

Welcome to ...

The Luna Kafé Anthology

US - N to Z [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 900+ enterings from our US N to Z archive (artist first names), covering artists like Yo La Tengo, Low, Sufjan Stevens, Pere Ubu, Radical Face, Ken Stringfellow, Kramies, Pixies, The Lost Patrol, The Sea and Cake, Liam Singer, The Twin Atlas, Knife in the Water, No Age, of Montreal, Okkervil River, Pavement, Perfume Genius, R.E.M., Sonic Youth, and many more!

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

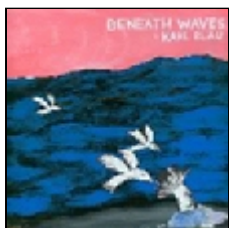


This is only a *sample* with a few randomly selected articles, for the complete PDF-archive containing 900+ articles, please visit lunakafe.com.

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The complete edition contains reviews and articles on: Kara Suzanne and the GoJo Hearts, Karen Johns & Company, Karl Blau, Kat Terran, Kate Reid, Kate Voegele, Kathryn Smith, Katie Guthorn, Kelis, Kelley Stoltz, Ken Stringfellow, Kevin Morby, Keyth Lawrence and the Purple Circle, Kim Taylor, Kimberly Freeman, Kimmie Rhodes, Kincaid, Kings Of Leon, Kinski, Kira Fontana, KJ Denhert, kmotiv, Knife in the Water, Korby Lenker, Kowtow Popof, Kramies, Kris Kristoffersen, Krista Detor, Kurt Vile, Kyrgyz, La Laque, Lal Meri, Lambchop, Lana del Rey, Lane Steinberger, Larkin Poe, Laura DiStasi, Laura Gibson & Ethan Rose, Laura Veirs, Lauren Edman, Lauren Hoffman, Lauren Lapointe, Lauren O'Brien, Laurie Anderson, Lawrence Lebo, Lazy Salon, LCD Soundsystem, Leah Callahan, Leanne Weatherly, Lee Ranaldo, Legion Within, Leigh Gregory, Lenelle Moïse, Lenola, Leslie Berry, Levator, Levi, Levon Helm, Lia Ices, Liam Singer, Libby Koch, Lili Anel, Lily, Lily Sparks, Lilys, Linda Perhacs, Lin-Manuel Miranda et al., Liquid Tension Experiment, Lisa Bianco, Lisa Germano, Lissie, Little Invisibles, Loomis & The Lust, Loose Fur, Lori Lieberman, Lou Barlow, Lou Reed, Love - till death did us apart, Low, Low Water, Lower Dens, Lua Hadar with Twist, Lucinda Williams, Lumin, Luna, Luna Tart, Lunchbox, LVL UP, Lymbyc Systym, Lynda Barry, Lynn Jolicoeur and the Pulse, Lythion, Mad Juana, Madder Rose, Madlib, Magellan, Maggie Kim, Magic Kids, Magnolia Electric Co., Mahogany, Manisha Shahane, Marbles, Marfa Lights, Marianne Pillsbury, Mariee Sioux, Marilyn Carino, Mark Kozelek, Mark Mandeville, Mark Witt, Marshmallow Coast, Marty Finkel, Mary Jenson, Mary Karlzen, Mary Kaye, Mary Lou Lord, Mary Lou Lord & Jill Sobule, Mary P Domhan, Mary Sarah, Mason Daring, Mastermind, Masters Of The Hemisphere, Mastodon, Mates of State, Matt & Kim, Matt Bauer, Matt Valentine, Matthew Sweet, May McDonough and Company, Mayday, Meaghan McLaughlin, Meat Puppets, Meg Baird, Melanie Dekker, Melissa Ferrick, Mellow Drunk, Memorybell, Memory's Mystic Band, Men From When, Mendoza Line, Mercury Rev, Mercymachine, Metaform, Metallica, Metaphor, Mia Doi Todd, Mia Vermillion feat. Orville Johnson, Michael Bellar/The As-Is Ensemble, Michael Gira, Michael Leonhart, Michele Moreno, Micropixie, Mikal Cronin, Mikingmihrab, Minders, Mistaken For Strangers, Moby, Model A, Modest Mouse, Monitor Records, Monocle, Moon Dance Experiment, Morning Spy, Motion City Soundtrack, Mount Eerie, Mudhoney, Mudville, Muffalo, My Brightest Diamond, My Morning Jacket, Naomi Sommers, Natasha Borzilova, Neal Morse, Nelson Bragg, Netherfriends, Neutral Milk Hotel, New Bums, New Mondo, New York Stories, Nicholas Howard, Nick Bensen, Nick Vallentine, Nicki Gonzalez, Nirvana, No Age, No Doctors, Norah Jones, Normanoak, Notes From The Edge, Nu Shooz Orchestra, Nuclear Rabbit, Null Device, Number One Cup, Oberhofer, Obnox, Odawas, of Montreal, Ohn, Okkervil River, Old Light, Olga, Olivia Block, Olivia Tremor Control, On Fillmore, Oneohtrix Point Never, Outkast, Oxes, Pajo, Pan American, Panda Bear, Papa M, Papercuts, Parker and Lily, Parker Street Cinema, Patrick Cleandenim, Patrick Cornell, Patrick Leonard, Patti Rothberg, Patti Smith, Paul Newman, Paul Pimlser Music, Pavement, Pavo, PBK / Jim O'Rourke, Pedaljets, Pedestrian, Pee-Pee, Peggy Judy, Penny Nichols, Pere Ubu, Perfume Genius, Pernice Brothers, Perrotta, Peter Wolf Crier, Phil Putnam, Philip Gayle, Phoenix and the Turtle, Phosphorescent, Pilesar, Pink Martini, Pissed Jeans, Pit er Pat, Pixies, Plain White T's, Planetary Nights, Plastic Bubble, Platypus, Plumb, Point of Ares, Polydread, POP, POP ETC, Portastic, Pretty Girls Make Graves, Princess Superstar, Professor and Maryann, PromiseLab, Pseudo Buddha, Psycho Nubs, Public Enemy, Puppetbox, Pushing Red Buttons, Pylon, Queens of the Stone Age, Quiet Quiet Window Lights, R.E.M., Rachael Sage, Rachel Garlin, Rachel Gordon, Rachel Grimes, Raconteurs, Radar Brothers, Radar Rose, Radical Face, Radio & Musica Convention, Rage

Against The Machine, Rahe, Rianne Richards, Raquel Cepeda, Raritan Bay, Rasputina, Ray LaMontagne, Raymond Daniel "Ray" Manzarek, RE/Search Publications, Regina Spektor, Renée Wahl, Retribution Gospel Choir, REW, Rhythm of Black Lines, Rich Bennett, Richard Davies, Richard Lloyd, Richmond Fontaine, rickoLus, Riders In The Sky, Rivulets, Rob Skane, Robbert Bobbert and The Bubble Machine, Robert Kyle, Robert Pete Williams, Robert Pollard, Roberta Duchak, Rochelle House, Rocky Votolato, Rodan, Rogue Wave, Roky Erickson, Rolling Stone Cover to Cover, Ron Romanovsky, Rory Merritt Stitt, Rory Stitt, Rosie Thomas, Roy Loney & the Longshots, Ruby the RabbitFoot, Rupert Wates, Ryan Adams, Ryan Blotnick, Ryan Powers Boyle, Rykarda Parasol, Ryley Walker, S. Carey, S.J. 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Hodges, Warpaint, Washed Out, Wave Mechanics Union, Waxahatchee, Weezer, Wendy and Lisa, Wensday, Wes Willenbring, Whalers, White Flag, White Sails, White Widow, Whitney, Why I Love The Flaming Lips, Why?, Wild Carnation, Wilderness, Will Cullen Hart, Willard Grant Conspiracy, Windsor For The Derby, Winifred Adams, Wizards Of Time, Wooden Wand and the Vanishing Voice, Woods, Wye Oak, Wylie & the Wild West, Wynne Alexander, Xavier & Ophelia, XBXX, Xiu Xiu, Xyra and Verborgen, Yael Meyer, Yeah Yeah Yeahs, Yeasayer, Yo La Tengo, Yume Bitsu, Yveline, Ze Malibu Kids, Zola Jesus and ZydecoSis.



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

Karl Blau

Beneath Waves

K Records

Records like this make me wish I were an actual writer. This isn't really the kind of record that would benefit from a cop-out review simply describing its sound. No, it seems Karl Blau would want me to let my mind go and just freely talk about what his music inspires. And oddly, as I wrote those words, the sun came out and my room got all bright, so now's there's no question.


Well, it reminds me in a lot of ways of Chris Hutelmyer. It's not as simple as this, but really he's the only other person I know around here that cares about K. And I don't get those other people. Anyway, Chris likes the sound of a trumpet. And the look of big red hair. And sometimes even non-sensical lyrics. These things are indeed quite child-like, and *Beneath Waves* is an album that requires you to be that way to really get it.

The more I listen to this album the more it reminds me of certain old things that I'd almost forgotten about. The way I used to feel riding around in Jon Morgon's car, for instance. It was a time when I was just discovering good music and there was this certain just, excited disbelief, I suppose, at what was really out there. I dunno, to me, it's extraordinary that Mr. Blau exists. "Do you remember the mountain?", he asks. I say "yes, I saw it yesterday evening and it was ancient and loving."

Mateo Orillas

Original URL: <http://www.lunakafe.com/moon116/uswa116.php>



 US - Washington - Full Moon 82 - June 14th 2003 - record review

Kat Terran

Lion and Blue

Little Roar Records

Kat Terran's music is haunting and almost frighteningly intense. Her voice is sharp as a blade and her lyrics poetic. The strange beauty of "Baltic Soldier" lies in its curious sense of rhythm and Terran's evocative delivery. It's a folk song but not like they usually make them, this is more alive.

"Caravan" is mystical-sounding. Its words are weird but strong and the use of a trombone adds to the songs strength. "Boa Constrictor" is a more abrasive track but is still very melodic. Terran and her band get punky but still maintain a folk sensibility.


"Three Friends" is a gentle song that tells a story about people longing to escape a war. "Dolls" is quite scary. Kat Terran sings of her dolls but imbues her lines with such intensity that I'm sure the dolls are all brides of Chucky.

This is a marvellous and inventive album. Kat Terran will get a lot of attention for it if there's any justice.

Anna Maria Stjärnell

Original URL: <http://www.lunakafe.com/moon82/uswa82.php>



 US - Washington - Full Moon 101 - December 26th 2004 - record review

Ken Stringfellow

Soft Commands

Ryko

Ken Stringfellow is a good bloke. He's always been. Always will be. That said I must admit I'm not all too comfortable with his latest solo effort, *Soft Commands*.

I just missed Mr. Stringfellow's visit to Oslo last week, where he threw another peculiar show. Two hours and a half or so I've been told, of strange intimacy. With Stringfellow on and off stage. Being around out there chatting, interviewing the audience in one moment. Inviting people up on stage in the next. Performing some of the songs with scene lights out. A slight resemblance with last time (?) he did a solo show in Oslo (wow, it's been five years since!?).

Opening song "You Drew" starts as a ballad by the piano for then to boost into a full band setting. More ballads follow, but they keep being ballads, which Ken is good at. But it somehow gets a bit... stand-still?


Dull? And after a while I drift away when trying to keep focused while listening. Of course there are songs to "wake me up", such as the Beach Boys-harmonies of "When U Find Someone". And "For Your Sake" is one of his finest moments. But when he slips into soul with "Let Me Do" I do get huge problems to follow. "Don't Die" rocks and reminds me a bit of latter days Posies, and "Je Vous En Prie" is a nice, cabaret-ish love song. Another jewel to be (guess I must let this disc spin some more times) is "Know Diamond".

I'm sorry to say but I was disappointed with meeting *Soft Commands*. There are of course golden pieces and tender moments. But I feel that 'happy' is out the happysadness I used to love.

Håvard Oppøyen

Original URL: <http://www.lunakafe.com/moon101/uswa101.php>



 US - Texas - Full Moon 159 - September 4th 2009 - record review

Kimberly Freeman

Sleep

Nebulost

Kimberly Freeman has a noisy project as One Eyed Doll, but this solo disc is her quieter side.


Opener and title track "Sleep" sees her quietly singing of just that to a soft yet eerie tune. It's like the opening tune to a horror film that's meant to lull the viewers into false security before the first body appears. "Learn to fly" is melancholy yet strangely lovely. Freeman's vocals are just perfection. It's got an up tempo chorus that suits it.

"Lullaby" is told from the perspective of a murderer, and is dark and haunting. Its quite demeanor makes it all the more frightening. "Overdose" takes its cue from the title and is suggestive and deep, Freeman singing gorgeously to a soft tune. This album won't go quietly into that good night, it smolders and is ever so haunting.

Anna Maria Stjärnell

Original URL: <http://www.lunakafe.com/moon159/ustx159.php>



 US - New York - Full Moon 44 - May 18th 2010 - record review

Kincaid

Plays Super Hawaii

Kindercore Records

Oh, yeah, yet another band from the outskirts of friends and relations connected to the Elephant 6 "collective" (well, they're not really part of the E6 family, but in mood...), and I simply *have* to check them out. Athens, GA, and/or Brooklyn, NY quintet Kincaid took their little guitars, drums, and a variety of instruments, stuffed the stashed among swimming and surfing clothing, and went to Hawaii to record their second album. Sun-tanned pop, why not? Scuba-doo!

Kincaid play songs of the bent and twisted type, recorded onto portable equipment that focus on catching the feel-good atmosphere more than the better fidelity. *Solid*, *Jackson* sets the mood brilliantly, before *Super Hawaii* pops out and hits the waves outside the golden beach. With a good hearted energy and a ba-ba-bah! chorus the young and jangly Beach Boys (of the back-packer type) have arrived! There are more songs in where you can "hear" Beach Boys harmonies, such as *California*, *Bells Will Ring*, *There's an Ocean*, and *How Long Has it Been*. On the other hand, if you're into the music of Apples in Stereo, the Minders, Spent, Van Pelt, Ladybug Transistor and such, I guess you'll be in good company with this gang as well. Kincaid have brought a lot of instruments along, including horns, stylophone(!), banjo, and glockenspiel. Additional performances have been added by a number of contributors; on vibraphone, viola, and cellos, giving the


album quite a folksy touch on many of the songs. Even though they pop a lot, they also slow down, such as on the nice *Parachute* and *Semi-circle*. While they go for a strange ride with *Tyme Machine*. Maybe to the year 2012, which "will be the year" as stated on the album cover.

While they went to the western outpost of the USA for recording, the album is closing with a song named after the other exotic state not United with the others: *Alaska*. A fine (and chilled) stopover on the way home. I'm charmed. Aloha!

Håvard Oppøyen

Original URL: <http://www.lunakafe.com/moon44/usny44.php>



 US - Washington - Full Moon 126 - January 3rd 2007 - record review

Korby Lenker

King of Hearts

Singular Recordings

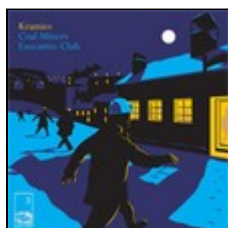
King of Hearts is Lenker's seventh album-release in five years. Unfortunately I have yet not gotten my hands on the other six, but as I have warmed greatly to this one I'd love find out what his bluegrass past has to offer. Not much bluegrass about this record, but a fine blend of everything in a rich pot, which again gives the album its personality. Lenker's got a controlled voice and tunes to fit it. Obviously he's been playing around town a lot, he's got it in him all the way.

Tracks such as "If it is" don't get to me easily, with its more jazzy edges and slicker mood. But with songs such as the opener, "Bored", in mind I can easily forgive him. He even squeezes out some memorable lines while he's at it: "Jerry Fallwell drinking like a Kennedy, but honey you been put to sleep, got your *Lord Of The Rings* on the DVD".

Here's a craftsman, and a stayer at it, I'm sure. I'm gonna be around when he makes his next move, and I'm certain I will go back to *King of Hearts* many times until then.

Anders Svendsen

Original URL: <http://www.lunakafe.com/moon126/uswa126.php>



 US - Ohio - Full Moon 186 - November 10th 2011 - record review

Kramies

Coal Miners Executive Club

Hidden Shoal Recordings

Kramies is Dutch-American singer-songwriter Kramies Windt. "Coal Miners Executive Club" is the first song taken from his forthcoming EP, *The European*, which will succeed the critical acclaimed albums *Golden Like A New Thing* (2008) and *Castle of Ghosts* (2010).

Like on his previous recordings Kramies collaborates with producer Todd Tobias (Guided by Voices, Robert Pollard, Circus Devils) and guitarist David Paolucci, and it still sounds like a pretty good team.

"Coal Miners Executive Club" is a delightful pop-tune, touched by electronic romance. The emotional synth-core bulges pleasantly lush around Kramies' pure vocals, which builds into sonic longing.

Kramies definitely still has the touch for poetic and pretty haunting melodies. And "Coal Miners Executive Club" gives a nice promise of the beauty in the EP to come.

Aslaug O Klausen



US - Pennsylvania - Full Moon 160 - October 4th 2009 - record review

Kurt Vile

Childish Prodigy

Matador / Playground

Childish Prodigy is Philadelphian singer/songwriter Kurt Vile's debut on Matador, but his second album overall.

Kurt Vile has with his folk / Americana sound been compared to the likes of Bob Seger and Tom Petty, and I can easily see why. But mostly Vile's Americana rock, is more border lining the gothicana than the plainer roots, even if songs like the Dim Star cover "Monkey", the luminous folk tune "Overnite Religion", and "He's All Right" hardly can be described as anything but straight forward Petty-like roots. Yet, these tunes are the exception and not the rule.

Childish Prodigy is distinctively dark edged. The soundscapes are rustic, gloomy and somewhat deserted, still very richly detailed. It is moving between the pounding rock on tunes like the opener "Hunchback" or the even heavier, steamy paced "Freak Train", and the intriguingly biblical gothic on songs like "Dead Alive" and "Inside Looking Out", with its oh so longing harmonica. I also have to mention the deceptively calm "Heart Attack" that is as heartbreakingly painful as the naming says, painfully good that is.

Good, also is the best description of *Childish Prodigy*. And though Kurt Vile may not be an actual prodigy, he sure does know how to make pretty good music.

Release date: October 6th 2009.

Aslaug O Klausen

Original URL: <http://www.lunakafe.com/moon160/uspa160.php>



US - New York - Full Moon 188 - January 9th 2012 - record review

Laura DiStasi

Laura DiStasi

Laura DiStasi/self-released


Laura DiStasi's EP sees the young singer doing strong songs mostly to a piano backing.

"Colours and Shapes" is a strong opener, DiStasi's fragile vocals set against a lovely melody. "Humming Along" recalls Regina Spektor, but the singer has her own approach to the genre. Her vocals seem stronger here and more assured. The final track, "Covered in Snow" sees DiStasi at her finest, singing in a clear voice about relationships. She has a clear style on this EP and it shows a lot of promise. I hope we'll hear a full length soon.

Anna Maria Stjärnell

Original URL: <http://www.lunakafe.com/moon188/usny188.php>



 US - Georgia - Full Moon 211 - November 17th 2013 - record review

Lauren Lapointe

Superhero

Self-released


Lauren Lapointe makes soulful music with a voice that's all her own, though its mired in deep traditions.

The title song is a country-flavored tune with a nice mellow vibe to it. Lapointe has a funny lyric to go with it. "I believe" is a song with a hopeful message that she delivers well. "Dusty Tired Angel" has more country styling and is a lovely song that suits Lapointe well. "When the wind blows" is an exquisitely melodic and sensitive tune that shows her from her best side. It's a lovely album all told.

Anna Maria Stjärnell

Original URL: <http://www.lunakafe.com/moon211/usga211.php>



 US - New York - Full Moon 180 - May 17th 2011 - record review

Lauren O'Brien

Inconsequential Dream

Self-released

Lauren O'Brien makes intriguing spoken-word music with a rock backing on this album. "Color Code" states 'The colors in our code system seem to keep switching on me' with great sensitivity. The backing is almost grunge with O'Brien spitting the words out aided by vocal distortion that suits the song.

The title track sees her tracing themes of darkness and looking at them soberly. It's both funny and a bit scary. "I'm Sorry" contrasts acoustic guitar with a cutting wit and a strong rhythm. O'Brien's sarcastic delivery is right on the money. "To Let Someone" sees her singing of acceptance for a former lover's new partner. It's delivered with sincerity and a hopeful outlook.

O'Brien's album is a brave and unusual achievement.

Anna Maria Stjärnell

Original URL: <http://www.lunakafe.com/moon180/usny180b.php>



 US - New York - Full Moon 172 - September 23rd - record review

Lily Sparks

Cooper Cobra

Lily Sparks


Lily Sparks is a group led by the expressive-voiced Niamh and supported by the guitars of Nikki 7 and K.G and drums by Mick Fumento. The EP is short but packs a considerable punch.

"Stars" is a classic sing-along ode to 'Stars, cars and guitars' sung in a convincing way by Niamh. "Let Go" is a bit slower but soon gets into gear as Niamh laments a bad relationship. The group's synergy is powerfully accomplished. "Where we are today" is a forceful song with great emphasis on Niamh's vocals. It's a great EP in all.

Anna Maria Stjärnell

Original URL: <http://www.lunakafe.com/moon172/usny172c.php>



 US - New York - Full Moon 140 - February 21st 2008 - record review

The Lost Patrol

Launch and Landing

self-released


The Lost Patrol's new album starts with the confident and beautiful "Sirens". It highlights singer Danielle Kimak Stauss' lovely voice and the guitars buzz along nicely. The group's music is sweet and has an edge in the moody atmosphere. "Awol" is a tough yet sweet number that could soundtrack a David Lynch film. Kimak Stauss has the voice to play the chanteuse well.

"Take Me Away" is dreamy and has a neat mood. The Lost Patrol craft impeccable soundscapes and their album is a wonderful listen.

Anna Maria Stjärnell

Original URL: <http://www.lunakafe.com/moon140/usny140c.php>



 US - New York - Full Moon 188 - January 9th 2012 - record review

The Lost Patrol

Rocket Surgery

Self-released


A new album by the Lost Patrol is always cause for celebration, and sure enough this one is no exception. The group plays an appealingly dreamy psychedelic surf rock topped with Mollie Israel's hypnotic vocals.

"This Road is Long" sees Stephen Mascucci and Michael Williams and Israel's guitars reaching untold heights to a string-laden backdrop. The vocals are gorgeous and remind me of Paula Frazer from Tarnation. "Little Girl" is a spacey-sounding song with an appealing sixties-flavored instrumentation that plays well against Israel's vocals. "Sweet Ophelia" is a sad song with a glorious melody. Israel's beautiful vocals are as ever on the money. "Don't Give Me Love" is a little tougher, and the band give an excellent rockin' performance. This is a great record as ever by the Lost Patrol.

Anna Maria Stjärnell

Original URL: <http://www.lunakafe.com/moon188/usny188c.php>



 US - California - Full Moon 121 - August 9th 2006 - article

Love - till death did us apart

Arthur Lee 1945-2006

Last Thursday, August 3rd, Arthur Lee left. Love finally died. But some recorded 'love letters' are left.

African-American Lee (Arthur Taylor Porter) formed the folksy, garagey, psychedelic, mariachi trumpet pop-rock combo Love in the midst of the 60s, and they put out some great recordings in two years: *Love* (1966), *Da Capo* (1967), and *the C.L.A.S.S.I.C. Forever Changes* (also 1967). The Love core, apart from Lee, was Johnny Echols (lead guitar), Bryan MacLean (guitar), Ken Forssi (bass) and Michael Stuart (drums). Love also counted Alban "snoopy" Pfisterer (drummer on *Love*, later harpsichord) and Tjay Cantrelli (sax, flute). Lee broke up the band in 1968, but Love reformed (with new line-ups, mainly session-musicians) to record a

few more albums, 1969's *Four Sail* and *Out Here*, to name the better ones. Then Lee headed into the 1970s with a couple of solo attempts, *Vindicator* (1972) and *Black Beauty* (1973) before... mainly silence.

The 70s went by, and so did the 1980s. Until the early 90s, when Arthur Lee re-appeared with a new recording, a single (in 1994). Then Lee got in trouble with the law. Seriously. After an incident involving a fire-arm he was sentenced to several years in prison. He was released in December 2001, and the following year Lee began touring old Love songs again, as Arthur Lee & Love. Which he pretty much did until he got ill. Badly. Really glad to see and hear him on his 2nd (?) visit to Oslo two years ago.

A benefit concert - 'We're doing it for Love' - was thrown June 26th this year, with the likes of Love-guitarist Johnny Echols, Robert Plant, Ian Hunter, Ryan Adams, Yo La Tengo, Nils Lofgren, Garland Jeffreys, Alec Ounsworth (of Clap Your Hands Say Yeah), plus others.

Get hold of *Forever Changes* immediately. It's part of the history of pop/rock curriculum. The 1995 two-disc compilation *Love Story* could be another good place to start.


Check out this site. Hail. Peace.

With love

Håvard Oppøyen

Original URL: <http://www.lunakafe.com/moon121/usca121b.php>



 US - New York - Full Moon 248 - November 14th 2016 - record review

The Lovely Intangibles

Air & Numbers

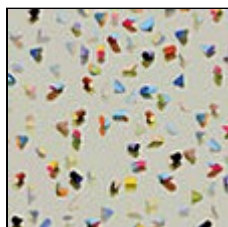
The Lovely Intangibles/self-released


Dreampop act The Lovely Intangibles hit a high spot with this album. "Horses On The Run" finds singer Mary Ognibene at her most expressive, emoting over a lovely melody and with guitarist Stephen Masucci spinning a complex web. "Burned By This" is a strong song, recalling Mazzy Star at their finest, and with a powerful guitar part by Masucci and a sultry lead vocal.

"Red Kingdom" is a gorgeous song, with a strong surf guitar and a lovely melody. "Everywhere" closes the album on a good note, a sensitive song with a great tune. It's a great album.

Anna Maria Stjärnell

Original URL: <http://www.lunakafe.com/moon248/usny248b.php>



 US - Maryland - Full Moon 226 - February 4th 2015 - record review

Lower Dens

To Die in L.A.

Ribbon Music

If I didn't know Beach House producer Chris Coady had a hand in Lower Dens' forthcoming third album *Escape From Evil*, I probably could've guessed from listening to their new single 'To Die in L.A.' It sounds so much like Beach House it's almost a parody. As gorgeous as Beach House's music may be, it's never really grabbed me. I mean, I can appreciate the husky desolation in Legrand's voice, the artisan's touch in the arrangement of their dreamy music, but I rarely go back for more. Lower Dens, on the other hand - I can't count the number of times I've played *Twin Hand Movement* and *Nootropics*.


On 'To Die in L.A.', the move into Beach House territory is, I'm hoping, just to tease out the highlights in Lower Dens' sound. This is the poppiest song off the new album, surely? It's a single - it's supposed to grab people. Vocals front and centre! Bright keyboard arpeggio! Chiming Strat! Brisk tempo! I can already picture sensitive twenty-somethings in cardigans grooving self-consciously around an indie disco... As usual, though, when I start paying attention to what Jana Hunter is singing, the song takes on a slightly different hue: "I wish I could count on you to be mine / But here I'm not crying / I'm just glad to be alive".

For now, I'm cynical about their new direction on the basis of this single. Hopefully the musical momentum of Lower Dens 3.0 translates into something irresistible over the course of *Escape From Evil*, which comes out on Ribbon Music on 30th March - just in time for my 38th birthday. Thanks, Lower Dens.

Tim Clarke

Original URL: <http://www.lunakafe.com/moon226/usmd226.php>



 US - Colorado - Full Moon 16 - February 11th 1998 - record review

Marbles

I Love The Summer b/w Our Song (For Eirene)

Elephant 6

Ai-ai-ai! This is what we need right now! When the brutal winter is pushing hard (imagine what it's like to live near the Arctic circle), all you need is a single to warm you up. A heating summer song to come tip-toeing out of the speakers, whispering gently in your ear: there's something called summer, and it's just months away... A direct hit from the solar jukebox.

The Marbles is a side-project of Robert Schneider, head of the Apples In Stereo. In mid-winter they release this single (their 3rd) dedicated to the summer, without blinking, with the most honest sincerity. Marbles presents two songs that could've come straight out of Ray Davies' nostrils one fine and warm and sunny afternoon in 1966. *I Love The Summer* (or *Summer Days* as it's called on the label?) reminds me of why the summer's so good. "I love the summer days, I love the sunny brace", and with the most lovely "ba-ba-ba-ba-bah" chorus. Lasting only 2 minutes 10 seconds, and when it's over I find myself sitting topless in my armchair with my large collection of bottles of sun milk and sun lotion filling the table. A song for heart, soul, and body.


The B-side, *Our Song (For Eirene)*, is another sunny beam, about the bittersweetness of that summer love story, which went down with the sunset. Leaving you with a stupid grin and an even more stupid little umbrella in your drink...Ba-ba-ba-bah!

Come on Eirene! Here comes the summer! Yeah... (have to get out to shuffle some tons of snow...) (*I thought you left the snow-shuffling to your 80 years old landlady - editor's note*)

Håvard Oppøyen

Original URL: <http://www.lunakafe.com/moon16/usco16.php>



 US - New York - Full Moon 190 - March 8th 2012 - record review

Marilyn Carino

Little Genius

Marilyn Carino

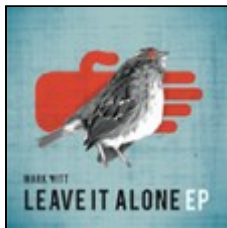
Marilyn Carino used to sing in the trip hoppy band Mudville. Her solo record is an accomplished, atmospheric effort.


"Time Bomb" sees her use her superlative voice in a low-slung tune with words about self-doubt and hope. "No Disgrace" is a song about a troubled relationship that speaks volumes. Carino's vocals are set against a very modern jazz backing. "Special Dark" is a plaintive yet lovely song of the type she excels at. She's lost none of Mudville's complex arrangements and appealing sound, only enhanced it.

The closing cover of Bowie's "Modern Love" is gorgeously evoked in a style that's all Carino's own. A genius indeed, and a marvelous record to discover.

Anna Maria Stjärnell

Original URL: <http://www.lunakafe.com/moon190/usny190d.php>



 US - Illinois - Full Moon 178 - March 19th 2011 - record review

Mark Witt

Leave It Alone EP

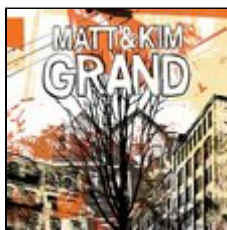
MW / self-released


Mark Witt has an arresting style in the Americana field with some poppy touches. His debut EP sees him tackle some interesting self-penned songs. The title track sees him do a mid-tempo tune with a rueful lyric that suits him just fine.

"Big Portraits" has him do a slow, haunting song that recalls prime Wilco. His vocal is strong and assured. "Not Gonna Crawl" is one of the strongest songs, as Lexi Bloor adds a sublime vocal to the proceedings. Witt's made a strong debut, may he follow it up soon.

Anna Maria Stjärnell

Original URL: <http://www.lunakafe.com/moon178/usil178.php>



 US - New York - Full Moon 156 - June 7th 2009 - record review

Matt & Kim

Grand

Netzwerk / Playground

Brooklyn based Matt & Kim formed 4-5 years ago (they had their live debut as Matthew and Kimberly in October 2004, a few months after getting started), when Matt and Kim - keyboardist/vocalist Matt Johnson and drummer/vocalist Kim Schifino - decided to be a band, a twosome. Their quirky, punky pop-music sure is catchy and makes you want to dance and jump and stumble around. The first names going through my mind are They Might Be Giants and (briefly) XTC, plus the newer Spinto Band. Even though Matt & Kim play slightly more simplistic, minimalist and stripped down, less structured music. Bouncing and bumping synth'n'drums dancefloor-punk-pop.

When they "formed" they had no idea how to play their instruments. I guess that this is adding the heavy charm edge/effect, and gives the music the edge it has. *Grand* is their second album, following the self-titled debut of 2006 (which critical acclaim launched them into festivals such as Lollapalooza), and was recorded at Matt's parents' house in Vermont. Described by Kim as "being near nothing and surrounded by three cow pastures". Of the eleven, more or less short tracks (*Grand* clocks in in less than 30 minutes) single choice "Lessons Learned", plus "I'll Take Us Home", are among the standouts. Along with the closing "Daylight Outro" (remix) (plus opener, its 'big-brother' "Daylight"), the energy-filled "Cutdown", as well as the calmer "Turn This Boat Around".

Grand is quite good, without being great, or... grand. It's an indeed charming party-starter for some time to come, but not a classic for the future. The energy and high spirits of the songs are somewhat overwhelming, even though they're kept short and precise. With the attitude of their music in mind, and by judging the structure and the length of the songs, Matt & Kim could've been perfect football anthem composers.

Håvard Oppøyen

Original URL: <http://www.lunakafe.com/moon156/usny156g.php>



US - Connecticut - Full Moon 157 - July 7th 2009 - record review

Naomi Sommers

Gentle As The Sun

Continental Song City/Playground

I'll be straightforward, frank and honest with you. I know (and really like) that there's a new Dylan album out there, Wilco's latest just in the door, Dinosaur Jr. is back and as good as ever. Even Jason Lytle has released a long and much awaited solo album. None of these will make me thirst for a beer on the veranda these days. You know, just waiting for the moment where I can say to myself: "it's not that bad out there in the world today after all". It's Naomi Sommers playing to me as I get to that point and grab another beer.

Anyone who starts to get spasms as soon as words like "folk", "roots" or "bluegrass" is mentioned, might have found the cure (just don't execute me if it doesn't work out). Here's a flow and ease that we might go decades back to find comparable to. You know, that feeling of hearing musicians sitting in the same room, playing at the same time, playing off of each other. And on top of that, a singing that has such a natural and confident place in it all.

This is Naomi's third solo album (plus one in the "slowgrass" duo Gray Sky Girls) and released on her fathers' American Melody label. Both he and her brother contributes here (and what a fine trumpet he plays), together with session players of the best brand. This is probably how it's supposed to be. The major labels wouldn't know what to do if they got such a piece of beauty in their hands. There's not a question of "is she the new Madonna or should we market her as the next Britney with a folky twist". It's simply a question of how great music will break through that fog of digital noise. And it will. I am happy to know that people like Naomi Sommers keeps working in spite of that bloody fog ahead.

It's difficult to highlight any favourite tunes on such a solid album like this. But the opener "Two Sparrows", "Top Of The Hill", "Hard To Love You" and the closer "It'll Be Alright" sort of covers what the album is about. Then again, as with any good album it will take more than a shuffle through these songs to get into it.

I'll go for a beer on the veranda now, gentle as the sun.

Anders Svendsen

Original URL: <http://www.lunakafe.com/moon157/usct157.php>



US - California - Full Moon 134 - August 28th 2007 - record review

Nelson Bragg

Day into Night

Side B Music

Nelson Bragg has been part of Brian Wilson's' band recently and unsurprisingly his new album is filled with melodic pop. It's even been divided into two sides like in the vinyl era. He clearly has a gift for making this kind of music and not make it seem quaint.

"Tell me I'm Wrong" is a pretty uptempo song with a sunny vibe. He covers George Harrison's "Dark Sweet Lady" and pins a sequel to the Beach Boys "Caroline No". He's not as in thrall to his influences as this might imply. Bragg can stand on his own feet and pens impeccable pop. He's a clear example that this kind of music has a place today too.

Anna Maria Stjärnell

Original URL: <http://www.lunakafe.com/moon134/usca134c.php>



US - Georgia - Full Moon 218 - June 13th 2014 - concert review

Neutral Milk Hotel

Roundhouse, London, UK, May 22. + 23. 2014

On May 16th, the legendary Neutral Milk Hotel opened their first European tour in 16 years! The tour started in Dublin, Glasgow and Manchester, before the band entered London and Camden's Roundhouse for three nights in a row. All three shows sold out in early January, so the London audience was hungry for Mangum and his cohorts. The tour takes the band further throughout Europe (and the US) this summer for several festivals. They will even revisit Norway in August, for the ØYA festival. Last time they visited Norway - in August and September of 1998 - I missed them both times. This time I was prepared: I went to London to see them two nights in a row!



Bandleader Jeff Mangum is a fantastic songwriter, with grim fantasy tales from a rather dark and surreal world as special skills. His stories stretch heads, hands and feet in all directions, maybe not far from the menagerie to be found in films directed by David Lynch. Or not, or what? Whatever, the thing is, Neutral Milk Hotel has been history for years, since the band was disbanded after their big year of success in 1998. The year when their fantastic, spectacular, and classic second album, *In the Aeroplane Over the Sea* came. After massive touring Mangum did not handle the success, or the focus on himself as the creative core of band. His close friends describe him as a very shy and

private person, so it is quite understandable that everything went a bit intense when everybody wanted a piece of the man; wanted to talk to him about his genius - when all he wanted to do was writing songs (and all he had done - according to himself - was, that he had written and recorded a bunch of songs over a few years). Well, they were (or: are) for sure a creative bunch of souls all those Elephants 6 collective men and women: Neutral Milk Hotel, The Apples in Stereo, Olivia Tremor Control, of Montreal, Elf Power, Circulatory System, A Hawk And A Hacksaw, Gerbils, Music Tapes, Major Organ and the Adding Machine, Black Swan Network, Marbles, Instruments, Minders, Frosted Ambassador, etc. However, mind you, Neutral Milk Hotel did not go away. In addition, neither did Jeff Mangum. NMH set traces in rock history. As a cult band, no as a band in general. They have inspired a whole new generation of (indie) rock kids. Without NMH, no Arcade Fire, no Franz Ferdinand, no The Decemberists....

2011 saw the coming of the great big vinyl box set (their two albums plus 7" singles and 10" EPs). The year after Jeff Mangum started performing live again, and in 2013 the whole band regrouped, ready for touring the world. Again. Airing their old songs. Sorry, no new songs in their bags. However, this brought them back to London. And, this brought me back to London as well!

The ever-so elegant Laetitia Sadier and her French/Spanish trio had the difficult (or impossible) task of opening for NMH on this tour, but did a fair and decent job, playing a 10-song set each night, ending with her fresh single, the catchy "Then, I Will Love You Again". Neat, but all of us was waiting for the main act. And she knew. There was a nervous buzz in the Roundhouse the 15 minutes or so before NMH went on. Scott Spillane on stage doing the last mic check (part of his ritual, I guess, as he did the same thing both Thursday and Friday). Then, enter Jeff, enter Scott Spillane, enter Julian Koster, enter Jeremy Barnes. And everthing is on. Everything is. It all starts, of course, with "The King of Carrot Flowers Part I", followed by parts "II" and "III". And everything went wild. Blam! Crazy! It was energetic, ecstatic, and electric. Breathless magic moments appear. The wildest (youngest - I noticed on Thursday that, say, at least a third of the audience



Julian Koster and Jeff Mangum

probably had not attended school when the band was formed... I'm so happy they're recruiting new fans!) crowd went crazy-dancing in the mosh pit. The band keep on pounding out the classis from their two albums. In fact, during the two evenings, they played all songs from *Aeroplane*, except one ("Communist Daughter"), and most songs from *On Avery Island*. Plus a lot of rarities and single tracks. Friday night opened with "Oh Comely", before the "Carrot Flower" trilogy exploded. The two shows was living proof of a band in tip-top shape (are they better than they ever was?), and it was so good to see the

switches between Mangum performing the solo numbers to the full band smashing through the songs that we all love so much. All of them performed with the same intensity and authenticity. Amazing. Shame about the sound, then. Not so good. Quite woolly at times. Is that a Roundhouse thing, or what? That said, it did not matter that much, because when the music and the concert is so good and breath taking... you know. The presence of Mangum, his voice, and his acoustic guitar, his long beard... you don't notice no woolly sound, right? The playful, whimsical Julian Koster jumps, spins, and swirls all over the stage, all around himself. He is all over, wearing his favourite blue wool-hat, of course, with a childlike stamina and joyful grin he sits with his singing saw, bows over the organ, or jumps around with his rumbling fuzz-bass. Scott Spillane is a steady player, handling all his horns and other instruments, singing his heart out (either it's with or without a mic). Jeremy Barnes is a way steady drummer and accordionist, and he's quite often the rhythmic glue binding the madness together, with his tight, yet wild, frantic and energetic drumming. Great man. Great band. On this tour the quartet had added two extra players/guests: Jeremy Thal (from Briars of North America) on French horn, trumpet, trombone, bass, etc., plus Astra Taylor (documentary filmmaker, writer, and musician - and, well, yes, Mangum's spouse) on accordion, guitar, etc. The sextet was great and those who are going to see the band on this tour: be prepared for something you have never seen and heard before. This is great stuff!



Jeremy Barnes

If I was to mention some songs from the two shows I'd name the intense "Song Against Sex", the obvious "In the Aeroplane Over the Sea", the beautiful "Naomi" (which must be a distant crush as an ode to the former US indie rock "queen" Naomi Yang, ex-Galaxie 500), the brilliant "Holland, 1945", the ever green "Gardenhead" (who made some of the crowd surf each other), and a sparkling "Ferris Wheel on Fire". Oh, yes, I also have to mention "Two Headed Boy", and "Oh Comely", performed by Mangum solo. All blistering and pure genius. Stunning performances. Naked, raw, and for real. When "Two-Headed Boy, part two" ends, the band surrounds Mangum for the closing

encore with "Engine". This song has been a regular closing song for most of their shows. And everything is magic. We all snap for air. A magical journey through the world of Neutral Milk Hotel. It was a night, no, two nights to remember.



Scott Spillane

London's Roundhouse was originally a railway engine shed/depot, but it has also been used as a circus venue. When the band will visit Oslo's ØYA festival on August 8th, they will play (almost spot on) Oslo's circus venue. Quite appropriate. Because this is a true circus act. Lots of horns, bowed banjo, accordions, white noise, the singing saw, swirling sounds, two-headed boys, long beards, wild lyrics, friendly craziness. Good blokes. I guess this is the band Tom Waits never have dreamt of that he should have been backed by. Hey, Tom! Read. Listen. Dream.

Håvard Oppøyen



 US - Massachusetts - Full Moon 87 - November 9th 2003 - article

Pernice Brothers

Yours, Mine and Ours

One Little Indian

When I was a kid, the local moviehouse would have a free christmas season matinee, when they'd show some movie for free and have santa there to give candy canes away.

The movies? The titles mostly escape me but I remember something with santa and aliens. And even the devil in one. With santa, too. Very strange indeed. I bet you can't rent that one at blockbuster. The one title I do remember was this 60's Lucille Ball romantic comedy where she meets this great guy. They're both widowed and have kids (lots of 'em). They fall in love, get married and combine families. Hilarity ensues.

It too was called *Your, mine and ours*.

Sounds familiar here and Joe Pernice again finds a way into my musical memory without ever having been there. These songs are comfortable and I like them again for the very first time.


I really love this stuff. Maybe only Supergrass make me smile harder.

Same thing only different. And yet.

Alice Kenner

Original URL: <http://www.lunakafe.com/moon87/usma87.php>



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

Phil Putnam

Casualties

Box of wood Music

Phil Putnam's a determined artist and has recorded six albums over the past eight years. His new album sees the singer/pianist reach an even more intriguing phase. His sensitive, smart songs are refined and belong in the company of people like Ben Folds and Tori Amos.

"Severity" has some of his best piano playing and a neat, shuffling rhythm. Vocally he reaches out and succeeds in his goal of emoting. "Paris" paints an endearingly dreamy view of the French capital. Putnam's gift for visual imagery and poised, sophisticated melodies really pays off here. "I'm No Prize" self-depreciatingly looks at the insecurities of the singer and somehow finds peace with them. Someone who's this funny is of course a prize for any lucky person. "I swear to you on Elton John's pink feather caps/ fantastic on the thighs/ But I'm no prize" he deadpans. "Dancing Your Demons" is about facing your demons bravely, and will no doubt give strength to those who need it. The melody is a lovely, stately thing and the vocal is just gorgeous.

There's no doubt Putnam's achieved what he wanted with this record.

Anna Maria Stjärnell

Original URL: <http://www.lunakafe.com/moon155/usca155b.php>



US - Alabama - Full Moon 203 - March 27th 2013 - record review

Phosphorescent

Muchacho

Dead Oceans

1. '(MOO'-cha-cho), n. A Spanish word, largely used by Mexicans/Chicanos and Latinos, meaning - roughly - a mischievous young person (male). "*Aiie, behave, muchacho!*"
2. 'A humongous dork with a less than average sense of directions. Will often get you lost. Nonetheless, someone you want to stick around forever if your self-proclaimed nickname happens to be el the grache. "*I freaking love muchacho!*" (Urban Dictionary)

Muchacho is Phosphorescent's (a.k.a. Matthew Houck) 4th album for the fine Dead Oceans label, some three years after his last platter; the big breakthrough album *Here's to Taking It Easy* (2010). *Here's to...* was hailed to the sky, and above, and landed quite high positions in many 'end-of-the-year' lists. After a short tour in Europe some journos compared Houck to Bob Dylan and Will Oldham. To include some other similar artist one might add John Darnielle's The Mountain Goats, Damien Jurado, Jason Molina (or his Songs: Ohia), yes, even Bon Iver. When Phosphorescent supported The National through three sold out nights at Brixton Academy, London in December 2010, The Independent gave 5 out of 5 points and called the show 'a sublime, joyous gig'. And, London's Evening Standard named Houck 'The most significant American in his field since Kurt Cobain'. Nothing less.

Matthew Houck - an Alabama native, now a Brooklyn resident - started performing under the moniker Fillup Shack, but turned to Phosphorescent and put out his debut album, *A Hundred Times or More* (on Warm Records) in 2003. *Aw Come Aw Wry* (2005) was released by the Misra label, before Dead Oceans became his new home. The country/southern gospel/folk-sounding *Pride* (2007) made people notice Phosphorescent. He took the country further with his next album, *To Willie*, which was a tribute to country legend Willie Nelson, and he kept on to the country rock and Americana track with *Here's to Taking It Easy*. *Muchacho* seems to be a more low-down, dark mooded, and soul-tinged record. And, yes, it's quite a beauty!

The opener "Sun, Arise! (An Invocation, An Introduction)" sets the mood just right, like this is a gateway to the land of dreams, with *Muchacho* being the soundtrack to the slumbering, greener pastures. The gorgeous "Song for Zula" follows, being the perfectly lulling sound of a gently flowing stream. Great, and a brilliant pick to promote *Muchacho* in prior to the album's release. Singer-songwriter, multi-instrumentalist and producer - and an Artist with a capital A - Houck hasn't left his country'n'folk expression; just check "Terror in the Canyons (The Wounded Master)", "Down to Go", or "Muchacho's Theme". The album is a warm and colourful journey. Here's melancholia and sombreness, here's sensuality and seductivity, here's profundity and creativity. In addition to the vocals, guitars, tangents, and all the standard rock instrumentation (well, here's even some Mariachi brass, as well - probably an inspiration from when Houck bought a ticket to Mexico, where he spent a week "...with a guitar and got a little hut on the beach in Tulum, on the Yucatan Peninsula..." writing songs for this album), Houck has added some ambient rhythms and electronic texture. Still, he mentions artists such as Waylon Jennings and John Prine when talking about classics. And, when it comes to Phosphorescent's music, it's a well-balanced mixture of 'old' and 'new' music styles. Like Houck says on buying some old analogue gear, starting "...playing around with it, making these noises.. [...] ..they were just strange sound pieces. I've always had that element in my work, and one or two weird, ambient pieces seem to squeeze themselves onto every record, but suddenly I was doing a lot of those." Especially the opening three songs are proof of this; the aforementioned "Sun, Arise! ..." and "Song for Zula", plus "Ride On/Right On". Another Houck quote goes: "I was thinking I might make an ambient record that had vocals, but no lyrics". He ended up with a weight on the latter. The closing "Sun's Arising (A Koan, An Exit)" puts an excellent end to a marvellous album, even it's more like a sky-red sunset than a sunrise.

The three quarters of an hour spent in company with *Muchacho* is pure magic and a perfect chill time. I guess *Muchacho* is one of the finest albums of the year, with three quarters of a year remaining.

Håvard Oppøyen

Original URL: <http://www.lunakafe.com/moon203/usal203.php>

The Posies

an interview with Ken Stringfellow

Everything feels fresh -- an interview with Ken Stringfellow



Power Pop, Retro Pop or even Grunge - the tags people tried to hang on The Posies didn't seem to fit even when they released their masterpiece *Frosting On The Beater* in 1993. Now back to the duo configuration that started it all, Jon Auer and Ken Stringfellow move beyond any kind of categorizations. On their just released 8th album with the tongue-in-cheek title *Solid States*, keyboards and electronics, not 60s-infused rhythm guitars form the foundation, abrasive rock band energy is replaced with a meticulously thought out modern production that makes way for more variety and subtlety. Despite these

changes, their knack for impeccable harmony vocals and catchy melodies means the American duo now based in France doesn't cut all its ties to the past. Almost three decades after their debut album *Failure*, and a year after the sudden and unexpected passing of their long-time drummer Darius Minwalla, The Posies manage to master their sonic reinvention with almost surprising aplomb and ease. With a European tour just completed, Auer, Stringfellow and new touring drummer Frankie Siragusa are now in the middle of a four week US tour. But instead of playing rock clubs, they appear in small, pop-up locations for what will certainly be the most unusual tour in the history of the band. Ken Stringfellow (KS) took the time to talk to us and explain how it all came about.

Luna Kafé: *We've probably asked you this before, but the question seems more valid than ever: What's it like to be in The Posies in the year 2016?*

KS: "It feels good, I'm very enthusiastic about the future. It's taken a long time to recover (and we'll never really fully recover) from the loss of Darius. It's great that Frankie (Siragusa, from theLAB studios in L.A.- he mixed my solo album *Danzig In The Moonlight*, among many other things) was able to step in. We are doing some very novel things with the release and touring... everything feels fresh."

Luna Kafé: *Would it be correct to say that you have a new appreciation for the band now? For a while it seemed as if you took the band for granted, until it kind of started to slip away a little bit?*

KS: "I have a better understanding for the role it plays in my life, musically and otherwise. I'm not sure I took the band or Jon for granted, but there have been times when Jon has been more or less accessible, at least by me. These days he's pretty accessible, so there's a good team spirit, so to speak."

Luna Kafé: *Almost 30 years in, you are re-imagining what the band can/could be, but I suppose the realization that something had to change came much earlier in 2010, after Blood/Candy, definitely one of the best albums of your career, failed to make the impact it should have made?*

KS: "Well, yes, it could have done better, certainly. What can you do? There was a label, there was promotion... So I guess it actually made the impact it should have, after all... that was it! Anyway, musically we were already set on doing things differently, with less of a 'band in the room' sound when Darius died. And then there was no going back."

Luna Kafé: *After the last album and tour you went back to your various other projects. When did you start about re-shaping The Posies in earnest and what was the process like? Did you have a band meeting with Excel spread sheets and pie charts or did you just swap musical ideas, like: "Hey, what do you think if we took this route"? In other words: What were the steps you took that eventually let you to Solid States?*

KS: "At the end of 2014 we started talking about doing another album. I'd done all the touring for *Danzig*... that I wanted to do, and I felt it was time to get working on a Posies album, knowing it would take at least a year to get it out. We talked about the kind of sounds we envisioned being in the mix. With all the electronic programming I do on other people's records, and all the fantastic soundscapes I create as a film composer, etc., I wanted that to be reflected in our music. I also didn't want to do the kind of insane, punk rock kind of show we'd been doing for years any more. I wanted our records and our show to have more diversity and subtlety. We started trading demos back and forth in January 2015. From there we selected songs that we

wanted to pursue, and then started recording, at home. We were adding drums last, to liven up these soundscape-y music pieces that we were recording. Then we lost Darius. We were still writing, too, so Darius is part of the lyrical content of the album. Drums eventually were added - Frankie plays most of them, but also we had Kliph Scurlock (The Flaming Lips) do a few songs as well. But this was very different to the way we did Blood/Candy, where we rehearsed as a full band to work up the new songs, and then recorded them by setting up in a studio and tracking as a full band."

Luna Kafé: *To make changes like this obviously takes a lot of courage. Not trying to imply that you're copying anyone else or anything, but I wonder if you had any role models in mind, artists that successfully reinvented themselves, that you looked at and thought: Yeah, I would like to do it like that - not even musically, but as far as approach goes?*

KS: "There are the obvious ones, but really... we needed this for ourselves. I think even if other examples didn't exist, we would have changed this radically, really. It's just about showing what we've learned, and the amount of work I do in music means that a ton of learning is coming my way at all times."

Luna Kafé: *Generally speaking - what do you look for in a song these days (and how is it different to the past)?*

KS: "The same things, really. Strong emotion. It's got to really hit me. I think I'm more subject to intense emotions now than when I was younger, I was maybe more...closed off, even to myself and my music. Music was a major factor in grounding my emotional self. So, the result is that I have better access and deeper access now. So the bar is higher for what a song should stimulate or inspire."

Luna Kafé: *You're aiming at a new, fresh audience with these changes. But what's there for your old audience to like - where do you see ties to your past?*

KS: "I think our melodies and vocal harmonies are still recognizable. Guitars aren't banished from the mix, they are just fulfilling more specific roles, the songs are not strummed with chords... though they could be."

Luna Kafé: *Much has been said about the musical bond that has kept you two together on and off for three decades now. While you obviously never made the same record twice (possibly with the exception of Success which seems like a pretty close cousin to Amazing Disgrace, same line-up and all), they still all came from the same root. Solid States is the furthest removed from that root. In the process of making it - was it ever difficult to get on the same page?*

KS: "Not at all. Jon and I discussed a lot what we were into individually, and how it could be applied to this record. We really had time to conceptualize this album, which is what we used to do in our early days, before we got on the record/tour hamster wheel cycle. But we *are* removed from our roots. We live abroad, for starters. And those two teenage guys from a small town are ... well, rather worldly nowadays. We don't have the same angst/insecurity/naivety that made our early music possible."

Luna Kafé: *The sequencing on the album is excellent. It takes you from what sounds like an exciting update of something you might have done with a full band years ago ("We Are Power", "Unlikely Places") to some pretty far out-places ("The Definition", "The Sound Of The Clouds"). Is this how the record evolved as well or did you start with the (for a lack of a better word) far-out stuff first and then had to dial it down a bit?*

KS: "We had a sequence that started off mellower at first. But "We Are Power" is the simplest, most... well, you don't have to understand any of the words etc to get headbanging to it. As for writing, "The Plague" was the last song I finished. I had the music a long time, but the lyrics were really slow to arrive. For Jon I think "Unlikely Places" was the last song he finished. I think the way the songs came out, the order these different ideas came out, was pretty random. We just didn't get in the way; we said yes to everything as it came up and just stayed open to ideas."

Luna Kafé: *What do you consider to be the most important factor while recording these songs?*

KS: "I think the most important principle, the thing that makes it a band, still, is that we had to accept whatever the other person added to our songs. If Jon sent me tracks and parts for one of my songs, it's not like I picked and chose only a few things from what he sent me. No - I had to use all of them, and the same for when I sent tracks to Jon."

Luna Kafé: *In some ways you went back to the 'We're doing this ourself - at home' approach of Failure, although the circumstances couldn't have been more different. Maybe his is a silly question, but what do you consider the most striking difference?*



KS: "Well, the biggest difference is my own understanding of recording. When we made *Failure* I was an OK bass player, and I could play guitar and sing. But Jon was an engineer, and a good one; he was a great drummer, guitarist, singer. I relied on him to make that record happen. Now, I'm an engineer, mixer, arranger - I make tons of records every year. So, with Jon, myself and Frankie, that's a lot of studio experience coming to bear!"

Luna Kafé: *I want to talk about the dynamic within the band then and now for a bit. Seeing you live in the early stages of the 'duo plus laptop' phase last year, we couldn't help to notice that it was Jon singing and playing guitar, and you singing, playing guitar, keys and pushing the buttons. Like you just explained, it was kind of the other way round when you started. How do you split the work load these days?*

KS: "Those shows last year, there was kind of too much on my shoulders. The laptop is under Frankie's command now. I'm still playing keys and guitar, but we're trying to streamline it as much as possible. It shouldn't be too unwieldy."

Luna Kafé: *Like you've explained, you pretty much made this album by yourself at first, but in the later stages, got some outside people involved to add drums and help with the mixing. With all your experience in that field - what can an outside person add at this point?*

KS: "I think, for one thing, it's good that someone else mixes this record so that neither Jon nor I can get too protective about our own songs. We have an agreement not to mute tracks that we impose on each other songs, but that doesn't mean one of us can't turn the others parts WAY down in a mix. A mixer doesn't know who played what. If they like a part, they push it up. I mixed some of *Blood/Candy*, and I think I'm a way better mixer now, but if I can, I avoid mixing my own music. It's like doing your own surgery."

Luna Kafé: *You singled out Tony Hoffer's contribution during the mixing. What did you hope he would add and where your expectations met?*

KS: "I was hoping he'd add reverb - and he sure did. In fact, when I first heard the mixes coming back, I was a little... I thought it was too much this, too much that. I really wasn't prepared by the increase in size and dimension he brought to it. After I lived with them a bit, I realized I was just keeping myself small, and I was able to appreciate the mixes for what they are - expansive, enormous and colorful. I will say we also worked with Willie Linton on several songs - the more edgy ones like "We Are Power" and "The Plague". I encountered Willie's work via the song "God's Whisper" by Raury. That's such a magical sounding track. I thought maybe Willie would use more psychedelic effects on our mixes, but he really didn't add anything that wasn't there. He just concentrated on making these complex layers of track work perfectly together. And then Frankie mixed a lot of the album too."

Luna Kafé: *Talking of Frankie. How did he get to join you for the live shows?*

KS: "It was a little odd to play to those laptop tracks last year. And I think it confused people - is it an acoustic show, or what? When they see just the two of us, they are expecting something more intimate. And I think just us and a laptop is a little flat. I've seen people do this kind of thing - I've seen Bjork perform to just backing tracks and do a great show. But we missed having drums to shake up the dynamics. And Frankie is on the record, it just seemed natural."

Luna Kafé: *With all the new songs and the different approach to the live shows, it'll be interesting to see which old songs make the cut. Where there any surprises, songs that were overlooked in the recent past, that fit in really well with the new material?*

KS: "I think with all the new songs, we definitely owe people the classics. If we pull anything out of a hat, it will probably be an acoustic encore, something that just Jon and I do."

Luna Kafé: *It's really difficult to address the incredibly sad loss of Darius last year. So we'll just ask you to tell us what you miss the most about him.*

KS: "It's so odd. You know, most days I am convinced he's still here. That he's gone couldn't possibly be. He was a lot of fun, and great to laugh with and also very sensitive. He lost his dad early and grew up with sisters and cousins and mom - all female. So he had a really good energy that way. He had immense energy onstage - in fact, we could never get him to play at any level other than full blast. The world is much quieter now without him, sadly."



Luna Kafé: *As the tongue-in-cheek album title suggests, a lot of the lyrics allude to the fact that everything seems to be in a constant state of flux these days (including *The Posies*). Does that make it more difficult to come up with "definitive" lyrics, that really speak to people on a universal level?*

KS: "We've never been good at that, really. We always write from a very personal place. There's more social commentary on this record, so that I think will be accessible, it's not just musings about our own personal lives. But the bar for the lyrics always has to be - I care about the subject, immensely. And the lyrics capture that care properly, convey it."

Luna Kafé: *After all these years: Is there anything you wish more people knew about *The Posies*?*

KS: "I just wish more people knew us! I hope this record helps to that end."

Luna Kafé: *Last question: Looking at the evolution of the band in the last couple of years - did you ever think: We should have done this years ago?*

KS: "We could have worked a little faster, true. So much space between records. But that's where we do all our research. Working on all those different projects that come to bear on the next record. I'm comfortable with the idea that *The Posies* take long enough between records that we'll never burn out, and we can step back and come at it very fresh every time."

Carsten Wohlfeld

Original URL: <http://www.lunakafe.com/moon242/uswa242.php>



 US - California - Full Moon 206 - June 23rd 2013 - record review

Queens of the Stone Age

...Like Clockwork

Matador

Since Queens of the Stone Age's (QOTSA) big breakthrough with *Songs for the Deaf* (2002), Josh Homme and his cohorts have only come up with three albums; *Lullabies to Paralyze* (2005), *Era Vulgaris* (2007), and now *...Like Clockwork* - and, it's been six years since their last record.

...Like Clockwork presents more of Homme's rock songs, guided by his signature guitar sound and riffs, as well as his signature voice (when forming QOTSA he ended up singing lead for the first time in his career, after asking a number of singers to be lead vocalist - including his friend Mark Lanegan). However I feel that *... Like Clockwork*, the songs on it, lack some inventiveness, creativity, and temperature. Of course there are some exceptions, such as "I Sat By The Ocean", and the single "My God Is The Sun" is a classic QOTSA rocker.


There are some cameo appearance on the album, including former (and now forgiven) bass player Nick Oliveri (backing vocals), Alex Turner of Arctic Monkeys and....: Elton John! Sir Elton John stated: "I've never really played on a record with a rock band like that and for me it was one of the most exciting things I've ever done." He also told Homme "the Queens needed an actual queen", and he also '...reduced Homme to the second biggest party animal in the room"! The track with Elton John is "Fairweather Friends", which is a fair enough song. Quite colourful and flamboyant, with quite a 1970s hard rock touch.

...Like Clockwork has been described by Homme as "...an audio documentary of a manic year". Well, here's both ballad-like stuff side by side with harder rocks, but in total I'm quite disappointed with the album. Not that I had any expectations. I just wanted to check out what Homme and Co was up to. Here's no "Regular John", no "The Lost Art of Keeping a Secret", no "Feel Good Hit of the Summer", no "Better Living Through Chemistry", no "No one Knows" (co-written with Mark Lanegan, and with Dave Grohl adding his powerful brilliance), no "First It Giveth", no "Go With The Flow", or "Hanging Tree" (vocals by Lanegan). I didn't expect so either.

Håvard Oppøyen

Original URL: <http://www.lunakafe.com/moon206/usca206.php>



 US - New York - Full Moon 148 - October 14th 2008 - record review

Rachael Sage

Chandelier

M Press Records


Rachael Sage has been running her own label long enough to be a real presence in the indie world. Her new album is as accomplished as always and the songs resonate. "Invincible" speaks of romance and cloaks it in intriguing metaphor. Sage's piano playing is as ever brilliant. "Angel in My View" is one of the best songs, Sage managing a bright but hardly naïve love lyric.

"Wishbone" is soft and sweet, Sage's vocal is at its best. "Moonlight and Fireflies" is unexpectedly soulful, but she carries it off well. Sage incorporates more jazz influences than she has before and her album benefits from them.

Anna Maria Stjärnell

Original URL: <http://www.lunakafe.com/moon148/usny148b.php>



 US - Arizona - Full Moon 188 - January 9th 2012 - record review

Rahe

Out of the Box

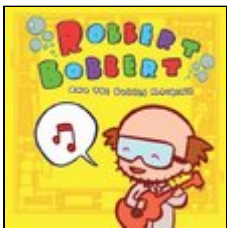
Outward Visions Music


Singer and guitarist Rahe makes wonderfully smooth music on this album. Opener "Be Down" is a hopeful message with some truly gorgeous vocals and a fluid melody. "Alma y Corazon" sung in Spanish has an appealingly fiery quality even in its slow tempo. Rahe's vocals are just spellbinding. "Say Something" sees her retain the Spanish influences and create a wonderful crossover track with great spirit.

"Danca" closes the album on a very positive note, Rahe singing her words to a mellifluous tone and using her guitar very well. The song provides a fitting closer to a very fine album indeed.

Anna Maria Stjärnell

Original URL: <http://www.lunakafe.com/moon188/usaz188.php>



 US - Colorado - Full Moon 154 - April 9th 2009 - record review

Robbert Bobbert and The Bubble Machine

Robbert Bobbert and The Bubble Machine

R.E.D. Distribution

The ever-ever productive Robert Schneider of Apples in Stereo, ulysses and the Marbles, has come up with another project. This time for children, but maybe not for children only. It seems Schneider is a boyish man, playing with his Beach Boy-tinted soul. He's got a sunny, melodic mind from where he picks ripe songs when-ever needed. Let's dig into his kindergarten of superheroes and super animals.

I decided to bring in my daughter on this one, just to check the kinder-effect. At first Kaja (2 years, 1 month) didn't react. Well, yes she liked the colourful, child-friendly cover art, and the cartoonish drawing of Robert.


And she took interest in the letters (even if she didn't find her own. Well, trying to comfort her - I didn't find mine either). But, midway during song one, "I Am A Clock", she lost her concentration and the focus on the song, even with its 'tick-tock tickety-tickety-tock' chorus. We both find "Hey Little Puppy" a bit annoying, or maybe annoyingly catchy. The helium voiced "Fee Fi Fo, Fee Fi Fum" drew her attention back, and the very catchy "Gravity" made her hop and dance and smile. "The Mighty, Mighty Elephant" made her shout for 'more!', so we had to listen to it again. Me, the father, finds "Laughing" catchy and funny. Kaja returns, from her dancing around the apartment, finding the nice and friendly "I Love the Animals" enjoyable. The closing lullaby "A Tiny Sheep" has no connection to *Shaun the Sheep*, Kaja claims, but she likes it and concludes: 'Now we must sleep'.

Robbert Bobbert and The Bubble Machine is a cosy and highly efficient album. With 11 songs clocking in at 22 minutes, the average song length is easy math. The song writing is trademark Schneider-penned pop, but, of course, with a more childish twist than ever before. Thumbs up from both Kaja and me, even though we're both keen on checking Schneider's next adult project.

Håvard Oppøyen

Original URL: <http://www.lunakafe.com/moon154/usco154.php>



 US - Washington - Full Moon 166 - March 30th - record review

Rochelle House Water

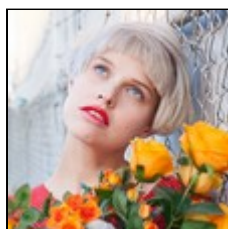
House Records


Rochelle House is a jazz singer with a very warm and clear delivery on this album. She opens with Randy California's "Nature's Way" and it gets a relaxed yet stirring rendition. Cuong Vu's trumpet parts are nice touches. Her own "Come on Boy put on your shoes" is languid and House's precise delivery lets her tale of life come across well. "Cold World" is a nicely performed song of love and loss delivered very well by House.

"Feel Like Making Love" gets a sultry yet sensitive makeover that suits it well. House really sings beautifully here. This is a fine album.

Anna Maria Stjärnell

Original URL: <http://www.lunakafe.com/moon166/uswa166.php>



 US - Georgia - Full Moon 246 - September 16th 2016 - record review

Ruby the RabbitFoot Divorce Party

New West Records / Normaltown Records

Ruby the RabbitFoot's third album, *Divorce Party* is - yes - the opposite of a wedding party. It's an album described by her label as being 'a celebration of life after loss, and the creative renewal that comes from finding light amongst the darkness.' (New West Records) Yes, Ruby has been through a break-up and (according to her label) she has turned it into 'an album thick with joyous beats, infectious melodies and lyrics that spin disappointment and desolation into revelatory moments.' Probably not the first breakup-album around, but maybe one of the poppier and more upbeat ones. At least on the outside.

"Beach Flowers" kicks off the album, and *Divorce Party* unveils a snap, crackle and pop collection of songs which breath and pulsate in a most lively way. Life is full of hard knocks, right, but the hardest kmocks leaves bad, painful memories which eventually shift into being just distant memories slowly fading away. Her last album, *New as Dew* (2014) presented the more singer-songwriter artist Ruby the RabbitFoot: 'In the

past it's been my nature to pick up the guitar' (Ruby). This time she wanted 'more of a pop-sounding' album, in which she's succeeded (along with her collaborator and instrumental partner, Natalie Neal - (who's also a 'renowned avant-garde director and photographer'). It's not that this is a full-blooming, over-exploding pop album (she's been listening 'constantly to everything from Beyoncé to Taylor Swift and Fiona Apple'). *Divorce Party* is playful with its rhythms, beats and colorful pop thrills. It's an energetic record showing that the worst, most final break up can boost and blossom a new go. However as brutal and harsh as it can be. This is how you learn, how you grow, how you move on. A life lesson learned - and then you move on. Love can be limited, but even hate's got a limit.

'If I ever see your name in lights I think I'll melon ball my eyes out,
Mail them to you overnight with a note that says "Surprise!
Remember when you used to swim for miles and miles in these baby blues?
I wish you would have drowned, cause I hate you,
Oh I do...' ("I Hate You").

'That breakup was challenging, but I'm good for it,' Ruby has said. 'I learned so much about love, and I am writing and singing better than I ever have. So I'd like to thank my ex.' I guess she'd better do so, because *Divorce Party* seems like an alright party.

Roger Howard Rabbit

Original URL: <http://www.lunakafe.com/moon246/usga246b.php>



US - Illinois - Full Moon 105 - April 24th 2005 - record review

Sam Prekop

Who's Your New Professor

Thrill Jockey

Let me tell you about me and Sam Prekop. My ears were introduced to his breath and resonance about five years ago when I developed an unhealthy obsession with the Sea and Cake's back catalogue. Each album seemed to invite a new and faintly unique perspective on how to write sublime, beautiful jazz-pop. Some electronics here, a little salsa rhythm there, but the core of the music was the same: Sam's voice and solid songwriting.

But I don't return to a particular Sea and Cake album on a regular basis. True, I love to listen to the Sea and Cake, choosing *The Biz* when I want short tunes with more focus on guitar work, *Oui* when I want something really summery and light, or *Nassau* when I want to hear their most outstanding songs. Sam Prekop's debut, however, is another matter. I often turn to it when I think I want to listen to the Sea and Cake, and then I realise that *Sam Prekop* is better than any of the individual albums.

Sam Prekop is a perfect album. The ebb and flow of the instrumentation - lovingly handled by Jim O'Rourke - is impossibly wonderful. It's jazzy without being too jazz; light without being insubstantial; intimate without being self-conscious. I love it. It's an album that sounds fresh and unique every time. The nuance of the sound is breathtaking.

And now, five years on, we have Sam Prekop's second solo album. And it's basically halfway between a Sea and Cake record and Sam's debut. It's disappointing. I set up my listening experience to be as conducive as possible to drifting away in a Sam Prekop-induced reverie. But the sun, the trees and the lawn didn't help. What's wrong with this?


It's not that it's bad. By no means. It's just that it's not as good as the debut, nor as strong as the Sea and Cake. It's perhaps on par with the last Sea and Cake album, *One Bedroom*, which seriously sagged in the second half and bizarrely included a cover of Bowie's "Sound and Vision". *Who's Your New Professor* could have trimmed a couple of its weaker tracks. It's missing Eric Claridge's sublime bass playing. It's missing that special something.

Perhaps my expectations are too high. Or perhaps this just isn't so hot. Either way, if you're going to buy a Sam Prekop album, get his debut - you'll never regret it.

Tim Clarke

Original URL: <http://www.lunakafe.com/moon105/usil105b.php>



 US - New York - Full Moon 106 - May 23rd 2005 - record review

Scissor Sisters

Filthy and Gorgeous

Polydor

Use this video as an intro. Cover the eyes of any little children before you put it on.

Saw this band for the first time on Conan O'Brien. At first glance these people seemed shallow, stylish, uncomfortable, and insecure. At first listen they sounded like Elton John. But then you heard "Take Your Mama" and knew that this band has something special deep down just ready to explode. Last year they were a one-hit-wonder, and within 12 months they've got 15 new tracks. That's not much time to think. Will they capitulate on the awesomeness of "Take Your Mama", will they find some new direction that is equally intoxicating, or will they instead show themselves as disposable?

It opens with a :43 intro. A gospel organ, then, with wry use of delays and cuts, a deep voice says: "Thirty Five Million Years ago, a group of scientists traveled to a far and distant land in which they found a mysterious cave that resembled a large vagina. Inside they discovered a new form of life. A life that would take them on a journey, a journey that would lead them beneath the valley of the Scissor Sisters! Ha ha ha". Compelling and funny.

"Electrobix" is the opener. "Are you a Scissor Sister? Scissor Sister can you work it on out?" "Electrobix, your moves make me sick. Your legs they look like sticks, Electrobix yeah". The megaman melodies are really good in this. The sound of the band is warm and starkly classic 80s electronic. Can't fault such a good sound, no matter how semi-faddish it is at the moment. "Electrobix your moves make make me sick. Electrobix yeah." Perhaps the lyrics leave a bit to be desired, but poetry is hardly the focus of this music. The neatest thing about the song is its own intros and outros, which both continue the quite funny and elegant self-name dropping.

A minimal U2-esque guitar begins "Comfortably Numb", but it doesn't take long for this intro to subside to a band-sound that is genuine disco. A sound that is maligned but one that I love in its true form. The Scissor Sisters manage to pull off with total genuine flare and integrity exactly what the likes of LCD Soundsystem et al. try (with equally mixed results): to resurrect an old style that everybody in their right mind thinks is Over. "Comfortably Numb" is a fucking hell of a song. Unfortunately, this amazing ability of resurrection can't last the whole album. Read on:

Something doesn't seem quite as right about "Someone to Touch (How Many Times)". I feel like Jake Shear's voice here, through just-right inflection, is able to be stylish in the way he intends without falling to unoriginality. His voice has a signature, a character all its own, and it shines in this song. But the song itself feels off-kilter in an almost nauseating way. "Music is the Victim" also doesn't seem to fit. One thing I was hoping was that this band would be able to stay somewhat focused this time. This song loses the album, it seems to me. The campy male-female dialogue isn't so bad here, but this song is one of those that as soon as it comes on everyone dancing would leave for a breather. "Backwoods PT. 2" pulls them back with an awesome intro-loop. The saxes are good, the lyrics continue to be filthy, but you know, I just don't feel good about these three tunes. Parts of them are funny, but then parts of them seem really kind of retarded.

"Step Aside for the Man" begins the mid-section. The bassline and cow-bell are great here. I see they've returned to the sound that I liked (or: became focused again). But after those 3 it seems just that much more forced, and that much more faux. Oh well, next is the title track, which Should be a great tune that transcends. And Signatures return! Yes. "You're filthy, and disgusting". Now that's a thing to say in a chorus ain't it! It's funny the range of quality I feel from this album. Yeah, "Filthy and Gorgeous" is a great Scissor


Sisters song. And would you believe it, it's really the last one on the album. "Monkey baby why you lookin' at me. Monkey baby why don't you climb that tree". I don't think so.

I would say Scissor Sisters are on the perfect track as far as the over-arching statements they're making, but they unfortunately miss the mark more than they hit it on this sophomore LP. Check this: if you take the 4 best tunes from their self-titled album and combine them with the 4 best from this one, you have a great album. Instead we now have 2 over-all very mediocre Scissor Sisters albums.

Bill Banks

Original URL: <http://www.lunakafe.com/moon106/usny106.php>



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

Sharon Lord

Come Back

Self-released / I Love a Comeback Music


Sharon Lord records tough, vivacious rock on this new album. It starts with the Hole-esque rock of "Jaded" that shows off the singer's dynamic presence and ability to write hooks that stick. "Superhero" is darker but with a persuasive edge and maybe a slight reminder that certain soldiers need to come home from certain wars.

"Happiness" goes hard rock and Lord's vocal is convincingly tough, the tune's dynamic and tight too. "Go with the Flow" closes the album beautifully; a genuinely emotional moment Lord sings her heart out to a sweet melody. Her album is a delight.

Anna Maria Stjärnell

Original URL: <http://www.lunakafe.com/moon145/ustx145.php>



 US - California - Full Moon 146 - August 16th 2008 - record review

Silverroot

Full Measure

Silverado Records


Silverroot is Patrick Flynn, Emily Palen and Darryl Webb. They got together to play Flynn's American roots music and what a sweet sound it is.

The title song is a deftly played number, which shows how well they play together. Flynn sings a bittersweet lyric to a lovely melody. "Ain't The Man" is a country song plain and simple about growing older and still having some moves to impress the ladies with. Palen's violin really livens up the song. "Passing Glances" is soft and Flynn's vocal really shines. "Lifeline" is a good example of the group's dexterity as Flynn sings of sadness movingly. He as ever nails the subject and the melody is catchy and irresistible. Silverroot are really something special.

Anna Maria Stjärnell

Original URL: <http://www.lunakafe.com/moon146/usca146d.php>



 US - New York - Full Moon 97 - August 30th 2004 - record review

Sky Salt

I Believe In Fairy Tales

Lime Crime Records

Sky Salt make music in the gothic genre and have a gifted vocalist called Xenia. "Paper Angels" is a hummable song with distorted guitars. Xenia's little girl voice fits in a weird way. "Beautiful" is a little eerie and has a stirring chorus. "You Got It (Wrong)" is softer and lets Xenia's voice take focus more than the other songs do.


Sky Salt are good at creating an original sound and their songwriting skills are apparent. The lovely "How I Feel" is another good example of the bands blend of sweet and sour elements. The vocals are soft and the guitars harsh and tough. The closing song "2 Of A Kind / Epilogue" wraps things up nicely and shows the bands skill at arranging songs.

Sky Salt are clearly onto something good with this debut and I hope they keep making music.

Anna Maria Stjärnell

Original URL: <http://www.lunakafe.com/moon97/usny97.php>



 US - California - Full Moon 87 - November 9th 2003 - interview

Soul Junk

soul-talk w/Glen Galloway

Glen Galloway (a.k.a. Glen Galaxy or Galaxalag)

In 1994 Glen Galloway (a.k.a. Glen Galaxy or Galaxalag) started doing his solo stuff under the name Soul Junk while he was in the band Trumans Water. Still in love with free-form music Glen started writing mellower folky lo-fi music on his first record, *1950*. On that record one could hear that Glen had found God and most of the songs were about his faith in God and the holy word.

When the rest of Trumans Water moved to Portland, Oregon, Glen stayed in San Diego and focused on writing his songs under the Soul Junk-moniker. A bunch of people have jumped in (including members of Danielson Famile, GoGoGo Airheart, Rocket From The Crypt, Black Heart Procession etc.) and Soul Junk has forked out a whole lot of records, e.p.'s and seven inches on labels like Homestead, Sub Pop, Sounds Are Active, Sounds Familyre, Infinite Chug, Holy Kiss, Shrimper, Flapping Jet etc. Soul Junk have never stuck to any certain musicstyle; indie-rock/-pop, folk, hip-hop, avant-garde, free jazz, turntable-ism, just name it!

As for now Soul Junk is a duo consisting of Glen and Michael Kaufmann (a.k.a. Slo Ro) and have released two fine and one of the most obscure hip-hop records ever heard, *1957* and *1958* (on Sounds Are Active and Sounds Familyre). Glen appeared again with Trumans Water on 1998's *Fragments of a Lucky Break* (on Emperor Jones/Infinite Chug) and has played with them on occasionally since then. He also runs The Singing Serpent Studio with producer Rafter Roberts.

LK: *Soul Junk has had many members (I don't have the count); The Fall has too as well. Is this some kind of Mark E. Smith-syndrom that you have there or do you want to work with as many people you can?*

Glen: "It's a combination of wanting to work with lots of good sounding people and also a function of being all over the place in terms of sounds and styles. I think being unpredictable bands are the most interesting but they tend to have revolving casts."

LK: *It seems like a lot of great experimental hip-hop bands coming up from everywhere. I'm talking about the Anticon and Definitive Jux labels and bands like Dälek, Sensational, The Shinin' and AntiPop Consortium. When did you start getting it to hip-hop and do you agree on that hip-hop bands seem to be more experimental than before?*

Glen: "Yeah, we definitely feel that. I saw hip-hop get really happily bored with itself about four years ago and that's rare and freeing when any music world hits that point. That's part of the reason my styles are so frankensteined = I'm not so interested in the structures that make each individual soundworld stand, it's the gelatinous nectar spikes you can pick up in between the pillars."

LK: *Both Soul Junk and Trumans Water have always been really active when it comes to putting out records playing on other bands' records. What do you think might be the reason for that?*

Glen: "Being overly a bit of a 2-gear practitioner. Either so slow nothing I do ever sees the light of day, or so in the flow that song albums zing off us like popcorn machines."

LK: *Many Trumans' records and some of the Soul Junk records have this dark sound on them but also this obvious sound of having fun playing the music. Do you agree on that?*

Glen: "Yeah, that's funny. We never set out to be dark. We use strange sounds and chords and maybe the unknown is dark if you don't know it. I guarantee we're more fun than controlled populations."

LK: *Are you still a full member of Trumans Water? Do you play as much with as you would like to?*

Glen: "I play with them because it's always a good time and we've got a chemistry we belaboured long and sly to achieve and it's fresh to step in and do the salivating herky jerky when moments are right."

LK: *What is the reason for your jumping between genres on Soul Junk-records?*

Glen: "We're not pure improvisors/experimentalists. We like fidgeting with expectations. But we can't stick around any one set of expectations for too long or we get boredom. So we bash freely amongst hiphoppers, outerjazzers, monsterrockers as it feels fitting. Sometimes it's needed that we make it sound like we really think we know what we're doing, but that's no sort of front you want to stick with."

LK: *Has the music "scene" in San Diego changed much since Rocket From The Crypt "ruled" it and when Trumans still operated from city?*

Glen: "Less gas-station-attendent rock I think. More post post post buhhh. Some good people rocking their good units though and less record company \$\$\$ being pumped in."

LK: *What kind of studio is Singing Serpent and how long time did it take to build it?*

Glen: "It was built for about 9 months in 2000-01. The studio is in downtown San Diego & it's a doozy. Rafter and I put together a buisness making music for TV commercials three years ago. We took pretty much everything we made off the first few jobs and then everything we could borrow and put it into building the studio. It's going all day long on TV music and then we record our friends and ourselves and favorite bands there on nights & weekends."

LK: *On the Singing Serpent website I saw some different names who do stuff with S.S., names like yourself and Todd Trainer (Shellac), Daniel Smith (Danielson Famile), Rafter Roberts and Suffan Stevens.*

Glen: "Yeah, we've worked with all those good people. Rafter helps run composing - Todd, Daniel, Sufjan have contributed stuff long-distance on occasion."

LK: *Have you always been a Christian?*

Glen: "My family was growing up and I definitely got into it. I read the bible thru many times before I was 18. Then I went off to school I decided I'd been brainwashed and told my parents I was an atheist. For about three years I stuck with that, on personal quest for my own truth... reading much and drinking more. God spoke to me one night & asked me what I'd found. I told him nothing but I didn't want to go back to being dry and religious. But I started praying and I'd feel the Holy Spirit strong, or I'd read the bible a little & it was like the room was lit up with God. This was not dry and religious. I'd been filled with the Holy Ghost and it was good. Thirteen years of this has been more than good, I am exponentially soaking in the goodness of God."

LK: *The quotes from the bible and your Christianity seems to be less obvious on 1957 than on previous Soul Junk releases, do you agree with me on that?*

Glen: "I hadn't thought of it that way, but yeah - there are no straight scripture songs on 1957. It's MC-ing full of word Word word. 1958 is similar that way. Beyond that I've been making beats and read/singing whole chapters of the bible over, or speaking in tongues. A little less MC for now anyway."

LK: Does *Soul Junk* and other like-minded bands (*Danielson Famile* etc.) get any following by Christian radio and networks?


Glen: "Yes we do, but it's not like we're plugged into that circuit. It's a very specific group of labels and such, and I did one cd with 5 Minute Walk and they got us listened to a good bit with Christian radio/festivals/etc. Now I think people like us and Danielson and a hearty list of others make up the "woo they're crazy" periphery. We get played on underground and college stations more than anything else."

Links: Soul Junk, Sounds Are Active, Sounds Familyre, Emperor Jones, Infinite Chug.

Benni

Original URL: <http://www.lunakafe.com/moon87/usca87b.php>



 US - Texas - Full Moon 134 - August 28th 2007 - record review

St. Vincent

Marry Me

Beggars Banquet

Popular music, I've heard, has a lot to do with identity. Dividing people roughly into two groups you could say that one group listen to practically whatever is playing on MTV or on their friends' stereo. The other group, however, take pride in their taste and knowledge of music. This usually means they are happy to inform you about their dislike of anything 'main stream'. When I first heard the highly acclaimed *Marry Me* I thought; who likes this kind of music? Not in the sense that I didn't like it myself. Thinking it had a rather kooky sound I got curious about what sort of people would like it, what other stuff they listen to and perhaps what books they like?

Buying music and books on the internet usually provides you with just this type of information: "Customers Who Bought This Item Also Bought..." At Amazon.com I found that people who had bought *Marry Me* also purchased Spoon, Okkervil River, Rilo Kiley, The New Pornographers and The National. Besides increasing sales and possibly introducing me to new bands and authors, can these statistics tell me anything? For instance, how many times removed from 'main stream' would an artist like St Vincent be according to the Amazon sale statistic? Starting out with Spoon I learned that people who had bought their album *Ga Ga Ga Ga Ga* also liked Feist. A click on their album *The Reminder* revealed Amy Winehouse's *Back to Black*. Further on it became clear that Customers Who Bought Winehouse apparently also bought Joss Stone.

Playing around on Amazon I discovered that *Marry Me* is three times removed from Amy Winehouse, four times removed from Norah Jones and five times removed from Harry Potter! What does this tell me? Perhaps only that the more records St Vincent sells, the closer she might get to main stream? Would it matter?

Åste Herheim

Original URL: <http://www.lunakafe.com/moon134/ustx134b.php>



 US - New York - Full Moon 121 - August 9th 2006 - record review

Sufjan Stevens

The Avalanche: Outtakes & Extras from Illinois Album

Asthmatic Kitty Records

Sufjan Stevens is for sure one insanely creative soul. His massive masterpiece of last year, *Illinoise*, held some 74 minutes of music. And here's *The Avalanche* - another 21 songs, and even longer with more than 75 minutes of "Outtakes & Extras from Illinois Album" (sic - seems like the noise is taken out of Illinois this time...). Shamelessly compiled by Sufjan Stevens as the front cover states.

Since his solo debut six years ago with the more than decent *A Sun Came* Stevens has put out another 4 albums in prior to this release. *Enjoy Your Rabbit* (2001) was a far more challenging listen with its electronics and sampled sounds in instrumental-land. In 2003 his 50-state-project started with Michigan. Was this a joke, some publicity stunt or what? A regular album, *Seven Swans*, which was a darker album of style and nature. Then, last year the blistering *Illinoise* arrived. Proofing Sufjan Stevens enormous talent, and that his United States project wasn't a hoax. I wonder which state will be next.

Till then, here's some extra material with *The Avalanche*. Its title-track (which was included as a bonus track of the vinyl edition of *Illinoise*) continues the *Illinoise* feeling. Sort of natural when these songs are material recorded during the *Illinoise* sessions. Besides three alternate takes on *Illinoise*'s fabulous main song "Chicago" - called 'acoustic version', 'adult contemporary easy listening version' and 'multiple personality disorder version'. What else brings *The Avalanche*? A lot more twisted stories, strange lyrics, peculiarly, long song titles and name-dropping of famous people from (and places in) the state of Illinois. Such as: Adlai Stevenson, politician, once a governor of Illinois (and beaten by Eisenhower running for the presidential throne); Saul Bellow, author; Jane Margaret Byrne, Chicago's first female Mayor; Clyde Tombaugh, astronomer; Saul Alinsky, radical. Then there's Carlyle Lake, Springfield, Kaskaskia River, Pittsfield. You name it. Sufjan's head must me the head of a historian. Or he's simply a wandering encyclopaedia. Just check his lyrics (don't bother read and understand everything) and google off to see what shows.

And the record? The music? It's a lot of good stuff. It's more of the same of what we're used to from Stevens, including his most poppy moment ever, "The Henney Buggy Band". He's a shamelessly skilled singer/songwriter/multi-instrumentalist, and it seems like he's not able to do much wrong. Nevertheless, I really hope he could go one step further next time. Do something a bit different. Cross some borders. Maybe bring some noise? I'm sure he's capable to thrill and 'enthuse'. Again. And again. Maybe 48 times more?

Håvard Oppøyen

Original URL: <http://www.lunakafe.com/moon121/usny121.php>



US - New York - Full Moon 161 - November 2nd 2009 - record review

Sufjan Stevens

The BQE

Asthmatic Kitty Records

Another Sufjan project but quite something completely different than everything he's been up to earlier. *The BQE* is a cinematic suite inspired by the Brooklyn-Queens Expressway (which was poorly planned, badly built during 1939-1964, and has become an icon) and the Hula-Hoop (!), originally performed in the Howard Gilman Opera House in celebration of the 25th anniversary Next Wave Festival in October of 2007 (commissioned by Brooklyn Academy of Music). The film is self-made home-movie (8mm/16mm) documentation, included animated footage and time-lapse photography, in-camera editing, slow motion - everything done DIY-style. (think Godfrey Reggio's Qatsi trilogy; *Koyaanisqatsi*, 1982, *Powaqqatsi*, 1988, and *Naqoyqatsi*, 2002). The music is composed by Sufjan Stevens for band and chamber orchestra. Crazy? Yes, no doubt.

As this is a symphonic film score, this is far off from Sufjan's enchanting, often epic folk-pop storytelling. *The BQE* is opened by a prelude and an introductory fanfare, and has a closing postlude. In-between are seven movements and three interludes. High-brow stuff, eh? I must admit, though there are some nice classic movements in here, I have some problems getting really into it. I guess hearing this piece of work accompanying the film itself is a far better way of experiencing *The BQE*. Names of inspiration dropped are Gershwin, Terry Riley, Charles Ives, and Autechre. I also recall Pink Floyd's *Atom Heart Mother* when listening. Maybe also one could mention Philip Glass, who composed the music to the aforementioned Qatsi film trilogy, even though Glass is more on the minimalist side. Sufjan Stevens is a multi-talented, modern genius, and an eccentric for sure. Even though this is far from being 'popular music' as we know it, here are some sequences being sort of signature Sufjan Stevens melody work.

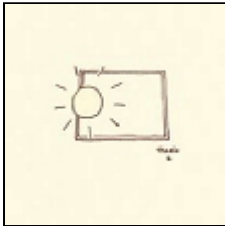


As a 'gesamtkunstwerk' *The BQE* is quite fascinating. But, it's maybe more fascinating than enjoyable, I must say. As a collectable, this is joyous stuff. The limited edition vinyl is a treat: some 40 minutes of music a gatefold album (widescreen "triptych" display), on 180-gram vinyl, including a huge 32-page booklet (with liner notes and photographs), plus a 40-page, black-and-white graphic novel comic book, *Super Teenage Hooper Heroes* (drawings by Stephen Halker, story by Sufjan Stevens/S. Halker) (a fully coloured version of the comic book is available separately). The CD+DVD includes the original 16mm/8mm film. A massive piece of work, for sure, but, I guess I won't play it too often.

When will there be a new 'normal' album, Mr Stevens?

Håvard Oppøyen

Original URL: <http://www.lunakafe.com/moon161/usny161e.php>



US - Washington - Full Moon 105 - April 24th 2005 - record review

Thaelo

The Adeen EP

self-released

Seattle-based Thaelo have got a nice thing going on their debut EP. Guitars form dreamy melodies and singer Darcy Hudelson croons distantly or caterwauls.

Opener "Twisted White" is early Ride meets Sonic Youth in terms of soaring melodies with indie attitude. "Oklahoma" is lullaby-soft and sweet but grows epic after a while. "Empty Planet" ends the ep with the sound of softly meandering guitars while Hudelson chants passionately. It's an intense and personal record.

Anna Maria Stjärnell

Original URL: <http://www.lunakafe.com/moon105/uswa105.php>



US - California - Full Moon 186 - November 10th 2011 - record review

Tom Waits

Bad As Me

Anti/Epitaph

Tom Waits' return with a studio album is a joyful welcome back to one of the veterans of rock. A real man of honour. One of those who grows old (those 60+) and keeps on recording/performing -- with style and of quality. Like Neil Young, Robert Wyatt, Richard Thompson or David Bowie (well, he's had some horrible misses), Brian Eno, to name a few. Anyway, *Bad As Me* is the return of the man with the signature voice: Waits' vocals (shouting, roaring, howling & growling also included) are so distinct and, uh, different he's got no one else to be compared to but himself (well, sometimes maybe the late Don van Vliet...). Elton John has once said: 'If Jackson Pollack could sing, he'd sound like Tom Waits'.

"Chicago" kicks off; it is a frantic train ride stomp, and a trademark Waits song on the wild side. 'All aboard!', shouts Waits as the song ebbs. "Talking At The Same Time"'s melody somehow reminds me of a calmer, cleaner "Dirt in The Ground" (off *Bone Machine*). Quite simply elegance. "Face To The Highway" and "Pay Me" are songs in the same vein, and among Waits' gentler, softer moments. Maybe pointing backwards to his 70s, or pre *Swordfishtrombones* era. Single *Bad As Me* is real kick-ass, and a true Tom Waits classic. Wild and wonderful. The blue-mood piano ballad "Kiss Me" is another return to the 70s, around *Blue Valentine*, while the raw blues "Satisfied" is more on the Beefheart trail. Or Waits' own trail. "Hell Broke Luce" is a tough song, while the closing "New Year's Eve" (matched with "Auld Long Syne") is a touching and moving

(in the typical Tom Waits way) tale from the dark and weary side of life. With a long line of characters, making you think of a movie script.


The players count of course guitarist extraordinaire Marc Ribot, as well as Tom's son Casey Waits on drums. Casey (now 26) added his services (percussion, hand claps and turntables) to his father's last album, 2004's *Real Gone*. He was also a member of the *Glitter and Doom* tour band. Keith Richards adds his guitar picks to a handful of songs, as he's been doing on earlier Waits albums (at least since *Rain Dogs*), and so do David Hidalgo of Los Lobos (who's also got several Waits records on his CV). Red Hot Chili Peppers' bassist Flea appears on one track, and Primus' bassist Les Claypool (he's also got a history with Waits) on another. Then there's some other regulars, such as long-time Waits companion Larry Taylor (bass, guitar). And, last but not least, maybe the most important in the Waits gang: spouse and co-writer Kathleen Brennan.

Bad As Me is a decent album, for sure. However, I do get the feeling that I've heard some songs before, like there's some revisited, recycled stuff. I guess that's the thing with Tom Waits. He sounds like his good old self, as does his songs.

Håvard Oppøyen

Original URL: <http://www.lunakafe.com/moon186/usca186c.php>



 US - California - Full Moon 62 - November 1st 2001 - record review

Transatlantic

Bridge Across Forever

InsideOutMusic

Following up last year's *SMPT:e*, the prog-rock heroes that are drummer Mike Portnoy (Dream Theater), keyboardist/singer Neal Morse (Spock's Beard), bassist Pete Trewavas (Marillion) and guitarist/singer Roine Stolt (The Flower Kings) once again deliver a smorgasbord of epic, symphonic, grandiose and ever so slightly over the top progressive rock. For your money you get four songs - three of them being 26, 14 and 26 minutes long, with the title track clocking in at a modest five minutes. Twenty-six minute long songs... hmmm, what would Sigmund Freud have said...?

Transatlantic was initiated by Mike Portnoy with the goal of playing progressive rock - as opposed to the metal stylings of his main band. So for some Dream Theater fans, this might not be the all out metal extravaganza they're looking for, but for those of us open to things non-metal, Transatlantic is a goldmine of incredible music.

The first Transatlantic album showed a band often struggling to find a voice of its own. The songs were mostly obvious Morse or Stolt compositions, with occasional contributions from the rhythm section. That Morse, Stolt and Portnoy all are used to having the final say in their main bands probably made compromises hard to swallow. Not that it was a bad album, there was some really powerful "retro-prog" there, but there was perhaps a lack of direction. They were learning to write music together, and now we see - or hear, rather - that they have progressed. Oh dear, there's that p-word again.

Bridge Across Forever opens with a string section heralding the beginning the first epic, *Duel with the Devil*. The song goes through a lot of different parts, sown amazingly well together, with both musical and lyrical themes recurring throughout the song. The music is more of a collaborative effort this time, it sounds more like Transatlantic and less like "oh, that's a Morse part and that's a Stolt part." Also, the vocals are shared more among the four bandmembers, and there are some pretty incredible parts where they're singing one line each, the voices weaving in and out of each other like nobody's business.

There is the typical instrumental madness, lots of great moments where the music geeks will be counting out the odd times. Portnoy shines as always, and his British rhythm buddy Trewavas is rock steady. Neal Morse has his moments on the keyboard, wild organ solos is his main weapon of choice. And Roine Stolt gets to show what a brilliant guitar player he is when he gets the solo spot during the last few minutes of *Duel with the Devil*.

The somber title track, featuring only Morse and a piano, provides a nice and quiet moment before the incredible album closer, *Stranger in Your Soul*, where they pull out all the stops.

Some of the influences the four members of Transatlantic have in common are pretty obvious at times. *Suite Charlotte Pike* is basically a medley of shorter songs, modelled after *Abbey Road*, and it contains some very Beatles-ish vocal parts. Ironically, it contains the line "It's hard calming the Beatle inside of me". Meanwhile, the second part of *Stranger in Your Soul* (about six minutes into the track) makes you wonder what Dream Theater would sound like if they had Jimmy Page on guitar. But in the end, this is more Transatlantic, less obvious influences.

A truly excellent CD from some of the finest musicians of today's prog-scene. Do not miss!

Kentil'zha

Original URL: <http://www.lunakafe.com/moon62/usca62b.php>



US - California - Full Moon 114 - January 14th 2006 - record review

Tristeza

A Colores

Better Looking Records

Don't believe the marketing - this isn't the psychedelic revival, neither is Tristeza's *A Colores* the presentation of another post-punk dance band. Interestingly enough, instrumental takes that evoke a dreamy Joy Division make for a quality mood piece. The San Diego quintet avoids taking too many leads which causes them to miss out on confrontation and possibility all together - just making them sound like an interesting Latin space experiment missing a Morrissey or an Ian Curtis. The dream suites don't relent here - "La Tierra Sutil" sounds like an outtake from Floyd's *Obscured By Clouds*, minus any blues jam conscience that would come from a David Gilmour type force. Despite, Tristeza makes a work at times sedative and frequently colorful array of potentials waiting to go somewhere - a somewhere that is made convincingly important.

Matthew DeMello

Original URL: <http://www.lunakafe.com/moon114/usca114c.php>



US - New York - Full Moon 164 - January 30th - record review

Vampire Weekend

Contra

XL Recordings / Playground

Where other albums on this full moon menu would warm the soul - it should be no surprise that Vampire Weekend with their just released sophomore album, *Contra*, is here in the cold and dark winter time to warm our bodies as well. The New York quartet Vampire Weekend is now on the *Contra* album pretty much working further on developing their innovative, colourful and catchy recipe. The tunes will make you smile, dance and feel the joy of a total different time of the year. Whether Ezra Koenig's lyrics will add a slightly 'other' feeling to the album, would require some more listening and interpretation. it's a nice and easy-to-like album at first listening, but expect the album to grow -- and to reveal some secrets over time.

From the opening track, "Horchata" (which by the way is a traditional Mexican beverage made with rice), we are taken on a feel-good journey, where synth-pop, calypso rhythms, afro-pop, ska and a dash of Paul Simon fuses into a nice indie-rock album (whatever, of course, that is these days). *Contra* is what the designers (and marketing) people of United Colors of Benetton could have come up with - if they were great musicians and their Friday-beer had included some really stiff gin-tonics. Or: *Contra* could have been the 'musical brother' of a clothes collection from the designers of a cooler/more hip brand, say, Moods of Norway. The album

includes great songs as the tongue-twisting "California English", the catchy "White Sky", or the released as single "Cousins". The album ends with the more reflected and melancholic lyrics of "I think Ur a Contra" - maybe showing another side of the band. But instead of trying to pick songs from this album as favourites, it's better to listen to the 10 track just over 30 minutes album in its entirety.

For the fans of their debut album, rest assured that you will hear a lot of this album throughout the spring and summer on radio and wherever you go, and for those who find Vampire Weekend just too annoyingly colourful, you'd better tune your radio on a safe channel.

Trivia: Vampire Weekend's name is taken from lead singer Ezra Koenig's amateur film of the same name

Torkil Sletten

Original URL: <http://www.lunakafe.com/moon164/usny164.php>



US - California - Full Moon 76 - December 19th 2002 - concert review

White Flag

Sonic Ballroom, Cologne, Germany 30.11.02

Unbreakable!



"Do you play an instrument? You can be in the band tonight!" I've met White Flag mainstay Pat Fear for the first time ever about two minutes ago, yet I've already been offered a position in the band. Presumably he was just joking, but then again, maybe he wasn't. Two days before the Cologne show, a gig in Iceland had ended with just guitarist Viv Vacuum on stage, playing with three complete strangers while Pat was watching from the audience! Ladies and gentlemen: Welcome to the weird and wonderful world of White Flag!



Cologne's Sonic Ballroom is tiny. It's a Punkrock bar, small, greasy, no stage - the band just set up their stuff on the floor in the corner. And the place seemed to be even smaller when you consider that the last time bass player/singer Kim Crimson played Cologne under his real name Ken Stringfellow, he entertained nearly 100 000 people at a massive open air show as the keyboard player in R.E.M. and the last time Viv Vacuum (his mom knows him as Eric Erlandson, you may know him as the former lead guitarist in Hole) played Germany, it was in front of approx. 60,000 people

at the Hurricane Festival. Today there are only about 60 (!) people in the audience. But despite (or because of) that, the two, together with the aforementioned Pat Fear on guitar and vocals and veteran WF drummer Trace Element had the crowd go berserk within seconds.




15 years ago, White Flag - currently on their 20th Anniversary tour - caused a riot down the street in Cologne by playing "Ticket To Moscow". Tonight, they decided not to play that tune, but a lot of other 80s classics like "Instant Breakfast" or "Face Down" had found their way on to the setlist placed on the wall behind Trace. And there were newer, more 60s-pop-oriented songs from the recent "Eternally Undone" album too, many of which gave Viv the chance to play some really hot solos. At The Soundcheck (with their Dutch tour manager on drums) they had even attempted to play "Dig A Pony" by The Beatles and Black Sabbath's "Paranoid", but for the show they decided to stick to their infamous cover of "Hot Rails In Hell" by Blue Oyster Cult and the great Gram Parsons tune "100 Years From Now". They wanted to leave the "stage" after about an hour, but since the only stage exit was through the crowd, the guys just got pushed back and had to play many, many encores. And once it was really over, you just stood there and couldn't help but feeling that you just witnessed the best show ever. Of

course it wasn't, but the power and intensity of WF's performance was quite stunning. I'm sure a lot of the so-called punk band, that you see on MTV every day could still learn a lot from these guys!

Carsten Wohlfeld (photos also)

Original URL: <http://www.lunakafe.com/moon76/usca76c.php>



 US - California - Full Moon 71 - July 24th 2002 - interview

Ze Malibu Kids - an e-mail chat w. Jeff McDonald

A family affair - Jeff McDonald answers our questions

It's a family fair indeed: The McDonald brothers Jeff and Steven, aka Redd Kross, team up with Anna Waronker (daughter of famous 70s producer Lenny, who also happens to be married to Steven) and seven-year-old drummer Astrid (Jeff and Charlotte Caffey's daughter) for a fun album of 70s influenced pop music straight from the heart of Hollywood. *Sound It Out* is the name of the record, that recently came out on the spanish Houston Party label and to tie in with the release Jeff was kind enough to answers some questions by email.

Luna Kafé: *What's it like to be in Ze Malibu Kids in the year 2002 (and what is the main difference to being in Redd Kross in say, the mid-90s?)*

Jeff McDonald: "It's so much easier to get things done because of the giant leap in communications that's happened in the past few years. With Ze Malibu Kids we do stuff when we feel inspired and it's also so much more fun."

LK: *It seems that this album is the biggest departure sound-wise in your 20-plus year career. Are you just bored of using mainly "straight" sounding guitars for the moment?*

Jeff: "If you listen back to the Redd Kross records each one is pretty different then the one before it. I play much more guitar in the Malibu Kids then I did in Redd Kross. In Redd Kross we always had lead players because I had to sing live but now it's just me. I think I'm an amazing Guitarist. I'm a huge fan of my work. I'm much more prone to experimentation's then the others of the past. I'm also very lazy and never practice so the results are usually pretty interesting."

LK: *Was the "new direction" the main reason for the new name, as I suppose the Redd Kross line up has changed many times and apparently you never thought it was necessary to change the name? And what's the current "status" of Redd Kross anyway?*

Jeff: "Steven and I thought of the whole concept of ZMK while on tour in Germany..... Ze Malibu Kids isn't a side project. I could never be interested in doing something "on the side". I like to approach each project as it's own and nothing else can exist while I'm doing it. Redd Kross will do something again but I've got a couple more things I would like to do first."

LK: *Is the new name also a way of trying to make a fresh start and not "scare" people away just because it's the next album by a band that has been going for two decades? I've read a few comments that call "sound it out" a "fun" album. Do you consider this effort less serious than your previous records?*

Jeff: "I think all rock and roll records should be fun. Why would anybody bother if it wasn't? We scare people no matter what we do. Our motives have always be sincere and pure but people really need to wrap it all up in some sort of superficial package. What appears light sometimes can be pretty dark if you scratch the surface... On the other hand what can appear as heavy can be total nonsense. I just let this stuff happen. There is no plan."

LK: *How different was the whole approach to making this record? I guess in the past you've been pretty much in charge all the time, how did that change with Anna, who I suppose is more of a star in her own right than most of the other musicians you've worked with in the past?*

Jeff: "Both Anna and I are extreme Control freaks so it was a fun experiment to just do what the other asked without question plus we're all family."

LK: *What kind of expectations do you have for this release and how does that differ compared to past records?*

Jeff: "The Malibu Kids record is by far my favorite record that I've been involved with. I can put it on in my car and dig it as if it's someone else which is something I've never been able to do before."

LK: *How did you hook up with Houston Party and why did you chose to work with them?*

Jeff: "We have mutual friends and I started talking to HP on the phone and they just made it easy to put this record out. I have no patience for the Rock rat race right now."

LK: *Since this is for an online zine - I quite like your website, is there a special philosophy behind it? It just seems to be a lot more down to earth and interesting than a lot of other band sites, which often seem to be semi-corporate.*

Jeff: "The web site totally enable me to be completely spontaneous. My best ideas are always the ones I don't put much thought into. If I get an idea for a short film at 1am and it can be online by sunrise. That's incredible to think I can record a song and give it to the world before I even decide if it's any good is very exciting to me."

LK: *Silly question at the end: What can we expect from you in the not-too-distant future?*

Jeff: "I really want to make a KIM FOWLEY documentary. More Music and Film stuff."

LK: *Any "famous last words"? Anything that is important that you want to see in print?*

Jeff: "We hope to see everybody soon. I want to start performing again because in the U.S. all of the bands are either Scientologist or Christian rockers. I think it's our duty to do some international damage control on behalf on the American Rock n Roll community."

Carsten Wohlfeld

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That's it!