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Echo and Bunnymen return with their new album Stars, Oceans and the Moon on October 5. The album includes orchestral re-effects of the Echo classics (minus drums out of respect for the late drummer Pete de Freitas) along with two brand new songs. Earlier, Echo released a new track The Somnambulist and a redesigned version of Seven Seas. Today, as promised, they unveiled their gem - a reimagined version of the greatest song in the world. Stream converted a version of Killing the Moon below: Ian McCulloch explained in a recent interview that he wanted to go back to the classic Echo material and record a version that captures his voice as it sounds now. He is surprisingly critical of his early work and says he can't listen much because of the sound of his voice. He claims that his vocal delivery on his early albums was false and that he tried too hard to copy his hero, David Bowie. While some fans may think it's blasphemous to rewrite such iconic Echo songs, McCulloch can't be bothered by this opinion: I was on this moon... It's my moon, I can sing as I want. Really! And McCulloch has done it before - he has released a live stripped-down version of classic Echo material as bonus material on his 2013 solo album Holy Ghosts. While its previously released live acoustic versions are impressive, the new studio versions of echo that feature on The Stars, The Oceans and The Moon are more beautiful, ornate, and gloriously larger-than-life reworking. Pre-order Stars, Oceans and Moon here and browse the itinerary for their upcoming North American tour below: Classic Original Version: Echo and Bunnymen - North American Tour November 17 - Toronto, ON - Queen Elizabeth Theatre November 19 - Northampton, MA - Calvin Theatre November 20 - Boston, Massachusetts Orpheus Theatre November 21 - New York City, New York - Town Hall Theatre November 23 - Detroit, Michigan - Fillmore Detroit November 24 - Chicago, Illinois and Vic Theater November 26 - Denver, CO - Paramount Theatre November 27 - Salt Lake City, UT - Union Event Center November 29 - Seattle, Washington - Moore Theater November 30 - Portland, or - Revolution Hall December 01 - Eugene, or McDonald Theater December 03 - San Francisco Francisco, CA - Masonic December 04 - Los Angeles, CA - Cathedral Sanctuary / Immanuel Presbyterian Church Published September 11, 2018 For 2012 fantasy novel, see Killing the Moon (novel). This article needs additional quotes to verify. Please help improve this article by adding quotes to reliable sources. Non-sources of materials can be challenged and removed. Find sources: Killing the Moon - News newspaper book scientist JSTOR (September 2017) (Learn how and when to remove this template message) Killing Moon Single Echo and Bunnymenf from the album Ocean RainB-side It CleanReleased20 January 1984 Written Secret Studio in Bath, Amazon Studios in LiverpoolGenre LiverpoolGenre Gothic rock new wave Length5:47LabelKorovaSongwriter (s) Will Sergeant, Ian McCulloch, Les Pattinson, Pete de FreitasProducer (s)David LordEcho - chronology of singles Bunnymen Never Stop (1983) The Killing Moon (1984) The Sound of Echo (1984) Music videoThe Killing Moon on YouTube The Killing Moon It was released on January 20, 1984, as the lead single from the 1984 album Ocean Rain. It is one of the band's highest hits, reaching number nine on the UK Singles Chart, and is often cited as the band's greatest song. Ian McCulloch said: When I sing The Killing Moon, I know there is no band in the world that has a song anywhere near that. In a retrospective review of the song, Allmusic journalist Stuart Mason wrote: Smart use of strings enhances the elegance of the melody, bringing both musical richness and quiet dignity into the melody. Lyrics According to Liner Notes Echo and Bunnymen's Crystal Days box set, Ian McCulloch woke up one morning with the phrase Fate Against Your Will in mind. In a 2015 interview, McCulloch said, I love (the song) especially since I haven't pored over it for days on end. One morning, I just sat bolt vertically in bed with this line in my head: Destiny against your will. Through thick and thin. He'll wait until you give yourself to him. You don't dream of such things and don't remember them. That's why I always half-attributed the lyrics to God. This has never happened before or since. McCulloch explained the use of astronomical images in the song by a child's interest in space. The song's lyrics were based on David Bowie's Space Oddity, played in reverse. The arrangement of the song was partly inspired by the balalaika music that Les Pattinson and Will Sergeant heard in Russia. The guitar solo was recorded separately by a sergeant during the setting and was inserted into the song at the suggestion of producer David Lord. The strings on the track are a combination of Adam Peters' cello and keyboards played by the producer. Track uk 12 The Killing Moon (All Night Version) - 9:11 The Killing Moon - 5:50 Do It Clean (Recorded live at London's Royal Albert Hall July 18, 1983) - 6:36 Position Chart (Recorded Live at The Royal Albert Hall London 18 July 1983) - 6:36 Six:36 Position Chart (Recorded live at Royal Albert Hall London July 18, 1983) - 6:36 Chart Positions (Recorded live at London's Royal Albert Hall On July 18, 1983) - 6:36 Chart positions

(1984) Peak Australia (Kent Music) Report) 96 Irish Singles Chart No.7 7 New zealand (Recorded Music N) 8 12 UK Singles Chart 9 9 9 Notable use and cover versions of The Killing Moon were featured in films such as Donnie Darko Gya, The Girl Next Door and Grosse Pointe Blank, television shows such as I Am Not Ok With This, 13 Why and various video games. Performers who covered the song include Pavement, Nouvelle Vague, Grant-Lee Phillips, The Distsants and A-ha. Links to Record News. Nme. London, England: IPC Sme: 29. 14 14 1984 Harrison, Andrew (April 12, 2003). That's a lot I know. Observer. London. Received on June 19, 2013. Mason, Stuart. Killing the Moon: Song review by Stuart Mason. AllMusic. Received on January 12, 2014. Dave Simpson, April 7, 2015. Ian McCulloch and Will Sergeant: How We Made Killing the Moon. theguardian.com. received on April 14, 2015. Simpson, Interview dave (April 7, 2015). Ian McCulloch and Will Sergeant: How We Made Killing the Moon. Keeper. Received on September 2, 2017. David Kent (1993). Australian Chart Book 1970-1992. St Ives, NSW: Australian Chart Book. ISBN 0-646-11917-6. Irish charts are all you need to know. Irma. Received on June 12, 2017. charts.nz. Hung Medien. The Recording Industry Association of New York. Received on June 12, 2017. OfficialCharts.com. Received on June 12, 2017. Day, Matt (August 10, 2004). Donnie Darko: Director. Digital fix. It's a full 83-track rock band 3 setlist. Engadget. Mason's external relations, Stuart. End: review. AllMusic. All Media Network. Archive from the original on August 18, 2016. Received on August 18, 2016. Echo and Bunnymen Official website The official clip on YouTube Accolades is archived on the famous music extracted from the Edit In the official clip on Echo and Bunnymen song Killing the Moon, Ian McCullough appears in the background of images of the harvest moon. Plot Summary (en) Add a clip of Synopsis (en) Music 1980s Music 80s man (en) Song of the 1980s See. All (5) Parents Guide: Add Content Advisory for Parents Edit Release Date: January 1984 (UK) Read more Running time: 5 min See the full technical specifications Ask Ian McCulloch what he thinks is the greatest song of all time, and the answer is unequivocal. You might expect it to be something one of his heroes - Bowie, Lou, Velvet Underground, Leonard Cohen, maybe. But no, it's one of his own. No one else has a song like Killing the Moon, not even Bowie, he says, with the typical indiscretion that was a hallmark of his 35 years before The Echo and Bunnymen. It's more than just a song, it's about everything in life. Unlike contemporaries of the 80s U2 or Simple Minds, whose windy stadium rock seemed ready to make for the U.S. market, the Bunnymen were much more ambiguous. The assassination of the Moon served as an important statement of intent for the Liverpool quartet. Released in January 1984, it was an obsessive song powered by Les Pattinson's sinister bass drawing, clever use of strings and a voice thick with foreshadowing. McCulloch's mysterious lyrics fill her with the same sense of anguish as The Torch Song by Juak Brel. Killing the Moon is breathtaking. It was a fruitful time. Last year, the group on the commercial front, scoring his first Top 10 hit with The Cutter and fast with Porcupine, the third and most easily most successful album of his career so far. Factor in another hit, Never Stop, and the enomodies of the world seemed like them for adoption. However, in the second half of '83, the Bunnymen were intentionally going the other way. A brief tour of Iceland and Denmark preceded a curious swing around the Outer Hebrides before they finished at the Royal Albert Hall. They also stayed at the Royal Shakespeare Theatre in Stratford-upon-Avon, where McCulloch, in Lennon's turn, declared the band more popular than Henry the Fifth. It was at the Shakespeare Theatre that they first presented Murder Moon. One reviewer then said: Something wonderful this way comes, McCulloch recalls. I remember thinking: He got it right! We knew that what we had was special, we were at the peak of our strength as a group. Everyone else was wearing cowboy hats and playing in stadiums, and we rocked the cobbled streets. McCulloch is at least humble enough to thank God for his role in Killing Moon. One morning he woke up to find the words Destiny, against your will lodged in his head: It was in me and (ex-wife) Lorraine's first house. I never wake up that alive, but I just sat down and the words for the whole choir were there. God should get the songs credit to him because he felt like it was divine. So I grabbed the guitar and started working on the rest. Prior to decamping for Paris to record Ocean Rain this November, Bunnymen went to Crescent Studios in a baht for Killing the Moon. At the time, we were really in the recordings of Scott Walker and Love's Forever Changes, so we wanted to do some great work, explains guitarist Will Sergeant. Like many of our things, we tried to avoid the current trends in sound. I knew I didn't want it to sound like U2, that was the main thing. The distinctive, vaguely Hispanic guitar intro on Killing the Moon was a lucky accident, the sergeant reveals. It was just what I did when we tuned in. Then we went out for a curry, and when we got back, producer David Lord looped him and hit it back in. I spent the next 20-odd years trying to remember how I did it. It wasn't all that smooth, though. The melody itself just didn't get together. David Lord was a load of crap and tosser, the most unapty named bastard you could meet, says McCulloch. It didn't go well, so I went to see a drunkard with Adam Peters. I thought that when we got back, we should maybe try the Velvets Tom-Tom thing, do Mo Tucker on it. Then I got a cold. Others suggested I wash it again when we returned to Liverpool, but I said: I don't do that. She is it was drummer Pete de Freitas who finally convinced McCulloch to return to Killing the Moon. The couple booked an all-night session at Amazon Studios in Kirkby. De Freitas adapted his usual hard style into a softer canter using brushes. Suddenly interested again, McCulloch has now given him his full attention. Not only is McCulloch on killer form on the track, but the sergeant is inspired too, evoking an atmospheric mid-eighth and one of the most expressively beautiful codes you've ever heard. I knew it was the biggest song already, McCulloch Wonders, but Will Outro's guitar is incredible. It's incredible where he's going. It's full of artistry and the ability to know exactly what's right for this song. The Killing Moon entered the UK Top 10 and remained on the chart for six weeks. Three months later came the parent album Ocean Rain, a sumptuous record whose dark metaphors were given a large scale 35-piece string section. Their biggest seller to date, it is often cited as a masterpiece of Bannymen . I'd love sinatra to go to Killing the Moon, McCulloch admits. One of the great things about the song is that it still surprises me when I sing it live. I think it took me 25 years to realize that it's not just about pre-propaganda, it's about everything. You can slice that lyric where you like, but it's as deep as being or not being... It's almost like a salt tree delivered by a priest. This song is actually the answer to the big question. He has real power. WHAT HAPPENED, DARKO? Aside from being covered by Pavement and Grant Lee-Phillips, Killing the Moon was on the soundtrack of Richard Kelly's surreal 2001 flick Donnie Darko. And the mysterious presence in a crazy rabbit costume - a crazy rabbit, in fact - was one of the film's key characters. I mentioned somewhere that The Moon Murder was about pre-race, says Ian McCulloch, and he wrote the whole movie about it. A cheeky bastard! He gave us this penny of a one-time fee for using the song, saying it was just a little indie film, but forgot to mention that Drew Barrymore was behind him, who had more money than Howard Hughes. As big as it was, he should at least give us credit for the idea. echo and the bunnymen killing moon lyrics. echo and the bunnymen killing moon chords. echo and the bunnymen killing moon meaning. echo and the bunnymen killing moon album. echo and the bunnymen killing moon live. echo and the bunnymen killing moon movie. echo and the bunnymen killing moon tab. echo and the bunnymen killing moon donnie darko

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