

Welcome to ...

# The Luna Kafé Anthology

## Great Britain [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 650+ enterings from our Great Britain archive, covering artists like Van der Graaf Generator, Wedding Present, Belle & Sebastian, The Kinks, Mogwai, Teenage Fanclub, King Crimson, Robert Wyatt, David Bowie, Richard Thompson, Stornoway, The Who, Antonymes, Boards of Canada, Kevin Ayers, Pink Floyd, Porcupine Tree, Robyn Hitchcock, XTC 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 PDF-archive containing 650+ articles, please visit [lunakafe.com](http://lunakafe.com).**


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**The complete edition contains reviews and articles on:** 10 Day Weekend, 10,000 Things, 10CC, 3 Blind Mice, A Certain Ratio, Abigail Hopkins, Adam Franklin & Bolts Of Melody, Adventures In Stereo, AFX (Aphex Twin), Alabama 3, Alasdair Roberts, Alasdair White, All Tomorrow's Parties, America, Amida, Analogue I/O, Andrew Morris, Andrew Poppy, Annie Barker, Antonymes, Arab Strap, Archie Bronson Outfit, Arctic Monkeys, As One (Kirk Degiorgio), Auburn, Autechre, Aztec Camera, Babyshambles, Badly Drawn Boy, Bark Psychosis, Barry Burns of Mogwai, Battlefield Band, Bear Driver, Beatnik Filmstars, Bella Hardy, Belle & Sebastian, Bellowhead, Ben Christophers, Beth Gibbons & Rustin Man, Bibio, Bill Wells & Friends, Billy Bragg & Wilco, Billy Idol, Blabbermouth, Blackmore's Night, Bloco Vomit, Blue Roses, Blur, Boards of Canada, Bon Iver / Peter Gabriel, Boy, Boyracer, Brave Captain, Brian Eno, British Sea Power, Broadway Project, Broken Records, Bruise, Bulbs, C Duncan, Camera Obscura, Cameron Scott, Camp Actor, Capdown, Caravan, Cat Designers, Catatonia, Catdesigners, Cathryn Gamble, Cauda Pavonis, Caught In The Wake Forever, Charlie Barnard, Chloë March, Christine Tobin, Cindytalk, Cinerama, Clearlake, Clive Nolan and Agnieszka Swita, Clive Nolan and Oliver Wakeman, Colin MacIntyre, Costeau, Dakota Suite & Emanuele Errante, Dakota Suite & Quentin Sirjacq, Daughter, David , David Bowie, David Cyril Eric Swarbrick, David Garside, David Gray, David Sylvian, Dawn of the Replicants, Dean Owens, Deep Purple, Delta Saxophone Quartet, Des de Moor, Desert Hearts, Digitonal, Dizzee Rascal, DJ Andy Smith, Dogs Die In Hot Cars, Donovan, douBt, Duncan Evans, Echo & The Bunnymen, Ed Harcourt, Edvard Graham Lewis, EL Heath, Electric Butterfly, Electroscope, Elevesens, Elton Dean & Mark Hewins, Embrace, Engine 7, Eno · Hyde, Erland And The Carnival, FAC 151, Fairport Convention, Fanfarlo, FFS, Fiel Garvie, Finlay Morton, FKA twigs, Flying Saucer Attack, Fort Lauderdale, Fotheringay, Four Tet, Frankie, Franz Ferdinand, Fryars, Future Sound of London, Gabby Young & Other Animals, Gamine, Gazelle Twin, Genesis, Gentle Giant, George Harrison, George Henry Martin, Get Back Guinozzi!, Giles, Gilgamesh, Gillian "Gilli" Mary Smyth, Glasgow a Go Go, Glasvegas, Glyn Bailey, Gnidrolog, Golden Silvers, Gong, Gorky's Zygotic Mynci, Graham Coxon, Green Peppers, Gregory Stuart "Greg" Lake, GT, Guapo, Hatfield And The North, Hawkwind, Head of Light Entertainment, Hennessy Keane, Herbert, Hey Negrita, Hi-Fiction Science, Holdsworth Pasqua Haslip Wackerman, Holy Mountain, Honeyblood, Hood, Hugh Colin Hopper, HUMI (Hugh Hopper & Yumi Hara Cawkwell), Hurricane #1, I.V Webb and the Heroines, Ian Brown, Ian Hawgood, Ian 'Mac' McLagan, Ian Simmonds, Idlewild, I'm Being Good, Imogen Heap, Interseed, Itch, J Xaverre, Jack Peñate, Jake Morley, Jake Watt, James Bond - the theme songs, James Hara, James Yorkston, Jethro Tull, John Cale, John Fox and the Maths, John Howard, John Peel, John Renbourn, John Symon Asher 'Jack' Bruce, Jon Boden, Jonny, Josienne Clarke, Judge Smith, Judy Dyble, Julian Hinton, July, Justin Adams & Juldeh Camara, Justin Currie, Justin Sullivan, Kah, Kaiser Chiefs, Kat Flint, Keith Noel Emerson, Kenickie, Kevin Ayers, King Creosote & Jon Hopkins, King Crimson, King Krule, Kip Keino, Knee-High, Konntinent, KT Tunstall, Låpsley, Lace & Whiskey, Last Days, Last Man Standing, Lemmy (a.k.a. Ian Fraser Kilmister), Leo Abrahams, Lightships, Lily Allen, Lindsay Cooper, Lloyd Cole, Lokomotiv Stockport, Loner, Loop Guru, Looper, Lords Of Bastard, Loren Scott, Lumen, Madam, Magazine, March of Dimes, Marianne Faithfull, Mark Abis, Massive Attack, Maya Jane Coles, Melody Klyman, Micropixie, Miracle Mile, Misnomer, Modesty Blaise, Mogwai, Mojave 3, Monty, Morrissey, Mostly Autumn, Mott the Hoople, Mull Historical Society, Music as Art Form, mwvm, My Bloody Valentine, Nancy Elizabeth Cunliffe, Nandara, Nedry, Neil Campbell, Neils Children, New Flesh, New Scottish

releases623, Nic 'Mozart' Potter, Nick Drake, Nick Hudson, Nick Hudson and the Academy of Sun, Nick Nicely, Nigel Clothier, Nightmares on Wax, Nowhere Boy, Oosterdok, Othon, Ozric Tentacles, Pacific Ocean Fire, Pale Heather, Palm Springs, Palma Violets, Paul The Girl, PAWS, Pet Shop Boys, Pete Molinari, Pete Townshend, Peter Blegvad & Andy Partridge, Peter Doherty, Peter Gabriel, Peter Hammill, Peter Lacey, Phil Harding, Philip Harmonic, Philip Kane, Piano Magic, Pink Floyd, PJ Harvey, Plastic Heroes, Polly Paulusma, Polly Scattergood, Porcupine Tree, Post War Glamour Girls, Radiohead, Rae & Christian, Rainbow Chasers, Redlands Palomino Co, Reginald Maurice Ball aka. Reg Presley, Revere, Richard Ashcroft, Richard Hawley, Richard 'Rick' William Wright, Richard Thompson, Richard Youngs, RL/VL, Robbie Williams, Robert de Fresnes, Robert Fripp, Robert Jarvis, Robert Wyatt, Roberts & Lord, Robin Gibb, Robyn Hitchcock, ROC, Roger Goula, Roger Keith 'Syd' Barrett, Ross Crean, Rubens, Ruby Throat, Rudi Arapahoe, Ruth Hammond, Saint Etienne, Sal, Samsa, Sand Snowman, Sandy Denny, Savages, Scarlet Blonde, Section Boyz, Serundal, Sharp Practise, She Makes War, Silverman, Simon Morel, Siouxsie & The Banshees, Slipper feat. Andrea Black, Slowdive, Snowpony, So Shush, Soft Machine, Soft Machine Legacy, Soft Works, Solipsism, Songdog, Sons & Daughters, Sophia, Spiritualized, St Kilda, Stereolab, Steven Wilson, Stornoway, Stray Ghost, Suckle, Sue Denim, Supergrass, Syd Barrett, Teenage Fanclub, Television Personalities, The Associates, The Beatles, The Beta Band, The Bevis Frond, The Big Pink, The Black Swan Effect, The Blue Aeroplanes, The Bluetones, The Buzzcocks, The Chameleons, The Chemical Brothers, The Cinematic Orchestra, The Clash, The Clientele, The Close-ups, The Coal Porters, The Coral, The Cure, The Damned, The Delgados, The Doves, The Failed, The Go! Team, The Good, the Bad & the Queen, The Indigo Road, The Irrepressibles, The Kinks, The Kooks, The Len Price 3, The Libertines, The Lights, The Monochrome Set, The National Jazz Trio Of Scotland, The Only Ones, The Rakes, The Rebel (ex-Country Teasers), The Redlands Palomino Company, The Rohan Theatre Band, The Scots torch on , The Shadow Cabinet, The Soft Boys, The Third Eye Foundation, The Tiger Lillies, The Unthanks, The Vaselines, The Veils, The Vichy Government, The Waterboys, The Wedding Present, The Who, The Wind-Up Birds, The Zen Hussies, The Zutons, Thom Yorke, Tindersticks, Tom Block, Tom McRae, Trailer Trash Tracys, Transmitters, Travis, Treelo, Trent Miller, Turn On, Valley Girl, Van der Graaf Generator, Vashti Bunyan, Vessel, Wild Beasts, Will Samson, Wire, Wishbone Ash, Wolf People, Woo, Xanda Howe, XTC and Yes.



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 England - Full Moon 109 - August 19th 2005 - record review

## Abigail Hopkins

### Blue Satin Alley

Possessed Records

Abigail Hopkins' debut *Smile Road* was an exceptional record. Her follow-up is equally strong. The spooky opener "Butterfly" instantly draws me in. Its bluesy yet ethereal and Hopkins singing has a strange allure. "In From The Sea" has whispered vocals and tells of a girl meeting a weird sailor. The song is lullaby-soft but still reeks of a hidden threat. "Ghost Soldier", an antiwar song sounds like an update of Buffy Sainte-Marie's "Universal Soldier". Hopkins sings it in a folk-influenced way and the strummed guitar adds to the tension. "Harold's Bees" is a likeable, silly Tom Waits style song. Hopkins vamps it up and describes some offbeat characters nicely.

The title track is magnificent. Hopkins softly sings of going to the alley to escape your woes. Her delivery is sort of like PJ Harvey's and a Spanish guitar backs her tale.

It's a long way from *Smile Road* to *Blue Satin Alley*, but it's a journey worth taking.

Anna Maria Stjärnell

Original URL: <http://www.lunakafe.com/moon109/en109b.php>

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Judging from the artwork, *Analord 2* will appear more grey and human than the emotionally sterile (and incredibly good) *Analord 1*. Also, the names of these 4 songs are all really weird. Side A begins with "Phonatacid". The tone of the first drum machine reminds me of riding in a car through dark-green woods. Don't ask me why, but somehow the starkness of the machine brings this back to me. Rhythmically, this song uses the very same signature midtempo 4/4 with staccatto sixteenth note figures driving. The melody, while far from catchy, is quite good in this song. There is a brief return here

of the numbing out-of-tuneness that appeared on the first 12". The resetting of it in this song is bizarre. There is also a very brief but very affecting voice part in this song, highly processed for ultimate strangeness.

"Phonatacid" is over 9 minutes long, but does nothing to overstay it's welcome. "Laricheard", a short song at 2:15, opens with a strong four to the floor bassdrum under a synthpad Richard D. type chord progression.

Unsystematically syncopated 16ths

 England - Full Moon 103 - February 24th 2005 - record review

## AFX (Aphex Twin)

### Analord 1 + Analord 2

Rephlex

#### Analord 1

"Where's Your Girlfriend?" is almost a danceable tune, but one with a quick tempo. Maybe the coolest of people could somehow get away with dancing to this song. There's a chance that at 5:05, "Where's Your Girlfriend" is a bit too long, but that's not something I can say for sure. It's no complaint. "Grumpy Acid" combines with "Where's Your Girlfriend" to give the listener just a hint at Richard D. James' sense of humor. As is somewhat of a staple with James, there are staccatto 16th notes everywhere in this song. "Analord 158b" is the final song on this short album. It features an incredible fart-bassline that bounces everywhere and finishes *Analord 1* out more than perfectly.

These songs are fast, minimally emotional adventures through worlds yet unexplored by anyone but Mr. James. *Analord 1* leaves me feeling quite numb, in a way it is mind-clearing. This is great music, and it drips with a feeling of "now". Aphex Twin is one of the most respected electronic musicians in the world, and for good reason. Judging from this first 12", the Analord series will prove to be a vital addition to his catalogue.

**Analord 2** return, and there are plenty of electronic ghost notes that begin to creep into the bassdrum line.


"Pissed up in SE1" begins side B. While more quarter-steps grate at the eardrum, the first (to my ears) thematically oriented melody of *Analord* unfurls. Not sure if it's intentional is the songwriting, but somehow this song strikes me as feeling shorter than it really is, which is always a very odd effect. We finish up with "Bwoon Dub", another midtempo 4/4. The harmony in this song is long and flowing, and the bassline repeats a montra that I swear Aphex Twin has been repeating for a long time now, astonishingly, each time as original (if not more so) than the previous.

While still a "stark" album, *Analord 2* does end up just lush enough to move from *Analord 1*'s white to it's own grey.

Bill Banks

Original URL: <http://www.lunakafe.com/moon103/en103e.php>



 England - Full Moon 63 - November 30th 2001 - article

## George Harrison

### 1943-2001

Sitting down trying to write something sensible after George Harrison's death from cancer is not easy. I guess all of us that are interested in music that is more than five years old, also have a relationship to George and the music he made.

Beatles was the first music group that I knew the names of all its members, but George was the last of the Fab Four I knew - the quiet one allright. Today everybody says: "He was the quiet one, but we will remember him for his wit, his humanity and his musicality."

Yes, that is what we will remember him for, but the George I will remember is the man behind the emotional guitar on *Something* and delicate playing on most Beatles tracks. I will remember him for the one bringing eastern music into western pop music. And a whole lot more: Listen to *Love You To* on '*Revolver*'. The Beatles had already been flirting with eastern influences (notably on *Norwegian Wood* on "Rubber Soul"), but this was something completely different! So when *Here, There And Everywhere* follows, you just have to wonder if it is the same band!

George had contributed to Beatles records as a songwriter earlier (check out *If I Needed Someone* and the harsh *Think For Yourself* and the guitar sound on the whole '*Rubber Soul*' album), but on '*Revolver*' he really started to add his musicality and ideas to the group. Would *Tomorrow Never Knows* sounded like it does if it wasn't for George? I doubt it.

On '*Sgt. Pepper's Lonely Hearts Club Band*' his song *Within You Without You* is one of the outstanding tracks. The next song on that album is *When I'm Sixty-four*... I guess you see my point.

Of the five songs he made which ended up on '*The Beatles*', it was only one truly great song. *While My Guitar Gently Weeps* is probably my favourite Beatles track ever. With its elegant chord changes, the arrangement, the lyrics it is a complete masterpiece though it is kind of hard to realize (and even acknowledge) that it is Eric Claptons lead guitar you hear.

His most famous songs ended up on '*Abbey Road*', *Something* (later to be covered by Frank Sinatra among many others) and *Here Comes The Sun*. The latter was probably the first Beatles song I heard as it was played every time on the radio - yes - when the sun shone. Which of course was a lot more often than it does today...

I have a sneaky feeling that some of Georges songs for The Beatles could have been worked out to be so much better than they are on the records. Listen to *Only A Northern Song*, *It's All Too Much*, even *Not Guilty* (which is one of the songs Beatles spent most time trying to record...).

George has been criticized for being a bad guitarist. To that I have to say only one thing: When Eric Idle (of Monthly Python) together with Neil Innes (from Bonzo Dog Doo Dah Band) in the mid-seventies was making their parody on The Beatles, they had to get the number one guitarist in the world, Ollie Halsall, to play the lead guitar in The Rutles...

And George was the only one of the remaining Beatles to contribute something worthwhile to the two "new" Beatles songs with his slide guitar playing on *Real Love* that appeared on the '*Anthology*' series in 1996.



A personal top seven list of George Harrison's Beatles songs:

1. *While My Guitar Gently Weeps* ('*The Beatles*')
2. *Something* ('*Abbey Road*')
3. *The Inner Light* (B-side of the *Lady Madonna* single)
4. *Taxman* ('*Revolver*')
5. *If I Needed Someone* ('*Rubber Soul*')
6. *All Things Must Pass* ('*Anthology*')
7. *Here Comes The Sun* ('*Abbey Road*')

## And then there were two...

"Each day just goes so fast,  
I turn around, it's past  
You don't get time to hang a sign on me  
Love me while you can  
Before I'm a dead old man  
A lifetime is so short  
A new one can't be bought..." (*Love You To*, George Harrison, 1966)

George is gone. Well, he's been ill for a while so it didn't come as a shocking surprise. But it's sad though. Anyway, he's left some everlasting memories behind. *While My guitar Gently Weeps. Something. I Me Mine. Taxman. Long, Long, Long. The Inner Light. If I Needed Someone. It's All Too Much.* Plus, plus, plus...

For the next days and weeks you'll probably get to read tons of articles on him. As a starter why don't you read something about what the Beatles did during lunar influences...

Goodbye George.

HO

Original URL: <http://www.lunakafe.com/moon63/en63c.php>



 England - Full Moon 80 - April 16th 2003 - concert review

## All Tomorrow's Parties, Camber Sands, England, 4.-6.04.03

This year's ATP did not start well for me and my friends. On the Friday I was up at 8.30am ready to go food shopping, and then pile into the car for a long journey down to the south coast. We were barely out of town before a hideous burning smell came from the engine - the alternator was knackered.

By 3.30pm we were just about ready to start the drive again, having picked up a new alternator to be fitted at a garage in the middle of nowhere with a mentally-challenged Alsatian called Jake. But we were on the road, the sun was out, and we had Interpol on the stereo. It was about 8.30pm before we finally arrived in Camber, and it was already dark. Thankfully we hadn't missed any of the acts we'd been looking forward to, so checked into our chalet, dumped our stuff, and went along to check out Public Enemy.

After a long, hot, frustrating day, **Public Enemy** were hip-hop catharsis in excelsis. They sounded great. The predictable references to Bush and Blair cropped up to keep everything hotly political, but it was the straight-ahead crowd-pleasing attitude of Flavor Flav that kept the good-time tempo at full whack. And Chuck D remains the greatest voice in hip-hop, deep and resonant. I would have even fonder memories of the set if I hadn't met my friend Rich afterwards who told me he'd just been chatting to Jim O'Rourke outside. Bastard.

Once I'd shed my green skin I was back to the main stage with my dancing shoes on and a new lease of life. **A Guy Called Gerald** was up next, peering out from behind his laptop and decks like a shy lamb. His shredded nerves showed as some of the mixes proved embarrassingly shoddy, but when he hit the bullseye there was no denying the ecstatic atmosphere. An extended finale of "Voodoo Ray" and "Pacific State" had the roof off and it felt like the festival had begun in earnest.

Later that night we popped downstairs to see what the **Autechre** boys could cook up under their **Gescom** guise, but were sadly disappointed: just some bowel-quaking bass smothering some interesting sounds. I've read in interviews that Autechre prefer to play in darkness; presumably it's so the crowd can't find their way to the exit with bleeding ears...

Saturday was bright and sunny, so we went straight to the beach to appreciate the other main draw of the festival: the lovely location. After a few hours of kicking a football around and catching light sunburn, we stopped off at the pub for a sneaky pint to evaluate the previous night's entertainment, only to spot A Guy Called Gerald on the way to the beach just as we were slagging off his mixing skills.

I dragged people along to **Pita** in the early afternoon, just in case this Jim O'Rourke collaborator could pull off sublime electronic music too. He may have done in time, but the lure of the sun proved too much. It's hard to listen to introverted, challenging electronic music when you can be outside having fun

It wasn't until early evening that we ventured back indoors for a spot of average hip-hop with **EI-P**. The rest of the evening held very little other than drifting between stages, catching some pleasant electronica in the process courtesy of **Bola**. The atmosphere of the festival was very much characterised by this wandering: not being overly familiar with some of the acts, and not having a handy guide to the music like that provided by Shellac the previous year, it was very much a case of just stumbling around, hoping to catch something interesting.

That night we made a point of getting a quick kip before **Aphex Twin** at 2.30am. He was on great form: no gimmicks, just his special blend of acid house, gabba and electro keeping the crown jabbering around to his perverse beats and bleats. It was a slightly disappointing set from the perspective of someone wanting to hear something a little different, but it hiccuped along brilliantly. I would have stayed for the rest of the night and gone downstairs for the **SkamDJs** from 3.30 until 6am (!) - who I'm told were excellent - but I was struck by the crippling ATP fatigue borne of days in the sun, alcohol, and music that's on just too darned late.

Sunday, oh Sunday - how I loved thee. Let me count the ways: Jim O'Rourke, LFO DJ set, and The Magic Band. I wasn't sure what Mr **O'Rourke** would perform, but anyone familiar with his album for Mego would have been right at home. His 45-minute set had three movements, each more sublime than the last. The first third was a disorientating, chaotic slice of music concrète, with electronic chirrups and coughs stumbling along with chimes, clangs and other found sounds. This gradually became overwhelmed by a thick, satisfying drone, Jim dancing from foot to foot as he tweaked knobs and lit and re-lit the hastily-rolled cigarette hanging out of the side of his mouth. Then, just as the drone had started to lull the crowd into a beatific slumber, a violin sang through the murk and introduced the finale: a distant, reverb-laden loop of a pretty Japanese folk tune. Everything gradually decayed - and then silence. Jim shyly shrugged and sloped offstage to ecstatic applause. Continued evidence of this man's genius.

I never imagined I would enjoy the DJ sets at ATP as much as I did, and **LFO's** set was a case in point. Out of nowhere I found myself dancing like a loon to his deftly-handled set of squelchy electro-house. Not much to say other than I couldn't stop getting down. A sweaty surprise.

At the front barrier for **The Magic Band** there were two boys that looked no older than 14, smoking a joint the size and shape of a horse's leg, and self-combusting with excitement at the prospect of seeing four old, fat men play their special brand of blues. In the midst of laptop glow, deck scratching and pounding beats, it was genuinely bizarre to see a band pick up guitars and play live music. But damn they **FUCKING COOKED**. I can't believe quite how amazingly brilliant they were, but it was just great. All the spidery, fizzing guitar lines, bulbous bass and shuddering drums, topped off with John French's admirable approximation of Van Vliet's growl, made it a quite staggeringly accurate and exciting rendition of the priceless recordings. Hell, returning to the albums now makes them sound lifeless in comparison; but then that was part of Beefheart's design, to make all the instruments sound flat and dry, painting a canvas of parched tones. Played live all the instruments were so loud and so vibrant that I can't help wondering how much The Magic Band brought to the sound: Van Vliet is always attributed as the genius, but these guys can fucking rock. Awesome.

Sadly the set was interrupted by a fire alarm just as they were about to play "Moonlight On Vermont", but we won't dwell on that. A truly beautiful and bizarre way to end the festival.

Tim Clarke

Original URL: <http://www.lunakafe.com/moon80/en80e.php>

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

# Auburn

## Mixed Feelings

Auburn / self-released

Liz Lenten is the frontwoman of the U.K band Auburn whose new album is a very nice effort. The opening title song shows off Lenten's strong vocals well, and allows the band to shine. "New Years Day" is a soft song about the aftermath of celebration. Lenten's vocals shine here, and the band are in perfect synch.


"Crystal Stairs" is a song with strong lyrics, and a good tune for Lenten to emote against. "Feel the Sun" is a fitting closer with a nice tune and a strong mood. It's a lovely album.

Anna Maria Stjärnell

Original URL: <http://www.lunakafe.com/moon234/en234b.php>

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 England - Full Moon 75 - November 20th 2002 - record review

# Brave Captain

## Advertisements for Myself

Wichita Recordings/Clearspot

*Advertisements for Myself* is the third attempt from Brave Captain (a.k.a. Martin Carr - once the creative core of the Boo Radleys), following *The Fingertip Saint Sessions Vol 1* and *Go With Yourself (Fingertip Saint Sessions Vol 2)*. Brave Captain is said to be the bastard offspring of Brian Wilson and Yoko Ono. Welcome to Art Beach.

I used to be a huge Boo Radleys fan. And Martin Carr was one of the pop-kings when the Boo's had their golden days. Now he's gone from a pop-royalty to the military rank of a Captain. A brave one that is. Meaning dangerous missions behind "enemy" lines, into the experimental unknown? Well, he's definitely crossing genre borders, exploring something beyond the pop he used to create. Not that everything the Boo Radleys did was plain pop. On the contrary.

*Advertisements for Myself* starts with an anthem for the record label, "The Sound of Wichita", and both in this one as well as "Stand Up And Fight" and "Rod's Got One" it's easy to hear music created by Carr. There's a pop touch within, even though he throws in loopy programming, after picking up inspiration from acts like Aphex Twin and Squarepusher. Then there's "I Was A Teenage Death Squad" which is almost a 100% Boo Radleys song.

There's a lot of quirky, little fillers inbetween. Short oddities, tracks with less melody and more, uh, challenging. Other more conventional songs brings Brave Captain back to the world of pop, such as "Betsi's Beads" and the very nice "This Weight That You Have Found".

Alltogether I feel a bit confused of what's going on and where Brave Captain is going all the time. And despite some more than alright tracks I tip-toe over to flip on *Giant Steps* once more. Nostalgic? Yup, that's my middle name.

Håvard Oppøyen

Original URL: <http://www.lunakafe.com/moon75/en75.php>

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

## Christine Tobin

### Secret Life of a Girl

Babel Label

Jazz singer Christine Tobin uses mostly original material on her new album and it works well. She has a sweet, expressive style and a unique style.

"Camille" is a soft, hushed song delivered with expert timing. Tobin sings of and has twinkle in her eye. "Dreamland" is a marvelously sung song, a cello played by Kate Shortt adding to the sound. Tobin covers Cohen's "Everybody Knows" and it's a deft, highly personal take on the song. She scats beautifully too.


"Minx" is a wry song about a woman's viewpoint. Tobin carries it off with style and flair. The rhythmic backing is well accomplished. Christine Tobin's new album is superb.

Anna Maria Stjärnell

Original URL: <http://www.lunakafe.com/moon152/en152.php>

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 England - Full Moon 121 - August 9th 2006 - record review

## The Close-ups

### 2 AM in Flat 3b

Northern Round Square Records

Songwriter Carl Green and teenage singer Abby Connor make up the Close-Ups. They're also the basis of a cartoon Gorillaz style band with more members. The cartoon band is a product of Green's imagination and they get the glory. Complicated? No.

The band's chirpy indie pop can be enjoyed and the cartoon band that adorns the sleeve and booklet is pretty funny to look at. Pictures of the real band also exist. The songs deal with kidnapping your boss and lesbian encounters with Jean Shrimpton. You know, fun?

The semi-serious "They Drove My Daddy Away" gives wide room to Abby's helium-induced little girl coo. "Mascara Dave" is bouncy and fun. The indie Gorillaz now recall indie tweesters like Tallulah Gosh and the Shop Assistants. Connor must have been breast-fed their albums. "Come on Home" deals with shambolic namechecks and chirpy cartoon voices. The spirit of pop lives and is having the day of its life.

The Close-ups take all their pop sass and make the concept work.

Anna Maria Stjärnell

Original URL: <http://www.lunakafe.com/moon121/en121.php>

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 England - Full Moon 31 - April 30th 1999 - record review

## David Sylvian

### Dead Bees On A Cake

EMI/Virgin

It's taken some time, but David Sylvian is finally back with a new album. His last proper solo album was released way back in 1987, if you can believe that. Well, there was that collaboration with Robert Fripp in '92-'93, but that was more Fripp than Sylvian anyway.

I had to look at one of my old Japan LPs, and compare the photos on the cover to the portraits inside the cover of *Dead Bees On A Cake*. Okay, I know it's been almost 20 years since Sylvian was a pop star, but still - you'd think there would be at least some resemblance between the two. No chance.

And so it is with the music. David Sylvian's solo albums are so far removed from the synth-pop of Japan, that trying to compare the two is like the classic case of apples and oranges.

In contrast to the rather disgusting title, the music served on this disc is a collection of mostly warm, soothing sounds, with Sylvian's voice out front - like balm for tired ears. From soft ballads to slow blues to waves of sounds that seem to come out of nowhere, with a range of instruments that go past our preconceived ideas of what popular music should sound like. A song like *Krishna Blue*, for example, with tablas and other Indian instruments. Or how about *The Shining of Things*, with it's beautiful string quartet? *Midnight Sun* skillfully mixes John Lee Hooker samples with guitars, keyboards and a brass arrangement - making for an innovative and dark sounding twist on the blues.

Of the musicians on *Dead Bees On A Cake*, Steve Jansen is a familiar name to those aware of Sylvian's days with Japan. The drummer does mostly percussion on this album, so don't expect any of his trademark rhythms. Other musicians include guitarists Marc Ribot and Bill Frisell and Ryuichi Sakamoto on Rhodes piano. Sakamoto also did the string and brass arrangements for the album. Also featured is the beautiful voice of David Sylvian's wife, Ingrid Chavez, who as some might know has previously graced the music of Prince (Or whatever he calls himself these days).

With 14 songs, there's a lot of beautiful music to listen to. I only hope it won't take so long before we hear from David Sylvian again.

Kentil'zha

Original URL: <http://www.lunakafe.com/moon31/en31b.php>



 England - Full Moon 158 - August 6th 2009 - record review

## EL Heath

### Reflecting (Ambient and Loop Tracks, Autumn 2006)

Phantom Channel

EL Heath, or Eric Heath (Instrumentation, Ideas, Production, Pictures/Artwork, Concepts, Realisation, Frustration), is a very productive/highly creative Welshman. He's an honorary member of Epic45 and a member of Welsh Krautrockers Strap The Button. Phantom Channel say that: "...it's a wonder how Mr. Heath finds time to record such captivating sounds..."

Phantom Channel further state that EL Heath: "...finds beauty all around him; in the country side, around his home, in childhood memories, in early morning light and in dreams." When checking *Reflecting...*, I believe El Heath's investigated darkness and nightmares, yet still finding beauty.

Opening track, "Shadows On The Carpet", immediately hooks you and drags you along. This is quite spooky and highly addictive music. Music as collages. There are even somewhat sacral moments, as within "Ambiance d'Organe de Corde". Heath uses a 20 year old tape recorder for his recordings, and he play the ondes Martenot, which is an old, eerie sounding synth, related in sound to the Theremin. Fascinating stuff. "Macau" is both spooky and humorous, as being sort of a fitting soundtrack to some German expressionism comedy. "Dragons Chasing Their Tails" is a swirling piece of music, like its almost chasing its tail. The closing "Epick" is somewhat epic, even though its running time is only 4 minutes. In fact, this is a very short album, almost a mini, clocking in at 16 minutes. But, mind you, it seems to last much, much longer. Weird. Like if time is standing still while reflecting.


*Reflecting (Ambient and Loop Tracks, Autumn 2006)* is smart, instrumental music. It wasn't quite what I expected when putting on something I knew were some ambient, droney, instrumental music, tagged ambiofusion. It was so much better. Someone has described *Reflecting...* as: ...William Basinski's decomposing

symphonies laced with the expansive nature of Vangelis' *Blade Runner* score". Quite fitting. The ondes Martenot has been used in many film scores. *Reflecting...* sounds very cinematic. Highly recommended.

Håvard Oppøyen

Original URL: <http://www.lunakafe.com/moon158/en158b.php>



 England - Full Moon 244 - July 20th 2016 - article

# FAC 151: The Festival of the Tenth Summer

## G-MEX, 19 July 1986, Manchester, England

Factory Records

It was 30 years ago... yesterday! The last day of the week-long event called "The Festival of the Tenth Summer". It was a boozed train ride from London to Manchester, carrying myself and two good friends of mine to see some of our favourites perform live as a tribute to Factory Records and the 10th summer -- meaning 10 years since punk broke, with a reference to the first performance by the Sex Pistols at the Lesser Free Trade Hall in Manchester on 4 June 1976 (where everyone who attended - a 100+ people(?) - started a band, according to the rumours... the birth of 'all of indie, punk and new wave in Manchester'). This week of music, art and exhibition culminated with an all day music festival at the GMEX (Greater Manchester Exhibition Centre) on 19 July 1986, which was given its own catalogue number, **FAC151**.

According to The Guardian, 4 June 1976 saw 'the birth of indie music... it was the "greatest gig of all time" that "changed music for ever"...'. Yes, members (to be, or who later formed) the Fall, Buzzcocks, Joy Division (and, of course New Order), Magazine, the Smiths, A Certain Ratio, .... The list is probably long-longer-longest. However, that very day the three of us arrived at the GMEX site late afternoon from London, just to notice that the festival we headed for already had been running for several hours. Shite, what a bummer. Anyway, this didn't hold us back, and with the assistance of a rabid but helpful 'steward' we were provided 'backstage' passes which took us inside the hall within a few minutes. The mood or the atmosphere was ecstatic (among the 24-hour-party-people present) as The Smiths already had taken the stage. This was the third gig of the band's first UK leg of *The Queen Is Dead* tour, which also meant extra guitar player Craig Gannon's third gig with The Smiths. My scepticism (I wasn't really a Smiths fan at the time I entered the GMEX venue) came quickly to pieces as the energy of the band as well as the audience increased and nearly exploded. The band kicked off with the smashing "Bigmouth Strikes Again", followed by "Panic" and a line of the songs (all but two) from their new, fabulous album, the stunning *The Queen is Dead*. Morrissey was all over the stage with his flowers, the band's banner, his QID-poster and whatever. Amazing stuff, and the place was trembling with musical pop cascades and audience tremors. This was an ecstatic moment which saw the rise of a BIG indie band. They closed their set with (of course) "The Queen Is Dead", but came out for a couple of encores including "Rusholme Ruffians" and yes!, "Hand in Glove" - and the whole place exploded once more, and again! And I was a big fan of the band. Forever and ever.

Me and my friends missed out a lot of the acts that day (or for that long week which this Saturday closed). As the notes from Factory goes: 'The festival celebrating 10 years of Punk, organized by Factory, 12-20 July 1986. A PSA exhibition at the City Art Gallery, a fashion show at the Hacienda, a Kevin Cummins photo exhibition, a music seminar, an exhibition of by Malcolm Garrett and Assorted Images, film & video shows, and concerts/gigs. The show at the Greater Manchester Exhibition Centre on July 19 was the 10th and last event, featuring A Certain Ratio, New Order (feat. Ian McCulloch on "Ceremony"), John Cooper Clarke, The Fall, Cabaret Voltaire, Pete Shelley, Steve Diggle, John Cale, The Worst, and Wayne Fontana and The Mindbenders; plus also The Smiths, OMD, The Virgin Prunes, Sandie Shaw, Howard Devoto (preceding not listed). Related concerts included Happy Mondays & Easterhouse [at the Manchester Ruffians], The Durutti Column [at Manchester's Town Hall], James & The Bodines [at Manchester's PSV Club, originally the Russell, the first Factory club]. Well. We were all bigtime fans of the Buzzcocks and Mr Shelley but I can't recall seeing/hearing Shelley and his mates at all that night. We had even heard rumours of a Buzzcocks reunion with Devoto and all, but... However, we got to see a mind-blowing show by that legendary Welshman, Mr John Cale himself. Cale blew the audience away with his one man show, solo on piano, with highlights being (well, in fact all the songs he performed that night...) "Paris 1919", "Heartbreak Hotel", "Dying on the Vine"

and "Close Watch" (I'm not a 100% sure, but I'm close to a 100% sure that this was his closing track). Cale delivered a splendid, blistering, stunning performance. Respect. A 100% of respect.

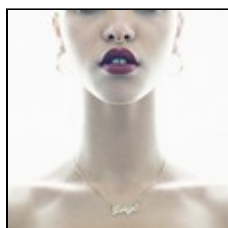
The night went on and everybody awaited the grand finale with New Order onstage. Being a fan for years, I was excited to see the quartet which had risen out of the ashes of Joy Division. Well, Peter Hook, Stephen Morris, and Bernard Sumner had managed the transformation from Joy Division's disintegration following the death of Ian Curtis, and at this time they had released three albums: *Movement* (1981), *Power, Corruption & Lies* (1983) and *Low-Life* (1985). Their singles "Blue Monday" and "Confusion" had been big club scene hits in 1983, and in March of 1986 they had launched their 11th (?) single "Shellshock" which was included on the soundtrack for the film success *Pretty in Pink*. Anyway, finally - late, late, late in the evening New Order took the stage to massive cheers and jubilation and a party train to heaven happened. However, I 'missed the train', or left the train while standing on the platform, because this was nothing but dullness. I still recall Hooky not even pretending to play his bass, arms hanging down his hips. Probably not for the first or last time. Remember, this was the pre-Madchester days. Well, they blasted through "Shellshock", "Bizarre Love Triangle", "State Of The Nation", "The Perfect Kiss" and more songs (but skipping "Blue Monday" and "Confusion", nor playing any songs off my fave album, *Power, Corruption & Lies*, right?), but by the time they played "Ceremony" (sung by Ian McCulloch of Echo And The Bunnymen) and "Temptation" we (my friends and I) had long since left the building. We hit the Manchester night, and we probably caught a late train to London. I guess. I don't remember all the details. It's been more than thirty years ago, you know. Thirty years and a day. I guess all the New Order fans in the world (or all of them present at that G-Mex night) might disagree, but FAC151 belonged and will forever be tied to The Smiths. I rest my case.

PS! For more facts on FAC 151, you'd better go see the Factory site.

Håvard Oppøyen

Original URL: <http://www.lunakafe.com/moon244/en244.php>

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

## FKA twigs

"Ep 2"

Young Turks/XL

The artist known as FKA twigs has a cool sound on this dreamy EP. "How's that" is a melancholy song that recalls Martina Topley-Bird's electronica in a good way. "Water me" is a soft song with a nice mood that should help the artist stand out in a crowd. Her voice is just lovely here.

"Ultraviolet" closes the way too brief EP on a good, evocative note. The singer's voice is an ethereal sigh set to a soft beat. It's a great EP.

Anna Maria Stjärnell

Original URL: <http://www.lunakafe.com/moon210/en210b.php>

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 England - Full Moon 184 - September 12th 2011 - record review

## Fotheringay

Essen 1970

Thor's Hammer

I thought we had visited the Sandy Denny universe for the last time with the massive 19 CD box with her more or less collected recorded works by the end of last year. But no! One of the treasures that was unearthed for the Sandy Denny box was an a cappella version of a traditional folk song called "Lord Bateman". There also exists an instrumental band version of the song, meant for Sandy to record her vocals onto, but it never

happened. It is longer and performed at a different speed compared to the acapella version. The instrumental was not included in the Sandybox for an obvious reason; she didn't contribute to the recording. Now it has been included as one of the bonus tracks of the new deluxe *North Star Grassman And The Ravens* album that was released some months ago. The remaining bonus tracks on this third CD edition of her first - and in my opinion best - solo album, can be found on the previous CD edition of the album, her *Live At The BBC* box and the Sandybox. So for old fanatics like me who want the Sandy-collection to be as complete as possible, the instrumental "Lord Bateman" is the bait.

But there is more flogging of the dead horse - or heroine - pick your choice. Fotheringay was Sandy's and her husband to be Trevor Lucas' band project in 1970, after she had left Fairport Convention and before she started her solo career with *North Star* the following year. *Essen 1970* was recorded live (surprise-surprise!) at a festival in the German town on October 23rd 1970. The band was well rehearsed by then, in an interesting period before they started to record the second album, that wasn't completed before 2008. It includes five songs from the debut album, three from the second and a non-studio album song, a version of Chuck Berry's "Memphis Tennessee". Trevor sings the lead on four songs. The traditional steady British folk-rocker "Eppie Moray" and "The Way I Feel" by Gordon Lightfoot where Sandy helps out, are quite good. Trevor's own "The Ballad of Ned Kelly" and Dylan's "Too Much of Nothing" sound pretty awful in an unsuitable American folky way. To include the old rocker "Memphis Tennessee" might seem like fun, but wasn't the best of ideas. Not even Sandy's voice can save it. The remaining four songs, on the other hand, are great. Sandy is in charge on her own epic "The Sea" and "Nothing More". They demonstrate that her songwriting abilities were at a creative peak around the Fotheringay era. "John The Gun" is another strong song of hers, in the folk-rock tradition with a pacifist message. The traditional "Gypsy Davey" is another excellent folk-rock number.

This doesn't sound too bad, but there is a huge BUT here. The album booklet states that this is a semi-professional recording and that guitarist Jerry Donahue has been involved to re-master and improve the sound. He did a wonderful job with *Fotheringay 2*, but *Essen 1970* is another story. It sounds like a mediocre bootleg, recorded with one microphone in the middle of the crowd. Lots of reverb and lots of wool wrapped around the vocals and instruments that makes you suffer. After listening a few times to this album, it was a big relief and delight to put on disc 14 of the Sandybox with bonus Fotheringay tracks, including some of the same songs recorded live in a more than decent way at a festival in Holland four months earlier.

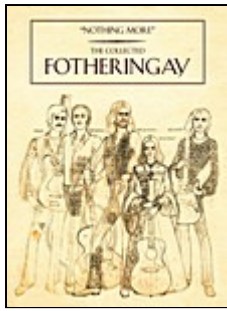
The verdict seems inevitable: avoid this album if you're not a real die-hard Sandy/Fairport/Fotheringay-fan or find some sick pleasure in dodgy bootleg-sounding recordings. I'd also recommend fans to avoid the deluxe *North Star Grassman And The Ravens* album because of the immoral timing by Island Records of this release to milk the market to the last drop. At least wait until it hits the bargain-bins, or restrict yourselves to download the instrumental "Lord Bateman". For curious newcomers the deluxe *North Star* might be a great introduction to the music of Sandy Denny.


Later this month will see the release of yet another Sandy-album, called *19 Rupert Street*, recorded along with her friend Alex Campbell in his home in Glasgow in August 1967. It's a reel-to-reel-recording and I have a lot higher hopes for this. Strawbs-leader Dave Cousins, who will release the album on the Strawbs-label Witchwood Media, seems very enthusiastic about it. And in October Thea Gilmore will release an album with unknown lyrics by Sandy that was unearthed during the preparation of the Sandy box. The complete Sandy story is yet to be written.

JP

Original URL: <http://www.lunakafe.com/moon184/en184b.php>

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 England - Full Moon 230 - June 2nd 2015 - record review

# Fotheringay

## Nothing More - The Collected Fotheringay

[3CD + 1DVD box]

Universal Music

This three CD and one DVD boxed set follows in the footsteps of several others with other well-known folk and folk-rock artists and bands. We had a close encounter with *Live At The BBC* by Richard Thompson featuring Linda Thompson in the summer of 2011. 2007 saw the release of similar four disc sets formed as a book both by Fairport Convention and Sandy Denny solo at the Beeb and a 40th anniversary compilation by Pentangle. The new Fotheringay album might be approached in at least two ways. For those of us who know the band pretty well and own the two albums by the band and the massive 19 CDs strong *Sandy Denny Boxed Set*, there's not so many additional songs to delve into. For those who don't know the band, but are fascinated by the voice and career of Sandy, there's a lot to explore. The band only lasted one year, from January 1970, after Sandy had left Fairport Convention the previous month, to January 1971 when an insecure and hesitant Sandy decided to leave in the middle of the recording of the second Fotheringay album to pursue a solo career. You can read more about the band history in our review of 2 that finally saw the light of day in 2008.

Well, if you have the two albums and the Sandybox there's only nine out of the 48 audio tracks that are new, to my knowledge, and all of them have been released in other versions earlier. In addition we're served a short BBC interview and the complete TV shoot of four songs. Two of the latter have never been broadcasted or published earlier. Disc one of the box includes the nine songs of the debut album and six bonus tracks of demos, alternate versions, all of the latter were also present on the Sandybox. Disc two includes the 11 songs from 2 and six more bonus tracks of alternate mixes and versions. The second last is a blurred rehearsal version of the traditional folk song "Bruton Town", also available in the Sandybox along with the previous four. At the end comes a 2015-version of "Bruton Town". It might be the rehearsal version that has been speeded up a little bit and brushed up sound wise the same way as the tracks of 2 underwent in 2008 and maybe with an additional electric guitar. Anyway, it sounds so clear and bright, a real highlight of the compilation. Disc 3 includes nine tracks recorded live at the Holland Pop Festival in Rotterdam on 28 June 1970. Six of them can also be heard on the Sandybox. For the trainspotters it can be mentioned that the otherwise unavailable track called "Trouble In Mind" in the Sandybox, now has been renamed "I'm Troubled". The remaining three, "The Way I Feel", "Too Much Of Nothing" and "The Ballad Of Ned Kelly", are sung by her husband-to-be, Trevor Lucas, and omitted from the Sandybox even though the Lady contribute backing vocals. Rather forgettable country flavoured stuff if you ask me, especially the latter two. The real aural treasure of the box is the last seven tracks of disc three, taken from previously unreleased BBC sessions. Well, really only six of the songs are previously unreleased, I suspect. The first BBC track includes the short 1 minute and 25 seconds interview with Sandy from spring 1970 before the debut album was completed. The version of "The Sea" at the end of the interview seems to be a pre-release debut broadcast of the song from the album. The remaining six, though, are real BBC-session versions from the autumn 1970. "The Lowlands Of Holland" with only Sandy solo acapella is sublime. It's the only available Fotheringay version of this traditional song and was later recorded anew by Sandy the solo artist. The sparsely arranged "Wild Mountain Thyme" is another goodie. On the other hand, "Bold Jack Donahue", "Eppie Moray", "John The Gun" and "Gypsy Davy" are full-blown folk-rock numbers. Trevor sings the two former and they are the best offerings I've heard by him. They were also pretty good on 2, but especially the BBC version of "Bold Jack Donahue" is superb with some distant and beautiful electric piano(?) towards the end. The most surprising personal highlight of the lot. And if you prefer the Fotheringay sound along with vision, you don't need to look any further than disc four, with 17 minutes of live versions of the title track of this collection, "Gypsy Davy", "John The Gun" and "Too Much Of Nothing" filmed for the German TV show *Beat Club* in October 1970. The only TV appearance by the band believed to exist. Very worthwhile apart from the latter (again).

For those who is a bit curious about Sandy Denny and her companions, the box might be a bit too much. This is the definitive and complete Fotheringay collection, I suppose, apart from the bootleg quality live recording *Essen 1970* that we can live happily without. Well, if you're a bit more than curious and intend to buy the two


studio albums, I guess it might be a good idea to invest in the box instead. It documents Sandy at about her best, at least at her best without unique guitarist Richard Thompson by her side (with Fairport before and her first solo album after Fotheringay). Some of her self-penned songs and traditional renditions here surely rank among her very best; the rolling "The Sea", the brittle folk-baroque "Winter Winds", the floating traditional "Banks Of The Nile", the rock-ballad "Nothing More" and the pop-ballad "The Pond And The Stream" off the first album, and her two offerings, the steady folk-rocker "John The Gun" and hauntingly beautiful "Late November", on 2 along with some more cover versions. Especially the first three - check for instance the exquisite guitar work by Lucas and Jerry Donahue on the former two - and "Late November" are top-notch classics in the folk-rock-pop field.

For Sandy-devotees the book-part of the box with an interesting essay/history of the band by Mick Houghton including many quotations from his new Sandy Denny biography *I've Always Kept A Unicorn* and several previously unpublished photographs make the box a worthwhile investment in addition to the unheard and unseen tracks. I particularly fell for a quote by American Jerry Donahue. When the band was formed, Albert Lee was supposed to be the band's lead electric guitarist. He backed out soon and recommended Jerry instead. Jerry had seen Fairport Convention live in 1967 and was not impressed (that must have been before Sandy joined the band). He was sceptical before the audition: 'When I finally got down to the rehearsal I was just bowled over when I heard Sandy sing. All it took was the first number we tried out, Gordon Lightfoot's "The Way I Feel"; they loved the guitar part I came up with and I loved their harmony parts. That changed my mind and it changed my life.' Jerry was responsible for the production of 2 in 2008 and also in charge in the making of *Nothing More*. Fotheringay was the closest he and the others ever got to a musical family.

JP

Original URL: <http://www.lunakafe.com/moon230/en230c.php>



 England - Full Moon 82 - June 14th 2003 - record review

## Four Tet

### Rounds

Domino

Despite the rave reviews that *Rounds* has been receiving, I feel I have to raise a lone dissenting voice. It's not that I don't like this album - I do. But why on earth is such a fuss being made? Kieran Hebden's previous two records are so much better, and there's much more interesting music being made at the moment than this. Call me a cynic, but it feels to me as though this is just the kind of music that sounds cutting edge, but is reasonably accessible, so it gets many people wetting their pants just because they feel like they're part of the avant garde.

There's no doubt that this is beautifully produced; I can almost see Kieran hunched in front of a Powerbook, his face lit by the screen's glow, moving sound waves just so, and tweaking the EQ on that bassline so it's really, really funky. And there are some moments on here that are genuinely emotive: "Hands" is reminiscent of the best work of Fennesz, where the chaos and melodies are balanced so precariously that it takes the breath away; or the two final tracks, where most of the catchy hooks seem to have been saved up and then released all at once.

But too often the combination of seemingly disparate elements and styles becomes strangely predictable. What's the least likely thing to hear combined with this pretty Japanese harp sound? Ah yes, some fast dub bassline and hissing cymbal. The last thing you'd expect to hear rips in and then rattles away, and it's the concept that is interesting rather than the execution. My friend Rich, with more conservative tastes than I, tried listening to the album and said that it was almost brilliant, but that certain sounds on it ruined it for him. For me, it is these forward-thinking musical ideas, challenging as they are, that get in the way of the straight-ahead beauty of a lot of what's going on here. Too preoccupied with being progressive and original, Hebden is sacrificing that which makes him most essential: his ear for an emotive melody and an instrumental atmosphere within which to set it off.


Frustrating in its brushes with genius, *Rounds* will sit on my shelf and I will stare at it, unimpressed at its smug cleverness, wishing that it could reveal more of its warm humanity. I don't know - maybe I'll give it another try soon and reluctantly join the consensus. For now I'd rather hear *Dialogue* or *Pause* to revel in Hebden's talents.

Tim Clarke

Original URL: <http://www.lunakafe.com/moon82/en82e.php>

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

## Frankie

Frankie

self-released

Frankie's EP is brief but very tasty. Singer Jane Martin's distinctive vocals come to the fore on the opener "Here and Now". The song is poppy and catchy with lush strings embellishing it beautifully.

Then we have the ballad "Chemical Kiss" which has Martin purring seductively of love. The slight melancholy tinge makes the song hard to resist.

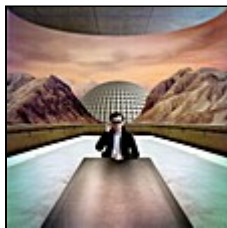
The strongest song might be the sweet "Save Yourself". Its strength is the lovely melody and the skillful arrangement. With the final track "Narcotica Baby" the band bow out with another great song.


Frankie have made a very appealing debut.

Anna Maria Stjärnell

Original URL: <http://www.lunakafe.com/moon92/en92c.php>

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

## Fryars

Power

Fiction Records/Caroline International

Fryars (or frYars) is young Benjamin Garrett, from London, England. According to his label, Garrett has been making music '...since his early teens. [...] Fryars' peerless sound recalls the best Twentieth Century pop writers, such as Harry Nilsson and Randy Newman, refracted through the prism of crisp, cutting-edge future production'. Ben's talent 'has won him fans from Kanye West to Depeche Mode, and he's been touring with acts as diverse as Lily Allen and Wild Beasts.' (Universal Music Publishing). *Power* to the people!

Garrett (24), as frYars, has put out a string of singles and EPs over the last years, on his own labels Make Mine and frYarcorp. In 2009, he put out the 'promo' full-length, which was sort of his 'real debut', *Dark Young Hearts* (frYarcorp). BBC called the album '...often elegant, heartfelt, poised and intriguing'. True words, as this goes for *Power* as well. *Power* is powered up by the opening intro track, "(Power Up)" (which is one of several short, intermission-like tracks, along with "(Dialogue 1)", "(Dialogue 2)", "(Tide You Over)", and the closing "(Over And Out)"), but in fact it is a 'powered down' album. *Power* unveils toned down songs with fittingly cool musical arrangements. It's a totally chilled down collection of songs. Mild songs, of beauty, elegance and with a slow sparkle. Not totally like his summer pop song of 2013, "Cool Like Me" (on 679 Recordings), which is included here. But, mind you, not unlike it either. Like he sings on the album's first regular song, "On Your Own": 'Hello, it's only me...I come and go with minimum flare / I've been your closest ally / You come alive in waves / I know that you're unstoppable baby / I'll be your hardest critic / On your own, feeling like you don't belong...'. It's a most tender and laidback song, exposing Garrett on his his mission: being on his own. Excellent, numbing stuff. Throughout the album, Garrett fades in and out of this numb, brilliant ambient pop music. Imagine David Sylvian merged with Harry Nilsson (with a hint of Future Islands), f.i. like within the

beautiful "Sequoia", or the love-ridden "Can't Stop Loving You". Of the other tracks, I'd like to mention the title track, the indeed powerful "The Power", and the already mentioned crisp pop of the dance-floor single "Cool Like Me" (which fits very good with "(Tide You Over)" as an intro), and the swaying, crooning ballad "Thing Of Beauty". *Power* almost makes you want to dance while lying down.


*Power* presents a bag of mild-mannered songs: the songs are gentle, but there is a certain edge to them. Splendid, shimmering songs, with neat arrangements, presented in delicious wrapping. Stylish music, for sure. The cut and paste structure of the album makes it a smashing record. You'd better prepare for an emotional surprise attack. This is a crispy taste, for sure, and it (the music) melts on your tongue. Or all over your mind.

H. Electropopøyen

Original URL: <http://www.lunakafe.com/moon224/en224b.php>

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 England - Full Moon 58 - July 5th 2001 - record review

## Herbert

### Bodily Functions

Studio K7!

Pianist/keyboard player Matthew Herbert of London became a sampler addict at the beginning of the 90s, and since then he's been recording music of the electronic-acoustic type under various pseudonyms (Wishmountain, Radioboy, Doctor Rockit or simply Herbert). Herbert was a childhood musical genius, picking up piano and violin playing at the age of four. He was singing in a choir as well as playing in orchestras seven years old, and then keyboards in bands at age 13. Sod off you small guy formerly known as artist Prince.

*Bodily Functions* as Herbert is his 'house' boat. The music is strange and funny, but first of all interesting, topped with the elegant voice of Dani Sicilianos. This is underwater music, or maybe music for floating *in* the sea. Jazz-folk-house hybridism, highly experimental. Indeed entertaining. Check *It's Only*, or *Leave Me Now*. Or, even better, check out the whole album. Some tracks are made for the dance floor, while others are for sitting down. Something sounds like a more "human" sounding Kraftwerk, before the jazz enters the room. *Bodily Functions* makes your body swirl and turn in all directions. *You Saw It All* could be the Residents fronted by Rupert Hine up the 'house' vein. *About This Time Each Day* is a quiet, smoked, jazzy beauty. *Addiction* starts with the sound of breaking glass, but it turns into another dark beauty of a song. Addictive. This album is the most peculiar album I've heard so far this year, as well as one of the most fascinating ones. Fragile, beautiful.

Matthew Herbert's fave quote is: 'Fail again, fail better' (Samuel Beckett). Seems like he's aiming for a neverending journey of falling down to get up.


Distribution in Norway: Tuba!

Håvard Oppøyen

Original URL: <http://www.lunakafe.com/moon58/en58.php>

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 England - Full Moon 143 - May 20th 2008 - record review

## The Indigo Road

### Simple / Goodbye To You

self-released

This debut single by Indigo Road features vocals by Heidi Jo Hines, daughter of former Wings guitarist Denny Laine. Mark Herbert wants to use guest singers on all his songs and on this evidence that seems good.


"Simple" is just what it says and Hines' vocals really suit it with their warmth and sincerity. "Goodbye To You" about a love that's ended is the first song's darker flipside. It's electric where the first song is acoustic and bitter where that one is sweet. Hines vocals are biting where they were soft before. It's a well-thought out move that really works. It'll be fun to see where Indigo Road head next.

Anna Maria Stjärnell

Original URL: <http://www.lunakafe.com/moon143/en143c.php>

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 England - Full Moon 157 - July 7th 2009 - record review

## Jack Peñate

### Everything Is New

Beggars Banquet/Playground

*Everything Is New* is British pop-singer / songwriter Jack Peñate's second album, and seldom has a title been more accurate. Jack Peñate has really re-invented his sound from his pretty mediocre debut album *Matinée*. And it is a most pleasant re-invention.

It is obvious from the opening track, "Pull My Heart Away", that *Everything Is New* offers a more soulful and grown-up Jack Peñate. This is the sound of a man who knows how to lead the dance. A dance you most certainly want to attend. Especially after the second track; "Be the One", that also is released as the sophomore single. It probably is the most catchy, timeless, hot and longing brass-soundscape dance-floor piece you get this summer.

And even if the album's second half is a little less persistent in the disco moves, it's still there; the urge to get the listener to the floor. Like on the pretty slow soul tune "Every Glance" or the joyful funk-like morbidity on "Let's all Die".

The album ends with "Body Down", the perfect closure as the evenings slow dance, where he most insistently proclaims that it has been a wonderful time. And yes. I for one, had a most wonderful time listening to Mr. Jack Peñate.

Aslaug O Klausen

Original URL: <http://www.lunakafe.com/moon157/en157.php>

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 England - Full Moon 249 - December 14th 2016 - record review

## Jethro Tull

### Stand Up: The Elevated Edition

Rhino / Parlophone

#### Stand Up Stands Out

One summer, long ago, when I was in my early teens, I was working as a paperboy, delivering good old newspapers made out of good old paper to hundreds of people, each and one of them living on the top of a hill - if I remember correctly. And each and one of them wanting their newspaper in time for breakfast.

That summer I made a new enemy - my alarm clock.

The only thing that got me through those weeks was a cassette (you remember them, don't you?) on which I had recorded *M. U. The Best of Jethro Tull*. One of the songs - perfect for paperboys, was "Nothing Is Easy". How true...

Later, when I became a rich paperboy, I bought myself a record player - and *Stand Up* - the LP containing "Nothing Is Easy". Since then I've played that LP and different CD-versions, a million times. Why? Ten killer tracks out of ten, that's why.

And here's yet another version - remixed to stereo and 5.1 surround by the ever present Steven Wilson. The verdict? The 2016-version of *Stand Up* stands out! But that is not the only reason why you need this box. Included is also 112 pages concerning the making of *Stand Up* - and Jethro Tull. Don't miss the interview with Jimmy Grashow, the woodcutter who made the iconic cover. Remember the sixth finger? And much, much more. And what a load of beautiful photographs!

The elevated edition is completed with a live recording made in Stockholm in January 1969. This recording is not completely new to me, thanks to a bootleg bought in Barcelona a few years ago. But here the sound is cleaned up and we get two versions of the non-LP-track "To Be Sad is a Mad Way" - and also "Martin's Tune" by Martin Barre. The next song Barre came up with - "Martin's Tune Again" (!) is not included.


The concert also includes a very long version of "Nothing Is Easy" (+15 minutes) - sounding partly nothing like the song we know and love from the LP. Listening to the extended song you realize that the transition from the blues band on *This Was* to the eclectic pop/rock band on *Stand Up*, didn't happen just like that. It was the result of a band trying very hard to find its own voice/sound/identity. And boy, did it pay off!

The next years saw Jethro Tull release *Benefit*, *Aqualung*, *Thick as a Brick*, *A Passion Play*, *WarChild*, *Too Old to Rock 'n' Roll*, *Minstrel in the Gallery*, *Songs From the Wood*, *Heavy Horses* and *Stormwatch*. Ten fantastic albums and one not that great in a row. No other band can compete with that!

Borger Tranedans

Original URL: <http://www.lunakafe.com/moon249/en249c.php>

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 England - Full Moon 240 - March 23rd 2016 - article

## Keith Noel Emerson

2 November 1944 - 10 March 2016





A lot has been said about the musical career and tragic death of Keith Emerson in recent days. I wasn't a devoted fan, he was often too pompous and too eager to expose his undeniable great keyboard skills for my liking. But in the early 1970s he made a profound impression on a young innocent and inexperienced mind. National TV in Norway (we only had one channel at the time) broadcasted a live show of Emerson, Lake & Palmer (ELP) performing *Pictures At An Exhibition*, their interpretation of Modest Mussorgsky's classical suite. It included a sequence where Keith mistreated his Hammond

organ, bended it over, laid down on the floor with the organ on top of him, kicked it and stabbed knives into it. When Keith started his destructive tendencies in his former band The Nice, the band's road manager lent him big nazi knives to enhance this part of the show. He was a wild man called Lemmy who earlier had been the roadie for The Jimi Hendrix Experience. Lemmy was an eager collector of paraphernalia from the Second World War. Keith stabbed the knives in the side of the organ and between the keys to make it howl. I had never witnessed anything like it before. At the time I had no idea of Jerry Lee Lewis setting his piano on fire, Jimi Hendrix doing the same with his guitar or him and Pete Townshend smashing their guitars to pieces. This was my first experience with real rock'n'roll destruction! Watching the clip again today, on YouTube of course, it seems quite harmless compared to other episodes in rock'n'roll history, both before and after. For an unprepared 12 or 13 year old lad, however, it was kind of losing my virginity much too early. I'll never forget it!

JP

Original URL: <http://www.lunakafe.com/moon240/en240e.php>



Scotland /  England - Full Moon 179 - April 18th 2011 - record review Scotland /   
England - Full Moon 179 - April 18th 2011 - record review

## King Creosote & Jon Hopkins Diamond Mine

Double Six Records / Domino / Playground

*Diamond Mine* is a collaborative album from Scottish singer/songwriter King Creosote (Kenny Anderson) and the London-based electronic composer Jon Hopkins. The album is recorded over a number of years, done just for the love of it. And that is pleasantly audible. King Creosote has described this 30 minutes short album as a "soundtrack to a romanticised version of a life lived in a Scottish coastal village". And in the most delicate manner, *Diamond Mine* captures the harsh beauty and restlessness such a quiet life.

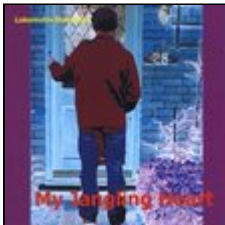
The sounds of spring tides, tea cups, birds and cafe chatter from Fife (King Creosote's home town) makes the backdrop of a soundscape that Jon Hopkins has given a timeless organic and picturesque texture. Yet, the core of *Diamond Mine* is the wonderful voice of King Creosote, and his acoustic guitar, even though the guitar is replicated on most of the tunes. Being sort of a concept album, *Diamond Mine* should be played in one take. Or, preferably more, since it is a very demanding album. From the first chatter in the opener "First Watch", through the melancholy in "John Taylor's Month Away", the mesmerized longing in "Running On Fumes", the sore romance of "Bubble", to the captivating tenderness in the closure "Your Young Voice", it calls for your full attention. And that attention is so very well deserved.

I actually only have one objection regarding King Creosote and Jon Hopkins' beautiful *Diamond Mine*, and that is its lack of length. Even though it lingers in the mind for hours after each listening, I keep wanting more. Which also is fine.

Aslaug O Klausen

Original URL: <http://www.lunakafe.com/moon179/sc179.php>

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 England - Full Moon 149 - November 13th 2008 - record review

## Lokomotiv Stockport My Jangling Heart

Trebletone Records

Frank Pelham has recorded ten songs "about romantic pain and incompetence" it says in the press materials. Pelham's struggled with ill health of both body and soul, but still managed to get these songs done. Musically he draws from a long tradition of English pop music that's influenced so many.

Opener "Strangely Drawn" is sad and somehow Northern as it speaks of the singer's jangling heart. "I Don't Know How To Love Her" anticipates the end of a relationship even as it goes on, and is very Morrissey in its soft yet cutting way. It's not terribly cheerful but it's not overly depressing either. Pelham stays on the right side of cliché for the most part during this album.


"I'm Not Dreaming" is a song that dares to hope a little, even as it admits defeat. "Like a Candle to an Iceberg" intones "I'm Melting Veery Slowly" to a catchy tune. There might be hope, but it wont happen that fast.

Anna Maria Stjärnell

Original URL: <http://www.lunakafe.com/moon149/en149d.php>

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 England - Full Moon 151 - January 11th 2009 - record review

# Melody Klyman

## Sovereign

Blackwing Records

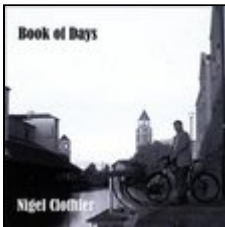
Melody Klyman's debut has a definite mystery to it, as the stunning singer mixes influences to reach her own blend. The opening title song sees her sing an instantly engaging song, with a haunting mood. It's like Kate Bush wrestling the Cocteau Twins for dominance. "Sparkle" is twisted and suggestive, Klyman's icy vocal suggesting Annie Lennox set to a hymnal tune.


"Hunt of the Innocent" tackles the sensitive issue of seal-hunting in Canada with great sensitivity. It's lush and haunting like all the songs here. "Trigger Me" is cool and synth-heavy as Klyman reaches a memorable melody. Her debut album is just amazing.

Anna Maria Stjärnell

Original URL: <http://www.lunakafe.com/moon151/en151d.php>

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 England - Full Moon 144 - June 18th 2008 - record review

# Nigel Clothier

## Book of Days

Leftarm Music

Nigel Clothier was a member of the traditional rock group Sharp Practice, but this is his solo debut. He writes earnest but never trite confessional songs in the Americana tradition despite being British.


"Hepburn's Run Away" is reflective and sad, but with a lot of heart. "Season of the Rose" shows off Clothier's sensitive vocals and inspired songwriting as he laments lost love. "Come North" is a bit more up tempo even if it won't tear down your house. Clothier sings wonderfully to a folk-inspired and sweet melody. "It's a Secret" celebrates a stable love and manages as great tune as well. Clothier's debut probably won't cause much fuss as long as the media is obsessed with people with more cool credentials than good melodies, but he clearly deserves more. Give him a listen.

Anna Maria Stjärnell

Original URL: <http://www.lunakafe.com/moon144/en144.php>

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 England - Full Moon 157 - July 7th 2009 - record review

# Othon

## Digital Angel

Durtro

Pianist Othon Mataragas has crafted a debut album containing distinctly odd, but appealing songs. He's guested by a number of illustrious guest singers.

The operatic vocals of Ernesto Tomasini graces the opener "When I Leave You" and they are as high and weird as those of the Tiger Lillies' Martyn Jacques. The singing is probably an acquired taste, but it suits the staccato rhythm of the song. "The Epitaph of God" features the one and only Marc Almond, who reaches his usual theatrical but appealing presence easily. The next song is guested by David Tibet of Current 93, and he's well suited for "The Dreamer is Still Asleep". The piano backing by Othon is efficient and sensitive.


Marc Almond returns for the yearning "Tonight" and the dramatic "The Tango Song" which uses lyrics by the infamous Aleister Crowley. It's a match made in heaven or hell. It's not an easy album to digest, but it has many rewards for the adventurous listener.

Anna Maria Stjärnell

Original URL: <http://www.lunakafe.com/moon157/en157e.php>

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 England - Full Moon 217 - May 14th 2014 - record review

## Peter Lacey

### The Last Leaf

Pink Hedgehog Records

Peter Lacey has released several good albums in the past, and this new one is equally good. His sound is very folksy with some nice pop flourishes.


"The Woodwind" is a lovely meditation on love and it has a sweet tune. "Right as Rain" is a dreamy song with Lacey finding a gently summery feel. "Seven Hills to Hangleton" is a lightly strummed song with a wistful feel that really shows off Lacey's skills as a songwriter. "Boy in the rings" is a beautiful song with a string tune. Lacey's relaxed tone on this album is very likeable and that makes all the difference.

Anna Maria Stjärnell

Original URL: <http://www.lunakafe.com/moon217/en217c.php>

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 England - Full Moon 226 - February 4th 2015 - retro classic review

## PJ Harvey

### To Bring You My Love

Island Records

*To Bring You My Love* was Polly Jean's third solo album and the second on a major label. It was also her major commercial breakthrough.

Her parents played Bob Dylan and Captain Beefheart when PJ grew up and she has surely been inspired, at least by the latter. Her rendition of the blues may not be as perverted as the old Captain's, but her raw punk-blues of "Meet Ze Monsta" and "Long Snake Moan" must surely have paved the way for the success of sister Meg and brother Jack of White Stripes a few years later. Well, it's not all distorted guitars and rough vocals here. On the very slow "Tecló" the distorted guitar (effectively low in the mix) is accompanied by a harmonic piano and an undistorted guitar. There are organs on almost every track, though they hardly dominate apart from in the slightly country and western flavoured "The Dancer" at the very end of the album. Along with two other tracks, "The Dancer" also includes something as improbable as a string quartet! "Working For The Man" is close to a bare drum'n'bass number with vocals and some organ deep down in the mix. The powerful acoustic guitars and percussion almost sounding like handclaps of "Send His Love to Me" gives reverberations of flamenco. The album was produced by PJ herself, along with her faithful musical companion Joe Parish (also guitars, organ, drums and percussion) and for the first time the hip Flood (aka. Mark Ellis). The guests included Australian Mick Harvey for the very first time (no relation, from The Birthday Party, Nick Cave & The Bad Seeds and Crime & The City Solution). This was the year before PJ and Nick Cave started their personal relationship.

Speaking of Nick, lyricwise she seems at least occasionally inspired by the same universe as him, a fascination for gloomy landscapes, culture/religion and characters of the southern areas of the United States or thereabouts, as in the title track:

I was born in the desert  
I've been down for years  
Jesus, come closer  
I think my time is near  
I've travelled over  
Dry earth and floods  
Hell and high water  
To bring you my love

I've climbed over mountains  
Travelled the seas  
Cast out of heaven  
Cast down on my knees

Not quite what you'd expect from your average non-religious lady from southern England. But she has more on offer. In "C'mon Billy" and "Down by the Water" she acts as the male protagonist; in the latter, dominated by a cool distorted bass, as a really bad boy...:

I lost my heart  
Under the bridge  
To that little girl  
So much to me  
And now I moan  
And now I holler  
She'll never know  
Just what I found

That blue eyed girl  
She said 'No more'  
And that blue eyed girl  
Became blue-eyed whore  
Down by the water  
I took her hand  
My lovely daughter  
I won't see her again

Oh help me Jesus  
Get through the storm  
I had to lose her  
To do her harm  
I heard her holler  
I heard her moan  
My lovely daughter  
I took her home

Little fish, big fish, swimming in the water.  
Come back here, man, gimme my daughter.

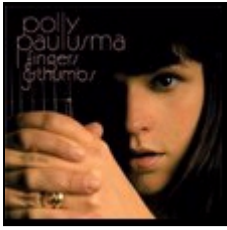
The fascinating video that accompanied the song depicts PJ in the characteristic red satin dress of the album cover both over and under water. Or the other way round, the cover photos is probably taken from the video.


Those who are only familiar with PJ's latest offerings of the present millennium might be in for a little shock. She has always been somewhat deliberately rough concerning her record production, but here she is substantially rougher than on say *White Chalk* (2007) and her latest, *Let England Shake* (2011). On the other hand, her second, *Rid Of Me* (1993) was even rougher. Anyway, *To Bring You My Love*, released 20 years ago today, is a fascinating album from one who doesn't seem to hold the skill of being artistically indifferent. The album firmly placed her among the proud tradition of strong personalities of rock, like Patti Smith.

JP

Original URL: <http://www.lunakafe.com/moon226/en226.php>

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 England - Full Moon 132 - June 30th 2007 - record review

# Polly Paulusma

## Fingers & Thumbs

One Little Indian / Tuba!

Paulusma made a quiet but lasting impression in 2004 with her debut album *Scissors In My Pocket*. A record that didn't exactly knock about neither the charts nor the dancefloors. But that's not what it takes for great music in itself. Since then she's been supporting Dylan, had a baby and now releasing her second album.

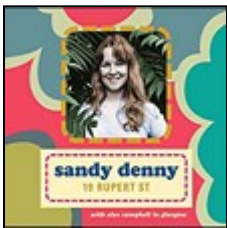
Here's a different focus when it comes to expression and arrangements than the first time around. She still manages to keep that strong intimacy, and although the songs here are louder (as far as loud goes for Paulusma) there is a certain calm surrounding these songs. She was hailed as "the new Joni Mitchell" by her debut, but here's a bit more of Edie Brickell and even bits and pieces of soul music. A blend that grows on me as I have given the record some time and attention.


Polly Paulusma is indeed a fine songwriter and singer, which her second coming confirms.

Anders Svendsen

Original URL: <http://www.lunakafe.com/moon132/en132b.php>

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 England - Full Moon 185 - October 12th 2011 - record review

# Sandy Denny

## 19 Rupert St

Witchwood Media

We announced this release in last month's Fotheringay review and I feel obliged to give it a spin and report if it's worthwhile to investigate. It is. If the Fotheringay recording was semi-professional, this one has to be a really professional recording. It isn't. It was recorded live in the living room of Patsy and Alex Campbell's apartment in 19 Rupert Street in Glasgow one Saturday evening of August 1967.

Sandy was a friend of the Campbell family, she recorded half an album's worth with Alex, and paid them a visit while she played some gigs in Scotland. Another friend of Alex', Danish Carsten Linde, and his girlfriend showed up at the front door of 19 Rupert Street at the same time. Carsten had just bought a reel to reel tape recorder and had one empty tape. One evening when Sandy had a day off, the host, hostess and guests spent a nice evening in the living room. A bottle of whiskey was brought forward, guitars as well, songs were sung, lots of laughs and Carsten started his tape recorder.

Of the twelve tracks here, six are Sandy solo, more or a little less. She and Patsy take the lead on "Willie Moore" and "The Sans Day Carol" and Sandy sings her heart out now and again along with Alex on three. Here are a few Sandy standards of the time: the beautiful "Milk And Honey", by her boyfriend Jackson C. Franks, that is most probably written about her according to the liner notes. Of course Sandy's own "Who Knows Where The Time Goes" is given a go, as well as the standard "She Moves Through The Fair". They were immortalised on Fairport Convention albums the following two years. Another standard, originally American, "Trouble In Mind" is not the same as the one Fotheringay performed live three years later.

The quiet songs work best. The two aforementioned duets with Patsy are great. And the opening traditional ballad "The Leaves Of Life" sends shivers down my spine. The melody and especially the guitar work reminds of Sandy's own "Fotheringay" (the song, not the band), one of her very best. My favourite here is the quietest of them all "Fairy Tale Lullaby" by John Martyn.

Since this probably was the first recording by Carsten Linde, the sound is far from perfect, even though post-producer Dave Cousins of The Strawbs took the tape to Abbey Road Studios to have it digitally transferred and doing the best out of it. Sometimes the guitar is too loud compared to the vocals. In the louder parts the

sound is distorted, especially on "The Midnight Special" and "Trouble In Mind" with Alex in command. The playing is not perfect either, and Sandy's guitar is slightly out of tune on "Who Knows..." even though she tunes it before she starts. But what the recording lacks in technical perfection it gains in charm, spontaneity and intimacy. At the start of "She Moves Through The Fair" a train can be heard through the open window. During "Jimmie Brown The Newsboy" Alex even persuades Sandy to play a guitar solo, probably her one and only during her entire recorded career.


The final song was recorded the following evening. It's a medley, sort of, by the younger Campbell generation, Patsy's and Alex's two sons. "Chuffa Chuffa Chuff", "Oh My Darling Clementine" and "Jesus Loves Me" are given a go. My only real objection about this release has to be that it's credited to Sandy. It should have said Sandy with the (entire) Campbell family. And if you should have any doubts; this is not the album if you want a proper introduction to the recorded world of Sandy Denny. Then her first three albums with Fairport Convention or first two solo albums are the ones to seek out. But for fans, 19 Rupert St is a most welcomed addition. If there ever will be a second vast Sandy Denny box, it probably ought to include at least 25 discs...

JP

Original URL: <http://www.lunakafe.com/moon185/en185.php>

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 England - Full Moon 22 - August 8th 1998 - record review

## Snowpony

### The Slow Motion World of Snowpony

Radioactive

Snowpony is sort of the kool "supergroup" of English indie-music. Katherine Gifford is an ex-member of Stereolab and Moonshake, Debbie Googe was the bass-player of My Bloody Valentine, and drummer Max Corradi has been in Quickspace and Rollerskate Skinny. Quite some resumé for one band.

Katherine Gifford formed Snowpony when she jumped off Stereolab, and after releasing a couple of singles in 1996, and the *Chocolate in the Sun* single last year, they're ready to present their debut album this autumn. The album title couldn't have been better - *The Slow Motion World of Snowpony* fits like hand in glove. The motion of the music of Snowpony is really slow and lazy. The first track is *Easy Way Down*, which was released as a single 2 years ago. Old stuff, eh? Anyway it's a cool song, and one of the better on this album.

Snowpony sort of mix dark and melancholy trip-hopish beats with jazzy moods, and in-between they throw in tape-loops with semi-noisy guitars and organs. The music is sort of a puzzle, and the lyrics are mostly from the sad and misty side. It seems like Snowpony is telling dark fairy-tales with unhappy endings. *3 Can Keep a Secret (If 2 Are Dead)* starts with a slow and punky two-chord riff, before the rhythm breaks into the song. The album's best, and most desperate song is called *St. Lucy's Gate*. It's a circling melody, spinning like an antique merry-go-round with no-one on it. Quite spooky.

I must admit to be a little disappointed after listening to this record. I find the songs a bit too monotonous and anonymous. Maybe the motion is too slow, and the moods are too dark? Snowpony claims to "hung like horses, play like donkeys, kicks like a mule" (sic). I'm not sure about all that, but Snowpony is able to give you a couple of pleasurable rides.

Due to be released August 25th 1998.

Håvard Oppøyen

Original URL: <http://www.lunakafe.com/moon22/en22b.php>

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England - Full Moon 9 - July 20th 1997 - record review

# Supergrass

## In It For The Money

Parlophone

Supergrass made a big fuss (or fuzz) with their debut album *I Should Coco* two years ago. With the song *Caught By The Fuzz*, among a bunch of others, rather close to perfect, rough-edgy guitar-pop-rock, they seemed to fit well into the fine tradition British bands have developed over some three decades. This year they had to prove if they could be able to match their "first-born", and once again make music-journalists come drooling all over. I won't be surprised if so happens.

Once more they've written a dozen of teasingly appealing pop- songs. They do not intend to present something completely new and original in popular music, but, nevertheless, their music is likeable and cool, giving you songs to hum along with. They show some rough magic, alongside being playful and arrogant, but at the right side of the scale. The matter of arrogancy have become a well-known phrase dealing with lots of Brit-bands for a while, but Supergrass seems to be smart enough to steer clear off the rather immature cock-fighting over the Brit-pop throne. In stead of stretching noses towards the sky, they concentrate on their songwriting and performance, without being self-absorbed, while they're keeping a healthy distance to the business and the stardom of pop&rock.

The album opens with the title-track, a swirling starter with elegant horns and a swell arrangement, and a certain irony for sure. Song two - *Richard III* - is a real killer, and will definitely be one of the summer songs of 1997! Riffy, catchy, and with the spiffing sound of the Theremin included as superb seasoning. Yum, yum! Fun! *In It For The Money* contains of 12 songs, changing to and fro between up-tempo stuff and some calmer moves. And with fitting doses of strings, contributed by Hornography(!) and The Kick Horns(!), with additional percussion by one Satan Singh! Most likely a nice bad- guy...The song *You Can See Me* is another charmer, with the lines:

*If you like me, you can buy me and take me home  
When you see me on your TV I'm alone*

The three Oxford-born youngsters of Supergrass makes a strong trio. All the songs are credited Supergrass & Robert Coombes (the keyboard man, and 4th "member" of the trio). Gaz Coombes is the target-man, doing the vocals and guitars. He's got sort of a whiny voice, but it suits their music quite well. And he's got some solid backing in Mick Quinn (bassman) and Danny Goffey (drummer), which both do backing vocals as well. (or am I wrong?) You can "hear" the Beatles, and you can "recognize" glimpses of others. But still the album sounds *Supergrass-ish*. Or, as Lord Percy from Black Adder II would have said: *This is nuggets of purest green!!!* Well done, lads!

Håvard Oppøyen

Original URL: <http://www.lunakafe.com/moon9/en9.php>



England - Full Moon 182 - July 15th 2011 - concert review

# Television Personalities

## Revolver, Oslo, 17.06.2011

This was one of those bizarre nights. When I got to Revolver I read the note at the door (see pic) telling that "Two members of the band missed the flight from London to Norway, but despite the absence of Dan (lost passport) and TexasBob Juarez (turned back at departure gate by Ryan Air staff), the rest of the band wanted to play a show with special guests". So, Dan Treacy; the founding and only constant member of TVP, singer, songwriter -- not present at a TVP gig.... Sounds like a joke, right?

Well, the rhythm section clung to the old saying "the show must go on". With the assistance by David (on bass) and Henrik (guitar) from the Swedish support band the Alcoves, they had a quick practice during sound check. TVP bass player and keyboardist (for the last 5 years) Mike Stone played guitar and sang lead vocals. Drummer Arnau Obiols (who's been with TVP for the last couple of years) was the only guy in the right place (and he did an excellent job). So, bizarre, com on.

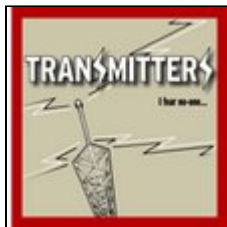
Despite some minor errors - mind you this gig was the bands second rehearsal! - the show went remarkably well. The night turned out quite entertaining. Still, it was a rather strange show, but when presented to the songs of Treacy, what strikes you is what a brilliant song-writer he is. "Silly Girl" opened the show, and the classics came bouncing off the stage: "A Picture Of Dorian Gray", "Salvador Dali's Garden Party" (with new lyrics added: 'Dan Treacy was there, that's why he's not here...'), "14th Floor", "This Angry Silence" (one of the best songs this night), "Look Back In Anger", "Prettiest Girl In The World", "All My Dreams Are Dead", "I Know Where Syd Barrett Lives" (of course), "King & Country", "My Very First Nervous Breakdown", "Someone To Share My Life With". They even played "Silly Girl" twice, due to audience request - latecomers, in fact it was a girl (Mike made a dedication, calling her 'silly, for coming late'). In fact, most songs were requests (as they probably would have been with Treacy present). They didn't entirely play golden oldies; "All The Young Children On Crack" (off My Dark places) was on the set-list. But another oldie ended the show: "Part-Time Punks" was the encore, even though Mike hesitated playing it, because he didn't have the lyrics all lined up (this was a gig with a lot of notes around the stage, you know). Anyway, a persistent lad in the crowd got his will. And the crowd was pleased.


So, it was a peculiar night, but also quite humorous and highly entertaining. But, didn't the kids just love it? Well, I didn't regret stepping inside -- even though the venue charged full price! Anyway, the band did well, and we all had a good time. Support your local club. And, support your local DIY act.

Håvard Oppøyen

Original URL: <http://www.lunakafe.com/moon182/en182c.php>

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

## Transmitters

### I Fear No-One...

Elsewhen Records

Transmitters set ears ablaze with their postpunk irreverence in the late seventies. This compilation shows them as kin to the Fall and the Mekons, yet individual and fierce.


Some tracks hail from a John Peel session, ah, happy days. The abrasive sound is very modern sounding thanks to revivalists like Franz Ferdinand. This is less commercial and harder on the ears. But for fans of the Fall I don't see how you could go wrong. "Curious" is hardly a ballad, but softer and displays a neat chord sequence. At 22 tracks it drags at times but "Dead Siamese Sister" is a minor classic ripe for discovery amongst other choice cuts.

Anna Maria Stjärnell

Original URL: <http://www.lunakafe.com/moon131/en131d.php>

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 England - Full Moon 89 - January 7th 2004 - interview

# The Veils

## - an interview with Finn Andrews

### "Democracy is for chumps"

Yes, it's true, The Veils' front man Finn Andrews is the son of erstwhile XTC member Barry, but that doesn't necessarily mean that his music sounds anything like his father's or that his dad's protection made it any easier for him to get a foot in the door of the music biz. In fact The Veils had to struggle quite a bit before they could release their debut album *The Runaway Found*, out early in 2004 on

Rough Trade. Recently, 20 year old Finn took time out to explain to us how it feels to finally have the album released and why he doesn't like to be thrown into the same category as bands like Muse or Coldplay.

**LK:** *What's it like to be in The Veils at the end of the year 2003?*

**Finn:** "Like eating nothing but salt for three years and finally eating a strawberry. It's very exciting."

**LK:** *You've had some bad luck with your first record contract and thus the album's release has been delayed for quite a while. What was bigger in the end, the pressure to come up with something that's worth two years of work/preparation or the relief to finally have the album released?*

**Finn:** "I just wanted the album out really. There was no real pressure, it was more just trying to make something great happen, I don't think two years is that long either, I would have spent five more if they'd let me."

**LK:** *Then again, I guess it could be an advantage to not being forced to rush your first album. So what would have been missing if you would've made this album a couple of years ago?*

**Finn:** "Nothing would have been missing at all, it just wouldn't have had that same sense of time passing as this one does, and that's what I liked best."

**LK:** *You've worked with various producers (Bernard Butler or Kenny Jones) on this album. What did you hope they would bring to the music and did they meet your expectations?*

**Finn:** "Producers are fine, I don't like the idea of them particularly, we just didn't have a very good knowledge of the studio so we needed someone who did and could offer a fresh pair of shiny ears."

**LK:** *How important is an outsider's opinion to you, especially since this is your first album? Do you still feel like a rookie, who wants to learn or do you find it difficult at times to "compromise"?*

**Finn:** "I think the thing that scared me most about the music industry when I first got near it was how much people expect you to compromise what you are doing, especially as I had just turned seventeen when we got signed and didn't really have the confidence to tell these Rich yuppy music biz fascists just to get fucked and leave me alone."

**LK:** *To my ears, a lot of the songs sound quite grand or even epic, without being over-produced - do you hear them in your head like that the minute you write them or how do they arrangements come about?*

**Finn:** "I don't know, they just come out like that."

**LK:** *Do you find it easy to determine the point where you have to stop and a song is done or do you go to far sometimes?*

**Finn:** "We've never spent more than two days working on a track and we only ever allow ourselves that amount of time no matter what the song is. We spend months rehearsing things, but I don't know how you know when to stop working on something, though when someone suggests a bass solo it's usually a good time to call it a day."

**LK:** *The songs on the record sound quite diverse - apart from your voice, what do you think holds the album together, what's the red thread running through the record?*

**Finn:** "The songs are all about the same three people so there is something that unifies them I guess. There's a lot of death and love and light and fire in it, they all have that in them."

**LK:** *How democratic are The Veils at this point?*

**Finn:** "Democracy is for chumps, long live the belligerent dictator."

**LK:** *I guess every new band will be compared to other bands (and most of them hate it), BUT: are there any comparisons that you thought were pretty fitting and what are the ones that you thought were the most off?*

**Finn:** "A critic in Holland said my voice was like a cross between Eartha Kitt and a vacuum cleaner. That's pretty accurate. If we get compared to anyone from the last 10 years that usually tends to piss me off. Anything pre-1992 is probably safer."

**LK:** *From an outsider's point of view, Rough Trade seems like an excellent choice of a label these days - did you put a lot of thought into that or was it more or less obvious or even inevitable, due to the Geoff Travis connection (who initially helped the band to sign the ill-fated contract with Blanco Y Negro)?*

**Finn:** "It was just Geoff really, and Jeannette Lee, we just wanted to be around them, they'd been with us right from the start and it just felt right to keep it that way."

**LK:** *Any famous last words?*

**Finn:** "If you can't talk about it, point to it." (Laurie Anderson)

Carsten Wohlfeld

Original URL: <http://www.lunakafe.com/moon89/en89.php>

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 England - Full Moon 99 - October 28th 2004 - record review

## Xanda Howe

### And How

Songphonic

Xanda Howe's an interesting singer who might get a shot at the big time if she's in luck. Some of her material is reminiscent of Dido and other songs are more singer-songwriterly stuff. The song "And How" is lightly fluffy radio pop in the aforementioned Dido's vein. It's well-produced and not clichéd though.

The disco of "Driving Me Mad" should get her a big hit if there's any justice. Its throbbing beat and sassy lead vocal are too good to ignore. "My Beautiful Friend" is a faintly exotic sounding track that should get most dancefloors jumping.

A laid-back setting is created for "How Do I Love Thee", an Elizabeth Barrett Browning poem set to music. Howe sings it sweetly and reverently and Jimmy Kent adds a nice rap. Oddly, it works. "Midnight Poet" is an impressively cinematic song. A bare live version of Tom Waits' "Time" rounds things off nicely. Howe's girlish tones work well with Waits song.

*And How* is a stellar debut.

Anna Maria Stjärnell

Original URL: <http://www.lunakafe.com/moon99/en99.php>

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 England - Full Moon 30 - March 31st 1999 - record review

## XTC

### Apple Venus Volume 1

Cooking Vinyl/Idea Records

Our favourite pop orchestra of the 1980s and early 90s is finally back. Not long ago a 4 CD box of sessions and live recordings for the BBC from 1977-89 (*Transistor Blast - The Best of the BBC Sessions*) saw the light of day. Also, at last they were freed from the contract with Virgin and recordings of new songs could continue

after a 6-7 years long sit-down strike. Now they've found refuge at Cooking Vinyl (along with another old favourite of ours here at the Luna K. headquarters - Pere Ubu).

Dave Gregory left the band during the recording of *Apple Venus*, which means that by now there are but two XTCers left: tunesmiths and lyricists Andy Partridge and Colin Moulding. Because of Dave's departure, Mike Batt was hired to deliver the orchestral arrangements. The orchestration adds a fresh new touch to the album along with the crisp production. It's very delicate, the details stand out, just listen to the first seconds of the opening track *River Of Orchids*. Otherwise the songs sound very much the way they ought to do, with most of the XTC characteristics we've learned to appreciate during the last, say, 20 years. The rock elements are nearly absent here, and pure pop songs flower with melodies and hooks that you (well, at least I) never seem to get fed up with no matter how many times you play them - or whistle them on your afternoon stroll in the park. The second volume of *Apple Venus* is supposed to be rougher, with less orchestration, by the way. The lyrics are probably still original reflections on small events of the world, not only on the domestic side. There's no lyrics printed on the sleeve, which is a shame and makes it hard to catch all the words at least for a non-native English speaking person like me. No doubt Andy Partridge has had a rough divorce since we last heard from him. You need go no further than *Your Dictionary*. Some of the other songs also include scars and wounds, I am guessing, despite the seemingly optimistic surface. Let's hope he manages to sort out his life and doesn't end up as a bitter and lonely man in the living room of his Swindon Old Town home. The world needs more merry eccentrics of the Andy Partridge and Colin Moulding kind!

So far *Apple Venus* doesn't quite match the level of its predecessor *Nonsuch* in my humble opinion. But the comparison is unfair. *Nonsuch* is probably my all-time favourite XTC album, and has been growing for almost seven years. *Apple Venus* has only been around for a month by now, and will surely keep growing for years to come, especially now that I've just found the lyrics on the XTC Chalkhills site. So far a few of the songs seem to be somewhat, ...eh, anonymous. At this stage tracks like *I'd Like That* (dreams of better days), *Knights In Shining Karma* (XTC as beautiful, quiet and relaxed as can be), *Fruit Nut* (the merry eccentric in his English back garden) and *I Can't Own Her* (a heavily orchestrated bitter pill in the worst American or Lloyd Webberian musical style, which somehow works, probably because of the voices) stand out. And of course *Easter Theatre* - a homage to spring - is great and very appropriate at the time of writing. Let's pray Andy and Colin keep their muses alive & kicking and keep recording as XTC for years and years to come!

JP

Aah - XTC! 7 years has passed since this gloriously English band made their pleasant *Nonsuch* album, and I for one was quite excited by the fact that they were doing a comeback this year. 7 years and a lot of trouble for the persons involved, we are told. Their contract with Virgin Records had been broken, long time member Dave Gregory had left the band during the recording sessions, and with Andy Partridge's marriage down the drain, XTC should be back with a vengeance.

So, what do we get, then? The opening track *River of Orchids* is not a opening track to gain more friends, but rather XTC's way of saying: We're back, and we've changed! Starting off with something sounding like drips from stalactite (recorded in their hiding place of the early nineties, perhaps?), pizzicato strings, intricate horn arrangements and finally Andy Partridge's voice at its most forced. I am not convinced. Hmm.... Sound quality is great, though.

*I'd Like That* is a step in the right direction, this is a more "typical" XTC song, and the four seconds of Jeff Lynne's keyboards coming in at 1:53 (making a lot of the music journalists go: This record sounds just like an ELO record - which is bullshit of course) are quite charming. My spirit is further lifted on track three, *Easter Theatre*. Ignorants hearing strings like this in the nineties, compare this with the music of Brian Wilson in the sixties. Nonsense. On this track XTC make an attempt to demonstrate how string arrangements can be (and should be) done. A mini symphony with a guitar solo lifted straight from Pilot (the Scots)! Compare the string arrangements on this album to the dilettantism of, say, John Paul Jones on REM's *Automatic For The People* (which he was greeted for (!)), and be convinced! But is it real strings or keyboards?

*Knight In Shining Karma* is Andy Partridge doing his Paul McCartney chord change progression, again delightfully arranged again. Could have been an out-take from *Skylarking*, their 13 year old masterpiece, to

which *Apple Venus volume 1* has been compared. Colin Mouldings first attempt on this album is *Frivolous Tonight*, and it is with great sadness I have to say that this is the least interesting track on the record. Sounding like *The Red Curtain* (his alter ego in the Dukes of Stratosphere days) doing a Rutles cover, this is just parodic. Eastern-sounding *Greenman*, arranged by Mike Batt (*English airy-ballad-maker, the composer of Bright Eyes, which was yodeled to the chart-tops by Art 'King of Brylcreme' Garfunkel - editor's note*) and *Your Dictionary* (his much-mentioned attack on his ex-wife), *I Can't Own Her*, are three songs where Andy Partridge shows strong songwriting skills, but I feel that something is still missing. *Fruit Nut*, Colin Moulding's second contribution, is slightly better than his first, but where is the songwriter of *Making Plans For Nigel*, *Ten Feet Tall*, *Fly On The Wall*, etc.?

With *I Can't Own Her* and *Harvest Festival*, the two other highlights here, we are back in *Skylarking*-land. Again strong, near-bombastic arrangements (the latter including slightly out-of-tune recorders probably played by an un-credited Roy Wood) and Andy Partridge's ear for good SONGS. The slowest song of the album, *The Last Balloon* closes the record, and I am starting to long for some real rock'n'roll (and, it must be said, Andy Partridge's voice is beginning to get a little, you know, tiresome...).

After seven years of silence, *Apple Venus* delivers 50 minutes of music spread over 11 songs, but I am not quite convinced. It is great to have them with us again, and OK, it is their best record since *Skylarking*, but I think we should be permitted to expect more after so many years. Volume 2 (a collection of rockier stuff, I am told) is to be released later this year. It could be the redemption we were hoping for.

Pingo

Original URL: <http://www.lunakafe.com/moon30/en30.php>

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 England - Full Moon 150 - December 12th 2008 - record review

## The Zen Hussies

### Continental Adapter

self-released

The Zen Hussies make a delightful party racket on this minialbum. Their unholy marriage of styles might remind you of Gogol Bordello or Squirrel Nut Zippers.

Opener "Keecker-Rocker" merrily rocks the house as they give in to their jazz influences. The big band vibe really sounds cool here. "The Whiplash Waltz" revs it up and gives us a song that could belong in a Kusturica film, all Eastern European swing and good humor. "My Kinda Lady" unsurprisingly swings a lot and has a suitably droll lyric, well sung by the singer. The Zen Hussies sound like they'd be a dynamite live band, and this collection should make any party swing.

Anna Maria Stjärnell

Original URL: <http://www.lunakafe.com/moon150/en150b.php>

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 Scotland - Full Moon 236 - November 25th 2015 - record review

## Bill Wells & Friends

### Nursery Rhymes

Karaoke Kalk

'If people thought it was a bit strange, then they didn't say... I made it all clear pretty early on in proceedings and everyone seemed up for it.' (Bill Wells)

The semi-legendary Scottish composer and musician Bills Wells (he's firstly a bass player, but Wells also plays piano and guitar) has always collaborated with the bigger and more interesting names from the upper layers of (or the surface of) the underground and the lower overground of jazz, folk, indie pop/rock, etc. The

album *Everything's Getting Older* (on Chemikal Underground, 2011), made in collaboration with Aidan Moffat (ex-Arab Strap), won him the Scottish Album Of The Year award in 2012. On *Nursery Rhymes*, his Scottish and Global friends this time around includes Syd Straw, Yo La Tengo, Karen Mantler (plus The Karen Mantler Trio), Norman Blake (Teenage Fanclub - yes, there'll come a new TFC platter early next year!), Isobel Campbell (ex-Belle & Sebastian), Satomi Matsuzaki and Greg Saunier (both members of Deerhoof), Amy Allison, Amber Papini (from Hospitality), Aby Vulliamy (of Wells' The National Jazz Trio Of Scotland), Michael Cerveris (at a time a member of Bob Mould's touring band), Charles Burnham, Bridget St John, and Annette Peacock. Bill's 'dream team' experimenting in the nursery room in the evening.

All these songs are traditionals, true 'oldies' as they all originate from the 17th/18th/19th century. Hey, "Ding Dong Bell" even go further back, as it was published back in in 1580! However, they are all re-created and interpreted in a new, modern way - dressed up in 'Bill Wells style' arrangements, stamped with the various singers' and players' mood and temperature. All the songs are of course quite low-voiced and gentle (as nursery rhymes should be). Jazz and folk cool, for sure. Yes, they are also experimental and playful as well, but I guess they'll work very well inside the nursery for the young listeners. But, as Wells has stated the songs are also somewhat 'rubbed' instead of the common polishing most commercial artists do to songs within this genre: 'They should be quite disturbing, because ultimately part of the remit of a nursery rhyme was to give your child some of the harsh realities of life, while sugar-coating them with a catchy little melody. But I'm losing that coating and going straight to the nub of the thing.'

The best tracks of *Nursery Rhymes* are, well... there are several. Of course I like the tracks featuring Yo La Tengo, such as "Three Blind Mice" (vocals by Karen Mantler) and "Lavender's Blue" (vocals by Georgia Hubley and Norman Blake), plus the very fine closing track "Ride A Cock Horse" (vocals by Hubley and Blake). Some of the more entertaining tracks include "Humpty Dumpty" (vocals by Amber Papini, feat. Yo La Tengo), "Hickory Dickory Dock" (vocals by Blake) and "Twinkle Twinkle Little Star" (vocals by Satomi Matsuzaki). It is also nice to hear the authoritative voice of Annette Peacock when she sings "Hey Diddle". "Bobby Shaftoe" (with vocals by Aby Vulliamy) is also a treat. All in all *Nursery Rhymes* is a sweet and sympathetic yet also a challenging album. This is not a mainstream record - here are no straight renditions of these (mainly) well-known songs. Go check it out with your child/children.

Håvard Oppøyen

Original URL: <http://www.lunakafe.com/moon236/sc236.php>



Scotland - Full Moon 51 - December 11th 2010 - record review

## Boards of Canada

### In A Beautiful Place Out In The Country

Warp Records

Saturday morning. At once upon a time it used to mean cartoons from the break of dawn until American Bandstand, and only one thing could keep us from them. Theophulus' pigeons.

Theophulus was The Janitor at my elementary school. He used to drive an old light blue pick-up. And in the back were birdcages, made from scrap wood and chicken wire. Rickety things and filled with pigeons on a saturday morning. Homing pigeons.

Four neighborhood Sting-Ray's leaning against the backdrop of the diamond, handlebars poking through the holes and us on the top of the bleachers facing the parking lot and dreaming up stories. Mostly behindenemylinescovertoperations kinds of stories. Only the 60's and kids already watching too much T.V. But this wasn't Land of the Lost. Or Super Friends. Not even The Banana Splits were this exciting...

Secret messages clasped to their scrawny and itching to fly legs, he would hold each bird in both hands and close to his body. Looking down, he'd whisper some more instructions, kiss the top of their heads, and then chestpass them into the schoolyard air. Eyes glued to their clandestine flight until we could see them no more.


Listening to Boards of Canada is like those early mornings. The quiet. The chill. The lazy weekend rhythm. Like their last record, they even use some playground noises. Children playing. And laughing.

The vinyl is even light blue. Like Theophulus' truck. And the crisp flapping air of homing pigeons coming home.

Alice Kenner

Original URL: <http://www.lunakafe.com/moon51/sc51.php>

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 Scotland - Full Moon 28 - January 31st 1999 - concert review

## The Delgados

### Nice'n'Sleazy, Glasgow, January 19th 1999

Last time the Delgados played a hometown gig they were in the salubrious surroundings of the Mitchell Theatre, where they practically incorporated the sit-down venue into their act, with a slideshow, lighting effects, and comfy leather armchairs, which somehow fitted in with the *Peloton* vibe perfectly. Now it was back to, well, the opposite of the Mitchell, rockwise, the hot and sweaty RAWK AND ROLL environment of Nice'n'Sleazy's basement. In fact the hot humid conditions probably make it possible for a strange primordial soup effect to generate new rock life, where new stars may be born.

Of course the Delgados are stars already, or as close as you can get to this in Glasgow's indie rock underground without being the Supernaturals. But this is a back-to-basics performance of sorts - although they're still augmented by flute and cello, this is probably necessary to get the full effect of the likes of *Everything Goes Round the Water*, which they kick off with, and *Pull the Wires From the Wall*. There are still the experimental leanings that we saw on *Peloton*, such as *Blackpool* (mercifully the tape machine doesn't have to go into overdrive this time!) but all in all there's more of a rock edge. We get a couple of oldies this time (you spoil us!) with *Falling and Landing* getting an airing along with the now-obligatory *13 Gliding Principles*, though the look that the entire band gave one intrepid 'heckler' who asked for *A Very Cellular Song* was priceless.

There was new song too, we're not sure, we think it's a cover at first, but apparently not - but that's just the mark of a good song, I suppose. Familiarity doesn't always breed contempt you see; in this case, with the gig sold out ages ago, the Delgados have a local audience who still love them as their own. Today Glasgow, tomorrow the world.

Stuart McHugh

Original URL: <http://www.lunakafe.com/moon28/sc28.php>

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 Scotland - Full Moon 98 - September 28th 2004 - record review

## Dogs Die In Hot Cars

### Please Describe Yourself

V2

Yes! Looking for another new wave of new wave of new wave? You'd better check out this bratish and cocky bunch of Glaswegian youngsters, spitting out bouncy pop songs gridlocked on early 80s XTC blissful energy and steam. Put in some Jarvis and his Pulp, and you're somewhat close to the sound of the content of *Please Describe Yourself*, the debut album of the oddly named Glasgow quintet.

As I said when reviewing their second single Man Bites Man E.P. 6 months ago: Dogs Die In Hot Cars (DDIHC) could give us the perfect summer album of the year. Well, yes, it pops like hell, and bounces and bends as a hyper rubber ball. Neatly produced by 80s team Langer & Winstanley, unveiling a long line of

catchy songs. The album holds 10 songs, and starts off with the single released in prior to the album, the energetic "Godhopping". Then hopping on to the next, "Lounger", the pair of them makes the link to XTC quite obvious. Then comes the instantly catchy "I Love You Cause I Have To", and you're hooked.

DDIHC hold on to the tempo and the stamina throughout the album and only a couple of weaker tracks pulls everything a bit to the ground. Well, maybe weaker isn't the word to use, and they sort of fit in with the rest, so it's maybe just a good mix to let the really good songs stand out. "Apples & Oranges" is maybe too much of a homage (tongue-in-check?) when it comes to XTC, but it's another charmer nevertheless. As is "Modern Woman", "Pastimes & Lifestyles", and the closing "Glimpse At The Good Life".

A smashing debut! Hot dogs anyone?

Håvard Oppøyen

Original URL: <http://www.lunakafe.com/moon98/sc98.php>

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

## Franz Ferdinand

### Take Me Out

Domino Records

Back in the 70's, when my uncle the newspaperman was changing newspapers, me, my brother and my dad brought the pickup down and helped him move from the Chicago Tribune to the Dubuque Telegraph Herald.

I think I was about 12. Patrick would've been 9.

The trip was clear across state; from the cold, Chicago bustle through the fractured farmlands of Northern Illinois on to the sleepy banks of the Mighty Miss and Dubuque, Iowa. We were kids and totally into it.

There was something alluring about the big city for a kid from one of its resort towns. So *This* is where they all live during the school year. *This* is where the train roams around the city on stilts and shakes the buildings. *This* is the city where the mailmen die and they discover years of undelivered mail under his house.

Ooooh...look at that skyscraper!

We got into the city early enough to pack up the truck, make the trip, and unload in one Saturday. I remember munching on a bag of pretzel sticks while we worked loading the Jimmy and listening to WLS.

We probably groaned with arewethereyet?s, but I really don't remember the actual trip very much. I just recall that when we finally got there, standing amazed behind the truck and calling out loudly for everybody to come and quick.

The pretzels were still sitting on the back bumper. 179 miles of highway and bathroom stops after someone shut the tailgate on the last load and set them there.

I'd like to blame the laws of physics on the fact that the Franz Ferdinand record hasn't left the player for days, but it's a force much stronger than that:

Free Will.

Alice Kenner

Original URL: <http://www.lunakafe.com/moon90/sc90b.php>

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Scotland - Full Moon 75 - November 20th 2002 - interview

## Idlewild

### Jukebox Pop Quiz! With Roddy Woomble

*The Remote Part* is among the best albums that have been released in Britain this year. It's the kind of album that has it all: Power Pop anthems, great Pop songs with strings, and mean little Punkrock numbers with distorted guitars. The four guys from Scotland - who recently parted company with long-serving bass player Bob Fairfoull - are currently touring Europe with Coldplay. Luna Kafé met singer Roddy Woomble in Cologne, Germany, recently to check out his excellent taste in music. Here's our exclusive Pop Quiz:

**Nada Surf:** "Inside Of Love" (from the album *Let Go*, 2002)

**Roddy:** "It's interesting! Who's that, I know them! The Flaming Lips? Built To Spill? Beachwood Sparks?"

**LK:** *Here's a BIG clue: They got one 'popular' song... it's Nada Surf!*

**Roddy:** "Oh yeah! They are much more popular in mainland Europe than they are in the UK. We played with them once actually. They look very odd. They all should be in different bands, cause they have this Indierock guy singing and this dreadlocked guy in cycling shorts playing bass and the drummer looks like a school teacher!"

**LK:** *When you hear a (quite mellow) song like that, do you notice the connection to your more recent stuff, or are you still more of an indie rocker at heart? Because obviously you've been getting a lot of R.E.M. or Crowded House comparisons lately.*

**Roddy:** "Comparisons are something that I don't involve myself in. I don't care who we get compared to. If I had never heard of a band and wanted to know what they sounded like and somebody said 'oh, they are a bit like that...' - you just have to do that, you need to get a handle on a band anyway. I'm not bothered if people say [we sound like] R.E.M., Smiths, Crowded House, U2, the Cure - that's fine! I thought that [Nada Surf] song was okay, I'd have to hear it again..."

**The White Stripes:** "Fell In Love With A Girl" (from the album *White Blood Cells*, 2001)

**Roddy** [immediately]: "White Stripes! I think they are great! They are a classic case of personality in a band. They've got so much personality, it's so amazing to watch, it's a triumph that they are so popular! I saw them play at the Glastonbury Festival. It was a band called Stasailor, then the White Stripes and then a band called The Charlatans - and the White Stripes blew them both away. When the White Stripes came on, they looked like super heroes, with the clothes they were wearing and all."

**LK:** *Do you find something like that inspiring? Would you guys consider performing in matching outfits as well?*

**Roddy:** "Nah, you gotta be american to do that! If you're scottish, you would just look stupid. What would you wear, tartan suits?"

**Brendan Benson:** "Folk Singer" (from the EP of the same name, 2002)

**Roddy:** "What's this? Oh, this is Brendan Benson? We're playing with him in New York, I wanted to hear him actually! It's hard to tell from the snippets you're playing me, but this sounds like something I'd listen to! That was cool, I liked that!"

**Bob Mould:** "180 Rain" (from the album *Modulate*, 2002)

**Roddy** [immediately]: "Autechre! Boards Of Canada? Plaid? Squarepusher? I like it, I listen to a lot of music like this..."

**LK:** *No, you're completely wrong, it's the other end of the spectrum, just wait for the voice!*

**Roddy** [after voice kicks in]: "Sounds like Bon Jovi..."

**LK:** *I'm sure he's a big hero of yours!*

**Roddy:** "Is it Death In Vegas?"

**LK:** *It's the new Bob Mould record!*

**Roddy:** "Really? No way! That's his new record? Somebody told me actually that he went electronic, but I haven't listened to it yet. I kinda lost interest in Bob Mould, well, not as a person, I still think his legacy with

Sugar and Hüsker Dü is amazing, but I thought his last solo album was a bit disappointing, so I haven't rushed out to get anything he's done since. Oh well, that's mad... You can tell he's been listening to a lot of that Warp Records [stuff], hahaha!"

**Bob Dylan:** "Ballad Of A Thin Man" (from the album *Highway 61 Revisited*, 1965)

**Roddy** [after two seconds]: "This is Bob Dylan!"

**LK:** *Yeah, that's right. And it's basically just on the tape, because I think your version of "When The Ship Comes In" is one of the best Dylan cover versions I've heard in ages....*

**Roddy** [laughs]: "Do you like that? Well, we did that in about 20 minutes in a studio in Glasgow and the studio was about the size of this [coffee] table. Rod played the keyboard and I had a little drum, I was drumming, because it was just the two of us - we did it for a radio session. I had no idea what it would sound like, but it had a sort of charm to it."

**LK:** *So how do you come up with coverversions?*

**Roddy:** "We never played cover versions to begin with. We immediately started writing songs, cover versions is something we only started doing in the past few years. And it's fun to play your favourite songs, lately we play a lot of Gang Of Four songs, we play "I Found That Essence Rare" live sometimes, we also did "Boys Don't Cry" [by The Cure] and "Everything Flows" by Teenage Fanclub."

**LK:** *Isn't that terrifying sometimes to approach someone else's tune, especially if it's an iconic song like "Boys Don't Cry"?*

**Roddy:** "Cover versions are never as good as the original, it's just a way of keeping the music alive. That's the way I see it. The Cure don't play live very often, so we just keep "Boys Don't Cry" alive in a different way. It's just for fun, for the band, or when you play them live... I don't think they should be recorded and released really, although we've done a few for b-sides, but that's different. Playing them live is good. When I saw Patti Smith live last year, she played "Heart-Shaped Box" by Nirvana and it was great to hear that again. That's the positive thing of cover versions."

**The Cure:** "Inbetween Days" (from the album *Head On The Door*, 1986)

**Roddy:** "The Cure! We've just been talking about this! This is my favorite [of their songs] actually!"

**LK:** *So why did you chose "Boys Don't Cry" and not this song, then?*

**Roddy:** "It was just too fast on the acoustic guitar!"

**The Delgados:** "Pull The Wires From The Well" (from the album *Peloton*, 1998)

**Roddy:** "I've got this album, that's the Delgados!"

**LK:** *Yeah, it's on there because they're scottish... Do you think coming from Scotland is still a big deal for you, or does it play a lesser role at this point in your career, now that you're more popular in England (and probably the rest of the world) as well?*

**Roddy:** "It's definitely important, because the sense of place gives people something to latch onto. I don't mean that in a flag-waving or patriotic way, I'm against that totally, but I think bands from Scotland have a sense of place, you know they're from Scotland. Not because they sing in a scottish accent or they got tartan record sleeves, but bands like Mogwai, Belle & Sebastian, Teenage Fanclub, The Delgados or us - there's a sensibility about them that's distinctly scottish, the same way that The Smiths, New Order or Doves have a distinctly northern english, Manchester kind of feeling about them. And that's just cool."

Carsten Wohlfeld (Photo Promo/EMI)

Original URL: <http://www.lunakafe.com/moon75/sc75.php>



Scotland - Full Moon 128 - March 4th 2007 - record review

## Rubens Carnavalesque

Herb Recordings

Barely one year old and Scottish record label, Herb Recordings, finds itself at the forefront of cutting edge electronica and ambient music. 2006 saw an remarkable amount of releases from compilations featuring Herb's roster to individual albums from the likes of Solipsism, BitBin and Cheju. 2007 promises to be even better for Herb, not only will their releases be available on CD, but some of their strongest artists will be unleashing new material into the music world.

Glasgow-based duo, Rubens, fall into this category having been with Herb almost from the outset. They have been locked away in their studio for most of 2006, honing their album *Carnavalesque*, on occasions completely re-working tracks from scratch. It is this sort of attention to detail that makes this a triumphant debut.

At their best, Rubens truly connects with some outstanding slices of uptempo electronica. "Bank Holiday", for example, makes use of snappy, incessant beats reminiscent of "Crystal"-era Autechre. But much like the album title suggests, there is a playful nature to the music and "Bank Holiday" draws on a wonderful, infectious melody too. The duo themselves claim the album is a balance of upbeat, head-nodding melodic electronic sounds and sombre downtempo music. They are most definitely at their strongest when they let loose with their uptempo, innovative beat patterns. "Breaking Into A Smile" reinforces the attention to detail aspects of the various production techniques on *Carnavalesque* (believe me, there is a staggering amount of programmes used here). A driving rhythm, forcefully propels this song forward as a festival style melody plays away in the background. The duo's long slog in the studio has paid off, with the subtle production nuances over the anthemic, 10-minute long "Ferris Wheel" provides another highlight and brings things down several notches for a couple of minutes. But more inventive drum patterns are introduced, becoming a real hallmark on *Carnavalesque*. Again it recalls early Autechre, but they never produced anything as sweet-sounding as this.

The moodily infectious "Giraffe" shows Rubens from a different angle, with dulcet tones that have an immediate calming effect. This track represents the best of the downtempo, sombre work. I can imagine putting "Giraffe" on in the early hours of the morning, soaking in its laid-back grooves and ambient cloud.

But again it's those more upbeat numbers that really hit home. "Puggies" (Scottish slang for a fruit machine) seems to capture the excitement of being at a carnival. It recalls, all of the attributes of a festival atmosphere. The flashing lights, the pounding music, the noise from the machines and the joyous expressions on people's faces. It drives forward from the word go and refuses to let go.

The penultimate track, "Winter Broth" seems to blend both Rubens' upbeat nature and their laid-back leanings and this massive sounding track provides a satisfying end to the album.

*Carnavalesque* was intended to be an album of "head-nodding melodic electronic music", every box is checked with regards to that statement, making this a fine debut from the Rubens team and another goal for Herb Recordings.

Michael Henaghan

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Scotland - Full Moon 25 - November 4th 1998 - article

## Scotland - a yard report

The nights are fair drawing in now and we start to prepare for the winter hibernation in the frozen North, the number of touring bands increase although gigs of true quality are not so common.

Aberdeen has had its Alternative Festival recently but this has rather lacked music this year, mainly having on theatre and comedy, though the term 'comedy' means space for the likes of John Cooper-Clarke and John Otway - a more entertaining pair of live acts you will be hard pushed to see. And Aberdeen's top indie label Lithium had a showcase night which featured the city's finest including **The Needles**, who will be re-releasing their *Teenage Bomb* single later this month "due to popular demand". So apart from a tremendous

double-act of Snowpony and Granddaddy in Edinburgh, it's definitely been the time for settling down by the fire in slippers and a cardigan (rather like Mogwai do on-stage) and listening to some new releases.

A mixed bag too - re-release of the month, or any month, goes to **Josef K's** *Endless Soul* (Marina) which is a collection of songs from their various radio sessions, some stuff from the *Only Fun in Town* album, plus the 'lost' LP *Sorry for Laughing*. Their records have always varied in recording, or to be exact, production quality, so to get the whole lot together and pick up the choicest bits was always a good aim for a compilation, and now the curious, the completist and the newcomer can finally get the definitive Josef K.

**Snow Patrol** are here by default - from Northern Ireland originally, but by moving to Dundee and then by studying at Stow College, they ended up on Jeepster Records via a similar route to Belle and Sebastian. Unfortunately their name is often mentioned in the same breath as their more revered counterparts, leading to false expectations of music and quality. The music is different for sure, nothing twee about this band. Onlookers sometimes imagine that Belle and Sebastian are typically Scots, in that same vein as the Pastels and Vaselines, until they realise that typical Scottish music is actually a bit grungey, like Urusei Yatsura... or is it lo-fi like Spare Snare or early the Delgados or bis, or maybe rather adventurous like later bis or later Delgados, or perhaps a bit experimental like Mogwai or Ganger? Yes, there's no simple answer, and Snow Patrol's *Songs for Polar Bears* perhaps flits in and out of many of these categories, but is closest to regular pop music with a hard edge. Certainly no Belle and Sebastian, but I don't think we'd want them to be.

**Fiend 3's** sleeve reads *Caledonian Mystic* and this somehow, for all the grandness of the title, describes the music therein rather well. For the uninitiated, Fiend is Brendan O'Hare, plus fellow-ex-Telstar Pony Gavin Laird and the releases are basically reworkings of various recordings made over the years. This album, however seems to be mainly Brendan's work, which becomes obvious when you listen more. The music on the previous 2 albums (*Caledonians Gothic* and *Cosmic Respectively*) was at times more 'difficult' than this, which is interesting, as while those albums were recorded at the time of Teenage Fanclub et al, this dates from Mogwai times, pointing to the fact that Fiend acts as the opposite to whatever Brendan and friends are working on at the time. While there are occasional searing noises here which jolt the listener to consciousness, the majority of the album is actually quite pleasing on the ear. (All 3 Fiend albums available on God Bless.)

Finally, the album of the month for many people, though I'm still undecided. *Hope is Important* (Food Records) is the first album by Edinburgh's **Idlewild** (not counting their mini-album *Captain* from last year) and is, as they say, 'eagerly awaited' in many quarters. It's a good LP for sure, and it grows on you - almost every song is on first listen an assault on the eardrums (the band were once memorably described as 'a flight of stairs falling down a flight of stairs'). Their live act too is frantic and frenetic, and any tunes which were present at the time of conception have had all the hummability kicked out of them by the end of the gig. So *Hope ...* takes a while, rather like opening your eyes in the twilight, to adjust and pick out shapes of tunes amongst the mass of sound before you. There are a few singles on here and the album clocks in at around 35 minutes, but the singles, as having the most discernible structure, are vital to the album, and *I'm a Message* and *Film for the Future* ease the listener into the deeper shark-infested hidden depths. There's even what might (carefully) be described as a ballad - *I'm Happy to be Here Tonight* is a Roddy Frame-style slow burner, which may not enamour the devoted members of the mosh pit, but ain't half bad for all that.

So, will the Scottish correspondents venture outside of their warm listening lounge to the icy hinterland next month? Depends what's out there...

Stuart McHugh

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Scotland - Full Moon 31 - April 30th 1999 - article

## Scotland in the Sun

### Single Malts and Haggis

Spring has sprung in Scotland... why is it that I seem to start off each Kafe piece by talking about the weather? Perhaps we're more British than we ever imagined? And our Scottish Parliament elections just about to start too... anyway, planning has started for *T in the Park*, which is usually either typically un-Scottish in climate, or just one big mudfest, Glastonbury style. Confirmed are the usual suspects such as **Blur** and the **Manics**; the inclusion of **bis** and **the Delgados** doesn't make up for the fact that there's no Scottish stage like there was in previous years. Mind you, that *was* in darkest Lanarkshire, where things are done a little differently from the leafy environs of Kinross.

Combating the traditional image of a festival, well, you've probably already heard of the **Bowie Weekender** (also known as Hi-de-hi-Stock), where **Belle and Sebastian** and chums ranging from the Delgados and **Pastels** to **Godspeed You Black Emperor!** and (apparently) **Jon Spencer** complete with Blues Explosion will perform on a holiday camp somewhere in the south of England. This means you get to stay in a chalet with 6 people of your choice and have access to showers, not that these will be too essential as everything is indoors, but there are some disadvantages, such as stringent alcohol and drugs tests, roll-call at 6am, and if you want to leave early you have to do it via a tunnel concealed under a wooden horse in the exercise yard. The debauchery associated with festivals shouldn't therefore be as evident as usual, so maybe that's why **Arab Strap** aren't playing, as their decidedly untwee lyrics might be too much for the attendees at Camber Sands to bear (though it's said the band are still going down to support their chums, their GoBeat limousine stacked to the ceiling with expensive continental lager). Evidence as to their unsuitability can be heard on any Strap record, though, and the big release for May, their *Mad For Sadness* album, shows that they don't let up when onstage, their lyrics, as expected, enough to shame a Tourettes Convention, never mind people who would pay hundreds of pounds for a copy of (Belle and Seb's debut) *Tigermilk*. That said, the album, recorded in London last year, is still evidence of how mighty the Strap sound can be live; in fact those Mogwai comparisons aren't all that far-fetched after all.

Finally, in all this frenzy of rock hedonism, we look forward to summer, when things will be happier and fluffier, the sun will shine, Scotland will be a free nation once again, and you'll be able to buy *Tigermilk* for the price of a crate of Buckfast and a deep-fried Mars Bar supper. Happy trails...

Stuart McHugh

Original URL: <http://www.lunakafe.com/moon31/sc31b.php>



 Wales - Full Moon 179 - April 18th 2011 - record review

## Antonymes

### The Licence To Interpret Dreams

Hidden Shoal Recordings

Antonymes is Ian M. Hazeldine - designer, photographer, conceptualist and musician. He's "making music from the wilds of North Wales, a very strange, fantastic, ultimately unreal place of mountains, streams, woods, villages and obscure wilderness", to quote Hidden Shoal. *The Licence To Interpret Dreams* is ambient, grandiose minimalism, built around Hazeldine's fragile piano magic.

In 2009 Hazeldine put out his debut, a mini-album called *Beauty Becomes The Enemy of the Future* (on Cathedral Transmissions), which also appeared as a self-published book some months later, in 2010. The same year he also put out *31: Before The Light Fails*, as 1: a digital download, and 2: as a special box (an edition of one!), containing music and photography. The latter held two tracks to be played simultaneously in separate rooms! Art, right? Now, here's *The Licence To Interpret Dreams* (great title, btw), a full album presenting 12 compositions - 12 songs floating and hovering. At the same time they sound like being astronautic, or cosmic, as well as sounding submerged, being performed underwater. Like it's the music guiding a slow-motion, unearthly ballet. These are meditative compositions - minimal and stripped, yet sentimental, naked and quiet, yet massive. The piano-beauty is computer-distilled, while a sparse layer of sound and some (spoken) vocal/voice sequences appearing like minor scenographic parts. *The Licence To Interpret Dreams* is like an exotic travel, lasting months and months, years and years, while the album clocks in at a bit under an hour. *The Licence...* is slow, sandy windstorms through endless deserts. It's like paragliding over foggy landscapes, where you barely get to see some glimpses of what lies below. Or, as

mentioned earlier, taking place in the aquatic element. Like scenes of scuba diving, swimming through slow-waving seaweed. The label's got fitting description of Antonymes' music: "...Composition takes form through patience, probing, occasional accidents, spontaneity and a form of focused daydreaming." One might also add unfocused, random night dreaming. The opposite meaning should be considered an option at any point, hence the artist's "band" name. As I'm lying on my bed in a Copenhagen hotel room, I'm almost drifting away into slumberland. Almost. Must. Not. Sleep. Must. Not Sleep. Well, start dreaming, then.

This album is chamber ambient. All songs are like small symphonies, and their titles are indeed very poetic or literate: "A Fragile Acceptance", "The Siren, Hopelessly Lost", "Oradour-Sur-Glane" "Womb Of The Great Mother", "Landscape Beyond An Open Window", "The Door Towards The Dream", "On Approaching The Strange Museum". It's almost like, when trying to list the highlights of the album, you'll simply list all songs. That said, "Doubt" is a clear favourite of mine. Brilliant track, with lyrics. Let Antonymes hypnotize you, and take you far off planet earth. Antonymes really is an interpreter of dreams, or a translator of dreamlike sound-escapades. *The Licence To Interpret Dreams* for sure is translations of dreams. It's almost like being field recordings of dreams. From inside someone's head. A massive masterpiece.

*The Licence To Interpret Dreams* will be released on 21 April.

Håvard Oppøyen

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 Wales - Full Moon 16 - February 11th 1998 - record review

## Catatonia

### International Velvet

Blanco Y Negro

*Deffrwyh Cymry cysglyd gwlad y gan  
dwfn yw'r gwendid  
bychan yw y fflam*

The Celtic language sure looks (and sounds) cool, though I can't understand a single word of it. I first heard the Welsh quintet Catatonia when I saw them perform in one of the *Later With Jools Holland* live-shows on BBC some months ago, and was immediately fascinated. They started out in 1994, and was praised by the critics from the very start. Their first single, *For Tinkerbelle*, was picked as single of the week in NME, as was their 3rd single, *Whale*, later the same year. In the autumn of 1996 came their successful debut album, *Way Beyond Blue*, and now they've just released the follow-up, *International Velvet*.

There have been some Welsh artists around over the last years; Super Furry Animals and Gorky's Zygotic Myncci, and well, OK, the Manic Street Preachers. And of course my old favourites the Pooh Sticks! And, yes, eh...Tom Jones. (Actually Catatonia and Tom J. have been collaborating!) Well, over to the album. A couple of weeks ago I saw the video for *Mulder And Scully*, the opening track of *International Velvet*, on MTV's *Alternative Nation*. And a great song it is. It's not about X-file paranoia or some pre-millennium tensity, but simply a song about the troubles of being in love and in a relationship ("*And as for some happy ending, I'd rather stay single and thin*").

From being a jangly guitar-pop band, they've now become more of a big-sounding pop band, with lots of nice guitar-work. But without sounding *too* big. They've brought in some minor hip-hop elements, giving their sound a moderately spiced flavour. On *I Am The Mob* (first single off the album) they act like "la Cosa Nostra", with lines like: "*I put horse's heads in people's beds, Cause I am the mob*", and come up with the most divine-sounding chorus I've heard for ages: "*That Luca Brasi, ah, he sleeps with the fishes. Missus.*". (Luca Brasi - one of the thugs from *The Godfather* movie) One of the highlites of the record. Another favourite is *Goldfish And Paracetamol*. Nice rhythms, and a Morricone-like trumpet at the end. The title-track is sung partly on Celtic, but with the chorus in English. Some political stand it seems like? (I need a translator, please.) Towards the end of the album Catatonia calm down a bit, with some fine "ballads".

Melody Maker have called the music of Catatonia "kitchen sink dramas" and "great, oblique pop". In fact, that's quite fitting. Catatonia create a a tasty combination of catchy melodies and sensitive lyrics.

Catatonia is fronted by singer Cerys Matthews, and her voice is both raw and cute, as she's often spitting out the lyrics as a whiplash. Showing intensity, but still being gentle. In fact she's got a sexy voice. Guitarist Mark Roberts has written most of the songs, some of them together with Cerys, the rest together with the whole band. Guitarist Owen Powell has written 2 of the songs, bassman Paul Jones has co-written one song together with Cerys. On drums: Aled Richards, going steady as steady can be.

*International Velvet* is definitely a good album. It's a record to slide into love with. Friendly, hummable, and teasing pop of class. Maybe Wales could be the place to spend the holiday this year?

Håvard Oppøyen

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**That's it!**