

Welcome to ...

# The Luna Kafé Anthology

## US - A to M [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 850+ enterings from our US - A to M archive (artist first names), covering artists like Beck, Andrew Bird, Animal Collective, Grandaddy, The Apples In Stereo, Deerhoof, Blonde Redhead, Grandpa Was A Lion, Bob Dylan, Bonnie 'Prince' Billy, Brian Wilson, Bright Eyes, Cars & Trains, Circulatory System, Damon & Naomi, The Green Pajamas, The Flaming Lips, Guided By Voices 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 850+ articles, please visit [lunakafe.com](http://lunakafe.com).**

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**The complete edition contains reviews and articles on:** ...And You Will Know Us By The Trail of Dead, [The] Caseworker, 46bliss, A Hawk And A Hacksaw, A Roman Scandal, Aceyalone & RJD2, Ada Calhoun, Adam Evil & the Outside Royalty, Adam Green, Admiral Radley, Adrian H and The Wounds, Adriana, Adrienne Pierce, Afghan Whigs, Afterthem, Agents Of Good Roots, Agnes Szelag, Ahmond, Akron/Family, Alec Livaditis, Alex Gomez, Alexa Ray Joel, Alexis Dallman, Alias, Alias & Tarsier, Alice Coltrane, Alice Lee, Alice Marie, Alice Peacock, Alicia Dara, All Natural Lemon & Lime Flavors, All over Everywhere, All The Saints, All these Quiet Hours, Allan Harris, Allison Moorer, Allison Sattinger, Aloha, Alu, Amber Spyglass, Ameet Kamath, Amelia Blake, American Analog Set, Amun Ra, Amy Allison, Amy Coleman, Amy Fabry, Amy Kohn, Amy Speace, Anaïs Mitchell, Andrea Dawn, Andrew Bird, Angel Olsen, Angie Foster, Animal Collective, Ann Courtney & The Late Bloomers, Anna Oxygen, Anne Heller, Annie Barker, Annie Fitzgerald, Annie Gallup, Annie Keating, Antipop Consortium, Antony and the Johnsons, Aoede, Apples In Stereo, Arcade, Archer Prewitt, Arden Kaywin, Ari Shine, Ariel Pink, Ariel Pink's Haunted Graffiti, Arlo, Arm Of Roger, Artichoke, Ashia, Asobi Seksu, Assembly of Dust, Astronauts of Antiquity, Atlas Sound, Atoosa Grey, Auburn Lull, Audra Kubat, August Born, Aurora Plastics Company, Avey Tare, Avi Buffalo, AWMA, Baby Dee, Bakelite 78, Band Of Horses, Bayou Jacque, Beach Boys, Beachwood Sparks, Bear In Heaven, Beat Happening, Bebek, Beck, Bedhead, Bedsit Poets, bEEdEEgEE, Beirut, Ben Gibbard and Andrew Kenny, Ben Harper, Ben Sollee, Benjamin Booker, Beth Bombara and the Robotic Foundation, Beth Custer, Big Numbers, Big Star, Bill Madden, Bird Show, Birdy, Bishop Allen, Bitchin Bajas, Black Dice, Black Forest/Black Sea, Black Lipstick, Black Rebel Motorcycle Club, Blackloud, Blind Faith and Envy, Blitzen Trapper, Blonde Redhead, Blood on the Wall, Bloodiest, Blue Knight with James Gilchrist, Blues Divine, Bob Dylan, Bob Mould, Bobby Conn, Bodycocktail, Boister, Bon Iver, Bonnie 'Prince' Billy, Boom Bip, Bootleg Tonic, Bosque Brown, Boulevard, Bowerbirds, Boxcar Satan, Boxharp, Boysetsfire, Brad Shepik, Brand New, Brandon Wiard, Brett Dennen, Brian Larsen, Brian Wilson, Briana Marela, Bright Eyes, Britta Phillips, Broken Bells, Broken Tusk, Broken Water, Brother Danielson, Brother Earth, Brother Josephus and The Love Revival Revolution Orchestra, Buddah On The Moon, Buddy & Julie Miller, Buffalo Tom, Built Like Alaska, Built To Spill, Bull Lee, Busdriver, Butterfly Messiah, Buzz Prophets, Buzzshyface, Cactus, Calaveras, Calexico, Califone, Calla, Campo Bravo, Capt. Beefheart & His Magic Band, Carissa's Wierd, Carol Lipnik and Spookorama, Cars & Trains, Casey Desmond, Cash Audio, Casiotone for the Painfully Alone, Castanets, Cat Power, Centro-Matic, Chairlift, Chamber of Echoes, Channel In Channel Out, Charalambides, Charles McClure, Charlotte Martin, Charming, Chris Bathgate, Chris Brokaw, Chris Huff, Chrissy Hynde, Chrissy Coughlin, Chuck E Weiss, Chuck Prophet, Circe Link, Circulatory System, Circus Devils, Cisco Houston, Clap Your Hands Say Yeah, Clare Burson, Cleofus Trujillo Trio, Clock Strikes Thirteen, Clutch Cargo, Coheed and Cambria, Come Down, Common, Conchita Campos, Condo Fucks, Copernicus, Corbi Wright, Cougar, Cracker, Craft Spells, Creech Holler, Crooked Fingers, Cult of Riggonia, Cupéro, Curse, Curtis Eller's American Circus, Curtis Harding, Cy Dune, Daedalus, Daavid Allen's University Of Errors, Dafni, Damien Jurado, Damon & Naomi, Dan Baird & Homemade Sin, Dan Israel, Dan Wallace, Dana Buoy, Dane Cook, Danger Doom, Dangermouse, Daniel Johnston, Daniel Martin Moore, Danielle LoPresti and the Masses, Danielson, Danielson Famile, Danni Rosner, Dark Dark Dark, Daughn Gibson, Dave Rawlings Machine, David Francis, David Grubbs, David Packouz, David Pajo, David Thomas & Two Pale Boys, David Wilcox, Dax, Daydream on Autopilot, Dead Gaze, Dead Meadow, Dead Rider, Dearlyng Physique,

Death Cab For Cutie, Deborah Crooks, Deborah Henriksson, Deep 6 Holiday, Deerhoof, Deerhunter, Dejha Colantuono, Delbert McClinton, Demonika and The Darklings, Denison Witmer, Dennis Rea, Denotts, Derek Bishop, Devil Doll, DFA Label Overview, Diamanda Galas, Diana Berry, Dieterich & Barnes, Dinosaur Jr., Dirty Projectors, Disappears, Discipline, Discovery, Divasonic, Divisible, DJ Jester the Filipino Fist, DJ Shadow, DM Stith, Doc Heide And The Pills, Doctor Echo, Donovan's Brain, Dope Body, Doug Keith, Douglas Coleman, Dream Boat, Dresden Dolls, Drive-By Truckers, Ducktails, Dudley Saunders, Dum Dum Girls, Dump, Dune Tran, e.c.f.a., East Of Venus, East River Pipe, Ed Cassidy, Eddie the Rat, Edith Frost, e-dubble, Eels, Ego and the Ids, El Radio Fantastique, Electric President, Elektrik Emily, Electron Love Theory, Elliott Smith, Ellsworth, Elusive Parallelograms, EMA, Ember Schrag, Emergency Music, Emmaline Muchmore, Entrance, Eric Gaffney, Espers, Esza Kaye, Eva Moon and the Lunatics, Evan Dando, Every Boy, Evil Beaver, Ex Hex, Excepter, Explorers Club, Explosions in the Sky, Ezra Reich, Fable, Fabulous Disaster, Fall Out Boy, False Alarm / Youth Gone Mad, Family Of The Year, Far Beyond Frail, Fayssoux, Ferguson Hulitt, Film School, Finesse & Runway, Fischerspooner, Fisher, Flaming Fire, Fleet Foxes, Flowchart, Folk Implosion, Foma, Foxygen, Frances England, Frank Black, Frank Grimaldi, Freak Owls, French Exit, Fruit Bats, Fuji Minx, Fursaxa, Gabe Hizer, Gabrielle Angelique, Gaia Consort, Galaxie 500, Gandalf Murphy and the Slambovian Circus of Dreams, Gardens & Villa, Gary Louris, Gary Reynolds & The Brides Of Obscurity, Gatsby's American Dream, Gauntlet Hair, Gene Clark, Gene Dante and the Future Starlets, Geoff Baker, George Ellsworth, Geraldine, Ghost In The Water, Giana Nguyen, Giant Sand, Gileah, Gilli Moon, Gillian Welch, Gina Villalobos, Giulia Millanta, Glenn Kotche, Glorium, Gob Iron, Grand Archives, Grandaddy, Grandmaster Flash & the Furious Five, Grandpa Was A Lion, Grant-Lee Phillips, Gratitude, Great Lakes, Greg Panfile & Talk & Roll, Gregory Douglass, Grenadier, Gretchen Witt, Greylag, Griddle, Grizzly Bear, Ground Sound, Guided By Voices, Hüsker Dü, Half Film, Half-Handed Cloud, Halie Loren, Hamish Kilgour, Harlequin Jones, Harry Chapin, Hayward Williams, Hazel Lord, Headless Heroes, Heather Trost, Heather Woods Broderick, Heaven is Where, HeCTA, Hellwood, Herbcraft, Hiss Golden Messenger, Hitchcock Blonde, Holly Long, Hope Sandoval, Hope Sandoval & The Warm Inventions, Hotels, Hudson K, Icky's Ego, Ikue Mori, Imagine Dragons, Immature ScientistVacationist League, Inconegro, Incus, Ingrid Karklins & Backbone, Interkosmos, Interpol, Ira Ingber, Iretsu, Iron & Wine, Irving, J Mascis, J Shogren, J Walker and Gilli Moon, J. Holiday, Jacinta, Jack Endino, Jacqui Sutton and the Frontier Jazz Orchestra, Jaill, James McMurtry, Jane Lui, Janet Jackson, Janid, Janna Audey, Jason Brody, Jason Isbell & the 400 Unit, Jason Lytle, Jason Lytle & Aaron Espinoza, Jayme Dawicki, Jeannine Hebb, Jeff Mangum, Jeff Tweedy, Jeff Wagner's Tunnel of Love, Jefferson Pepper, Jel, Jennifer Zarine, Jennings, Jenny Owen Youngs, Jerry Colburn, jerseyturnpike, Jesca Hoop, Jess Klein, Jesu / Sun Kil Moon, Jetliner, Jewly Hight, Jim O'Rourke, Jim White, Jimson, JJ Schultz, Jo RB Jones, Joanna Newsom, Jocelyn Medina, Jodi Jett, Joe Henry, Joe Sampson, Joe Soko, Joe Sokolinsky, John Adams, John Andrews & The Yawns, John Coltrane, John Dissed, John Kiran Fernandes, John Legend, John Paul Keith, John Shipe, Johnnie Burton, Johnny Forlorn, Jolene, Jon Riley, Jonathan Geer, Jonathan Richman, Joseph Parsons, Josh Ritter, Jubal Lee Young, Jude Johnstone, Judith Weikle, Julia Francis, Julia Holter, Julia Marty, Julia Othmer, Juliana Hatfield, Julianna Barwick, Julien Baker, Juliette Commagère, Junior Kimbrough, Juniper, Jupiter Rising, Justin Levinson and the Valours, My Bread Alone, Sheep Numbers, The Abrasion Ensemble, The Album Leaf, The All-American Rejects, The Aluminium Group, The American Analog Set, The Angels of Light, The Animal Collective, The Apples In Stereo, The Appleseed Cast, The Assault, The Atlantic Manor, The Bad Things, The Balustrade Ensemble, The Bangles, The Beach Boys, The Bigger Lovers, The Black Crowes, The Black Keys, The Blow, The Books, The Brides of Obscurity, The Byrds, The California Guitar Trio, The Capstan Shafts, The Caribbean, The Channel, The Coachwhips, The Consultants, The Crayon Theatrical, The Curtains, The Death of Jason Brody, The December Sound, The Decemberists, The Donkeys, The Ebb and Flow, The Elected, The Electric Nature, The Endless, The Essex Green, The Extra Glenss, The Fall of Troy, The Feelies, The Fiery Furnaces, The Flaming Lips, The Fog, The Gerbils, The Ghost Of A Saber Tooth Tiger, The Glass Set, The Goblin Market, The Green And Yellow TV, The Green Pajamas, The Gutter Twins, The Handsome Family, The Helio Sequence, The Hellbinki Sextet, The High Water Marks, The Hold Steady, The Human Pippi Box-Review, The Iguanas, The Impossible Shapes, The Insomniacs, The Instruments, The Jazz Cannon, Aarktica, Aaron Espe and Aaron Mitchum.

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 US - Ohio - Full Moon 31 - April 30th 1999 - interview

## Afghan Whigs

### an interview - Rick talks

When the Afghan Whigs and their Royal Orleans Revue (three backing singers and the keyboarder from Prince's touring band!) take to the stage at the Oosterpoort in Groningen, Holland, to play their first show on mainland Europe in three years, guitarist Rick McCollum hardly can see 3 ft cause he's so stoned and you imagine that the smile on singer Greg Dulli's face is connected to the consumption of weed, too. And as if that wasn't enough, he drinks large amounts of whiskey and red wine on stage as well. That and lyrics like "Baby, you don't know / just how I lie awake / and dream awhile, about your smile / and the way you make your ass shake / if that ain't love / I guess I'll never know" plus their sexy soul music (labeled "sex muzik" in the press) on their current album *1965* perfectly confirm every rock'n'roll cliché there is. Or so it seems. Because when we meet the band two weeks later, only hours before their Easter Sunday show in Dortmund, Germany, Greg is the perfect, um, gentleman and when we talk to guitarist Rick McCollum he's not talking

about the booze, the drugs and naked chics backstage either. What he says is that he's looking forward to the short break the band has in April cause he misses his girlfriend and cat back home. Awww ... Here's what else he had to say about the Whigs past, present and future.

**Carsten:** *You've been in this band for more than 10 years now ...*

**Rick:** We have a lot more patience with the whole business, cause after 12 years time you've already seen a lot. There are friends that are gone, they've been dropped by labels and stuff and then there are folks who are beyond us and you wonder why they were. So I feel good about our situation cause after a long period of time we start to get more respect. It's different with these German shows cause they are festivals and we don't fit in, it's a hiphop/teenage crowd. It's actually good though for the shows we're doing with Aerosmith in the States, starting April 11th through to May 24. We got four days off next week that we are gonna cherish. We've gradually grown as far as songwriting and everything else is concerned and I think this album itself is more of an end. It's a rebirth, but it's kind of an end to our whole back catalog of the past. We started to get our own original sound and now we've got it right.

**Carsten:** *That's interesting that you see it that way. Greg gets quoted in the press release and apparently he sees this album as a new beginning, too. To me it sounds more like the end of a trilogy that started with Gentlemen.*

**Rick:** It felt more like a rebirth when we actually got done with the album. Now as we play live it's more like a 'best of' set. Sometimes it feels we almost need two hours per set to get everything across cause we have some slow stuff, we have some fast stuff, we have some slide songs ... The whole array of them, it takes that much time to get across. The list we have now is perfect. In that sense it is the end of something, but hopefully something that will be phenomenal next time we go and record.

**Carsten:** *I guess you had high hopes for this record though, not only because it's very strong, but also you got away from Elektra. You mentioned before that you haven't been very happy with the way they handled Black Love. So what is your view on Columbia and their promotion skills six months after the record has been released?*

**Rick:** We just signed to a major label to be able to quit our day jobs. But yeah, Elektra gave up on the album after a couple of weeks, which was weird, cause it had entered the Billboard charts higher than *Gentlemen* and the next week it doubled and then the next week you couldn't see it cause they had given up on it. They went on to do whatever else ... Whitney Houston. No, Whitney Houston is probably on Columbia (laughs). Just things like that. With Columbia we're very happy. This is the best promotion we've gotten, ever! There's no comparison to Elektra really. I mean there were people behind us after *Gentlemen* but the next album came right after the merger and we lost all our support. They just didn't know where to target us.

**Carsten:** *So the Afghan Whigs are a new band now? Is that what you're saying?*

**Rick:** We've all matured and we all have different interests outside of the band. Greg did the Twilight Singers, which is kind of a step away from *Black Love*, it's a little darker and it hasn't been released yet, but it's something you gotta listen to at midnight. There are some songs that came out of that era that ended up on the album, like *Something Hot*. When we entered Kingsway - we were in New Orleans for about six months - we were in there for about two months and lived in the building itself, which is down right in the French quarter and you don't really have to go out of the quarter to survive cause it's walking distance 24-7 anything you want. The last two albums were recorded like: Do the basic tracks, do the overdubs, gone. This time we all stayed for the whole duration with guests coming in for different instruments so there was always a guest in the house and there was always a good feeling about the whole place. And cause we stayed through the whole sing we helped out on backing vocals so I felt more attached to the whole thing than the last couple.

**Joerg:** *Listening to the new album and having seen your live show a few weeks back you can't help but notice that soul music seems to have a bigger and bigger impact on your music. There's the 60s soul obviously, but there's also the new r 'n' b side of it. You also covered Creep by TLC and songs by New Edition.*

**Rick:** Yeah, and *Papa Was a Rolling Stone* and *Superstition*. That's just something we all have one like, one love for.

**Joerg:** *You also added the horns and a little more piano to your songs ...*

**Rick:** Yeah, it felt more like an *Exile* ... kinda period. Joerg was trying to stay with the soul vibe for a bit, but Rick was of course referring to the classic and never bettered 1972 Rolling Stones classic *Exile On Mainstream* - Carsten's note]

**Joerg:** *You also have a very distinctive style of guitar playing ...*

**Rick:** At a certain point I got tired of the guitar and I moved to slide and when you play slide you're definitely eartrained to play slide and there's no other way to do it and the next thing I moved to was Theremin. It's very limiting live, but in the studio, as far as multitracking goes, there's every orchestral voice, from an oboe to like high voices ...

**Carsten:** *Have you ever tried to play it live?*

**Rick:** No, I used it on *Uptown Again*, on the chorus, but it's really hard to push it into rock music.

**Carsten:** *I've seen Mercury Rev use it live ...*

**Rick:** But they use it for sound effects, like Jon Spencer or Helen Love or the Beach Boys on that one song ...

**Carsten:** *...Good Vibrations.*

**Rick:** Exactly! But it came into popularity in the 20s and at one point in the late 20s they would orchestrate 10 or 15 Theremins around dancers and choreograph it. So as soon as the dancers would get to one of the Theremins, it would change the note or the pitch or something. There's a multitude of guitar-players, tons of slide players, but not to many Theremin player. I wanted to exclude myself to show I play something not everybody else plays. Part of it is the challenge.

**Carsten:** *How would you describe the changes on '1965' in general?*

**Rick:** 1965 is more single- orientated, it's definitely more accessible. It's like you're attracted to someone physically, and then you learn about their secret later. Our secrets are *Black Love* and *Gentlemen*. The new album feels a little more *Congregation*-like, but at the same time we have more of our own tag on the sound. And the horns were new. We used cello a lot on *Gentlemen* and *Black Love* ... it was just the next step. As I said, we feel like being around the *Exile*-period. And the Stones get tiring after that. I still like *Some Girls* and *Tattoo You* actually.

**Carsten:** *And they even made a quite good album in 1997 with Bridges To Babylon.*

**Rick:** Yeah, that's right. I don't wanna be at that stage though.

**Carsten:** *Everybody seems to mention that recording in New Orleans has been a big influence on the music and your life in general. I never have been to New Orleans, but made it to Memphis a couple of times. Did you experience something similar there while recording Gentlemen?*

**Rick:** No, I don't think so. It was more of a sterile atmosphere. Maybe we were staying at hotels so it was very ...it just wasn't the same. In New Orleans the bedrooms were in the studio, so you just could come down and do certain tracks. It was very laid back. In Memphis we also had to watch the budget so we had to get in and get out, that gets a little more stressful. Memphis has got some stuff but it really is a lazy town and I don't think I could live there more than six months without going crazy. It's like Louisville [Rick's hometown in Kentucky - Carsten's note] or Cincinnati. It was a different time period, too. We had our first drummer and that was the last album we did with him and it was getting into the point of ... when personalities clash after a build up of four or five years. I don't think I'd want to relive that time period, cause I didn't like it. *Black Love* was like that, too.

**Carsten:** *Yet you play Gentlemen almost in it's entirety on this tour. Is it difficult for you to separate the songs and the memories?*

**Rick:** I don't feel anything, cause I just wanted to forget that time period. It's just songs from that time ... If we'd go back to Memphis, it probably would be a different matter [watch out, indie-kids, they actually play Memphis' Pyramid with Aerosmith in April - Carsten's note].

**Carsten:** *How did you come up with the idea to record 1965 in New Orleans?*

**Rick:** Greg had done the Twilight Singers there and he'd rented a place and decided to keep it and he said: 'That's the place to record the next album'. We'd already recorded twice in Seattle, once in Memphis, once in L.A. actually, the second part of *Congregation*, so it seemed to be the most logical place to go after that, besides Electric Ladyland maybe. That's the best place I could think of. We're happy with the outcome though. It's definitely the best sound on the guitars and the drums that we've had. I mean, I can go back to *Congregation* and think 'eww'. This time we've kept it closer to a live sound. It's never gonna be the same live as it is in the studio, but that's more exciting, too. Nobody wants to hear the album live, so it's a lot louder and a lot more energetic. Hopefully we'll capture some live tracks and put them on EPs, like on *66* [their upcoming single taken from 1965].

**Joerg:** *Talking about the lyrics: Do you ever comment on the lyrics Greg is writing?*

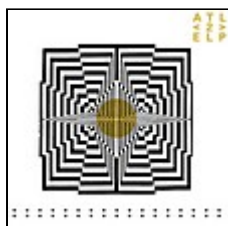
**Rick:** No, I know that he wouldn't record lyrics if it didn't sound right and if it's not from his heart, that's how I feel about it. That's the confidence I have in him doing that. I think we all have confidence in everybody else's abilities. I compliment his vocals and at the same time add the more technical lead guitar stuff Greg couldn't do. The lyrics are definitely personal but there's no advise like: 'Hey wanna change that'. But that might change in the future.

**Carsten:** *The not so distant future will be taken up by touring though. Greg said "take it to the people" and after your headlining tours of the US and Europe (with your tours of Australia and Japan to follow this fall) you will, as you've mentioned before, support Aerosmith. Is that the biggest tour you've ever played or did you do an arena support tour before?*

**Rick:** No, we did festival like Pukkelpop or Pink Pop or Reading but this is the biggest tour. It's gonna be Amphitheatres, like 18,000 capacity. The closest we came to that was with Neil Young, we did a week's worth of shows with him. It actually was us, then Jewel and then Neil Young. We were playing at 8 o'clock and people were still coming in. It's gonna be the same with Aerosmith. We got only 30 minutes at first, but we slowly will move it up to 45. I think 45 minutes is the most we'll get out of them. We're gonna keep the alcohol on the bus. And the pot. It's gonna be strange, but you gonna draw the line. I wish they could play *Draw The Line*, but they might relapse if they play any stuff from *Draw The Line* [Aerosmith's (in)famous 1977 album -Carsten's note]. There's not many other bands we would or could be paired with. We're not soul enough to be with Lauryn Hill or whatever, but I like her. It's just a generation we need to open our eyes to, the teenagers. They don't know anything about us. They don't know about Prince anyway, much less us. And Prince is a million seller and a genius.

Carsten Wohlfeld & Joerg Castor & Joerg Castor

Original URL: <http://www.lunakafe.com/moon31/usoh31b.php>



US - New York - Full Moon 201 - January 27th 2013 - record review

## Akron/Family

### ATL2ELP

Family Tree Records

Laid-back, far-off/far-out, chill-psychedelic improv unit Akron/Family are back, and they put out this *ATL2ELP* as a crowd-funder for their new studio album *Sub Verses*, to be released on April 30th (or April 29th in Europe).

*ATL2ELP*, which is short for Atlanta to El Paso, is a handmade (stamped by the band), limited edition (1,000 copies) live double cd. Side 'ATL' was recorded at the Drunken Unicorn, Atlanta, GA, January 14th 2012, while side 'ELP' was record at the Sonic Ranch (live in studio?) in El Paso, Texas later in 2012. Dana Janssen, Seth Olinsky and Miles Seaton -- vocalist/drummer, vocalist/guitarist, and vocalist/bassist, respectively -- are quite a creative force, and they create fascinating and colourful music indeed. Their music mirror the structure of the band: free-floating, free-spirited, mind-expanding. Imagine Animal Collective mashed with Neutral Milk Hotel. However, this live set is maybe not the greatest proof if you're not a dedicate fan, or if you weren't at the show. The sound quality isn't too good (but it doesn't really matter), and I prefer and recommend the studio versions in-stead. Yet, it's good to hear some of their great songs, such as "Island", "River", and "Silly Bears". And, being present at a concert must *really* be something, a happening (just check out the two monstrous raids, "Another Sky" and "Everyone Is Guilty", both clocking in at some 12 minutes), and I guess (it seems by the sound and atmosphere) that the audience had a great time, at the time. And, could there be a more fitting closing track to a jolly party than "Silly Bears"?

ATL holds 11 tracks, most of them taken from the band's brilliant 2010 album *Akron/Family II: The Cosmic Birth and Journey of Shinju TNT*, such as the aforementioned "Island" and "Silly Bears", "A AAA O A WAY", "So It Goes", and a couple more. The other three songs ("Everyone Is Guilty" and "River", plus "Gravelly Mountains of the Moon") are taken from *Set' em Wild, Set' em Free* (2009). ELP holds 2 experimental tracks simply entitled "XIII" and "XXIII". They make a 40 minute long disc, and, well, yes... Experimental with a capital E is the right key-word. Slow-floating, low-voiced noise, like a space drone

mission. File under audio sci-fi. It's a tough job to listen through the two tracks, and I doubt I will do so more than once.


Like I said, *ATL2ELP* was meant to be a crowd-funder. Support your local rock act! Then start looking forward to the end of April. Myself I can't wait. April 29th is even my birthday!

Håvard Oppøyen

Original URL: <http://www.lunakafe.com/moon201/usny201b.php>

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 US - Illinois - Full Moon 155 - May 9th 2009 - record review

## Andrew Bird

### Noble Beast

Fat Possum

Andrew Bird is the king of noble pop. He's a genius mind, I believe, with this Midas touch when creating his world of music. Songs not like any one else -- to get under your skin, into your head, inside your body.

*Noble Beast* was put out some months ago, but it still deserves every hail and thumbs up it possibly can get. This is one of those must-have albums of the year. Mr Bird only make albums like that. Must-haves. It's been some two years since his last album, *Armchair Apocrypha*, and once again he steps out with grace and elegance. In a way he's a bit like Sufjan Stevens. They're both creating musical melancholy, they're both skilled multi-instrumentalists, they're both born near the shores of The Great Lakes (Bird in Chicago, IL, Stevens in Detroit, MI). But, then again, they're quite different. Nevertheless, they both make brilliant music, a bit on the side. And, they're both quite enigmatic, eerie, and highly eccentric types, writing some odd lyrical stories. Well, this just triggers and teases your interest to dive into the music. So, again, a must have. Period. Case closed.


*Noble Beast* was at first released as a deluxe double-cd, including a bonus disc with 9 instrumental songs, entitled *Useless Creatures*. Then as a regular CD / 2LP. Well, I'll stick to vinyl, but I guess the bonus disc is worth checking out.

Håvard Oppøyen

Original URL: <http://www.lunakafe.com/moon155/usil155.php>

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 US - Maryland - Full Moon 196 - August 31st 2012 - record review

## Animal Collective

### Centipede Hz

Domino Records

It's time for another recording by the wild and wonderful (and colourful!), playful and whimsical boys (or; animals...?) of the Animal Collective. It's been three (and a half) years since their latest studio offering, *Merriweather Post Pavilion* - album of the year 2009. 'Off the beaten track' in most corners of the musical world. Well, 2010 saw *ODDSAC*; an experimental "visual album" (on film and DVD only) featuring music by the Collective, and "psychedelic visuals" directed by one Danny Perez. But that wasn't an ordinary album. Not that Animal Collective is an ordinary band. They're quite extraordinary, and something completely different.

Anyway, albums have happened since *Merriweather*...: In October 2010 Avey Tare's debut solo album, *Down There saw the light of day*. Some months later, in April 2011, Panda Bear's *Tomboy* was released. These records don't roam far off from the herd, meaning: it's not difficult to spot the relations to AniColl. However, as a band they - David Portner (Avey Tare), Noah Lennox (Panda Bear), Brian Weitz (Geologist), and Josh Dibb (Deakin) - collect all their crazy, creative, and cool ideas into one pot. And from this pot they pour their

magic dreamscapes or rhythmic feasts. Or, rather, they throw their brew at their listeners - in their faces, into their ears.

Sometimes I think: Animal Collective somehow sound like XTC played backwards through some very special machinery (and not necessarily machines meant for musical purposes). Animal Collective are the sound of tivoli madness, of merry-go-rounds going wild, of outer-space circus freaks, of mystics and shamans gathering in some haunted woods. In short; Animal Collective invite you on-board their magic vessel for a 'wyld ryde'. A magical mystery tour, some 45 years after.

"Moonjock" kicks the wheel to start spinning, and from the very first seconds there is doubt about who's playing. The songs, 11 tracks all together, ooze of the Animal Collective trademark sound. "Applesauce" is another honey drenched quality pop mixture. "Wide Eyed" is a nice, more conventional song. But, when listening through *Centipede Hz* I'm starting to think; do I need another Animal Collective record? Isn't their pop music just a repetition of songs and sounds? Isn't this just another collection of the same kaleidoscopic, multicoloured dizzy-pop as they've done on every record over the last years? Then comes "Father Time", and later "Mercury Man", and they make me think twice. Yes, it's more of the same, but it's also very good stuff. Feel-weird done feel good, sort of. And, Animal Collective are masters of merging every possible genre into one. Their very own. "Pulleys" is a somewhat darker song, indeed exciting, before the rise of the thrilling, closing piece "Amanita" - a track full of life, despite its title; according to wikipedia, 'amanita' : 'The genus Amanita contains about 600 species of agarics including some of the most toxic known mushrooms found worldwide. This genus is responsible for approximately 95% of the fatalities resulting from mushroom poisoning, with the death cap accounting for about 50% on its own.'

And, yes, one last thing: think XTC the next time you spin Animal Collective.


See our archives for more **Animal Collective** reviews.

Håvard Oppøyen

Original URL: <http://www.lunakafe.com/moon196/usmd196.php>

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 US - California - Full Moon 139 - January 22nd 2008 - record review

## Annie Barker

### Mountains and Tumult

Beautiful Revolution Records

Annie Barker's debut is confident and she has a truly gorgeous voice. Her influences come to the fore as she enlists Robin Guthrie of the Cocteau Twins to produce and play some instruments.

Barker sings actual words rather than an invented language and has more of a pop sound than the Cocteau's did. "Revolutionary Rock and Roll" jokes at Chris Martin's expense even as it lays out a heavenly melody. "Pretty Boy Game" is haunting and celestial as Barker sings sharp words. "Elliott's Song" tenderly pays tribute to Elliott Smith who was taken from this world too soon. Barker's voice reaches the heights easily.


The sexually charged "I Want" cascades wonderfully. Throughout Barker is a singer to pay attention to and her debut is fabulous.

Anna Maria Stjärnell

Original URL: <http://www.lunakafe.com/moon139/usca139c.php>

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 US - California - Full Moon 145 - July 18th 2008 - record review

## Aoede

### Push and Pull

own

Aoede consists of Lisa Sniderman, David Sands and John Walden and this is their debut. Their music is multi-faceted and intensely engaging from the first song.

"You Don't Know Me" reflects on how easily facades betray us and Sniderman's bright vocal and the bouncy backing help it stand out. "I Lost, You Won" is a piano-based song that really shows off the singer's passionate vocal. "Annalis" is guested by cellist Erika Mulkey who records fabulous music as Unwoman. The song is lovely and intense and really shows the band playing together well. Sniderman's vocal is electrifying. "Something's Gotten Ahold of You" is soft and appealing as the band play in a country-inspired fashion. Aoede are worthy of investigating.

Anna Maria Stjärnell

Original URL: <http://www.lunakafe.com/moon145/usca145d.php>



 US - Colorado - Full Moon 128 - March 4th 2007 - record review

## The Apples in Stereo

### New Magnetic Wonder

Yep Rock

Hooray, a new Apples album! The first one in five years, since their bubblegum-punky punchy *Velocity of Sound*, and their 6th album. *New Magnetic Wonder*, a joint release between Yep Rock and actor Elijah Woods' newly formed (this is the first release) record label, Simian Records, shows more of the Apples in Stereo (AiS) way of writing vintage style pop. Schneider for president?

My copy of *New Magnetic Wonder* is the double vinyl album, which includes bonus track "Atom Bomb" - a piece of nuclear pop. Anyway, the album blasts off with the superbly catchy "Can You Feel It?", a song co-written with Bill Doss (Olivia Tremor Control, Black Swan Network, The Sunshine Fix - he's now a full member of AiS). The song hooks you immediately, and he has got sugar-coated vocals and sparkling guitars. The song cycle goes on with the energetic "Skyway" and the highly electric "Energy". It seems like AiS this time have dived more into 1970s when it comes to the style and sound of musical input/output. Especially "Same Old Drag" (and its 'follow-up', almost as a chapter two, "Joanie Don't U Worry"). Much more 70s instrumentation (boards, mellotron, vocoder) and arrangements. ELO and The Cars are favourites of Robert. Hilarie Sidney's contributions, "Sunndal Song" and "Sunday Sounds", works well with Schneider's compositions. Especially the first one is a fresh and fine indie-rock song (in the vein of her band The High Water Marks) - and ode to Sunndal or Sunndalsøra, Norway? Or perhaps to her Norwegian husband (and High Water Marks play-friend), Per Ole.

The album is clocking in at close to 1 hour, and it contains 25 tracks. Of these are 12 just small pieces of intermission-like air-holes (called "Mellotron 1", "Mellotron 2", "Non-Pythagorean Composition 1", "Crimson", "Vocoder Ba Ba", etc.), or 'link tracks' as referred to by Robert Schneider. I said they were more into the 1970s, but they haven't totally left the 1960s, like the pop-sike song "Open Eyes" proves. And also the, uh, radiating "Radiation" has got one leg in the 60s. "Beautiful Machine" (with parts 1-4) is a total, head-on energy popper before cooling down. Catchy and chilling as (only) AiS can be. Great!

There are plenty of guests who have been contributing to this record. Bill Doss is mentioned. Among the others are: Will Cullen Hart and John Fernandes (Olivia Tremor Control, Black Swan Network, Circulatory System), Jeff Mangum (Neutral Milk Hotel), Per Ole Bratset (The High Water Marks), John Ferguson (Von Hemmling, Ulysses), to name a few. The recordings/mixing/mastering have taken place sort of 'on location' in various places and spaces: Lexington, Kentucky; Denver, Colorado; Brooklyn, New York; Athens, Georgia.

Robert Schneider has produced *New Magnetic Wonder* himself, but it's co-produced with Bryce Goggin (Pavement, Sebadoh, Luna, Evan Dando, and more), and will hopefully bring pleasure to a lot more new listeners. Hopefully. Because this might be another personal best by The Apples in Stereo. It also seems like this album is the last with Hilarie on board? The new AiS line-up now includes Bill Doss, John Dufilho and John Ferguson, along with John Hill, Eric Allen and chief Robert Schneider. Or is that just the live outfit? Time will show.

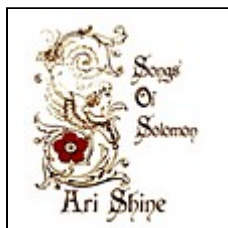
Robert Schneider is highly productive. Since the last AiS album we've got records served by his side projects Ulysses and Marbles. When will his project Orchestre Fantastique show magic? Schneider for president.

PS! See also our archive for *Tone Soul Evolution* and *The Discovery of a World Inside the Moone*.

Håvard Oppøyen

Original URL: <http://www.lunakafe.com/moon128/usco128.php>

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 US - New York - Full Moon 204 - April 25th 2013 - record review

## Ari Shine

### Songs of Solomon

Meticulous Records

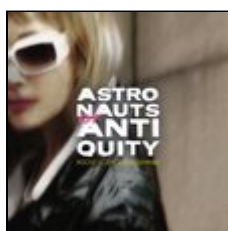
Ari Shine's new album is a harp, melodic effort. "Ninety Nine" deals with being one of the regular people, and seeing the future go straight to hell while the privileged ones gather what they can.


"Almost alright" is a harmonica-laden song with an evocative lyric and a nicely delivered vocal. "Goddamm Glorious" is an up-tempo song with a powerpoppy mood to it. Shine's gift for writing these types of songs is obvious. "Welcome to the Biz" is another strong song, Shine penning a sharp observation of modern life and setting it to a catchy tune. His new album really reflects a post financial crisis society and he's got a clear view of how things work. It makes this album really stand out.

Anna Maria Stjärnell

Original URL: <http://www.lunakafe.com/moon204/usny204.php>

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 US - New York - Full Moon 155 - May 9th 2009 - record review

## Astronauts of Antiquity

### Rocket Science for Dummies

RevCon ReCords

Astronauts of Antiquity claim they play 'urban-electro-organica' and who am I to argue with that. They are B Rhyan and India. Their eclectic soundworld comes to a good start on the head spinning pop rush of "Everywhere". India's dulcet vocals and the rhythm suit each other well. The funky "Supa Soul" blends Bond-theme atmospherics with a dynamite beat.


Indias vocals ooze sensuality in a languid way. "Beautiful Fate" is minimal and thrilling, with a clear focus on India's lovely singing. B Rhyan's guitar playing is mood and magnificent. "Miss Caroline" is dreamy and cinematic, a ballad worthy of Portishead. India's lead is fluid and emotional. The new album by Astronauts of Antiquity is just splendid.

Anna Maria Stjärnell

Original URL: <http://www.lunakafe.com/moon155/usny155.php>

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 US - New York - Full Moon 217 - May 14th 2014 - record review

# Avey Tare's Slasher Flicks

## Enter the Slasher House

Domino Recording Company

When checking out Avey Tare's Slasher Flicks' single track "Little Fang" last month, I was thrilled by a bubbling and entertaining song. Could Avey Tare & co deliver an album full of similarly golden nuggets? Well, let's enter the house to see...

Avey Tare had composed bone-like structures to a big handful of songs on acoustic guitar, before he invited Angel Deradoorian (from Dirty Projectors) to join in to create melodic lines to flesh the bones out. The third of the troika, drummer Jeremy Hyman, bringing his backgrounds in painting and music (being a member of Ponytail) entered the Slasher Flicks' House, and eerie things were ready for being performed and recorded. Under their motto, 'free but structured' the Slasher Flicks threesome produced and recorded what became *Enter the Slasher House* almost live, using a minimal number overdubs only. The sound result was tagged as 'spooky dynamism'.


*Enter the Slasher House* for sure is a humoresque project. Their songs are of the whimsical and fanciful kind. 'Free but structured' is indeed a fitting tag. I've earlier name-dropped XTC when describing the music of Animal Collective. And, yes, "Blind Babe" sounds like a rapid, frantic, high-speed XTC song. Opener "A Sender" is a fine introduction to the world of sounds in the world of Avey Tare's Slasher Flicks. It's a captivating song - grabbing you, gripping you, leading you forward through the front door of what probably is the Slasher House. Exciting. "Little Fang" is getting better and better for each listen, being a really cool song with a lazy-dazed dance beat. To quote the label: "...its clean guitars, soft everything and special smoke called "PYT" blown into the tape machine shows off spirits conjured from sweeter worlds." Aiming for a sound being something like semi-monstrous pop, featuring little nightmarish moments spicing up the lyrics as well as the melodies, *Enter the Slasher House* leaves you more smiling and grinning than in fear and awe, all scared out. This is humour, for sure. Do they succeed...? Well, both yes and no. "Catchy (Was Contagious)" works quite well, both melodic as well as entertainment. Other neat dishes on the album are "Modern Days E" and the closing "Your Card". All summed up this sounds a bit like a cartoon record. Meaning; the band is a gang of cartoons or animated puppets. More of the *Meet The Feebles* styled kind than The Muppets, that is.

*Enter the Slasher House* is worth a few spins, but my excitement then fades, and I find the whole thing being a bit tiresome. But, scary...? No.

Håvard Oppøyen

Original URL: <http://www.lunakafe.com/moon217/usny217.php>



 US - Pennsylvania - Full Moon 108 - July 21st 2005 - record review

# Bebek


## Bebek

self-released

Bebek's debut album engages from the first track, the gorgeous "807 Dub". Singer Lynn Michalopoulos has a silky yet strong voice that suits the music. "Frozen" is a strong song, Lynn's singing almost operatic to a soft beat. "Grace 6 5" is given a Greek twist by Neno Catalano's bouzouki, while the singing is soft. "Good News" is a progressive influenced track in the vein of Pink Floyd. Bebek doesn't seem to be a band that feels like settling for one style of music, and that does them credit. They have something special in their eclectic mix. As debuts go this is pretty perfect. The album neither overstays its welcome nor ends too soon. Bebek have a bright future ahead of them.

Anna Maria Stjärnell



 US - California - Full Moon 209 - September 19th 2013 - record review

## Beck

### Gimme

Fonograf

"Gimme" is Beck's third non-album single this year, of which all are put out on-line (downloadable, or you can check them out almost everywhere), and each one of them comes as a ltd. edition deluxe 12" vinyl audiophile pressing as well (including a 320 kbps download coupon). "Gimme" comes as a double 12": Side A features the original song as well as an instrumental; Side B has an extended-length "Gimme" edit; Side C and Side D contains two halves of a 30-minute extended mix of the song. Which means: Gimme! Gimme! Gimme!


"Gimme" is a song from inside Beck's audio playground. Beck experiments with rhythms and sound (well, not for the first time), but the result isn't... well, I'm not very impressed. During its 2 and a half minute the song is just a pulsating vibe, lacking structure and substance. "Gimme" simply glides by - and that's it. Over. Gone. Leaving me (and many others I believe - or am I the only one...?) quite disappointed. Whatever, from Beck you can get everything you want, if he's in the mood. This one gives me the feeling of a tongue-in-cheek trick - he's playing us, amusing himself.

Anyhow, I'm still eagerly awaiting a new album (or more). Until then; Gimme more? Not. Please don't gimme.

Håvard Oppøyen

Original URL: <http://www.lunakafe.com/moon209/usca209d.php>

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 US - Tennessee - Full Moon 60 - September 2nd 2001 - concert review

## Big Star

### Mean Fiddler, London, 09.08.01

#### **Big Star = Big Fun!**

Other Bands reunite, go on a major tour, record new albums and generally walk on thin ice. Because reunions of legendary bands usually tend to be more of a curse than a blessing - both commercially and artistically.

Big Star don't have these kinda problems. Simply because they only exist for fun these days. A new record, it has been pointed out by Alex Chilton many times, is nothing they even think about. Probably because Chilton is too busy trying to shake off the ghosts of his past that still haunt him, the people that call him a rock n roll messiah, although by releasing albums full of poorly recorded cover versions he's slowly getting where apparently he wants to go. Jody Stephens is obviously busy with other things too, being a representative of Ardent Studios in Big Star's hometown of Memphis and Ken Stringfellow and Jon Auer - in the band since it reformed in 1993 - usually can be seen playing solo and as The Posies.

With this sold out London show (the last gig of a three date tour and apparently only their fifth ever show in Europe) they proved that without the pressure from a label, promoter or management, a band just tends to be better. First on the bill though where **Arnold**, one of the few bands Alan McGee rescued from the wrecks of Creation Records and signed to his new imprint Poptones. And it's quite simple to realise why he would love them so much: They use a formula similiar to the one that made Oasis, um, Big Stars and while that gets pretty boring in the long run, they where alright as the opening band.

Next up where **The Acoustic Posies** with a very relaxed performance, great harmonies and some very funny inbetween song banter. While Ken was concentrating on lesser known material like *My Big Mouth* or *Farewell Typewriter*, Jon chose to play the big hits, like *Suddenly Mary* and *Dream All Day*. They closed with *You're The Beautiful One*, dedicated to their sickly manager Barbara Mitchell, and with the promise that the best was yet to come, they left us after a nice 45minute set.



And then: **Big Star**. At first Chilton looked very much like an old highschool teacher of mine with his washed-out jeans, his less than ordinary shirt and his round glasses, but the minute he started kicking his amp before they even played the first song (it was feeding back constantly), it all changed. The power and intensity which with Big Star played the choice cuts from their three 70s albums was in one word: overwhelming. And the countless celebrities in the audience went nuts as soon as the first song - *In The Street* - kicked in. Big Star played their regular set, similiar each night since their reunion eight years ago (although they obviously only play a handful of shows each year) and so Stephens, Stringfellow and Auer had their share of lead vocals as well. As egocentric as Chilton may be, he even allowed Ken to be center stage.

Very rarely at shows you get the eerie situation that the artist on stage plays one of his most famous song, but instead of going crazy the audience just remains silent, as if they couldn't believe to actually see a legendary performer do one of his best ever songs live after all these years. Usually you only get that when Neil Young starts *After The Goldrush* or Bob Dylan does *Visions Of Johanna* (lovely title...[sigh] - editor's note). Tonight we get this situation twice. First when Alex starts an electrified, re-arranged *Thirteen* and then again for *September Gurls*, a song the younger people in the audience probably first heard when the Bangles did it in 1985 (they actually perform it live to this day, too). Wow!



Shortly after a very fitting *Thank You Friends* and a funny, improvised lounge version of the Beatles' *Let It Be*, Alex announced that Big Star are gonna record another album soon (!) and that they would now play a couple of tunes from it. Not only the surprised looks on Jon and Ken's faces tell me that he might not have been entirely serious. However they did their "new songs", *Patti Girl* and *Hot Thing*, the latter once again proving that Chilton is capable of coming up with a Big Star classic any day - if he wants to. The single highlight of the night was a cover though: First played the night before in Dublin, Alex introcuded the song by warning the audience that it might fall apart halfway through. The song in question was *Wouldn't It Be Nice* by The Beach Boys and it was played note perfect. It fact it made you wonder why Brian Wilson used dozens of people

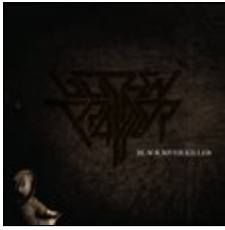
on *Pet Sounds* when Big Star can do it EXACTLY the same way with four people on stage. A truly great moment!


Then the houselights went on, the taped music started, mics were unplugged and the show was over. After all Big Star had passed the strict british curfew by 5 minutes already. The audience just didn't leave though. Rarely have I heard 1,500 folks make so much noise. So the four guys returned and while countless people were shouting for *Oh My Soul* and *Jesus Christ*, Alex informed us that a) we were breaking several laws by asking them back on stage ("totally fine with me", he added, smiling) and b) that he would like to end the night with a disco song. In fact, a disco song the band had never played before, so he took the time to show Ken and Jon the chords on stage (!) to end the night with a pretty well done *Get Down Tonight* by KC & The Sunshine Band!

Maybe Big Star are anachronistic, but judging by the happy people leaving the Mean Fiddler after this great, great set, they must have done something right. I for one expect a good show, but wasn't quite prepared for such a brilliant concert, both as far as sound and performance was concerned. As bitter as Chilton may be most of the time: Tonight seemed to be a rare moment where he really was proud of his past. And who could blame him?

Carsten Wohlfeld (photos also)

Original URL: <http://www.lunakafe.com/moon60/ustn60.php>



 US - Oregon - Full Moon 158 - August 6th 2009 - record review

## Blitzen Trapper

### Black River Killer EP

Sub Pop Records

The Portland based folk rockers Blitzen Trapper are back with the EP *Black River Killer*, only months after their last album *Furr*, which also contained the title track of this EP. The other six songs have up till now only been available on a CDR purchased at Blitzen Trapper's live performances.

Even though "Black River Killer" wasn't the most outstanding song on *Furr*, it sure works fine as the opener on this pleasant, cool and laid-back folkish EP. Actually, I find this EP to be more likeable than their previous albums. Mostly because their 60ies inspired folk soundscapes are more set and slightly livelier. Especially on the tracks "Preacher's Sister Boy" and "Big Black Bird". And maybe it also is that the EP-format are doing them some good, by hiding their other ways borderlining the ordinary.


So, Blitzen Trapper has with the *Black River Killer* EP come one step closer to revealing their obviously great potential.

Aslaug O Klausen

Original URL: <http://www.lunakafe.com/moon158/usor158.php>

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 US - New York - Full Moon 110 - September 18th 2005 - record review

## Blue Knight with James Gilchrist

### A Very Special Compilation

self-released

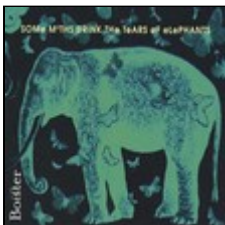
Blue Knight's record begins with the pleasantly folksy "Always". It's a good showcase for James Gilchrist's voice and songwriting skills. "Three Rivers" is breezy and Gilchrist sweetly sings of finding a new love. The quietly strummed guitar is the only accompaniment. "Celebrating you" is upbeat and happy.

"La Belle Dame" is a scratchy live recording of a mythic song. Still, the beauty of Gilchrist's composition shines through so it's no great complaint. This is a very nice and pleasant record and the group seem gifted.

Anna Maria Stjärnell

Original URL: <http://www.lunakafe.com/moon110/usny110e.php>

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 US - Maryland - Full Moon 181 - June 15th 2011 - record review

## Boister


### Some Moths Drink The Tears Of Elephants

Boister

Anne Watts and her group Boister have been playing their cool music a while now. Their latest effort sees them being produced by the well-known Jim Dickinson.

The version of a Brecht lyric, "Song of the eight elephant" is a cabaret-tinged song with a flavor of Tom Waits. "Spy" is a soft song with a soulful slant to it that the band manages very well. Watts' vocal inhabits the song easily and the trombone played by Craig Considine is very well placed. "Nantes" is a traditional song given a nice reading, Watts singing in a wonderfully lazy way. The other band members play along with great dexterity. "Old House" sees them aim for a jazzy, slow burning mood with an intoxicating lead vocal. This album is a treasure.



 US - Delaware - Full Moon 85 - September 10th 2003 - record review

## Boysetsfire

### Tomorrow Come Today

Wind-up

Boysetsfire is indeed what the name suggests and much more. Call them punks, metals, hardcore, political messengers and so on. Only that they in absolutely no way are some sold out bullshit what some self called fan from the early days use to rumour about the more recent success the band arduously paved after years of dedicated and always honest work.

In BSF's case is like what happened with Bad Religion. The simple fact of getting a better distribution deal and having a chance to spread their music to more people is enough to the narrow minded fans fear that some kind of "privilege" of being one of the few to know the band during a still unknown period is lost forever and of course the band is the one to blame for it. That usual "I'm punker than you my traitor ex-idols mentality" from ones that consider themselves punker than anything else.

Anyway, there are little to talk about BSF. It's a listen to and go to the gigs matter. They are astonishingly real. What you get in the cds, is reproduced alive and most of times, even much more in your veins. And in the new edition of this TCT including the dvd bonus, you perhaps may feel it a bit, if you still could not check them *in loco*.


Support them because they are the meaning of a true patriotism, the one where you must protest and be against the war. So if you think you are patriot, be like these most honourable soldiers coming from the Delaware front. The fire we need, that one to keep the hope alive, is what they provide.

Laudo

Original URL: <http://www.lunakafe.com/moon85/usde85.php>

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 US - Washington - Full Moon 230 - June 2nd 2015 - record review

## Briana Marela

### Surrender

Jagjaguwar

The latest cool lady from Jagjaguwar's roster is Briana Marela, a 25-year-old from Washington. While finishing and preparing the release of her Jagjaguwar debut album, *All Around Us* (due out in August), she's teasing us with a single taster called "Surrender". While you're at it, you should go check out her two little albums via Bandcamp as well: the cassette album *Water Ocean Lake* (self-released, 2010) and the CD/vinyl album *Speak From Your Heart* (Bicycle Records, 2012).

Briana Marela will tour North America supporting Norwegian artist Jenny Hval (a.k.a. Rockettothesky) this summer, which is a sign of approval for Marela bringing good, interesting stuff. Jagjaguwar is another 'seal of approval'. Being singned to Jagjaguwar is quite some endorsement, I believe. With "Surrender" Briana Marelashows her skills with an uplifting, spinning, swirling song. It is an elegant, bouncy and fluttering piece of music bearing Marela's soft, lush voice on top. "Surrender" rise to the sky as a balloon. Leaving us waiting for more. We'll see in August.

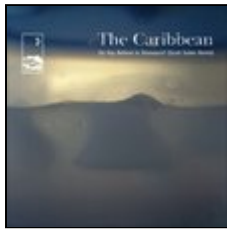
While you're at it - while awaiting the album - you should also check out her singles from last year, on the PIAPTK label (People In A Position To Know Recordings): the lathe cut 7" "I Don't Belong To You", and the


hybrid disc (a so-called 'CD-Record') "Remain" (put out in the same series as The Circulatory System's "It Never Made A Sound").

Howard Popeye

Original URL: <http://www.lunakafe.com/moon230/uswa230.php>

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 US - District of Columbia - Full Moon 154 - April 9th 2009 - record review

## The Caribbean

### Do You Believe in Dinosaurs? (Scott Solter Remix)

Hidden Shoal Recordings

This deconstructed/reconstructed mix of "Do You Believe in Dinosaurs?" is a take on one of the tracks from the forthcoming album *Scott Solter Re-Populates The Caribbean*. It's a wildly humorous and highly entertaining song, and a perfect taster for the album to come.

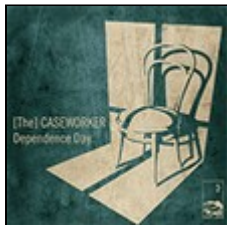
Folk-poppers The Caribbean sent studio engineer/record producer/mixologist/solo artist Solter (who's been working with Okkervil River, Spoon, The Mountain Goats, plus others) tracks for him to toss up in the air, deconstruct, and paste together, and the result is quite thrilling. "Do You Believe in Dinosaurs?" is exotic, shaking, and definitely something for alternative clubbing.


This is avant dub-folk. This is a dinosaur stomp! They're not extinct, they've just relocated - leading a life incognito - to the Caribbean.

Håvard Oppøyen

Original URL: <http://www.lunakafe.com/moon154/usdc154.php>

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 US - California - Full Moon 210 - October 19th 2013 - record review

## [The] Caseworker

### Dependence Day

Hidden Shoal

Ambient garage-dream poppers [The] Caseworker has got a new single ready off their new album *Voices Out There* (to be released October 24th). The trio's new efforts are produced by Monte Vallier (Swell) and recorded at Neil Halstead's (Slowdive) UK studio.

The band was formed by Conor Devlin (vocals, guitar) and Eimer Devlin (vocals, bass) as a duo (in prior to Caseworker, they were Half Film), while drummer Will Waghorn joined in later when performing live wasn't a two-some job. Now producer Monte Vallier, was also on-board as an extra guitar player at the time. *Voices Out There* will be their fourth album, following *Letters From The Coast*. I'm really looking forward to it because "Dependence Day" is a smashing, fabulous song! [The] Caseworker roam the lo-fi guitar-pop valley. I was just about to name-drop Flying Nun Records, and - Hey! - That is what's mentioned in the press material ('...the feel of a shoegazing Velvet Underground (reared by the Flying Nun label - the perfect balance of drone and chime'). The guitars sparkle, the basslines is a comfortable mattress, and the drums and cymbals are clean and steady. On top, there is Devlin's voice - dark, rustic, sober, and quite fitting guidance for listening to the song.

I will line up to check the album. "Dependence Day" is so distinct and focused, so intense and enigmatic it is just perfect guitar-pop melancholia. Sadness painted in bright colours.

Håvard Oppøyen



US - New York - Full Moon 226 - February 4th 2015 - interview

# Chris Brokaw

## - on his new album *The Periscope Twins*

### Stepping into the void - an interview with Chris Brokaw

Chris Brokaw certainly has been around the block a few times. Over the course of the last 25 years, the American multi-instrumentalist was a member of Codeine, founded Come together with Thalia Zedek, formed a blues duo with Geoff Farina, played with members of Tortoise and Sonic Youth and currently is a member of the Lemonheads as well - and that is just the tip of the iceberg, really. But as different as all of these bands and projects are: They are all centered around songs. In recent years however, Chris has also developed an interest in more free form styles of music, both as part of Wrekmeister Harmonies and with a number of low-key limited edition releases under his own name. Now, the 12XU label releases *The Periscope Twins*, a fascinating, ambitious double album that, according to the press release, sees Chris step fully into the void. The beautifully packaged album offers two 45 minute experimental pieces over four sides of vinyl and Luna Kafé caught up with its maker to find out more about it.

**Luna Kafé:** *I guess it's fair to say that most people know you through your song-based music. So when did you first get into abstract music and noise? Maybe you could name a few highlights - artists or records - that were sort of stepping stones for you in that field?*

**CB:** "Around 2006-2009 I was living in Brooklyn, NY, and started spending a lot of time hanging around the tiny Manhattan record store of the record label HOSPITAL PRODUCTIONS. It was run by one guy, Dominick Fernow, who records under the names Prurient, Vatican Shadow, Exploring Jezebel, etc., etc. I got really into his music, and he turned me on to a lot of stuff, and I was really inspired by his music and his work ethics (i.e. record something, make the packaging really cool, and release it IMMEDIATELY in small batches). I didn't know much about 'the noise scene' (and still don't) but I grew to really love a lot of the music, particular Dominick's as well as the work of people like Wolf Eyes, Vertonen, Kevin Drumm and Rene Hell. -- Also, in 1996 I saw a show in Boston by Merzbow and Masonna that was pretty life-changing, especially Masonna's set, which lasted about 7 minutes. It really offered new ideas about both music and performance that have stuck with me. many, many hours spent at the record stores Twisted Village and Weirdo Records, both in Boston, were very important to exposing me to experimental and abstract musics."

**Luna Kafé:** *What attracts you to that type of music?*

**CB:** "I don't know. It feels good? It feels right? It feels right in all the ways that rock and roll and punk and jazz and country blues felt to me when I got into those."

**Luna Kafé:** *I know a few people who teach music to kids on the side and think that it's a nice balance to their more creative songwriting work, because they kind of use different parts of their brain. Do you think something similar is true for you when you pursue very different styles of music/approaches to music?*

**CB:** "No. I mean it literally all feels the same to me. There was one week a few years ago where I played 3 shows in Belgium with Stephen O'Malley (Sunn O))), just playing very high energy free jazz metal noise music...and 3 days later I played pre-WWII country blues songs to very old people at 2 public libraries in Washington state, in the middle of the afternoon; and all of it felt right to me. Everything I do feels right to me, it all makes sense to me."

**Luna Kafé:** *You've put out a number of decidedly left-field releases before, but most, if not all of those were on CD-Rs or tapes and only meant for a very small audience. What sets *The Periscope Twins* apart that the album demanded a wider release?*

**CB:** "I did originally release it as a cassette (20 copies); but started thinking: "man, this could make an amazing double album. What a cool thing to have." It just struck me, and I sent it to Gerard at 12XU and said "you can tell me if I'm crazy but I want to release this as a double album", and he loved it and said he wanted

to do it. And basically I got tired of making what I thought was abstract but very powerful music, and only a handful of people hearing it. I want more people to hear this part of what I do."

**Luna Kafé:** *There's a bit of a concept involved, considering that each of the two records features a different approach, one record being recorded with electronics, one with electric guitar. Was that the idea from day one or did you only realize later that these two pieces would work well together on one album?*

**CB:** "For the original cassette, I gave myself two templates (electronics, and electric guitar) and said to myself: play for 45 minutes, just to see what happens. No overdubs, no 2nd takes...just hit record and play. I had been doing these shows in Portland, Oregon, playing periodically at this movie theater, where I would play guitar (no singing) for 4 hours, from 8pm to midnight. And by the 4th hour my playing started to get weird and interesting. So that informed this album...marathon playing, if you will, to see what happens. Luckily, I was very happy with the results."

**Luna Kafé:** *So I know how "regular" songs usually get written and why, but I'm curious to know how something like the electronic piece comes about. Are you just experimenting with noises and once you find something that sounds interesting you run with it or is it more like that you hear something in everyday life that you then try to transport to musical forum?*

**CB:** "Partly it's just messing around with the right gear, but, in fact I've been trying to make records (maybe for the first time) that are records I want to buy but can't find. There's more work I want to do in this direction (very, very simple low-end music) but this was part of this impulse. I want to hear something, and I'm not hearing it, so I'm making it myself."

**Luna Kafé:** *Where's the difference between doing long atmospheric tracks like the guitar piece and just sitting down and playing as a way of finding new melodies, chord changes and hooks for more song-based numbers?*

**CB:** "Conventional songs, like on "Gambler's Ecstasy" or something, take me a long time to write. Almost all of them. "The Appetites" literally took me 4 years to write. Improvised music, however, I can sit down and do pretty quickly, when the mood hits me, and I usually go with my first takes, my first attempts. When I'm ready, I'm ready and then it just happens. Some of the cassettes I released in 2013 took considerable crafting, of multiple layers, but most were done very quickly and without much tweaking or re-doing."

**Luna Kafé:** *As for the song titles: You obviously felt that they needed to be as long and 'out there' as the music?*

**CB:** "I only wrote one vocal song last year, and it's called *The Periscope Twins*. All of the song titles are lyrics from that song, which I hope to eventually release either as a 7" or as part of... the next rock record?"

**Luna Kafé:** *Let's talk a bit about the artwork as well. I've mentioned several times in the past that I'm a big fan of the sleeves that feature your photos, but this - and I've only seen the front - is definitely my favorite so far. What a fantastic photo! I think it captures the spirit of the album very, very well. How did it get chosen? Had it just been sitting there waiting for the perfect record that it could grace or did you just sort of stumble upon it going through your files? If it was taken in Mali it must be, what, 5 years old? The look of the kids' face kind of implies that there's a story behind it?*

**CB:** "Well, it's just a great picture. I was very, very happy with it; and I think it actually appeared as part of the collage on the inside of BKO by Dirtmusic. But I wanted the front and back covers and picture sleeves to be full-bleed, 4-color 12x12" photos of mine... And I just thought: Holy fuck, this picture would be amazing as the cover. The back cover is another kid, maybe her brother: a little more of a badass, wearing shades and holding a motorbike, but still pretty young. The duality of them plays into the title and the double album concept. I'm so glad you like it! I can't wait to see it, to hold the finished album (they haven't arrived here yet). I think they're going to look incredible and I hope they'll draw people in. I really want people to think of this as a great piece of art to hold and look at and listen to. I want that more than anything."

**Luna Kafé:** *Last question: The album will be out next week - and then?*


**CB:** "And then I, hopefully, tour a ton on this record. I want to perform this stuff live - maybe cutting the pieces in half. Live, I think 20 minutes of each will be plenty. But mix it in with my old stuff, too. I don't know. Maybe I'll play some avant garde festivals where it makes sense to just play this music? That would be great. I also hope to work a lot this year with The Lemonheads and Wrekmeister Harmonies, my two favorite bands to play in right now. The year is still shaping up, getting booked, coming into focus...I want to play shows that just slay people. I want to get better and better at what I do. I don't want my shows to be casual, I

really want to work at making something heavy and magical happen. And surprises. I want fucking surprises so much."

Carsten Wohlfeld

Original URL: <http://www.lunakafe.com/moon226/usny226c.php>



 US - Massachusetts - Full Moon 101 - December 26th 2004 - interview

## Chris Brokaw

### An interview with...

**Workaholic?! - Chris Brokaw: one of Boston's finest musicians**

Despite his involvement in a myriad of musical activities over the last five years, Boston-based multi-instrumentalist, singer and songwriter Chris Brokaw is still best known for his role as the drummer in the seminal Codeine and his work as a member of Come - even though these bands disbanded over ten and over five years ago respectively. In the meantime, Chris has kept himself busy playing solo, releasing two albums - *Red Cities* and *Wandering As Water* - plus a couple of EPs under his own name as well as playing with The New Year (featuring Matt and Bubba Kadane, formerly of Bedhead), Consonant (helmed by Mission of Burma's Clint Conley), the folk-tinged supergroup Pullman, plus working with Evan Dando on his solo release and on the stage and being involved in the Boston collective The Empty House Cooperative. And that's not even a complete list of his activities! His rather splendid website is a good point to start if you want to dig a little deeper.

This past year, Chris has - for the first time ever - concentrated on his solo stuff rather than his many band activities and that has resulted in the just released movie soundtrack *I Was Born But...* (on Atavistic in the States and 12XU in Europe), the score to a film of the same name by US director Roddy Bogawa. Despite his hectic schedule, Chris found the time to answer some of Luna Kafé's questions recently.

**Luna Kafé:** *You're just wrapping up another year with over 100 shows, playing mostly your own solo gigs. That must've been quite a difference?*

**Chris Brokaw:** It felt good to be really concentrating on my own work. It feels more and more natural to me and I feel like I get better at it the more I do it. It feels like my voice is getting better - like my voice is like an amplifier that used to only have one knob on it - "volume" - but now has several tone knobs as well.

**LK:** *Will you go back to playing more band shows next year, or do you plan to continue mostly on your own?*

**CB:** Hard to say. I've recorded a new album that is kind of a rock band record, so I will probably tour some, when that comes out, with a full band. Probably some band touring and some solo touring. The New Year has a couple of tours in the works for next year; and a couple of other band possibilities in the works...

**LK:** *Most people I meet tend to say that travelling all by yourself obviously makes sense financially, but it does get lonely. How are you coping with that?*

**CB:** It has gotten lonely for me, too! So I'm trying to do more solo touring with other people. I just did a US tour opening for Karate, and we all travelled together and it was really fun. I'll be doing the same next month with Early Day Miners. We're touring the US Jan 18-Feb 5.

**LK:** *Looking at your solo discography, I realised that you've done a Split-EP, an instrumental rock album, a solo acoustic album with (some) vocals, a rock EP of mostly (obscure) covers and now a soundtrack. Is doing sort of unexpected things your masterplan now or is all of this just a continuation of the old Come tradition of not having a major plan at all?*

**CB:** Well, it really has happened that each of these records is what made sense at the time. I understand that on some commercial levels it might not be the best for business, but...why shouldn't it be? I think it's good - they're all slightly different, but they're all me. There's variety. That's good, right? And the next one will be different from the rest, too! It's really not been deliberate, it's just that there are a lot of things I want to do.

**LK:** *Your latest release is the I Was Born, But... soundtrack. Obviously scoring a movie or play is not new to you. What would you say was the main difference between this movie and the score for the Highway Ulysses theater production you worked on a couple of years ago?*

**CB:** I wrote all the music for *I Was Born, But...* whereas all the songs for *Highway Ulysses* were essentially written by the playwright, Rinde Eckert, and then hammered into different forms by The Empty House Cooperative. 'Ulysses' was very much a group effort, very communal, whereas the film score was a very solitary effort. Both were fun and rewarding but in very different ways.

**LK:** *The tracks on the album are split between instrumentals not unlike those you've done before and - for a lack of a better word - "atmospheric stuff". Is playing the latter just as interesting to you as playing "real" songs and if so, can you explain to a non-musician (and lover of a good pop song) why?*

**CB:** The more atmospheric stuff is rewarding to me largely from the improvisational, or "accidental" nature of a lot of it, which makes it unique from the more traditionally composed 'songs'. I listen to a lot of jazz and 'experimental' musics, for want of a better term, so playing stuff with less structure is not so strange for me. A song like "Chinatown" was one take, one guitar, no overdubs - the first and only take. A lot of cool things happened in the performance that I wasn't expecting and I'm just glad the tape was rolling. I'm as proud of that one as anything else on the record.

**LK:** *Despite the fact that I usually like songs a lot more, I really dig the second track, "Dust". Probably because it seems to have a certain My-Bloody-Valentine feel. (How) did you prepare yourself for working on this score? Did you listen to a bunch of soundtracks and other atmospheric music to get in the right mood or was the movie itself inspiration enough?*

**CB:** "Dust" is a good one....that's the one song I'd actually recorded about four years ago, when I was doing demos for "Red Cities". It didn't seem to fit with the rest of *Red Cities*, so I saved it for later. I didn't really have to prepare at all for this. I knew that Roddy liked what I do, and trusted me, and I just went with it. Just watching the film was enough to know what to do.

**LK:** *The song "On A Great Lake" already exists in an alternate version with vocals (on the Acuarela 3 compilation) - any plans to use some more of the soundtrack numbers and fragments for future projects?*

**CB:** Well... "Reeperbahn" now has lyrics and will be on the next record under the name "The Information Age", with a whole band. And a new version of "The Average Gringo", under the name "Gringa", again a full band version, I think a lot better.

**LK:** *Most of the songs seem to have titles linked to the scenes they were used for, but what about "Reeperbahn" (and more generally, how do you usually find names for your instrumental pieces)?*

**CB:** Actually, that's a funny one... I was trying to write lyrics for that song while sitting on a train leaving Hamburg at eight o'clock on a Sunday morning... The sun was rising on the Reeperbahn... but it started to turn into a "road song", you know, a song about being on the road, which I really did not want to do. I decided when I was about 13 years old that I never, ever wanted to write a song about how hard it is to be on the road. I think it was from listening to Jackson Browne's "Running On Empty", and my little punk rock brain saying: Fuck this rock star, what the fuck is he complaining about? - nonetheless I kept thinking about it as that 'Reeperbahn' song. Usually the songs will actually have names that I attach very specifically to that music for specific reasons, but occasionally it's as random as this and just sticks with it.


**LK:** *Evan Dando is touring Germany (and possibly other parts of Europe) in February, but you're not playing with him this time...*

**CB:** I'm not, but I think that's only because he's trying to economize! I haven't seen Evan much this year but I do hope we can play again at some point. I really enjoy playing and hanging out with him. Also, I mean, I think he sounds best all by himself. I was glad to accompany him, I was really flattered that he wanted me there, but, he should play solo, I think it serves him best.

**LK:** *Silly last question, but I need to ask it anyway: What are your plans for the coming months (or even beyond that)?*

**CB:** US tour Jan 18-Feb 5; possible UK tour in February; recording a duo record with Geoff Farina (Karate) for Divot Records in the spring; West Coast tour for The New Year in April; possible shows in Mexico with The New Year; possible Japanese tour in the fall with Geoff Farina; release of my next album at some point. And you never know what else...



 US - Pennsylvania - Full Moon 161 - November 2nd 2009 - record review

## Chris Huff

### Death and Texas

Self-released

Chris Huff makes highly original music on this album. Opener "Hey Now Now" takes a reggae beat and spins an odd tale around it. "Oceans Never Freeze" takes a Bowie-like vocal and sets it to shards of melodic noise. The effect is weirdly sinister and yet appealing. "Lost in the Mausoleum" is unsurprisingly morbid, yet Huff makes it work by making it beautiful. It's reminiscent of Robyn Hitchcock. That's clearly one of Huff's influences.


"The Cause" closes the album on a confident, kinda bluesy note with wonderfully odd lyrics as ever. Chris Huff is clearly a gifted artist and he knows how to make stirring music.

Anna Maria Stjärnell

Original URL: <http://www.lunakafe.com/moon161/uspa161.php>

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 US - California - Full Moon 135 - September 26th 2007 - record review

## Chuck Prophet

### Soap and Water

Cooking Vinyl

Taking it for granted that people know Chuck Prophet by now, I should check my references and rather introduce the man. Being the guitarist and writer (with Dan Stuart) on seven albums with the great Green On Red, the band sort of dissolved - or imploded if you will - in 1992 two years after he released his first solo album, "Brother Aldo". Out here again, with his seventh solo up his sleeve.

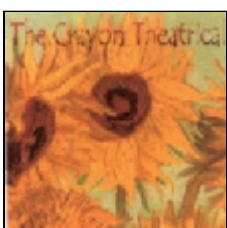
As much as Green On Red had their own sound and song-writing trademark, Prophet has gone on and created his. You can't really make a mistake about a Prophet album. *Soap And Water* being no exception. Though some has made remarks about resemblances to Petty, he could never do neither "Freckle Song" nor "Doubter Out Of Jesus (All Over You)". Mentioning Karl Wallinger's World Party wouldn't be so far off track either.


A good set of songs, a good band and inventive arrangements make a very good record. But I have to admit I kind of miss his gutsy guitar and head-on attitude - as much as I of course understand why he wants to let his axe rest for a bit. I'd love to recommend you another fine new Prophet album, but if you want a perfect place to start, go back and pick up "Brother Aldo" and "No Other Love".

Anders Svendsen

Original URL: <http://www.lunakafe.com/moon135/usca135.php>

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 US - Ohio - Full Moon 69 - May 26th 2002 - record review

## The Crayon Theatrical

### The Crayon Theatrical

Scabby Brooks Records

The Crayon Theatrical is the one-man-show consisting of Michael Homyk. DIY pop with a love for "dreamy psychedelica" as the press sheet says. Holding "instrumental passages of progressive rock, and pop music

with his poetic lyrics". Not a bad description.

This six song mini is proof of an artist with a certain talent. He's done everything himself (I guess), and he seems to love playing with his box of crayons. The arrangements fit the songs quite well, and he's got a blooming voice. Of course the whole thing sounds a bit unfinished sound-wise (mixing), but I guess things can be improved next time around. There's plenty of charm on this record.


To name some songs I find "Galesburg" quite charming (despite the cow-bell!). "Cotton Candy Heart" is sort of an unpolished Neil Finn demo, while "The Doll House" is maybe the album's finest. Watch out for a full length album sometime.

Håvard Oppøyen

Original URL: <http://www.lunakafe.com/moon69/usoh69.php>

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 US - Georgia - Full Moon 223 - November 6th 2014 - record review

## Cult of Riggonia

### Dwell Neo Dwell

Cloud Recordings

'Cult of Riggonia could really be from another time, or another planet. There are snippets of ancient Aztec worlds mixed with remote Appalachian villages, mingling with a lost order of monks, feeding through a Martian amplifier. And somehow it is all still pleasing to the ear. We recommend open minds, eyes and ears for this one.' (Cult of Riggonia's fb site)

According to Cult of Riggonia's (CoR) facebook site, they operate within the 'Post-Apocalyptic Greeg' genre of rock. Still according to their fb site, the band interests are focused on 'Greegin, Donaldson and his berries, cotching in the mind, mindtooth'. An indeed strange world they live in this cult. The members of CoR are (still with their fb site as the source): Raj, Senor, Martian, Web, Big Cotchin, Don Harry, Chuckles(s), Chaw, Lordo, Coconut Willie, Donaldson, Sivad and guestonias. Which doesn't make no sense if you aren't part of the cult itself. That is my guess. However, the music of CoR for sure tickle and tease my musical palate. "Dwell Neo Dwell" has got some folk-psychedelic sway, and feels like some sort of candy you surely knows that you will like, but you haven't got *any* clue of what flavours to expect.


Last week (October 28th), Cult of Riggonia released their 'debut' album (well, debut... CoR have released a lot of cassette releases, among them *Nematode Rodriguez Presents.../Harry Chanchfield Presents...*, which is a split-cassette between the bands CoR and Trufflelina), *Nematode Rodriguez Presents*. We will definitely get back to a report of the content of said album. When Cloud Records (which is run by former Olivia Tremor Control's John K. Fernandes) put out records, you stop and listen carefully. I guess there are several E6-people (or people related to E6 bands. Hey, is Jeff M. himself involved...?) among the players of CoR. The blog *Surviving the Golden Age* describes and sums up this adventurous band rather well: 'Between the mumbled lyrics, the chorus of recorders, and disjointed drumbeat, this seems like something that even the Flaming Lips would think is out there.'

Håvard Oppøyen

Original URL: <http://www.lunakafe.com/moon223/usga223.php>

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 US - Massachusetts - Full Moon 110 - September 18th 2005 - record review

## Dane Cook

### Retaliation

WMG / Comedy Central Records

He conquered the Comedy Central crowd with his debut Comedy Central Presents in 2002. The CD/DVD collection containing that performance, *Harmful If Swallowed* is essential for fans of this throne holder of the

world's biggest up-and-coming physical comic.


The material here ensures Dane Cook is still worthy of the title, and probably has the potential to be the biggest grossing comedy album this year, to consider Cook's popularity. His formula, a fairly original mix of idiosyncrasies, bizzare sexual experiences, relationship analysis, and a dead pan punch that resembles a mix of Will Farrel and Lenny Bruce, is pure gold to Generation South Park and any yuppie young enough to remember life in a college dorm. This collection lacks definative catchlines, for example "Fuck Girls tonight Bro! I Gotta Dance!" from his CCP appearance, but his extensions on the anatomy of petty bickering and the friend no one likes (aka "Karen the Douchebag") is laughing-on-the-floor funny.

M. Marion D.

Original URL: <http://www.lunakafe.com/moon110/usma110.php>

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 US - California - Full Moon 118 - May 13th 2006 - record review

## Devics

### Push the Heart (Empujad el corazón)

V2

Un otro sonido que me vino en dos mil dos, los Divics me dan las memorias de antes, como Alojja. Los parecidos son numeroso. Yo veo un dique, con un viejo bote de madera atado. Hay niebla espesa. Veo a ella, hermosa, distante, viva.

En la segunda canción, todo se despeja. El sol brilla tristemente; estamos abajo de todo ello. Veo otra vez a ella, ahora en un vestido de mujer. Puedo sentir su animalismo. Oigo a su voz clara. Alla en las afueras, puedo oírla escribiendo. Oigo a su mente tan presiosa, tan ingenia. Nos levantamos, yendo arriba de las nubes.


Finalmente oigo a él. él quien tiene ese sentido de patria, ese instinto del padre. Y después, me preguntarán los dos: ¿que pasó al gato de la familia?

Mateo Orillas

Original URL: <http://www.lunakafe.com/moon118/usca118e.php>

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 US - Massachusetts - Full Moon 245 - August 18th 2016 - record review

## Dinosaur Jr.

### Give a Glimpse of What Yer Not

Jagjaguwar

*Give a Glimpse of What Yer Not* is Dinosaur Jr.'s fourth album since the original line-up reunited in 2005, and their 11th since the band was formed back in 1984 in the small, sleepy Amherst, Massachusetts. J Mascis, Lou Barlow and Murph. Influential indie/alternative rock legends. An iconic band. Veterans. Dinosaur Sr.

It has been four years since their last album, *I Bet on Sky* (Jagjaguwar, 2012), but the guys have been busy through the years since last time around: J has been touring his latest album, the strong *Tied to a Star* (2014), which brought him to Oslo's Parkteatret venue last year. Lou launched a solo album last year, the indeed fine *Brace The Wave*, and he's toured both as a solo artist as well as with his Sebadoh unit (who played a fine show at Oslo's John Dee last August). Of Murph's whereabouts I do not know [well, Dinosaur Jr did some amazing live shows last year to celebrate the 30th anniversary of their eponymous debut album], however, J has stated that *Give a Glimpse of What Yer Not* sees Murph at his best. Ever.

When asked, J has named his Dinosaur Jr favourite albums to be *You're Living All Over Me* (SST, 1987) and *Hand It Over* (Blanco Y Negro, 1997). The former was the bands second album, back in their first phase. The

latter was almost made as a 'solo album' by J (with My Bloody Valentine's Kevin Shields as an honorary member). *Give a Glimpse...* holds 11 songs over some 46 minutes running time. Barlow has penned two songs (as he has been doing for the last three albums as well), Mascis the rest. And, yes, Dinosaur Jr. sounds as good as ever. They can never step wrong, it seems. "Goin Down" kick-starts the album, followed by "Tiny", and we're immediately taken into some trademark Dinosaur Jr. sound landscape. Trademark vocals, trademark guitar sound, guitar riffs and guitar solos. Fuzzed and scruffy indie-rock fuzz-pop. Everything is still in the right place. Dinosaur Jr. have almost turned into an institutional band and proof of their importance in the American rock underground is indeed present when official announcement videos for a new album feature appearances and recommendations by Henry Rollins, Lee Ranaldo (Sonic Youth), Kurt Vile, and The National's Matt Berninger and Scott Devendorf. 'Are you with me? Are you with me when I'm gone? Are you with me?', J sings, and I guess we are all with him: All the old fans, all new fans, all the 'rock celebs' - contemporary artists or newer ones. We are with you - all the time.

Barlow's "Love Is..." is a fine, calmer song (another break-up song) which could have worked fine on a Sebadoh album as well as on this album. J's "Good to Know" is another fine Mascis composition, as it curls and swirls by. The opening riff of "I Walk for Miles" shows proof of J's old fascination for Black Sabbath, even though he never was a fan of Tony Iommi as a guitar player. It was just the Sabbath sound that fascinated him, back when he was younger. It probably still does. The grey-long-haired Mascis (50), the curly-long-haired Barlow (50), and the bald Murph (51) for sure are veterans, but they still write and record vital songs. Age 50 is no end, I tell you! Like Jagjaguwar, their label for the last three albums state: 'Dinosaur Jr. have given us bulldogs on skateboards. They've compiled all of J Mascis' solo shreds into a single glorious track. [...] The album is a mighty return to some of the primitive jaggedness contained on the band's 1987 masterpiece *You're Living All Over Me*. ... The song craft and pop-nuance have improved over the decades, but suddenly this band sounds younger than they did 15 years ago.' Yes, they do sound young. Like time has stood still. J pinpoints the feel in his songs with eminent, to-the-point guitar solos, and with "Knocked Around" his voice are pitched and adjusted making at least me come to think of Neil Young. The relaxed "Mirror" is another fine gem of a song, lifting this album above the regular rock album or indie rock album. Brilliant. The album closes with Barlow's "Left/Right", and, yes, Lou's songs differ from J's songs, yet they manage to form all the songs to fit as a Dinosaur Jr. album. Now, when Barlow is happily married (with children), I guess his love songs are of the more positive sort. Giving in to love, with trust. '...and slowly I caved / Let fear claim my fate / till you broke me down / Spoke to my heart'. He's not a man easy to please, make feel safe, or 'overwin' it seems. I am not sure if *Give a Glimpse of What Yer Not* is better than their last album (maybe not), but it's a very strong and focused album which still ranks Dinosaur Jr. high up as a band you still should appreciate and listen to. Over and over again.

Oppøyen Jr.

Original URL: <http://www.lunakafe.com/moon245/usma245.php>



US - New York - Full Moon 155 - May 9th 2009 - record review

## DM Stith

### Heavy Ghost

Asthmatic Kitty

David Stith records under the name DM Stith, and his debut album is a rich, intriguing record. The angelic vocals clash with complex instrumentation and troubled moods.

"Pity Dance" interestingly weaves a pattern of intricately woven instrumentation to support the song. The ghostly atmosphere relay justifies the album title. "I've been sleeping with the lights on since I left you" he intones. "Creekmouth" is somewhat less sad, but no less haunted by an odd rhythm. Stith recalls a less introspective David Sylvian encountering Antony in an abandoned opera house overgrown with weeds.

"Thanksgiving Moon" is one of those quieter, but still gripping moment that Stith can do so well. His vocal is hesitant and utterly gorgeous. "Morning Glory Cloud" is a hopeful song with a memorable melody that puts the emphasis on the singer's great vocals. David Stith is clearly a new talent to be cherished.

Anna Maria Stjärnell



US - New Jersey - Full Moon 33 - June 28th 1999 - record review

## Dump

### Women in Rock

Shrimper Records

Apart from swinging the bass in the *mucho* brilliant Yo La Tengo, James McNew has got this "secret" side project called Dump. Maybe to let some of his own ideas out (so far he's put out a handful of singles and 3 albums), because in YLT he's the steady guy on the flank. However, he did contribute the indeed charming, Neil Youngish pop-song *Stockholm Syndrome* on YLT's last album.

*Women in Rock* is a mini album, and it's breezing through the same atmosphere as the music of his "day time" band. It's intro-ed by the 2 minute instrumental *Horrible*, which is some kind of laid-back and minimalist air-raid noise. Not horrible, but ... odd. *The Words get Stuck in My Throat* is a more regular shy-boy quiet rock song, and the most focused track on this disc. *Lucy Grealy* is another close-to-instrumental track, with a light organ, a hi-hat rhythm, some chorus and not much more. The whole record is colored by a simple instrumentation; organ, bass, and discreet humming, which really fits the expression of the compositions. *Loved* is another fine instrumental tune, quiet and tender (and, yes, it's hard to avoid mentioning Yo La Tengo again, as a reference). *A Plea for Dump* ends the album, with fragile guitars and vocals. I'm not sure who's playing what, and if there are other people than James playing, since the cover sheet says nothing (by the way, the cover painting is done by Aggi of The Pastels). On earlier Dump recordings both Ira and Georgia of Yo La Tengo have been involved. Maybe they're in the crew here as well?

The album is a bit too short to get *really* into the world of James McNew. Nevertheless, keep an eye on Dump. I guess James has got plenty more sketches in his drawer. If he's not going to dump it?

Håvard Oppøyen

Original URL: <http://www.lunakafe.com/moon33/usnj33.php>

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US - Minnesota - Full Moon 69 - May 26th 2002 - record review

## Emmaline Muchmore

### Inviolate

Unknown Alloy


American singer Emmaline Muchmore has a bold, brassy voice and a sound that takes in pop and rock. Her songs are intriguingly written tales. "Coming Down" sounds anthemic with big sweeping choruses and a dynamic lead vocal. "Inviolate" has Muchmore switching between a half spoken delivery and shouting. The instrumental backing is full of bombastic guitars. "Slow Down" is soulful and filled with tension. The lyric deals with a murderous femme fatale who might have walked straight out of a 1940's film noir. The bluesy, trip-hop influenced "Bessie" is as good as anything Portishead has ever done. *Inviolate* is a powerful record.

Anna Maria Stjärnell

Original URL: <http://www.lunakafe.com/moon69/usmn69.php>

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 US - Massachusetts - Full Moon 127 - February 2nd 2007 - interview

## Eric Gaffney an interview with...

**Scoring the rolos at the ferry in 1992, fonzie-style**

Eric Gaffney might not be a household name, but by rights, he should be. Back in the late 80s, he, together with Lou Barlow, co-founded the mighty Sebadoh and while he left the band before they took off commercially in the mid-90s, it's the early stuff of the band, like the seminal album *Sebadoh III* that made a long lasting impression of hundreds if not thousands of bands. Since his departure from the Sebadoh camp almost 15 years ago, he's been busy playing with his outfit Fields Of Gaffney, he's also released a few solo efforts, mostly on small labels. Before he gets back on the road in the States with the reunited Sebadoh in late February, he took the time to talk to Luna Kafe about his latest solo record, *Uncharted Waters*, which was recently released on Norway-based Handmade records.

**LK:** *What's it like to be EG in the winter of 2006/7 (and what is the most striking difference to, say, your last release with Sebadoh over a dozen years ago)?*

**Eric:** "I'm older, I have a few wrinkles in my face that weren't there before, been through a few relationships, I no longer imbibe in booze, and I moved west from Northampton, MA. Those are some differences. I'm back in Sebadoh for a 2-month reunion tour which is news. I sing and play guitar at the same time better than I did 20 years ago, that's another difference."

**LK:** *Especially as far as Europe is concerned it was somewhat easy to lose track of you after you've left Sebadoh. So for the uninitiated... What did we miss?*

**Eric:** "You missed me? After Sebadoh I played solo shows in the 90's, put out tapes through mail order in '98, started Fields of Gaffney, booked shows in the northeast ('99-99) then a CD for Old Gold (*Brilliant Concert Numbers*) in '99, a single for Sub Pop in 2000, moved to San Francisco, re-started Fields of Gaffney with a new line up, booked my own tours (Northwest twice, South By Southwest 2003, NYC + LA) and released out *Nature Walk* and *Cosmic Chicken & Egg* on my own Animal Friends label. Been doing music all along, low key recording and performing, but without the hype and no label support."

**LK:** *Even for those unacquainted with your previous solo work and the Fields Of Gaffney stuff, it is easy to imagine that Uncharted Waters gives a good overview stylistically of what you've been doing over the last decade or so. Was that kinda the idea behind the release, a sort of a spring clean before you devote more time to Sebadoh again?*

**Eric:** "No, *Uncharted Waters* had nothing to do with spring cleaning for Sebadoh. I recorded some songs here + there over the past decade, and it was long overdue. It had been in the works since I moved to California in 2000. Some of the songs date back to the Sebadoh days, "Cold Weather" was written after our first tour (Fall '91)."

**LK:** *Especially now that everybody is using ProTools and the like - what is your view on home recording these days? Is it (still?!) more of an artform than a bare necessity for you?*

**Eric:** "I like recording, period. All sorts of recording techniques. I've recorded on pro tools four times now, mostly on acoustic. Some of that is on the new CD. I like analog best of course."

**LK:** *Obviously, there's a lot of variety on Uncharted Waters. How you do decide which way a song is gonna go - for example if it's gonna stay instrumental or if you're going to add lyrics, whether you'll record on the Tascam or utilize a "proper" studio?*

**Eric:** "\$ limits how I record for the most part, without a proper label. I don't decide much of anything, i just do it. Been at it for years. Instrumentals can mean i didn't write any lyrics for something or that it was just a recording or idea. I'm selective about what I release and how I mix and sequence. It isn't random."

**LK:** *Listening to the album I couldn't help but thinking that your view of what your music should be about and how you're gonna get there is still similiar to your approach in the late 80s/early 90s?*

**Eric:** "Sort of. I'm not trying to sell a million records with my latest or anything before. It's meant to be limited and somewhat obscure, that's the approach as well."

**LK:** *Or, even more generally: What is your definition of good music?*

**Eric:** "Whatever I like now or have liked in the past. Something with a swing, groove, bounce, a sound or quality or tone i like, all sorts of styles and tempos. I can't pigeonhole my music interests. I try to stay away from absurd volume levels for the most part. Tinnitus! I have a list of bands that I like on the myspace music page I have up."

**LK:** *How would you characterize the main difference for you between working solo or as part of a band (where you might or might not be the leader of the gang)?*

**Eric:** "Ok, I like being in a band over performing solo, I'll say that much. I am better with a group (Sebadoh, Fields of Gaffney) than solo acoustic or whatever, or at least I think so and audiences seem to as well."

**LK:** *Much has been said about the imminent Sebadoh reunion already. Did it come as a surprise to you that it happened/is happening?*

**Eric:** "No, I campaigned for it and Jason and Lou finally agreed a few months back to a full fledged reunion tour, not long after *III* was reissued. I was out of the band for a really long time, they kept it going and so it's a little weird at first with rejoining and re-learning songs but we practiced for a full week and sounded pretty good despite the passing years."

**LK:** *Is it just the right timing now or did you think after the first "reunion" rehearsals: We should have done this years ago?*

**Eric:** "I guess it's the right timing. Seems to make sense. I wouldn't have wanted to perform *The Sebadoh* or whatever they were doing a few years back. Not interested. We're playing the oldies, our favorites, what we knew and what the fans like or so we hope. It took this long. Be grateful."

**LK:** *Are there any "safety measures" to prevent you guys from drifting apart again?*

**Eric:** "No. We got this thing called 'free will.' We're doing it for the big money, then we're fucking off and leaving. Just kidding ya. Actually we love our fans, the little buggers. We all have other things to do in life, Jason and Lou are in other bands (Dinosaur Jr, Fiery Furnaces) and are married (not to each other) you know, and busier than I, so we'll have to see what happens as far any plans beyond the reunion tour and "The Freed Man" reissue that hopefully will be out on Domino this year."

**LK:** *What do you think if you listen back to an album like the recently re-released Sebadoh III all those years later?*

**Eric:** "Um, I wrote those songs and recorded 'em for it. Then all those years later, I selected a bunch of old unreleased band recordings for the bonus disc. I like the reissue alot, it was a labor of love. I think we're all happy with how it turned out."

**LK:** *For something a little more general again: Was there a special event in your life, or a piece of music you heard, that made you decide to become a musician? What was it?*

**Eric:** "No. I grew up with music (Beatles, Stones, Dylan, Buffalo Springfield, The Byrds, folk-rock, Pentangle, Jazz, Blues, Hendrix) in the house. Music has been part of my life since then, the motherfucking 60's baby. I'm older in that respect than 99% of my peers in indie rock or whatever. I bought a \$4 ticket to see The Ramones in 1978, to give you an idea of how long I've been into Punk for example. I was into New Wave and Top 40 back then too, then when hardcore shows started in Western Mass., I'd already had a band (Grey Matter) I'd started a few months prior, and started playing out in the summer of 1983, on drums and writing song lyrics."

**LK:** *And lastly, any famous last words?*

**Eric:** "Yeah, I have a new CD, Uncharted Waters, which is ten years of recordings collected that I should think anyone who likes my past recordings with Sebadoh will appreciate. Get it from Handmade Records in Oslo, Norway. I like it, maybe you will too. Thanks."

Carsten Wohlfeld

Original URL: <http://www.lunakafe.com/moon127/usma127.php>

# The Feelies

## Only Life + Time for a Witness

Bar/None Records, 2016

Two seminal albums from a seminal band, finally again available for your listening pleasure, collector's needs and human enlightenment. Let's check out how these recordings hold up today; but first some history.

The Feelies has been on and off for 40 years now, with a meager output of only 5 albums. At the center all these years have been Glen Mercer and Bill Million: Mercer writing most of their material, doing the vocals and playing lead guitar; Million sometimes joining Mercer in the song writing and vocals, but always playing that hallmark, intense, at times ecstatic rhythm guitar. The first ten years a number of drummers and bass players made up the rest of the band, until the ensemble was fixed with Stan Demeski on the drums and Brenda Sauter on the bass. Dave Weckerman, having occasionally occupied the drum chair, kept on lurking behind the scenes - always ready to shake a maraca or pound away on a cowbell.

No denial, to be able to appreciate the art of The Feelies, there are some barriers you need to break. Challenge yourself: Why do rock musicians really have to look and act like a human wreck, society dropout and/or fashion icon to create great music? The Feelies guys looked like high school geeks when they started, and keep up that 'ordinary people' appearance throughout their career. Well, this might not be that rare nowadays after the low fi hipsters came along, but remember, these were the 80's. Disregarding appearances, the proto-punk musical references of The Feelies shine through: First of all, the droning qualities of The Stooges a lá *Funhouse*, combined with the dry, cool and slightly off-the-note vocals and the cymbal-free drumming of Velvet Underground. Add to that an extraordinary melodic sensibility in guitar solos in the vein of George Harrison and Tom Verlaine, and you might get a glimpse of the picture.



*Only Life* captures The Feelies at the end of their most glowingly fruitful period, and is up there along with their first two albums (*Crazy Rhythms*, Stiff 1980 and *The Good Earth*, Coyote-Twin/Tone 1986). *The Good Earth* established the unique acoustic guitar droning style of Bill Million, probably a remnant from hours on hours of living room jams (which is how these guys like to have fun), supplied with Glen Mercer's one of a kind guitar solos. Add to that the latter's low mixed, mumbling vocals, some wayward percussion and drumming - and you get the basic ingredients of that album.

Much of this is continued on *Only Life*, but a tad more streamlined, like if the band is suddenly facing the crowd in a concert instead of facing each other in a jam session. A cornucopia of brilliant, timeless beauties are presented, including one of my all time top favorites by any band: "Higher Ground".



*Time For A Witness* (A&M, 1991) was planned to have a more straight rock feeling to it, with less guitar droning, less mumbling vocals; i.e. less of what made The Feelies special. At the time, I found the result quite disappointing; however, there are great songs on this album as well, like "Find a Way" or "For Now". And then, just as some of their 'alternative' peers like Dinosaur jr. were lifted out of obscurity by the Nirvana flood, *Time For A Witness* was released - and The Feelies disbanded. In 1989 A&M was bought by Polygram, and the personnel supporting The Feelies disappeared. So by the time *Time*

*For A Witness* was recorded, much of the label backing had gone sour. At the same time, to enable larger venues and longer tours, the band's crew grew to outnumber the band members, draining what could have been some butter on the bread. This to growing frustration for Mercer and Million, who only wanted to make and play music. Thus, at the brink of releasing *Time For A Witness*, Million had had enough of the disappointments and borrowing money from friends, and left for a locksmith job in Florida - without informing the rest of the group.

The story could have ended there. Luckily, on the initiative and encouragement by Sonic Youth, in 2008 The Feelies reunited for some gigs, which led to new material being produced and the 2011 release of the album *Here Before*. There are even rumors of a new record being released this autumn. But if you want to dive into




what The Feelies are all about, time with *Only Life* is well spent. If not guaranteed to increase your life expectancy, it will most probably increase your joy of life.

Check out this Feelies site, or this rather fresh interview for Salon magazine.

Per Fikse

Original URL: <http://www.lunakafe.com/moon241/usnj241.php>



 US - New York - Full Moon 114 - January 14th 2006 - record review

## Fischerspooner

### Odyssey

Capitol


*Odyssey*, like Moby's *Play* before them, proves techno, not new wave, is not a completely plastic waste of existence of no sustainable value. The New York dynamos Warren Fischer and Casey Spooner put protest on the dance floor on "We Need a War" which can stand up there with the recent System effort, "B.Y.O.B.", the not whiny emo portion of the *American Idiot* suite, and the last Radiohead album with the best arguments for modern anti-war music. Do I smell a Woodstock '06? And this time I'm talking Woodstock the way it was meant to be: peace and hippies when the world actually needs them. No takers? How about '09 - a fortieth anniversary bong bash? Nobody? Ok, it was just a thought- considering last time when Limp Bizkit crashed the party, anything is going to be an improvement. Maybe Green Day could make us all reminisce of better days by kicking off with "When I Come Around"? That was the closer from the corporate infestation in '94, back when slinging mud used to mean something!

Either way, nothing makes you want to get up and move quite like "Never Win". Like a new, not-so-moody Depeche Mode, that two-four "Billie Jean" drum machine pattern and jangling guitar are just asking to be the soundtrack for that new swinging 80s nostalgia crowd. In the spirit of warn out clichés, Fischerspooner take the rock out of the over blown genre that has become dance rock. Their revised recipe: a lot less Gang of Four, little more Eurythmics. A modern Touch of hip to outweigh the mope these days.

Matthew DeMello

Original URL: <http://www.lunakafe.com/moon114/usny114b.php>



 US - Georgia - Full Moon 235 - October 27th 2015 - record review

## French Exit

### Jerk Store

Garden Gate Records

The 'legacy' from the Elephant 6 collective goes on, the well never runs dry. Or, rather, the cultural heritage from E6 continues to live on, to evolve, to swirl and twirl. The flame is still on. Well, some of the E6 main players are still active, but the Apples in Stereo haven't released any music in five years. The Olivia Tremor Control (OTC) are on hold since the death of Bill Doss (RIP) on 31 July 2012, but we're still awaiting the unfinished master(?) piece, *The Same Place....* Neutral Milk Hotel have toured wildly over the last couple of years, but haven't released new music since the 1998 classic *In the Aeroplane Over the Sea*. Beulah and The Gerbils (RIP Will Westbrook) are now (long since) defunct, but, hey!, on the bright side, Elf Power put out *Sunlight on the Moon* two years ago, the always brilliant Circulatory System launched *Mosaics Within Mosaics* last year, and of Montreal released the smashing *Aureate Gloom* this spring. And, it seems that the aftergrowth is fine indeed, serving and feeding us all quite well.

French Exit is the Athens, GA based quartet of AJ Griffin (vocals, keyboards, guitar, etc.), Evan Amburn (guitar), Derek Almstead (bass), Steve Hendriksen (drums). Band-leader Griffin is known from his work with the Laminated Cat project, as well working/performing with the OTC and Circulatory System. Derek Almstead has played/performed with a number of acts (incl. many a E6 band/project), such as of Montreal, Summer Hymns, Great Lakes, The Sunshine Fix, Marshmallow Coast, Vic Chesnutt, the OTC, Elf Power and many more. So, what are French Exit up to, then? Psych-pop popsike from the colorful, flowery and mystic tree-house in the secret back-garden. Yes? Plus more. According to Garden Gate, *Jerk Store* will 'appeal to fans of OTC, The Gerbils, and other bands in the Elephant 6 Collective... as well as to mystics, maniacs, lovers, and people from other star systems', with its '...fantastical phase-shifted psychedelia, rippling with intricate keyboards and vocal layers'. "Raincoat" sounds like a song by The Zombies, "Highlight" sounds like it's written by Syd Barrett, while "Within Reach" sounds a bit like a very old (when Peter Gabriel dressed in drag), stripped down version of Genesis. Like, without the prog stuff, that is. In all, French Exit reminds me of both Marshmallow Coast and Circulatory System - maybe also slightly of The Music Tapes. Except that the latter are far more flimsy, childishly playful, and wild (and wonderful).

'...like those warped pop outfits [like Olivia Tremor Control and Circulatory System], French Exit is a way for Griffin to expel his inner psych pop demons. If you've ever spent time wading through the countless bands associated with the Elephant 6 Collective, you'll know exactly what you're getting into with this band.... stray psychedelia, layered keyboards and swirling vocals mesh and twist under his direction, creating something that feels familiar but also wonderfully unique.' (Nooga.com). Yes, Nooga is quite precise, but I'm not quite sure if I am a big fan of French Exit or not. Well, I end up liking the band and their album. Not as a big fan of them, but I really like their intentions, their attitude and their expression. My guess is that *Jerk Store* will grow on me. And, yes, I will let it do so. Grow. On. Me. Some of the neat tracks on the album so far are: "The Sky, the Sea", "Really", "Isn't it Grand", "Number", "Highlight" and the splendid "Evgenia". I think I'll spin *Jerk Store* to let it continue to grow and bloom. Weird pop ought to grow wild.


PS! So, what about the record title, then? I recall the Seinfeld tv-series. Who's the George? Maybe I'm the George Costanza of the series: "Well, the Jerk Store called, and they're running out of you."

Howard Popeye

Original URL: <http://www.lunakafe.com/moon235/usga235.php>

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 US - California - Full Moon 140 - February 21st 2008 - record review

## Fuji Minx

### Users Cheaters Theaters

self-released

Fuji Minx's debut is an ambitious and exciting pop record. They are lead by the vivacious Greta Valenti who injects the songs with joie de vivre and presence.


"Free Lorraine" careers with tension and pop sensibility. Valenti's lead vocal teases and dares to be strong. "Cat Wine" is one of the best songs, both catchy and with unexpected pathos as Valenti sings of addiction. The songs complex structure never hides its beating pop heart. "Bloodsport" is an energetic almost soulful song with a great chorus. Fuji Minx has crafted an impeccable and marvelous record with some truly unforgettable songs.

Anna Maria Stjärnell

Original URL: <http://www.lunakafe.com/moon140/usca140c.php>

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 US - Minnesota - Full Moon 125 - December 5th 2006 - record review

# Gabrielle Angelique

## Dance With The Stars

Harpstone Records/Fairy Tale Records

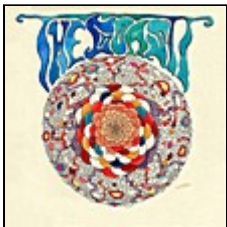
Gabrielle Angelique is a harpist and singer making ethereal and relaxing music. Her new album sees her tackle her own and others songs with great talent. The title song opens the album, a gently flowing melody underscored by Angelique's singing. "Skye Boat Song" is a neat arrangement of a traditional song. The harp makes a pleasing sound.


It's audacious to cover a Kate Bush song and this version of "Wuthering Heights" works well. Angelique tells Heathcliff and Cathy's story as if she'd written it herself. Many other artists have sung "He Moved through the Fair", but this version is also very poignant and moving. The album ends with Enya's "May It be" and it's a fitting way to close this soothing album. It has what it takes to calm even the most troubled souls.

Anna Maria Stjärnell

Original URL: <http://www.lunakafe.com/moon125/usmn125.php>

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 US - New York - Full Moon 230 - June 2nd 2015 - record review

# The Ghost Of A Saber Tooth Tiger

## GOASTT Stories

Chimera Records

It must indeed be difficult to be the son or daughter of someone very, very, VERY famous pop/rock person (or icon). Imagine... The Ghost of a Saber Tooth Tiger was formed in 2008 by Sean Lennon and his musician (and model) girlfriend Charlotte Kemp Muhl. When the couple met some years earlier, 'Charlotte hadn't even heard "Strawberry Fields Forever", and she knew nothing about my mum. Her parents thought I was just a delinquent, by virtue of association with the famous hippie delinquents. So it was nice because it was like a bridging of gaps and a collision of galaxies.' (Sean Lennon). Well, the pair formed The Ghost of a Saber Tooth Tiger (GOASTT), which eventually became a six-piece psych rock band. They put out *Acoustic Sessions* (Chimera Records) in 2010, and after a string of singles/EPs their 'real' debut album, *Midnight Sun* (Chimera) saw the light of day last year's spring. Their recordings have gained generally positive reviews, with their music tagged as being 'whimsical psychedelia'. Reviewers have said things like: 'charms like a countryside circus' (The Globe and Mail, Canada); 'Bends-era Radiohead, Syd Barrett whimsy and woozy melodic weirdness' (MOJO); and 'a darkly groovy psych vibe to '70s funk to Brian Wilson-inspired vocal harmonies' (Heyreverb.com).

Now, GOASTT are ready with another 10" EP/mini-album, and yes, the opening "Casanova" is a star-spangled, yet discreetly swirling psych-pop tune from the slightly psychedelic class. "India" is a tabla-raga tune, making you (well, at least me) think of how Sean's voice resembles his father's vocals. It's almost scary. However, the song is fine with its dazed and laidback groove, but it is a bit too long-stretched, especially when drifting off into a Pink Floyd soul-moment, almost sort of "The Great Gig in the Sky"-ish. Me thinks. "Pierrot" is a bit too anonymous for my head, or pair of ears. While the piano-introduced cabaret pop song "Richard Brown" is quite entertaining. As is this EP as a whole. Some small, nice amusement.


GOASTT recently played Athens, GA's 40 Watt Club along with the psychedelic knights of The Circulatory System. This summer will see GOASTT with a variety of artists and bands, such as Beck and Dinosaur Jr. Check your home town/city's board to see if they come around. Probably well worth seeing live.

Howard Popeye

Original URL: <http://www.lunakafe.com/moon230/usny230b.php>

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 US - Arizona - Full Moon 148 - October 14th 2008 - record review

# Giant Sand

## proVISIONS

Yep Rock Records

Giant Sand is basically just Howe Gelb. Last released record from the man was the hailed solo album *'Sno Angel Like You*. This one's said to be his 20th album release, I've lost count myself. The difference between the two brands is difficult to tell. But I don't mind, what's in a name anyway? It's the music we're here for.

*proVISIONS* pretty soon makes it clear that Gelb's on the stereo. And like *'Sno Angel...* it's very welcoming announcement. Like always he manages to mix the beautiful with the quirky and the mysterious with the obvious. And the damndest thing is how catchy it is.


Great opener, "Stranded Pearl", swinging countrybilly in "Can Do", wonderful sounscape on "Pitch & Sway" and a slow funk in "Belly Full of Fire". Might not catch you first time around, but if you give it 3 or 4 chances you'll catch it.

Anders Svendsen

Original URL: <http://www.lunakafe.com/moon148/usaz148.php>

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 US - California - Full Moon 119 - June 11th 2006 - record review

# Granddaddy

## Just Like The Fambly Cat

V2

So *Just Like The Fambly Cat* turns out to be the tombstone for Granddaddy, as Jason Lytle decided to dissolve the band. Lytle's of course main man, almost dictator (possibly quite humane), as he's been doing almost everything: writing, playing, producing. That said "his boys" - bassist Kevin Garcia, drummer Aaron Burtch, guitarist Jim Fairchild, and keyboard-player Tim Dryden - have been really important for the Granddaddy-sound as well. Now it's gone.

*Just Like The Fambly Cat*, being their 4th album proper, is a neat finale. It's a very good album, I found out after spinning it quite some times. Not as good as my favorite *The Sophtware Slump*, but better than *Sunday*. Jason's still a gifted song-writer, a natural it seems, and as always he comes up with a perfect 'starter'/single choise, this time with "Jeez Louise". When hearing "Summer ...It's Gone" you'll swear you've heard this one before, like it's been nicked from some other Granddaddy album. The same goes for many of the songs, but Jason's quite good at recycling, making them sound quite new and fresh. Like "Rear View Mirror", "Skateboarding Saves Me Twice", "Elevate Myself", "Campershell Dreams", "Disconnecty", and the closing beauty "This Is How It Always Starts".

There's even a stronger feeling of sadness this time. Not surprising, as this is the family cat at it's death-bed. The "solar-powered space pop combo" (according to [allmusic.com](http://allmusic.com)) will be no more, but hopefully Jason Lytle will return with another songbook. Hey, isn't there something about cats and nine lives...


R.I.P., Granddaddy.

Håvard Oppøyen

Original URL: <http://www.lunakafe.com/moon119/usca119d.php>

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 US - California - Full Moon 131 - June 1st 2007 - record review

# Grant-Lee Phillips

## Strangelet

Zoe Records / Cooking Vinyl

Years has passed since Grant Lee Buffalo split and Phillips went out on his own. With this record he's released more albums on his own than with his former band (not counting the collection *Storm Hymnal*). He's been doing good - probably feeling better than in the band too, if you look at the paths he's taken since the success of Buffalo. Given himself more room to try out more - and less - than would probably been the case before. But does it do his music any better? Of course, it's a yes and no answer to that. One of the things I liked about Buffalo was Paul Kimble's production and the sound of it coming from a band.


Phillips has somewhat turned a bit softer lately, meaning nothing bad about claiming that. But when he pushes it a bit, like on this one's "Chain Lightning", it lacks the punch and purity of the Buffalo-days. Then again, songs such as "Dream In Color" and "Raise The Spirit" are unmistakably Phillips compositions. Both in good and bad - it's like I've heard the songs before, but songs that I like.

Then again, a song such as "Same Blue Devils" stands out as another memorable song worth including on your "this month's best". He's still occupying space between folk-rock and glam-rock ("Johnny Guitar" making me reach for Mott The Hoople), but still worth paying attention to - and we might be rewarded for that. Just not so much this time.

Anders Svendsen

Original URL: <http://www.lunakafe.com/moon131/usca131.php>



 US - Ohio - Full Moon 9 - July 20th 1997 - record review

# Guided By Voices

## Mag Earwhig!

Matador

Haven't even placed their 1996-release, *Under The Bushes, Under The Stars* up on the shelf, Guided By Voices is back again with a new album. Their two main members, Robert Pollard and Tobin Sprout, have even had the time to put out solo records since then, *Not In My Airforce* and *Carnival Boy*, respectively. This is their thirteenth album (I think), and for the first time it sounds like they have been in a real studio (on some of the songs, that is). This may mean that this is their first LP with better sound than their bootlegs (!).

It also seems like Robert Pollard has found himself a new Guided By Voices (and yes, I think we must admit that it's *his* band). Most of the musicians on *Mag Earwhig!* is from Cobra Verde (Cleveland band with roots back to the theatrical *Death Of Samantha*), but Tobin Sprout and some of the old members are still present on some of the songs. I have to admit I had my doubt when I heard that Mr. Pollard was the only remaining member from their last album, as Tobin Sprout's album is the far better of the two GBV-guitarists solo releases. It therefore looks like Tobin Sprout fans has to look elsewhere for his songs in the future, but as long as he is releasing records under his own name, we cannot complaint. Check also out his alter ego, Bevil Web.

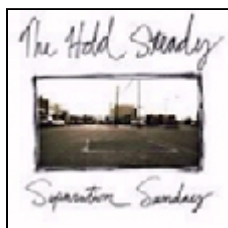
On this record, GBV has turned into a tight rocking unit, and Robert Pollard's songs are better than ever. The first song that really made me jump in the chair, however, was *I Am A Tree* by newcomer Doug Gillard. This song is so fabulously catchy that it nearly gets on your nerves, and is good enough reason to check out earlier releases by Cobra Verde (2 LP's and a handful of singles on Scat, SubPop, Get Hip among others). And the hits just keep coming, *Bulldog Skin*, *Not Behind The Fighter Jet*, *Little Lines* and *Jane Of The Waking Universe* (there are even better titles than this on the album), a song I am willing to bet is made 500 times before. GBV is more Beatles than ever on *Mag Earwhig!*, and on *Learning To Hunt*, Robert Pollard is as


close to John Lennon as he possibly can get. There are more gems here, and 4-5 spins is enough to convince me that *Mag Earwhig!* is Guided By Voices' best record so far. Buy!

Pingo

Original URL: <http://www.lunakafe.com/moon9/usoh9.php>

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 US - New York - Full Moon 105 - April 24th 2005 - record review

## The Hold Steady

### Separation Sunday

French Kiss

"Hornets! Hornets!" opens with stereopanned sing-speak whose personality oozes rock and roll machismo. It describes a degenerate girl the singer was apparently struck by. The sound of the band is big, simple, almost-classic, and Guitar Driven. The Hold Steady play a brand of Rock and Roll that isn't pulled off much any more, and they do it well. It's Rock with all the Pop stripped off, its fucked up spine made visible. "Cattle and the Creeping Things" continues the macho sing-speak, the sound of this song very consistent with what was set with Hornets!. "Your Little Hood Rat Friend" describes more characters that say and do crazy and extraordinary things. The culture that is oozed here is one that has as little to do with the suburbs as possible. The Hold Steady's Pixies influences (what?! a rock band with pixies influence?) begin to shine on "Hood Rat Friend". "Banging Camp" has another female character (possibly the same girl as before) at its center. The guitar sound gets really damned good after the short drum break at 2:20. What a beautiful sound!

This is such a wordy album, it's going to take a few listenings to get the whole story, and I believe these songs stand up to repeated listenings. The Hold Steady nicely have all their lyrics written out though, check this page: <http://www.theholdsteady.com/lyrics.html#SEP6>. They're really fucking good. "Charlemagne in Sweatpants" shines more nasty comedy. "Stevie Nix" allows itself to breakdown from heavy rock into a soft, and pretty piano. "Multitude of Casualties" is yet another amazingly written story. These lyrics, I can't overstate, are incredible. "Don't Let Me Explode" has one of those 50s maltshop chord progressions I love so much. This style backing these lyrics is a great sound. The song opens up, The Hold Steady not wanting to leave their huge sound out of a song.


"we gather our gospels from gossip and bar talk then declare them the truth. we salvage our sermons from message boards and scene reports. we come on to the youth. we try out new testaments on the guys sitting next to us in the bars with the bars in their windows. even if you don't get converted tonite you must admit that the band's pretty tight."

Eugene Ward

Original URL: <http://www.lunakafe.com/moon105/usny105.php>

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 US - New York - Full Moon 203 - March 27th 2013 - record review

## Jacqui Sutton and the Frontier Jazz

### Orchestra

#### Notes from the Frontier

Self-released

Jacqui Sutton and her band pay homage to the great American songbook in unique style on this record. Sutton has a warm, relaxed tone in her voice and her band follows her lead expertly.

The much-covered "Summertime" gets a new life in a folksy rendition with a real jazz spirit to it. She calls her style 'frontier jazz' and that's as good a label as any. "Freed" is a Tracy Bonham song rendered with great sensitivity and originality that's a hallmark of this artist and her band. "Nature Boy" gets done as a tango, and


Sutton sings it in Spanish and English to great effect. "Blue Mountain" is a lovely bluegrass song done just right, with Sutton and her band at their most expressive. It's a beautiful song on a stunning album.

Anna Maria Stjärnell

Original URL: <http://www.lunakafe.com/moon203/usny203b.php>

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 US - Michigan - Full Moon 116 - March 15th 2006 - record review

## Jay Dilla, Jay Dee

### Donuts

Stones Throw

I am glad that I only have the advance copy of this on my computer, waiting until Mark gets a copy of it on record to hear the real thing with him. Jay Dee is someone so many people slept on, and his terribly early death right before this record's release kicked a lot of people into gear. Here we have a Mozart-figure.

I am guilty of sleeping. I had heard the J Dilla beats vol. 3 last year, as well as the Jaylib collaboration. Other than that my only contact with Dilla was through his influence on nearly every producer, not just in the underground but mainstream as well.

His samplework on Donuts shows simple genius. There are so many layers. Each so entwined you seem to forget it's not just one big sound.


This is a record to be cherished and kept. Jay Dilla rest in peace. And may his influence continue forever.

Mateo Orillas

Original URL: <http://www.lunakafe.com/moon116/usmi116.php>

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 US - New Jersey - Full Moon 230 - June 2nd 2015 - record review

## John Andrews & The Yawns

### Bit By The Fang

Woodsist Records

*Bit By The Fang* is the debut solo album from Quilt (drums)/Woods (keys) member, singer/songwriter John Andrews and his imaginary back up band The Yawns. Like his label, Woodsist describes this recording to be/sound like: 'Warm acoustic guitars, honky tonk piano, lap steel, singing saw and fluttering violins all sing together and create this well crafted, yet comfotingly sloppy, psych-country/R&B record.' I'd better go check it out myself. You'd better do the same thing.

John Andrews is a self-taught player, which makes this album and its songs ooze with a true, authentic vibe. The style is laid-back and care-free, and the songs are harmonic and perfectly cooked, fried and scrambled. The over-all feel is of the feelgood kind. *Bit By The Fang* holds 11 tracks, and they all roam the free-spirited, good-hearted fields over underground rock. Rock with a free-folky feel, that is. Like the press sheet states, 'it's hard not to conjure comparisons to Michael Hurley, Daniel Johnston or Kevin Ayers.' This quote might be a good clue for where to find the songs and music of Andrews. As Jeffrey Silverstein wrote for Woodist: 'This album is a great introduction to the grandiose fables of characters at the mercy of Andrews' oddball mind.'

From the opening "Don't Spook The Horses", John Andrews really makes sure to hold on to your attention throughout the album. His songs are twisted and bent in style and spirit, but the songs are all warm and heartfelt. They are all created with love, coming from a good heart and a warm mind. "I'll Go To Your Funeral (If You Go To Mine)" is a soothing ballad, as.... well..., yes, most of these tracks are of the ballad kind. The singing saw adds some magic and mysticism to the sound. The album has got this relaxed twang to it. Andrews' songs almost make you sleepy, but that's in a good, comfortable way. Without falling asleep. Just


check out "Hear Me Out", "Pennsylvania" and the title track. All this sounds almost like being a collection of vampire ballads. Well... eerie, late night, twilight songs. Night owl tunes. Music from the wee hours before sunrise. Neat stuff. "No Gun" is almost a lullaby. A lullaby for the early morning daytime. There's a certain fragility within Andrews' songs, but they also appear to be firm and solid. *Bit By The Fang* is an impressive debut album.

Håvard Oppøyen

Original URL: <http://www.lunakafe.com/moon230/usnj230.php>

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 US - Washington - Full Moon 96 - July 31st 2004 - record review

## Johnny Forlorn

### The First Loss

Tragick Records

John Clough, a member of Faith & Disease, has recorded a strong debut as the aptly named Johnny Forlorn. Its dark stylings leads my thoughts to Nick Cave and other poets of loss and sadness.

"Evelyn" is a piano-led dirge about an unfortunate girl. The songs easy to sing along to and has a rousing chorus which makes it stronger still. "Still Like Strangers" would be worthy of inclusion on Cave's masterful "The Boatman's Call". Its insightful lyric and sweeping strings are great.


"Going Home" is a folk song of war that sticks in the mind. Clough has a way with language that makes it sound like a biblical rather than contemporary war. "Hey Mr Dj" is a frantically swinging slice of New Orleans jazz despite the title. I like Clough's demented turn at the piano here. "The Devil's Lying Inside" is an epic of a man and his demons. Like so many of these songs it's too brilliant to be at all downcast despite the weighty theme. Clough's wry sense of humor helps too.

*The First Loss* is a darkly compelling and utterly great record.

Anna Maria Stjärnell

Original URL: <http://www.lunakafe.com/moon96/uswa96.php>

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 US - California - Full Moon 30 - March 31st 1999 - interview

## Jonathan Richman

### a brief interview with ...

#### **It's more fun now than ever!**

"Most people don't know my name. If you say: 'Do you remember the two guys in the movie *There's Something About Mary* who sang the songs?', they go: 'Oh, those guys'. But if you say: 'Jonathan Richman', they wouldn't have a clue." Jonathan Richman, the eternal Punk'n'Roll oddball from Boston, Mass. (now residing in California), doesn't mind that his role in the crazy comedy ...*Mary* (starring Cameron Diaz, Ben Stiller and Matt Dillon) hasn't boosted his career a lot, as he told us when we met him recently, backstage at his tour stop in Bochum, Germany.

Neither his record sales nor the ticket sales have increased dramatically after the movie hit the theaters, but that's just fine with Jonathan, onetime leader of the Velvet Underground-disciples The Modern Lovers, who shot to fame in the late 70s with hits like *Roadrunner*. "More people isn't necessarily better. A lot of people were around in the mid-70s, but that wasn't the most fun. It depends on who shows up and not how many", Jonathan says. "Playing now is more fun than maybe ever. The only time it was this much fun was in about 1972, when we'd just started out and nobody had ever heard of us." Nowadays Jonathan, who looks pretty good for a guy approaching his 48th birthday in May, only tours as a duo, together with former Giant Sand

drummer Tommy Larkins. The minimalistic stage set (acoustic guitar and small drum kit) means that they can set up their gear in ten minutes and sound-check in five. The rest of the time is a "holiday" for Jonathan who enjoys sightseeing and supposedly is showing his daughters Europe while on tour over here.

"Selling records doesn't interest us. We're a live stage-show", explains Jonathan, who has released his two last albums on Neil Young's Vapor Records label. "The shows are doing great and they have been for years." They are no Greatest-Hits affair, though. Jonathan always makes up the set-list on the spot and usually it includes a lot from his current release, his best album in years called *I'm So Confused*, plus a few golden oldies like *Pablo Picasso*, *Egyptian Reggae* or *Fender Stratocaster*. That's not all of course. Apart from his amazing lyrics - you have to listen to them to believe it - there are lots of in-between song banter, funny dancing and goofy facial expressions to go with the music. That's entertainment!

No wonder people like Frank Black or the Lemonheads name Richman as a key influence. Despite the fact that Richman never hit big time commercially, Jonathan can look back very relaxed and happy on what he's achieved in his 30-year career. Is there anything he really regrets? "Yes", Richman answers dead serious. "I only made one big mistake in my life. Twenty years ago I was in Berlin and after the show some guys asked me if they could show me some nightlife spots in Berlin. I said no. Five minutes later I changed my mind but they were gone. That's my one regret!"

Carsten Wohlfeld

Original URL: <http://www.lunakafe.com/moon30/usca30.php>

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**That's it!**