

Let's Make a Scene – The Lighthouse



*Frisse, dansbare popsongs die het midden houden tussen Two Door Cinema Club, Walk The Moon of The 1975, dat is het handelsmerk van de jonge Leuvense popband **The Lighthouse**. Hun melodieuze cocktail van meerstemmige zang met gitaar, toetsen en swingende drums zorgt zowel op plaat als op het podium voor een instant goed humeur.*

*Dat het succesrecept van *The Lighthouse* werkt, bewijst het mooie rijtje hoogtepunten. Zo bracht een reeks van meer dan 60 live shows de band onder andere op het Hongaarse topfestival **Sziget**, onze eigen **Gentse Feesten** en het voorprogramma van Alice on the roof in een uitverkocht **Het Depot**.*

*Eind 2015 dook de band de befaamde Wisseloord Studios (NL) in met producer Erik van der Horst (Hooverphonic, Anouk, David Garrett ...) om hun **debuut-EP** op te nemen. **Let's Make a Scene EP** werd op 15 april 2016 uitgebracht en kon rekenen op lovende reacties in binnen- en buitenland.*

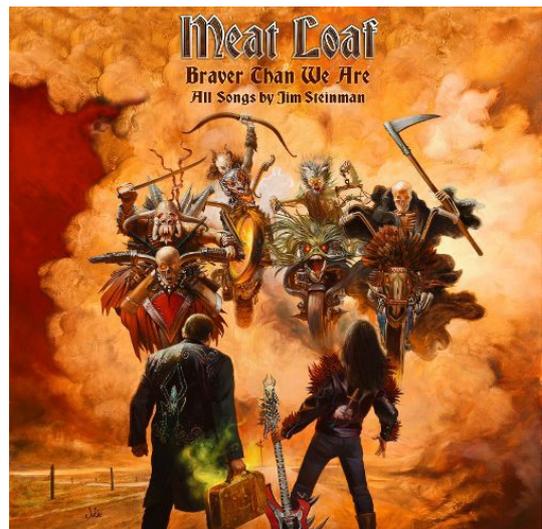
Reviews:

StuBru (DNL17): *"The Lighthouse is uiterst dansbare pop waar een strakke basgitaar flirt met malle elektronica. De gitaartjes zouden zo van Vampire Weekend kunnen komen en de meerstemmige voizekens doen het Leuvense wolkendek zowaar even openbreken..."*

met Yannick H'Madoun op bass ...

Braver Than We Are – Meat Loaf

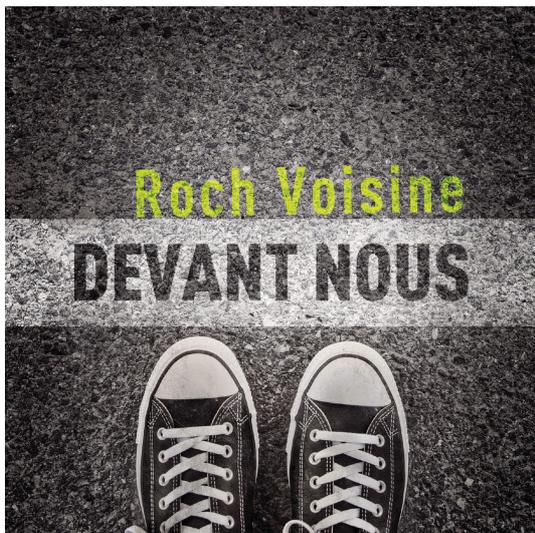
Jim Steinman parted ways with Meat Loaf sometime after their improbable 1993 blockbuster *Bat Out of Hell II: Back Into Hell*. He contributed a couple of songs to its 1995 sequel, *Welcome to the Neighborhood*, but by the time Meat Loaf was ready to do a third installment of *Bat Out of Hell*, Steinman opted out for unspecified reasons, leaving the singer to use five previously released Steinman songs as produced by Desmond Child -- a satisfactory compromise that at the very least illustrated how Celine Dion's "It's All Coming Back to Me Now" should've been on a *Bat Out of Hell* album. Through a series of circumstances, Meat Loaf and Steinman wound up reuniting for 2016's *Braver Than We Are*, which was produced by Paul Crook, just like its 2012 predecessor *Hell in a Handbasket*. While the



record bears some slick modern hallmarks, it is very much a throwback, evoking memories of Todd Rundgren's overblown Springsteen parody of 1977 as well as the earnest re-creation of 1993. Steinman's songs are suitably theatrical -- the opening "Who Needs the Young" feels like it's a Broadway reject -- and while he slyly winks at his past with "Going All the Way Is Just the Start (A Song in 6 Movements)," a song that features a cameo from "Paradise by the Dashboard Light" singer Ellen Foley, he also seems unaware that Ratt also got to the title "Loving You Is a Dirty Job"

in 1990 (albiet after Steinman whose composition first appeared as a Bonnie Tyler single in 1985). That isolation is ultimately a benefit because Braver Than We Are feels caught between nostalgia and indifference, an album so old-fashioned it seems happily ignorant of modernity even when it threads EDM rhythms and metallic guitars into "More." The other way it's possible to tell this album was released in 2016 is Meat Loaf's performance. Thin and sometimes breathless, he's no longer the colossus of the '70s, but the diminishment of his range humanizes him and adds a bittersweet tinge to this reunion. Through Meat Loaf's voice alone, mortality becomes evident and it makes this third reunion with Steinman all the sweeter. Braver Than We Are may have its flaws -- it's too staid and self-conscious, for one -- but Steinman never found a better interpreter for his songs than Meat Loaf, and Meat Loaf never sounds more like himself than he does when singing Steinman, and that's why the album works.

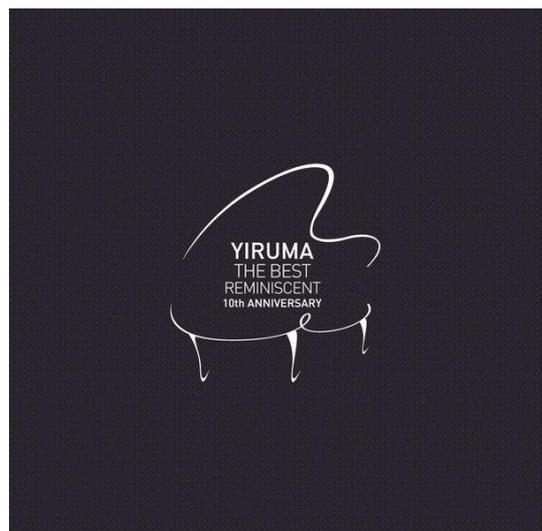
Devant Nous – Roch Voisine



The Best- Reminiscent 10th Anniversary – Yiruma

Born on February 15, 1978 in Seoul, South Korea, pianist Yiruma (real name: I Ru-ma) has released a string of successful albums in the 2000s and managed to land a number one hit with his composition "River Flows in You." Additionally, he was the first Korean artist to be invited to perform at the 2002 MIDEM in Cannes, France. Yiruma began playing the piano at the age of five and then moved to London in 1988 to study at the Purcell School of Music, where he graduated in July 1997. In June 2000, he completed a composition major at King's College London, and from 2001 onward he released a number of albums that can be categorized somewhere between the "contemporary classical" and "new age" genres. His 2001 album First Love contained the composition "River Flows in You," which

subsequently became a number one hit in several countries, especially when it was briefly considered to be included on the soundtrack of the movie Twilight. Even though the producers ultimately did not use the piece, a series of YouTube videos appeared online where Yiruma's cut was put into the corresponding scene, boosting the track's popularity and resulting in it being remixed by German DJ Alex Christensen in 2010. Yiruma also composed the scores for the movie Oasis



(directed by Lee Chang-dong) and the stop-motion animated film Doggy Poo (directed by Kwon Oh-sung).

Hollywood (single) – The Lighthouse

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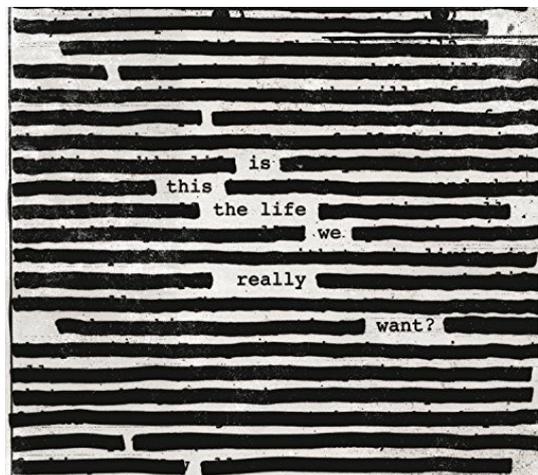
Backbeats (single) – The Lighthouse



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Is This The Life We Really Want? – Roger Waters

Roger Waters may not have made an album of new material between 1992 and 2017, but he was very active during that quarter-century. He toured regularly, wrote an opera, reunited Pink Floyd for the 2005 charity concert Live 8, and revived The Wall several times, turning the self-absorbed rock opera into a political piece. *Is This the Life We Really Want?*, his fourth song cycle, picks up on this thread, functioning as barbed protest music for the age of Brexit and Trump. Waters doesn't disguise his bile -- there's a lament for "The Last Refugee" and he spits out "picture a leader with no f***** brains," a clear broadside against Trump -- but the album doesn't seethe with rage. With its deliberate tempos, wide soundscapes, operatic guitar solos, and swelling crescendos, it is recognizably a Waters album or, perhaps more accurately, a Floydian one.



Where his other solo albums sported productions that tied them to their time -- quite garishly so in the case of 1987's *Radio K.A.O.S.* -- *Is This the Life We Really Want?* is warm and supple, thanks in no small part to a band featuring guitarists Jonathan Wilson and Gus Seyffert, drummer Joey Waronker, and keyboardist Roger Manning. The key player, though, is producer Nigel Godrich, who gives this a sonic richness evoking late-period Pink Floyd without specifically nodding toward any particular record. Certainly, *Is This the Life We Really Want?* lacks the straightforward narrative or melodic thrust of *The Wall*, but it isn't as somnolent as *The Final Cut*, and if the songs don't call attention to themselves, they nevertheless form a long suite that works as a sustained mood piece.

Lindsey Buckingham & Christine McVie – Lindsey Buckingham & Christine McVie



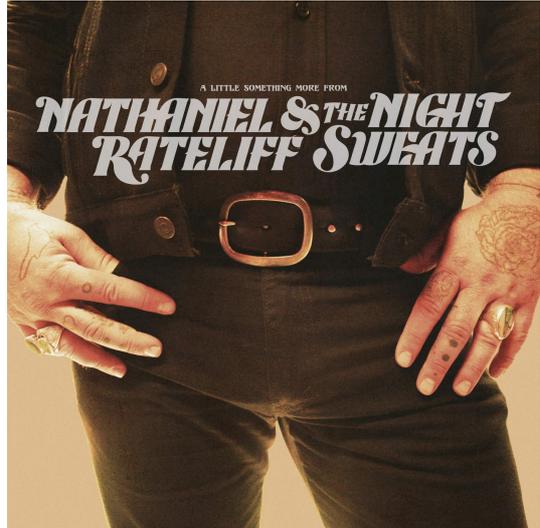
Christine McVie rejoined Fleetwood Mac in 2013 after a 16-year absence. In the aftermath, the classic Rumours quintet -- McVie, Lindsey Buckingham, Stevie Nicks, John McVie, and Mick Fleetwood -- were readying the ground to record for the first time since 1987. Nicks, however, despite public affirmations that she was on board, bailed to pursue her solo work, creating the kind of melodrama that has made Fleetwood Mac one of pop's most dysfunctional outfits. Buckingham and McVie had already written songs for the band project -- together and separately -- and decided to complete the record anyway with the rhythm section. Four-fifths of Fleetwood Mac albums have appeared before to very mixed results. While this set falls prey to that a bit given Nicks' absence, the end result remains quite positive

and, with more time, this version of the band could continue with great success.

The set commences with three absolute knockouts. Buckingham's opener "Sleeping Around the Corner" first appeared as a bonus track on his *Seeds We Sow*, but this rework is better; it's steeped in the melodic signature he's so effectively employed with Fleetwood Mac as traces of early rock harmonies are wed to slightly wonky rhythm and keyboard charts, joined to a killer new bridge and refrain. It's followed by "Feel About You," one of the pair's three co-writes. Framed by a marimba and John McVie's bassline, its Caribbean flavor is offset by a doo wop-esque lyric line behind Christine's breezy vocal -- that still offers more than a hint of ache in its grain. Buckingham's "In My World" combines Tusk's production flare with the breathy call-and-response vocal moans from *Tango in the Night*'s "Big Love." The glorious sun-kissed pop of McVie's "Red Sun" is gorgeously crafted. It contains a stacked vocal hook that makes us forget about Nicks altogether. Buckingham's "Love Is Here to Stay" sounds more like something off one of his solo albums, but it's a gorgeous song and the interplay of voices in the backdrop embraces the whole band. The jointly composed "Too Far Gone" is a funky, love-it-or-hate-it track. Its big funky riff stands at odds with McVie's vocal. But more than this, it contains Buckingham's maddening trademark production excess that employs big tribal drum breakdowns that disrupt everything. Likewise, McVie's "Game of Pretend" is a syrupy and uncharacteristically clumsy ballad that drags on far longer than it should and feels like filler. Her closer, "Carnival Begins," is far more successful. It's mercurial, dreamy, and actually recalls the Bob Welch-era Fleetwood Mac that delivered "Mystified." Buckingham's screaming guitar break at the end, however, reconciles it to the band's current sonic sphere. While Lindsey Buckingham/Christine McVie isn't perfect -- and it was smart not to bill this effort as a Fleetwood Mac record -- it's far better than expected, and indeed, they should have made it happen long ago. While you can never tell what might happen with this crew, one can only hope that this pair teams up again soon.

A Little Something More From – Nathaniël Ratelif & Night Sweats

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