

LUNA TURISTA (2009)

FLOATING WORLD (UK)

PENNYBLACKMUSIC.CO.UK

I A career-high was how I closed a review of Eileen Rose's last album, 'At Our Tables' and at the time I really did feel that it was the best album Eileen had made. All that changes now as with the ten songs on 'Luna Turista' Eileen, along with her band the Holy Wreck, have made their most satisfying and accomplished album so far.

It's unusual for any band or artist to, five albums in, make their best work. But that's how it is with Eileen. She has progressed a little with each album but as there has only been about 12 short months between this album and the last there isn't a great change in sound or direction; the band cover much the same ground, a pop, soul and country infusion and that voice always taking the centre stage but the songs are so much stronger than before.

Whereas much of 'At Our Tables' was immediate, some of the songs took a little time to work their way into your head, but with 'Luna Turista' the songs hit home and feel comfortable on the very first listen. That's not to say that they lose any of their attraction after a while; songs like 'Third Time's a Charm' and 'Silver Ladle' still stand up after numerous plays. The former song shows just how strong Eileen is vocally; when the music is slowed down and stripped back somewhat as it is in this song, especially in the beginning, we can hear just how perfect and powerful that voice is. But the latter song is one of Eileen's best vocal performances ever. There really is no one to compare her to, maybe Lucinda Williams at a push, but Eileen's distinctive vocals really do shine on 'Silver Ladle', a ballad where Eileen is joined on vocals by Joshua Hedley who does a fine job but really Eileen shows just what a soulful singer she is. She rips every bit of emotion from the song; it's almost as if she is on her knees in front of you, pleading with you.

Nine of the songs are Rose originals which, given how strong the material is, is further proof that Eileen Rose is a major artist now. The only cover is a version of 'Luckenbach Texas', which was the Chips Moman / Bobby Emmons song made famous by Waylon Jennings thirty something years ago. The fact that despite it obviously being the most country influenced song on the album Eileen, along with Joshua Hedley again, make this decades-old song sound contemporary. It is kind of like a 2009 version of George and Tammy or Gram and Emmylou.

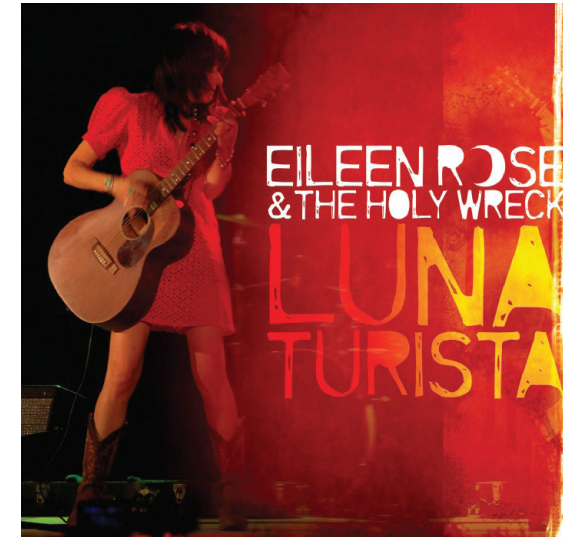
Maybe it's time to return to Eileen's albums prior to 'At Our Tables' because although that album is still fresh in the mind and Eileen's vocals were exceptional over the whole of that collection, I can't remember her previous albums being this good all the way through. Every single song on 'Luna Turista' could be pulled off the album and released as a single to get radio attention. The backing, both musically and vocally by the Holy Wreck is outstanding and even though I've spent my time raving over Eileen's vocals these songs would not have the power or be as exciting, I'm sure, in the hands of other musicians. The band play well together and as the album is produced by Eileen together with Holy Wreck member Rich Gilbert the whole thing gels so well.

It's impossible to label what Eileen Rose and The Holy Wreck do; they have a foot in many different genres and the fact that the lead singer obviously feels every single word she sings no matter if she is tackling a ballad or rocking along is one of the reasons they are so successful at this.

They've left it late in the year to release one of the best albums of 2009 but that's just what this exceptional band has done. Wholly recommended.

EILEEN ROSE

PRESS ARCHIVE



*ONE OF THE BEST ALBUMS
OF 2009*

WHOLLY RECOMMENDED

PENNYBLACKMUSIC.CO.UK

LUNA TURISTA (2009)

FLOATING WORLD (UK)

ROCK 'N' REEL MAGAZINE

Famed for blurring the genre boundaries with her four releases to date, you might wonder in which direction Eileen Rose will take you this time. The most obvious signpost is her recent relocation to Nashville, and a cover of Waylon Jennings' 'Luckenbach Texas' steers you firmly down the country road.

Rose disregards contemporary country's strict rules, untethers its spirit and lets it run wild. The result is irreverent and gutsy. Reminiscent of her collaborations with The Ruts and Glen Matlock, there are tracks here that would sit comfortably within the melodic force field of the late 70s, the time when punk started to fine-tune itself.

Rose is wry and cynical as ever: "Then Christmas will come/and they'll force us to put up a tree/Because guilt is never on loan it's yours for the keeping." Yet surprisingly, for all its themes of grief and anxiety, it's far perkier than vintage Rose; the queen of melancholy is dead, it would appear. 'Luna Turista' peaks with the final track, the wondrous 'All These Pretty Things', which struts and displays with astonishing emotional frankness before giving way to a bombardment of guitar.

MAIL ON SUNDAY

Eileen Rose is from Massachusetts, and she recorded her fifth album of raw, rueful, sometimes riotous alt-country in Nashville and Berlin. But Britain is almost the spiritual home of this music nowadays, which might explain why this CD features a picture of Rose on a London station.

She and her band, including former Frank Black sideman Rich Gilbert, don't re-write the rules of alt-country, but they attack it with passion and subtlety, and her songs are rich and strong. Rose may be destined to be under-appreciated, but she deserves more.



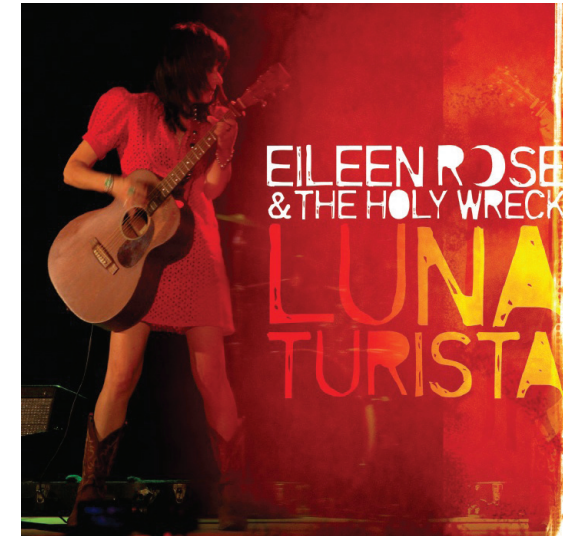
AMERICANA.CO.UK

Sounding ever more like a feral Maria McKee in her Lone Justice days Eileen Rose opens her latest with the kick-ass rocker "Simple Touch Of The Hand", which is a fine start but one that overstays its welcome just a bit, a comment that could be made about a lot of the tracks here. It's a minor point though, as overall this is probably Rose's strongest work to date. The classic country sound of "Trouble From Tomorrow" features nice fiddle from Joshua Hedley and some proper Waylon guitar playing by The Legendary Rich Gilbert (sic) while the "look at the state we're in" "Why Am I Awake?" has the sound of "It Wasn't God Who Made Honky-Tonk Angels."

It's "Silver Ladle" though that is her masterpiece. Slow and stately, it goes from despair and desolation to hope and belief in six minutes of perfection, with Rose's voice rising from the deepest depths to offer redemption and salvation. It was obviously difficult for her to follow that, and she takes the opt-out approach with a cover of "Luckenbach Texas", which is a pleasant but undemanding interlude before she kicks off her inner rock'n'roller again on "Strange" where she swaggers like Dylan channelling Axl Rose. That is as nothing though to the closing "All These Pretty Things" where she sings for her life and the band matches her note for note, and as her final visceral howl of "I'm sorry" shivers the soul before fading away the feeling is shared by the listener, but only because the album's finished.

EILEEN ROSE

PRESS ARCHIVE



*BEST YET FROM SWAGGERING
ALT COUNTRY ROCKER.*

AMERICANA.CO.UK

RICH AND STRONG.

MAIL ON SUNDAY

LUNA TURISTA (2009)

FLOATING WORLD (UK)

SHAKENSTIR.CO.UK

Oh Eileen, and where have you been in 2009? Answer: Writing and recording the best God-damned record of her life, that's where.

Recorded in her adopted home town of Nashville, TN, and in Berlin, it features her band The Holy Wreck - guitar and pedal steel virtuoso, The Legendary Rich Gilbert (Frank Black & The Catholics, Tanya Donelly, Human Sexual Response), and on drums, Nate "86 Stalfa (Knock Down Society, Caitlin Cary, Thad Cockrell). There are also guest appearances from singer and fiddler Joshua Hedley. The album has been mixed by Rob Clark, who works with Neil Young.

Now for me to say that this is the 'best God-damned record of her life' means something, and I'll tell you for why. Rose hasn't made a bad record, in fact they have all been wonderful, with COME THE STORM and LONG SHOT NOVENA shining especially brightly. So for me to say that LUNA TURISTA is her best record to-date really means it's friggin' stunning. This is one alt-country ride you just cannot miss! 2009 has been a brilliant record release year, but the genre that has been least well represented is this one, and Eileen Rose has come up trumps.

'Simple Touch Of The Hand' opens with a simple acoustic strum and the revealing vocal line: 'Twenty odd years, man it's been too long/You seemed a bit sad, but still pretty strong/When I said I was happy and things were coming along/I lied, I lied.' Then the band strikes up and the fun really starts! Rose is wearing her heart and career on her sleeve with this melodic Titanic of an opening song, with a vocal performance which seems to have shed all inhibitions; like a dam opening its gates to let the massive torrent of water run free. Her band is amazing and makes no small contribution to this stunner. And that's just the start! 'Side Ride Home' opens with firmly struck, wandering piano notes that continue to play a starring role in this beauty. There are crashing crescendos, another monster-melody, and another fabulous vocal performance conveying another wonderful set of lyrics ("What's a girl to do/when the cool design of reason fights with love?/What's a girl to do but sadly ride off...").

'Trouble From Tomorrow' takes a firm grip in the country genre with some wonderful instrumental passages from the old country faithfuls. 'Third Time's A Charm' provides an emotional and thoughtful musical interlude that travels at glacial pace. Rose has one of the most expressive voices around and it's used here to break your heart, with convincing lyrics, a beautifully judged instrumental arrangement and backing vocals to complete a moving and utterly beautiful package. And when you think it just can't get any better, 'Silver Ladle' arrives with heightened emotions,

even slower pace and an ambience to melt even the coldest heart. Lyrically, it's a blinder, vocally it's one of the finest and most moving performances of 2009 (and frankly just about any other year). It's also one of the finest examples of production heard this year.

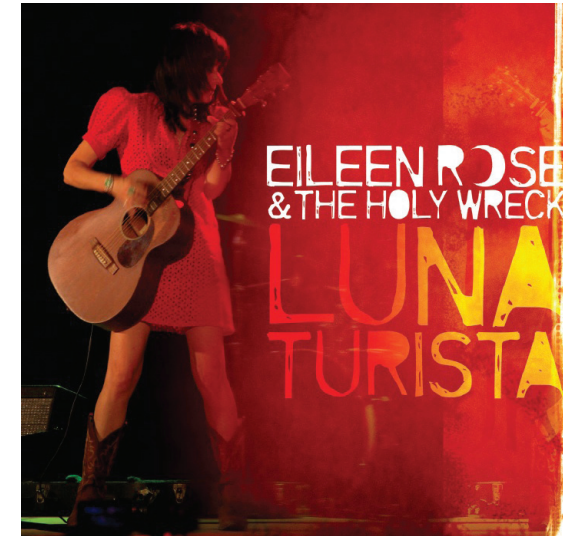
'Luckenbach Texas' (featuring Joshua Hedley) goes marginally more upbeat and more country. I can imagine this being played at the next Country Music Awards as one of their famed duets - I kid you not! 'Strange' goes way upbeat with a country rocker of rare distinction, and a single that should knock 'em dead in the US of A. The vocal reminds me of Martha Wainwright after having consumed a gallon of Red Bull. The fiddling is magical, the melody is huge, the choruses so hook-laden they could empty the North Sea of its dwindling fish stocks. It's a monster of a song and perfect in every mutha-froggin' way. Astounding! Then the trad-country beauty 'Why I Am Awake' rolls in - Rose is back home and you can tell with this wonderfully played song (both vocally and instrumentally) which, although conventional, offers a few clever vocal twists.

This has been a breathtaking musical ride, but it's not over yet... 'The One You Wanted' is the darkest song here, with its perfectly judged, doom-laden piano that builds the tension and drama magnificently. Rose gives a contemplative and stunning vocal performance to hammer home the darkness and emotion in no uncertain way. There are several stand-out tracks here, but I think this one is my pick (for now anyway). Finally, 'All These Pretty Things', with its deep-bass vibe, also travels a darker road with Rose spitting out the vocals one moment, whispering them the next. There's a powerful rhythm, a crashing instrumental crescendo with guitars and drums let loose on their own, almost in competition with Rose's passionate vocal that in the closing seconds screams out, "I'm sorry, I'm sorry!"

Well, they say the best things are left for last, and in album release terms this album illustrates to a tee why we leave our 'Albums Of The Year' to the latest possible moment (while everybody else races for the finishing line to beat their competitors). Until I heard this record I had sort of decided mentally which was my album of the year. Eileen Rose, you have thrown out the most vicious curve-ball with this record... It's an alt-country masterpiece of song writing and performance, with a devastating diversity of pace and mood. It's impossible to fault, impossible not to love and admire. It's ESSENTIAL! But even more important - Eileen Rose has cemented her position as one of THE finest alt-country artists, anywhere, anytime.

EILEEN ROSE

PRESS ARCHIVE



5/5 THE BEST GOD-DAMNED RECORD OF HER LIFE

A BREATHTAKING MUSICAL RIDE

SHAKENSTIR.CO.UK

LUNA TURISTA (2009)

FLOATING WORLD (UK)

CLASSIC ROCK SOCIETY

I've had the pleasure of reviewing everyone one of Eileen Rose's previous four albums as well as interviewing her for this very mag, and each time I find myself saying that she can't get any better, and each time she proves me wrong, and she's gone and done it again.

The Nashville based Bostonian site most comfortably in the Alt. Country bracket (Although knowing her she's probably dispute that), but her material ranges from Folk to Country and full on Rock 'n' Roll to Indie Rock, the latter probably thanks to her tenure as front woman with Fledgling. The quality of her song-writing improves with every album and she is now a remarkably accomplished word-smith, but it is her vocal performance on this album which steals the show.

Eileen has always had a highly individual and distinctive voice but her vocals have not taken on an incredible power, with closing track 'All These Pretty Things' being the perfect example, and it is the vocal factor which take her to such great heights.

Superb stuff from one of the great unsung performers and one of the best pairs of legs in the business.

THE IRISH TIMES

Eileen Rose is one of those rock/ roots stalwarts who regularly release albums yet seems to receive very little in return.

Working on the fringes, however, apparently suits the Boston-based Rose. It's as if she touches the snags and edges of music while blindfolded and makes her way from unfamiliar territory to home. Luna Turista, her fifth album, is infused with Rose's usual thorns of rough-hewn rock'n'roll (Simple Touch of the Hand), rugged roots (Third Time's a Charm), and, in general, music constructed from the heart rather than the head.

Factor in assistance from pros who are involved with the likes of Detroit Cobras, Neil Young, Frank Black and Caitlin Cary. The resulting album pulls few punches while simultaneously extolling the virtues of life's little accidents.

MAVERICK MAGAZINE

I loved COME THE STORM but I think this new release may have even surpassed that great album.

Eileen Rose writes some fantastic songs and since settling in Nashville has turned a little closer towards country whilst still keeping her rock undertones. She has written all but one of the songs on this superb CD, the one cover being a wonderfully tender version of 'Luckenbach Texas' where she duets with Joshua Hedley. Another terrific country tune is 'Trouble From Tomorrow' with Joshua adding fiddle plus some fine guitar picking from Rich Gilbert.

Eileen can sing some truly wonderful slow tunes, like the beautiful 'Third Time's A Charm' and 'Silver Ladle'. She also tackles some sad personal losses on 'Sad Ride Home', the lyrics of this song really puts life into perspective.

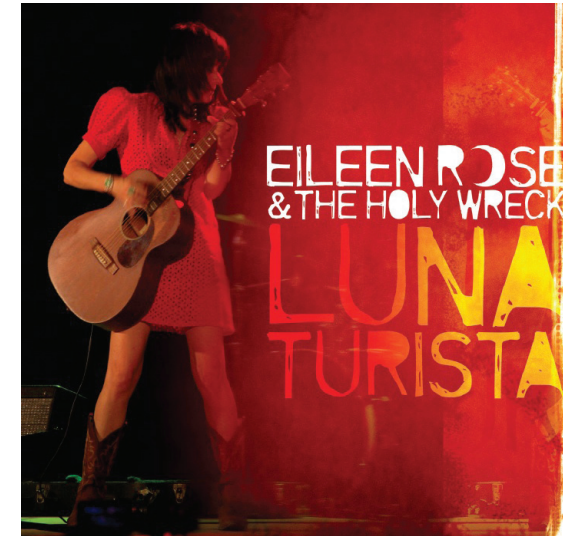
Always known for her powerhouse live shows and passionately intense vocal delivery, Eileen does not disappoint on this CD with the brilliant opener 'Simple Touch Of The Hand' and the highly explosive rock 'n' roller 'All These Pretty Things' that builds superbly with the electrifying guitar playing of Gilbert coupled with the pulsating excellence of Nate 86 Stalfa on drums, both mainstays in the magnificent Holy Wreck Band. The song is like a powder keg of gunpowder just waiting to go off, and that it does as Rich gives a manically chain-sawing guitar solo before Eileen's vocals get louder and vehemently vociferous as she shouts at the end 'I'm Sorry', truly awesome track that bridges the gap between rock and country.

Brilliant album from the great Eileen Rose and band.

★★★★ 1/2

EILEEN ROSE

PRESS ARCHIVE



BRILLIANT ALBUM
FROM THE GREAT EILEEN ROSE
AND BAND

MAVERICK MAGAZINE

SUPERB STUFF

CLASSIC ROCK SOCIETY

LUNA TURISTA (2009)

FLOATING WORLD (UK)

NETRHYTHMS.CO.UK

Building on the gathering praise for her three previous releases, last year's *At Our Tables* saw the Nashville based Italian-Irish-American singer-songwriter finally gain wider recognition with its cocktail of country, rock and Detroit soul. She makes a swift return now to capitalise on that momentum, accompanied by her now regular sidemen, The Legendary Rich Gilbert on pedal steel and guitar and drummer Nate Stalfa, with guest fiddle and vocals from Joshua Hedley.

Recorded in Nashville and Berlin, it again keeps the musical fabric varied, opening with the ringing, 60s shaded low slung guitar country rocking *Simple Touch Of The Hand*, riding the Johnny Cash rhythm rails in classic Nashville style with *Trouble From Tomorrow* (apparently a track reflecting her compulsive anxiety), and rocking out with the bass glowering *All These Pretty Things* where, the vocals shifting from snarl to whisper and the guitars and drums spitting flames, she could well be talking about controlling record labels ("they tie your feet then want you to dance") as lust or defiant explosive rage.

The sense of a troubled soul in the closing song is echoed elsewhere on an album that's steeped in anger and pain. Gathering around a repetitive piano phrase and keening steel, *Sad Ride Home* has its roots in the recent deaths of her brother and father to "the cruel design of living" while the plangent, doomy chords of *The One You Wanted*, the quietly resigned emotions of six minute yearning heartbreak *Third Time's A Charm* and the swaggering *Strange* where she sounds like a cross between Sheryl Crow and Dylan (not least because her delivery recalls *Like A Rolling Stone*), all treat on love desired or denied.

Maybe that's got something to do with her single choice of cover, duetting with Hedley and getting back to the basics of love on the self-examining, world weary but upbeat *Luckenbach Texas*. It's such a stunner of a version you might even forget the Waylon classic.

It's not the only nod to the music of the Lone Star State. Why Am I Awake?, a 'wake up to reality' railing against talentless 'singing birds', self-interested politicians, bands (well, the Stones actually) who only do it for the money and anyone living in the past or under the delusion they make their own choices, waltzes through the honky tonk to the tune of Hank Thompson's *Wild Side Of Life*.

All of these make for a career defining album, but all are overshadowed by one track. With Hedley proving harmonies and fiddle, *Silver Ladle* is a spare, haunting backwoods gospel that moves from self-castigating confessional ("I'm hard at work breeding devils...I harbour jealous angels bound by glamour to my wrist") to a moment of vocal nakedness and a soaring climactic discovery of salvation and the calming balm of faith, a silver ladle "holding water to my lips." Were she never to record again, those six minutes would be an enduring monument. A rare bloom, indeed.

CLASHMUSIC.COM

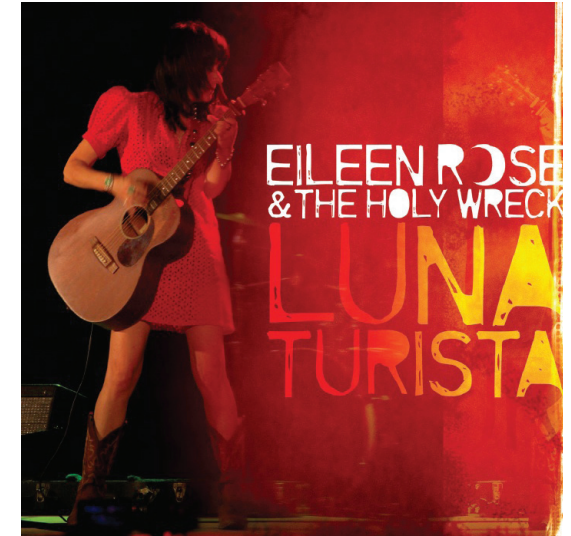
Eileen Rose's brand of Americana is grittier than your uncle's moonshine and no mistake.

Her recent move to Nashville has clearly paid dividends as she has developed a rootsier sound for this, her fifth album. The slower ballads lull the listener into a false sense of security. She finally reveals her true colours on the final track 'All These Pretty Things' and rocks out.

As far as country music goes, she's definitely more Steve Earle or Joe Ely than Dolly Parton, which let's face it, can only be a good thing. She might not have the rhinestones, but she's got the attitude.

EILEEN ROSE

PRESS ARCHIVE



A CAREER DEFINING ALBUM

AMERICANA.CO.UK

MORE STEVE EARLE THAN DOLLY PARTON

CLASHMUSIC.COM

LUNA TURISTA (2009)

FLOATING WORLD (UK)

MUSIC-NEWS.COM

One of those albums that are not at all easy to define – you just know that the end result is rather special and you are going to be listening to some of these tracks for a long while to come.

Eileen Rose has a full and clear voice and a way with words that make you think and she has surrounded herself with a cast of musicians and producers that will let her music shine out. Musically she touches on modern country 'Trouble From Tomorrow', classic Nashville weepie, 'Third One's The Charm' or a heart-rending version of 'Luchenbach Texas' but then she will throw in 'Simple Touch Of The Hand' which could have been by John Mellencamp at his best.

On one hand this is very good country and western but it hasn't got the false saccharine aftertaste of an awful lot of that maligned genre but on the other hand it isn't alt country with its forced 'relevance' and po-faced glance; what it is is country with real heart and some fine playing – no more no less.



FATEA MAGAZINE

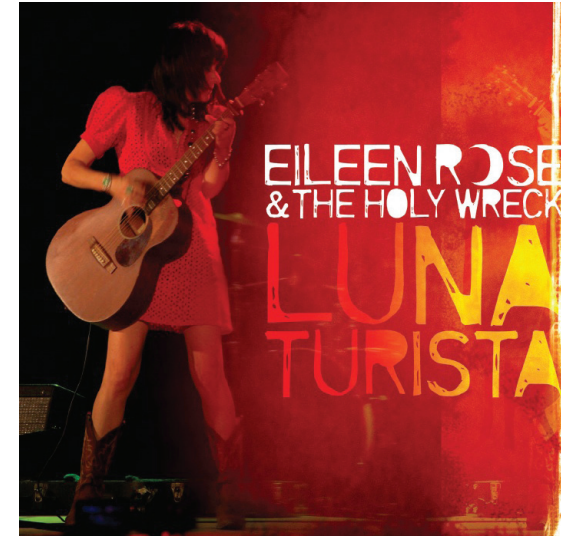
I'm really into "Luna Turista", there's good honest rockabilly and skiffle here. Eileen Rose has some real power in her voice, at times reminding me of Maria McKee during her Lone Justice phase. The Holy Wreck provide excellent support. Whilst quite punchy, there were a couple of times I felt the song was too long - a classic three minute romp was all some songs needed and they would have been better for it - but in the scheme of the album it's a small gripe for an album that otherwise shoots all the cans off the fence. A good time album for beating the blues.

NEW-CLASSICS.CO.UK

Italo-American Eileen Rose's fifth album was recorded in Berlin and in her adopted home town of Nashville, Tennessee, with her relatively recently acquired backing The Holy Wreck that includes the excellent Rich Gilbert on electric guitar and pedal steel and Nate '86 Stalfa on drums, with fiddler Joshua Hedley and Aaron Oliva appearing on several tracks. Luna Turista features nine of Eileen Rose's own compositions plus a tender version of Waylon Jennings' Luckenbach Texas. Her beautiful golden voice has gained impressive conviction and versatility and is heard to great effect on an album that reveals Rose's most accomplished work to date and could finally earn her the mainstream recognition she has long deserved. She moves with impressive ease from reflective tracks such as Third Times a Charm and the lovely Silver Ladle to the defiant rocking of All These Pretty Things. Other outstanding songs include the moving Sad Ride Home, reflecting personal losses Eileen Rose has experienced recently, such as the deaths of her brother and her father, and the Dylanesque Strange, which also appears on a bargain-priced sampler album from Floating World Records - THE WORLD IS YOURS (WORLD 1). The other 17 tracks on this one include some of the latest work by the label's admirably eclectic roster of artists, ranging from veterans such as Detroit's Mitch Ryder, the legendary Gary U.S. Bonds, ace guitarist Robin Trower and 'the greatest Cajun band in the world' Beausoleil, to newer names such as Eef Barzeley, Umphrey's McGee, Sharon Robinson (a fine version of Leonard Cohen's Everybody Knows), the soulful Toni Childs and an inspired final track by Ravi Coltrane, son of jazz greats John and Alice. First class.

EILEEN ROSE

PRESS ARCHIVE



EILEEN ROSE HAS SOME REAL POWER IN HER VOICE

FATEA MAGAZINE

RATHER SPECIAL

MUSIC-NEWS.COM

LUNA TURISTA (2009)

FLOATING WORLD (UK)

EILEEN ROSE
PRESS ARCHIVE

WEARS THE TROUSERS MAGAZINE

Review of 'Sad Ride Home'

(Luna Turista album track)

Ten years into her celebrated career, Eileen Rose has rarely sounded as rangy as she does on upcoming fifth album Luna Turista (out October 5th). The still relatively fresh partnership with her backing band The Holy Wreck has emboldened her song-writing with broader strokes of attitude and a fearlessness that's infectious and immediately obvious. But it's not only their influence.

The past two years have seen Eileen go through a cascade of personal turmoil, including the deaths of her father and brother, and it's this pain that gives preview track 'Sad Ride Home' its emotional momentum. Rather than wallowing in despair, however, she confronts the inevitability of death head on and, in the chorus, with some bravado. "The worst part is just knowing this is not the worst place this is going," she concedes at one point, but there is never a hint of full-blown resignation. The jam band feel of the material is a long way from her early recordings, unfolding as it does with a whole new sense of dynamism, but Eileen has always been a kinetic artist; shifting, changing, growing, this is her latest evolutionary step and it sounds pretty good.

