Aphrodesia **LAVANDOU**

Release 19. august

Aphrodisic road movie

32 raw sketches, fragments written down on the laptop, picked up, reworked and drawn – more or less on the road. Literally speaking. En route, moving, during breaks, between here and there and possibly with a base in the French town of Lavandou. Now through the final editing, some of the tracks have been all the way through the electronic wringer – others haven't, but come out sounding just as accomplished. What it is? Listen, and find your own label, or take it as 'Aphrodesia'.

Behind 'Lavandou' you find the singer Yasmin and bass player/multiinstrumentalist Asger Steenholdt. Yasmin released 2 solo-albums back in the early 90's. The Geffen-released 'Slow', produced by Soulshock/Cutfather contained the hit single, 'Wanna Dance', which won the Danish Grammy for best rap/dance song of the year (1991), climbed the Billboard charts, and paved the way for her second album 'A Scent of Flowers', which was produced by Soulshock/Karlin. Yasmin has since performed extensively at Danish theatres and television shows. She has recently taken an international education as a Sound Healer. Asger Steenholdt has written music for the theatre, went to USA to 'learn how to play bass'. Came back and started at the conservatory, dropped out again, instead concentrating his energies on playing with a long line of Danish top names – and for the last 7 years, he has been a member of the multiple platinum selling rock band Big Fat Snake. The two of them met during a new Danish staging of 'Hair' in 1996, the production later moved to Paris and played to sold out houses for two and a half months at the "Theatre Mogador".

With a little help from a handful of talented musicians, the two have written and produced the entire work, with the final mastering done by none other than Tim Young, who is known for his work with (amongst others) Madonna, Massive Attack and Björk.

The 32 raw sketches have developed into 9 complete, closely connected tracks, after a process that ran through 5 years of creative work, the result being a quite unique album. Disquieting, alluring and not at all afraid of being downright inviting. But it also smolders – all the way through – even when it's most seductive, in a slightly dangerous way. Yasmin here shows herself to be a fearless singer, not afraid of trying new grounds, on the contrary. Her singing jars even at its most beautiful, with a deeply felt demand for being listened to.

Listen to 'Lavandou' as a road movie, with all that entails of short, intense cuts from the popping, rhythmic beat at street level to a panorama of spherical, alluring sonorousness, all under an umbrella of elegant but unaffected command of both the vocal and instrumental means in an up to date sound. The naturally central role of the bass is an extra bonus when played – and used – like it is on this album, even the most leaned back tracks have a subdued intensity and urgency.

'Lavandou' as a whole is both extensive and focused. An intense narrative about experienced feelings, moods and places the two have worked with and in, in a space of words and sounds that is no more private than everyone will feel welcome. And most likely we will recognise some things…

APHRODESIA: Lavandou Nordic Light/Sundance SU 9063-2
Wind Song / Calling You / Into Your Eyes / Come On / Be Loved, Be Heard / Been the One / Tenderness / Blood Keeps Running / Dream On

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