptic lyrics. Søren Huss has a plaintive mostly appealing vocal style and the band support him well.


I'm reminded of all sorts of equally nice if a tad dull bands. Coldplay being one of them for instance. The title song is mid-tempo rock that seems readymade for radio without really insulting the listeners intelligence or stirring any fires in them. "Angel" is just another in a long line of songs about sweet saviors. Huss frames his fantasies of a perfect girl with strings and piano and it's quite affecting. "Romeo" does the epic blustery U2 thing well.

Saybia won't win any new believers with this album but the fans will be happy with it.

Anna Maria Stjärnell

Original URL: <http://www.lunakafe.com/moon139/dk139b.php>



 Denmark - Full Moon 108 - July 21st 2005 - record review

Susi Hyldgaard

Blush

Enja Records

Danish singer Susi Hyldgaard's new record is a mature and complex work. Her style is jazzy and thoughtful and her vocals are soft but capable of great strength.

The opening title track sees her playing a variety of instruments and singing sensuously. "Seeking" is a soft song that shares an esthetic with Björk's *Vespertine*. Dickon Hinchcliffe from Tindersticks adds strings beautifully. "Follow" is gentle and features an accordeon, thus lending it a bit of a Parisian café atmosphere. Hyldgaard's singing is relaxed and smooth.

"This Little Island" is a stripped-down ballad, just voice and Jannik Jensen's bass. It's quite lovely. This is a very nice album.

Anna Maria Stjärnell

Original URL: <http://www.lunakafe.com/moon108/dk108.php>



 Finland - Full Moon 221 - September 9th 2014 - record review

Mirel Wagner

When the Cellar Children See the Light of Day

Sub Pop Records

Mirel Wagner is a Finnish artist whose first album was met with universal acclaim. The sequel sees her staking a claim with a bluesy yet wholly unique sound.

"The Dirt" is a sparsely accompanied song that recalls PJ Harvey, only with a less chaotic voice. Wagner's completely restrained delivery makes her bleak outlook fascinating. "In my Father's House" is a beautifully wrought, suspenseful tale with a gorgeous tune. "The Devil's Tongue" is equally astonishing, astounding images delivered in a soft bluesy hush. Wagner's forte is her ability to spin things heard before, then transforming them into something personal and unique.

"Taller Than Tall Trees" is another magical tale, Wagner echoing latter-day PJ Harvey, still singing softly where Harvey would howl. "I want to make babies with you," she intones, not sounding earth mother-ish, more like a spectral apparition stalking some unfaithful lover.

It's an astonishing album, all wrapped in compelling melodies and tales.

Anna Maria Stjärnell



Finland - Full Moon 73 - September 21st 2002 - record review

Pornorphans

Beyond Good and Evil

State of Decay

The dynamic rock band Pornorphans have finally arrived at a full album after a few promising early releases. The band are fronted by the irrepressible Jytt who lends them a unique flavour. The rest of the band are also skilled musicians as the album shows. Opting for a hard and varied sound they strike gold at every turn. The techno flavoured "Creeping Beauty" has Jytt sounding downright mischievous, like a naughty angel. "Drift" is slow and brooding and displays a more sensitive side to the band. It has a filmic feel that is very suggestive.

It's followed by the dirty sounding "Filth Master". It has a tainted allure that's impossible to resist. If Marilyn Manson had written anything half as good, I might have liked him better. But he hasn't so it's good Pornorphans exist.

Another great song is the explosive "Shiva". This album reinstores my vaining faith in rock and points to a brilliant future for Pornorphans.

Anna Maria Stjärnell

Original URL: <http://www.lunakafe.com/moon73/fi73.php>



Finland - Full Moon 96 - July 31st 2004 - record review

The Portion

Little Piece of Thoughts

self-released

Finnish band The Portion begins their new ep with a rockin' song called "Harley Davidson" which lives up to its title. Singer and songwriter Kari Härkönen has an unusual voice and an interesting way of making music.

With "Time" we get a strong progressive rock song with great guitar riffs by Härkönen. "Dark Night" is a moving, anguished ballad. "Little Piece of Love" is a sweet little song of love that ends the EP nicely. Lotta Rytkänen supplies lovely backing vocals throughout the record. This is a good band that's worth exploring.

Anna Maria Stjärnell

Original URL: <http://www.lunakafe.com/moon96/fi96.php>



Finland - Full Moon 220 - August 10th 2014 - record review

Sin Cos Tan

Blown Away

Salina Records

Sin Cos Tan is already on their third album of very eighties-influenced synth pop. Jori Hulkkonen and Juho Paalosmaa now attempt a concept album, how very prog of them.

It's the story of a divorced guy who becomes a drug courier. As you do. "Love sees no Color" is a super-catchy effort that recalls pure Pet Shop Boys and the lyrics are intriguing. "Colombia" is an atmospheric


offering about our hero's continued misadventures. Paalosmaa's delivery is offset by a very contemporary backing. The dreamy tune is very well-accomplished and true to life. "Addiction" is the inevitable darker side of our tale, the singer singing of the hero's descent. It's a lightly played, yet dramatic song.

The closing "Heart of America" starts with an examination of the American dream. It's a catchy tune, very modern sounding. It's a very compelling album.

Anna Maria Stjärnell

Original URL: <http://www.lunakafe.com/moon220/fi220.php>



 France - Full Moon 69 - May 26th 2002 - article

CQ (Original Movie Soundtrack)

CQ (Original Movie Soundtrack)

By Mellow / Directed by Roman Coppola

It turned out to be some kind of premiere I guess. We bought tickets to see this movie that looked pretty cool by a Coppola. It was The San Francisco International Film Festival after all, and we wanted to take part. We did. A few days before we saw Superchunk play a live score for this amazing silent twenties Japanese flick at The Castro. Whew. Cool as it sounds it was it was.

So, we go to the Kabuki Theater for the Coppola kid's thing. Well, they've got the three best rows in the room roped off for what turns out to be The Coppola Clan. Soon they're sitting behind us...Francis...Eleanor...where's Sophia? At one point, Roman is up front answering questions, talking about his "Valentine to 60's Cinema" when his father starts heckling him. Suddenly we're surrounded by Feuding Coppolas. It was nearly as fun as his movie.

I really liked it. And like Sophia's, it was really musical. I don't just mean it had a great soundtrack (they do), I mean, like, they're musical. You know? Mellow. Air. C'mon....

I don't own a lot soundtracks. But I've got these.

Alice Kenner

Original URL: <http://www.lunakafe.com/moon69/fr69.php>

 France - Full Moon 2 - December 24th 1996 - record review

Dyonisos

Happening Songs

Nova Express

Inventive, ideas friendly, surprising, mad, these are a few of the words I think of when playing this cd. I was originally to review another one, but hey, when you get hit by something like this, most of the other stuff sounds pretty normal! So, let's go and have a look at this beautiful masterpiece!

Wet, the first song, is beautiful: This high frequency mixed with guitars and drums gives you exactly what you have been waiting to hear in the rock'n'roll story! And it's not too arty, too complicated music. You can listen to it without a guide to musical deconstruction or without having to take notes. No, this is music for pleasure, for a good time and for energy!

The other songs will take you from pop to metal, folk to punk, but with a unity that makes it more than a cd full of riffs.

The band come from Valence, in the South of France. That is a fact. Then the cover looks arty: a small statue in a field. Ok. The cd has 13 songs. And a really trebly sound that takes you by surprise. Is this a techno record? No, it is definately rock! The atmospheres succeed at an infernal speed, and each title generates its own world apart.

Energy is still the key, and distorted voices, acoustic guitars, beat box and other stoned instruments are the weapons of this weird and astonishing noisy hurricane!

The band gives you a fresh "Lo-Fi" cocktail that could be compared with the ones from John Spencer or Beck... They'll take over the world!!!!

Fred Guillemaut

Original URL: <http://www.lunakafe.com/moon2/fr2.php>



Germany - Full Moon 24 - October 5th 1998 - record review

Dagmar 41

Ferric

(private release)

Last autumn I reviewed Fnøs Hose's home-made debut album, in a limited edition of 35 CDs. Now the digits have been switched; there's 53 copies of Ferric about. This is Dagmar's first album on disc, though she has recorded some cassette albums earlier. Apart from the occasional hissing s, the album doesn't sound particularly home-made to these ears. I met the lady at high altitudes a couple of years ago, in the Italian Dolomites, at the feet of Peter Hammill literally, a very special gig it was. Dagmar thanks Mr. Hammill on the cover and she is helped out by violinist Stuart Gordon of the Peter Hammill Band on a couple of songs. Stuart has also been a guest with XTC and Tori Amos among others and the latter lady seems to be a more suitable point of reference than Hammill (at least they're both red haired women who know how to handle the piano).

What do we get then? Surely not Krautrock. No. 41 is about the only English sounding German I've heard, without that easily traceable Deutsch accent. And all the lyrics are in English. This is very much a solo album. Dagmar has made 12 of the 13 tunes herself and plays all instruments (piano, synth, guitar, bass, flutes and percussive kitchen accessories) except for the aforementioned violin. Most of the songs have been made at the piano, the others probably with a guitar. The backbone of the opening and closing tracks is dramatic piano playing with Hammill lurking in the shadows. The final one *To Not Wake Up* even includes a flute close to a riff off Hammill's *The Emperor In His War Room* (of Van der Graaf Generator's *H To He*). Enough of Mr. H. Otherwise the flutes come much closer to a certain frontman of Jethro Tull, not least the solo of the tourist track *Headless In Siena*, but also the merry instrumental *The Guitar Sounds Marginally Better Than The Table* with a guitar flavour somewhere in between Spain and Sweet Georgia Brown. Great! At other moments like the little *Great Wooden Horse* and especially the bitter-sweet *New Lad Movement Song*, Dagmar sounds somewhat close to another Dagmar, namely Krause and her old international band Slapp Happy.

Ferric also includes some kitchen sink surrealism/madness/absurdism in *Irony*, *Ynori* (up the hill backwards) and that strange quacking of *Think Arc*. Fine and funny efforts, but the backwards beats and voice experiments of *Attitude* are hard to digest to these ears. Maybe because I haven't a clue what the lyrics are about. But after all the album is dominated by melancholic ballads. *Nænia* and *No Orpeus* are highlights where Dagmar's voice and piano stands out along with Stuart Gordon's violin. In addition to the opening *Picture Me And The Waterman* (which keeps popping into my head at odd moments) and *To Not Wake Up* they indicate that Dagmar might bring her music a lot further than to a home-made albums of limited numbers if she wants to.

You might check out if there are more copies of Ferric available at: kleid000@goofy.zdv.Uni-Mainz.de.

JP

Original URL: <http://www.lunakafe.com/moon24/de24b.php>



Germany - Full Moon 115 - February 13th 2006 - record review

Dub Tractor

Hideout

City Centre Offices

Anders Remner makes up Dub Tractor and this is his fifth album under that moniker. His brand of calm, introspective electronica is very pleasant. "I Woke Up" is a half-asleep reverie with distant beats and vocals. "Much better than this" is as ethereal as anything gets. Blips and odd sounds give it an air of being recorded under water. A sense of aquatic isolation forms. "Begin and End" is folktronica with a pastoral mood but a very modern execution. It sounds as placid as a spring morning. "Droplets" is hazy psychedelica that borders on My Bloody Valentine's soundworld. Remner's clearly onto something with this lovely album.

Anna Maria Stjärnell

Original URL: <http://www.lunakafe.com/moon115/de115.php>



Germany - Full Moon 43 - April 18th 2010 - record review

Einstürzende Neubauten

Silence is Sexy

Zomba / Mute Records

Here is a new album from our favorite noise makers Einstürzende Neubauten, right in time for their 20th stage anniversary. For twenty years they have been hammering away on sheet metal, concrete, plastic bins and numerous other non-musical instruments, playing with electric and pneumatic drills and shopping carts, molding every noise imaginable into music and thereby extending the borders of music into never heard regions. Twenty years of work have left their traces in all areas of pop and rock, noise and natural sounds in music have become a commodity. So it was about time for the band to re-evaluate their position. And when noisy music has become omnipresent, the logical reaction would be silence, as indicated by the album title.

The musical shift was further triggered by the departure of two long-term members during the work on the last album and inclusion of two new musicians before the recording of the new one. And while twenty years ago Einstürzende Neubauten have started as dilettantes and autodidacts, the replacement members come from a more sophisticated musical background in the semi-instrumental guitar rock band **Die Haut**, which leads to a more conventional approach to the music on this album. Obviously the shift in their musical working methods had a definite influence on singer Blixa Bargeld's lyrics as well. Formerly his lyrics were sparse multi-layered statements rich on symbolism and word play, whereas on this album he fully explores his lyrical side, lazing around in verbosity, but still offering many cross references which put the lyrics in perspective as part of a whole album.

The album starts rather conventionally with *Sabrina*, a mellow soft pop song carried by slide guitar, vibraphone and a string section. Rather surprising from a band with Einstürzende Neubauten's reputation, but nobody would even turn his head if this was played as background music in a bar. The title track begins quite fitting with a long period of silence, broken only by the sounds of smoking a cigarette. Slowly, through singing it builds up to the final bursts of percussion, but the rather un-melodic chorus prevents the song from becoming a catchy tune.

In Circles and the silly but funky *Newtons Gravitätlichkeit* are short and rather unmemorable pseudo-scientific songs. The first real highlight is *Zampano* with a driving techno rhythm which is interrupted every now and then by a completely un-melodious but rather funny car horn installment, accompanied by pneumatic pistons and other machine sounds. *Heaven is of Honey* and *Beauty* are two more soft tracks, the former is a generic tearjerker, the latter a sparse recitation over sparse music.

For once they get it all right on *Die Befindlichkeit des Landes*, easily the best track on the album. A driving metallic rhythm, a catchy melody and quite fitting lyrics on the current state of Neubauten's home town Berlin, the newly reconstructed capital of Germany ("The new temples are already cracked... future ruins... one day grass will also grow over this city..." - pure genius, especially coming from a band with a name that means "Collapsing New Buildings").

The next track *Sonnenbarke* once more wallows in schmaltz, even though plastic percussion and the metallic wings of a jet turbine add a certain edge. *Musentango* is just plain silly, a chanson-like showcase of Neubauten's sense of humor, not really funny at all. Another highlight is *Alles*, a heavy percussive driving track, including bass playing with a vibrator. The track is really enjoyable throughout, so it's rather disturbing that Neubauten gave it the subtitle *A piece in the old style*, just as if they had to excuse for including a good song on this uneven album. The next track *Redukt* is a lengthy and mostly calm song with metallic rhythms and a string quartet with eruptive choruses.

The title *Dingsaller* is a word play on the word "Allerdings" (however), the music consists of a choir of the band members with sparse instrumentation. The last track differs on the various editions of this album. The Mute version distributed in most parts of the world has the mellow pop song *Total Eclipse of the Sun*, the Zomba version for German speaking countries (Germany, Switzerland, Austria) get *Anrufe in Abwesenheit* instead where Blixa is singing children's rhymes over cut-ups of answering machine messages and the band's studio conversations.

The first edition of this album comes with a limited bonus CD with just one 18 minute track called "Pelikanol", a mantric invocation of childhood memories of the smell of school glue. The repetitive musical background is supplied by an installation of metal stripes powered by an electric drill. Towards the end Blixa is also exploring some of the cut-up and replay techniques of his *Rede/Speech* vocal solo performances. This is also the only place on the album where Blixa lets us hear one of his famous screams.

Overall impression: It is a good album compared to other rock and pop albums out there, but a rather uneven effort by the standard set by other Neubauten records, moments of genius alternate with mediocre pop songs.

Lonely Locke

Original URL: <http://www.lunakafe.com/moon43/de43.php>



 Germany - Full Moon 23 - September 6th 1998 - record review

Ernst Horn

Johnny Bumm's Wake

Chrom Records

Ernst Horn is well known in Germany as the main musician behind the dark pop band **Deine Lakaien**. But he is also a very versatile artist who helps out in many other projects. Now that his main band Deine Lakaien takes a longer break Horn finally, besides all his side projects and production jobs, has the chance to work on a new solo record.

Johnny Bumm's Wake is a sample-based concept album about the current situation in Germany since the German unification. Horn uses mainly samples from TV or radio as well as recorded phone sex lines which he arranged to almost rap like lyrics which combine the frightening facts of political news with the banalities of commercials. You can hear Chancellor Helmut Kohl, recordings of Genscher, Honecker and Hitler, snippets from talk shows, interviews and films. Horn cut out single phrases and mixed them together to make his point. The result is sometimes funny, sometimes frightening, but the mixture of samples is always full of

surprises. The sample orgy is accompanied by a soundtrack of synthetic rhythms, sparse dark synth pop and strange sound effects.

As a whole the album tells a story, something like a day in the live of a frustrated German TV viewer skipping through the channels. While listening to the rubbish his frustration is growing. All the promises by politicians or commercials won't be kept, so at the end he is ready to take his life. But then an alarm clock is beeping. It was all a dream, and even the last way out was just an illusion.

Definitely an interesting album, but don't play it at a party. Concentrated listening is recommended...

Lonely Locke

Original URL: <http://www.lunakafe.com/moon23/de23.php>



Germany - Full Moon 213 - January 16th 2014 - record review

Forgotten Birds

Sahara

Karaoke Kalk

It's been more than 3 moonths since *Sahara* was launched. I did check in on the teasing single track, "Fools Rush In" back in August but forgot to return to the album. Until now.

Judy Willms and Jan Gazzara are Forgotten Birds, a two-some based in Hamburg. Judy's got a lovely voice (to quote the press sheet it can only be compared to "...a 15 year old whiskey drunk from a champagne glass..."), backed with Jan's well-balanced melodies. Gazzara originally hails from Stuttgart. He started out as a Neil Young wannabe at an early age, when picking up his first guitar. After some stray time in Spain in his late teens, he relocated to Hamburg. Gazzara has also been into house and techno, but has now calmed down musically. He has earlier put out a couple of solo albums; *I've Come to See You Once Again* (Ladomat2000, in 2002), and *Love Rules* (Sunday Service, 2006). The first one held a cover version of Prince's "Pop Life". Now, along with Judy Willms the two-some explore the calm country-folk-rock path with a certain hint of electronica. Their debut album, *Sahara* holds ten songs: seven originals, the traditional song "Rose Of Trallee", as well as two classics: the aforementioned single, "Fools Rush In" (Reuben Bloom/Johnny Mercer), plus "Windmills Of Your Mind" (by Michel Legrand/Marilyn Bergman). The latter being the Academy Award winner (Best Original Song) from the 1968 film, *The Thomas Crown Affair*.

Sahara was produced by producer/artist/musician Jörg Follert (a.k.a. 17 Pictures, Wechsel Garland, Motel, Saucer, and Wunder), after a one week recording session at German artist/author/entertainer Rocko Schamoni's cabin by the Baltic Sea. Among the extra musicians were bass-player Marcin Öz (of German-Norwegian combo The Whitest Boy Alive) and drummer Axel Jensen. Producer Follert added some bass, keyboards, and glockenspiel, while Willms (vocals, drums, organ, melodica) and Gazzara (guitars, vocals, keyboards, synthesizer, bass) are the main performers, of course. *Sahara* hold pleasing melodies and smooth arrangements. 'When the Birds play, knees go soft,' according to the label, Karaoke Kalk. The Birds are slightly reminiscent of some other 'moody' duos, such as Dean & Britta (former Galaxie 500 and Luna 'headmaster' Dean Wareham and his wife Britta Phillips), or She & Him, but in addition to that Forgotten Birds have got some Beach House and Mazzy Star vibes as well. Wills and Gazzara do alright, but *Sahara* doesn't make my eyebrows raise skyhigh, I'm afraid. It's nice, though, especially songs like "Brooklyn Bridge", "The Aliceband", and "Ballroom". And, yes, "Fools Rush In" is quite cool.

Håvard Oppøyen

Original URL: <http://www.lunakafe.com/moon213/de213.php>



Germany - Full Moon 208 - August 21st 2013 - record review

Guido Möbius

Though The Darkness Gathers: Spirituals by Guido Möbius remixed

Karaoke Kalk

Last July Guido Möbius launched his 4th album, *Spirituals*, a humoresque, twisted, kitschy, whimsical, and gospel-tinted record. Here's *Though The Darkness Gathers* which is *Spirituals* (well, at least parts of it) remixed. Let's revisit *Spirituals* even more bent and twisted baby brother.

Like his labels states: "Spirituals and gospels can be powerful and energetic. Guido Möbius has brought this energy into a new context." *Spirituals* was for sure an energetic experience. This remixed record is much more toned down and laidback. Last year's album was, according to Möbius himself, "...deeply rooted in the collective consciousness." A remix album, as I see it, is more of a solo run, based on 'single consciousness' as each artist take on a track with creative freedom, without limits and borders. Möbius invited eight of his favourite contemporary musicians/artists to make their own versions of his tracks, seeking a varied and entertaining result.

The remixes of the eight tracks are done by: Senking (a.k.a. Jens Massel), Rotaphon (a.k.a. Boris D. Hegenbart), the French duo Gangpol & Mit, the Californian Jason Forrest, Candie Hank (a.k.a. Patric Catani), the Finish Mesak, Sick Girls, and Englishman Daniel Padden (Volcano The Bear). The opening "More Evil Ways" by Senking is a The Residents-like piece. Tough one. Many of the tracks are quite repetitive and, if I can say so, a bit monotonous. Probably done with purpose, planned and performed as chilling, 'cheerful laments'. Slow-motion dubstep, or doomstep, as Karaoke Kalk refers to. One might add gloomstep as well. Electroacoustic music and sound stylishly done, both iced and chillingly cool, as well as heated and steaming hot. Here's speedy hyperactivity as well as hypnotic slow-motion. Many tracks are indeed entertaining and fascinating stuff, they're even somehow - in one way or another - quite catchy and danceable. Sick Girls' "All Around Me Sick Everyday Mix" is one the coolest tracks to my ears, along with the closing track, Daniel Padden's "Send The Ark". Many of the others are also worth checking out, in fact the entire album. *Though The Darkness Gathers* is, as a fact, recommended listening.

Håvard Oppøyen

Original URL: <http://www.lunakafe.com/moon208/de208.php>



Germany - Full Moon 170 - July 26th - record review

Markus Mehr

Lava

Hidden Shoal Recordings

I checked out Markus Mehr's single Hubble 3 moonths ago, and here's *Lava*, the album including "Hubble" and eight more tracks from the hypno-experimental ambient world of Mr Mehr.

When Mehr's musical volcano erupts, its floating musical masses are really slow-floating, a hypnotic 'sight', as it finds its way around you, to your ears. He's building layers of thin sound, a distorted and fuzzed drone creeping up on you. Opener "Agenda", a 7-minute epic, sets Mehr's agenda from the start, spinning a web-carpet of sound. Welcome to dystopia, but with emotions. "Softwar" is a more distorted piece, a vibrant and power-chiming track. "Full Moon" (quite a fitting title for Luna Kafé's jukebox...) is marvellous, with its shower-flow of sonic moonbeams, and so is the aforementioned "Hubble". The album better be consumed in turns, as this is quite a challenging listen. This is a journey through harsh landscapes, but there are glimpses of green, signs of life on the way. Other tracks of fascination: "Cousteau" and the closing "Ohm". High-voltage impeDance-music for sitting still.

Lava is a fascinating listen. And, for sure, it's not as fierce and threatening as the Icelandic eruption earlier this year, with its stunning clouds of ashes that followed. *Lava* will not ground you. You might be delayed, but your flight will not be cancelled. You'll be taken to higher spheres.

Lava is digitally available from the Hidden Shoal site, and the album will see its physical release on 22 July.

Håvard Oppøyen

Original URL: <http://www.lunakafe.com/moon170/de170.php>



Germany - Full Moon 116 - March 15th 2006 - record review

Ms. John Soda Notes and the Like

Morr Music

It took me a long time to get up the courage to write this review. When I first put this record on, after loving Ms. John Soda's *No P. or D.* for 3 years as one of my absolute favorite albums, I could do nothing but sit back in an awe, even from the first familiar melody I had to just nod along, tears welling. There's something about hearing from someone after 3 years and finding them doing so well, having grown and changed so much, yet so beautifully their old familiar self. It didn't allow my attention to break until the end of the album. *Notes and the Like* is an album that gets better with each song, and those are extremely rare.

This is a really early review, Morr hadn't even put this up as a new release on their site at the time of this writing, but I just want the beautiful Luna Café to be among the first to start a big huge wave of excitement about this album. Hey, you know I bet Anna Maria Stjärnell is interested in reviewing *Notes and the Like*, and I hope she will. And I hope you all hear it. Let's send Thomas Morr all our love.

Mateo Orillas

Original URL: <http://www.lunakafe.com/moon116/de116.php>



Germany - Full Moon 146 - August 16th 2008 - record review

The Notwist The Devil, You + Me

Domino

The Devil, You + Me was released a few months ago and last Friday I had the pleasure of seeing The Notwist live here in Oslo. The former hardcore bunch create calm guitar-meets-electronica type rock, but the gig showed a band not afraid of showing their background, throwing some sudden hardcore moments as a personal twist.

Markus Acher and co. have come up with a delightful album, some six years after the acclaimed Neon Golden album. Six years but not all quiet, as Acher has been involved with other fine projects, such as Lali Puna (splendid stuff worth checking out), 13 & God (which are Anticon's Themselves plus The Notwist). Markus' brother Micha has got his (highly recommended) Ms. John Soda project running, not to forget the brothers Acher's more experimental (modern electronic-meets-contemporary jazz) Tied + Tickled Trio plus their Potawatomi project. When counting Notwist's Martin Gretschmann's side project Console, no wonder it takes some time for a new Notwist album to see the light of day.

As mentioned *The Devil, You + Me* is pure delight and the most comfortable companion this summer. Take the opening, rising "Good Lies", the tickling "Gravity", the slowly swaying "Hands on Us", the fabulous "Gloomy Planets" (which was one of the highlights live), and the low voiced title song. 11 tracks making this a very strong starting line-up if it's been a football team.

With *The Devil, You + Me* The Notwist make me think of Granddaddy - a shyer Granddaddy with a more electronic touch. Feel-god music sounding low, no doubt. It's 100% organic, with an honest and charming tone. Germany's finest.

Check our archive for the Notwist interview, 1999.

Håvard Oppøyen

Original URL: <http://www.lunakafe.com/moon146/de146.php>



Germany - Full Moon 153 - March 11th 2009 - record review

s/t

Gorp

Save Our Sperms Records

s/t, short of 'same title', is a trio from Frankfurt that has released numerous singles, albums etc. since 1993. Gorp is an anagram. If you read it backwards you might get an idea of what this is about. *Gorp* is homage to the music of Peter Hammill and his band Van det Graaf Generator (VdGG). s/t has recorded cover versions of one song from Hammill's vast solo catalogue and five from the band's. The biggest surprise is the selection of songs. Here are four more or less obvious classics originally recorded in the late 1960s and mid 1970s. The last two are from VdGG's last album *Trisector* released less than a year ago. All of the songs have been part of VdGG's live repertoire after the reunion in 2005.

s/t is a strange hybrid. The vocals and guitars (lots of them compared to VdGG's versions) often sound closer to black metal than prog rock, whereas the tempos and keyboards are more faithful to the originals. *Gorp* is not the perfect introduction neither to s/t nor VdGG, but it's interesting and to some extent humorous. "Darkness", one of the most sinister songs penned by Hammill (along with "Gog", also present here) is treated with a light reggae touch and sounds quite laid-back. On the other hand, "Refugees", one of Hammill's most sincere and dear ballads, if ever he has written one, sounds harder, but still treated with respect. "Gog" and "All That Before" are merciless. The latter and "Drop Dead" made me pick up *Trisector* again, that I wasn't too impressed by last year. It sounded somewhat better by now.

To sum up: This album is what the writers of these songs would've characterised as 'Serious fun!' Great packaging and booklet, too. There's only one problem with *Gorp* as far as I can see. It's a limited edition of only 45 CDR copies. Hurry! The Pure Pop For Now People pages is the place to seek. (Editor's note: August 2009: *Gorp* is now available on vinyl also - same source - 500 copies!) And you might find out more about the band at the s/t home pages.

JP

Original URL: <http://www.lunakafe.com/moon153/de153.php>



Germany - Full Moon 3 - January 23rd 1997 - record review

Ton Steine Scherben

Live II

David-Volksmund-Produktion / Indigo

While in the first two reviews some more experimental bands from Germany were introduced, this time I will recommend a classic rock album. The reason for this is a sad one, on August 21st, 1997, died Ralph Moebius, better known as Rio Reiser, at the age of 46. Rio Reiser became famous in Germany as the singer of the rock band Ton Steine Scherben (loosely translated Pottery Stones Potsherds).

Ton Steine Scherben were one of the first German rock bands that actually used the German language to sing in a rock context. The band was founded in Berlin in 1970. The following year their first album was released.

In their earlier years the band was known for their anarchist hymns which provided some of the basic slogans for the German anarcho scene that can now be found as graffiti on many walls in the country. They played an important role in Berlin's squatter scene in the seventies. They also tested the grounds for an independent record label and distribution with their label David-Volksmund-Produktion and the distributor Schneeball (Snowball). However, they never wanted to be more than a simple rock band, and after three albums which were markstones of the German rock history they flew Berlin and paused several years. A notable side project of this era is the cooperation with the gay theater group Brnhwarm. In 1981, when German lyrics suddenly became trendy in the German music scene, they returned for two more studio albums and a live LP and called it quits in 1984.

Rio Reiser launched a somewhat successful solo career with the stated objective to reduce the debt mountain that Ton Steine Scherben left behind. His output became musically less intriguing with each record, however.


Now, twelve years after the end of Ton Steine Scherben, they released their legacy in form of a second live album. The songs were recorded in 1984 and now reprocessed and remixed with today's technology. Tracks from all phases of the band are represented. The album demonstrates that Rio Reiser's lyrics had a quality which is hardly matched by other rock singers. The music doesn't fit any special trend of the past years, it's just good emotional rock music recorded more than a decade ago (and, in some cases, written another decade earlier).

As a true classic the album is available on vinyl as well as CD.

Lonely Locke

Original URL: <http://www.lunakafe.com/moon3/de3.php>



 Germany - Full Moon 210 - October 19th 2013 - record review

Various Artists

New German Ethnic Music - Immigrant's songs from Germany

Karaoke Kalk

Karaoke Kalk: 'In the 1970s the American composer Henry Flynt started a series of pieces under the title *New American Ethnic Music*. In so doing he worked together native styles of music such as blues, Country or Hillbilly with electronic production methods to make something altogether new. So far, in Germany it has never been attempted to rework folklore Electronically for a compilation. However, this picture changes if one redefines the idea of who the population is. Incomers have brought new "national anthems" to Germany, which means: even the Portuguese Fado, the African Gnawa, the Croatian Klapa or the Vietnamese Quan ho are these days at home in Germany.'

This sounds like an exciting idea for a project to cross borders: mashing various styles of traditional, ethnical folk music/songs with the remixing as edit tools by contemporary electronic artists. As a result, 'imaginary national anthems' have been born, criss-crossing with 'Heimatlieder aus Deutschland' ('National anthems of Germany'). The electronic 'team' features Matias Aguayo, Natalie Beridze, Eric D. Clark, Margaret Dygas, Mark Ernestus, Gudrun Gut, Khan, Thomas Mahmoud, Guido Möbius, Niobe, Ulrich Schnauss, Symbiz Sound, and Murat Tepeli.

The opening track BTMK Ensemble und Chor's "Adalardan Bir Yar Gelir Bizlere" (Murat Tepeli - Nafile gitmiyor hasreti Remix) sets the mood, bringing us to Turkey. Exotic and different, being exposed to Anglo-American music during a lifetime, this is like entering a private ritual party. It's followed by an African Gnawa; "Saadi Belouali Jani" by La Caravane du Maghreb (Thomas Mahmoud - Arab Disco Dub Remix). It is like a camel ride, floating on a sea of sand, I guess. An instant favourite is Margaret Dygas's - Impulse Remix of "Czemuzes mnie matulenko" by Spotkanie. It is just an ongoing, repetitive pulse. A fave is also next track, Polyphonia's "Karavai, Karavaki", remix von Can "Khan" Oral. It is quite minimalist and spellbinding. Koreanischer Chor Berlin's "Go Hyang yui Bom" remixed by Symbiz Sound, is another playful track. Ulrich Schnauss' remix of Donni Sò's "La Pagliarella" is quite delicate, and I think it's easy to find favourites from music going in all directions. You will find many songs for a mainly relaxed tour around the world.

The label sums up the album and its intentions by describing Ulrich Schnauss' work to have '...turned the song of the Italian Chorus of Donni So into a hymn for the horizon-expanding power of migration.' They continue and close the project saying: 'Hopefully this compilation will also expand some horizons'. This collection of international electronic folklore for sure spans wide and broad. It's chilling.

Håvard Oppøyen

Original URL: <http://www.lunakafe.com/moon210/de210.php>



Iceland - Full Moon 224 - December 6th 2014 - record review

Ásgeir

In the Silence - Deluxe Edition

One Little Indian Records

Ásgeir Trausti Einarsson didn't go to stardom over the night, but as a young man he has reached very far with his solid album, first released in his homeland, in Icelandic. Then to be re-released as an international version, in English. Ásgeir had massive success in Iceland, and then he slowly conquered the Nordic countries, as well as taking on Europe, USA, and rest of the world. After winning several prizes at the Icelandic Music Awards 2012, he was nominated for the Nordic Music Prize (category: Best Nordic Album Of The Year) the same year. Even if he did not win the prize, he won newer, and bigger audiences. He was ready for 'world domination'.

Last winter, I checked out both versions of the album, and compared them somehow: The Icelandic original, *Dýrð í dauðabögn* (from 2012), and the English version, *In The Silence* (released in 2014). Due to the exotic touch, the sound and melody of the Icelandic language, I prefer the original. Even though the English version works quite well. The songs themselves aren't that different. The musical content are the same. Pop melancholia, or catchy ballads with both sting and power, holding tristesse, and a glowing joy, or life hope. 'Glory in the silence of death', as Google translates the Icelandic title.

This Deluxe (Limited) Edition of *In The Silence*, includes both album variations, as well as a third disc holding bonus songs. I have focused on this bonus platter this time. The disc holding rarities and previously unheard material. Some of the tracks are 'just' remixes of some of Ásgeir's songs. Ásgeir is his international artist name. There are three tracks which were recorded live and acoustic at Toe Rag Studios, London (called the 'Toe Rag Session'). These are "Going Home", "Summer Guest", and "On That Day". Here is an acoustic take of "Torrent", which is a toned-down and fine, piano-based version of the great song. The remixes are: "King and Cross (Dot Major Remix)" ('Dot' is electro-pophead Dominic 'Dot' Major of London Grammar), "Torrent (Stay+ Remix)" (Stay+, a.k.a. Stay Positive or Stay Plus, a.k.a. Matt Farthing, is an UK electronic music act), and "King and Cross (Liam Howe Remix)" (Howe is a former Sneaker Pimps, and a producer for artists such as Lana Del Rey, Marina and the Diamonds, FKA Twigs, Ellie Goulding). Most of the other tracks are through-the-year/through-moods-of-all-seasons with Ásgeir. Here's "Ocean", "It Will Rain", "Stormurinn" ('Storm'), and "Nú Hann Blæs" ('Now it blows/It's Windy'), and "Frost". Then, there are a couple of other songs dealing with personal, inner moods, such as "Dreaming" and "Soothe This Pain". The acoustic session versions works very, very good. This shows the quality of the songs of Ásgeir. Brilliant. There is also a cover version included here, Nirvana's "Heart Shaped Box". Which shows Ásgeir's emotional take on this classic, doing it as a piano ballad, with a slight electronic tint. I have heard it before, and I feel it is working really good. I guess this version is a track you either love or hate. I guess many of Cobain's fans find this too soft, too feminine sounding, too nice - it will probably annoy them. Well, I like it, and my guess is that Cobain would have loved it as well. The remixes are fair enough, but I have never been heavy into remix versions. I find most remixes to hold too much of the cut'n'paste, and too many repeats and stretches that I find to be unnecessary. Well, some of the other songs I haven't heard before is good enough, but this compiled disc of rarities and oddities does not compete with the full album: both the Icelandic, and/or the English.


I'm going to see Ásgeir perform live here in Oslo in two days. I am looking forward to check if there will be some new material, but I'm also keen to hear his best songs performed live in concert. I will also have a chat

with Ásgeir before the show, and hopefully we'll present an interview with the young and gifted Icelandic quite soon.

Hávarður Laugarbakki Oppøyen

Original URL: <http://www.lunakafe.com/moon224/is224.php>



 Italy - Full Moon 44 - May 18th 2010 - record review

Giovanni Lindo Ferretti

Co.Dex

Black Out / Universal

G.L.F went to his roots...he went back to Berlin to record his solo-masterpiece, a collection of highly inspired poems surrounded by modern beats. The lyrics, about inner-tears and sudden emptiness, are driven by Mr. Eraldo Bernocchi to a plastic spacey dimension which let them float in search of an essence...shape and essence - "forma e sostanza" - as he used to sing in the last years as CSI's frontman.

Co.Dex is a played-thought on our bleeding society and our lives, sometimes so unequal and full of unsolved contradictions...we find ourself standing on a border, deeply looking for what we deserve - "voglio cio' che mi spetta" (*Frontiera*), trusting only the Cathartic sharp dust (*Polvere*).

A special guest : Toshinori Kondo's visionary trumpet. What else..."Barbaro legittimo bastardo"...nothing else.

Mario Branciforti

Original URL: <http://www.lunakafe.com/moon44/it44.php>



 Italy - Full Moon 152 - February 9th 2009 - record review

HC-B

Hot Afternoon In the Bulls' Square

Hidden Shoal Recordings

"Hot Afternoon In the Bulls' Square" is the first single from the Italian (Sicilian) post-rock band HC-B's forthcoming album *Soundcheck for a Missing Movie*. And it really makes you anticipate the album's release.

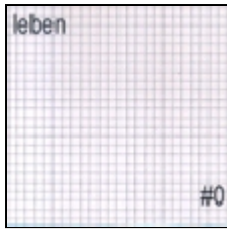
"Hot Afternoon In the Bulls' Square" is a purely instrumental piece. It opens with electronic noise, and ends as an almost classic triumphant anthem. And in between that you get a swarm of metallic bees, sound shaped by jazz-horns, a drum beat on speed and a heavy bass that slowly delivers the fanfare-like theme-line. Which sweeps you away completely.


Having the album title in mind it is easy to believe that this is soundtrack material, but also regarded on it's own the visual elements are very present. It is almost like you can see the running of bulls, the dust, the heat and the waving of banners and colours.

I regretfully have to say that I haven't heard too much of their previous work, but from the little I've heard, it seems like they've gone in a more massive and grandish direction, which definitely seems to be a promising thing regarding the new album. Because "Hot afternoon In the Bulls' Square" is more than anything a massive piece of symphonic rock.

Aslaug O Klausen

Original URL: <http://www.lunakafe.com/moon152/it152.php>



 Italy - Full Moon 79 - March 18th 2003 - record review

Leben

0 EP

demo release, CD-R

God I hate 'post-rock'. Not that I despise the music - it can be lovely, and some of my favourite records sit firmly in the post-rock category. It's just the genre label. 'Post-rock'. Horrible. The trouble is that anything recently released that is described as post-rock tends to be referred to in a derogatory sense, as though anything that sounds post-rock is so irrelevant and derivative as to be meaningless.

For a start there are no vocals, or if there are vocals you are reminded why the band in question don't try singing: they don't have a decent vocalist. (Exhibit A: anything that Mogwai have released with Stuart Braithwaite singing on. Fucking awful.) Hence there is no obvious focus for the songs other than the tunes. But that shouldn't stop a band from playing good instrumental guitar music.

Leben, for the most part, seem to be able to play precise, pretty, instrumental guitar music. This EP showcases the talents of these young Italians, and to be fair there's some lightness of touch. But the problem is that it tries so hard to follow in the footsteps of Tortoise or Mogwai that it ends up just sounding a little desperate. A tempo change here, some tasteful vibraphone there; oh look - a field recording! Aren't we experimental?!

Well, no actually. The problem with a lot of musicians is that they expect music they have come up with to speak on its own just because it sounds like a lot of other admired bands. Competence speaks nothing but its own mediocrity.

There's a strong chance that Leben may develop into a good band in the future. On the strength of this debut EP they have talent, but can't quite rise above that weighty turd of a genre label that is post-rock. Good luck - they'll need it...

Tim Clarke

Original URL: <http://www.lunakafe.com/moon79/it79.php>



 Italy - Full Moon 135 - September 26th 2007 - record review

Lily's Puff

Heaven Frowns

Ark Records

Marco Fabro leads Lily's Puff and has done so through several incarnations. "The Rope" features Fabro's voice delicately intertwined with a female voice. "Distant Walking" throbs with delicate menace, it resembles David Sylvian. "Kitchen Element" is dense and atmospheric, Fabro sounding like a man possessed. "Serpentine" is an odd song, recalling Peter Murphy. Lily's Puff inhabit a sparsely lit, seldom cheerful but mostly fascinating world. Long may they roam.

Anna Maria Stjärnell

Original URL: <http://www.lunakafe.com/moon135/it135b.php>



Italy - Full Moon 81 - May 16th 2003 - record review

Onomatopea

Onomatopea

Moon Tones Music

Onomatopea is a duo of Delia Lyn and Andy Pietropaolo. Their music is easy on the ears, but also has plenty of depth. Delia Lyn's vocals are energetic and beautiful and the bands sound is very innovative.

"Change" recalls Björk's more relaxed moments, all fluid bass and quivering vocals. "You're So Wild" is jazzy and languid. Lyn sings it softly but persuasively. The uptempo "Speed of Light" sees the group quoting from the Bible while playing a funky song. "Dreaming About you" is a calypso that brings out the bands playful side. "Lucky Charm" uses a japanese-influenced sound to great effect.

The closing track "Chant of the Migrating Soul" takes the listener someplace fascinating. It's a lengthy piece but all the more evocative for it. In all this is an invigorating listen.

Anna Maria Stjärnell

Original URL: <http://www.lunakafe.com/moon81/it81.php>



Italy - Full Moon 33 - June 28th 1999 - record review

Roberto Vecchioni

El Bandolero Stanco

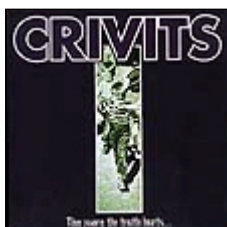
EMI

Roberto Vecchioni has been a favourite of mine since I heard a sort of Greatest Hits CD a couple of years ago. I then found some of his early works (such as, *Elisir* and *Ipertensione*) and I was stunned by the beauty of his words and the harmonic marriage of the words and the music. I was a believer.

The other day I came across his recent CD, *El Bandolero Stanco*. Mamma mia, che musica ... che poesia. The music is set in a bit of a melancholic climate - a somewhat retrospective review of the past and a rather cynical aspect of the now. But then again, it is in this fin-de-siecle negativity that the Symbolist painters of the 1890's found beauty and elegance. Another CD that easily transcends language and culture to enhance our lives.

Stavros Moschopoulos

Original URL: <http://www.lunakafe.com/moon33/it33.php>



Netherlands - Full Moon 24 - October 5th 1998 - record review

The Crivits

The More The Truth Hurts ... The More I Learn About Myself

Ignition Records

The Crivits have already existed for 10 years. After *Lost & Found* they made this new record for Ignition Records, the home label of Sonic Rendezvous, a distribution centre. Enough info, it's time to go to the music. The Crivits make some melodic hardcore. Sometimes the music makes me wanna puke my guts out. Like in *Clear My Head* the vocals don't fit in. He sure can put some more anger in his voice. That prob. would have

improved the sound a lot. On this CD the music goes from acoustic guitar + vocals, in *Signs & Unspoken Written Words*, through melodic hardcore, until it reaches some metal-infused hardcore, *Mortal Combat*. *Mortal Combat* has to be taken very unseriously, but there are a lot of other serious songs. They end this album a Tracy Ullman cover, *Breakaway*.

You can contact the Crivits at: CRIVITS@earthcorp.com.

Marcel Etten

Original URL: <http://www.lunakafe.com/moon24/nl24b.php>



Netherlands - Full Moon 5 - March 24th 1997 - interview

The Ex

February 1997

In the beginning punk was making music with simple devices. In this way we

An interview with Jos:

What are your musical influences?

made our own music. After a few years we were looking for other instruments to make music, in this way our influences came from all over the world and all different kinds of bands.

What are your favorite bands?

Today I don't keep up with the music industry, but some bands I like are Rhythm Activism, a Canadian band from Montreal, Pavement, Cords (Noise from Deventer, Holland Marcel), Urban Dance Squad.

What type of music would you classify your band as?

Dunno.

Can you give the instruments / names of all of the band members?

G.W. Sok (vocals), Han Buhrs (vocals), Terrie (guitar), Andy (guitar), Luc (bass), Katrin (drums).

Which of your albums do you consider to be the best?

The best has still to come.

What bands do you enjoy playing gigs with?

No Means No and Sonic Youth.

How did you come up with the band name and what does it mean?

By accident, we wrote down some names and put an X before every name we didn't like. It had to be a name which we could have forever and not a name which is fun for three weeks. In the beginning it didn't mean a thing. Today we could say it could mean this or that.

What do you think about festivals?

Monotonous when there is only one kind of music. If there are five bands on one evening without a long break, it is very hard.

What does punk mean to you?

Everything is possible, there are no rules. I can do whatever I want but with some restrictions I put on myself. Like I'm not gonna beat up an old man without any reason.

What do you think about the Internet?

Interesting. I wanna go on the Internet in the future and do something on it.

How long have you been together?

We have existed for about 18 years with different line-ups.

Any touring or recording plans, anything?

Not before September, when there will be a new record and a new tour.

Whats your favorite qoute?

No comment, the way it is said.

Do you like to make albums better on vinyl, cd or tape?

Vinyl, because they're bigger, they include posters and the booklets are bigger.

I've heard you did a song with Kamagurka (Belgian comedian Marcel) ?

That's correct. We had in 1991 a singles series, people could subscribe to it, and we did a single with him. This series included all different kinds of things.

For which band would you like to produce a record?

None, I don't like to say "not this song but that" and such things, to the bands.


What does ralbörized mean?

Nothing, just used for some bands who are coming from The Wormer.

Marcel Etten

Original URL: <http://www.lunakafe.com/moon5/nl5x.php>



 Netherlands - Full Moon 231 - July 2nd 2015 - record review

Lost Bear

Monkey Pop

Tiny Room Records

Monkey Pop was released two days prior to the full moon of early June. We had a close encounter with the opening track "A Short History Of Chrome" in our June menu and here comes the rest. The album includes 11 tracks in all. The label 'dark, groovy, hypnotic, indie rock with hints at psychedelia, lo-fi and krautrock' still stands firm. The tracks are mainly repetitive with one melody theme throughout. Not many ordinary verse-chorus-structures in sight. Not all the tracks works the hypnotic and groovy way for me, because they lack some dynamics, a push forward. But when it works, it's really good. Sometimes the music gives short and slight reverberations of Syd Barrett's solo work. It must have something to do with the hints at psychedelia. Some of the moods and drum patterns reminds me of Echo & The Bunnymen in their early days, particularly the haunting "Crop Circle Death Trap". Some of the guitar sounds make me want to see the old Hal Hartley low budget films from the early 1990s again, especially the somewhat sad "Quasimodo On Steroids" and more uplifting "City Metropolis Destiny Planning". Great! Other favourites include the moody and melancholic "Molding People Enterprise" and the ditto title track. The latter even has a slight Michael Stype (R.E.M.) vocal touch. There's also the ominous and haunting "Slaughterhouse Pancakes" and the harmonica, guitar and drums mayhem of "Friday Night Live Music". Hilarious! All of these tracks works better than last moonth's "A Short History Of Chrome", I think.

Lost Bear uses distortion and other sound effects extensively. The songs were recorded in a very simple way, on a four track cassette recorder, but the lo-fi factor is not that importunate. The album was released as a very limited cassette release (35 copies!) with downloadable possibilities included. For the rest of us the album can be streamed or downloaded. This means Lost Bear is part of the contemporary DIY movement, much in the same way as the bands featured on the *Insane 80s [EV01>EV10]* compilation also featured in this menu. There are no rhythm boxes in sight, only real drums, and the guitars dominate as much as the synths did in the 1980s. But the urge to experiment with sound and create exciting music with relatively simple means is still the same.

JP

Original URL: <http://www.lunakafe.com/moon231/nl231.php>



Netherlands - Full Moon 116 - March 15th 2006 - record review

Aardvark

Cult Copy

Rush Hour

They say techno is good these days. Aardvark's *Cult Copy* is indeed a good record. But listening to this anywhere but on a dancefloor seems pointless.

The sounds are very computerized, as though Aardvark uses nothing but a program like Reason to make his sounds. I dunno if that's such a good thing. There's every chance Aardvark uses the best equipment in the world, but the sounds are awfully thin sometimes.

But if I were walking around Boone-town and heard something like this playing live I'd certainly go in there.

Mateo Orillas

Original URL: <http://www.lunakafe.com/moon116/nl116.php>



Spain - Full Moon 131 - June 1st 2007 - record review

Priscilla Hernández

Ancient Shadows: the ghost and the fairy

Yidneth

Priscilla Hernández' debut album is a treasure trove for adventurous music fans. She's singing and writing everything herself. The result is steeped in myth and legend and features stunning songs. The record comes in a beautifully designed package befitting the immaculate contents and is illustrated by Hernández herself. The title song has a haunting mood and a gorgeous vocal. "I Steal the Leaves" is a standout and evokes comparisons to Loreena McKennitt with its multi-layered sound. "The Willow's Lullaby" is darker and almost frightening, Hernández soft voice atop eerie whispers and atmospheric backing.

The album's dual nature almost gothic works juxtaposed with New age sweetness works well. This is a masterpiece.

Anna Maria Stjärnell

Original URL: <http://www.lunakafe.com/moon131/es131.php>



Sweden - Full Moon 187 - December 10th 2011 - record review

Annis Brander

Glass People In The Woods


Lonely Road Records

The title of Annis Brander's album came to her in a dream and the album has suitably dreamy content. "More Than Ice Cream" sees her sing 'I love you more than ice cream/I love you more than myself' to an upbeat tune that's hard to get out of your mind. "Oh Darling" is as tender as can be, Brander singing of love to a lovely tune. Its country styling suits it fine.

"You Broke My Heart" is a sad, yet not totally hopeless song, with a heart-rending vocal. "Burning Sky" is a dramatic yet convincing song, Brander's vocal is gorgeous here. Her album is a real treat.

Anna Maria Stjärnell



 Sweden - Full Moon 188 - January 9th 2012 - record review

bob hund

Harduingetmankandansatill?

bobhund.se / iTunes/Spotify/WiMP, etc.

Harduingetmankandansatill? (translates: You don't have anything danceable?) is (or... was, as it saw its "release" - all digital - in November) bob hund's return with a single, and a foretaste taken from the forthcoming album, *Låter som miljarder* (English: *Sounds Like Billions*), due mid-February. Which is less than year since their latest album, *Det överexponerade gömstället*. bob hund goes dance, or what!?


"Harduingetmankandansatill?" really makes me wonder. bob hund goes disco-funk-dance!?! Well, it's danceable, but I'm a bit confused over the band's musical direction. *If* this is a new direction, or maybe just another tongue-in-cheek joke by the band?

Until the new album appears I quietly leave the dance floor.

Håvard Oppøyen

Original URL: <http://www.lunakafe.com/moon188/se188b.php>



 Sweden - Full Moon 123 - October 7th 2006 - record review

Britta Persson

Top Quality Bones and a Little Terrorist

Bonnier Amigo Musik

Britta Persson's curiously titled debut has been a long time coming. She first sprang to prominence as duet partner with Kristofer Åström on his track "The Wild". Since then she's released some demos and EPs. Her proper debut is a restrained, mostly appealing record even if the brilliant song "Defrag My heart" is missing.


"This Spring" sees her typically sweet fashion set to sparse strings and piano. "Low or Wine" has her pondering if the band Low will play some songs from an album she likes in concert. This is juxtaposed against some relationship ponderings. "You Are Not My Boyfriend" is a recent single, it's brief and almost strident. Persson's somewhat low-key approach to singing can be refreshing, but it also makes it harder for her songs to really connect with the listener.

"Bummer Summer" is a slow motion ballad where Åström turns up to duet. It's the most affecting song here. Britta Persson's a talented singer but on this evidence her songs need something that's missing. A spark or some more clarity. It's all very cosy and autumnal but not as moving as I'd wished.

Anna Maria Stjärnell

Original URL: <http://www.lunakafe.com/moon123/se123.php>



 Sweden - Full Moon 139 - January 22nd 2008 - record review

Diablo Swing Orchestra

The Butcher's Ballroom

self-released

Diablo Swing Orchestra start their debut with the ingenious swingmetal chant "Balrog Boogie". Crooned by an operatic soprano it can hardly fail to entertain. Their odd sound continues the album through, as does the operatic singing. No doubt they are an entertaining live band, a whole album can be a bit too much.

But the bands ingenuity in arranging their odd-shaped songs can salvage a great deal. They are certainly more inventive than most other bands and more often than not they come up with the goos. "Poetic Pit Bull Revolutions" is an immaculately named hallucinatory western on some serious drugs. Imagine Sergio Leone making a film with a mischievous David Lynch and this is a good soundtrack. "D'Angelo" plays it relatively straight and allows the vocalist to dominate against a string-laden backdrop. Soon the band whip up their usual magic and get their freak back on. When they speak of things that may be acquired tastes this is surely one of those things. It's up to you whether it's to your liking.

Anna Maria Stjärnell

Original URL: <http://www.lunakafe.com/moon139/se139.php>



Sweden - Full Moon 1 - November 25th 1996 - record review

Hellacopters

Supershitty To The Max

White Jazz Records

I think it is spelled r-o-c-k a-n-d r-o-l-l, this ancient art of rebellion and loud music. I'm not sure, though, but a couple of guys who most certainly know how to spell it are The Hellacopters. Based in Stockholm, they play the kind of rock The Stooges and MC-5 invented and developed in the early 70s but in a modern way, filtered through and influenced by punk rock and the heavy-metal scene of the 80s. It's loud, it's fast, it's noisy and it will probably make your ears fall off, or possibly bleed heavily, just the way it should be.

With song titles such as *Spock In My Rocket*, *24h Hell*, *Random Riot* and *(Gotta Get Some Action) Now!* you know what to expect and you get lots of it. It's melodic hard-core with lots of distortion, because The Hellacopters is a band who knows how to write good rock-songs and they truly, truly love distortion. All the vocals are distorted, the drums are distorted, the piano is distorted and I think even the distortion is distorted. It sounds great, but will probably make your loudspeakers commit hari-kari.

It's not very innovative, though, and you've probably heard something at least a bit similar before. The genre is such, that it's impossible to take it any further except by raising the volume, but this band is far beyond eleven on the volume scale and it most certainly sounds supershitty to the max, whatever that means.

Erik Starck

Original URL: <http://www.lunakafe.com/moon1/se1.php>



Sweden - Full Moon 234 - September 28th 2015 - record review

Knivderby

Bygger skeppet medan det brinner

Novoton

Swedish band Knivderby (English: Knife fight, or knife race/contest) have been around for years, but I haven't dugged into their songs before now. This is a single off their coming, their 8th (!) album, *Helvetesön* (Hell's island) - which is already out there (on 25 September). Let's return to the full album next moonth.

"Bygger skeppet medan det brinner" (Building the ship while it's on fire) is a catchy, energetic song by the Stockholm sextet(?), fronted by two (three?) singers, Fredrik Georg Eriksson and Christa Sana, backed by third (?) singer Oscar Svensson, plus Mattias Bladh, Robert Pajnic, and drummer (?) Frans Larsen. Fredrik (?) is the lead singer on "Bygger skeppet...". The vivid and powerful vocals is backed by punchy, punky

guitar riffs and driving rhythms. Knivderby hold some of the same punch and attitude as the legendary, Swedish punk band Ebba Grön (and maybe even the 'successor', when Ebba Grön turned into Imperiet - I was impressed by Ebba Grön's/Imperiet's headman Joakim Thåström when he played Oslo in early August). Anyway, Knivderby's 'motto' (according to their Facebook site) is 'Liv, livsgärning och nedstigning i helvetet', meaning (in English) 'Life, lifework, and descending to Hell'. Life's a rock, rolling. Well, "Bygger skeppet..." sounds cool and tough, and makes me want to check out some more of their music.

H. 'Slingbladerunner' Oppøyen

Original URL: <http://www.lunakafe.com/moon234/se234.php>



Sweden - Full Moon 90 - February 6th 2004 - record review

Lizette &

This Is

Blue Lemon International

This is an exceptional debut from Lizette von Panajott and her band. It mixes industrial and progressive rock and adds Lizette's strident vocals.

I remember coming across Lizette on the late, lamented mp3.com, downloading a song and being blown away by its intensity. Thankfully her sounds have been transferred to this cd, intensity and spirit intact. Not surprisingly she thanks Trent Reznor in the liner notes. The very Nine Inch Nails-like "Breathe" (the lyrics even mention a "downward spiral") shows Lizette's skills as a musician and singer. The darkness of the piece is balanced by Lizette's vocal strength. "Wasteland" is a negative reflection on a failed relationship. The band lay all their ferocity into this song. The music is dark enough to remind me of the eighties goth scene. But this song lacks that era's pomposity.

"Evil" is fittingly sinister. Lizette gives a marvellous vocal performance, going from angelic to devilish with equal conviction in both roles. The songs melody is strong too. The ballad "Within" shows Lizette's softer side and makes it very appealing.

The three closing songs form a powerful unity. "Did I" and "Must I" leads to the lengthy "Nothing" - a nine minute tour de force of tension and intrigue.

It's an extraordinary album all told.

Anna Maria Stjärnell

Original URL: <http://www.lunakafe.com/moon90/se90.php>



Sweden - Full Moon 162 - December 2nd 2009 - record review

Meet Citizen K

Somewhere Up North

Paraply Records

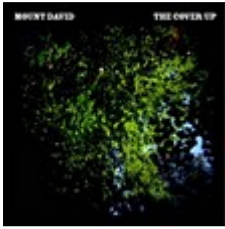
Klas Qvist a.k.a Citizen K crafts impeccable pop on this debut album. He plays almost everything on his own and the results are convincing.

"For Citizen A" is dreamy and has a persuasive lead vocal. "Badfinger" is pretty and has a moving lyric that recalls the best of other pop bands. Qvist sings beautifully as he recalls other times. "Somewhere in September" is gently strummed and sees him reach for his best singing and playing yet. The autumnal mood is well captured. "Nobody owns her" has a strong melody line like all the songs here, and a pensive lyric.

Qvist has made a traditional and strong debut album where the art of writing a perfect pop song is very much alive.

Anna Maria Stjärnell

Original URL: <http://www.lunakafe.com/moon162/se162.php>



Sweden - Full Moon 209 - September 19th 2013 - record review

Mount David

The Cover Up

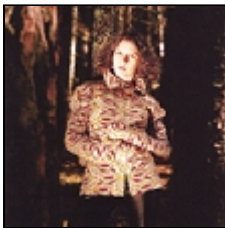
Kite Recordings / Playground

Sweden's Mount David present their debut single "The Cover Up". Classy folk-rock with its roots in this genre from America's 1960s-70s. Or; like Midlake, Grand Archives, Band of Horses, etc. of the new generation US bands.

It's an elegant song, nicely done and perfectly performed, and with excellent vocals. I don't know anything about this combo, but I guess their forthcoming album could be something to check out. Because this is an impressive debut.

Håvard Oppøyen

Original URL: <http://www.lunakafe.com/moon209/se209.php>



Sweden - Full Moon 92 - April 5th 2004 - record review

Nesrin Sen

Type Nesrin Sen

Nesrin Productions

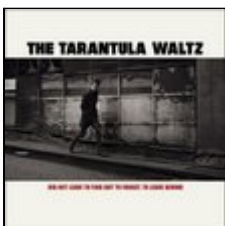
There's something of Heather Nova's vocal purity in Nesrin Sen's appealing voice. She writes delicate, slightly jazzy songs on this debut. "Ocean" has typically poetic lyrics and a sweetly orchestrated melody. The mysteriously hushed "Star 10" has some gorgeous singing. Its gentle pace allows it space to grow.

"Love is like Fire" is the most jazz-tinged, blue-tinted song on this album. Sen uses her flexible, angelic voice to its fullest and the song becomes her.

"Out of the Clouds" raises the tempo a little and allows Sen's feistier side some room with good results. This album is a wonderful thing.

Anna Maria Stjärnell

Original URL: <http://www.lunakafe.com/moon92/se92b.php>



Sweden - Full Moon 166 - March 30th - record review

The Tarantula Waltz

Did Not Leave To Find But To Forget, To Leave Behind

Brus & Knaster/Playground

Did Not Leave To Find But To Forget, To Leave Behind is Swedish singer/songwriter/guitarist Markus Svenson's Americana inspired band The Tarantula Waltz' sophomore album.

The re-presentation of the young misunderstood man is, as on *The Tarantula Waltz*' first self-titled album, very present. But the man has become a little more of, well; a man, and not a just the forsaken (adolescent) boy. The sound is also remarkably richer than on their debut. Therefore, the melancholy that is lingering in every note on *Did Not Leave...* has more to give. Even if it still feels like *The Tarantula Waltz* is a bit over-emoative.

Did Not Leave To Find But To Forget, To Leave Behind is one of those albums that has a few moments that almost make you overlook every other misstep there must be. The moments here are called "The Sun is Burning Out" and "Tritonus". The first is a low, intense ballad, the latter justifies their waltzy name. Sadly, two such moments don't make an album shine. But when you add at least two more decent tracks, like "Synthetic Sun" and "Bruno K Öijer Where Are We Going?" it sparks a little. And then it doesn't matter that much that *The Tarantula Waltz* on other tracks is nothing more than pale shadows of early Moneybrother or simply dull.

Aslaug O Klausen

Original URL: <http://www.lunakafe.com/moon166/se166.php>



Sweden - Full Moon 170 - July 26th - record review

Ulrika Ölund

Sick And Tired

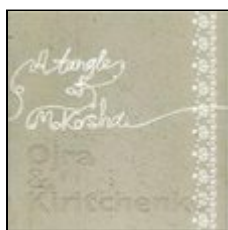
Self-released

Ulrika Ölund follows her EP *Memorylane* with a single containing two fine songs. "Sick and Tired" itself is an up-tempo vaguely countrified song about a relationship ending. The vocal is sweet but retains an edge.

"Crust of the Icy River" is an old song given its original form back after requests from fans. It sounds just fine, a scaled-down song with a memorable tune and a lovely vocal lead. She's made a perfect single, may she do something more soon.

Anna Maria Stjärnell

Original URL: <http://www.lunakafe.com/moon170/se170.php>



Ukraine - Full Moon 165 - February 28th - record review

Ojra & Kiritchenko

A Tangle of Mokosha

Nexsound / Lollipoppe Shoppe

As I've said before, it's always fun and exciting to receive packages from Nexsound, Ukraine. It's been some time since last time, but all of a sudden a new disc pops into our mail box. This time a collaboration between Nexsound founder Andrey Kiritchenko and Ojra, a 4-piece Ukrainian folk band.

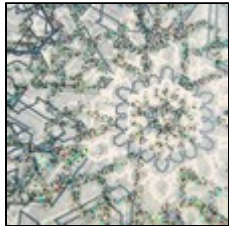
A Tangle of Mokosha is, as described on their Myspace-site, 'authentic Ukrainian folk and electronics', which is quite an accurate description. Experimental electronics wiz Kiritchenko (on electronics, field recordings, mouth harp/harmonica, percussion) and Ojra (Halyna Breslavets on vocals, Natalka Dudynska on violin, Petro Yuha on solilka and hulusi, and Yurko Yefremov on bass, dulcimer, drymba) met in 2007 and decided for a folk/electronic collaboration project. The result is *A Tangle of Mokosha*, which is a rather exotic and different record. The only Ukrainian related folk music I'm familiar with from earlier on is The Wedding Present's *Ukrainski* sessions, and former TWP-guitarist Peter Solowka's band Ukrainians. I guess this is quite some other cup of tea. The songs included on *A Tangle of Mokosha* are authentic (mostly eastern) Ukrainian folk songs both of pagan and Christian origin.


The balance of the songs tip two ways. Sometimes in the more folksy way, other times in the more electronic way. I guess the pendulum swings freely between Orja and Kiritchenko. Between the two styles, poles, of music. The vocal style on this album is quite different than I'm (we're, in Western Europe) used to listen to. It's challenging, but challenging in the right way. They claim their main influences to be (as mentioned) authentic folk music of the Ukraine, cutting-edge electronic music, *plus* the 1964 movie *Shadows of Our Forgotten Ancestors* (directed by Sergei Parajanov).

A Tangle of Mokosha is a fascinating listen, even though I doubt I'll play this record to pieces.

Håvard Oppøyen

Original URL: <http://www.lunakafe.com/moon165/ua165.php>



 Ukraine - Full Moon 182 - July 15th 2011 - record review

Zavoloka

Vedana

Kvitnu

From our friends in the Ukraine comes one of the finest CD covers to date: a hexagon-shaped digipak, with silver-glittery fuelled snowflake-design. Design of the year. Case closed. Designed by Zavoloka herself.

Kateryna Zavoloka is an Ukrainian artist whom we've checked out earlier here at Luna K., with her album *Viter* (in English: *Wind*). This is a new disc in the series of exploring, or interpreting the elements. To quote the Kvitnu label: "This is second volume from series of albums dedicated to Purification by Four Elements: Water." Right, so *Vedana* must be water then. Or, again quoting the mysticism of Kvitnu and the artist herself:

"Vedana is an ancient Ukrainian woman name.
Vedana is the pure sensation without emotions.
Vedana perceives the world through intuitive insight.
Vedana flows, melts, drips, crashes.
Vedana Knows.
Dive."

A true artist for sure this Kateryna Zavoloka.

Vedana is indeed a full meal, a 9 dish dinner. 9 tracks spreading over 50 minutes of music is quite challenging. It's a massive piece of work. Especially when talking synthesized sonic soundscapes deep into the electronic world. *Vedana* at least doesn't leave you thirsty (I didn't say 'thirsting for more'), or not entertained, as it's an (according to Zavoloka/Kvitnu): "It is inspired by knowledge about Ukrainian Cossacks-Magicians, so-called *Kharakternyky*, that could control forces of nature, particularly water. They used to drink spring water to purify their energy and to become undistinguished and fluid as water. To reach inner melting." Yeah. Mind-blowing, body-rinsing stuff.

When diving into *Vedana*, you'll find yourself surrounded by compositions forcing you to come up for air rather quickly and frequently. I'll admit that I do get a bit exhausted while listening to this record. Yet, it's fascinating to stay submerged among the electronic noise and sound-patterns. The sound of water. Or, the sound of the sound of water. I guess this is the real digital streaming of music.

Håvard Oppøyen

Original URL: <http://www.lunakafe.com/moon182/ua182.php>

Thanks alot to all those who have contributed through the years:

Alice Kenner, Allison Winkler, Anders Svendsen, Andy Beta, Anna Maria Stjärnell, Aslaug O. Klausen, Bernard Marx, Bill Banks, Carsten Wohlfeld, Claudia Machado, Colm Downes, Erik Starck, Eugene Ward, Fred Guillemaut, Fredrik Magnusson, Geir Fladseth, Hans Olav Kirknes, Ivan Sever, Jacob Faurholt, Jan Ackenhausen, Jean Lambert, Jimmy

Carlsson, Kentil'zha, Killer, Kirsten Verdel, Laudo, Lonely Locke, Luis Mata, Marcel Etten, Mario Branciforti, Mateo Orillas, Matthew DeMello, Michael Henaghan, Patrick Dubail, Pingo, Sean Phelan, Stavros Moschopoulos, Stuart McHugh, Thomas H. Molden, Thor-Eirik Johnsen, Tim Clarke, Tina Christensen, Tom McPhillips and Åste Herheim.

That's it!