

# TRAKS

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## VERDENA SHYNESS AND ULTRA-FUN

## AIRWAY: SERENITY OF A ROCK BAND

## VELODRAMA SO VIOLENT AND DETAILED

Ph. Piero Percoco

REVIEWS ■ INTERVIEWS ■ NEWS



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**RIGO - WATER HOLE - Rivertale Production** - You say Rigo and you think to Ligabue (which has come a long way together). Then scroll down the curriculum and see that he's played with people all over the world. By Willy De Ville to Elliott Murphy, by Robert Gordon to Mick Taylor, Luciano Pavarotti, Steve Wynn. Now he publishes this beautiful record, with the complicity of Robby Pellati to drums and percussion (who has invented for the occasion some sets by zero). The ideas are clear. American, dark, but also Faulkner and Carver are clear references. A skein of suggestions put on disk recording everything strictly "live". Instant album. Sincere, genuine, direct.



**DIFIORE - SCIE CHIMICHE - L.M. European Music** - Although he is conductor of Avenida Brasil (transmission of Brazilian music broadcast weekly on Radio Popolare Network), Jordan Flower, aka DiFiore, it is definitely a version of Italian Gilberto Gil. Firmly anchored to the lesson of the Italian singer 70 years, with a tone of voice that brings to mind the first and exciting Luca Carboni, DiFiore, the Bicocca (Milan observatory on the device, once the working), it gives us "chemtrails" always different, always captivating. In the album there are two basic elements: policy (Chemtrails, the twentieth century, the Companions) and intimacy (Emotili, I love you, Poised, Eyes of woman), through disillusionment (Needless City, Love does not c 'is, Miss Inspiration), hope (Another paper) and pain (East). A good test of modern songwriting.



**PAVESE RUDIE - PAVESE RUDIE - Baracca Records / Bizzarri Records** - With a band that supported him for this debut album that is all people who made and is making history of reggae and Capitoline (from Roots in the Cement Beagle Boys), James, aka PAVESE Rudie, begins a story solo (without leaving anyway CABIN SOUND, which is an active member) in which you put a little bare. And 'this a reggae album with shades hip hop, which is 100% the growth of Pavese Rudie. Musically the choice of digital batteries was the bet on which has more pointed., To try to reach an essential style and powerful, clean and incisive. Measure out each instrument and try to add it, just and only when it was needed. Less is more, well ... And it feels.



**BLACK BEAT MOVEMENT - LOVE MANIFESTO - La Grande Onda /Maninalto** - Black Beat Movement is a collective of six musicians from Milan nu funk, that mixes together urban noises, nu soul, d'n'b, rap and funk beats. In 2012, when the band was formed, they played around the whole Italy, have recorded an EP, then an album and other concerts, reaching the considerable share of 150 concerts performed so far. Now they return with a new album. The formula is the same. Attention to beat, but also groove bestial (listen A New Dawn or The Plot, with one guest rappers Yorkers rush of the moment, m1dedpreez to believe), sounds elegant, jazzy, or original arrangements and elegant as those for strings of goosebump. Italian urban music in line with the highest international avant garde sounds.



**EARTH BEAT MOVEMENT - 70BPM - PrinceVibe Productions** - For Earth Beat Movement speed of 70 BPM, it is the pace with which they love to "walk" on this trip; the speed of the classic reggae music that raised them and inspired and that is why we have decided to pay homage. 70 BPM is also a record of self-reflection, but also awareness. Almost all the lyrics were inspired by the reading of works by Louis Hay, Wayne Dyer and the book "Tao Te Ching" of Lao Tzu on positive thinking and inner awareness. Are topics where everyone can get together and the goal is to share key lessons of life with as many people as possible; to plant a seed and trust that someone else will water it and it will grow.



**VITTEK featuring RUVIO "Guardavo te"** - Take part as groups Lunatik Vittek to Tape program officer Vittek Records and do pass your song in more than 70 FM radio and web between in 20 states including Italy, USA, UK, Albania, Belgium, Croatia, Spain, France, Maldives, Belize, and many others. For info [vittekrecords@gmail.com](mailto:vittekrecords@gmail.com) Discover outputs Vittek Records in January for free download on [www.vittekrecords.com](http://www.vittekrecords.com)



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# VERDENA SHYNESS AND ULTRA-FUN

A hundred, at least. I have done a hundred telephone interviews, and never the interviewee answered the phone at the appointed hour. There is always a little delay, a bit of waiting, a bit of “excuse I am in a taxi cab”. But with Luca of **Verdena**, at 11:30, the established hour for the call, Luca answers. He has the reputation of being the most reserved of the group (on Facebook there is also a well-known group “Complaining of Luca that is never in interviews of Verdena”). Luca isn’t by taxi, he is here to answer to my questions. A moment to recover from his surprise, and then we go.

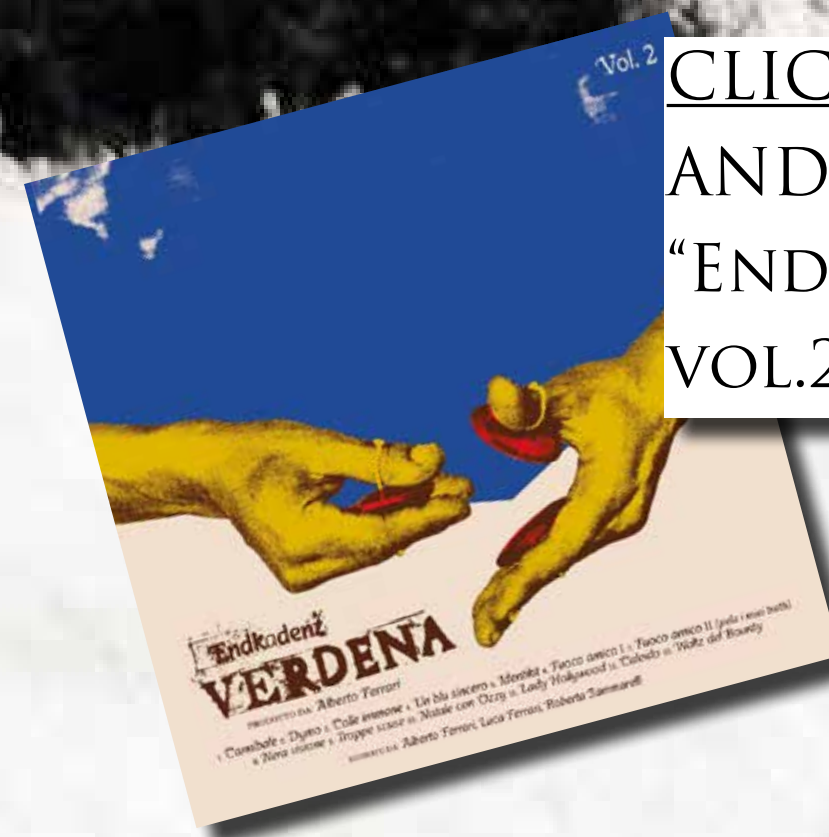
**You just got off on the tour of “Endkadenz”, how was your first date?**

We went on two dates in Florence, one in Teramo, yes, all right ...

**Moreover, among the first places in the charts and so on, now you’re used to the continuous triumph ...**

It can be *(laughing)*

**It is not surprising, after all, because you**



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AND LISTEN TO  
“ENDKADENZ  
VOL.2”](#)

**have remained intact in your music...**

It surprises me a lot, every time.

**After “Wow”, why did you decide to repeat the experience of the double album?**

Actually we wanted to make a single record. But then we started to bring down a lot of things, then you like them because you put effort in it. We had problems with the recording machine, so we had some time where we could no longer record and we wrote stuff. At that point we decided to do the double again, this year. Simple and spontaneous.

**Legend tells that Alberto has taken eight to nine months to compose the lyrics of the lp. Troubles or perfectionism?**

Maybe a little less, but surely six months, a whole summer plus another couple of months. Let’s say that as always we sang in English or fake English, or something that seems English to our ears. So for a while we hear the songs in English. But then we have to make the move to Italian and it is a bit challenging because you’re used to that English there, the first time you hear it in Italian it makes you weird. You know, at first everything is playing well and the words doesn’t matter, and then everything changes. We are singing in Italian by many years and we want to continue like this. Or either we can change our name and begin to sing in English...





Ph. Piero Percoco

**Even more than in the first leg of “Endkadenz” it seems you had a lot of freedom in the music. Did you have fun?**

Yes, when it comes to writing and recording the songs, being in the studio, in our testing room, I think it's just fun. Every now and then there are days of panic, you can't put anything together and you start saying “this record sucks” but in general when we write is just ultra-fun: you play, you play, you want to play your instrument, jam and everything is super free.

**Instead do you have less fun in concert?**

Recently, I have slightly more in studio, it's not a burden to go on tour, but many times

the dates do not come out well, we are used to studio, to that kind of sound... I like it to be one hundred percent even live but it's not always the case.

**Discographic matters suggested to separate the two legs of “Endkadenz”. But with hindsight it may have been a good idea anyway?**

I don't know. Honestly if I could go back I would do it all at once, immediately and all together. I had a little feeling that the minimum volume 2 was, you know ... You know with the first there is the feeling of the fans for the return of the group after three years. Number 2 artistically is like the first, it was only a division of the parts due to the request of the label, but in fact there are very

interesting things.

**How did you split the songs?**

We did it very fast, because we were late ... We divided across five electric in one, five electric in the other, the ballad here and there... Basically so.

**Alberto said that during the sessions he rarely listens to “extra” things, but he listens to a lot of your older stuff. What do you listen personally?**

No, I listen more of the other things. He does everything, he is the engineer, he mixes, and he produces, he does all the shaking from A to Z and then when he gets home he doesn't want to hear anything more, after eighteen hours in the room. For me it is a bit different, I heard so much stuff even while recording,

but I do not think that has influenced much of the record.

**In some songs I found the need for some little dirt, with some special, some voice-over. However paradoxical, I had the impression that you had the fear of sounding too “clean” and perfect ...**

We put a lot of overdubs on the pieces, it is something that we like, it comes natural to us. Yes, perhaps unconsciously we do also to get some dirt... To cover the “little holes” here and there.

**Two words about “Fuoco amico,” which seems to me a crucial song...**

It is born as always in a jam... It was the time we were doing the “electric” ones. The second part was more or less attached, but I do not remember just exactly when it was born. It has some touch of Melvins here and there ...

**Which are your favorite songs of the two albums?**

In volume 1 I really like “Contro la ragione”, instead of the 2 I like to do “Nera Visione” live.

**Among your fellow rookie Italian bands making noise right now is there someone that you particularly like?**

There are so many now. We're taking a lot of people on tour for some years. Here in Bergamo there are several names that I recommend to listen: there are Sonars, Universal Sex Arena that we carry on tour occasionally,

then there are Myriam in Syberia, very good, in my opinion. These are the names that come to mind right now, but then there are billions of others. In Bergamo there is so much good stuff ...

**Also thanks to your work, I guess...**

I do not know, I'd be happy ... I see that slowly things are changing, psychedelia is increasingly present, the taste of the sound, the melodies, it's a nice moment. People play so much, with the horizons also free, I think.

**You start to move to the side of the “Masters”...**

I hope not, what the fuck! *(laughing)*. We still have so much to learn...

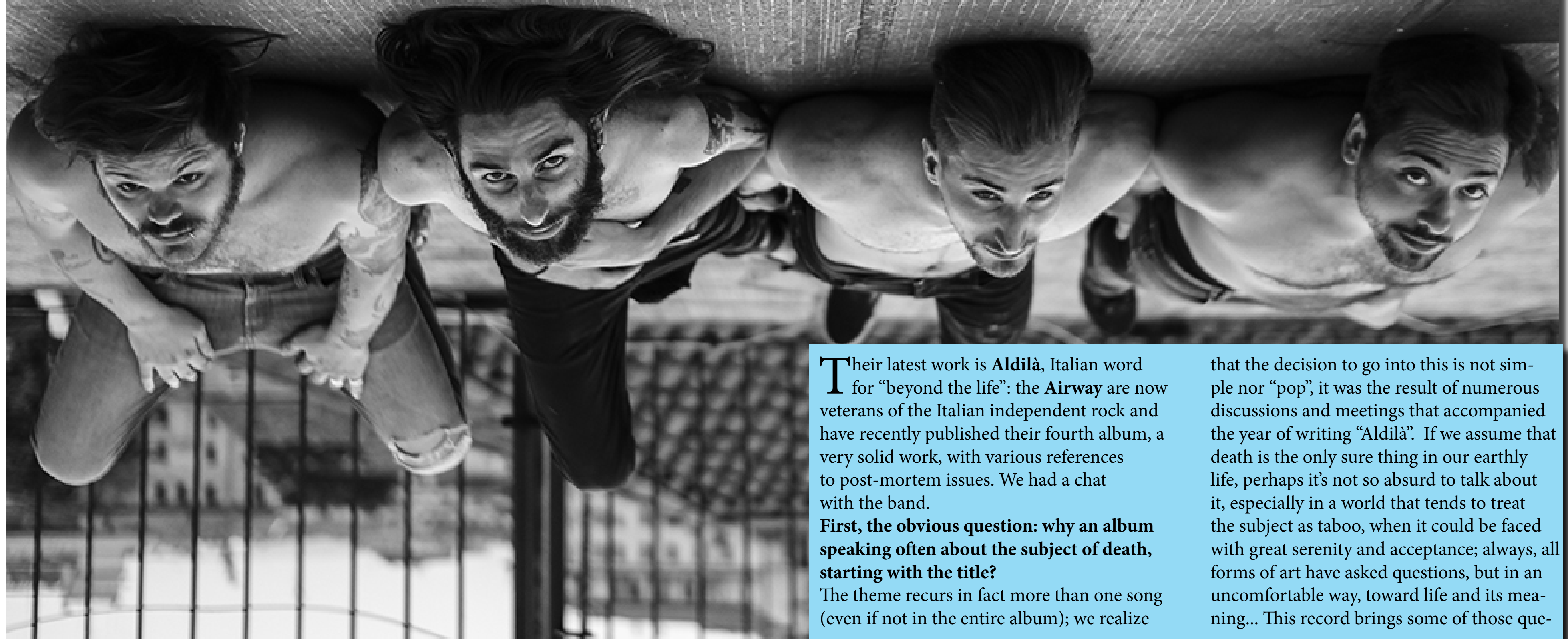
**...Although everybody writes: Verdena, the group loved the most and hated the most in Italy. Why, in your opinion?**

I don't know. Everyone has their own opinion. What the fuck!





# AIRWAY: SERENITY OF A ROCK BAND



**T**heir latest work is **Aldilà**, Italian word for “beyond the life”: the **Airway** are now veterans of the Italian independent rock and have recently published their fourth album, a very solid work, with various references to post-mortem issues. We had a chat with the band.

**First, the obvious question: why an album speaking often about the subject of death, starting with the title?**

The theme recurs in fact more than one song (even if not in the entire album); we realize

that the decision to go into this is not simple nor “pop”, it was the result of numerous discussions and meetings that accompanied the year of writing “Aldilà”. If we assume that death is the only sure thing in our earthly life, perhaps it’s not so absurd to talk about it, especially in a world that tends to treat the subject as taboo, when it could be faced with great serenity and acceptance; always, all forms of art have asked questions, but in an uncomfortable way, toward life and its meaning... This record brings some of those que-





stions and many attempts.

**The album took a year of work. You have even stopped playing live: why did you have the need to focus all your energy?**

The more we grow, the more we realize that our band becomes like a human body, with its rhythms that change with time. One of the things that we can not live without is to take our time, respect our balance and consequently respect us among ourselves as individuals. This is why we have taken the time to write "Aldilà": for the respect of the natural rhythms.

**Why did you choose to work with Sandro Franchin? How it was dividing production between him and Paul Bertoncello and Maurizio Baggio?**

The choice of working with Sandro Franchin was a lucky one; we knew him for some time

(actually, almost since we started playing 13 years ago) and our paths crossed again by chance; after listening to some samples of what would become "Aldilà", he offered to help us in the production of instrumental parts, and we did not lost a minute before accepting ... He's really a master behind the mixer and he worked with the greatest international musicians. His work integrated seamlessly with the one of Paul Bertoncello of Putrefashion studio and the one of Maurizio Baggio of "our" Hate Studio, who oversaw voices, mix and master.

**"Brillo più di te" is a collaboration with Ricky Bizarro: how did you know him and how is it born the song?**

Ricky is one of those characters that you can't miss if you're dealing with the musical environment of Treviso. In our city, he is consi-

dered a "street hero" because he never moved away from the places where he grew up and he was always devote to "musical poetry" that some of us have been accustomed to hearing since we were children. One summer evening we met in the city center and he said "Guys, I'm writing a piece that seems made for you, I am sending it to you, and you'll let me know what do you think". A few days afterwards we were already arranging in the studio and so it was born "Brillo più di te".

**Can you tell the main instrument that you used to play on this record?**

We can simply say that in addition to traditional instruments to which our audience is used (two guitars, a bass and drums) we have included some parts of the tools used in very beautiful sacred music such as Indian Tabla (percussion), the Harmonium and the

Bansuri Flute played by teachers who have offered to the band their great knowledge of the instrument with incredible humility and availability.

**Who is the independent artist Italian that you value the most right now, and why?**

Overall, we find that the Verdena are a great example of evolution, total independence from the clichés and the ability to set up their live concert internationally.



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["ALDILA"](#)





# VELODRAMA SO VIOLENT AND DETAILED

INTERVIEW



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“L’ETICAMORALE”

The rock band Velodrama, from Rome, made his recording debut with the album “L’eticAmorale”, a pun mixing words meaning “amoral” and “ethics”, with strict references to present situations. The lp, released by Latlantide and distributed by Edel, is produced by Alex Marton and was preceded by two singles: “Io personalmente me ne frego”, accompanied by a videoclip, and “I miei giorni d’anarchia”. We made an interesting chat with Stefano Pilloni, voice and guitar.





**What moods and feelings gave birth to “LeticAmorale”?**

The album stems from the refusal to want to adapt to a way of life imposed by our society, that seems precarious in every respect and that take us to sleep through the use of technological toys, designed to intoxicate our basic instinct of survival. No longer it exists an ethics in its moral, we are in the era of ethics amoral. This lp comes from a combination of some songs accumulated in the past, and new songs, including a couple even born during studio recording.

**What were the biggest difficulties you encountered in making the disc, if there were?**

Having brought the old songs we realized during the recordings that in some parts, the arrangement was less effective than the script used for the latest songs, so we had to over-

turn largely writing old songs, a great effort that brought us however an excellent result.

**How did you write “Io personalmente me ne frego” and why you have chosen it as a single?**

It's a cry that comes from the deep discomfort that is felt against the society, seen as the superstructure, where the absence of values and the constant presence of stakes coercive excessive individuality, free expression. Analyzing the root, there is a feeling of being in front of a mirror. On the one hand, as introspective reflection, there is the individual, the free man, that does not feel and can no longer be part of this structure that oppresses the other, as a reflection, there is a clear attack on this same structure, in which the main authorities that manage and foraging, beyond any ideological affiliation, have

as their common feature the characteristic of “caring” of the collective good and the real desires of the individual, and is solely intended self-interest. We chose this song as the first single, it seemed the most appropriate, since it has a beginning and an end very hard, harmonic and sweet.

**Can you talk about the instruments you used to play on this record?**

Amplifiers strictly Orange and Fender guitars, Ampeg for bass, guitars Gibson Les Paul and Fender Jaguar sg and then, Jazz Master and Telecaster, Gibson Thunderbird bass. For drums we used various different components, but not being a drummer I am unprepa-

red, I can tell you that my voice was used a historical model of microphone which accounted Freddie Mercury, obviously not the same, that would be too much.

**Who is the independent artist Italian you like the most right now and why?**

Pierpaolo Capovilla, front man of Il Teatro degli Orrori, a man who cares about the current fashions applied to the concept of music, an artist with great charisma, which at times recalls Carmelo Bene, in his intimate way of call on the public, and Pier Paolo Pasolini, the thickness of the grain of poetry he uses to tell the life, in a manner so violent and detailed.







# SIGNALS OF NREC

Enrico Tiberi, alias **Nrec**, is becoming a respected name on the electronic Italian scene: with Daniele Strappato (Design) on his side, Nrec publish **Signals**, a new album featuring Clod of Iori's Eyes, Anacleto Vitolo (Av-k, K.Lone, Manyfeetunder), Kendra Black and many others. The opening track is **Dust**, soft but noisy in the background, with a soul touch given by the voice of Tiberi. **Eyedressed**, with the peculiar voice of Clod of Iori's Eyes, follows roads and paths more complex. The attitude of Videodrome is more aggressive, here introduced by female voice but then

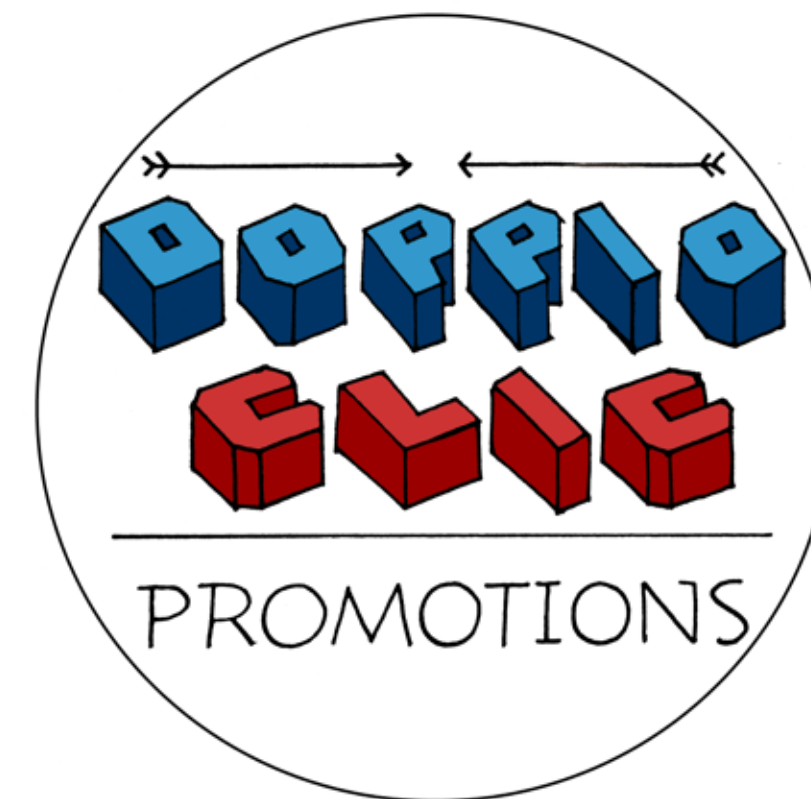
carried on from that of Strappato, creating a design with stronger colors than in the rest of the album. We return to the whispers with **Still**, with Anacleto Vitolo, another walk in the areas of electronics soft and enveloping. With **I do not know where I'm at**, the voice of Strappato brings in territories of electronic wave/dark wave, and even in circumstances not far removed from those of Depeche Mode in second part of their career. **Fino in fondo** has instead an industrial opening, that leaves room for a clean beat and for distorted vocals, sung in Italian but without breaks and shocks

with the rest of the album. **It's mine**, with Kendra Black, takes a direction between the Eighties of electropop, some kind of dance music and some synth pop, and the Nineties of drum'n'bass. **Emina-Utica** comes back to Italian language, with the distorted and filtered vocals of Strappato, that comes from very far, to make room for doses of electronic soft but very present. Then there is **Dig Deeper**, which was also present in *Spaghettitronica ep*, early in 2015: but here the situation is completely different, because the song is changed from the foundation, thanks to the skill of Clod who sings, and also for structure, turned into a path essential piano-voice (which may suggest the two versions, for comparison, of *My Ever Changing Mood* of the Style Council, nearly a thousand years ago). Lp closes again on very soft tones: the title track **Signals** closes the circle opened by *Dust* in

the beginning, moving up in moderate tones and non-threatening, even cozy darkness. The record sound in all respects as a mature record and significant, completely oblivious of the differences between genres (electronic, pop, sometimes rock, noise, industrial) Tiberi, with its many contributors, ensures a very high level of quality during an operation of international flavor.



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Released for the label La Clinica Dischi, **Se non mi tengo volo** is the new album of the rock Ligurian band **I Carnival**. After the debut album *Superstellar*, the group operates on less gloomy atmospheres. It starts with a radical **Pornovisione Cult**, which immediately fills up the areas of aggression and ambiguity. The guitar is the star, but without obscuring a strong rhythm section. **Furia fuggitiva** is acid, with a drumming with vintage flavors; the pattern is syncopated, with smooth accelerations and sudden braking. A little softer is the departure of **Ora che non ho più te**, even if the pace speeds up and blows away the first sensations, including big guitar parts of considerable strength and small falsetto appositions. **Cinema Paradiso** establishes a full rock background, backing vocals here and there with some flirts with rap. **La psiche inversa**

opens with a moderate tone, but changing air and welcoming very clear indie influences. **Tutti i vizi che ho** accelerates again emphasizing the balance between vintage sounds and a contemporary structure. **Rollingstronz** inserts a bit of irony in the speech, while **Triangolo Shock** creeps in some funk feeling, with a good presence of the bass. Lp closes with **Me ne sbatto il cazzo**, which confirms cheeky attitude and sound. Excellent proof for I Carnival, in a record very pleasant to listen to but also hard in sounds and concepts. Without begging pardon to anyone.



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## UTO

Early in 2000s, **Uto** were a band full of hope: winners of then important *Arezzo Wave*, from 2001 to 2005 they published eps, playing in concert with the likes of Guano Apes, Blonde Redhead, Marlene Kuntz, or as headliners. But then they opened a recording studio and stopped, for eight years. So it took eight years to reach to the first lp, **Animalidasalvare**. And when they arrived in studio, they throw away all the material accumulated over the previous eight years and rewrite the lp all over again, in three months. The record opens with **Squali**, not necessarily aggressive, that starts softly and then sours, with guitar progressions and a veil of melancholy that covers

everything. The bass track introduces **Lunedì sera**, which quickly becomes noisy and intense, with the drums occupying a good portion of the scene and the guitar even more sour. **Pittore minore** pursues electric ways, always with a touch of desperation. **La conta dei danni** opens on a guitar riff that introduces the drumming that introduces other guitars, with voice to complete a piece dark and very tight.

**Milano/estate n.4** is more calm than what we heard so far. We return to indie with **Ormai Fabrizio vi ha fregato**, on the tracks of the high speed, with the guitar that goes

crazy. **A cena dagli amici di Gioia** is rolled around a guitar riff, with claustrophobic and disturbing lyrics. **Io ritorno domani** is quieter at first, but inclined to hard drifts. **Anna è a Berlino** starts slowly, but as always calm is apparent, and implies a conflagration that is never too late in coming. Last track is **Primavera**, between birds and acoustic guitar riffs, but not really a happy season one sung by the band. Given the good inspiration expressed by the lp, you wonder why Uto waited eight years. However the record has impact, originality, writing skills and attention to detail. In a word, everything.



**Circus Around** is the new ep of **Akroama**, stage name of Tommaso Di Santo: the young producer, born in 1996, is part of the roster of Doner Music. Anticipated by the video of **Humans**, featuring Alex Anderson, and by the title track *Circus Around*, the ep follows *Objectivers*, published along with Big Fish in the *Doner Bombers Compilation Vol. 2*. The ep includes seven tracks of electronic music, between ambient and neighboring genres, with a certain playful background. **Life** opens the record on very bright colors and an air quite buzzy, with some features that we will find in much of the work. It's a dialogue, even in dramatic colors, the one included in the **Right War**, in which the human voice makes and appearance, although with profoundly distorted sound. The title track **Circus Around** instead proposes a voice clean and understandable, in a landscape that, with some dance impulse, unfolds in a standard structure almost pop. **Humans**, with Alex Anderson, is another piece enriched by keyboards fully committed to providing a very bubbly surround, on which rests a rhythm moderate but strong. The following song **Fragility**, otherwise, comes from very far, building piece by piece its sounds, while **False Light** builds a sound very fluid, but also animated by joke sounds indeed curious. **Dead Line** closes the album mimicking some



## AKROAMA

rock sound, and extending its scope to a panorama with boundless echoes. Akroama builds a consistent ep, with some little excess to clean up here and there. But this work is smooth as much as alive.



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## REVIEWS

### MARIJUANAL "STONED PUNK"

**Marijunal** formed in 2013: the band plays a mix of punk, hardcore, metal, al-



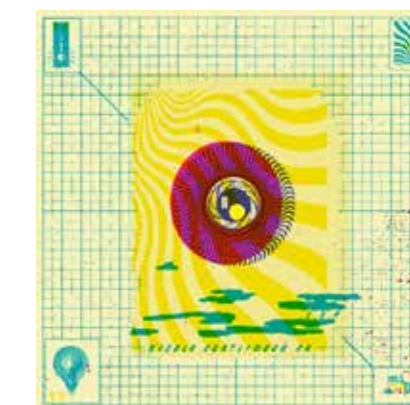
ternative, indie rock, j-rock. Debut album is called **Stoned Punk**, mixed and mastered in New York by Bob Davodian (among his works Randall Flag, Divine

Rapture). Lp starts from **1984**, title that reminds of Orwell (but also of Van Halen): the song imports immediately all values of a very fast and consistent punk. **No Pussies at the Skatepark** combines punk ideas with the desire to make inroads into the youth culture. **Alone** tries to shift the focus elsewhere with some initial piano chord, but it is a joke: the light-hearted tone returns and the tune sounds punk-hardcore right away. **Blood (Nukezone)** lowers the rate to metal/stoner levels. Lp runs again with **Brothers**, and it runs a lot: the attitude is aggressive, but the punk inspiration in this case is the American one. **Strung Out** proposes a different behavior, with a less obsessive drumming. Guitar instead takes command in the introduction of **Pain (Mope)**, at least until the drums decide to go crazy. The song is curious and surprising and also provides a soft acoustic guitar interlude. **Blotter** turns to some extreme sounding, indeed closer to an indie/alternative rock attitude dark and intense.

At the end of the record there is **Double Drop**, with higher speeds and a more direct approach. Never underestimate the strength of Marijunal: if they can stay on the path they might offer some good surprises.

### MOON RA & NICOLA CORTI: "E.S.P."

An entire record devoted to sleep: **ESP** is the work that two multi-instrumentalists experimental **Moon Ra** (also known by other monikers, such as Marie and The Rose) and **Nicola Corti** have build, in a flood of acoustic, synthetic, effected sounds. The first track is **Intro-Dormiveglia**, hypnagogic rhythm that starts with some background noise to what will be the most comprehensive sleep and the sound of the record. More subdued and muffled, it seems even under glass, the sounds of the Twilight Zone, the area of dusk creeps in a dark but not oppressive tunnel. More complicated **REM**, which consists of



disturbing dreams: you enter by doors to find yourself in noisy insidious environments, leaving space to the next track, **A Dream**, always at stake between emerged and submerged.

Distorted vocals and sticky sounds draw a dream reality not particularly peaceful.



REVIEWS

INTERVIEWS

TRAKS

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And in fact, here is **Hyncoubous**, a nightmare in which small strident sounds sprout, gradually emerging from the darkness, to get to a kaleidoscope of sensations that leads the listener through different emotions and different troubles. Finally, **Outro-Woke Up** takes us to an awakening that is not without harshness and contradictions. The sensations that accompany the lp are difficult to pigeonhole if not in a continuous flow, which turns out to be an accurate recovery from within a complete sleep. The work of Moon and Ra Nicola Short sounds very coherent and lucid.

### OTTONE PESANTE “OTTONE PESANTE EP”

Trumpet, trombone and drums. Stop. This is the bet of Paolo Raineri, Francesco Bucci and Simone Cavina, trio that publish the eponymous debut ep **Ottone Pesante**. An experiment, first of all, but also a way to convey a vitality and a high level of technical knowledge, for five songs not without a certain irony. The ep opens on notes of **Evil Anvil**, anvil on which the drumming consumes especially evil initiatives, while the wind instruments exercise their magisterium in creating a leaden as though rain clouds so heavy on the head of listener. And even heavier atmospheres comes with **Blacksmith Surgery**: in this case the drumming reaches rhythms of black metal, but the presence and intervention of the brass creates intersections completely different, between vintage and soundtrack

music. Occasionally the impression of being in front of a seventies police movie, but with emphasis of the musical fanfare.

**Blood Casting** dares on more obscure air, at least at the beginning, and for the first time the brass does not act only in combination, but sometimes also in short solos. **Grindstone** starts with much vehemence, and continues with great continuity of

flow, with the obvious intention to leave the listener breathless. We return to hammer taste with **Brassphemy**, blasphemy of the Brass that closes the ep with powerful and very robust notes. If we want to avoid the obvious (playing a disc between stoner and metal using only drums and brass itself is quite original in itself) we can say that the result of the combination offered by Ottone Pesante is very powerful and alienating. If an experiment is devoted to long-range, only time will tell. But this first taste is fun and very interesting.



[CLICK HERE](#)  
AND LISTEN TO  
“OTTONE  
PESANTE EP”





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## DANCING CRAP

They were born in 2008 and have never stopped spinning: **Dancing Crap** publish **Cut It Out**, an album in which they conveyed their many experiences, for a very contemporary album. **After an eventful year, this record seems to mark a moment of stability to the band...** Not at all! The current guitarists are not the ones who played the disc. One left while recording, the other we have replaced a finished record. Spirit? If anything, beer, wine and sambuca.

**A very interesting part of your sound is made up of dirt, jokes and overdubs: What is your way of building songs?** We must make distinctions. The songs of the album

have been written, except *Sociopathic Circus*, *Morbid* and *Mary Needless*, by me a few years back and are: *Obscure*, *Spotlight*, *Sam* in which Bobby added new portions music. *Burned Down*, *Soul City* and *The Sick Ones* also, which were not affected by tinkering at the level of writing. Even *Strange Kind Of Connections* is mine and it's the most recent, but it was quite bewildered by Bobby. For some months now with Bobby, we have developed a musical feeling that is allowing us to put in the cellar other new material in a totally instinctive way, in which we are integrating the other guys.

**A couple of years ago you did spend a few months playing in clubs in London: what feedback have you had?**

The way was right, but not all the comrades of the journey. Without this experience we probably would not have been able to achieve what we are doing now. Sharp and truthful criticism about the approach to the musical reality that we lived then. Ronnie and I were the only ones to reap the constructive part and we realized it was time to continue with new elements.



[CLICK HERE](#)  
AND LISTEN TO  
"CUT IT OUT"



## B:EAT

Vinyls, a magnificent city as backdrop, a bit of poetry and the format is done: these are the ingredients of **B:eat** a meeting between MVA-sounds and web TV Televisione Pirata. A series that begins with a video shot in Verona, about sampling and music. **Can you explain who you are and what you've done so far?**

B: eat dialogue sees two entities, Televisione Pirata and MVA-sounds.com. The first is a web TV that placed particular emphasis on live performances in different areas of music, the second, MVA-sounds, is a new reality by sweeping views, aimed at developing various ties between music and art. Televisione Pirata, particularly in his video format, Under-studio, opens to the world of vinyl and live performances, making room for many Italian talents. MVA-sounds came into being from the concept that characterized Meets Vision Art, a multifaceted research project created by Andrea Pilloni, ideologically close to Andy Warhol's Factory.

**How did it born the project B:eat?**

B: eat comes from a simple common purpose:

the music and the search for Meets Vision Art and airing ability Televisione Pirata showed for years. So from a simple visit to the studio of Andrea to the boys of Televisione Pirate, it was born a challenge: to bring out from the four walls of the art of sampling and sound research characterized by the use of vinyl. It was a Saturday evening and from there the idea of going the next day in a flea market, take the old vinyls and improvise. Without a set, wi-

thout a particular line to follow. Hand-held camera, sampler, turntables and the intention of bringing home a unique result and real.

**What will remain constant in the series and what they can change?**

The constant is the search, the desire to experiment and improvise without paying much attention to the shape but giving space to the substance and maintaining a live and dedicated approach to improvisation that makes each performance unique. It is extremely fascinating to use the sounds of the past and play with them. The vinyl? It seems to be back in vogue, although somebody never filed and stored records in lockers.



[CLICK HERE AND SEE B:EAT](#)





# LA MAISON

**Vaine House** is the new album of **La Maison**, quintet from Livorno in Tuscany, band already known as Brondi Bros. First steps of La Maison were taken in 2009 on the streets of London, sidewalks who see them included and involved in a sort of busking, made of light and dark music, compressed energy, life experiences that take unexpected paths and unpredictable. *Vaine House* starts with **Devil**: first bland and then much more bold rhythm, with sounds of the accordion and woodwinds. The face of album is tanned by Mediterranean and sometimes Balkans atmosphere. The concept is even more explicit with **Zingaraje**, blending sounds and languages in a sarabande angry and aggressive. **Frankie** sounds very curious, the song is subject to changes of pace but always danceable. Surprisingly sweet is **Rebs**, which leads to light not only the sensitive part of La Maison, but also a certain proximity to the British songwriting mold. We continue on moderate tones with **Richmond**, but the tune has characteristics

of increased anxiety. **Sarajevo** instead runs with a certain amount of pent-up anger, but always expressed amid a circus of different sensations. Sound returns to sweetness with **Like a Snake**, almost a nursery rhyme acoustics, where again all quality songwriting of the band emerge in full. Almost redundant is the sound of **Parada**, also topped by a soprano voice and a full fanfare. **Valentine Road** provides some trace of melancholy, while **Lazy Forest** closes the album with violins, drops of water and a certain sadness, but in the second part of the song all comes to life and starts the party. Original and imaginative, La Maison lead to crack a massive arsenal of lights, sounds and colors with a remarkable lightness. It's not hard to get lost among the paths drawn from the songs of this album, able to hide behind different masks without losing its essence.



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["VAINE HOUSE"](#)

## VIDEOS OF THE MONTH

### GONZAGA MINOTAURO



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### IO E LA TIGRE I SANTI



### MALARDITI UN PO' PIÙ IN LÀ



### KINGFISHER RED CIRCLE



### UTO PITTORE MINORE





PROMOZIONE SU:

**RIVISTE - QUOTIDIANI - WEB - RADIO - SOCIAL**

**CONSULENZA COMUNICATIVA  
NETWORK CREATIVO.**

**TUTTO FATTO A MANO.**



## ITALIAN BANDS IN EUROPE



Starting from several concerts in Italy, the **O.R.k.** will be on tour: the supergroup consisting of **Lef** (Obake, Berserk!), **Colin Edwin** (Porcupine Tree), **Pat Mastelotto** (King Crimson) and **Carmelo Pipitone** (Marta Sui Tubi) announces also an European tour in February 2016, with dates confirmed in **Austria, Netherlands, Germany, Switzerland, UK and Belgium**. The band will support the exit of first album **Inflamed Rides**, released in October for Cargo Records.

**O.R.K.**  
FEBRUARY 15, 2016: KUFSTEIN (AU) @ Q-WEST  
FEBRUARY 17, 2016: ZOETERMEER (NL) @ BORDERIJ  
FEBRUARY 18, 2016: KARLSRUHE (DE) @ SUBSTAGE  
FEBRUARY 19, 2016: BADEN (CH) @ KULTURBETRIEB ROYAL  
FEBRUARY 20, 2016: AHLEN (DE) @

**SCHUHFABRIK**  
FEBRUARY 21, 2016: LONDON (UK) @ THE UNDERWORLD  
FEBRUARY 22, 2016: Verviers (BE) @ SPRIT OF '66  
FEBRUARY 23, 2016: KASSEL (DE) @ SCHLACHTHOF  
FEBRUARY 24, 2016: COLOGNE (DE) @ UNDERGROUND







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