

Welcome to ...

The Luna Kafé Anthology

Rest of the world [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 600 entries from our Rest-of-the-world archive (not including EU and US), covering artists like Allison Crowe, City of Satellites, Graeme Emmott, Tangled Star, Apricot Rail, Besnard Lakes, Chills, Liam Finn, My Majestic Star, All India Radio, Arcade Fire, Bats, Caribou, Cornelius, Do Make Say Think, Halfway, Jude Davison, Owen Pallett, Pivot, Tarcutta, Toby Richardson 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 600 articles, please visit lunakafe.com.

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The complete edition contains reviews and articles on: 122 Greige, 3Ds, 8 Ball Aitken, A Silver Mount Zion, Abie Toiber, Acid Mothers Temple & The Melting Paraiso U.F.O., Adam Cohen, Adam Power, Adriana Varela, Adrienne Pierce, Agn s Milewski, Alejandra Guzman, All India Radio, All Tomorrow's Parties, Allison Crowe, Amanda Easton, Amanda Mabro and the Cabaret Band, Amon Tobin, Andrew Whiteman, Annabelle Chvostek, Anton Ryan, Apricot Rail, Arc Lab, Arcade Fire, Architecture in Helsinki, Armstrong Jr, Art Of Fighting, Ashley Crnic, Asolaar, Astrid Young, At Random, Aterciopelados, Athena Reich, Augie March, Azam Ali, Bahian music, Basia Bulat, Bass kou Kouyat  & Ngoni ba, Bebel Gilberto, Because of Ghosts + One Hundred Years + Lion's Light, Becus, B'ehl, Bek-Jean Stewart, Belinda Bruce, Ben TD, Best of 1996, Big Day Out Festival, Big Spaceship, Bitter Harvest, Boris, Bossanova, Brans, Buck 65, Buffalo Daughter, Bury The Sound, By Divine Right, Caetano Veloso, Caf  Tacuba, Capsule Giants, Caribou, Carlos Malta, Carmen Townsend, Cartola, Catherine Duc, Catnip, Cautionary Tales, Cecil Seaskull, Chad VanGaal, Cheekbone, Chib, Chihei Hatakeyama, Chloe Charles, Chris Chapple, Chris Kirby, Chris Whitley, Cinderpop, City of Satellites, Claire Vezina, Claudio Bezz, Clover Honey, Cornelius, Coronet Blue, Courtney Barnett, Cowboy Junkies, Craig Hallsworth, Crime and the City Solution, Cristina Abaroa, CSS, Cutty Ranks, D sormais, Da de, Daavid Allen, Daffodil-19, Dala, Dallas Crane, Dan Rolls, Dark Blue World, David Anderson, David McComb, David McCormack and the Polaroids, Dead Can Dance, Dead Fish, Death From Above 1979, Deniz Tek, Destroyer, Devastations, Devushkin Son, Diego Torres, Diego Torres concert, Dil Fonseca, DJ Dolores, Djavan, Do Make Say Think, Dom Mariani & The Majestic Kelp, Down Review, Download, DrAlienSmith, Eatliz, Elba Ramalho, Elevator to Hell, Eliane Elias, Emmanuel, Erdem Helvacioğlu, ex~po, Ex-Po, F & M, F tima Guedes, Fall Electric, Fato, Festa El Cheapo, Fey, Fiona Joy Hawkins, Fist City, Fito Paez, Flight of the Conchords, Flux a.d., Frederik Doci, Frog Eyes, Fucked Up, Fumitaka Anzai, Gal Costa, Galloway, Garageland, Garlic Boys, GB3, George Byrne, Gerling, Ghost Wave, Gilberto Gil, Gilded, Glassacre, Go-Betweens, Godspeed You! Black Emperor, Gonzaguinha, Graeme Emmott, Grant McLennan, Grant Meffan, Gray Packham, Great Lake Swimmers, Grupo del Cuareim, Hailu Mergia and The Walias, Half Moon Run, Halfway, Handsome Furs, Hayao Miyazaki, Hayden, Hayden and Howie Beck, Headwater, Heather Nova, Hedaya, Heligoland, Her Name In Lights, Hidden Cameras, Hidden Shoal Recordings, Hitchcock's Regret, Howie Beck, HuDost, Hugo Fattoruso, Hydroplane, Ian Blurton, Ian McFarlane, Ian William Craig, Ice Cream Hands, iChoRa, Id Guinness, Ilias, Inbreds, Iretsu, Islands, Jack and the Beanstalk, Jack Marx, Jaguares, James Macdonald, James Moore, Jane Siberry, Janelle Monique, Jason Ayres, Jason Walker and the Last Drinks, Jim Barbaro, Joel Plaskett Emergency, John Connolly, Johnny Hollow, Jordan Reyne, Joshua WM!, Joyce, Juarez Moreira, Jude Davison, Julie Doiron, K tia Moraes, Kane Strang, Karnak, Kate Fenner, Kaye Tuckerman, Kent Eastwood, Khristian Mizzi and The Sirens, Kid Abelha, Kim Erickson, Kimson Plaut, Kin Za Za, Kirin J Callinan, Kittie, Kooper Kain, Kromlech, Lara MacMillan, Laura, Lawrence Arabia, Leigh Slogett, Lesley Pike, Liam Finn, Liminal Drifter, Lola Dutronic, Lonnie James, Lontalius, Loreena McKennitt, Louisa John-Krol, Lucas Paine, Luis Miguel, Luiz Simas, Luke Jackson, Luluc, M nica Salmaso, Mafia Horse Connection, Mahogany Frog, Major, Makee, Man Of The Year, Maria Beth nia, Maria do C u, Marisa Monte, Mark Moldre, Matt Stern, Maxixe Machine, Mayor McCa, Mean Red Spiders, Medard Fischer, Melissa Lesnie, Melt Banana, Mick Harvey, Mieli, Milton Nascimento, Minas, Miriam Jones, MJ Goguen, Modern Giant, Moist, Monika Jalili, Montag, Moraes Moreira, Mr. Whippy, Mukaizake, Musk Ox, My Majestic Star, Nadia, Nana

Caymmi, Natasha Borzilova, Neck, Neil Finn, Neil Young & Crazy Horse, Neko Case, Ney Matogrosso, Nick Cave & The Bad Seeds, Niyaz, Noa Babayof, Noah's Arkweld, Nocturnal Emissions, Nole Plastique, Noughts and Exes, One Hundred Years, Orange Glass, Oren Ambarchi, Owen Pallett, Pat Deighan, Paul Abro, Paul Winter & Oscar Castro-Neves, Paulinho da Viola, Paulinho Nogueira, Paulo Moura & Os Batutas, Paura, Pedro Mariano, Penny Ikinge, Perry Keyes, perth, perth / GUM, Peter Jefferies, Peter Jefferies & Jono Lonie, Piana, Picastro, Pilgrims Of The Mind, Pip Proud, Pivot, Poledo (plus others), Pony Up!, Pope Factory, Pop-Off Tuesday, Preoccupations, Priestessa, Psydoll, Quarks, Radioblaster, Rae Howell, Rattlehand, Rattus and the Scientific Method Orchestra, Readymade, Redukt, Ricardo Montaner, Rita Maria, Ritsu, Robert Forster, Robert Scott, Rock Plaza Central, Roger Shepherd, Ron Sexsmith, Rowland S. Howard, Royal Chord, Ruben Rada, Russ Aimz, Sa Dingding, Salim Ghazi Saeedi, Sam Gray Singing, Sam Roberts, Santoro, Sara Marlowe, Sara Somebody, Scratching Post, Screameater, Screwtape Lewis, Señor Coconut Y Su Conjunto, Seaworthy, Sere, Shalabi Effect, Shayne P Carter, SIANspheric, Silver Mt. Zion, Silver Ray, simakDialog, Simon Morel, Simone, Single Gun Theory, Small World Experience, Smudge, Steve Clark, Steve Dooks, Steve Raegele, Steve Sacks, SubtractiveLAD, Sunday Wilde, Susmu Yokota, Suuns, Tale Music Group, Tangled Star, Tarcutta, Teresa Inês, The Agnostic Mountain Gospel Choir, The Arcade Fire, The Bats, The Beautiful Few, The Besnard Lakes, The Bitter End, The Blue Seeds, The Cakekitchen, The Canadian Rock Scene, The Chills, The Courtney's, The Daze, The Dinner is Ruined Band, The Gin Club, The Go-Betweens, The Good Lovelies, The Harlequin, The Hazlewoods, The Headstones, The Kingmixers, The Moles, The Moodists, The Morning After Girls, The Necks, The Orange Humble Band, The Polysics, The Renderers, The Retail Sectors, The Royal Dave Graney Show, The Silver Mt. Zion Memorial Orchestra and Tra-la-la Band, The Slow Beings, The Soul Movers, The Supahip, The Super Friendz, The Tenth Stage, The Tulips, The Vines, The Weekend/Defender, The Wine Music, Thigh Master, Thom Gossage Other Voices, Thrush Hermit, Tim Hecker, Tim Rogers & The Twin Set, Tiny Ruins & Hamish Kilgour, Tobias Jesso Jr., Toby Creswell & Martin Fabinyi, Toby Richardson, Tom Bolton, Tom Jobim, Triosk, Tujiko Noriko, Tunturia, Tyme and Tujiko, Ulisses Rocha, Umpire, Unknown Mortal Orchestra, Vânia Bastos, V4w.enko and Sanmi, Venetian Snares, Victor Démé, Viet Cong, Wallspace, What is music? Festival, Where Echoes End, Whitehorse, Whyte Zebra, Wild Cat, Wild Strawberries, Windy and Destiny, Wolf Parade, Women, Wooden Stars, X, Yuko Ito, Yumi Zouma and Zeus 'n' Apollo.



Argentina - Full Moon 38 - November 23rd 1999 - record review

Adriana Varela

Quando el río suena

Nueva dirección de la Cultura

Quando el río suena (When the river sounds) is a brilliant record that works in two dimensions: as a compilation of traditional rhythms and music styles of Uruguay and Argentina, and, at the same time, as a reformulation of these classical songs (some of them true anthems) with a whole lot of new arrangements which redefine the possibilities of these styles. The river of the title is the muddy Río de la Plata (River of Silver, or River Plate in the criollo -and most accepted- translation) which unites/divides Uruguay and Argentina, Montevideo and Buenos Aires.

Thus, the CD has tango, candombe, murga, chamarrita, milonga, rock and an array of fusions of these mostly urban styles. The impressive deep voice of the Argentine tango chanteuse Adriana Varela is the driving force of the record. Varela was a rock fan and amateur singer who discovered tango only five years ago, after watching the movie *Sur* (Pino Solanas) that features iconic tango singer Roberto "Polaco" Goyeneche. The same Goyeneche became her musical "padrino," after listening to one of her first public appearances at a Buenos Aires' tango café. "I don't like girls singing tango, but Adriana ... she's something different," said Goyeneche.

In just months, Varela became the most important female voice in tango of the last decades. She definitely deserved it. Her strong personality, powerful stage presence, knowledge of lunfardo (tango slang, that doesn't sound forced at all in her mouth) and singing skills (she is a professional phono-audiologist) back her up. Soon, she met Uruguayan composer, singer, guitarist Jaime Roos (49). An icon in his country and a sort of ambassador of this country's music, he is also a deep connoisseur of popular music. Roos's style is a fusion of murga (a kind of Uruguayan popular choir accompanied by drums and plates that sings socially committed songs in Carnival, with a very particular intonation), rock, candombe (Afro-Uruguayan drum rhythm), milonga and tango.

The booklet includes brief, accurate definitions of the different styles presented. In this record, Roos is the artistic producer and arranger of all songs except for the classic tangos composed by legends (Homero Manzi, Celedonio Flores and Enrique Cadícamo) from the golden years of tango. Together with Varela, he

recruited a team of the best Uruguayan popular musicians and experienced tango arrangers and players. The result is brilliant. Every track is surprising. The first one, *Aquello* (That thing), is a candombe composed by Jaime Roos. The author unfolded his own song into an uplifting, irresistible Argentinean murga. It sounds like a band marching in the street, with a tuba that provides some kind of *Sargeant Pepper's* dimension. Varela announces from the beginning that she will adapt to different styles without making concessions to her tango intonation. The personality of the songs is reinforced by this. Tangos are written from a masculine point of view, and Varela is not interested in providing a feminine touch to them. "I just perform what the poets wrote," she says.

All the demagogy that the concept of "brotherhood" between Argentina and Uruguay implies is exorcised in this record since the first song, leaving nothing but the pure pleasure of listening to the music. The murga Don Carlos, dedicated to Gardel, is a homage to tango and a symbol of the spirit of the record. In *Milongón del Guruyú*, the singer makes hers the Uruguayan colors with true devotion. The same happens with the milonga *Pa'l abrojal* and in the candombe *Ayer te vi*, by Ruben Rada, here arranged to a delicious late 50's Latin jazz tune. The idea in the tangos was to reproduce the climate of the "boliches" (cafes) of the 40's and 50's and the music is stripped of all makeup. *De barro*, typical 40's composition, is only accompanied by a guitar. *Madamme Ivonne* and *Pa' lo que te va a durar* are played by the classical tango trios (piano, double bass, and bandoneón - a large accordion), and *Mano a Mano* includes just the bandoneón and double bass. On the other side, *Garúa* is played by the largest tango ensemble in the world: The Philharmonic Orchestra of Montevideo. A record that includes songs written 70 years ago and still sounds new, foundational, must be considered a rare jewel. This is the case.

Javier Lyonnet

Original URL: <http://www.lunakafe.com/moon38/ar38.php>



 Australia - Full Moon 110 - September 18th 2005 - record review

Big Spaceship Dream On

Karmic Hit

Funny story. Funny peculiar, not funny ha-ha. I have a friend called JJ whose best friend is called Josh, and JJ told me that Josh played music. I expressed an interest, but JJ couldn't really tell me any more. Soon after that I got a copy of *Dream On* by Big Spaceship from Martin Kennedy, mastermind behind Big Spaceship, and member of All India Radio. Acoustic guitars on some tracks by Josh Roydhouse. Funny how I knew before JJ what music his friend has been playing.

And what do I say to JJ when he asks what kind of music it is? Well, it's always easy to use a comparison, so I guess the closest I can think of is Air, but not quite as sophisticated or beautiful. Or perhaps the Pet Shop Boys? This is a strange listen as it's pretty cheesy, but really enjoyable because it's so nicely put together.

Normally slick production values and shiny pop tunes wouldn't cut it for me, but there's some really engaging stuff going on here. Some of the guitar lines are very like The Cure, and Martin pulls off the trick of giving the music a wistful vibe that sits strangely with the upbeat drum patterns and synth lines. Simultaneously melancholic and vaguely hopeful. The songwriting is strong and there are plenty of catchy melodies to keep you humming the tunes. "One Step Behind" is in my head right now with its lovely vocal line.

I listen to this album occasionally and find new things to enjoy about it each time. It doesn't really blow me away, as the electro-pop style has never been my thing - it feels a little too arch and detached to move me deeply. However, the songs are good, and the music is well constructed and easy to enjoy. Thanks Martin.

Tim Clarke

Original URL: <http://www.lunakafe.com/moon110/au110b.php>



Australia - Full Moon 136 - October 26th 2007 - record review

Coronet Blue

Welcome To The Arms Of Forever

Laughing Outlaw Records

Coronet Blue released their self-titled debut in 1999 and was in fact the first album on what has become a very fine label indeed, Laughing Outlaw Records. Since then, the label has released well over a hundred albums and Coronet's follow-up might just be the harbinger of what the next hundred - truly diverse and interesting - albums from LOR might offer.

The "brains" of Coronet Blue, John Rooney, spent his musically formative years in the Sydney-band The Lonely Hearts (no albums released) with Anthony Bautovich, who went on to work with the Luna Kafé favourites Orange Humble Band. If you've checked them out you'll get the area where you'll find Coronet Blue as well. Same as with OHB, this album is recorded and produced by the old R.E.M producer Mitch Easter. That is also the first name on a list of familiar names that turned up to contribute here: Don Dixon, Ian MacLagan and Simon Kirke.

The album's packed with solid pop-songs - musically and lyrically - in the sense of what pop music used to be. I mean, "Waiting For My Baby" will not get you expecting the new coming of a poetic champion. But in this setting, it's all you need. Harmonies that will make Matthew Sweet smile, chord-changes that The Jayhawks will pick up easily and a soundscape that might get a nod from Todd Rundgren. I'm enjoying every pompous streak and really find this record a shameless celebration of how grand pop can be.

Anders Svendsen

Original URL: <http://www.lunakafe.com/moon136/au136b.php>



Australia - Full Moon 226 - February 4th 2015 - record review

Courtney Barnett

A Double EP: A Sea Of Split Peas

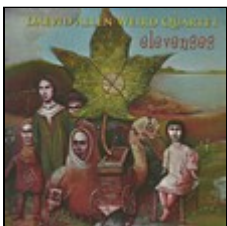
Milk!/House Anxiety Records/Mom & Pop Music/Kobalt Label Services

Australia's Courtney Barnett has a unique style on this double ep/album that's for sure. Opener "Out of the Woodwork" is a woozy, hallucinatory dream of a song with a lazy vocal. It's a fascinating way to start.

"Avant Gardener" is a country-tinged song that feels familiar in a good way. Barnett unsettles with a whimsical vocal. "Anonymous Club" is a slow dirge with Barnett's tense vocal painting strange visions to cool backing. "Ode to Odetta" is a nice, acoustic closer with a heartfelt lyric. Barnett's got a way with these things. It's a beautiful album, and a new one is due soon.

Anna Maria Stjärnell

Original URL: <http://www.lunakafe.com/moon226/au226.php>



Australia - Full Moon 240 - March 23rd 2016 - record review

Daevid Allen Weird Quartet

Elevenses

Purple Pyramid Records

In addition to Australian Daevid (guitars and vocals), the Quartet originally included the three Americans Don Falcone (keyboards, percussion and assorted, also of Spirits Burning), Michael Clare (bass, also of

Daavid's other American band University of Errors and occasional member of the far-out collective Mushroom) and Trey Sabatelli (drums, also of The Tubes and The Liquid Scene). The four of them released the album *DJDDAY* as Weird Biscuit Teatime in 2005. For the recording of the second album they occasionally included one more drummer, Paul Sears (of The Muffins), due to Trey's other commitments. The two skin hitting gentlemen don't appear together, so the Quartet of the band name holds true. The Weird expression probably have to do with the Quartet's musical excursions. Let's hear it from the surviving members of the Quartet, taken from the liner notes of the new album:

'...we recorded in two studios in the Bay Area, recorded remotely from our corners of the world, & brought in Paul when Trey was unavailable. By 2015, we had a fully mixed album. Extreme highs & lows followed... Daavid reviewed the material & gave a majestic approval & hugs. Soon after, Daavid announced to the world that he was leaving us, & then left sooner than we expected.

On our way to fully completing the album, we returned to our Weird roots & our Quartet sensibilities. Once again, we are renamed.'

The album has been announced as the final album Daavid Allen worked on before his death in March 2015. It probably was, but not in the planned way as David Bowie's last one two months ago. Anyhow, it sums up his 50 years plus musical career in an impeccable way. Here are Daavid's own kind of relaxed and warm singer-songwriter stuff not unlike some of the offerings from his solo albums of the second half of the 1970s with a bit of magick thrown in for good measure, outer-worldly space and psychedelic excursions with Daavid's characteristic glissando guitar and floating and/or bleeping keyboards, something closer to ambient stuff, energetic guitar-ramblings with and without punk attitude... Whatever you might expect from a founding member of Soft Machine, Gong and several Gong offshoots, and something unexpected, too. Here's even an agitating harsh blues song, in 7/4, and a seasick Irish-sounding folk song with accordion and floating organ! It ought to be underlined that this is not a Daavid Allen solo album with backing musicians, but a band album. Don Falcone's band Spirits Burning is well into space rock to say the least, and some of the instrumental and space stuff included here like "Grasshopping" and "Killer Honey" owes as much to the latter band and other musicians involved here than anything by Allen's. Sounds like the one where other weirdos than Daavid has been most involved in the composition. "Alchemy" is a half merry, half mystick instrumental originally penned by Falcone but with new segments added by the entire Quartet. "The Cold Stuffings Of November" is somewhat restrained, dominated by a Hammond sounding synth and mystick interludes, and a bit cold, all right. 13 tracks in all, five of them with words written by Daavid, eight instrumentals. A few of the tracks tend to be a bit too long and weary, and the production and playing is not perfect all the way through. In this respect it's exactly as an album from the Daavid Allen camp ought to be, with warts and all. And at the end there's Daavid's last message to all human beings, the track "Banana Construction" where his spoken words are followed and underlined by three minutes of rough guitar-ramblings before the album finishes off:

First we must escape from the virus
The venomous vile excretor
That is daily dumped on us
Mistrust of everyone
Paranoid possessive, passive, and infectious
It stinks of sterile bitterness
It reeks of resentment and revenge
It survives on fractious bitterness
And thrives on obstruction and persecution
Abandon this gibbering disbelief
Swollen with calculating hearsay
Drunk on its own importance

I hope for a huge construction site of optimism
A miracle of beauty and fine art
A colossal temple of hope
Ferroic, heroic,
Himalayesque,
Pre-diluvian,
Super human
Because that means simply
100% pure organic
HUMAN

Well then, *Elevenes* stands firm as a more than worthy epitaph of that tall, friendly man. It also works very well as a Quartet effort in its own right. Thanks to the remaining four weirdos for making it happen!

JP

Original URL: <http://www.lunakafe.com/moon240/au240.php>



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

Deniz Tek

Detroit

Career Records


Deniz Tek is an experienced musician [*he's a founding member of the legendary OZ rockers Radio Birdman - editor's note*] and it shows on this record of unapologetic rock'n'roll. It's a theme album about the decline of the city in question in recent years.

Opener "Pine Box" is a tough reflection on mortality with a dynamite guitar part. Tek's vocals are sharp here. "Twilight of the American Age" is a sharp song with a strong chorus. It sounds very early Stooges. "Growing Dim" is a ballad and one that Tek and his band play with their usual finesse. The ragged lead vocal only adds to the feel of the bluesy song. "Let him pay for that" is a song with Stonesy swagger that feels natural in these hands. It's another good song on a solid album.

Anna Maria Stjärnell

Original URL: <http://www.lunakafe.com/moon209/au209.php>



 Australia - Full Moon 49 - October 13th 2010 - record review

Go-Betweens

Friends Of Rachel Worth

Clearspot (Eur)/Jet Set (USA)/Tuba!

Good to have you back, lads! At least just for one more album, 12 years after the last one! After the Go-Betweens dissolved in late 1989, when Grant McLennan and Robert Forster took on different paths, I haven't expected to see them back together again with new recordings. Well, they *did* come together in 1996 for some nostalgic gigs, but they've been carrying on with their solo careers. Maybe it was the compilations of last year, *Bellavista Terrace - Best Of The Go-Betweens* and *78-79-Lost Album*, that triggered a new go? Could there still be magic?

Opening track *Magic In Here* sure is a good start. It's quite clear the Go-Betweens are back in "town". And this time the location is set on the US western coast, in Portland, Orgeon, where *The Friends of Rachel Worth* was recorded. Pavement mainman Steve Malkmus kindly offered some amp equipment, and Elliott Smith is said to contribute on keyboard (if so he's not credited). Smith's backing-buddy Sam Coomes (from Quasi) plays keyboards, Janet Weiss (of Sleater-Kinney) handle the drums, while Adele Pickvance (from the Dave Graney Show, who's previously been playing with both Forster and McLennan on solo projects) plays the bass. But, of course, the main roles belong to Robert and Grant.

As always they sing their own compositions. Of the 10 tracks included on *The Friends of Rachel Worth* they've written five each. Robert is in charge of the "eccentric" songs, while Grant does the poppier ones. Extrovert versus introvert. *The Clock* is a classic Grant McLennan poppy roller, while his *Heart and Home* becomes a bit to plain. Then again he's picking up with the tip-toe pop-song *Going Blind* (where also Carrie and Corin from Sleater-Kinney step in). Robert's *German Farmhouse* is brilliant, sounding somehow like some other veterans: think Wire (post-154) matched with Tom Verlaine. His more quiet *Spirit* is also shimmering, showing spirit and strength, indeed being spiritual. The trademark of Go-Betweens lives on: the

difference in contrast, balance and temperature in their compositions is the clue. Some friendly rivalry, breeding creativity. Like a non-violent, peaceful duel.


The Friends of Rachel Worth is a solid album. Not a classic as *Liberty Belle And The Black Diamond Express* or *Tallulah* (go see my brief peek in the rear mirror), but good company. And it's clearly showing that the Go-Betweens have been of importance to Malkmus, Smith, and a lot of other indie-pop "kids" during the last decade. BTW: who's Rachel?

Distribution in Norway: Tuba!

Håvard Oppøyen

Original URL: <http://www.lunakafe.com/moon49/au49.php>



 Australia - Full Moon 12 - October 16th 1997 - article

The Go-Betweens

Before, In-between and After The Go-Betweens Part II: 1985 - 1990

1985 - maybe not the greatest year of rock, as we take a look back in time. Anyway, one thing of some importance happened; The Go-Betweens kept working with new material, going for a new album. And, almost like it was being their guardian angel, they met up with this friendly "bum party", and finally got themselves a steady record deal, with a loyal label. The company was Beggars Banquet, which also went on to be the label to house both Grant McLennan and Robert Forster when they took on solo careers after the demise of The Go-Betweens.

In October and November 1985 The Go-Betweens recorded what was to be their fourth album at Berry St., London. The self-financed *Liberty Belle And The Black Diamond Express*, recorded and produced by their friend Richard Preston, showed a band better and more fit than ever. The leading indie-label Beggars Banquet was, as already mentioned, keen, and the record was released in March 1986. The opening track, *Spring Rain*, shows The Go-Betweens at the most optimistic, in sort of a jazzy, strolling manner. *Liberty Belle...* also showed a more fulfilled and cleaned-up folk-pop band, even with a slight touch of country, as Grant had a certain liking for some American country music. This time they'd also added something extra to their sound, by introducing a lot more non-rock instruments such as the cello, the bassoon and violins. The album was neatly arranged, and presented a line of brilliant songs; *The Wrong Road*, *In The Core Of A Flame*, *Head Full Of Steam* (with backing vocals by Tracey Thorn of Everything But The Girl), and *Apology Accepted*, to name but a few. Like always their album was hailed by the press, and again the group could start touring to promote the new record. Now they also brought along a violinist, Amanda Brown, who could give their live sound an original twist. She was soon to be a full, fifth member (also playing oboe, guitar, keyboards, and singing backing vocals), contributing light and delicate string-work with a feminine touch to concerts. They were also gaining more popularity than ever, especially at home, down under in Australia. Anyway, after touring Europe (and visiting Norway for the third time!), they went over to the USA, where MTV had started giving them air-play. Still, the album wasn't to bring a massive commercial break-through to glorious success. I guess *Liberty Belle...*, or their music in particular, is far too personal and low-voiced to hit the big masses.

"The songs still sound so strong, but given the climate of the time, it wasn't to be our fate. I don't have a great feeling of bitterness about it or anything. If I'd have felt that strongly about it, then I'd have probably hid myself away from the world in shame when the group finished."
(R. Forster, 1997)

Already at the end of the year they started to record songs for a forthcoming album. 1987 led to two major incidents: a new album, *Tallulah*, plus a line-up change, as bass-man Robert Vickers were leaving the group. *Tallulah* was another brilliant beauty, a more poppy and extrovert album than *Liberty Belle...*, without missing their very personal *signature*. The bittersweet melancholy was still present. The production was far more *mainstream*, but miles away from sell-out. Album #5 contained a group of catchy pop-melodies of majestic, noble pride, and was to be their biggest commercial success to date. *Right Here*, a classy summer-pop-song of somewhat sad, but not resigned, love by McLennan. The tense and suggestive *The House That Jack Kerouac Built* by Forster. And, maybe the finest pearl of them all, the growing strength of *Hope Then Strife*. As always, their lyrics are excellent storytelling. Fascinating tales of life, and dreams, joy and sadness. Philosophic, poetic, filmatic.

*I was slowly dying in a clinic just outside L.A.
You came and saw me (thank you) that picked me up straight away.
You said: "Learn to dance, learn to act, learn the piano"
And most of all you said: "Learn to live again"*
(R. Forster: *Spirit Of A Vampire*)

*A white moon appears, like a hole in the sky,
The mangroves go quiet.
In la Brisa de la Palma,
A teenage Rasputin, takes the sting from a gin.
(G. McLennan: Bye Bye Pride)*

During the summer of 87 they played some festivals in Europe, after having their first holiday for a long time. They had been a band for 10 years, working and living together as a tight unit. Forster told a Norwegian music paper (Nye Takter) in June 1987:

We don't want to walk a well-trodden path. We tend to stay off what's safe. The Go-Betweens don't want to be standing still.

Robert Vickers was replaced by another Australian, John Willsted (bass, guitar, hammond organ, piano). In 1988 they returned back to Australia to record what was to be their swan-song. This was their first album recorded *at home* since their debut LP, *Send Me A Lullaby*, seven years earlier. *16 Lovers Lane* contains of 10 songs. Some fine moments, indeed, but I sense some tiredness. As if they knew this was to be the last The Go-Betweens album. Despite some up-beat pop-songs, there's a darker tone to most of the songs and lyrics. And, I find it sort of symbolic that the record opens with a song entitled *Love Goes On!*, and ends with *Dive For Your Memory*. Of course they didn't reach stardom this time either. It was almost like they were bound to stay a cult band. Praised by critics, loved by their fans, ignored by anyone else. Towards the end of 1989, after touring the world presenting their latest attempt, Forster and McLennan made the decision. They dissolved The Go-Betweens in December, to seek new adventures in solo careers.

And the reunion tour of 1997? Well, nothing more than coming together, doing some of their old songs. Sort of like being together on holiday. Just like good old friends. Here's my advice: be sure to "dive for the memory" of The Go-Betweens. You won't regret it!

Epilogue:

In 1990 Beggars Banquet released *1987-1990*, a "Best Of..." collection.

In 1993 a video was released, *That Way*, about which Melody Maker wrote:

"...at about 3 am on a rainy Sunday night, watching this is the next best thing to making a cup of tea, coming back and watching this while drinking it. Cheaply magnificent." (Taylor Parkes, MM, June 1993)

Robert Forster has so far made four albums on his own: *Danger In The Past* (90), *Calling From A Country Phone* (93), *I Had A New York Girlfriend* (94), and *Warm Nights* (96). All on Beggars Banquet. This year Grant McLennan released his fourth solo album, *In Your Bright Ray* (July in Europe, September in the USA). The others are: *Watershed* (91), *Fireboy* (93), and *Horsebreaker Star* (94). All on Beggars Banquet as well. Grant has also recorded two albums with fellow Australian Steve Kilbey (of The Church) under the name of Jack Frost.

Håvard Oppøyen

Original URL: <http://www.lunakafe.com/moon12/au12.php>



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

The Harlequin Tracing

self-released, Alethia Music

The Harlequin is made up of two brothers Isaac and Thorry Koren and some more folks. Isaac's lead vocals have more than a little in common with Jeff Buckley and the band play skyscraping, atmospheric rock.

"Walls" recalls British bands like Coldplay and Keane, but cuts deeper and has a stronger emotional impact on this listener at least. "Meantime" is a finely wrought and piano-led song with progressive leanings. "Arise"

is sumptuous and strong, Isaac Koren's lead vocal afloat on a wash of guitars.

"Bargeman" uses exotic-sounding instruments and mystic lyrics to get its point across. The romantic strains of "You" are invigorating too.

A starry-eyed and impossibly lovely debut.

Anna Maria Stjärnell

Original URL: <http://www.lunakafe.com/moon98/au98.php>



Australia - Full Moon 74 - October 21st 2002 - record review

Heligoland

Separate 7"

Along the Snowline 7"

Steady Cam Records

A new acquaintance from down under, Heligoland is like a relic from the heydays of 4AD in the eighties. Atmospheric pop music with lots of reverb and echo, but leaning more to the sober composing of a Burt Bacharach or a Harry Nilsson, no trace of the psychedelic or folksy strains usually running through music like this. Almost hard to describe, no hooks to hang any comments on, it's just pretty and ethereal. Strong songs, beautiful vocals by Karen Vogt and very sparse and stripped down arrangements by the rest of the band consisting of Cameron Gellatly (guitar), Steve Wheeler (bass) and Chris Wright (drums).

The first of these two singles, "Separate" b/w "Cabo de gata", were released in December 2001 and is a celebration of the summer, which is hard for us here on the other side of the balloon to understand since we are now heading straight for snowtime. The second single, "Along the Snowline" b/w "Herringbone", are the companion part for wintertime. Both are prime examples of pure pop, not at all the powerful pop we are used to expect from that part of the world. If I should choose just one song from the two singles it must be "Herringbone" from the newest single; it holds much promise for the LP they are working on.

A popular name Heligoland, in addition to this Melbourne based band you can find another one in England, and in Germany we find the fine experimentalists Helgoland which we here at Luna Kafé have talked about before.

Killer

Original URL: <http://www.lunakafe.com/moon74/au74.php>



Australia - Full Moon 232 - July 31st 2015 - record review

Liminal Drifter

Troubled Mystic (feat. Chloë March)

Hidden Shoal Recordings

Liminal Drifter (aka Dr. Simon Order) is a Perth based electronic producer. According to the Facebook site, 'Liminal Drifter is ambient electronica, tinged with splashes of trip-hop and psych folk.' Order's (hailing from the UK) previous work includes the '1990s project dUB Rumble, producing remixes with UK prog' (according to the Hidden Shoal label).

On "Troubled Mystic", the title track from Liminal Drifter's forthcoming debut album (due out August 19th), Order's teamed up for a collaboration with English dream-pop artist (and labelmate) Chloë March. The result is a thrilling and teasing track of icy coolness and perfectly tempered charm. You can see/hear the link, or musical relation towards, backwards to the trip-hop of the 90s/early 00s, such as Massive Attack. Their label

also mention early Warp Records electronic acts The Black Dog, Plaid and (early) Autechre. Hidden Shoal say that the song 'punctuates a bright, shuffling groove with golden swells of brass and March's aching vocal.' Quite right, and it makes me curious to check out the rest of *Troubled Mystic*.

If you're into 'downtempo dream-pop to shimmering, spacey electronica', Liminal Drifter might be the right pilot for your ride. Surf the space waves.

H. Oppøyen

Original URL: <http://www.lunakafe.com/moon232/au232.php>



Australia - Full Moon 117 - April 13th 2006 - demo review

Mafia Horse Connection

Demo

self released

If instrumental music has the heavier rock forms of Mogwai at one extreme, and the wafting ambience of bands like Labradford at the other, then Mafia Horse Connection are most certainly at the ambient end of the scale - and gorgeously so.

Instrumental music often falls into the trap of either being too repetitious, and therefore boring and predictable, or far too formless to engage. Thankfully, young Melburnians Ben Webber and Ryan Granger, who have been playing together for three years - and it shows - have got the balance just right.

Weaving beautiful guitar arpeggios through glistening synths patterns and the occasional ominous beat, these three tracks demonstrate that Ryan and Ben wield their formidable arsenal of equipment to compelling ends. Spacious ambient soundscapes drift in and out of focus, making for consistently engaging and melodic music.

Mafia Horse Connection are a duo to look out for.

Tim Clarke

Original URL: <http://www.lunakafe.com/moon117/au117c.php>



Australia - Full Moon 72 - August 22nd 2002 - record review

Melissa Lesnie

Untitled EP

self released

Production and polish, although able to add that little extra something to an already good piece of music, can often detract from the raw immediacy of emotion being articulated. Not so for Australian Melissa Lesnie, whose untitled EP of early recording shows considerable promise for its directness, spontaneity and honesty.

I know little about Melissa other than she started playing music when she was very young and that she's into Nick Cave and Tom Waits. These two performers are influential especially in their approach to their material: the performance is as important as the material being performed. The four songs captured roughly here all sound like they're being played in the next room, unselfconsciously and with no knowledge that there is anyone listening. But this isn't painful musical voyeurism: it's like hearing the beginnings of something potentially brilliant.

I'm not a fan of female singer-songwriters such as Tori Amos and Alanis Morissette: I find their particular brand of open-heart-surgery far too manufactured to really strike a chord in me. Perhaps, deep down, I find it

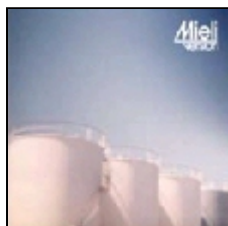
harder to relate to female musicians (yet I love Björk and PJ Harvey). There's a touch of the Alanis about Melissa's voice, but it's not overdone - it's just not particularly my taste.

Opener "Brute" has some lovely harpsichord; "It Was Me" sounds a little like Radiohead; the cover of "Born Slippy" is odd, and not entirely successful. However, the instrumental "Danza del Gaucho Matrero" is where the EP, for me, really excels. A kind of demented Spanish piano dance, the strange chords and maniacal tempo really make my skin tingle with pleasure. Excellent stuff!

The future looks very bright for Melissa Lesnie. She's got my support here at Luna Kafé.

Tim Clarke

Original URL: <http://www.lunakafe.com/moon72/au72b.php>



 Australia - Full Moon 101 - December 26th 2004 - record review

Mieli

Version

Feral Media

Mieli is solo artist Ryan Gobbe, based in Brisbane and also responsible for recordings under the name Two Tone. Scratch, crackle and subtle dub abound on *Version*, a meticulously crafted album where sounds are customised, cut and manipulated to complement an insistent pulse.

Gobbe has embraced technology and from his extensive home set up has created an incredibly beautiful, tender dubby-flavoured blipscape. Following two sparse openers, proceedings expand outwards for the throbbing bass and crackle of "Fly-over" and shuffling gentle house tones of "Eighty-hour Sequence".

The track selection and sequencing is exquisite and given the album is just over forty minutes the self-imposed confines are the making of *Version*. More so considering Gobbe has mixed and mastered it all within his own home, it speaks volumes about modern audio technology and his own intuition and abilities. The beautiful closing track is aptly entitled "Persistence of Vision".

Version has been road tested, accompanying me on several late night dashes between Sydney and my home South on the freeway - or autobahn if you prefer! Despite repeated spins it never fails to turn up aural surprises. One of my favourite releases last year was the electro dub of Deepchild's *What's Going Wrong?* and in *Version* we have yet another quality Australian ambient electro release. If only life was as pristine and faultless as this album. Another captivating and sublime slice from the Feral Media pie!

Brian Stradbrook

Original URL: <http://www.lunakafe.com/moon101/au101.php>



 Australia - Full Moon 212 - December 17th 2013 - record review

Nick Cave and the Bad Seeds

Live From KCRW

Bad Seed Ltd. / Kobalt Label Services

Nick Cave and his bad Seeds need no introduction, and this live set serves them well. The opening "Higgs Boson Blues" is a lengthy and intense sprawl showing that their synchronicity is still in full effect. The older number "Stranger Than Kindness" gets rendered as tensely as ever though it misses Blixa Bargeld's unique playing.

The hellburning roars of "The Mercy Seat" are softened in a truly spellbinding take on the classic song. It retains its Old Testament intensity as a ballad, thanks to Cave's delivery of his murderous tale. "People Ain't

No Good" gets a gorgeous version laced with customary bitter wit. This version closes with "Jack the Ripper" done in a chaotic yet appealing way. It's another album that proves Cave and company still have what it takes. And then some.

Anna Maria Stjärnell

Original URL: <http://www.lunakafe.com/moon212/au212.php>



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

Perry Keyes

Last Ghost Train Home

Laughing Outlaw Records

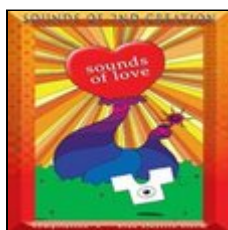
Keyes' debut album *Meter* (2005) struck me immediately with both relief and disappointment. Relief in the sense that it's (still) a double-album worth every note and every word on it. Disappointment in the sense that it struck me just as hard how such a great songwriter can actually keep on working around Sydney and still be unknown to the audience that should take to him in the rest of the world. Well, his second coming might just be his proposal to the crowds.


11 songs are 7 less than on his debut, but none the less well worth its Aussie dollar. Lovers of a good story, fearless of a confession, has got a lot to go with here. Starting off with "The Day John Sattler Broke His Jaw" - about a legendary rugby-player - and rolling easily into "Kids Day" sets an example of the album's diversity. Keeping on with "Double On The Main Game" (Luna Kafé appreciates every mention of Luna in any song) and the rocker "Sideshow Alley" already makes you look forward to hearing the songs again.

I could go on mentioning every song, but my absolute favourite Keyes-song has now revealed itself as "In Ancient Rome". A solid piece of work that will return to me, anytime. Never having been, unfortunately, to Sydney, I am taking rides around town on this one. Great songs, great band (we already know the fabulous talent of Bek-Jean Stewart) and great stories that'll last for a long time.

Anders Svendsen

Original URL: <http://www.lunakafe.com/moon135/au135.php>



 Australia - Full Moon 148 - October 14th 2008 - record review

Various Artists

Sounds of Love

Mind-Heart Media Art

This eclectic free compilation announces the launch of a new Australian label, Mind-Heart Media Art. MHMA also publishes a quarterly magazine about the Mayan calendar called *Second Creation*. But what is the Mayan calendar I hear you cry! I won't go into it, but it's interesting stuff; thankfully you don't need to understand anything esoteric to enjoy this music.


The pick of the crop are the ebullient dayglo hip-hop of Babbelkin, who are essentially a cartoon, Aussie version of the Beastie Boys (this is a great thing); Jonathan Shaw's lilting, literate folk music, akin to John Lennon's solo output but with a sense of humour; and the edgy epic "Genocide" by Sounds Of Atlas.

Go ahead and download this free compilation from MHMA, and if you're looking for an interesting read, check out the latest edition of *Second Creation* too, which is all about "Radiosonic Harmonics", i.e., music!

Tim Clarke

Original URL: <http://www.lunakafe.com/moon148/au148.php>



 Australia - Full Moon 80 - April 16th 2003 - record review

Various Artists

Tales from the Australian Underground - Singles 1976-1989

Feel Presents

Compilation albums can be a painstaking proposition, both as a compiler and your approach to (or avoidance of) them as a music lover. What to include? And what, heartbreakingly, to leave out as you agonise over what will become a statement of intent more than just a collection of songs?

The process I imagine would be made increasingly difficult if a lone person tackles the task. We all know the agony of making the perfect compilation tape for those front and centre in our lives (captured perfectly by Nick Hornby in *Hi Fidelity*). To compile such an important and fertile period of Australia's underground music scene alone, the knowledge, skills, credentials and a level-headed judgement of what should stand or fall in relation to inclusion is essential and Tim Pittman has found success here.

Pittman was first given a taste of the underground via Radio Birdman's classic *Radios Appear* album at the ripe old age of thirteen. Following this initial conversion Pittman has had an extensive involvement in the Australian scene throughout the eighties and nineties managing The Eastern Dark, Hard-Ons, Kim Salmon and Mark of Cain amongst others. He has booked acts at the venerable Trade Union Club and currently heads Feel Presents - promoting tours by Lou Reed, Henry Rollins and the Dirty Three among others. His involvement in and support of the scene allows him to dig deep in both track selection and in creation of the extensive liner notes.

So - what of the music? A selection requirement for the compilation was that every song had to a 45rpm. Commencing appropriately with Radio Birdman's "Burn My Eye" and some true stone cold punk classics by The Saints, The Victims and The Leftovers - proving that both abrasiveness and catchiness could share a bed and still sound so incredible some twenty-odd years later. Things then shift towards the twisted funk and arty hysteria of The Birthday Party's "Happy Birthday" and the unstoppable momentum of the Laughing Clowns' "Sometimes", a song that still sounds so unique. The bright power pop of "Love to Rule" by The Sunnyboys and the experimental beauty of Makers of the Dead Travel Fast's "Tales of the Seaghors" are other highlights of the incredibly mixed first disc.

The diversity of the compilation is its most impressive feature. While Radio Birdman seemingly overshadowed the Australian Underground music scene - attending their shows in May 2002 were personnel from The Celibate Rifles, The Hard-Ons, Ratcat, You Am I, The Eastern Dark and the Hoodoo Gurus and others - the fact that pioneers such as The Birthday Party, The Scientists, Tactics, The Triffids and the Laughing Clowns were also able to flourish is testament to the rich diversity of music on offer in Australia during this period.

The second disc includes the brilliant high-octane rock of "No Next Time" by The New Christs, "Lost Cause" by the Cosmic Psychos and tracks by the Hard-Ons and The Celibate Rifles that assisted the abovementioned in launching successful overseas tours in Europe and the college rock circuit in America. X, one of the true original pioneers of raw rock and punk also feature - still playing with much energy and abandon today despite their vintage!

Another noteworthy inclusion is "Sailor's Dream" by The Wet Taxis featuring Louis Tillet, who had quite a high profile in the scene throughout the eighties in both recording with Died Pretty and The New Christs and touring to much acclaim throughout Europe. Tillet is still enjoying solo success in certain pockets throughout the world, playing shows with artists such as the Dirty Three and Nick Cave and the Bad Seeds.


Pittman has provided a fascinating insight into several creative giants of Australian music - some of which are continuing to tour and release consistently strong material to varying degrees of success. Take a bow Dave Graney, Nick Cave, The Dirty Three and Kim Salmon and others who continue an ever-interesting musical journey and repeated forays into domestic and international markets to much acclaim.

Tales of the Australian Underground is made increasingly important due to the fact the majority of the songs were taken from vinyl recordings as Pittman discovered during research that many of the original master tapes had been lost forever. It would be ridiculous to quibble over inclusions/omissions - a great document of the times and essential for anyone remotely interested in the colourful and creative roots of Australian 'underground' or 'alternative' music.

Brian Stradbrook

Original URL: <http://www.lunakafe.com/moon80/au80b.php>



 Brazil - Full Moon 20 - June 10th 1998 - record review

Caetano Veloso

Livro

Mercury/PolyGram

After his successful releases *Fina Estampa* and *Fina Estampa en Vivo*, featuring classic songs from the Latin American songbook, Caetano Veloso now releases a studio album with Brazilian songs. Highly anticipated, *Livro* is already scheduled for release as a live album as well. The show is currently touring Brazil and will then reach the markets of Uruguay, Argentina, Italy, and Portugal. One unique feature of the show is that Caetano Veloso incorporates readings of his book about the Tropicália movement in Brazil. The book is entitled *Verdade Tropical*.

Livro is captivating from beginning to end. The jewel box design opens up like a book, and Luiz Zerbini's art work is a psychedelic mixture of colors done with superb taste, very much like Jaques Morelenbaum's impeccable production. If you have heard and enjoyed Caetano's soundtrack to the movie *Tieta do Agreste*, in which he featured Banda Didá Feminina, you will undoubtedly like *Livro*. Though Banda Didá is not featured here, the sound is just the same. Marcelo Costa's percussion arrangements are the common thread in many of the songs. *Livro* is very much an album with lots of the current sound originating in Bahia, where Caetano Veloso comes from.

To write about the quality of each individual song would seem redundant for an album like *Livro*. Though most songs are written by Caetano Veloso, he took time to include one track written by his son, Moreno Veloso, as well as the Brazilian classic *Na Baixa do Sapateiro* (known outside Brazil as *Bahia*). There is also a phenomenal arrangement of Castro Alves's poem *Navio Negroiro*. With percussion by Carlinhos Brown and guest starring Caetano's sister, Maria Bethânia, *Navio Negroiro* sounds like a contemporary song. It is a masterpiece poem recreated in music. In *Onde o Rio É Mais Baiano*, Caetano thanks the Samba School of Mangueira for its tribute to him, Gilberto Gil, Gal Costa, and Maria Bethânia. A few years ago, Mangueira chose these four stars as its Carnival theme. Moving a little away from the percussion sound and bringing in the lyric Caetano Veloso, *Você É Minha* plays along the same melodic lines of a previous Caetano song that he had written to his wife, Paulinha Lavigne. The old song is *Você É Linda*, which was recorded by other artists, such as Lee Ritenour. Caetano himself said the introduction to *Você É Minha* is the same as *Você É Linda*, except that it is played backwards. In *Na Baixa do Sapateiro*, Luiz Brasil uses woodwinds to imitate João Gilberto's guitar. Caetano does not hide his adoration for João Gilberto, clearly the strongest influence in Caetano's career. The closing track lists an array of Brazilian artists and songs performed by them. Though the songs are classics, Caetano closes by putting his greatest idol, João Gilberto, on a pedestal and above it all. Caetano states that better than those songs, there can only be silence, and better than silence only João.

Song after song, *Livro* will delight your ears and keep you listening to it over and over.

Egídio Leitão

Original URL: <http://www.lunakafe.com/moon20/br20.php>

Claudio Bezz

Smooth

own label ?

Dear Claudio,

Many thanks for the CD single. It's not every day I receive a package from Rio! From the look of the sleeve you have very strong forearms.

There are two ends of the smooth spectrum as far as I can fathom. At one end there's 'Smooth': Fred Estaire; The Sea and Cake; anything that is completely mindblowing in its ability to transport the listener to a beautiful, cool place. At the other end of the scale there's 'Schmoove', i.e. shite like the Fun Lovin' Criminals that is only pretending to be suave and sophisticated in order to get laid. Deep down schmoove music is a big, fat ugly lie, which betrays everything wonderful about the truly smooth.

In entitling your CD *Smooth* you're putting it up against some stiff competition as far as my ears are concerned (see the guide to The Sea and Cake). I'm no easy listening lounge lizard, but if something really turns my ears to caramel I'll gladly sit back, melt, and then rave about it afterwards like some kind of cool cat. But Claudio, I think your stuff is halfway there.

The guitar playing is slick and clean, wick catchy Latino licks; the production is crystal clear; the tunes are nicely structured, if a little derivative. The whole CD is polished, pleasant and really, really nice.

However, Claudio, that's where you come unstuck. As will see from my reviewer profile I'm a difficult bastard, and I like drone rock, experimental stuff, jazz etc. And this little CD you've sent just doesn't set my ears on fire, or bathe me in narcotic technicolour honey.

I address this review to you, Claudio, as I really appreciate the fact that you sent me the CD for audition. I had fun opening the box. I sat through the CD a couple of times. I decided how I was going to write the review without hurting your feelings - I hope I haven't. But man, this just ain't my kind of shit.

Good luck for the future Claudio, and I hope your smooth tunes reach the ears they're hungry for.

Tim Clarke

Original URL: <http://www.lunakafe.com/moon70/br70.php>



Milton Nascimento

Nascimento

Warner Bros.

Milton Nascimento's highly anticipated release *Nascimento* finally reached the world market on June 10. Initially scheduled for earlier this year, *Nascimento* was delayed because of a documentary that Warner Bros. wanted to release about Milton Nascimento. Furthermore, Milton's health problems prevented him from touring to promote this album.

The Brazilian critics were divided when writing about *Nascimento*. Being this year the 25th anniversary of Milton's landmark release *Clube da Esquina*, it is understandable that expectations were high. *Nascimento* is a mixed release with ups and downs.

There seems to be a little bit of everything Milton has done in his career in *Nascimento*. The search for his home land is present with the heavy drum percussion in *Louva-a-Deus* (The Praying Mantis), *Janela para o Mundo* (Window To The World), and *Os Tambores de Minas* (Minas Drums). The repique and folia boxes are

almost exclusively the only instruments used in these songs. In *Janela para o Mundo*, Milton claims that "estrangeiro eu não vou ser" (I will not be a foreigner), and he unites all of Latin America with Eduardo Mатеo's *Cuerpo y Alma* (Body And Soul) and Leo Masliah's *Biromes y Servilletas* (Paper Napkins), which also has a Portuguese version in this album. However, as with the strong jazz-influenced 1989 album *Miltons*, here we have *E Agora, Rapaz?* (And What Now, Man?) and *Ana Maria*, Wayne Shorter's composition to his late wife. The song was first recorded in Wayne Shorter's album *Native Dancer*, which featured Milton Nascimento, but Milton's vocals were not used in the final cut. This is a nice update. Túlio Mourão's keyboard work in these two songs is very reminiscent of Herbie Hancock's work in *Miltons*.

Milton's voice at some points sounds weak. His falsetto is still extraordinary, but some phrases seem to have been cut short as in the a cappella introduction to *E Agora, Rapaz?* and also in *O Cavaleiro* (The Rider). The best moments of this album are found in simple songs such as *O Rouxinol* (The Nightingale), which deals with music and life, a theme Milton uses very well in his compositions, e.g., *Canções e Momentos* (Songs And Moments). Also, the two tributes Milton pays -- *Ana Maria* (to Wayne Shorter's wife) and *Ol' Man River* (to River Phoenix) -- are excellent examples of Milton's artistry even when he sings without words.

Egídio Leitão

Original URL: <http://www.lunakafe.com/moon9/br9.php>



 Brazil - Full Moon 105 - April 24th 2005 - record review

Teresa Inês

Ave rara/Rare Bird

self-released

Brazilian-born Teresa Inês has a mellow, sensual alto voice and a talent that shines through in her music. "Consolacao" drifts by in its own good time, with a jazz rhythm slowly undulating behind Inês' strong lead. The melancholy "Cores Fries" gets the best out of the skilled musicians and Ines seems born to sing this song.

"Marambara" is playful and rhythmic, adding another color to Inês' rich palette. The string-led "Com Sabor" sees her elaborate on women's desires.

"Sapequinha" ends a superbly confident collection of songs in style. Teresa Inês is clearly a talent to watch.

Anna Maria Stjärnell

Original URL: <http://www.lunakafe.com/moon105/br105.php>



 Brazil - Full Moon 52 - January 9th 2001 - record review

Teresa Inês

Live in Boston

Terimus Productions

Born in Rio de Janeiro and transplanted to Boston via the Berklee College of Music, Teresa Ines has been performing professionally since 1994. This live album showcases the many moods and styles in Ines' voice. Like many other albums recorded live, this release captures Ines without any tricks. Whatever imperfections there are because of the live environment, Ines and her band overcome those glitches. Her renditions are warm, solid and varied. If you are not familiar with her music, *Live in Boston* will be a nice introduction. Besides having songs by Caetano Veloso, Lenine, Paulinho da Viola, Tom Jobim and Vinícius de Moraes, Chico Buarque and Noel Rosa, Ines also adds some of her own material.

The group that backs up Teresa Ines (voice and acoustic guitar) here comprises Hiroaki Honshuku (flute and EWI), Alon Yavnai (piano and keyboard), Gustavo Amarante (bass) and Harvey Wirht (drums). The

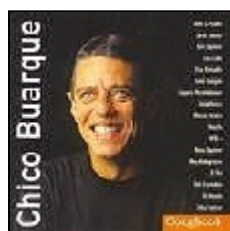
arrangements and concepts for the songs presented in *Live in Boston* are the collective works of Teresa Ines and her band. As you start listening to the album, you will immediately realize the unity among these performers. They share the spotlight from song to song with careful and artistic taste. Solos are never overdone. They create a soothing environment for the soft, sensual vocals by talented Ines. She possesses a certain serenity that translates very well to soft ballads, jazzy bossa nova and lively samba.

The album opens with Ines' own *Intro*, a vocalize piece, leading into Caetano Veloso's *Trilhos Urbanos*. The song serves as a trampoline to feature all musicians. That was a good warm-up song for what you will experience in the rest of the album's almost 63 minutes of music. We are then treated to Ines' *Com Sabor* (With Taste), a lovely ballad that praises the passion in women and the taste in their hearts. Throughout the album, you will inevitably think of other Brazilian female performers as you hear some vocal similarities between their voices and Ines'. Do not be fooled. Ines is a unique star of her own that inherits that intrinsic quality so common in giants such as Joyce, Zizi Possi and many others. All you need to experience Ines' magic is to listen to her remarkable performance of Noel Rosa's *Gago Apaixonado* (Stuttering Man in Love) or Paulinho da Viola's *Coração Leviano* (Fickle Heart).

I cannot help but wonder what Ines would sound like in a studio recording. I hope that she will present us with a studio album very soon. You can hear some of the music in *Live in Boston* by checking out Ines.

Egídio Leitão

Original URL: <http://www.lunakafe.com/moon52/br52.php>



Brazil - Full Moon 47 - August 15th 2010 - record review

Various Artists

Songbook Chico Buarque

Lumiar Discos

The music of **Chico Buarque** received a masterful treatment with some arrangements destined to become definitive recordings. With over 7 hours of music in 8 CD's, *Songbook Chico Buarque* is nothing short of spectacular. Musically, *Songbook Chico Buarque* elevates Buarque's music to new heights. Chico Buarque is one of the most renowned Brazilian songwriters of this century. Besides being one of the greatest Brazilian Popular Music (MPB, *Música Popular Brasileira*) composers, Buarque also writes music for the theater and the movies, and he has also published several novels. He co-wrote songs with just about everyone from **Tom Jobim** to **Caetano Veloso**. It is difficult to select what is best in his impressive collection. Nearly all he has written is of utmost quality.

This 8-CD collection is a magnificent portrait of Chico Buarque's music. From the first track in *Songbook 1*, **Nana Caymmi** singing *Olhos nos Olhos* (Eyes in the Eyes), the only word that comes to mind to fully describe the impact of Buarque's music in Caymmi's rendition is outstanding. **Ney Matogrosso** follows with *Carolina*, a song he had not included in his own Buarque tribute *Um Brasileiro* of a few years ago. There is **Zélia Duncan** and **Marco Pereira** with the beautiful *Fado Tropical*. Duncan's voice is perfect for the longing presented in the lyrics, and the arrangement is dreamy. When **Beth Carvalho** sings *Apesar de Você* (In Spite of You), she shows unequalled vitality and enthusiasm. The A-list of Brazilian music parades on and on for your enjoyment.


In *Songbook 2*, **Zizi Possi** starts off with *Beatriz* and is followed by **Caetano Veloso** performing the movie theme of *Dona Flor and Her Two Husbands*, *O Que Será* (What Will It Be). A Brazilian living legend, **Ângela Maria** creates the definitive version of *Bastidores* (Backstage) in one of those rare moments when you realize a song should have been written for that specific performer. She is phenomenal. Another outstanding recording is **Emílio Santiago** and **Joyce**'s *Sem Fantasia* (Without a Costume). **Joyce**, especially, conveys the anguish in those lyrics like no other singer has done previously. When her voice trembles just a little in one verse, it's perfection you hear. These three tracks with **Caetano Veloso**, **Ângela Maria**, and **Emílio Santiago** and **Joyce** are back to back. Can we take more? Your answer better be yes. There is a whole lot more.

Only producer **Almir Chediak** can assemble such a cast of performers for such a project. He even gets another Brazilian legendary singer, **Marlene**, to perform *Não Existe Pecado ao Sul do Equador* (There is no Sin Below the Equator). Chediak's ability to foresee what a song would sound like performed by a certain singer is unique. Who else could think of **Zeca Pagodinho** and **Almir Guineto** having a blast in *Feijoada Completa* (Black Beans with all the Ingredients)? They bring out the fun in Buarque's intelligent lyrics. Another magnificent touch of a genius is found in **Cauby Peixoto's** *Viver do Amor* (Living of Love). Peixoto incorporates this music in his repertoire with ease and majesty. In a rare appearance, song writer **Sueli Costa** sings Buarque's poetry of *Soneto* (Sonnet). When you get to the last CD, more surprises will continue to amaze you. **Maria Bethânia** sings *Sobre Todas as Coisas* (Above All Things), **Milton Nascimento** brings his incredible voice to *Olha Maria* (Listen Maria), and **Zizi Possi** enchants you with *Com Açúcar, Com Afeto* (With Sugar, With Affection). No words are enough to describe the powerful music of Chico Buarque. This collection is truly some of the best Brazilian music ever written.

Egídio Leitão

Original URL: <http://www.lunakafe.com/moon47/br47.php>



 Canada - Full Moon 129 - April 2nd 2007 - record review

Arcade Fire

Neon Bible

Merge Records

Let's just put the cards on the table: *Neon Bible*, is at least sonically worthy of being the follow up to *Funeral* - the same way Pavement's studio polished and well written *Crooked Rain, Crooked Rain* was the perfect anecdote for their paramount garage debut, *Slanted & Enchanted*. They've rid themselves of the high end guitar and honky pianos so metallic that made their initial material feel nearly industrial - *Neon Bible* in comparison is about as clear as a "Black Mirror". What really holds them, this life changing septet that has made ELO sound like it got a kick in the ass from Danny Elfman, from repeating a triumph in narrative strength is the story line to this new lyrical is about as lame and viable as the cover art.

Funeral was a perfect teenage-revolt epic, probably the best rock has seen of it's kind since "The End" by the Doors... or even Oedipus Rex itself. The problem is they can't sell their new found maturity in working class dramas like "working for the church while my family dies". These chants from Win Butler on "Intervention" hits more like that John Mellencamp song in that Chevy commercial than a more worthy target like the harrowing folk brilliance of Springsteen's *Nebraska* or *Devils & Dust*.


The queasiness doesn't last forever-the songs in which Butler ditches the 18th century labor mills to talk about his own experience is where Arcade Fire truly echoes their past achievements. "My Body is a Cage" reveals the front man, at least in some character, to be deathly afraid of the limelight and longing for companionship. It's a brilliant epitaph that outsmarts their last curtain closer "In the Backseat".

Needless to say that, even if departed from their tattered, hotel room recording strategies, Arcade Fire's textures never cease to be darkly attractive and seductively harrowing. The Gothic Cathedral organs of "Intervention" and "My Body Is A Cage" ravish and frighten the deepest chasms of the punk's soul. At the same time, you can't help but laugh at how much you feel like you're listening to the *Phantom of the Opera* soundtrack. Arguably the most effective arrangement is the ironically titled "Ocean of Noise"-a beautiful Spanish brass ballad where suddenly we've gone from *Phantom* to *Evita*. Once again, the blue collar banter is absent, allowing the honest and elegant theatrics of this band to be forthright and unhindered.

It should be no surprise that a band as inventive as Arcade Fire has developed a new way to dissatisfy - by trying to grow up too fast. Unfortunately for any competition, so many bands (especially the execrable pop punk from their homeland) have been bogged by the opposite problem.

Matthew DeMello

Original URL: <http://www.lunakafe.com/moon129/ca129.php>

 Canada - Full Moon 107 - June 22nd 2005 - record review

Belinda Bruce

Dream Yourself Awake

Maximum

Belinda Bruce's modern folk stylings are very appealing on her debut. Her sweet vocals and competent songwriting serve her well. "Working Woman's Hands" sees her singing beautifully of ordinary lives. As on the other songs there's a banjo which helps make the song special. "Falling Star" is a gently strummed song of love. A cello plays an important part. The slightly askew "Treasure Hunt" has more adorable singing and sounds fine in its folksy way. Bruce sounds homespun but with an odd twist in her delivery.

"Twisted Lullaby" lives up to its title, being both soft and a little strange. The quote from "Blue Moon" is used well. Belinda Bruce is an interesting new artist.

Anna Maria Stjärnell

Original URL: <http://www.lunakafe.com/moon107/ca107b.php>



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

Carmen Townsend

Watin' and Seein'

Self-released

Carmen Townsend has a powerful, rockin' sound on this CD. She also has a strong, supple voice that goes well with her music.


Opener "River Rat" is a blistering song with some great playing. "Hands and Mouths" sees her reaching and effective rockin' mood and delivers a vocal that recalls a woman truly in control of her destiny. "Start all over" is slower paced but still packs a punch stronger than others would in a slower song. It's Townsend's vocals that make all the difference. She's just that expressive and strong.

"All that was left" is a ballad that sees her sound like a female Jeff Buckley with an expressive lead vocal set to a memorable tune. It's a great record all told.

Anna Maria Stjärnell

Original URL: <http://www.lunakafe.com/moon184/ca184.php>



 Canada - Full Moon 174 - November 21st - record review

Chloe Charles

Little Green Bud

Chloe Charles / self

Chloe Charles has a gorgeous voice and her new EP is a folksy treat. The becalmed air of tracks like "The Heavens" makes for an intoxicating listen. The use of violin and double bass makes for a unique yet approachable sound. "Soon on a Snowflake" is an utterly gorgeous chamber folk excursion that she handles well. It recalls Joanna Newsom with a more soulful twist.

"Water" is equally deftly detailed though perhaps more traditional folk. Charles' talent is in clear evidence on this EP and it wets the appetite for a longer piece of work.



Canada - Full Moon 19 - May 11th 1998 - concert review

Hayden and Howie Beck

Live at the Gordon Best Theatre, Peteborough ON,
April 25th

This show was held in a little no-seats theatre in isolated but charming Peteborough, Ontario, the second of two shows to be held there that sunny but cool spring weekend. It started at about 9:45pm, and there was a crowd of mainly 20 something Trent University students, and record company weasels who were left over from the nearby Sloan show the night before. Howie started off by playing some very wonderful songs off of his *Pop And Crash* CD. Howie is a well-known Toronto solo artist, who is playing quite a few dates with Hayden this spring. I thought Howie was exceptionally good, his songs were honest and simple; his on-stage presence was humble and contented. The crowd did not seem to be as appreciative, many people talked during his set but overall they were reasonably well behaved. They sat down for Howie's set, with the exception of a few rude people who stood at the front. Howie is certainly living up to the good reputation he has earned back home in Toronto as a talented solo musician and I am looking forward to seeing him play some more dates back here when the Hayden tour is over. (I just wish he'd do all ages shows.) Hayden came out after a while, and started off on a rather authoritative note, cudgeling any potential comments about his new hairdo right off the bat.

He began by playing a few acoustic songs by himself, including a new song from the soon to be released *The Closer I Get* called *Between Us To Hold*. I was particularly impressed with this one, I thought it was in typical Hayden style, with great lyrics, gentle theme, and it had an extra intimate and personal feel to it live that some of Hayden's songs occasionally lack in such an environment. Hayden also graced the crowd with some older material from the *Moving Careful* EP and *Everything I Long For*.

Hayden quickly added his accompanying band of ex-Poledo members Mitch Roth and Joshua WM! and also John (Daemon) Richardson, ex-Change Of Heart. Throughout the show, each member played various instruments, switching from bass to keyboards to accordions, from drums to bass, from guitar to shakers to banjo and so on. Each switch was done seamlessly, without so much as a bat of the eye or a second of fiddling with equipment. I was very impressed with the clean-edged way this whole performance was done, the instrument switches were almost constant and rather complicated, but each occurred without any problems. Maybe I'm just not used to bands who rehearse this intensely but I thought it was beyond admirable.

The set was almost two hours long, with a short encore, and it had unquestionable variety, sincerity, and intensity throughout. Each of the musicians showed a passionate precision during every song. I highly recommend checking out this tour, I am a big fan of all the musicians involved, they are all very talented and Hayden writes some of the best music coming out of this country right now. It is well worth going to some trouble to see. Look for Hayden playing shows in Quebec and Ottawa, as well as some more Southern Ontario and US dates really soon.

Laura Bowman

Original URL: <http://www.lunakafe.com/moon19/ca19b.php>

The Elmocombo, Toronto, Oct. 30th 97

The Inbreds, Thrush Hermit, Plumtree, 4-star Movie

After much fuss and cafuffle this show got underway in the midst of Ontario's largest political protest: the teacher's strike (thank god!). After standing outside for a while in the nippy October afternoon, the show's organizer Dave Humphreys decided it would be OK for us kids to come in. So up the creaky steps of the Elmocombo we ventured late that would-be school night.

First up, was Toronto's little-known **4-star Movie**, who did a nice set. They played *Honey Glaze* (something was just terribly wrong during that song, too bad too, 'cuz it's a really good one!) off of their 7" on Skull Geek records, and that song with the kazoo, and shakers. Somehow that set didn't seem to get too much of a positive reaction from the crowd, which is unfortunate for 4-star Movie. I think it was because they didn't play the song with the keyboard, that song iz cool. I actually blame the crowd for that large empty space in front of the stage, just 'cuz they aren't on Murder doesn't mean they suck, geez!

Next up were **Plumtree**. It was the 5th time I'd seen them this year, (second time that day!) and I feel pretty comfortable saying that if you've seen them play once, you've seen them a million times. But it was nice to hear some songs off the new record *Plumtree Predicts The Future* - always lots of fun, and hey, if you can't get into dancing to Plumtree, you just can't have fun! I believe they had a dancing contest for a free CD.

Then the real mind-blowing performances began, **Thrush Hermit**, as always were the mighty kings of live performance. They got out that neon "rock'n'roll" sign, (if just watching them set that giant thing up on that tiny stage, didn't get you excited, then check your pulse, I think you're dead.) Boy can they rock, they played stuff off of *Great Pacific Ocean* and *Sweet Homewrecker*, as expected, but there were a couple treats in there as well. I don't know what exactly it is that the Hermits do live that makes them so damn cool but it just can't be topped.

I think that wild performance made the **Inbreds** a little edgy, bassist Mike O'Neill seemed a tad uncomfortable as they set up, and throughout the set he made comments like "*you're all naked so you can't hurt me*". But despite the sweat rolling down his face, and the overdone lighting that ruined Dave's lovely hand-made light show, they played a very good show. They played 2 new songs set to be on the new record in March - *Get along* and *White Caps*, which went over quite well, some treasures of that set were I guess the beloved *Any Sense Of Time*, *You Will Know*, and *Amelia Earheart* - the priceless stuff off of *Kombinator*.

It was nice to see the Inbreds touring as their usual "just guitar and base" format. They said it was because it was too expensive to bring a guitarist along, but whatever the reason, it is definitely nice to see them back to the way they seem most natural. That set was particularly long, just over an hour I believe, and most of the younger kids had filed sadly out the door by the time the last song rolled around. But all in all I was impressed, not only with the slick timing of the show, but the entire way the gig was organized (although I'm not a fan of the way the upstairs of the Elmocombo is set up). A bit pricey, but definitely worth every penny. Good stuffz! I will humbly await these bands' return.

Laura Bowman

Original URL: <http://www.lunakafe.com/moon13/ca13.php>



Joel Plaskett Emergency

Truthfully Truthfully

MapleMusic

When John Mayer starts releasing blues records you know it's time to dive into that old collection of awkward, southern delta, wanna-be-crooner types and prepare for the worst. Feel free to pull out the bizarre

jazz debut *This Was Jethro Tull*, B.B. King's latter-day disaster *Live at San Quentin*, and SRV & Double Trouble's painfully eighties sounding *In Step* - and let the cringing begin. In your travels, young scholar, you may come across this 2003 disc (finally getting a release/reissue here in the states in time for his solo debut, *La de da*) that captures a jangly, Canadian captain of a bluesy, post-punk trio tactfully avoiding that gathering.

"Written All Over Me" kicks off at medium pace with a riff most bands would stumble over - not in difficulty, but in just making standard practice chordal barks sound vicious and charming eons after Chuck Berry, The Stones, Stooges, or AC/DC tapped them. Plaskett serenades in proclamations like a nympho Chris Martin, just skipping the extra stellar rhetoric and elemental attention. No desperation, no adolescent paranoia - just a lot of sex, some mystery, a little bit of heartbreak, and makes it sound all so easy.

His blues are thin and lucid, not howling like a Clapton-type. It's sharper, and bar room compatible like any great Steve Miller Band record. From the bouncy "Lights Down Low" it's obvious that Plaskett has read all the books on Alex Chilton when that Byrds-y chorus-ridden strat rides in over those three part harmonies and thick, chilly, hip shaking arrangement. Yes, ladies and gentlemen, this Novia Scotian can wield a fine show with his axe. The direct-electric lead break on "The Day You Walked Away" could take any Zep freak back to Side Three of *Physical Graffiti*. All this while still sitting comfortably under the cashier counter at Starbucks, between a collection of Stones Live -70s rarities and that acoustic recast of Alanis Morissette's *Jagged Little Pill*.

Yet, to any alpha-rocker's chagrin, the trio never lets it truly rip leaving one to wonder what going full throttle would feel like. Like both great Big Star albums, *Truthfully Truthfully* winds down and gets personal - sometimes a little too down beat and at other times, a little too personal. "What am I to do in the face of a disaster?" he asks his audience of beer buddies and cappuccino freaks alike, himself searching for a sweetheart on "You Came Along". A simple yet essential question most of us are asking ourselves after a year of hurricanes, war, and double-decker bus bombs. He may have only been looking to get laid in the good ol' pre-Katrina days of -03, but at least we can so easily pretend his world consciousness prophetically saw this all coming.

Matthew DeMello

Original URL: <http://www.lunakafe.com/moon115/ca115b.php>



 Canada - Full Moon 227 - March 5th 2015 - record review

The Kingmixers

Flyboy

Self-released

The Kingmixers consist of Gary Preston, Anita Bonkowski and David Schade. They play energetic blues on this record, just like they did on their last one. "Walking Blues" gets a strong reading with some nice harmonica bits. The lead vocal is strong and flexible. "The Quarter" is a strong, r'n'b-influenced song that the trio performs well, the lead vocal has a New Orleans vibe that makes it the entire thing better. "Gulity" by Randy Newman is a song with a slow tempo, and there's a true Waitsian flavor to this reading. It's as sharp and acute as all of the writer's songs are.

"You'll never get the blues" is a mid-tempo song with a great chorus. The Kingmixers work their charm as they do all the time. It's a brilliant album.

Anna Maria Stjärnell

Original URL: <http://www.lunakafe.com/moon227/ca227.php>



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

Moist

Creature

EMI

While *Creature*, Moist's second album, may seem alien at first it only takes a good listen to see the Moist in it. The intense, dark, seductive, rock that made Moist's first album *Silver* such a huge success comes shining through with new vitality on *Creature*. *Creature* clearly demonstrates some massive improvements in the production of the album, as well as some broadened musical horizons. The added use of trumpets and cello on some of the tracks shows a more eclectic composition that is well blended with the new instruments to emphasize the mood of the song without distracting the listener from it. The production of the album is far cleaner than on *Silver*, with Producer Paul Northfield allowing the most delicate elements to ring though like bells and the most vicious to crack like thunder. Northfield's production compliments beautifully Moist's broadened dynamic range. Tracks don't have to be just soft or just pulsating anymore, Moist has learned to combine the two and create a contrast within the songs. Most of the tracks on *Creature* have intriguing dynamic buildups that are somewhat lacking on *Silver*. This is best demonstrated in the new single *Leave It Alone*. Another huge difference on *Creature*, is the overall pace of the album. *Creature* has a lilt, almost a pulse that connects all the songs. This pulse is much faster than *Silver* which has a looser, almost fluid heartbeat. This new album is considerably less crude than *Silver*, but when you loose the roughness that *Silver* embraced so beautifully, a little piece of the music dies, a little piece, that played a big part in Moist's success.

Moist are currently touring Canada with Neil Young.

Laura Bowman

Original URL: <http://www.lunakafe.com/moon1/ca1.php>



Canada - Full Moon 172 - September 23rd - record review

Nadia

Arrival

Zero to One Records

"Volcanoes live inside me" sings Nadia Kazmi on her debut album and it's a boast she can live up to. Her vocals are stunning and assured like those of a young P.J Harvey.

"Mother" intones 'Mother I am a killer' with solemn integrity. The drama of the lyrics is matched by music that crests and falls with intent. "Tyranny of the Heart" gets funky and Kazmi carries it in her stride. Her vocals are powerful in a soulful and instantly engaging way. "The Blues Always Bleed Red" is of course bluesy and she seems at home with this kind of music too. Her voice is at its fiery though not exaggerated best. Her debut comes firing on all cylinders and should help her establish herself as a force to be reckoned with.

Anna Maria Stjärnell

Original URL: <http://www.lunakafe.com/moon172/ca172.php>



Canada - Full Moon 101 - December 26th 2004 - record review

Rock Plaza Central

The World Was Hell To Us

RPC

Rock Plaza Central are a folkish band fronted by one Chris Eaton, who's songs are fascinating and have intelligent lyrics. "Mount up and Ride" is a folksy song with a rock-fuelled energy to it. "The Things That Bind you" is sad and slightly country-ish. Eaton uses material possessions to examine a relationship.

The cover of Jane Siberry's "You Don't Need" is affecting and sublime. Eaton's voice bleeds emotion and the arrangement is lovely. He reminds me of Violent Femmes singer Gordon Gano here. After that songs longing the bitter "Fuckup" is a welcome contrast. It's quite a merry little song melodically, but the words are filled with bile.

"The Last Band on Earth" is a tale well told. Any band that entitles a song "Dear Don, There Are Two Eight O'Clocks In the Course of a Day" are worth a listen.

Anna Maria Stjärnell

Original URL: <http://www.lunakafe.com/moon101/ca101.php>



Canada - Full Moon 12 - October 16th 1997 - record review

Sect / Response Technique / Phoma

Cube

Subduction

As a loyal Torontonian, it's hard for me to admit it, but the evidence keeps piling up, so I might as well give in: when it comes to the production of great electronic music, our cousins out west in Vancouver are soundly kicking our eastern asses.

I don't mean to imply that Toronto is lacking in talented producers and DJs. We've got the Legion of Green Men (and various aliases), the output of nice+smooth studios (reviewed by me for Luna Kafé a couple of months back), a booming jungle scene and more. But somehow, the Vancouver crews seem to be staying one step ahead of us in releasing some of the sweetest electronic sounds around.

Cube is one of the latest releases to issue from this fertile scene. The concept here is "three artists, three tracks each, and three labels", and $3 \times 3 \times 3 = \textit{Cube}$. The project is overseen and marketed by Subduction, a Vancouver based label that also has a distribution arm (and website) based in Japan.

Sect's trio of tracks kick off the disc in fine style. *Evanescence 2* starts with a reverberating synth line, which is joined by layers of sound and a shambling beat. Somewhat Autechre-like in its structure, the track eventually reverses upon itself, losing the layers until only the beat remains. The two minute *Equator* provides a brief beatless interlude, and leads into *Reconnaissance*, another track that builds layer upon layer before stripping down to a wash of ambient sound.

Response Technique - a new project from Romeo Lakovic, known for his previous work as Deviator - is up next with three pieces of spacey ambient-dub that are very evocative of the material being released by his fellow Vancouverites over at Map Records. The middle track, *Expedition*, highlights RT's best elements with burbling synth sounds, shuffling beats and a smooth, organic edge.

Last but not at all least comes Phoma, aka Stephen Rosin, a 15 year veteran of music and multi-media production. His first track, *White*, is the disc's weakest point - it's not bad, but it's also not very innovative, sounding like an excerpt from any generic "intelligent techno" release of the last couple of years. But where Phoma really comes through is on the final track, *Black*, a sinister ambient work that has me really looking forward to the trilogy of releases Rosin has planned in the coming months.

Bottom line? *Cube* is an excellent debut for Subduction, and an excellent cross-section of material from three of Vancouver's finest electronic musicians. I anticipate many wonderful things from this camp in the future.

Greg Clow

Original URL: <http://www.lunakafe.com/moon12/ca12a.php>



Canada - Full Moon 142 - April 20th 2008 - record review

Steve Dooks

Cocktails, Heartaches and Cigars

self-released

Steve Dooks records jazzy, faintly nostalgic but still cool songs on this charming record. He has a style that might recall other artists in the genre like Jamie Cullum and he writes his own songs.


"What Does Your Heart Say" evokes the yesteryear of luminaries like Dean Martin and Frank Sinatra, without being mere pastiche. Dooks has a free and easy vocal that sits nicely amidst the supple instrumentation. The title song is a boisterous big band number that should put a smile on the listener's face. "My Attorney Bernie" is a cover and an apt and funny one. Dooks' wry delivery and the band's dexterity suit

it well. "I Don't hHave You Anymore" is a sadder, more reflective side of Dooks' work and he can do that too. This is a very nice record and one that's worth hearing.

Anna Maria Stjärnell

Original URL: <http://www.lunakafe.com/moon142/ca142.php>



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

The Super Friendz

Play The Game, Not Games

Murderecords

As any good murderecords junkie knows, the Super Friends are an eclectic, young pop-country act from Halifax NS. The recently released jolt-pop gem *Play The Game, Not Games* (10") is no exception. PTGNG has the flavorful, infectious melodies and kickin' rock attitude that has made the Friendz a great reputation among Canadian indie junkies.

This time around they take you through their folkie tales with lyrics like "it rained so hard that day, the marshal lost his WaaaaAAaay" and cheery happy go lucky, thoughts for the day like "it's only life that brings you down, and nervousness that brings you round" (that is what I heard newayz-ed) (*I see what you heard - ed's note*) that are guaranteed to grab your attention and make you smile knowingly at your turntable. The friends decided to throw in some spooky guitar sounds on one of their songs, some piano and some nifty squeaks and squawks with their guitars.

In case you are unfamiliar, the friends have a way of making you think you are truckin' along and then hit you with a stunning break in instrumental and a good hearty dose of Matt Murphy's lovely voice. This has a great attention-grabbing affect that would never let you sleep through one of their albums. Lonnie's brilliant drum parts were recorded on 4 track, giving the album a scrappy low-fi sound that compliments the songs with a charismatic taste. In comparison with *Mock Up Scale Down* I would have to say that PTGNG is the continuation of the same kind of songwriting that made MUSD work, but with a brilliant new twist (or angle if you will) to the recording. PTGNG is a lot noisier, because it has a lot more sounds happening all at once. This makes it very reminiscent of the live shows the Friendz are famous for, the just-for-the-heck-of-it rock attitude that makes the Friendz so witty and spastic on stage will have the same affect on you in your living room.


So don't eat too much sugar before you give PTGNG a spin or you may end up replacing a few pieces of furniture that were fatalities of a dancing frenzy. The Friendz play an Easy Beats cover of the song *Sorry* with a Creedence Clearwater Revival style, that only the Friendz could pull off on this album. The scrappy sound and speedy pace all work together to make this album one of the most fun to listen to this year. Way to go guyz!

I think they are coming out with a second full length in '97.

Laura Bowman

Original URL: <http://www.lunakafe.com/moon3/ca3.php>



 Canada - Full Moon 243 - June 20th 2016 - record review

Suuns

Hold/Still

Secretly Canadian

Canada's Suuns just released their third album, *Hold/Still*, and they have come up with a record receiving very good reviews: '*Hold/Still* conjures up the existential mood of floating in deep space. Lonely - but also out of this

world.' (Clashmusic.com magazine), and: '...do yourselves a favour, find a dark room, a bag of Kettle Chips and don't come out until the fifth listen.' (Godisinthetvzine.co.uk magazine).


Suuns (pronounced 'soons', and translates as 'zeroes' in Thai) formed in Montreal in 2007, by singer/guitarist Ben Shemie and guitarist Joe Yarmush who shortly after added Ben's old school friend Liam O'Neill (drums) and Max Henry (keyboards/synth/bass) to their line-up - their gang of four. Legendary British band Gang of Four might not be a musical reference, even though Suuns wander some modern day experimental 'new wave' music fields. Imagine the musical plains where bands like Xiu Xiu and UK's Clinic roam. Suuns' first two albums, *Zeroes QC* (2010) and *Images Du Futur* (2013) - the latter was a nominee for Canada's profiled Polaris Prize award - were both well received by the critics and the band took part of 'the late 2000s musical renaissance in the city [of Montreal], alongside fellow groups like The Besnard Lakes, Islands and Land Of Talk,' according to their label Secretly Canadian. Their first two albums were both recorded and produced with the band's friend Jace Lasek (of The Besnard Lakes) at his Montreal studio Breakglass. For *Hold/Still* they 'relocated' to Dallas, Texas to work with acclaimed producer John Congleton (Angel Olsen, Explosions in the Sky, St. Vincent, Okkervil River, John Grant, The War On Drugs, Clap Your Hands Say Yeah, Xiu Xiu, Sleater-Kinney and many more). According to guitar player Joe Yarmush, 'recording in Montreal, it's more of a party atmosphere.... [in Dallas] it felt like we were on a mission. We were looking for something to take us out of our element, or that might seep into our music. Suuns focused on the recording process, and they were able to rework and distil songs that had been with the band for years.

Hold/Still unveils a number of eerie and mystic songs of the minimalist music kind, with a touch of free-floating electronic pop music. To quote Ben and Joe: 'We write quite minimal music...not traditional song forms, sometimes they don't really go anywhere - but they have their own kind of logic.' (Ben), and: 'It's pop music, but sitting in this evil space.' (Joe). The songs of *Hold/Still* are hard to get to, hence God Is In The TV's advice of (at least) five listens. Secretly Canadian states that the album is a work which 'derives its eerie power from simmering tensions and strange, stark juxtapositions, and in doing so, directs rock music down a new, unventured path.' The album and its songs sound quite cold, but tracks such as "Translate" and the long-stretched "Careful" has a warm pulse, sort of, and the album holds a lot of tension. A different kind of tension. The songs are highly introvert, with toned down grooves, mild electronic patterns, and minimalist melodies and rhythms. For now, the sad-ridden "Nobody Can Save Me Now" is one of the tracks I like the better. I guess I need some five more spins to see the full effect of the album, because *Hold/Still* is not the summer pop album of 2016. Maybe for a 'Suuny' afternoon, with lots of drizzling rain.

H. Oppøyen

Original URL: <http://www.lunakafe.com/moon243/ca243.php>



 Canada - Full Moon 28 - January 31st 1999 - record review

Thrush Hermit

Clayton Park

Sonic Unyon

I already decided I was going to like this album before I opened it. I was disappointed and dismayed by Sloan's attempt at a 70s rock album this year, and I was determined not to be disappointed by this one. Unlike Sloan, I can let Thrush Hermit get away with this because they have always, and will always be the ultimate rock anthem band, while Sloan are a pop band trying to play their own songs like covers. Sure, maybe some will think this album went too far, reeking of Neil Young, Led Zeppelin, and Thin Lizzy, but somehow the Hermit still come out on top.

As always, the lyrics are slick as can be, the riffs are cheesy but undeniably captivating. It's the kind of record that makes you want to rock out, big time. Tracks like *Violent Dreams* and *The Day We Hit the Coast* remind one of the Hermit's whack at a major-label album *Sweet Homewrecker* (Elektra), but head off into a new era in rock. Most of the material on the album is old, since the album was recorded in May 1998 at the Gas Station in Toronto, and the songs have long since become prominent on the Hermit set lists. But for those who have not had the ecstasy of participating in a recent Thrush Hermit audience, this stuff will rock your socks off. It does a much better job than *Sweet Homewrecker* of corralling the Thrush Hermit live spazz onto

compact disc. Clayton Park is the Halifax suburb where the then babyfaced Hermits first started slapping out tunes, and it somehow seems a suitable title since this will be the last Hermit disc to feature drummer Cliff Gibb. Cliff has left the band, and has been replaced with the out-of-place, yet talented East-coast notable Benn Ross. *Clayton Park* was recorded with Dale Morningstar's laid back approach, so the album is allowed to go off on a bit more of a tangent than say *The Great Pacific Ocean* (Murderrecords, recorded by Steve Albini), or the saucy but slick angle taken on *Sweet Homewrecker* (by Doug Easley). But this tangent is well suited to the material on the album.

Clayton Park has the flare and pizzazz offered by a release that takes advantage of the wonderful songwriting ability of Rob, Ian and Joel. Rob has written a wonderful ballad called *Western Dreamz* that offers some relief from the hyperactivity offered by the relentless riffs in the rest of the album. Indeed there are many good ballads, and a lot of longish but inventive songs. The album is dripping with hooks and wild riffs, and garnished with some superb ballads and rock anthems. You don't have to spend your days longing for a 70s rock comeback to appreciate the pure genius behind these songs, and the way they are presented. Thrush Hermit have outdone themselves once again.

Clayton Park comes out on Sonic Unyon Records on February 9th.

Laura Bowman

Original URL: <http://www.lunakafe.com/moon28/ca28.php>



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

Various Artists

Self Portrait Vol. 2

Permafrost Records

Although Richard Sigismund has decided to move on to other things, the great music that he has exposed Canadian indie fans to through his Permafrost Records label will continue to live on. His vinyl only *Self Portrait* series began with a series of pop songs. The second installment featured some great emo and math rock tracks and the third was to feature spacepop but alas it was not to be. So for the purpose of this review we will examine the second 7" in the Self Portrait series.

Volume 2 begins with a great song by **North of America**. The Montreal quartet's *The sneaks are everywhere!* features their trademark math rock sound. The second song on the 7" is by a Winnipeg band called **March December Swing**. *The joy of photography* starts off slow but then builds up into a climatic rocker.

Side B of the 7" features an awesome song by **Porter Hall**. The Winnipeg group's poppy punk sound is rather infectious and stays with the listener long after the song is finished. Watch for their debut album to be released by Endearing Records really soon. The last track on the record is by New York's **Haywood**. They contribute a good rock song which provides a fitting end to the album.

Blair from Endearing is now selling off what is left from the Permafrost Records catalogue at really cheap prices. Contact him for more details and get a deal on some great indie rock.

Shawn Despres

Original URL: <http://www.lunakafe.com/moon44/ca44.php>



Canada - Full Moon 145 - July 18th 2008 - record review

Wolf Parade

At Mount Zoomer

Sub Pop / Tuba!

At Mount Zoomer is Canadian quartet Wolf Parade's second album, following their acclaimed 2005 debut *Apologies to the Queen Mary*. Dan Boeckner (vocals, guitar - also a member of Handsome Furs), Spencer Krug (vocals, keyboards, guitar - also a member of Sunset Rubdown, Swan Lake and Frog Eyes), Hadji Bakara (synthesizer, sound manipulation/experimentation), and Arlen Thompson (drums) create something one might tag progressive indie rock.

The opening "Soldier's Grin" is almost like hearing Television (or Tom Verlaine) back in the days of glory. Strong, proud indie-alternative rock (once) known as 'new wave'. Ice cool, that is. Wolf Parade sound a bit like fellow Montrealers The Arcade Fire [the basis for *At Mount Zoomer* sprung out of long sessions of improvisation in the church owned by The Arcade Fire], but they're somewhat different. And, by judging The Arcade Fire's second album, better and more interesting. Imagine a mixture of Pulp and Modest Mouse and you'll be on the right track. [In fact Modest Mouse's Isaac Brock helped the band being signed to the Sub Pop label]. It seems *At Mount Zoomer* is the result of a democratic process, where Boeckner and Krug has signed 4 songs each and written the last one together. And, as Krug says when promoting the album (concerning the members' busy lives with side projects and offshoots): "...when we do get to write songs there isn't really time for our egos to get in the way."

This is an album that really must be heard in its entirety. But, if I was to pick a few songs of recommendation, I'd say "An Animal in Your Care", "Call It a Ritual", "California Dreamer", "Fine Young Cannibals" plus - not to forget - the epic (almost 11 minute long) closing track "Kissing the Beehive".

At Mount Zoomer is one of the great albums this summer. A chilling and refreshing 9-pack of clever pop for warmer days.

Håvard Oppøyen

Original URL: <http://www.lunakafe.com/moon145/ca145.php>



Canada - Full Moon 174 - November 21st - record review

Women Public Strain

Jagjaguwar

Canadian all-men four-piece Women put out their self-titled debut for Flemish Eye/Jagjaguwar in 2008. Women play noisy, jumpy art-rock, or twisted and bent distorted pop dragged from the daylight into darkness. The Calgary four - Patrick Flegel (vocals/guitar), Matthew Flegel (bass/vocals), Micheal Wallace (drums), and Christopher Reimer (guitars/cello/vocals) - returned earlier this fall with their second album, *Public Strain*. Once again to hailing critics (Allmusic, BBC, Drowned In Sound, NME, Pitchfork, SPIN magazine, to name a few).

Public Strain sort of continues where *Women* ended, with twisted, dazed and confused rock, holding pop elements with strings back to the 1960s - The Beach Boys, The Zombies, The Byrds, and more. All this mashed together with more arty, atonal-vs-melodic pop stuff, think, say... Wire, Pavement, Beatnik Filmstars, or even a more rocking Animal Collective. Other contemporaries are Deerhoof, and the Brian Jonestown Massacre. Yes, Women are even slightly psychedelic now and then, as well as roaming in Krautrock-territory when they feel for it. They noise, they drone, but most of the time they return to a melodic path. "Heat Distraction" is a fascinating and sort of typical Women song. Cunning guitar playing, and a song build-up and arrangement being something on the side. Yet, it sounds rather familiar, being snake-charmingly catchy. "Narrow With the Hall" is more of the same, while the instrumental "Bells" is a sacral piece of work. The semi-staccato "China Steps" is one of the key-tracks of the album, along with the closing "Eyesore", while "Locust Valley" is one of the lighter and poppier moments, along with the calm and quiet "Venice Lockjaw".

Public Strain is in fact very good. Women almost makes me consider bigamy...

Håvard Oppøyen

Original URL: <http://www.lunakafe.com/moon174/ca174b.php>



 Iran - Full Moon 189 - February 7th 2012 - record review

Salim Ghazi Saeedi

Human Encounter

Self-released

For the most part dominated by the interplay between piano, upright bass and drums, punctuated by occasional ecstatic bursts of electric guitar, *Human Encounter* is a thorny jazz-rock release by Iranian musician and producer Salim Ghazi Saeedi. It is perhaps best compared to the more abstruse corners of King Crimson's discography, but without the fireworks and melodic beauty that make Fripp and Co's best work really come alive.

Saeedi's presentation of the 'dark' and 'bright' sides of human nature in the two distinct halves of the album stirs up some interesting themes - especially with vivid song titles such as "Sadistic Teacher" and "Lustful Feast Of Flesh" - but it unfortunately proves rather stilted in execution. Ultimately, I can't discern much of a difference between the two halves in terms of feel.

Not having other musicians to play off means that Saeedi's performances end up sounding rather robotic, each part interlocking without generating the sparks that can arise from the co-mingling of different musical personalities. Plus, there are some dubious sounds here, especially on sound-collage "Human Encounter Prologue", and the synth trumpet that pops up towards the end of "For Kurk" is unforgivable!

While I applaud Saeedi for the vision, instrumental skill and occasionally inspired songwriting required to assemble this challenging suite, ultimately it proves too much of an awkward prospect for me to continue attempting to unravel.

Tim Clarke

Original URL: <http://www.lunakafe.com/moon189/ir189.php>



 Jamaica - Full Moon 5 - March 24th 1997 - record review

Various Artists

Strictly The Best, #17

VP records

As the years go by, VP records still has the magical ability to produce great compilations. Continuing on their S.T.B. series, *S.T.B. 17* will come at you with a punch. All of the big names with their hits are on the album including the doctor Beenie Man performing his smash hits *Blackboard* and *New Suzuki*. DJ of the Year Bounty Killer comes with three champion hits of his own including the number 1 smash single *Living Dangerously* with crooner Barrington Levy. Other hits by the "poor people governor" include a *Bounty Nitro Mix* (a medley) and a remix of *Who Send Them*.


The Monster B crew comes down hard with their *Hotty Hotty Crew*, calling down the lists of crew they are better than. For some soft tracks we got Buju's very influential *Politics Time Again* and Anthony B's controversial *Fire Pon Rome*. (The best track on the album, also lookout for his new cd entitled *So Many Things*, also on VP). DJ General Degree scores big with *Robin Hood* and for those of who you love to get on the dance floor, Captain Barkley's *Go Go Wine* is featured as well.

It is just great to see that there are still some compilations out there worth buying. *S.T.B 17* is defently one of them. And do not forget it's counterpart *S.T.B 18* featuring some of today's best reggae singers performing all their hits. Some artists include Israel Vibration, Everton Blender, Cocoa tea and many many more. Both albums are wicked and will have you yearning for more!!!!

Jason Geller

Original URL: <http://www.lunakafe.com/moon5/jm5.php>



 Japan - Full Moon 190 - March 8th 2012 - record review

Tyme and Tujiko

Gyo

Editions Mego / Nature Bliss (Japan)


Tyme a.k.a Tatsuya Yamada and Tujiko Noriko join forces for a poppy, eclectic effort that really shines. It's not unlike Noriko's previous solo releases in a good way since they're always worth a look.

The dreamy "Akete, akete" opens the album with Noriko intoning her words to a low beat. "Tropic Penguin" is hardly a change of pace, but the slow tune has a lazy calm that's utterly addictive. "From a Spring" sees Tyme and Tujiko in an almost entirely placid calm that they handle so well. The vocals are sweet as they barely make themselves heard across the tune. "World" is a suitable gorgeous closer to this fabulous record. They should team up more often.

Anna Maria Stjärnell

Original URL: <http://www.lunakafe.com/moon190/jp190.php>



 Mexico - Full Moon 55 - April 8th 2001 - record review

Kromlech

La Soledad de las Sombras

Kromlech

Kromlech is a progressive rock group from Mexico whose debut CD *La Soledad de las Sombras* (The Loneliness of the Shadows) is an instrumental suite of 51 minutes of continuous music based on a symbolist theme. In it, a raven searches to find four shadows, who all have to die.

Though obviously inspired and influenced by the South/Central American preoccupation with death, the CD is neither negative nor depressive in style. As a matter of fact, it is an emotional interpretation of a negative theme in terms of classical structures, emotional atmospheres and constant changes in mood, musical arrangements and instrumentation. A very positive moment in rock.

Stavros Moschopoulos

Original URL: <http://www.lunakafe.com/moon55/mx55.php>



 New Zealand - Full Moon 249 - December 14th 2016 - record review

The Bats

Antlers

Flying Nun Records

NZ favourites The Bats is soon back with their ninth album. "Antlers" is a teaser from the new album due early next year, their first since the praised *Free All the Monsters* in 2011. The band has the same line-up as on their debut release in 1984 and dare I say that the sound hasn't changed much either. Which not necessary is a bad thing at all.


"Antlers" is a mid-tempo song with a slight country feeling. As so often with The Bats of the latter 25 years or so, the melodies need a little time to break through; it's not a catchy pop song as much of their 80's (more well-known?) output were. The voice of Bats-boss Robert Scott has matured and the overall sound is more

grown up. If you have followed The Bats from *By Night* or thereabouts, the new album *The Deep Set* should also be worth the wait. Just don't expect any big surprises, music-wise.

Pingo (a.k.a. Bruce Wayne)

Original URL: <http://www.lunakafe.com/moon249/nz249b.php>



 New Zealand - Full Moon 240 - March 23rd 2016 - record review

Kane Strang Blue Cheese

Flying Nun Records / Ba Da Bing Records

'Blue cheese is a general classification of cheeses that have had cultures of the mold *Penicillium* added so that the final product is spotted or veined throughout with blue, or blue-grey mold and carries a distinct smell, either from that or various specially cultivated bacteria. Some blue cheeses are injected with spores before the curds form, and others have spores mixed in with the curds after they form. Blue cheeses are typically aged in a temperature-controlled environment such as a cave. Blue cheese can be eaten by itself or can be spread, crumbled or melted into or over foods.' (Wikipedia)

Kane Strang's *Blue Cheese* has matured very well in a perfect environment I guess, as it holds a really nice handful of perfectly blue-grey spotted pop songs of 2-3 minutes length. Perfectly twisted and bent pop music. As I raved last month after hearing the superb single "Things Are Never Simple", I recalled the prime Flying Nun bands of the mid/late 80s such as The Chills, The Bats, The Clean, Sneaky Feelings and more. There must quite clearly be something special with the air, the water and the sea breezes down under.

Young Kane Strang and his Kane Strang band players (Ben, Pete and Rass) do their bedroom new-wave-psych-pop with style. From the opening "The Web", with its strange rhythm and (almost) corny, quirky synth sound, via the grace of the mentioned "Things Are Never Simple", to the sparkling "Full Moon, Hungry Sun" they're for sure up for giving us a strong debut album. In sound and spirit they also make me think of Manchester's legendary new wave band Magazine for a few seconds now and then (it might be the keyboards and the rhythms, not so much the vocals). "The Canyon Her River Carved" is another honest and efficient song. I don't know, it just hits me with its simplicity. Same goes for "She's Appealing", which is a fascinating song, which makes me recall bands such as Liverpool's 80/90s band The La's. The pop-psychedelic vibe shines through with "Never Kissed A Blonde", but it's all about plain, modest, unpretentious pop-rock-songs with a touch of something authentic, something genuine. Kane Strang's debut is half an hour of decent lo-fi rock. A couple more poppy, extrovert songs and this would have been a smashing debut. Mow it's a more than decent first album. *Blue Cheese* holds songs brimming with charm. Kiwi rock (pop style) rules! Again.

Håvard Oppøyen

Original URL: <http://www.lunakafe.com/moon240/nz240.php>



 Russia - Full Moon 199 - November 28th 2012 - record review

Nastaha Borzilova Out Of My Hands

Hadley Music Group

Natasha Borzilova has released a stream of fine albums, and this new effort is no exception to that rule. Her gorgeous vocals have some truly impressive songs to sing this time.

"Cynics Hate Hollywood" is a thoughtful song about love. Her voice is at its finest here. "The World Below" tackles depression in a sensitive fashion to a soft tune. Borzilova allows a little light peer in giving it a hopeful slant. "One Second Flat" deals with the death of the singer's father and it's a beautifully realized, aching song.

"Long Night" is a lullaby for children sung to a lovely tune. Borzilova sings some Russian lullabies here and there and it's so sweet. Her husband raps about the sleepless nights that new parents know so well and it works really well. It's a wonderful album.

Anna Maria Stjárnell

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That's it!