

Glitterbeat Records 2019

BaBa ZuLa

Derin Derin

PRESS OVERVIEW

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Glitterbeat Records 2019

**UK MEDIA
PRINTED**

Financial Times Weekend

FT Weekend

FINANCIAL TIMES

Saturday September 21 / Sunday September 22 2019

Critics' choice

Life&Arts

World David Honigmann



BaBa ZuLa

Derin Derin
Glitterbeat
★★★★☆

Musicians living under authoritarian regimes turn to psychedelia, from Brazil in the 1970s to Turkey then and now. For 20 years, BaBa ZuLa mixed Anatolian rock with the driving rhythms of German band Can and their contemporaries in the West German scene; then they fell silent for five years.

Now the Istanbul band return with their album *Derin Derin*, a dark, metallic set interspersing songs with instrumental passages from a television documentary about falconry.

The twin leads of electric *saz* and electric *oud* (modernised versions of Ottoman and Arabic instruments) churn out the opening riff of “Haller Yollar”, the title perhaps a nod to Neu!’s “Hallogallo”. In a deep voice, Osman Murat Ertel hymns “the ones who look up at the clouds when climbing through the mountains, the ones who make love and hold tight to the ones they dream of”.

There are crunchy riffs amid the oud tracery of “Kizil Gözlüm”, as Ertel intones “I’m in the wind, you’re at my skin”. A descending walking bassline, then “When the moon is full it’s you I search for.”

Less elliptical is “Salincaksin”, based on words sung to Ertel by his son as he pushed the child on a swing. “The swing is you,” he growls, “you are the flower, you are the park . . .”

Then the music drops away for a moment into howling space, before resuming with a tripping rhythm.

The most obviously political track is “Port Pass”, on which the singers bark out a series of arbitrary commands in a range of languages from Greek (in the mouth of oud player Periklis Tsoukalas) to Turkish to English.

“Is this your wife?” demands an official. “Show me your ring then.” Another commands: “Take off your shoes”. The groove stops and starts. Foghorns bleat. There is the ghost of a high call to prayer, perhaps.

Where the songs grind, the instrumentals soar. On the brief fragment “Şahin Iksiri”, meaning “Falcon Potion”, a keyboard whine soars on the air while percussion chimes. The closing “Transendance” throbs with war cries and deep bass.

Also available online <https://www.ft.com/content/53446800-d882-11e9-8f9b-77216ebe1f17>

Mojo

MOJO

NOVEMBER 2019

WORLD
BY DAVID HUTCHEON

BaBa ZuLa



Derin Derin

GLITTERBEAT. [CD/DL/LP](#)



Our deep dig into mysticism continues with the return, after five years, of the veteran Turkish heads who act as a link between Erkin Koray, Can and Mad Professor. They may not have the perky energy of Gaye Su Akyol, but that all-electric saz and oud frontline (plus percussion and synths) means they still defy anybody to sound like them.

Uncut (mentioned in WOMAD review)



LIV

Jojo Abot: carnival swagger

Salif Keita quashes those retirement rumours

Apocalypse now: Bantou Mentale

WOMAD

Charlton Park, Gloucestershire, July 26–28

Robert Plant's latest gang are the quietest act at this riotous pan-global celebration

A DEFIANT carnival of rainbow-coloured multiculturalism, WOMAD has always been a bigger, richer, stranger affair than its caricatured image as a tasteful ethno-fusion picnic for Waitrose hippies. Indeed, in a good year like this, it can feel like the most adventurous and experimental festival of the summer, putting more self-consciously eclectic hipster events to shame. Any definition of "world music" that includes Macy Gray's deliciously grainy soul-pop torch songs, **Anna**

CIBRANOV/REDIFERS, SHARIF/USSEIN, GARRY JONES

Calvi's thunderous widescreen Rothko paintings, Turkish psychonauts **Baba Zulu** wiggling out, and Welsh-Cornish singer **Gwenno** teaching the crowd cheese-based revolutionary slogans definitely reflects a generosity of spirit that makes for a great festival.

One striking development in recent years has been the rise of acts we might call "post-world". This year's bill highlights a growing diaspora of globally connected Afro-fusion artists who are expanding and reinventing the traditional folk styles of their ancestral homelands.

Two Paris-based French-Congolese acts really stand out: the club-friendly electro-stomp duo **Tshegwe**; and **Bantou Mentale**, a ramshackle Afrobeat gutter-punk quartet fronted by a charismatic livewire named Apocalypse.

Pleasingly, many younger African artists now coming onto WOMAD's radar are also ditching traditional costumed pageantry in favour of glitter make-up and glam-rock finery. South Africa's **Petite Noir** – AKA singer and multi-instrumentalist Yannick Ilunga – peacocks through his

lively set in scarlet stage robes that smack of vintage Bowie or Jagger. But this year's top bling prize goes to **Jojo Abot**, a Brooklyn-based Ghanaian singer, visual artist, director and actor. Her gaudy, booty-shaking performance wraps heavy meditations on blackness and empowerment in sexy carnival swagger. Fantastic.

Also tapping into this post-world current are the **Ta Dhom Project**, a Southern Indian hip-hop collective fronted by three high-energy MCs, whose jabbering multilingual vocals combine Carnatic tradition with breakneck rap delivery, often to amazing effect. While musical director Viveck Rajagopalan directs from his tabla-laptop combo at the back of the stage, bass guitarist Shri keeps the funk levels high, with occasional eruptions of jazz-metal shredding that bring an unexpected Thurston Moore dimension to their already exhilarating set.

Uncut (included in WOMAD review)



Amazing grace: Robert Plant and his latest foil, Suzi Dian

Light relief: festival closers Orbital

DakhaBrakha: Ukraine's White Stripes?

But the post-world champions must surely be Ukrainian quartet **DakhaBrakha**, whose three female vocalists yodel their ululating quarter-tone harmonies over a thunderous tumult of psychedelic punk-blues. Born from a stage show, the group's performance is highly theatrical, from their stylised peasant hats to their Borat-thick accents. And yet their music is far from kitsch, hinting at how The White Stripes might sound if they had emerged from Odessa rather than Detroit. They call their primal, lusty racket "ethno chaos", but there is clearly focus and discipline behind the tumult. Anarchy in the Ukraine.

With its unstarry ethos and egalitarian array of stages, WOMAD is less dependent on heavyweight headliners than most festivals. That said, this year's bill still features a few living legends and revered elder statesmen, including Pakistan's **Ustad Saami**, whose drone-heavy

WOMAD ends on a sci-fi high with Orbital's intergalactic laser show

warble explores the full bandwidth of a 49-note microtonal scale. The 75-year-old Saami's electrifying vocal style may be rooted in the 13th century, but it sounds as fresh and experimental as the latest hotly tipped avant-rock act.

Another WOMAD veteran returning to Charlton Park this year, possibly for the last time, is **Salif Keita**. On the cusp of turning 70,

the royal-blooded Malian singer is rumoured to be mulling retirement. But this seems unlikely given the effortlessly sunny uplift of this show, with that warm, burnished-gold voice swept along by a brassy, punchy, super-tight team of seasoned sidemen. Ending his set thronged by dancers, Keita is in his element, a beaming old master on peak autumnal form. Pottering in his garden can wait a few more years.

Robert Plant has also played WOMAD numerous times with various post-Zeppelin projects. His latest rootsy vehicle, *Saving Grace*, is probably his most humble to date, a back-porch-busker-style outlet for scholarly explorations of antique folk, blues and country ballads. Sharing intertwined harmonies with Suzi Dian, Plant proves quite the stand-up comedian, mocking his own age and legend: "This is a song from back in the mid 1920s, around the time Led Zeppelin was formed..."

Plant and Dian's blended vocals reach sublime heights on a spine-tingling version of Moby Grape's "It's A Beautiful Day Today" and the ensemble-sung encore, "And We Bid You Goodnight", which gathers the whole band around a single microphone. These sepia-tinted strums and vintage boneshakers are lovingly presented, albeit too sedate for a festival marquee stage with pan-global sounds leaking in from all sides. In an intimate concert hall, their subtle magic would shine more.

WOMAD ends on a sci-fi high with resurgent electro titans **Orbital** blasting the heavens with their intergalactic laser show and cheerfully bleak warnings about imminent planetary eco-cide. Still partying for their right to fight, the Hartnoll brothers provide a suitably rapturous finale to a joyous weekend. Not so much world music as out-of-this-world music. **STEPHEN DALTON**

CEBRANDON/REDFERNS GARRY JONES

The Wire

Baba Zula

Derin Derin

Glitterbeat CD/DL/LP

Istanbul veterans Baba Zula have always stood slightly aside from the older Turkish psych lineage. Though similarly built from the taut crack of the darbouka, the arcing fizz of electrified saz, their sound is pared back and bassier. Their first album in five years, *Derin Derin* is grizzled and reverberantly dubwise, with a Tom Waits-like scrape and limp to it. Cuts like the sinewy, catacombic “Salıncaksın” or the stereo-scrambled “Port Pass” are drenched in echo and distortion, while elsewhere the gnarled fuzz of “Kızıl Gözlüm” shades towards industrial noise.

BaBa ZuLa

SONGLINES MAGAZINE

November 2019

Baba Zula **Derin Derin**

Glitterbeat Records (30 mins)

★★★★☆

Oriental dub that soars even as it goes deep into experimentation



Turkish psychedelic rock from the 60s seems to have been reborn from the ashes lately, with a new generation of psych rockers, be it Altın Gün, Gaye Su Akyol or Elektro Hafız. The pioneers of the revival, Baba Zula, have just released *Derin Derin* (Deep Deeper), which establishes the band as the missing link between Turkish psych, Krautrock and dub-wise stylings.

The album, which arose out of music Baba Zula were asked to do for a documentary about falcons, finds the band taking wing in a collection of songs that is more experimental than ever. New is the combination of electro *saz*, played by frontman Osman Murat Ertel and electro *oud*, played by Periklis Tsoukalas, a relative newcomer to the band. Nobody else has ever mixed electronic versions of these two instruments and their frequencies jive well with each other.

'Kurt Kapma' (Eagle Got Wolf) is a track that most vividly suggests the inspiration for the album, with a wall of sound, layered with riffs and mixed with howling and screechy sound

effects that mimic the sounds of hawks and wolves. Other tracks mix twisted psychedelia with mangled *saz* playing. The multilingual lyrics are delivered in a blurry, distorted manner, full of reverb and bends, mixed with effects – a style that Ertel calls 'Oriental dub'.

ROBERT RIGNEY

TRACK TO TRY *Kurt Kapma*

Glitterbeat Records 2019

**GERMAN MEDIA
PRINTED**

Saarbrücker Zeitung

Furchtloses aus Istanbul, Radikales aus Paris

Baba Zula und Acid Arab begeistern auf ihren neuen Alben mit hypnotisierenden Klängen.

„Es ist furchtlose Musik. Es ist die Wahrheit.“ So vollmundig gerät das Fazit des Waschzettel-Schreibers zum neuen Album der Istanbul-Combo **Baba Zula**. Man darf ihm recht geben. „**Derin Derin**“ (Glitterbeat/Indigo ★★★★★), was „tief tief“ bedeutet, schießt auf rein gar nichts, nicht auf Kommerz, nicht



auf Tanzbarkeit, nicht einmal auf Fan-Erwartungen. Allein künstlerische Freiheit zählt. Die Inspiration ist erneut geschichtsträchtig: türkische Sixties-Psychedelica, Krautrock à la Can und Dub-Effekte. Indes wurden nie diese vertrauten Zutaten des Baba Zula-Sounds so fantastisch ineinander verwoben. Der Fo-

kus liegt auf zwei traditionellen Saiten-Instrumenten – der türkischen Saz und der mittelöstlichen Oud. Beide werden fröhlich elektrifiziert. Fröhlich? Nein, furchtlos!

Noch knalliger, radikaler und auch hypnotisierender geriet das zweite Album eines Pariser DJ-Duos namens **Acid Arab**. Etliche

GastsängerInnen impfen Emotion in kühlpeitschende, Basslastige Beats. „Acid House meets Arab Folk“ übertitelt der WDR trefflich eine Rezension. Neben den Stimmen sind es auf „**Jdid**“ (Crammed Discs/Indigo ★★★★★) magisch kreiselnde Blasinstrumente, die das Hörer-Herz umschmeicheln. alh



Westzeit

♦♦♦♦

quicksilver

KONSTANTIN WECKER ist einer der Aufrechten in diesem Land, einer, der sagt, was er denkt und dem es sicher alles andere als egal ist, daß sein in der Regel ja recht bürgerlich gewordenen Ex-68er-Publikum gern applaudiert, wenn es gegen Nazis und Finanzjongleure geht, die eigenen revolutionären Aktivitäten aber auf den gelegentlichen Wechsel der Rotwein-Sorte beschränkt. Auch gegen diese geistige Trägheit singt und redet er mit Vehemenz an, immer und überall. Hier auf 2 CDs mit der **BAYERISCHEN PHILHARMONIE** unter Mark Mast mit ganz großer orchestraler Geste. Musikalisch sehr gelungen, weil tatsächlich kitschfrei, dieser **WELTENBRAND** (Sturm und Klang). ♦♦♦♦

FELIX MEYER teilt sich mit Wecker schon die Bühne, mit seiner hübsch titulierten Begleitband **PROJECT ILE** pendelt er auf **DIE IM DUNKELN HOERT MAN DOCH** (SPV) zwischen FolkChanson und MusetteJazz. Mitgeholfen haben u.a. Max Prosa und einige Leute von Keimzeit. ♦♦♦

Wer aufmerksam die 'Le Pop'-compilations gehört hat, kann mit dem Namen **BASTIEN LALLEMENT** schon was anfangen. **DANSER LE FILLES** (Zamora) heißt sein neues Album, das voller melancholischer NeoChansons der Güteklasse Dominique A/Benjamin Biolay mit interessanten (im booklet mitlesbaren) Texten steckt. ♦♦♦♦

Saz und Oud stehen für die orientalischen Traditionen, die **BABA ZULA** schon seit 20 Jahren mit PsychedelicRock und irren DubExperimenten zur Zukunft machen. Elektrisch verstärkt und durch die LSD-Echo-Maschine gejagt wird hier z.B. in 'Kurt Kapma' aus Derwisch-Trance ein abgedrehter DistortionElektroFeedback-Krach der Sonderklasse. 5 ♦♦♦♦♦

HABIB KOITÉ aus Mali hingegen zelebriert auf **KHARIFA** (Contre-Jour) das Bewährte. Semiakustischer AfroPop mit perlender Gitarre – mal mit etwas WüstenExotik, mal mit Chören, nicht immer frei von etwas Langeweile. ♦♦♦

Die **GAMBIA SESSIONS** (ARC) von **MUSA MBOOB & XAMXAM** sind eine Koop des PerkussionZauberers aus Gambia mit britischen Gastmusikern. Das freundliche Miteinander von westafrikanischer Rhythmik, Bläsesätzen und klassischem g-b-key-Pop mochte auch mein sonst noch bei Tim Bentzko und Mark Forster festhängender Sohn. ♦♦♦♦

Mit der **HISTORIA NATURAL** (Glitterbeat) der aus Bogota stammenden **LOS PIRANAS** wird's strange. Mich hätte nicht gewundert, wenn sich das Ganze als Congotronics-inspirierte 'Der Plan'-Fäke-Exotika entpuppte, so piepsig abgedreht, wie hier Synths und effektgeladene Gitarren zu Südamerika-beats strapaziert werden. Scheint aber, äh, seriös zu sein. ♦♦♦

O GAJO heißt das 'Viola Campanica'-Projekt des Portugiesen Joao Morais, der auf **LISBON EXPRESS** (European Phonographic) die seltsame, wohl nur mit dem Daumen gespielte Gitarrenschwester meisterlich in einer Art weltmusikalischem PostRock-style bedient. ♦♦♦♦

An Stereo Total erinnert der TrashPop, den **JOSY & PONY** auf **EPONYME** (Rockerill/Freaksville) mit Schepper-drums, Bratzgitarre, HoppelBass, Schweineorgel und Damenstimme ausrollen. Besonders schick: der-die-das zerdehnt-fasrige 'Epilogue: Manège A3', wo Josy (oder ihr Pony?) einen simplen loop 15 Minuten lang durch den EffektePark zerrt. ♦♦♦♦

Aus Georgien kommen **EKO & VINDA FOLIO**, die ihre **THERAPY** (Talitres) mit einer Meditation aus DusterWave à la Cure und DreamPop der Bauform Chandeens durchführen. Sehr historisch, aber deshalb ja nicht unbedingt schlecht. ♦♦♦♦

Die Blonde Redhead-Chanteuse **KAZU** Makino versucht's als **ADULT BABY** (Adult Baby!K7) mal solo: Jungmädchen-Wispeln und relativ stiller, zerrissen-frickeliger ElektroAvantPop. ♦♦♦

Sogar einige angenehme Wellenberge im sonst so seichten Meer der selbsternannten NeoKlassik haben wir anzubieten: **CARLOS CIPA** etwa umschmeichelt **RETRONYMS** (Warner) sein süßes Klavier mit zarten Gitarrenfiguren oder gar etwas sentimentalem TrompetenGebläse. ♦♦♦♦

Das **PORTICO QUARTET** reist mit elegischen MinimalMelodien zu bewegter Rhythmik durch **MEMORY STREAMS** (Gondwana) und verheiratet dabei Kammermusik, DanceFloor und Störgeräusch. ♦♦♦♦

LEO SWIRSKY geht die PianoKunst mit **RIVER WITHOUT BANKS** (Unseen Worlds) vielleicht nicht uferlos, aber doch strenger und mit erhöhtem ElektronikAnteil an. ♦♦♦♦

Einen noch etwas experimentelleren und v.a. Klavier-freien Ansatz verfolgt **SMOKE** (Aagoo/Rev.Lab) von **NICKOLAS MOHANNA**. ♦♦♦♦

Bis auf den beat in 'Ablazioni' entstammt auf **VOLUME QUATTRO** (Escape From Today) jeder Sound und jeder Rhythmus der Gitarre von **PAOLO SPACCAMONTI**. Mir fällt dazu immer wieder Tuxedomoon ein, aber in diesem sanftmütigen Effektkosmos haben bei aller Individualität noch viele andere ihre Spuren hinterlassen. ♦♦♦♦

Knieltief im AmbientWaber steckt **CHIHEI HATAKEYAMA**s wenig Neues bietender **FORGOTTEN HILL** (Room40). ♦♦♦

Auch die re-issue des **CONRAD SCHNITZLER**-Tapes **CONDITIONS OF THE GAS GIANT** (Bureau B) war für mich nicht zwingend erforderlich, kennen wir vom Kluster-Gott doch wesentlich Spannenderes als diese Synth-zischenden Fingerübungen von 1988. ♦♦♦

Auch sehr seltsam die 1975 mal als Privatpressung erschienenen **NEIGHBORHOODS** (Freedom To Spend) von **ERNEST HOOD**. Resident-ische MiniMelodien laufen über schräge Tonbandaufnahmen aus mehr oder minder beliebigen Nachbarschaftssituationen.

Theremin-hafte Zitterklänge schweben auf **MIGUEL FLORES' LORCA: LOST TAPES (1989-1991)** geisterhaft um eine Akustikgitarre (II), anderes wirkt semiklassisch oder wie ein Sprechexperiment von Henri Chopin (VI), dann wieder irren Indio-Flöten durch einen Hallraum (IV) – verwirrende Vielfalt aus einem peruanischen KlangLabor. ♦♦♦♦

Der Sampler **INTERACTIONS** (beide Buh) versteht sich als 'A Guide to Swiss Underground' und der mag auf CD#1 Gitarrenartiges - aber nicht als Neofolk, die Sounds werden vielfältig verbogen und verleugnet. Dazu natürlich Störungen aller Art und schabender Krach sowieso. CD#2 scheint mir harscher, ohne dass ich eine wirkliche Entdeckung zu verkünden hätte. Solide Schweizer (Avant)Arbeit eben. ♦♦♦

KARSTEN ZIMALLA

Bad Alchemy (album review)

BABA ZULA Derin Derin (Glitterbeat, GBCD/LP 082): 3 Mustaphas 3, nur in echt. Als ich auf Osman Murat Ertel (E-Saz, Baglama, Electronics, Gitarren, Synthie, Theremin), Mehmet Levent Akman (Electronics, Percussion) und Periklis Tsoukalas (E-Oud, Bansuri) stieß, feierte BaBa ZuLa mit "XX" gerade seinen schon 20 Jahre alten Oriental Dub mit noch mehr schnauzbärtiger Psychebelly Dance Music. Mit diesen zehn neuen Stücken und nunmehr Ünit Adakale an Darbuka & Davul zeigen die Istanbuler sich noch ungenierter abgedreht. In Erinnerung an Jaki Liebezeit und mit Dank an Mad Professor, bis zum Bauchnabel eingetaucht in Anadolu Rock, mit Oud und Saz als elektrifiziertem Odd Couple, vereint wie Don Quijote und Sancho Panza, wie Adlerfeder und Plastikplektrum, der 5er-Set zu 1,99 €. Als vom kosmogonischen Eros beschwingte Falken jagen sie nach Transzendenz, mit von Tsoukalas und Ertel angeführten Gesängen, die einen staubigen Weg durch das mulmige 'Haller Yollar' bahnen. Zum klackenden Löffel-Beat und den pastoralen Anmutungen von 'Sahin Iksiri' jaulen Theremin und Electronics. Dickzungige Reime, rockiges Saitenspiel, schwarzkümmlicher Groove bekommen eine Patina, die älter wirkt als mir die 60er in Erinnerung sind. Maultrommeltwangs, ululierende Zungen, und wieder klacken Claves, aber mit dem Beigeschmack von Raki, nicht von Rum. Das Tempo kaum mehr als ein Eselstrott, der Gesang monoton und lakonisch. Männer, die auf Eselsärsche starren. Was nicht heißt, dass sie sich innerlich nicht wie Falken fühlen. 'Port Pass' ist ganz dem Dub-Flow hingegeben, 'Kosmogoni' kaskadiert an silbernen Fäden, 'Kurt Kapma' nimmt, von Adlerschrei und Wolfsgeheul getrieben, tatsächlich Fluchtgeschwindigkeit auf. Aber nicht als osmanodelische Partyband wie live, eher mit Blues vom Bosphorus, Hüzün in Istanbul. Erst spät findet BaBa ZuLa, verhallenden Klängen nachlauschend, wieder einen versponnenen Trott. Weiß der Teufel, wie daraus auf einmal doch ein gliederlösender Schwof entsteht (wer sie live kennt, weiß es freilich auch). [BA 103 rbd]

Bad Alchemy (live show review)

„... an diesem Freitagabend hat Würzburgs türkische Community ein denkwürdiges Heimspiel. Das zeigt sich erst recht bei BABA ZULA, deren Popularität ich krass unterschätzt habe. Die vier sind aber auch Groover von Allahs Gnaden, allerdings Groover with attitude.... Stellt euch eine krautige Psychedelikshow vor - Oriental Faust, Embryos of Joujouka, Ash Ra ZuLa, BaBa Vuh, Yoo Doo Right-Drive bis zum Abheben. Mit Akman als Jaki Liebezeit und einer zweispurigen Saitenstraße von Istanbul ins Zeitlose. Mit einer Atempause erst nach geschlagenen 20 Minuten.... Was für eine launige Truppe. Natürlich werden dazu die Hüften, Arme, Füße geschwenkt, Groove für Groove, den die da auf der Bühne datteln. Und dann ausschwärmend bis auf die oberen Ränge exportieren! Schnurlose Technik macht's möglich. Tsoukalas dirigiert Chöre und animiert Tanzgruppen, Adakale hat sich die Davul, die Mutter der großen Trommeln, umgehängt und bummt das BaBaBumm! BaBaBumm! (und rockt später mit einem Darbuka-Bassbeat-Solo noch die Ärsche). Akman klackt mit zwei Löffelpaaren, Tsoukalas spielt Phantom-Zurna, und Saz und Oud elektrisieren, was das Zeug hält. Ein Girl in Hotpants führt, treppauf, treppab, eine übertürkische Polonaise an. Wann hat man ein Würzburger Publikum je so von den Socken gesehen? Stück (?) für Stück (?) nichts als Tarantellas alla turca. BaBa Zula bringt das Kraut zum Dampfen, als hätten sie die Zeitmaschine auf die Future Days vor 50 Jahre eingestellt. Als Text genügen oft nur ein paar Kampfschreie und Melismen. Heute ist es der Groove, der Bände spricht und Taube fühlend macht, sind es die Beats, krumm wie Türkensäbel, die alle mitreißen. Mein Verstand versucht das zwar als ordinäre, nur etwas orientalisch gewürzte Partymusik abzutun. Aber kriegt dafür auf die Mütze, bis auch er Halleluhwah singt.“

Jazz Thing

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In gewohnt unbekümmerter Lo-Fi-Manier knüpfen **BaBaZuLa** mit „Derin Derin“ (Glitterbeat/Indigo) nach fünf Jahren Pause an frühere Alben an. Die Helden des psychedelischen Undergrounds von Istanbul haben aus den Entwürfen zu einem Dokumentarfilm über Falken ihr eigenes anatolisches Universum aus Dub und Kraut-Rock gesponnen. Das Spannungsfeld aus Electro-Sax, lethargischen Vocals und düsteren Echo-Schächten voller Analog-Keyboards genießt man am besten in einem abgedunkelten Raum bei großer Hitze.

VON HEUTE - UND FÜR MORGEN!

Keiner soll sagen, dass in der Glotze nur Mist kommt: **Michael Lee** zum Beispiel verdankt seine Bekanntheit einer Talent-Show. Und dem Internet, wo Millionen Menschen seinen TV-Auftritt angeklickt haben. Nun hat der junge Texaner seine Debütplatte „Michael Lee“ (Ruf Records/in-akustik) vorgelegt – und bewiesen, dass er keine Eintagsfliege ist. Im Gegenteil, er kann nicht nur singen wie ein alter Haudegen und beim Gitarrespielen wie ein junger Popstar aussehen. Er kann auch noch gute Songs schreiben: Seine Kombination von kantigem Blues, einer Prise Rock und souligen Arrangements mit Orgel und Gebläse ist stimmig, Songs wie der flotte Shuffle „Can't Kick You“ klingen vertraut und gleichzeitig neu, die Produktion ist druckvoll und transparent, und alles in allem ist Lee ein Mann, von dem man noch viel erwarten darf.

Mit gebrochener Stimme, der Lebenserfahrung von 78 Lenzen und einer Band, die swingt wie der Teufel am Muttertag kommen **Delbert McClinton And Self-Made Men + Dana** auf „Tall, Dark & Handsome“ (Hot Shot Records/Thirty Tigers) um die Ecke und ziehen dem Hörer mal eben flott den Polstersitz unterm Hintern weg. Unbedingt tanzbare, zu jeder Sekunde mitreißende, pfiffig arrangierte und überhaupt wunderbar gelungene Musik ist das. Wer zudem in diesem fortgeschrittenen Alter noch mit so viel Spaß an der Zweideutigkeit Songs wie „No Chicken On the Bone“ oder „Let's Get Down Like We Used To“ aus dem Ärmel schüttelt und dabei so gekonnt zwischen Gypsy-Swing, Country und Blues traumwandelt, den muss man verehren. Der Fundus, aus dem McClinton schöpft, ist nach so vielen Jahren im Geschäft endlos. Und das Können, mit dem er seine Einflüsse zu verweben vermag, reicht eigentlich weit über die Erfahrung eines Lebens als Musiker hinaus.

Dass er singen kann, hat **Keb' Mo'** lange schon unter Beweis gestellt. Auch auf seinem aktuellen Album „Oklahoma“ (Concord/Universal) ist sein Gesangsstil ein prägendes Element neben der nicht minder spannenden Art und Weise, mit welcher der Künstler als Komponist und Instrumentalist immer wieder punktet. Keb' Mo' erfindet sich im Detail immer wieder neu: Eine fein dosierte Prise westafrikanische Anklänge, gepaart mit einem Tupfer Funkyness macht zum Beispiel den Titelsong der Platte zum außergewöhnlichen Erlebnis, während das zusammen mit Rosanne Cash vorgetragene

„Put A Woman In Charge“ zum elegant geschwungenen Schwert gegen das Trampeltier im Weißen Haus gerät. Und natürlich glänzt Keb' Mo' mit „The Way I“ erneut als wundervoller Balladensänger. „Oklahoma“ ist eine tolle Platte geworden!

Andere Saiten zieht dagegen **Danny Bryant** auf seiner (erstmalig in Eigenregie) produzierten neuen Platte „Means Of Escape“ (Jazzhaus Records/in-akustik) auf: Knallharter, schneidender Blues-Rock wird hier überwiegend geboten, dem man die Verwandtschaft mit Bryants Freund und einstigem Mentor Walter Trout immer wieder anhört. Aber auch wer Klassiker wie Thin Lizzy oder Gary Moore mag, wird hier mit Freude die Lautstärke hochziehen. „Means Of Escape“ lebt von einer organischen Live-Stimmung und Spontaneität, interessanten Songs, jeder Menge Leidenschaft und einer wirklich virtuos, lyrisch erzählenden Gitarre, die vor allem in der instrumentalen Ballade „Mya“ am Ende des Albums voll zur Entfaltung kommt.

SELENKLÄNGE

Über diese Trouville werden sich Fans von **Nusrat Fateh Ali Khan** freuen: „Live At WOMAD 1985“ (RealWorld/Rough Trade) ist eines der frühen Tondokumente, die der Pakistani in Europa hinterlassen hat. Erst jetzt wurde es der Öffentlichkeit zugänglich gemacht und umfasst vier feurige Sufi-Suiten, darunter das bekannte „Allah Ho Allah Ho“. Ohne den späteren Produktionsschnickschnack der RealWorld-Produktionen thront der Meister der Ekstase hier ausschließlich zwischen Stimmen, Perkussion und Harmonium.

Für die ganz nach innen gekehrte Seite der Sufimusk steht der türkische Ney-Spieler **Kudsi Erguner**. Auf „La Mélancolie Royale“ (Seyir Muzik/Galileo MC) bettet er seine Flötenkunst zur Abwechslung nicht in ein Ensemble, sondern wir hören den meditativen Atem dieses vielleicht spirituellsten Instruments des nahöstlichen Raums in solistischem Glanz, mal den Wind, mal eine Nachtigall und mal ein Gebet verkörpernd. Tief versenkt in die Musik des Mittelalters hat sich Trompeter **Paolo Fresu** mit dem Akkordeonisten **Daniele Di Bonaventura**: „Altissima Luce – Laudario Di Cortona“ (Tuk Voice/edel) ist ihre ehrgeizige, moderne Umsetzung von Lobgesängen aus einer Klosterhandschrift mitsamt Kammerorchester, Vokalensemble und ein wenig Elektronik. Der kontemplative Spagat gelingt, vermittelt eine spannende Gesamtdramaturgie, die leuchtende Andacht des Chores und die hymnischen Melodien befruchten die Freiheiten der Improvisation.

Caoimhin Ó Raghallaigh und **Thomas Bartlett** repräsentieren schließlich die nordeuropäische Variante der Seelenmusik. Der irische Geiger und der US-amerikanische Pianist, beide Mitglieder der Formation The Gloaming, haben auf ihrem selbst betitelten Album (RealWorld/Rough Trade) noch mehr als in ihrem Stammquartett keltische Musik auf ihre meditative Tiefensubstanz untersucht. Wie die Dance-Tunes und Melo-

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BaBa ZuLa
Derin Derin
Glitterbeat / Indigo



Letzterer Begriff scheint auch für die bewährte türkische Ethno-Psychedelic-Instanz **BaBa ZuLa** auf dem neuen Album *Derin Derin* eine Rolle zu spielen. So meint man zumindest, bis man genauer hinschaut und sich der Titel des letzten Tracks (für den deutschsprachigen Zuhörer leicht irritierend) als „Transendance“ entpuppt. Doch unabhängig von Wortspielerei und Orthografie hat der Sound von elektrifizierter Saz und Oud zwischen dichtem Rhythmusgestrüpp, krautigen Keyboards und Dub-Gewummer ohne Zweifel hypnotische Qualitäten und führt in eine schräge Fantasiewelt. Bizarr, dass Teile des rundum urban und experimentell klingenden Albums zunächst für einen Dokumentarfilm über Falken (!) geschrieben wurden.

Good Times

JAZZ & WORLD

CD-REZENSIONEN

auf CINEMA SCENES noch Bass und Schlagzeug dabei, konzentriert sich das österreichisch-kroatische Duo nun wieder auf das pure Musizieren ohne Rhythmusgruppe. Mit zten Eigenkompositionen bewegt man sich weiterhin im Spannungsfeld von Kammermusik, Tango und Musette, klingt einmal melancholisch, dann groovt man mit perkussiven Elementen. Südamerikanische Melodien treffen auf abendländische Kunstmusik, dabei darf es auch zart impressionistisch klingen, bevor virtuose Improvisationen den Takt vorgeben. Musik für intime Momente.
(ACT, 10/46:14) rg

BABA ZULA
DERIN DERIN



Gäbe es einen Preis für Musik, die drei Hörer in Trance versetzt, Baba Zula wären aussichtsreiche Kandidaten. Die türkische Band mixt meisterhaft ineinanderfließend Psychedelia, Dub und World Music. Auf elektrisch verstärkten östlichen Saiteninstrumenten wie der Langhalslaute Saz und der Knickhalslaute Oud sowie angetrieben von osmanischen Rhythmen und elektronischen Dub-Reggae-Elementen entfalten sie einen ungeheuer hypnotischen Sound, der schon in Kooperation mit Can-Schlagzeuger Jaki Liebezeit, Mad Professor und der Band Dirtmusic mandete. DERIN DERIN („tief, tief“) erinnert an die reichhaltige Psychedelia-Rock-Tradition der Türkei in den Sixties, die einst ihrer Wiederhall in David Lindleys Band Kaleidoscope oder auch bei den deutschen Krautrockern Embryo und Bröselmaschine fand. Baba Zula schicken den Hörer auf einen grandiosen Mystik-Trip.
(Glitterbeat, 11/33:30) frs

SHARDS
FIND SOUND

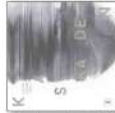
Mit FIND SOUND präsentiert das Londoner Sanges-Ensemble Shards unter der Leitung von Mit-Sänger, Komponist und Produzent Kieran Brunt sein Debütalbum. Die zwölf Sangerinnen und Sänger zogen sich für die Aufnahmen in eine abgelegene Künstlerresidenz im italienischen Piemont zurück. Beeinflusst vom Minimalisten Terry Riley und auch dem britischen Komponisten Benjamin Britten singen sie, teils unterstützt von Synthesizern und elektronischen Rhythmen, eine herrliche Melange von mal sphärischen, mal bedrohlichen Klängen, irisierenden, abstrakten Space-Sounds und auch mal schlicht schöner Melancholie. Aber doch meilenweit von droger Ambient-Langeweile entfernt. Hörenswert.
(Erased Tapes, 10/35:18) lbr

NUH(U)SSEL ORCHESTRA
THE FOREST

Von zarten Streichquartett-Intro bis zum treibenden Jazz-Rock-Rauschschmeißer bietet das Septett Nuh(u)ssel Orchestra mit vielen Gastmusikern auf seinem zweiten Album ein vielschichtiges Klangerlebnis. Urbane Sounds, tanzbare Grooves treffen auf jazzige Solistik und rockige Ausbrüche. Sängerin Alana Alexander bringt Soul ein, während

im zweiten Gesangstitel Nico Suave für HipHop-Akzente sorgt. Die Instrumentals sind abwechslungsreich aufgebaut, spielen mit Stimmungen und Schattierungen, ohne dabei verkopft zu klingen. Knackige Bläser soli, E-Gitarrenexkursionen und spacie Keyboardausflüge sorgen für Abwechslung. In kürzeren Songs bringt die Band ihre Vorzüge am effektivsten auf den Punkt („Phoenix“ und „Vortex“). Dass die Truppe 2017 den Future Sounds Jazzpreis gewonnen hat, kann man nachvollziehen.
(Unit, 9/57:45) rg

JULIA KADEL TRIO
KASKADEN



Bloß nicht noch ein „normales“ Klaviertrio mehr, scheint sich die deutsche Pianistin Julia Kadel vorgenommen zu haben. Und in der Tat schreitet sie mit Kontrabassist Karl-Erik Enkelmann und Drummer Steffen Roth auf KASKADEN merklich über die Erfolgsspur vieler Kollegen hinaus. Da wird gerne mal die konventionelle Tonalität verlassen, souverän der durchgehende Puls ausgesetzt, mutig die vertraute Klanglandschaft umgegraben. Titel wie „Verwicklungen“ oder „Herunterfallen“ sprechen schon Bände, die musikalische Umsetzung birbt vor Innenspannung. Aber Wohlgefühl-Jazz mit Pop-Appeal liegt meilenweit weg. Für diese Produktion gingen Kadel und Co. in das legendäre Villingen MPS-Studio und nahmen konsequent analog auf. Und so gibt es das ganz hervorragend klingende Album selbstverständlich auch auf Vinyl.
(MPS, 8/47:49) lbr

OU M
DABA

Von dieser Musik geht eine große Magic aus. Der einzigartige Stil der marokkanischen Sängerin Oum ist stark von afrikanischen Rhythmen geprägt, der im Fusion-Jazz und Soul zum Ausdruck kommt. Der traditionelle Sound, atmosphärisch dicht und eindringlich, fließt mit viel Perkussion, Trompete, Saxofon und einer Oud, in der arabischen Musikkultur allgegenwärtig, zusammen. Es sind hypnotische, Trance-artige Rhythmen, die auch schon Jimmy Page inspiriert haben. Oum lässt alle kulturellen Barrieren hinter sich und zeigt, was man musikalisch alles zusammenbringen kann. Ihre vielfältigen Wurzeln schlagen mühelos eine Brücke zwischen Orient und Okzident, die Texte im Booklet gibt es in französischer, arabischer und englischer Sprache. „Here is my water, my fire, my air, my earth“, singt sie in „Ha“. Es fällt nicht schwer, DABA zur Platte des Monats zu wählen.
(LoF Music, 12/49:53) jp

CHARLES MINGUS
MINGUS AH UM

Charles Mingus dient mit seinem genialen, variablen Spiel Legionen von Jazzbassisten als Vorbild, als Musiker wirkte er weit über den Jazzzirkel hinaus. Joni Mitchell huldigte ihm mit einem ganzen Album. Jeff Beck coverte „Goodbye Pork

Pie Hat“, das Mingus unter dem Eindruck des Todes seines Freundes Lester Young geschrieben hatte. Und das zu den balladesken Mingusstücken auf dem 1959 eingespielten MINGUS AH UM gehört. Der Titel des ansonsten mit rasantem Hardbop und spannungsstarkem Blues brillierenden stärksten Mingus-Albums parodiert die Lateinlehrer-Attitüde für Adjektivendungen (-us: männlich, -a: weiblich, -um: sächlich) und wartet mit einem Cover von S. Neil Fujita auf, der auch Dave Brubecks TIME OUT illustrierte. Rob LaVerde konnte für MFSL offenbar die originalen Stereo-master auf SACD überspielen, denn insbesondere die DSD-Spur klingt runder und offener als die jüngst erschienene Stereo/Mono-Edition von Green Corner. Als Hybrid-SACD läuft die neue Referenzausgabe auch in normalen CD-Spielern.
(MFSL, 9/46:41) lbr

TONBRUKET
MASTERS OF FOG



Mit ihrem sechsten Album in zehn Jahren festigt die Tonbruket (auf Deutsch: Klangfabrik) ihren Status als Band, die sich keinem festen Stil verschreibt. Natürlich ist das, was Dan Berglund (b), Johan Lindström (g, keys), Martin Hederös (p) und Andreas Werliin (dr) im Programm haben in erster Linie Jazz, aber wie sie in ihrer Musik den Bogen von Prog Rock über Free Jazz bis zu nordafrikanischen Trance-Klängen spannen, ist einmalig. Was beim neuen Album auffällt, ist das erhöhte Tempo, der fast durchgängig vorhandene Groove, mit dem das schwedische Quartett zur Sache geht. Gab es bei den vorigen Werken auch immer wieder kurze Ausflüge in Richtung Ambient, fallen die dieses Mal flach. Auch die Soundpalette ist vielschichtiger geworden, oftmals klingen die Stücke so komplex, dass kaum noch eine klare Zuordnung an die unterschiedlichen Instrumente und Stimmen möglich ist.
(ACT, 11/45:29) us

TURA YA MOYA
HUKO NA HUKO

Alles andere als leichte Kost bescheren Tura Ya Moya, die seit 1988 als Multimedia-Kollektiv von Kopenhagen aus zugange sind. Nichts für auf Eingängigkeit gebürstete Ohren! Kreativköpfe sind Multi-Instrumentalist Udo Erdenreich (Ziguri) und die Sängerin/Klarinetistin/Keyboarderin Karen Thastum. Avantgardistische, experimentelle Kreationen verbinden sich mit Ambient, Ethno (inklusive Inuit), Trance und Fusion zu einer ganz eigenen World-Music-Symbiose. Atmosphärische Stimmungen entfalten sich, mal schleichen sich kurze melodische Momente ein, oft lange instrumental angelegt – eher kontemplativ wirkend. In jedem Fall herausfordernd, übliche Hörgewohnheiten sollte man bei HUKO NA HUKO beiseiteschieben. Das Ganze wirkt in sich geschlossen, auch wenn ältere Aufnahmen und Kompositionen integriert sind.
(Sireena, 19/78:09) pro

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04.10.2019	WEIMAR
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28.09.2019	FRIELASSING
29.09.2019	HELMBRECHTS
06.10.2019	BONN
11.10.2019	BAD SOEDEN ALLENDORF

TEN YEARS AFTER
50th ANNIVERSARY TOUR

28.09.2019	HELMBRECHTS
05.10.2019	BONN
06.10.2019	SINDELFFINGEN
07.10.2019	AUGSBURG
09.10.2019	WEIDAU
18.11.2019	MEMMINGEN
22.11.2019	URACH-PALENBERG
23.11.2019	AMSTERDAM
30.11.2019	REMHINGEN
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08.12.2019	CH-PRITTELEN
14.12.2019	BASTAT
03.04.2020	COTTBUS
04.04.2020	BERLIN
06.04.2020	NÜRNBERG
11.04.2020	BENSHEIM
16.04.2020	MÜNCHEN
17.04.2020	LEIPZIG
18.04.2020	ERFURT

TOMMY EMMANUEL

13.11.2019	REGENSBURG
14.11.2019	DRESDEN
16.11.2019	HANNOVER
17.11.2019	BERGHEIM
18.11.2019	BESTWIG
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BROT FABRIK FRANKFURT 21. 10., 20 Uhr

Auch wenn das Kaiser Quartett in diesem Jahr sein (gleichnamiges) Debütalbum herausgebracht hat, sollte man die vier Musiker deshalb nicht mit Newcomern verwechseln. Denn immerhin hat sich das Hamburger Quartett schon 2004 gegründet und über die Jahre mit vielen verschiedenen Künstlerinnen und Künstlern kollaboriert. Darunter finden sich Acts wie Gregory Porter, Jarvis Cocker oder Boy – aber am aussagekräftigsten ist wohl die Arbeit mit Chilly Gonzalez. Denn genau wie der kanadische Pianist schert sich das Kaiser Quartett nicht um künstliche Genrebarrieren, sondern verpasst munter modernen Songs das Klassik-treatment. Doch auch Eigenkompositionen spielen die vier – unter anderem auf ihrem brandneuen Album.



MOUSONTURM FRANKFURT 22. 10., 20 Uhr
HALLE 02 HEIDELBERG 24. 10., 20 Uhr

„Es ist irgendwie auch schön, ein Geheimtipp zu sein“, hat Enno Bunger noch letztes Jahr gesagt. Statt der Hypemaschine will sich der Singer/Songwriter seinen Erfolg lieber selbst erarbeiten – wenn das dann ein paar Jahre länger dauert, umso besser. Denn ein Leben in den Augen der Öffentlichkeit wäre nichts für den melancholischen, oft auch ein wenig zerbrechlichen Bunger. Engagiert ist er übrigens auch noch: Schon 2015, als der sogenannte Rechtsruck noch ganz am Anfang stand, hat er sich mit „Wo bleiben die Beschwerden?“ klar positioniert.

Baba Zula

SCHLACHTHOF WIESBADEN
23. 10., 20 Uhr

Psychedelisch, progressiv, phänomenal: Das sind Baba Zula, die Speerspitze der türkischen Avantgarde. In ihrer Musik vermischt die Band auf ungeahnte Weise Altes mit Neuem: Chef Murat Ertel und Konsorten sind vor allem vom elektrischen Rock der 60er Jahre inspiriert, nutzen aber zur Umsetzung traditionelle Instrumente wie die Saz oder die Darbouka.

Fatih Akins Dokumentation „Crossing the Bridge“ hat Baba Zula auch in Europa – und weit darüber hinaus – zu Stars gemacht. Die Zusammenarbeit mit Musikern wie Can-Drummer Jaki Liebezeit oder Massive Attacks Mad Professor haben diesen Status nur zementiert. Jetzt kommt die Truppe einmal mehr nach Deutschland.



Glitterbeat Records 2019

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Gonzo (Circus) (NL)

BaBa ZuLa

Derin Derin

(GLITTERBEAT)



De Turkse groep BaBa ZuLa kan worden gezien als de moderne en experimentele erfgenaam van de psychedelische

Anadolu-Rock. Op hun nieuwste album, 'Derin Derin', vervolgt BaBa ZuLa de weg die artiesten als Erkin Koray en Cem Karaca tijdens de jaren 1960 zijn ingeslagen. Dat doet de band met hun gebruikelijke mix van traditionele Turkse genres, dub en krautrock. Ook het nieuwste album is gebouwd op deze fundamenteen. Voor liefhebbers van BaBa ZuLa zal 'Derin Derin' daarom redelijk herkenbaar klinken. De meeste nummers op het album leunen sterk op de riffs van een versterkte saz of ud en zijn gehuld in luchtige, maar psychedelische flarden en echo's, met hier en daar een geitenbel of schreeuw. Nummers wisselen af met korte interludes - vaak soundscapes zonder vorm, kop of staart. De band probeert op het nieuwe album wel experimenteler te zijn; de riffs en zang zijn net wat aardser, kwader, urgenter en verwarrender dan op voorgaande albums, die wat gepolijster klinken. 'Kurt Kapma' is een geslaagd voorbeeld van een duistere afslag die de band op dit album heeft genomen - het is een nogal verontrustend collage van dreunende percussie, psychedelische echo's en ontsprende riffs. Soms is het album juist weer oppervlakkig, zoals op 'Kervan Yolda', dat als een wat melige, in cannabis gehulde jam klinkt. Wat dat betreft lost BaBa ZuLa de verwachting van de titel, 'Derin Derin' ("heel erg diep") niet helemaal in. De band doet waar het goed is, maar duikt net iets te weinig in het diepe. (rb)

Wox Magazine (LU)

 Istanbul Underground



Baglama und die anatolischen Skalen die teils ganz verrückten Kompositionen. Ausgezeichneter Undergroundsound aus Istanbul – natürlich modern und zugleich zutiefst anatolisch!

BaBa ZuLa – Derin Derin (Glitterbeat)

 Die vor 23 Jahren gegründete Istanbul Band BaBa ZuLa hat zu den politischen Verhältnissen in ihrer Heimat noch nie ein Blatt vor den Mund genommen. Viele Stücke und ganze Alben stehen in der Türkei auf dem Index. Das deutsche Glitterbeat Label hat deshalb schon ihre CD zum 20. Jubiläum herausgebracht und jetzt auch Derin Derin. Die Gruppe ist sehr experimentell und psychedelisch, setzt aber immer auf traditionelle Instrumente. Die Wurzeln des anatolischen Rock liegen in den 1960er-Jahren und BaBa ZuLa bringt ihn in eine zeitgemäße Form. Das haben sie schon beeindruckend in Fatih Akin's Film „Crossing the Bridge“ von 2005 bewiesen. Auf dem neuen Album nehmen sie Bezug auf die Krautrockers von Can und tun eine ordentliche Portion Dub dazu. Wie immer prägen die elektrisch verstärkten traditionellen Instrumente Saz und

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T-Vine <http://www.t-vine.com/immersive-and-truly-psychedelic-derin-derin-by-baba-zula-now-out-on-glitterbeat-records/>



Review: "Immersive and truly psychedelic" – Derin Derin by BaBa ZuLa, now out on Glitterbeat Records

Amazon rock, Aqsa, Baba Zula, Glitterbeat Records, Istanbul psychedelic



Although the term 'Istanbul Psychosoul' defines the music of BaBa ZuLa pretty well, their inspiration is not just Istanbul, but the whole of Anatolia. The band is deeply fixated by the sounds of the late 60s and 70s when Anatolian Pop, which later 'converged into Austin-like Rock', was king.

Retaining his influence at their core, BaBa ZuLa has achieved major success, transmutating his classic music into the current era by blending traditional and modern instruments and sounds together to be more out, doing this extremely well, and create a distinctive sound. On one side is the fuzzy, soul, slow (baga drum) or bendir frame drum, kargi (wooden spoons), electric oud, and syncopated rhythms familiar in many of their songs, and on the other, we have synth funkies, atmospheric and ancient sounds, krautrock influences and electronic rhythms.

The band's unique style since its formation in the late 90s is a harmonious combination of East-West sounds that travels well across borders. It gives them an opportunity to collaborate with many international artists, play major festivals around the world and attract a global fan base.

In September, BaBa ZuLa released the album 'Derin Derin' [Deep Deep] on Glitterbeat Records on CD and vinyl. Its debut song 'Kurt Cobain' was first heard as part of an EP issued in May. Since then, they've been touring across Turkey and Europe. The 10-track album is a little over half an hour long, with the first six songs reflecting the band's usual themes about life, nature, love and their trips.

Title track 'Derin Derin' takes you to another dimension, with elements of metaphysics and spiritualistic lyrics, shamanic style. It's classic BaBa ZuLa: emotional, lushly melodic and nurtured by the forces of nature. The band thrives in local folk harmonies fused with dub-electronic and soulful lyrics.



Starting with 'Kurt Cobain' [Kurt Cobain] (or 'Kurt Cobain') which evokes Nirvana's song 'Kurt Cobain', BaBa ZuLa delves into the moods and manners of human beings, who are determined and hoping for love against all odds, using analogies from nature: a reed with an Aşık Aşık (Aşık) attitude. The song starts with a sax melody from the Anatolia heartlands and evokes the essence of the legendary Aşık Veysel.

The song 'Salvation (you are the swing)' is inspired by Murat Erteğül's son, Arca, who suddenly started to sing while on the swing. Kurt Cobain (My Secret Eye) is a love song written by Murat Erteğül for his wife, Esma. Şahin Boş (Falcon Hobbit) and Rüzgârın Ağız (The Power of the Wind) are catchy folk tunes, originally composed for documentary films, which will have you dancing to the infectious Körner Naks (Coroner the Road) and Şahin Boş are full of a soaring by trackback.

Towards the end of the album, the music transforms into something else, with magical Ica (Ica) elements, synth-funk strings and atmospheric electronic, hypnotizing tones. Korumak (Birth of the Cosmos), Kurt Köpme (I ate Cat Wolf) and İmparatorun Seanesi meş (Anatolian Aşık with tribal sounds from Amazon, the dramatic sounds from Asia, the rituals of Indians, and a dance around the fire in a desert. It's immersive and truly psychedelic, while also purifying the soul.



The album cover artwork, featuring colorful leaves on a tree that embeds in the black and white image, was created in part by Murat Erteğül. 'Kervan Yolda' which is a renowned graphic designer, with track by Murat and his wife Cem and calligrapher Etem Çelikkaya. The photographs inside the album also have a vintage look, taken with an old camera, which corresponds perfectly with the overall mood. The album is definitely a collector's item, thanks to its music quality and cover design.

The band's music follows, it reflects, and transports the Aşık culture successfully. It is the culture of the Anatolian people, which is naive, honest and true. A also always support the weak and poor. It is the voice of the Other and against hegemony. Similarly, BaBa ZuLa's music represents the same. And it's up to us, the audience, to dignify this valuable piece of art.

BaBa ZuLa live at Jazz Club, 2 Nov 2019. Photo: © Boris Muncic



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ALBUM REVIEWS

BABA ZULA 'DERIN DERIN' LP/CD (GLITTERBEAT) 5/5

17TH AUGUST 2019 UKVIBE



Legendary Istanbul band, BaBa Zula, has been producing its own brand of folk, psychedelia and dub (and belly dancing!) for over twenty years. Its sound comes from traditional Turkish instruments augmented by electronic instruments and effects and is primarily led by Osman Murat Ertel's electric saz. "Derin Derin" has a more direct approach than previous releases, harder but also more electronic.

"Haller Yollar" begins with unaccompanied, clean saz, after a while a wah effect is slowly introduced as a hint of things to come. Clucking spoons and prosaic vocals soon join in. As the song progresses electronic sounds and effects increasingly distort and reshape the tune. An eye-opening and exciting introduction to the set. The jangling of bells bring in the brief, instrumental and dubby "Şahin İksiri", a simple melody line with swooping theremin and synth percussion. The harder-edged "Kızıl Gözüm" follows, distorted saz kicks it off followed by bludgeon cymbal attack and forms into a deranged electronic-fuzzed out boogie. "Rüzgarın Akışı", The Flow Of The Wind, is less structured. A percussive, saz jam interspersed with bursts of ululation.

Next, the high point of this record, "Salıncaksın" ("U Are The Swing") - the pace is slower, more reflective. Echoed fuzzed saz and voice introduce the motif, the slow build gives the track an epic feel despite being only just over four minutes long. It's just so beautiful. "Kervan Yoluda" s grinding insistent repetitive rhythm with spoken word vocals is propelled by the stop-start chugging percussion. The heavily percussive collage of "Port Pass" follows, its soaring fuzzy sounds and vocals laden with generous delay effects. The electronic rhythm pounds over simple repetitive lines and the voice is reminiscent, to me at least, of Mark E. Smith! The peaceful "Kosmogoni" is slow build electronica, its simple saz lines over the smooth wash of synthesiser and light percussive sounds. The introduction to "Kurt Kapma" is a menacing ambience of screams and howls and electronic effects abruptly hitting a fierce rhythm, a coming together of space rock, the bleak electronica of Suicide and a movie chase sequence.

"Transendence" closes the set. The first half of the track leans on the good side of the ambience stuff that incorporated elements of so-called "world" and dub in the 1990s. But, suddenly the beat kicks in and bursts into fast direct galloping rhythmic repetition which just as suddenly falls away the meditative quiet of heavy delay affected saz.

While this release is clearly a fusion of different styles it feels completely natural and organic. BaBa Zula have reined in their previous sporadic reggae experiments and the emphasis is on their psychedelic rock pedigree. The tracks are shorter too and the album clocks in at only just over 33 minutes long. The production is sharp with electronic instruments and effects pushed to the fore. In the present political climate, this is an amazing and inspirational example of grace under pressure. A success; a truly great album.

[Kevin Ward](#)

Read also:
[Baba Zula 'XX' 2CD/2LP \(Glitterbeat\) 3/5](#)

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FRUK <https://www.folkradio.co.uk/2019/09/baba-zula-derin-derin/>

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BABA ZULA: DERIN DERIN
 By Phil Hoadleyken 19 September 2019





DADIRI FARRELL
 NOVEMBER 2019 TOUR



Baba Zula - Derin Derin
 Glitterbeat Records - 27 September 2019

Derin Derin is an album after my own heart. Multi-cultural, spanning different genres, blending together many diverging elements, this release fits in an ever-growing number of articles that bridge East and West, bringing together cultures all too often assumed to be at odds with one another.

Baba Zula are a four-piece based in Istanbul. Founded by and based around ex-player Osman Murat Celil, the group's influences range from traditional Turkish music, psychedelia, dub, electronic music and especially the music of kosarock pioneers Can. Can drummer Jaki Leiman played with Baba Zula on numerous occasions before his passing and was a major inspiration on the band.



CLANNAD
 IN A LIFETIME

Derin Derin is their first release in four years, based around a soundtrack for a documentary about falcons that the band was asked to make. The music is cinematic and airy, a juxtaposition of sounds ranging from abstract electronica to beautiful acoustic and heavy psychedelic sounds.

Experimentation rules, but melody and beauty are never far. One of Baba Zula's trademark sounds is the combination of sit, a Turkish string instrument, and the Messem on oud. Both are traditional and although they belong to different traditions, their combination works beautifully and gives the band a unique sound.

Opener "Yolcu Yolcu" starts with Osman's electric sit playing a stinky modal figure, an imitation of it is wistful, but then he steps on the tabla pedal, letting us know this is not your grandfather's Turkish folk. The song is mostly hard percussion, sit and vocals, but towards the end electronic elements start creeping in, setting the stage for what is to follow. The juxtaposition between acoustic and electronic elements defines the album, which constantly wavers between the two poles, sometimes awkwardly, but most of the time quite masterfully.

"Kilic Gudar" sounds like a jam by a Turkish indie rock band, or maybe the Yikou Underground stomped out of their mind on some very potent Turkish hash. An irresistible beat, a catchy melody, intense percussion, and psych rock sax. In a jam world, this song would be a world music hit. In "Safin Calin" the electronic and psychedelic elements really come to the fore, while "Karevan Yolcu" is a catchy trance-like tune, with a number of minimalist grooves over which Osman intones the lyrics in a subdued baritone voice.

True to its name, closer "Transmizans" is an ethereal little gem, where the influence of having worked with dub producer Mad Professor really shines through. Built on acoustic percussion, Eco-esque synth layers drifting from speaker to speaker and swirling echoes, the song slowly builds up to a frenetic rhythm before fading out the same way the album starts, with a knee saw playing some final ghostly notes.

Maybe a hundred years from now, if mankind survives that long, releases like Derin Derin will give historians an intriguing picture of our times: fractured yet unifying and exhilarating as they may be and meaning from different sounds, styles and cultures.

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Baba Zula - Kerem Yildiz (album version)

Released 27 September 2019. Order via Amazon.

They play at the Jazz Cafe, London on Saturday, 2 November 2019.

<http://www.babazula.com>

Photo Credit: emir ozkan



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ALBUM


BaBa ZuLa





Derin Derin


 Glitterbeat (label)

 27 September 2019 (released)

 1 d

 Andy Snipper

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For anyone who is into classic Psych this should be essential listening.

BaBa ZuLa hail from Istanbul and in the last twenty or so years they have been developing music that takes the listener to places unseen and unheard in 'natural' realms. Truly psychedelic and transcendent, visionary and bloody wonderful.

Much of this album came from the music that they wrote for a documentary about falcons and, listening closely, it isn't difficult to 'see' the birds flying across the desert and hills of Turkey, the electronic portions taking you to the brain of the birds on the hunt and in for the kill. But there is also a deep rhythmic element that slows your heartbeat, resonating like the desert winds, pacifying but setting your senses on high alert.

There is beauty here as well with wistful tracks such as 'Sahin Iksiri' beautifully played, gentle and calming while 'Transcendance' takes the listener on a stirring trip, starting out with a heavy rhythm but developing and changing into some form of aural light show.

Music that really goes deep into the psyche is rare - many bands try it but very few actually achieve psychedelic music. This is strong stuff but wonderful too.


★ ★ ★ ★ ★


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Tickling Our Fancy 077: BaBa ZuLa, Junkboy, Jodie Lowther, House Of Tapes, Society Of The Silver Cross, Taichmania, Trupa Trupa. ...

August 8, 2019

REVIEWS
Words: Dominic Valvona
Photos: (of BaBa ZuLa) Emir Sivaci



Freely traversing borders once more, Dominic Valvona's regular roundup of discoveries and interesting finds this month crisscrosses Japan, Israel, Turkey, Poland before returning to the more chilled pastoral Estuary greenery of the Sussex and Essex landscapes. There's a double helping of upcoming releases from *Glitterbeat Records* stable with the return of the Turkish dub cosmology legends **BaBa ZuLa** – their first studio LP in five years, *Cerrin Derin* – and a new album of post-punk limbering from the Gönekk band, **Trupa Trupa**. In a similar vein to the ZuLa, Israeli troupe **Taichmania** also fuse a cosmology of sounds, and use both the electrified dynamism of the "oud" and "saz" to fuzz and amp up a merger of Middle Eastern traditions with jazz and prog. Their debut LP, *Seventh Heaven* is given the once-over. The trio of raga show host ethnomusicologist **Matthew Nelson**, Hooa musician **Clark Yemkhongwa** and multi-instrumentalist flutist **Gary Stroussbos** come together on sacred ground to invoke a magical homage to the music of the Hopi people on the beautifully evocative LP *Chiptose*. Inspired by more Eastern mysticism the Seattle coupling of **Society Of The Silver Cross** release their debut long-suite, *I Verse*, and an amazing freefall-motion jazz exploration from **Philip Gropper's Philm**, entitled *Consequences*.

There's honor of a diaphanous oppositional kind with the latest solo album of invocations and other seren-sighed sonnets from **Jodie Lowther**, and the first album in five years from **Junkboy**, the marvelous sonic *Traps, Trees, Topophilia*, and, finally, the inaugural release from **Ippu Hitsu's** brand new electronic music label, *Pure Spark Records*, the **House Of Tapes** two-track *Embers Dreams*.

Glitterbeat Records 2019

BaBa ZuLa "Derin Derin"
(Glitterbeat Records) 27th September 2019



Stalwarts of Turkish cosmology dub, the Istanbul Ege kıyıları acolytes **BaBa ZuLa** return to the fray with their first studio LP in five years. And what a time to make that return, as Turkey, or rather its increasingly apocalyptic quasi-Sultan-in-waiting Recep Tayyip Erdoğan, continues a policy of conformism that endangers any form of oppositional dissent, and threatens artists and critics alike with severe censorship. The once famous secular modernists bridge between Europe and Asia is growing hostile to the West as the administration errs towards a hardline form of Islam, and moves closer towards Putin's Russia.

Maintaining a constant rebellious streak throughout their twenty-three year career, whatever the ruling regime, the recent turmoil propels the ZuLa to recklessly raising their heads above the barbed wire in a creative act of defiance: Music for dangerous times.

Stilled, in part, by the switched-on electric 'sax' maestro **Osman Murat Ertel**, the group weaves together another expansive soundtrack of vivid soul dub and sashaying rambunctious post-punk on *Derin Derin*. Inspired by a number of things, not just the current political climate, the album is imbued by BaBa ZuLa's long running collaborations with the late **Daki Ubebezebi** who was himself in turn influenced by a myriad of Anatolian rhythms – which you can hear permeating throughout both the Can legacy and his own many collaborative projects over the decades. The Can metronome and drumming dovers sat in with the group on a number of occasions, and the resonance, at least, of those sessions can in part be felt on this newest album. Especially on the Krautrock pulse of the solo fuzzed sax-snaking 'Xof Gözüm', which runs through a gamut of Germanic sounds, from Can to Ilkka Bergeld and 90s Berlin post-punk. There's even an air of Michael Karoli's signature cosmic flares and reverberating waxes, as played on an empedup oud (or sax), on the Sublime Porte reimagined vision of King Tubby, 'Port Alex'. In retrospect, the band considers Jaki as an unassuming mentor.

Another thread to the album is the group's ancestral connection, with musical ties that stretch back generations: Ertel paying a special homage to his artistic forebearers, enthused by traditions but also the country's psychedelic furors in the 60s and 70s. From the 100 year-old phlegmatic plate groove used to produce the album cover, to the inclusion of a song penned by Ertel, his wife and young son, 'Uşak the Swan', there's a deep sense of family and inheritance: BaBa ZuLa as custodians of the faith.

A third strand, the instrumental portions of this Oriental cosmic album grew out of a soundtrack cosmology: the group asked to record music for a documentary about falcons, created a suitably evocative echo of serene flight and soaring majesty, as they accentuated the bird-of-prey plunging and flitting over evocative commendable heights. These do act as mini branches, vignettes and interludes between the longer songs.

The rest of the album oscillates and stutters between canal side momentum Arabian Desert blues (thanks in part to the inclusion of an electrified oud), futurist Bosphorus reggae (via *On-U-Sound* and the *Warg* label) and even alternative rock. In the process they find an echo-y balance between the haunting and abrasive, and the elasticated and intense. A mystical union of the entrancing, swooping and often chaotic, BaBa ZuLa's hybrid of Turkish and Middle Eastern exotica straddles time and geography to once more create a fearless rump of defiance, yet also inspiring some hope.



Northern Sky <https://northernskyreviews.com/2019/10/01/baba-zula-derin-derin/>



BaBa ZuLa – Derin Derin

1ST OCT 2019

Album Review | Glitterbeat Records | Review by Allan Wilkinson | Stars: 3/5

Derin Derin is the first studio album in five years for Istanbul's art house ensemble BaBa ZuLa, whose expressive and expansive sound dominates this ten-track release. If sections of the album sound akin to film soundtrack music, then this is possibly due to the fact that some of it was originally conceived as music for a documentary about birds of prey. Having been around for a good twenty years now, BaBa ZuLa have the chops to sound

authentic and utterly contemporary at the same time. So determined to create an authentic air, the band posed for a sleeve photograph, using an early photographic technique, evoking the spirit of their forefathers.



The four musicians, Osman Murat Ertel, Mehmet Levent Akman, Periklis Tsoukalas and Umit Adakale, may look like roadies for System of a Down, but their contemporary rhythms are steeped in Turkish traditional music, with the electric saz coming to the fore in places, along with the classical oud. At times those two instruments sound deliciously vibrant together, "Haller Yollar" and "Ruzgarin Akisi" for instance, but for such tracks as "Kurt Kapma" and "Port Pasa", it could be an entirely different band, utilising sound effects, samples and programmed beats. "Salincakain" or "U are the Swing" has a particular emphasis on the beats, played by Ertel's children on a kit modified by the late Can drummer Jaki Liebezolt, who the band had connections with. Despite being vocally uninspiring, instrumentally BaBa ZuLa is both an adventurous and enigmatic band in equal measure.

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Nov 2, 2019

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BaBa ZuLa, Jazz Cafe review - much more than mere entertainment from 'Turkish Psych' specialists

Istanbul rebels make fusion that zings

By Ian Viles | Monday, 04 November 2019



BaBa ZuLa: the Eastern Mediterranean meets rock, dub and reggae

BaBa ZuLa only fully manifested their free spirit when they play live, and in the intimate setting of a venue like the Jazz Cafe, where the entire audience is close to the stage. The Istanbul purveyors of 'Turkish Psych' began their set by enfilading the expectant crowd, two of the band ambled through the excited throng, summoning energy as they went, and introducing the sounds of the electric saz and the large davul, the deep-sounding drum favoured by gypsy bands throughout the Eastern Mediterranean and Balkans.

A few minutes later, having processed across the floor, as in a shamanic ritual the band emerged in full splendour on the stage. They looked and behaved like spaced-out trippers, with bug-eyed shades and wild hair (pictured below). This was an art performance as much as just making music. They slithered into one of their mesmerising lifts on traditional rhythms, slowly bringing the music and the audience to near-ecstasy. Percussionist Mehmet Levent Altınan played the spoons in the style of traditional Anatolia, creating a delicate but engaging high-pitched cadence. The perfect foil for the deep throb of the bass drum, Osman Murat Ermi on electric saz and Periko Tsoukas on electric oud delivered a mounting series of simple phrases, with the characteristic tonal feel of the maqam, the Middle Eastern modal microtones made more expressive by the use of wah-wah pedals and reverb.

The strength and originality of BaBa ZuLa comes from the organic way in which they mix the beguiling sounds and rhythms of the Eastern Mediterranean with the raw energy of rock, dub and reggae. Early in the set, with 'Haker Yollar' ('Ways and Circumstances'), the percussion and synths were strongly reminiscent of the driving rhythm of Massive Attack's classic 'Mezzanine' (from the 1998 album *Mezzanine*). It's as if the blend of genres favoured by the band were inescapable. This is not forced fusion but the natural reflection of the musicians' background and passions. There is at the core of the encounter the shared essence of the different genres: rock has always been about a form of transcendence, the embrace of the Dionysian, in wild party or choreographed ritualistic mode. The music of Turkish weddings and other celebrations – often made, as in Greece, by members of Roma people – is also about letting go, the ego temporarily overcome by opening the heart, and forging community.



As the band made another foray into the audience, the big davul pounding away, raising energies further and summoning the spirit, I was reminded of dancing, many years ago, late into the night after a wild fire-walking ritual, in the Greek province of Thrace. There had been 10 or so of us circling around a zurna player; his shrill reed piercing our ears and blasting our minds, and a davul (the local version of the drum) pounded with something close to fury.

There was a moment in Camden Town when Periko Tsoukas (the only Greek member of the band), played synthesised zurna. This was one of the many occasions when the band took us on a trip, the time of spontaneity enabling the kind of self-forgetting that offers pure pleasure in the instant. But there were other times when the energy sagged, and the constant buzz of audience-members who couldn't help chattering away created a distance, and something close to boredom. Much of the material is drawn from their recently released album *Devir Zerin*, as uneven in its own way as the set at the Jazz Cafe. It has many passages of unadulterated excitement, and others that pale in comparison.

There was a frequent forest of raised smart phones (including my own at times), desperate to capture the magic of the performance, and yet instantly creating distance from the feeling immediacy of the event. A sign of our connected yet disconnected times, and a paradox given BaBa ZuLa's dedication to spontaneity and connection with their audience, a fierce and fun-filled commitment to much more than mere entertainment, which all the same managed at times to bring punters and performers together in vibrant celebration and joy.

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“ This is not forced fusion but the natural reflection of the musicians' background and passions ”

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The screenshot shows a web browser displaying the AVRUPA times website. The main article is titled "Baba Zula at the Jazz Cafe this Saturday". The article text is partially visible, starting with "Baba Zula, the legendary musician from Malindi, has returned to London...". The page layout includes a header with the AVRUPA times logo, a navigation menu, and a sidebar with various news snippets and advertisements. The article content is arranged in a two-column format, with the main text on the left and a sidebar on the right containing smaller images and text blocks. The overall design is clean and professional, typical of a news website.

Glitterbeat Records 2019

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The screenshot shows a web browser displaying an article on the Deutschlandfunk website. The article title is "Furchtlos in dunklen Zeiten" (Fearless in dark times) and it features a photograph of the band Baba Zula performing on stage. The text of the article discusses the band's music, their roots in Turkey, and their performance style. The article is written in German and includes several paragraphs of text, interspersed with small images and social media sharing icons. The website's navigation bar at the top includes the Deutschlandfunk logo and various menu options.

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Astronauta
(Lady Bam Records)

Eine junge Rheinländerin mit allerlei musikalischen Einflüssen aus Brasilien und anderen Teilen der Welt, die textet und komponiert und durch ihre Vielseitigkeit beeindruckt. Die Jazzsängerin interpretiert mit ihren drei Musikern den Gypsy Jazz auf neue Art; in mehreren Sprachen gibt sie ihrem Astronautenblick auf die Erde einen poetischen Ausdruck.
rk

BABA ZULA
Derin Derin
(Glitterbeat)

Schon ihre voriges Doppelalbum zum 20-jährigen Bandbestehen haben Baba Zula bei Glitterbeat veröffentlicht, weil es in der Türkei verboten wurde. Diesmal präsentieren Osman Murat Ertel (E-Bağlama) und Mehmet Levent Akman (Percussion) dort ihren Orient Dub mit Periklis Tsoukalas (E-Oud) und Ümit Adakale (Percussion).
rk

Glitterbeat Records 2019

**FRENCH MEDIA
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Muzzart https://www.muzzart.fr/20190905_21980_baba-zula-derin-derin-27-septembre-2019-glitterbeat-differ-ant/?fbclid=IwAR3gWm6wzhNGW48xtrNBfTV8GA2cxP1J9Rc4-84iUDtNfTXge0d-maHFL5g

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Baba Zula "Derin derin" (27 septembre 2019, Glitterbeat/Differ Ant)

Par Will Dum - 05/09/2019

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- Leonid Slin - 11 ans incantatoires

Groupe d'Istanbul au mélange relevé et savoureux, **Baba Zula** propose à chaque album un trip définitif à base de psyché Anatolien couplé à des effluves dub et kraut. Ayant derrière lui une discographie déjà solide, il sait faire et parvient à maintenir une qualité optimale.

Avec ce **Derin derin**, force est de constater que les Turcs, à la recette personnelle, embarquent d'emblée leur assemblée. Le folklore typique de Haller Yollar / Ways et Circumstances hase le groupe un cran au dessus de la mittle, sans racés et vrix à l'expression forte font effet.

Musicalement, on est dans le passé, dans le décalé aussi: les genres y sont conjugués avec tant de déstérité qu'à l'arrivée, on se tremousse sans pouvoir identifier le rendu. Tant mieux, on aime l'indépassable et Baba Zula, ici, nous en relie de grandes lampées. *Sahin Iksin / Falcon* réitère des sonorités dansantes au charme rétro; court, il laisse place à un majestueux *Kazi Gözüm / My Scarlet Eyed*, à la fois subtil et infant. De l'écoute émane une sensation de bricolage génial. Des incartades dub font valser les essais. Des touches lunky bien bâties, aussi, relèvent un menu déjà épici.

BaBa Zula - Kervan Yolde (album version)

Impossible de décrocher, s'il m'a fallu. J'écoute pour saisir le tout, Dem derin ne trouve qu'une d'équivalent dans les productions actuelles. *Auzgarn Akis / The Flow Of The Wind* et son amour Turquoise à soukai donne le tournis, le saz y apporte comme partout ailleurs une coloration envoiante. On notera au passage que l'album sort chez **Glitterbeat**, genre certain de différence et de qualité. Les vagues electro/hip-hop dans le rythme de *Salincakim / U Are The Swing*, allées à une voix toujours aussi hypée. à ce saz qui jamais ne nous rase, fait du bien aux oreilles. Un groove dub fait décoller le morceau en même temps qu'il le lève. On pousse le volume pour faire ressortir les sons fous du disque, additifs. *Kervan Yolde / Caravan On The Road*, bluesy-funky à la sauce Anatolienne, dotée d'un chant grave, porte lui aussi ses fruits.

Livré à une expérience profitable, on s'offre ensuite *Port Pass*, bref morceau bluesy triqué, aussi psyché que groovy. *Baba Zula* ne fait jamais les choses de manière convenue, il le prouve d'instinct avec *Kosmoson*, court lui aussi, qui souffle une trame psyché ciblée et troublée. *Kunt Kapma / Eagle Gets Wolf*, dérangé, lui succède en imposant des sons démentés. Puis il sonne la charge en bombe garage kraut complètement folle. Affublé encore une fois d'un album indomptable, *Baba Zula* fuit les catégories. Avec *Transendance*, il fait sur un dub sulfureux, de haute volée, dont s'écrite bien entendu des itounelles de chez Li et dont la fin sombre dans la folie. **Derin derin**, c'est une certitude, est un album appelé à être usé jusqu'à la corde, ne serait-ce que pour son procédé singulier aux effets durables et saisissants.

Site Baba Zula

TAGS: Baba Zula Derin derin Differ Ant Glitterbeat

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MAQUILLAGE

"Derin Derin" le voyage intense de BaBa ZuLa

FIP.fr • 2 août 2019 à 17:14 par Stéphanie Bello

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- "Waldemelon Woman", la rare singulière de Yu Su
- "Blue World" le trésor oublié de John Coltrane

Deux ans après leur dernier phénomène « XX », les pères du rock-dub psychédélique anatolien reviennent avec un album toujours plus expérimental.

Tandis que l'âge d'or du rock psychédélique turc des années 60 recule de ses cordons, avec le relève Altın Gün, Ceylan Güneş, Deniz Yildırım & Grup Şenlik... les pionniers du genre s'apprêtent à libérer *Derin Derin* (littéralement "profond profond") le 27 septembre sur le label Glitterbeat Records.

Si BaBa ZuLa s'inspire des artistes de cette scène tels que Berg Manço, Cem Karaca et Müjdat, sur l'album *Derin Derin*, chaque composition est 100% originale. L'EP *Kızıl Gözlüm* (My Scarlet Eyes) offre un aperçu de l'album avec 3 extraits : deux versions de *Kervan Yoluda*, un voyage en Caravane, sombre et énigmatique et le titre éponyme qui est une déclaration d'amour à une femme aux yeux écarlates et aux lèvres noires.



Fondé à Istanbul en 1996 par Levent Akman, Murat Ertel et Emre Onel, le groupe légendaire BaBa ZuLa est à l'image du Bosphore : un pont entre le monde oriental et occidental, une fusion des standards ancestraux de la musique traditionnelle turque, du rock 60's et de l'électronique dub moderne. Ce sont les premiers à avoir joué du théâtre en Turquie, ils ont électrifié le saz et font combiner le oud électrique, aux cuillères en bois, aux ossements, darbuka et autres percussions. Leur musique orientale de l'espace ("Üzay Yolu Gıyantalı Akademi"), c'est ainsi qu'ils le définissent) est un voyage intergalactique entre passé et présent, propulsé vers l'avenir.



« L'art est notre langage, nous sommes un groupe d'art ». Les contours du Bosphore mêlent toute forme d'arts à leur musique et offrent une expérience psychédélique lors de leurs concerts, avec notamment de la danse et des costumes originaux qu'ils confectionnent eux-mêmes, mais aussi la poésie, le théâtre, le dessin...

« Je pense que l'art et l'artiste doivent avoir d'une certaine manière une relation avec la géographie qui a causé son existence. Pour cette raison, le fait d'être à Istanbul est très important pour nous. Nous connaissons le monde oriental et le monde occidental, mais ni l'un ni l'autre ne nous suffit, parce que les deux s'unissent si joliment. C'est sans doute ce qui fait la magie d'Istanbul. - Murat Ertel & Levent Akman (A Boiler Room Film)

Glitterbeat Records 2019

**BENELUX AND REST OF EU MEDIA
ONLINE**

Subjectivisten (NL) <https://subjectivisten.nl/het-schaduwkabinet-week-39-2019/>

BaBa ZuLa – Derin Derin (cd, Glitterbeat / Xango Music Distribution)

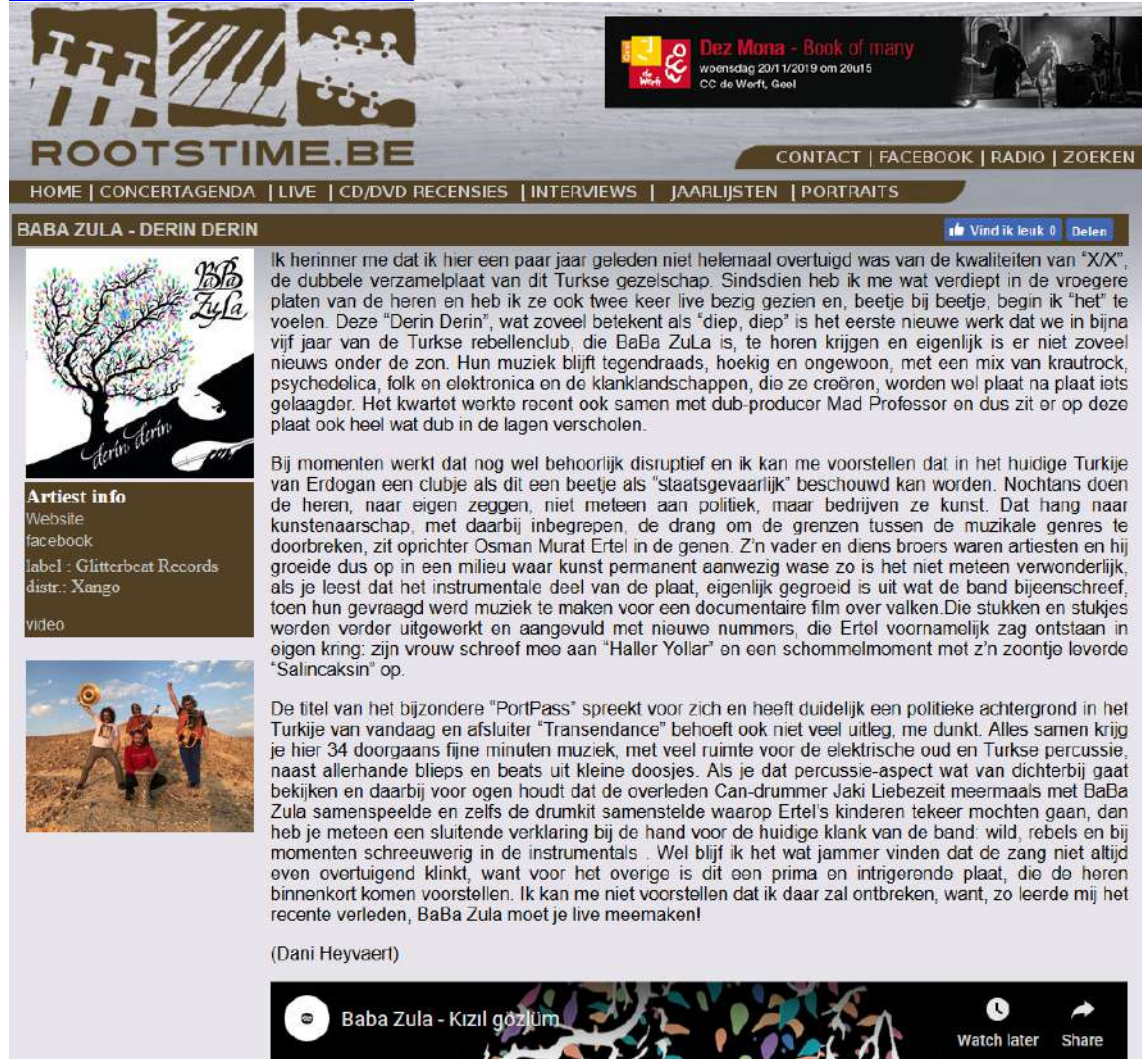


Twee jaar geleden heeft het Turkse BaBa ZuLa hun twintig jarige bestaan groots gevierd met het dubbele overzichtsalbum *XX*. De groep wordt in 1996 te te Istanbul opgericht door Osman Murat Ertel (elektrische saz, theremin, diverse snaarinstrumenten, zang) en Mehmet Levent Akman (lepels, percussie, machines, cimbalen). Eigenlijk uit noodzaak als Ertel's vorige band

ZeN gevraagd wordt een soundtrack te schrijven en er een andere weg ingeslagen wordt of moet worden. Ze brengen doorgaans fijne psychedelische rock, gelardeerd met dub, folk, rock en leftfield muziek. Vijf jaar na hun laatste reguliere album zijn ze nu terug met *Derin Derin*, hetgeen "diep, diep" betekent. De groep bestaat hierop verder uit Periklis Tsoukalas (elektrische oud, zang, bansuri) en Ümit Adakale (darbuka, davul, percussie). Je duikt ook meteen in het diepe, want de groep gaat meteen op psychedelische en experimentele wijze van start. Hierbij lijken de invloeden afkomstig uit zowel de Turkse psychedelische rock en traditionele muziek van weleer als bijvoorbeeld de krautrock van **Can**. Dat laatste komt het beste naar voren in de lekkere track "Salıncaksın". Dat leuken ze zoals altijd weer op met dub en Arabische ingrediënten. Hoewel ze meer experimenteren dan voorheen, maken ze er vooral weer één meeslepend en feestelijk geheel van. Het blijft, ook na al die jaren, een geweldige en bijzondere groep waarbij de rek er nog lang niet uit is.

Roots Time (BE)


<https://rootstime.be/index.html?https://rootstime.be/CD%20REVI EUW/2019/OKT1/CD91.html>




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BABA ZULA - DERIN DERIN Vind ik leuk 0 Delen



Artiest info
 Website
 facebook
 label : Glitterbeat Records
 distr.: Xango
 video




Ik herinner me dat ik hier een paar jaar geleden niet helemaal overtuigd was van de kwaliteiten van "X/X", de dubbele verzamelplaat van dit Turkse gezelschap. Sindsdien heb ik me wat verdiept in de vroegere platen van de heren en heb ik ze ook twee keer live bezig gezien en, beetje bij beetje, begin ik "het" te voelen. Deze "Derin Derin", wat zoveel betekent als "diep, diep" is het eerste nieuwe werk dat we in bijna vijf jaar van de Turkse rebellenclub, die BaBa ZuLa is, te horen krijgen en eigenlijk is er niet zoveel nieuws onder de zon. Hun muziek blijft tegendraads, hoekig en ongewoon, met een mix van krautrock, psychedelica, folk en elektronica en de klanklandschappen, die ze creëren, worden wel plaat na plaat iets gelaagder. Het kwartet werkte recent ook samen met dub-producer Mad Professor en dus zit er op deze plaat ook heel wat dub in de lagen verscholen.

Bij momenten werkt dat nog wel behoorlijk disruptief en ik kan me voorstellen dat in het huidige Turkije van Erdogan een clubje als dit een beetje als "staatsgevaarlijk" beschouwd kan worden. Nochtans doen de heren, naar eigen zeggen, niet meteen aan politiek, maar bedrijven ze kunst. Dat hang naar kunstenaarschap, met daarbij inbegrepen, de drang om de grenzen tussen de muzikale genres te doorbreken, zit oprichter Osman Murat Ertel in de genen. Z'n vader en diens broers waren artiesten en hij groeide dus op in een milieu waar kunst permanent aanwezig wase zo is het niet meteen verwonderlijk, als je leest dat het instrumentale deel van de plaat, eigenlijk gegroeid is uit wat de band bijeenschreef, toen hun gevraagd werd muziek te maken voor een documentaire film over valken. Die stukken en stukjes werden verder uitgewerkt en aangevuld met nieuwe nummers, die Ertel voornamelijk zag ontstaan in eigen kring: zijn vrouw schreef mee aan "Haller Yollar" en een schommelmoment met z'n zoonje leverde "Salıncaksın" op.

De titel van het bijzondere "PortPass" spreekt voor zich en heeft duidelijk een politieke achtergrond in het Turkije van vandaag en afsluiter "Transendence" behoeft ook niet veel uitleg, me dunkt. Alles samen krijg je hier 34 doorgaans fijne minuten muziek, met veel ruimte voor de elektrische oud en Turkse percussie, naast allerhande bleps en beats uit kleine doosjes. Als je dat percussie-aspect wat van dichterbij gaat bekijken en daarbij voor ogen houdt dat de overleden Can-drummer Jaki Liebezeit meermaals met BaBa Zula samenspeelde en zelfs de drumkit samenstelde waarop Ertel's kinderen tekeer mochten gaan, dan heb je meteen een sluitende verklaring bij de hand voor de huidige klank van de band: wild, rebels en bij momenten schreeuwerig in de instrumentals. Wel blijf ik het wat jammer vinden dat de zang niet altijd even overtuigend klinkt, want voor het overige is dit een prima en intrigerende plaat, die de heren binnenkort komen voorstellen. Ik kan me niet voorstellen dat ik daar zal ontbreken, want, zo leerde mij het recente verleden, BaBa Zula moet je live meemaken!

(Dani Heyvaert)



Baba Zula - Kizil gözüm Watch later Share

Tropicalidad (BE)

<http://www.tropicalidad.be/pivot/entry.php?id=2420>



BaBa ZuLa - Derin Derin

geschreven door tim op 13 oktober 2019 in de rubriek [plaatjes](#) en heeft nog geen reacties

Als we de dubbele compilatie *XX* uit 2017 even buiten beschouwing laten, is deze *Derin Derin* (Turks voor "diep, diep") de eerste langspeler van het Turkse muzikale rebellencollectief BaBa ZuLa in zowat 5 jaar. Wij mogen hun mix van Turkse psychedelica, Anatolische folk met invloeden uit de Duitse krautrock dan beschouwen als een rebelse muzikale anti-beweging in het Turkije van Erdogan, maar zelf zien de leden van BaBa ZuLa hun muziek eerder als kunst, zoals oprichter, vocalist en saz-speler Osman Murat Ertel verklaart: "Art is our language. We're an art group! My father and my uncle were artists. I grew up watching and hearing them. I learned that the barriers between (different) areas of art can be broken. I think there's a consciousness awakening, but it will take time to grow. We keep pushing!". Het instrumentale gedeelte van dit album evolueerde uit muziek die BaBa ZuLa componeerde voor een documentaire over valken: "We learned a lot about the birds while we were making the soundtrack. After we'd completed it, we began to think about new layers and elements we could add.". Het recept van de band is doorheen de jaren alsmear meer gelaagd geworden. Zo werkte de band voor *XX* nauw samen met dubmeester Mad Professor en is dus ook dat genre deel gaan uitmaken van de sound van BaBa ZuLa.



Daarnaast is *Derin Derin* voor Ertel ook een familieproject geworden: Murat schreef opener *Haller Yollar/Ways & Circumstances* samen met zijn vrouw Esmâ en het grootste deel van de tekst van *Salıncaksın/U Are The Swing* is gebaseerd op een ervaring met zijn jonge zoontje Arel: "We were at the park and I was pushing him on a swing. He started singing the words to me. I was crying with happiness, it was such a strong experience for me. I tried to get down everything he sang, and later I added more.". In datzelfde nummer zijn trouwens ook echo's van BaBa ZuLa's samenwerkingen met de in januari van 2017 overleden drummer van het Duitse Can, Jaki Liebezeit, te horen, want de drumpartijen werden ingespeeld door Ertel's kinderen op een door Liebezeit gemodificeerd drumstel. Murat Ertel: "'After losing him, I understood just how big an influence he was. He was like a mentor without even realizing it, and he could play those Turkish rhythms excellently.'" BaBa ZuLa blijft op een intrigerende manier balanceren tussen heden, verleden en toekomst, en oost en west!

BaBa Zula komt *Derin Derin* live voorstellen op vrijdag 25 oktober in de Ancienne Belgique en op 14 november in De Centrale in Gent als onderdeel van het Istanbul Expres festival.



www.babazula.com | www.glitterbeat.com | www.xmd.nl

 Vind ik leuk 3  Tweeten

Ekultura (HU) <http://ekultura.hu/2019/10/27/zenek-a-nagyvilagbol-baba-zula-derin-derin-vilagzenerol-szubjektiven-1992>

ekultura.hu

Mit keresel?

HALLGATNIVALÓ AJÁNLÓK

Zenek a nagyvilágból – BaBa ZuLa: Derin Derin – világszereplő szubjektíven 199/2.

(írták: Galgóczi Tamás | 2019. 10. 27.)



Abban a szerencsés helyzetben vagyok, hogy az isztambuli együttes előző két albumát elég jól ismerem, mivel mindögyikről írtam a rovatba, illetve két ízben előben is volt szerencsém látni őket. Ez alapján nyugodt szívvel állítom, aki egy picit is vonzódik a világzenehez, annak ajánlatos legalább egy koncertjükre elzarándokolni – az élmény garantált.

Mindenek után főként arra voltam kíváncsi, hogy annyig AC/DC módjára hozták a szívszalagot és a korbácnál többet megszokott muzsikát, vagy meglepnek valami váratlannal. Ez a kérdés egyáltalán nem erőltetett, hiszen bő négy év telt el az utolsó stúdióalbum óta, és ez alatt számos hatás érte őket, aminek csak az egyik látható jele volt a kiadványlás, amikor átkerültek az évek óta a világzeneben legjobbnak tartott Glitterbeathez.

Azene első hallásra semmit sem változott, meghatározó benne a két elektromos hangszer, a sax és az új játéka, illetve hangja, miként Osman Murat Ertel éneke is jellegzetes. Mindezekon túl megtartották a pszichedelitást, a rockot, amiket továbbra is jól kiegészít a keleties arab/török dallamvilág. Érzésem szerint most nagyobb teret engednek az elektronikus hangoknak, ami eddig is megvolt náluk, de egyes számokban (Salincakın / U Are The Swing) szinte vezérhangszerként van jelen.

Akorábbiaknál változatosabban tartom a *Derin Derin* címre elkészített albumot, a pergősebb számok mellett jól elérnek az olyan zaklatottabb rétegek, mint mondjuk a „Kurt Kapma / Eagle Gets Wolf”, amelynek az eleje inkább a különféle effektusok, hangok keveredéséből áll, minsem a megszokott sax vagy úd megszólalásából, miként a vége is kaotikus hangörvénybe torkollik. Ez után kifejezetten jól jön egy kis elszállós nyugalom (Transzendence), ami úgymond egy elazult, merengős állapotba viszi át a hallgatót.

Érthető módon rám a pergősebb számok voltak nagyobb hatással, kivált Ertel szazon előződtől önmagukba visszatérő, mégis meguntatlan keleti dallamai. Ilyen például az albumindító „Haller Yollar”, amelyben némileg meglepődve fedeztem fel a fakandál hangját. Legfőképp a „Kızıl Gölüm” című kompozíciót tartom – és ha lehet esetükben egyáltalán ilyet mondani –, ez van legközelebb a nyugati rockhoz.

Arta viszont még mindig képesek, hogy a különféle stílusok keverését lazán, erőlködés nélkül tálalják fel, aminek eredménye olyan harmónia, amire csak kevesen képesek. Aki egy számok esetleg filmzenére emlékeztetnek, az nem paranoiás, hanem jó megfigyelő, mivel eredetileg az anyag egy részét valóban madarakról szóló filmek komponálták (Kurt Kapma). Amilyen szerencsénk van, talán nem kell éveket várni rájuk, és hamarosan beiktatnak egy koncertmegállót nálunk, amikor kiderül majd, előben miként működik a lemez.

Meghallgatásra ajánlott számok: Salincakın, Haller Yollar, Kızıl Gölüm, Port Pass
2019-ben megjelent album (Glitterbeat)
Weboldal: <https://www.babazuula.com/>



A zenekar tagjai:

Osman Murat Ertel – elektromos sax, elektronikus hangok, ének
Mehmet Levent Akman – elektronikus hangok, fakandál
Ümit Adıskale – ütőhangszerek
Periklis Tsoukalas – elektromos úd

A lemezen elhangzó számok listája:

1. Haller Yollar / Ways & Circumstances
2. Şahin İksiri / Falcon Potion
3. Kızıl Gölüm / My Scarlet Eyed
4. Rüzgârın Akışı / The Flow Of The Wind
5. Salincakın / U Are The Swing
6. Kervan Yoluda / Caravan On The Road
7. Port Pass
8. Kosmogoni
9. Kurt Kapma / Eagle Gets Wolf
10. Transzendence



Delo (SI) <https://www.delo.si/kultura/glasba/baba-zula-derin-derin-252942.html?fbclid=IwAR1IuXqa5qEhKHlO6bgbQKEARfZNZ6rnLqFWE-rHJyeguV4NoIYnUvSJy6U>



Baba Zula: Derin Derin
 Nov album turških alter rock retro etno psihedelikov očara s pisanostjo zvokov.



Baba Zula se pohvaljuje z raznovrstno turškega rocka. Foto: Emir Strazič



Baba Zula
 Derin Derin
 Glitterbeat, 2019



Ljubljanska založba svetovalskih razsežnosti, je nedavno izdala nov album Derin Derin kulturne zasedbe istanbulskih posebnikov, ki je nastala leta 1996. Njihova glasba je zanimiva enolončnica polna različnih sestavin ter nenavadnih začimb. Tukaj seveda lahko lajnarno tisto večino o istanbulski umetnosti, kjer se srečata Vzhod in Zahod, Sever in Jug, ker se tudi tokrat izkaže za resnično.

Iz godbe zasede Baba Zula zvemi tradicionalna turška glasba iz predprejšnjega stoletja, premešana s povsem svojevrstnimi pogledi na psihedelijo, pionirsko elektronomiko, ki je razla v začetni sedemdesetih let prejšnjega stoletja po nemških industrijskih mestih. Tukaj bi zlahka še dodali kakšne odmeve Franka Zappe in All Farka Toureja ter še kopico zvočnosti, ki so nam bolj ali manj neznan.

Trenutno sta v zasedbi Baba Zula ustanovna člana Levent Akman (Elice, toalka, naprave, igrače) in Murat Ertel (električni saz, rezalčni strunski instrument, glas, oscilatorji, teremin) in Periklis Tsoukalas (električni ud) ter toalkalist Ümit Adakale. Zasebna ocharljiva gradi zvočne krajine, ki bi jih brez večjih zadržkov lahko tudi zbusali v kak Tarantinov vestem. Pri nas so že nastopili na leta 2007 nastopili v Kopru in leta 2016 na Okarini na Bledu. Naslednje leto pa bodo 30. januarja prvič nastopili v Ljubljani v Kinu Sibelius, kjer bodo predstavili svoj nov študijski indieček. Ertel pa je tudi član trenutne zasedbe Dilmusic Chrisa Eckmana, šefa založbe Glitterbeat.

Album Derin Derin je predstavnik vzornega stalno spreminjajočega se zvoka skupne Baba Zula.

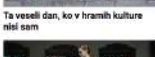
- Pesmi na albumu:**
1. Hailer Yollar (Ways & Circumstances)
 2. Şahin İleleri (Falcon Potion)
 3. Kızıl Gözüm (My Scarlet Eyed)
 4. Rüzgârın Akışı (The Flow Of The Wind)
 5. Salsıcakım (U Are The Swing)
 6. Kervan Yolıda (Caravan On The Road)
 7. Port Pass
 8. Kosmogoni
 9. Kurt Kapına (Eagle Gets Wolf)
 10. Transendence



Kaj podobnega berejo drugi

- Ta članek trenutno bere
- Blue Sine - 10
- Borghesia - Proti kapitalizaciji

Priporočena vsebina



Radio Študent (SI) <https://radiostudent.si/glasba/tolpa-bumov/baba-zula-derin-derin>



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UREDNIŠKI IZBOR

2019 IN DESETLETJE V MUZIKAH

GLASBA / KOMERCIJALNA GLASBA
DUŠAN BULAJIČ / 11. 12. 2019

DARLA SMOKING: EXTRACT

GLASBA / TOLPA BUMOV
JAKA BUŽNEL / 11. 12. 2019

MATANA ROBERTS: COME WITH ME

GLASBA / TOLPA BUMOV
MILNA ZADNIKAR / 10. 12. 2019

GORAN KRMAČ: PLANETARIUM

GLASBA / TOLPA BUMOV
ANDREJ PERVAJNE / 08. 12. 2019

SNER: OUDERUČ

GLASBA / TOLPA BUMOV
JAKOB MRAZ / 27. 12. 2019

AUXILIAR: AUKUMAN VOL. 1 IN 2

GLASBA / TOLPA BUMOV
MATEJ LITVOŠEK / 28. 12. 2019

Zgodovinske uredniške izbora

NAPOVEDI

GAARLS WYRD: GASTR - GHOSTS INVITED (SEA SON OF MIST, 2019)

GLASBA / TOLPA BUMOV
NAN ČERVENČEK / 19:00

DRUGI SPOL IN VIDEOIGRE

KULTURA / PRITIKAVEC GOLD
RASTO PIVNAR / 21:00

METAL DETECTOR - WORLD WAR 3

GLASBA / METAL DETECTOR
NAN ČERVENČEK / 22:00

SISTEM, ZAKAJ SI ŽIVČER?

ZINOVOST / ZNAMENITELNI OSTROFF
TESTIM OBDEŠEK / 17:05

UNITY OF COMMAND 2

DRUŽBA / PRITIKAVEC
RASTO PIVNAR / 18:45

Vse napovedi ...



VSAKI TOREK OB 08:10

ZAJTRK Sini reš



Vstopi v Gogo



BABA ZULA: DERIN DERIN

DUŠAN BULAJIČ | 18. 12. 2019 - 19:00 | TOLPA BUMOV

Glitterbeat, 2019



Derin Derin
by Baba Zula

buy share

1 kolekcija / Ways & Circumstances

00:00 / 05:05

Nekaj posebnega in zelo pimačnega je na spajanje vplivov folk glasbe in psihedelije, starega in novega, tradicionalnega in modernega. Iz pravih posebnih, a v pravih kontekstih vendarle popolnoma logičnih razlogov, pa je nekaj še bolj posebnega tudi na spajanju tovrstnih elementov v specifično turška glasbi. Že najkrajša in najbolj bazna lekcija iz zgodovine namiguje, da je moderna turška država zgrajena ravnó na takšnih principih. Atatürk je v svoji revoluciji združil zelo bogato, heterogeno kulturno obličje nekdanjega središča sveta in jo skozi demokratični, sekularni ustroj približal Zahodu. Podobne tendence so v prejšnjem stoletju kazali tudi turški glasbeniki, alternativi posebej ljuba pa je turška psihedelija oziroma anatolski rock, gibanje, ki je svoj mah vzelo sredi šestdesetih let prejšnjega stoletja in se nato vsakó znova prarajeno in obogateno vračalo na turški glasbeni zemljevid.

Baba Zula je kolektiv iz Čaigrada, ustanovljen leta 1996, ki je svojo verzijo anatolskega rocka še v prejšnjem tisočletju bogatili z dubovskimi in krautrock vplivi, do svetovne prepoznavnosti pa jim je pomagal tudi **Mad Professor**, ki je, mimogrede, ravno v petek gostoval v Ljubljani. Če smo že pri slovenski prestolnici – tu je bazirano še nekaj svetovno znanega. Namreč založba **Glitterbeat**, ki je Baba Zulo predtani povzdignila na novo nivo prepoznavnosti in z retrospektivno, zbima izdaja **XX** napovedala prehod k bleščiti znamki **Chrisa Eckmana**, s tem prehodom pa tudi svoje pove ploščo po petih letih. V današnji Tolpi bumov obravnavamo **Derin Derin**.

Nastav plošče sicer v prevodu pomeni globoko, a vtis z začetka plošče pravi, da Baba Zula na njej ne bredejo posebej globoke in ne letje posebej visoko ali v neznanu. Če izdelok primanjajo z njihovi prejšnjimi, gre za nadajevanja preizkušane mešanica tako imenovane turške psihedelije, krautrocka in, v manjši meri kot doslej, dubovskih fragmentov. Vdaja zasedbe **Murat Ertel** kvintet vodi skozi zanimivo albumsko pripoved, na peti kitare v prvi polovici nastopa precej tradicije, petja in anatolske melodike, v katero nato skozi potek albuma dodajajo vse več kitarskega prženja in psihedeličnega ritvoja, se oddajajo od značilne poskočne ritmike in jo pomešajo z mantrično dubovski hipnotiko. Baba Zula s počasnimi, a konsistentnim grajenjem kompozicij, njevo glasbene pejsaže, ki odseva tako zasnežena gorolja Male Azije kot metropolitanski značaj Istanbula, ki črpa iz vrste svetovnih glasbenih pojavov. Tako na primer ed tipa kermada **Kervan Yolda** naprej slišimo tudi končnik dubovskega spokan vokal, ali ripljanje, kakor iam ji poč ljubša, v plus shlepne skladbe **Transcendence** pa za trenutek vstati dubu spuščajo tudi plesno-elektronski moment. Tako v drugi polovici albuma Baba Zula svojo pregovorno predhodno dodobra omilijo z izleti v manj mila glasbena prostranstva. Z zelo zanimivimi skladbami **Kosmogoni**, **Kurt Kapma** ter **Transcendence**, v katerih se do katarzična onemoglosti prepletajo zvoki distorzije kitare in ouda, ter zdaj manirične, drugó mine orientalske ritmike, album zaključuje po zgój trintidesetih minutah oziroma ravno takrat, ko postane res zanimiv.

A **Derin Derin** je vendarle vreden dobre mere hvale. Na račun bolj klasičnega, bežazolovskega zvarka turške psihedelije, krsata in duba na začetku se nato njegove nadajevanje zli zavisiva stepnička nastvor in koral v širino. Je raznošk izdelok, ki bo gotove zadovolji ljubitelje turške psihedelije, utroju pa tudi status benda med najvidnejšimi pripravniki toutsnega glasbenega izročila. Kako Baba Zula zvenjo in predirsem, kako drugačne in bogatejša je izkušnja tega benda v živo, pa preverite 30. januarja, ko se bodo ustavili tudi pri nas, v ljubljanskem Kinu Šiška.

Glitterbeat Records 2019

**US AND WORLDWIDE MEDIA
ONLINE**

Bandcamp daily <https://daily.bandcamp.com/2019/10/04/baba-zula-derin-derin-review/>

The screenshot shows the Bandcamp Daily homepage. The main feature is the 'Album of the Day' section for 'Derin Derin' by Baba Zula. The album cover features a tree with colorful leaves and the text 'Baba Zula' and 'Derin Derin'. Below the cover, there is a description: 'The Istanbul-based band blend hypnotic ambient with progressive krautrock on their immaculately-produced new album. read more'. To the right, there are several other featured items, including 'Ten Years of Iron Age's Hardcore Landmark "The Sleeping Eye"', 'The Best Esqueimental Music on Bandcamp: September 2019', 'The Best Beat Tapes on Bandcamp: September 2019', 'This Week's Essential Releases: Gongrad, Strange Rock, Afro-Peruvian Dance and More', 'Gordon Kwang and the Music in Exile: Latin-Gine Voice to Asylum Seekers', 'Bandcamp Navigator: September 2019: From Indiana Indie Pop to Argentinian Straight Edge Hardcore', and 'Mujercitas Tenti: 20 Years of Rebellious, Romantic Punk in Buenos Aires'.

bandcamp daily

Album of the Day: Baba Zula, "Derin Derin"

The screenshot shows the Bandcamp album page for 'Derin Derin' by Baba Zula. The album cover is the same as in the previous image. Below the cover, there is a play button and the album title 'Derin Derin' by Baba Zula. There are 'buy' and 'share' buttons. Below that, there is a tracklist with three tracks:

Track	Duration
1. Haller Yollar / Ways & Circumst...	05:05
2. Şahin İksir / Falcon Potion	01:14
3. Kızı Gözüm / My Scarlet Eyed	04:05

Since 1998, the Istanbul-based band [Baba Zula](#) have created enchanting songs built around Turkish folk music. While their melding of contemporary and traditional sounds finds its forebears in Turkey's psychedelic rock scene during the '70s—such as Erkin Koray, Barış Manço, and 3 Hürlül—the group craft their heady rock and folk music with a roots-first, references-second approach. Baba Zula's career is a storied one, soundtracking Fatih Akin's 2006 documentary *Crossing the Bridge: The Sound of Istanbul* and collaborating with dub legend Mad Professor on two records (recently showcased on 2017's retrospective comp *XX*.) And on *Derin Derin*, they prove they still have much more to say.

One of the most immediately striking facets of *Derin Derin* is how its relatively polished production doesn't take away from the instrumental rawness. On opener "Haller Yollar," circuitous saz melodies, electronic squelches, and thumping percussion come together to form a tightly controlled psych jam. Its low end comes through *hard*, buoying the rest of the song and making the brief moments of silence all the more playful through such dramatic contrast. Their arranging expertise is even more palpable on "Kurt Kapma," a cryptic ambient piece that morphs into a scorching krautrock-inflected freak-out midway; "Transendence," on the other hand, aims for a more meditative tone, its glacially-paced hooks and silvery vocals ensuring a hypnotic listen throughout. That Baba Zula navigate so many styles on this album, with equal levels of confidence, ease and sophistication, is impressive enough, but their continued ability to surprise and astound never fails to inspire.

-Joshua Minsoo Kim

Brooklyn Rail (US)

<https://brooklynrail.org/2019/10/music/WOMAD>

BROOKLYN RAIL

OCT 2019

ART

ADRI BERGLAND with Oskari Coe
 JOHNS ZUMER with Erik Lindner
 HADLEY THORNTON with Liana Huxford
 MARTIN DONOVAN with Paul Akbar

ARTISTS

Richard Bawa
 Richard Bawa
 Jessica Rattewick
 Stephen White & Pamela Larsson
 Leah Berlinsky
 Andrew Ward
 Leah Larsson

WOMAD

By Steve Lough

The World of Music, Art & Dance has been running since 1982, when its imagination was a glorious, unbridled success, but unfortunately a complete financial disaster. Peter Gelber's was a founding (and funding) force, so he decided to reunite with Genesis handover to play a massive benefit gig. Given a second life, the WOMAD organization began to build a sound infrastructure, and the festival has subsequently become a revered global music institution, maintaining its annual English core series, as well as spreading offspring in Spain, Chile, Australia, and New Zealand. There was even a short-lived US edition, close to Seattle.

Since 2007, WOMAD has been showcased at Chelton Park, a stately home in the Wiltshire countryside. It's a sprawling free event with five main stages, but it's not so immense that folk are fighting for space, and there's still a stage catered to the preferences. Since its beginning, artists have arrived from every part of the globe, representing ancient folk traditions as modern stylistic fusions. Down the decades, such genre blending has increased as musicians have increasingly travelled and collaborated. Roots music, by its very nature, is a never game—there are always commonalities between styles, as well as interactions with fresh technology, whether in terms of instruments or internet.



Wolfe Troat at WOMAD. Photo by Emma Donovan

Chelton Park
 Oct 25–28, 2019
 Marlborough, England

This year's WOMAD was blessed with the expected diverse gathering of acts, including the outstanding Southsayers (UK), Bert Cole (Georgia), Buenos Aires (Congo/Burkina Faso), Camerounoise Generation (Senegal), and the Royal Fiddlers' Guild (Scotland).

Turkish psychedelia has been growing in popularity as of late, whether through the original new wave from the late 1960s and early '70s, or the current brand of neo-contra dedicated to an updated psych. Batu Da La represent the most extreme, grinded shamanic. They use traditional instruments, but amplified and distorted with a hellish brutality. Ocean Meant Bird plays electric sax, while Feride Tokdemir brought his self-composed electric soul. Their early evening Sunday set provided the festival climax, leading into a hard, repetitive cosmic chant, as most of the band waded off on a parade into the audience, setting up an island in the midst of the crowd, where rapturous responses were spontaneous, rather than guided by the players. This was the bravest extreme of Turkish psychedelia.

Less than two hours later, Robert Plant played an alternative headline act in the 10th Soundscape tent, which should have offered a delicate audience for the midday singer-songwriter from Stormy Carter. In some hand with fellow singer Neil Dine, instead, the earlier headline set from English electronic duo Octobol was booming through during the quietest songs—pretty much the entirety of Plant's repertoire. It was a deliberately low-key, introverted approach by Plant which nevertheless examined the large tent to absolute capacity with lovers of Led Zeppelin ballads.

Most years, it's recommended to visit the Tank The World tent, which is dedicated to artists giving rousing demonstrations, talking about the cultural traditions of their homelands, and also playing a few tunes. This year, you will be caught from, music, four sessions—all of varying degrees of fierceness and informativeness. Whether he was responding to the amalgamation of two former live music stages into a single megaseg, and Caroline from bands to call, or whether he is finally getting down into some kind of exotic costume change, we might never know. Lindiga, a vocal and percussion group from Kenyas Island, presented the robustest maloya style of song. This set was probably better than their official gig, although not by much, given that this band seems to be permanently inspired.

On the Saturday late afternoon there was an astounding row of acts alternating between the two biggest stages, topped off by a fresh discovery on one of the smaller platforms. The Klaxons gave one of their more underrated performances. Most of their NYC gigs are in medium-sized halls, but they easily projected across the massed crowds of the main Open Air Stage, whether romping through high-speed dance songs or turning themselves into a full-on techno.

Naline Shah is blossoming into the complete rock star, expressing herself with an unrelentless sense of fun, while her songs remain dark and uncompromising, in both their socially-sharpened words and steamed guitar intensity. Dwellling in the north-east of England, she's of mixed Pakistani, English, and Norwegian backgrounds. Shah was interestingly natural, but we'd also not heard rock music of such visceral intensity in quite a while, so she moved elegantly with a star-shaped pose—Shah constantly seemed to make fun of herself—and indeed the entire world. We smiled and allowed with tension in equal measure, as her low-toned, sensitive straining struck hard. Shah doesn't seem to have much stable reputation yet, but will soon be conquering the nation. Nick Cave has more competition.

The friendly 70 Sall Ketta followed directly on the Open Air Stage, with a relaxed, confident, celebratory, and communitarian reflection on a career that he's having—at least in terms of recording, and probably heavy touring. This knowledge contributed to the sense of raucous occasion, as one of India's (and indeed Africa and the globe's) greatest singers fronted an excellent band, ranging from vocal parts to backing singers, to a stabilizing bass player, to a wince of singing guitar parts. Even though Ketta has probed the poetic more a few times during his career, he's presently in the position of chasing the finest aspects of traditional Indian material and Push-pulled rock. Finally. The need created a perfect occasion for perhaps my goodbyes.

WOMAD inevitably presents surprise wonders each year, and straight after Ketta's set, it turned out to be a whole clinic-catchup Belgium, the French. Cyril-style blues trio with a background from Goudeloop, Outkast and singer Pascal Douré was joined by Raphael Goussier (saxophone) and Brigitte Boudry (drums), showing the situation towards a power-pumping concert, loaded with sliding guitars and buffing trompety solos. There was much talk around the crowd after this set, with several folks lamenting over discovering this combo.

While London singer-guitarist Anna Cabé didn't reach the heights of those preceding sets, her funky guitar-fueled prog-discoed balladry performance as headline on the main stage certainly held a dynamic clench around the neck, as she loaded all of her being into swooping dark vocal melodies and sometimes detuned, out there, guitar solo extravaganzas. The rock core of the night, from listening to rock, to West African to swing blues, and back to rock again, made up one of the most exciting WOMAD stretches in many years. It's highly unusual for such energy to be sustained continually over several seven hours, with hardly any respite from the quality onslaught.

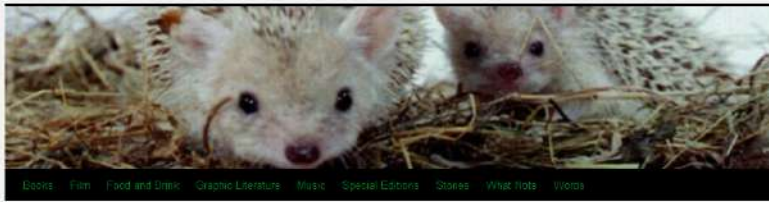
Contributor

Steve Lough
 is frequently crowned on a striking visual design for music, traveling across the back of his brain, through a constant state of growing momentum, picking up a more explicit and less subtle as the way, all the while allowing to realize those writing and then observing his own: without ever being, right now, by proving by the way, in which, in which, in which and the all about deep waters.

The Green Man Review (US) <http://thegreenmanreview.com/music-2/baba-zulas-derin-derin/>

The Green Man Review

Exploring Whatever Tickles Our Fancy



Books Film Food and Drink Graphic Literature Music Special Events Stories What's Hot Words

BaBa ZuLa's Derin Derin



It's only been a couple of years since BaBa ZuLa first blew my mind with their 20th anniversary retrospective two-disc set [XX](#), so it's a real treat to have a new studio album already. *Derin Derin* is something like ninth studio recording for the Istanbul psychedelic rockers in their career that now spans nearly a quarter-century. It does not disappoint.

BaBa ZuLa is Osman Murat Ertel on electric saz, vocals, other stringed instruments, and electronics, Periklis Tsoukalas on electric oud and vocals, Levent Okman on drums and percussion, with Özgür Çakırlar on chiefly Middle Eastern and Levantine drums and percussion. Their music is a wild and heady mélange of Anatolian rhythms, psychedelic strings, krautrock-influenced percussion, dubwise bass and passionate vocals. They've worked extensively with electro-dub producer Mad Professor as well as the late Jaki Liebezit, drummer for the influential krautrockers Can.

Derin Derin is ushered in with the acoustic oud intro of the theme-establishing track "Haller Yollar (Ways & Circumstances)" and ends on the hypnotic-rising-to-urgent instrumental electro-dub of "Transcendence," a contrast that perfectly outlines the band's and album's range. The lyrics of "Haller Yollar" were co-written by Osman and his wife, Esma Ertel. As delivered by Osman in near-strangled vocal style, the lyrics pay tribute to people who live life fully and with eyes open to art and beauty: "The ones who become one and united/ the ones who worship life/ the ones who give birth entering the cycle of life / the ones who are born embracing the cycle," as it says in the final verse.

One of the most affecting songs is "Salıncakın (U Are The Swing)," which involves Ertel's children and is something of a tribute to Can's Liebezit. It also rocks the hardest, at least in places. The minimalist lyrics were in part composed by the Ertel's son Erel. "We were at the park and I was pushing him on a swing," Osman says. "He started singing the words to me. I was crying with happiness, it was such a strong experience for me. I tried to get down everything he sang, and later I added more." Then in the studio, the drum part was played by Ertel's children on a kit Liebezit had modified.

"Kervan Yolda (Caravan On The Road)" has a rolling rhythm and relaxed vocals that call to mind Tuareg desert blues, with the addition of BaBa ZuLa's trademark psyched-out oud-and-saz sound. The accompanying video is suitably psychedelic:



The songs are interspersed with instrumentals that the band created for a documentary about falcons, and which in turn inspired those songs. "We learned a lot about the birds while we were making the soundtrack," Osman says. "After we'd completed it, we began to think about new layers and elements we could add." The brief "Falcon Potion" is particularly dreamy, with clucking bones, deep dub bass, swooping Theremin and delicately plucked strings. "The Flow Of The Wind" is beautifully atmospheric and punctuated by celebratory ululations. And the penultimate track "Eagle Gets Wolf" is just outrageous, with sections of human-made eagle and wolf screeches and howls (Osman's kids again) and the band's whole panoply of psychedelic instrumentation interspersed with drum-driven pulse-racing metal rock.

Though deeply psychedelic, with all that implies of influences from American rock circa 1967, these 10 pieces for the most part are succinct, at three to six minutes or so. But there's plenty of transcendent sound packed into each song and tune. *Derin Derin* is a wild, soulful ride.

(Glitterbeat, 2019)

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Meta

- Log in

BaBa ZuLa - DERIN DERIN

Release date: 27.09.2019

pitch plan: "Karavan Yoluda" August 2nd, "Salincaksin" August 30th, "Haller Yollar" on the release date.

UK MEDIA REPORT: 10 December 2019

"[A] valuable piece of art." **T-Vine**

"Derin Derin is grizzled and reverberantly dubwise, with a Tom Waits-like scrape and limp to it. Cuts like the sinewy, catacombic "Salincaksin" or the stereo-scrambled "Port Pass" are drenched in echo and distortion, while elsewhere the gnarled fuzz of "Kızıl Gözlüm" shades towards industrial noise." **The Wire**

"A dark, metallic set interspersing songs with instrumental passages from a television documentary about falconry." **** **Financial Times**

"The return of the veteran Turkish heads who act as a link between Erkin Koray, Can and Mad Professor ... That all-electric saz and oud frontline (plus percussion and synths) means they still defy anybody to sound like them." **** **Mojo magazine**

"A mystical union of the entrancing, sweeping and often chaotic, BaBa ZuLa 's hybrid of Turkish and Middle Eastern exotica straddles time and geography to once more create a fearless rump of defiance, yet also inspiring some hope." **Monolith Cocktail**

"Derin Derin" has a more direct approach than previous releases, harder but also more electronic ...The production is sharp with electronic instruments and effects pushed to the fore. In the present political climate, this is an amazing and inspirational example of grace under pressure. A success; a truly great album." **5/5 UK Vibe**

"Truly psychedelic and transcendent, visionary and bloody wonderful." ***** **Music-News**

"The music is cinematic and airy, a smorgasbord of sounds running the gamut from abstract electronica to beautiful acoustic and heavy psychedelic sounds. Experimentation rules, but melody and beauty are never far. One of Baba Zula's trademark sounds is the combination of saz, a Turkish string instrument, and the Moroccan oud. Both are electrified and although they belong to different traditions, their combination works beautifully and gives the band a unique sound ... Maybe a hundred years from now, if mankind survives that long, releases like Derin Derin will give historians an intriguing picture of our times: Fractured yet unifying and exhilarating as they coax beauty and meaning from different sounds, styles and cultures." **Folk Radio UK (FRUK)**

Glitterbeat Records 2019

"Having been around for a good twenty years now, BaBa ZuLu have the chops to sound authentic and utterly contemporary at the same time ... An adventurous and enigmatic band in equal measure." **Northern Sky**

LIVE:

"The strength and originality of BaBa ZuLa comes from the organic way in which they mix the beguiling sounds and rhythms of the Eastern Mediterranean with the raw energy of rock, dub and reggae ... A fierce and fun-filled commitment to much more than mere entertainment, which all the same managed at times to bring punters and performers together in vibrant celebration and joy.." **** **The Arts Desk**

"This was the 38th Womad, held in an increasingly crowded festival market made all the more difficult by visa restrictions. But there was still a varied global lineup – anything from Macha y El Bloque Depresivo's tragic Chilean ballads to the emotional soul classics of Macy Gray, BaBa ZuLa's wild and angry Turkish psychedelia, and the extraordinary voice of Ustad Saami, Pakistan's 75-year-old master of a haunting microtonal style that predates Islam." **The Guardian (about BaBa ZuLa at WOMAD)**

"One of the hugely popular sidelines to the music programme is the Taste the World tent where on Sunday the culinary offerings ranged from Turkish dumplings, cooked up by psychedelic band Baba Zula who later rocked out at the Ecotricity stage, to a Finnish blueberry pie made by kantele player Maija Kauhanen." **Songlines (about BaBa ZuLa at WOMAD)**

"...Turkish psychonauts BaBa ZuLa wiggling out" **Uncut (about BaBa ZuLa at WOMAD)**

"Istanbul's psychedelic powerhouse, Baba Zula, gave an excellent performance that spoke to their commitment to breaking down the barriers. Proclaiming a disbelief in the physical and psychic borders of nationhood, class, religion and other divisive factors, the group churned through an ever-shifting sound that was simultaneously modern and ancient, often defying classification." **World A Reggae (about BaBa ZuLa at WOMAD)**

ONLINE

T-Vine

Album review <http://www.t-vine.com/immersive-and-truly-psychedelic-derin-derin-by-baba-zula-now-out-on-glitterbeat-records/>

Folk Radio UK/ FRUK

Album review (19 September 2019):

<https://www.folkradio.co.uk/2019/09/baba-zula-derin-derin/>

Glitterbeat Records 2019

Also shared on Twitter by @FRUK (24.6K followers):
<https://twitter.com/FRUK/status/1174606050420547586>

UK Vibe

Album review (17 August 2019): http://ukvibe.org/album_reviews/baba-zula-2/

Rhythm Passport

Album review due (mid October)
+ might want to include an album track on one of their digital compilations (available as a download for their subscribers for one week)

Monolith Cocktail

Album review (8 August 2019):
<https://monolithcocktail.com/2019/08/08/tickling-our-fancy-077-baba-zula-junkboy-jodie-lowther-house-of-tapes-society-of-the-silver-cross-taichmania-trupa-trupa/>

Also shared on Twitter by @MonolithBlogger (1,080 followers):
<https://twitter.com/MonolithBlogger/status/1159410653913915397>
<https://twitter.com/MonolithBlogger/status/1159404223496372225>
<https://twitter.com/DominicValvona/status/1159404215762071552>
+ "Salincak In" included in Monolith Cocktail's Quarterly Playlist 2019 (Part Three) (26 September 2019):
<https://monolithcocktail.com/2019/09/26/quarterly-playlist-2019-part-three-snapped-ankles-danny-brown-trupa-trupa-matana-roberts-repo-man/> + shared on Twitter:
<https://twitter.com/MonolithBlogger/status/1177184640425218048>

World A Reggae

BaBa ZuLa mentioned in WOMAD review (2 August 2019):
<https://www.worldareggae.com/releases/new-albums/reviews/review-womad-2019/>

The Arts Desk

The the Jazz Cafe gig review <https://theartsdesk.com/new-music/baba-zula-jazz-cafe-review-much-more-mere-entertainment-turkish-psych-specialists>
Also shared on Twitter by @theartsdesk (14.7K followers):
<https://twitter.com/theartsdesk/status/1191279809613254656>

Music News

Album review <http://www.music-news.com/review/UK/14007/Read>, Also included in their Music News Daily Update newsletter (6 October 2019)

Northern Sky

Album review <https://northernskyreviews.com/2019/10/01/baba-zula-derin-derin/>
Also shared on Twitter by @NorthernSkyInfo (1,014 followers):
<https://twitter.com/NorthernSkyInfo/status/1179320237679886336>

Avrupa

Glitterbeat Records 2019

Gig preview <http://www.avrupatimes.com/culture/baba-zula-at-the-jazz-cafe-this-saturday-h10204.html>

Also shared on Twitter by @AvrupaTimes (1,810 followers):

<https://twitter.com/AvrupaTimes/status/1189911240157646850>

And on their Facebook:

<https://www.facebook.com/AvrupaTimes>

+ gig review due

PRINT

Uncut

Mentioned in WOMAD 2019 review (October 2019)

Mojo

Album review, as part of David Hutcheon's World reviews column (November 2019)

The Wire

Album review, as part of Francis Gooding's Global column (October 2019)

Songlines

Album review (issue out 27 Sept, WOMEX/ November 2019 edition, #152) + BaBa ZuLa mentioned in WOMAD review on Songlines website (29 July 2019): <https://www.songlines.co.uk/live-reviews/live-reviews/review-womad-2019-day-4>

RNR

Album review due

Financial Times/ FT Weekend

Album review (online: 20 September 2019; in the paper 21/22 September 2019): <https://www.ft.com/content/53446800-d882-11e9-8f9b-77216ebe1f17>

Also shared on Twitter by @FT (3.7 million followers):

<https://twitter.com/FT/status/1175045719801159687>

The Guardian

BaBa ZuLa mentioned in WOMAD review (30 July 2019):

<https://www.theguardian.com/culture/2019/jul/30/womad-festival-review-charlton-park-wiltshire>

Morning Star

Might review

RADIO

Music Planet on BBC Radio 3

20 September 2019 (with Lopa Kothari): Kizil Gozlum (My Scarlet Eyed), <https://www.bbc.co.uk/programmes/m0008jwd>

Glitterbeat Records 2019

The Food Programme on BBC Radio 4

1 (& 2) September 2019: BaBa ZuLa were interviewed at WOMAD's Taste The World stage, <https://www.bbc.co.uk/programmes/m00082dp> (starts 16 mins in). Also shared on Twitter by @DanSaladinoUK (10.2K followers) & retweeted by @BBCFoodProg (35.2K followers): <https://twitter.com/DanSaladinoUK/status/1167368593379614721>

6 Music Recommends on BBC Radio 6 Music

15 May 2019 (with Tom Ravenscroft): Kervan yolda, <https://www.bbc.co.uk/programmes/m00050dt>

Don Letts on BBC Radio 6 Music

22 September 2019: Kervan Yolda, <https://www.bbc.co.uk/programmes/m0008q7f>

Gilles Peterson on BBC Radio 6 Music

14 September 2019: Haller Yollar, <https://www.bbc.co.uk/programmes/m0008gh9>

On The Wire on BBC Radio Lancashire

15 September 2019: Haller Yollar, <https://www.bbc.co.uk/programmes/p07m14xr>

Caschlár on BBC Radio Foyle (BBC's Northern Ireland radio network, Radio Ulster)

28 September 2019: Album of The Week, "Kervan Yolda", "Hallar Yollar", "Kizil Gözlüm", "Salincaksun" <https://www.bbc.co.uk/programmes/m0008w0b>

The Outerglobe on Resonance 104.4fm London

19 September 2019: played a track

Worldwide FM

Live session on the Global Roots Show:

<https://worldwidefm.net/show/global-roots-radio-with-baba-zula/>

It was broadcast live on their Facebook page as well (77K followers):

<https://www.facebook.com/worldwidefm.net/>

Watch & listen again:

<https://www.facebook.com/worldwidefm.net/videos/2503434723210965/>

(Please note: the video starts about 1:30 mins in, before then it's just audio)

They also posted a few Instagram stories

Instagram (48.9K followers): https://www.instagram.com/worldwide_fm/

Plus they shared it on their @worldwidefm (14.6K followers)

<https://twitter.com/worldwidefm/status/1190308110465847296>

<https://twitter.com/worldwidefm/status/1190282349272895489>

The whole radio show is now archived and can be listened to again here (the BaBa ZuLa sessions starts about 1 hour 41 mins in):

<https://worldwidefm.net/show/global-roots-radio-with-baba-zula/>

<https://www.mixcloud.com/worldwidefm/global-roots-radio-with-baba-zula-01-11-19/>

Glitterbeat Records 2019

+ "Haller Yollar" is currently one of their "This Week's Essential Tracks" (1 of 10). It's also included on the Worldwide FM playlist on Spotify:

<https://open.spotify.com/playlist/6CgiTEgc35hf8FD5oQXuDH?si=njcbeCghTaaW2fDmkWvPYw>

Chris Greenwood on Netil Radio

25 September 2019: Kervan Yolda,

<https://www.mixcloud.com/NetilRadio/madera-verde-25th-september-2019/>

Slipstream Worldwide Beats radio show on Radio Reverb Brighton

Played two tracks already

Global Warning on Soho Radio

episode 6: Cecom,

<https://www.globalwarning.world/playlists/2019/7/6/soho-radio-6-hour-takeover>

+ Murat from BaBa ZuLa recorded a 'hotline' feature (short spoken intro to a song they like at the moment), broadcast date TBC

Roots & Shoots on Blues Roots Radio

Episode 526 (18 September 2019): Port Pass & Kosmogoni,

<https://twitter.com/rootsandfusion/status/1174431070747549696> +
<https://twitter.com/rootsandfusion/status/1174430212542611457>

The MrTum Radio Show on Hailsham FM

19 September 2019: Kizil Gozlum, <https://www.mixcloud.com/melinda-read/the-mrtum-radio-show-19919-free-form-radio/> +

<https://twitter.com/mrtumradioshow/status/1174655691279273984>

360 Degrees Around the Globe on Radio Cardiff 98.7FM

15 September 2019: will play a song

Roots & Fusion on Blues & Roots Radio

18 September 2019: played two tracks

No Wahala Sounds World Showcase on Jazz London Radio

World Showcase 103 (22 September 2019): Haller Yaller,

<https://twitter.com/NoWahalaSounds/status/1175739157987123200>

WorldBeatUK on Brum Radio

7 October 2019: will play Kosmogoni

Global Riddims on Groovalizacion Radio

Playlist Week 30: Kervan Yolda (album version),

https://www.facebook.com/ilkamedia?sk=approve&highlight=2094786780828493&log_filter=review&queue_type=non_friends#

Out Of This World podcast on Podbean

9 September 2019: Haller Yollar,

<https://jprpodcasts.podbean.com/e/out-of-this-world-518-090919/>

Glitterbeat Records 2019

16 September 2019 (episode 519): Salincaksin,
<https://jprpodcasts.podbean.com/e/out-of-this-world-519-160919/>

23 September 2019 (episode 520): Rüzgarın Akışı,
<https://jprpodcasts.podbean.com/e/out-of-this-world-520-230919/>

Strange Fruit & Strange Harvest on Muskin Radio (North West Kent)
Airplay due (probably "Transcendence")

World Beat show on GFM/ Glastonbury FM

BaBa ZuLa interviewed at WOMAD the Womad Highlights Show, an episode of the World Beat show (7 August 2019):

https://www.mixcloud.com/Jem_WorldBeat/womad-highlights-show-7-august-gfm/

(The BaBa ZuLa section is from 1 hour 28 mins to 1 hour 35 mins.)

Also shared on Twitter by @jem_world (122 followers):

https://twitter.com/jem_world/status/1158994553539616768?s=20

The Eclectic Music Show on The Flash (DAB station serving the Portsmouth area)

Will play

Global Stereo Sounds on ALLFM 96.9 (Manchester)

Will play

Ear to the Globe on Dublin City Anna Livia FM

22 July 2019: "Abdülcanbaz" - from 'XX'

5 August 2019: "Efkarli Yaprak / Worried Leaf" - from "XX"

26 August 2019: Salincaksin / U are the swing

16 September 2019 (repeated on 23 September 2019): Haller Yollar,

<https://twitter.com/djnigelw/status/1173700492083585025>

Inverness Hospital Radio

Airplay likely

Music Map

MusicMap on Totally Wired Radio, episode 8 (18 November 2019)

<https://musicmap.global/article/musicmap-radio-episode-8> BaBa ZuLa's Murat Ertel is interviewed as part of this special episode on Anadolu psych special, and some BaBa ZuLa tracks were played too: Kosmogoni (Derin Derin // Glitterbeat), Transcendence (Derin Derin // Glitterbeat)

FR MEDIA REPORT: 30 September 2019

ONLINE

FIP

Album announcement <https://www.fip.fr/musiques-du-monde/baba-zula-16589>

Muzzart

Glitterbeat Records 2019

Album review https://www.muzzart.fr/20190905_21980_baba-zula-derin-derin-27-septembre-2019-glitterbeat-differ-ant/?fbclid=IwAR3gWm6wzhNGW48xtrNBfTV8GA2cxP1J9Rc4-84iUDtNfTXge0d-maHFL5g

PRINTED

Magic

Album review due

RADIO

France INTER

Very Good Tip, 13.11.2019, aisplay of "Transendance"

<https://www.franceinter.fr/emissions/very-good-trip/very-good-trip-13-novembre-2019>

Couleur 3

"Transcendences" in playlist <https://www.radio.fr/s/couleur3>

Radio NOVA

Nuits Zebrees, interested in doing a live show with the band

Radio Krimi

New Music, Playlist #199, includes "Sahin Iksiri"

<http://www.radiokrimi.com/blog/new-music-addition/199-playlist-du-06-septembre-2019>

Le Village Pop

Interview done, to be aired in November 2019

<https://fr.radioking.com/radio/levillagepop>

DE MEDIA REPORT: 07 November 2019

ONLINE

Fränkische Nachrichten

Live gig review https://www.fnweb.de/mannheimer-morgen_artikel,-kultur-ein-abend-der-in-die-beine-geht-_arid,1496832.html

Folker

Album review

<https://folker.de/rezis/rezensionen.php?ausgabe=201906®ion=ku>

Folk World

Album review due

PRINTED

Glitterbeat Records 2019

Good Times

Album review (05 2019)

Jazz thing

Album review (09 2019)

Jazzthetik

Album review (09 2019)

Kulturnews

concert preview (10 2019)

Westzeit

Quicksilver album review (10 2019), also available online

<http://www.westzeit.de/rezensionen/?id=20886>

Bad Alchemy

Album review BA 103 (09/2019)

+ live show at Würzburg's Hafensomme review BA 103 (09/2019)

Saarbrücker Zeitung

Album review (14.11.2019)

RADIO

DLF Kultur

Lied- und Folkgeschichte(n), tba on 01.11.2019

https://www.deutschlandfunk.de/die-tuerkische-band-baba-zula-furchtlos-in-dunklen-zeiten.2590.de.html?dram:article_id=461472

+ Tonart interview 26.09.2019, 11:45

<https://www.deutschlandfunkkultur.de/programmvorschau.282.de.html?drbm%3Adate=26.09.2019&fbclid=IwAR18MjFRzPey1uYezn-WSHeXRgNyXR0bqFTyDLB685iaYtQtcco0f8GnmP4>

+ Tonart, Weltmusik, 06.09.2019, airplay of "Kizil Gozulum"

<https://www.deutschlandfunkkultur.de/programmvorschau.282.de.html?drbm:date=06.09.2019>

+ Tonart, 27.10.2019, 4:05 - 6:55, airplay of "Salincaksin", "Kervan Yolda"

Radio Eins, Rundfunk Berlin-Brandenburg

Freistil, 25.09.2019, 23.00-01.00 & 27.09.2019, 01.00-03.00, airplay of "Salincaksin (u are the swing)" & "Kervan Yolda" www.radioeins.de
+ Dschungelfiber, 2.11.2019, "Port Pass"

Querfunk

Orisons Lied, October 2019, talks about the album ; live show announcements, track ·7 in playlist

HR 2

Hörbar, concert preview and CD tipp, 23.07.19, + airplay of "Tavus Havasi" (not a Glitterbeat release)

Glitterbeat Records 2019

https://www.hr2.de/musik/hoerbar/hoerbar_id-hoerbar-1302.html

+ Horbar 22.10.2019, airplay

MDR Kultur

Folk und Welt, with Johannes Paetzold, album presentation,

https://www.mdr.de/kultur/radio/ipg/sendung-475058_date-2019-10-02_days-true_ipgctx-true_zc-991f5fd8.html

+ Folk und Welt, WMCE, 30.10. Preview + airplay

ByteFM

Tropeninstitut, 21.09.2019, airplay of "Haller Yollar"

<https://www.byte.fm/sendungen/tropeninstitut/2019-09-21/18/von-ms-nina-bis-mistica/>

+ Neuland, 27.09.2019, airplay of "Kizil Gözlüm"

<https://www.byte.fm/sendungen/neuland/2019-09-27/13/wolf-mountains-bad-weed-temples/>

+ Groovie shizzl, 10.10.2019, will talk about the band

<https://www.byte.fm/sendungen/groovie-shizzl/2019-10-10/22/wer-trifft-hat-recht/>

+ Groovie shizzl, 24.10.2019, airplay of "Ruzgarin Akisi",

"Salisaksin" Akisi" <https://www.byte.fm/sendungen/groovie-shizzl/2019-10-10/22/wer-trifft-hat-recht/>

+ ByteFM Container, Das Istanbul Jazz Fest, 24.10.2019, airplay of

"Kizil Gozlum" <https://www.byte.fm/sendungen/bytelfm-container/2019-10-29/14/das-istanbul-jazz-fest/>

NDR Info

Nachtclub mit Thomas Haak, 01.10.2019, airplay of "Transendance"

Nachtclub Domingo, 23.09.2019 airplaz of "Haller Yollar"

KCRW Berlin

"The Fink & Forty Show", 19.08.19, airplay of "Haller Yollar"

<https://kcrwberlin.com/2019/08/copy-the-fink-forty-show-broadcast-august-19-2019-2>

Tide Radio

Rauschen, Reeperbahn Festival Special playlist, 10.09.2019, airplay

of "Kervan Yolida" <https://www.mixcloud.com/Rauschen/2019-09-10-reeperbahn-festival-special/>

Freies Radio Berlin

SubCult, 21.08.2019, airplay of "Transendance"

Freies Radio Stuttgart

Stimmen der Welt, 02.10.2019, airplay of "Haller Yollar",

"Salincaksin", "Transendance"

Radio X (91,8 FM, Greater Frankfurt area)

Program #359, 31.7. & 1.08.2019, airplay of "Transendance"

Bayern2

Glitterbeat Records 2019

Nachtmix with Jay Rutledge, 02.10.2019, album presentation
<https://www.br.de/radio/bayern2/programmkalender/ausstrahlung-1895470.html>

+ Zundfunkpop, 10.10., airplay of "Transcendance"
+ Nachtmix, 27.10, airplay

SR 2's

Voyages, Oct 5, the album presentation due
+ Voyages, 20.10.2019, "Kervan Yolda"

Radio Zusa

Eine Kleine Welt Music, 21.10., airplay of "Haller Yollar", "Ruzgarin Akisi"

+ Eine Kleine Welt Music, 04.11., airplay of "Kizil Gozlum"

Radio Wüste Welle

Dub Sound kommando, 16.10. "Kizil Gozlum", "Transcendance", "Heller Yollar", "Salincaksin"

Bermuda Funk

15. and 18.10., airplay of "Salincaksin" and "Kervan Yolda"

Radio Lora

Exodus, 14.10.2019

Radio X

Program 362, airplay of "Kervan Yolda"

Globalsound

Playlist 19-38, 04.10.2019, airplay of "Ruzgarin Akisi"

R. Okerwelle

World beat, 29.09.2019 and 01.10.2019, airplay of "My Scarled eyed", "Transcendance", "U Are The Swing", "Ways and Circumstances"

Radio Dreyeckland

Keine Heimat, 12.11.2019, airplay of "Salingcagsin", "Kizil gozlum"

BENELUX and REST OF EU MEDIA REPORT: 10 February 2020

"...wild, rebellious and at times vociferous in the instrumentals."
Roots Time

*"Excellent underground sound from Istanbul - of course modern and at the same time deeply Anatolian! **Wox Magazine***

Glitterbeat Records 2019

"... influences from both Turkish psychedelic rock and traditional music of bygone days ... They indulge it as always with dub and Arabic ingredients. " **Subjectivisten**

"BaBa ZuLa continues to balance in an intriguing way between present, past and future, and east and west!" **Tropicalidad**

ONLINE

Subjectivisten (NL)

Album review <https://subjectivisten.nl/het-schaduwkabinet-week-39-2019/>

Roots Time (BE)

Album review

<https://rootstime.be/index.html?https://rootstime.be/CD%20REVIEUW/2019/OKT1/CD91.html>

Tropicalidad (BE)

Album review <http://www.tropicalidad.be/pivot/entry.php?id=2420>

Ekultura (HU)

Album review <http://ekultura.hu/2019/10/27/zenek-a-nagyvilagbol-baba-zula-derin-derin-vilagzenerol-szubjektiven-1992>

WORLD MUSIC BALKAN (RS)

Album listed as #4 on their top 10 of 2019 list

https://worldmusic.org.rs/2020/01/16/balkan-world-music-chart-the-annual-chart-top-10-of-2019/?fbclid=IwAR10FUzEp9sXWteiI7tMgRvsdgZ0nH2eyjPPQRL6doXvqNV_YyW_gdIkeo

Delo (SI)

Album review <https://www.delo.si/kultura/glasba/baba-zula-derin-derin-252942.html?fbclid=IwAR1IuXqa5qEhKHl06bgbQKEARfZnZ6rnLqFWE-rHJyequV4NoIYnUvSjy6U>

Radio Študent (SI)

Album review <https://radiostudent.si/glasba/tolpa-bumov/baba-zula-derin-derin>

PRINTED

Gonzo (Circus) (NL)

Album review (February 2020)

WOX Magazine (LU)

Album review (October 2019)

RADIO

Glitterbeat Records 2019

Radio ARA (LU)

Mondophon, 05.10.2019, airplay of "Kizil gözlüm"

<http://podcast.ara.lu/blog/2019/10/05/mondophon-v-5-10-2019-neue-cds-top-of-twmchart/>

+ Mondophon, 09.11.2019, airplay of "Haller yollar"

<http://podcast.ara.lu/blog/2019/11/09/mondophon-v-9-11-2019-karibik-turkei/>

40UP Radio (NL)

Radio Ritmundo, 18.09.2019, includes "Salin caksin"

<https://40upradio.nl/stanrijven/podcasts/2019/09/18/radio-ritmundo-155-on-tour-part-i/>

Concert Zender (NL)

Wereldmineralen, 11.10.2019, 22:00, airplay of "Ruzgârin Akisi", "Kervan Yolida"

https://www.concertzender.nl/programma/wereldmineralen_526474/

US and WORLDWIDE MEDIA REPORT: 25 October 2019

"Turkish psychedelia has been growing in popularity as of late, whether through the original recordings from the late 1960s and early '70s, or the current breed of new combos dedicated to an updated revival. BaBa ZuLa represent the most extreme, grizzled alternative. They use traditional instruments, but amplified and distorted with a hellish brutality. Osman Murat Ertel plays electric saz, whilst Periklis Tsoukalas brandished his self-constructed electric oud. Their early evening Sunday set provided the festival climax, broiling into a heady, repetitive cosmic churn, as most of the band waded off on a parade into the audience, setting up an island in the midst of the crowd, where massed responses were spontaneous, rather than goaded by the players. This was the heaviest extreme of Turkish psychedelia." The Brooklyn Rail (about BaBa ZuLa at WOMAD)

ONLINE

Bandcamp daily

Album of the day on Friday, 04.10.2019,

<https://daily.bandcamp.com/2019/10/04/baba-zula-derin-derin-review/>

Brooklyn Rail (US)

Live show (WOMAD 2019) review

<https://brooklynrail.org/2019/10/music/WOMAD>

The Green Man Review (US)

Glitterbeat Records 2019

Album review <http://thegreenmanreview.com/music-2/baba-zulas-derin-derin/>