



ParisTetris is a Warsaw based band playing together since late 2008. They are one of the most exciting live band coming from Poland. Their music is a combination of the two aesthetics: avant art pop with modern underground genres as guitar noise, yass, electronic music and many many others... It has certain affinities with The Pixies, The Ex, Tom Waits, Klaus Nomi, Micachu and the Shapes, Deerhoof and some reminiscences of Angelo Badalamenti's collaboration with David Lynch... The freaky concerts are replenished by video live act.

The band are 5 people:
Candelaria Saenz Valiente
Macio Moretti
Marcin Masecki
Bartek Tycinski
Robert Beza

They were picked up early by one of the most recognizable Polish independent labels: Lado ABC based in Warsaw. Through Lado ABC, ParisTetris released their first full-length CD in 2009, titled simply PARISTETRIS. The album shook the grounds of alternative scene in Warsaw and gained the music press attention right away. Dozens of their crazy live shows around Poland helped ParisTetris to become known for their fresh and unique style.

One year later the band hit the studio again, recording their second album in Buenos Aires. HONEY DARLIN' (released through Lado ABC in late 2010), was mixed and co-produced by Eddie Stevens, former keyboardist of Moloko and Roisyn Murphy. New LP received enthusiastic reviews, and the band won various awards and best artist nominations. One of the most important is Passports Awards of the Polityka weekly, received by Macio Moretti for being a "human orchestra with his own ensemble in his mind and onstage".

The band toured Europe (Poland, Germany, France, Russia) and South America (Argentina, Brasil).

www.paristetris.com

<http://www.myspace.com/paristetris>

<http://soundcloud.com/paristetris>

<http://www.youtube.com/watch?v=-QOv6XfC6uQ&playnext=1&list=PLAFAFF2E3DE61264D>

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Reviews

Musical projects undertaken by Macio Moretti and Marcin Masecki simply should not be missed. Both their talents go into the full-bloom mode when the circumstances are unexpected and unusual. One's memory needs to go no further than Masecki's Half-Mitch-Half-Ape performances so perfectly fitting into the outrageous Mitch and Mitch Big Band shows, or their trio with guitarist Raphael Rogiński, which earned esteem after just a dozen concerts, a live CD and playing *Lambada* for the city constables dispersing their half-legal show on Warsaw's Plac Zbawiciela Square. Paristetris, the band they co-create with Candelaria Saenz Valiente, with the help of friends, who included Kuba Kossak on bassoon, Bartek Magneto on guitar and DJ Lenar on turntables, is an extravaganza of precisely such situations: frivolous, inspiring and bound by no musical taboos. The result is a mad, eclectic, hit album, on which nothing seems impossible, where everything, and at the same time nothing at all, is taken seriously: surrealism, cabaret, jazzy songs, electronica, punk; lyricism and absurdity; melody and noise. Whichever way you look, Paristetris just beams with fascinating contrasts that weave the fabric of each piece. The music is damn catchy, but with great sense of humour. And, while Marcin's and Macio's reputations are well-established, Candelaria is for many a completely new face. But her exploits on this here record and her wild performances on stage are quite simply awesome. If she played with any other group of musicians, you would only remember her after listening, but here everybody supplies the goods, making this record a masterpiece. Piotr Lewandowski, popupmusic.pl

The talented Argentinian Candelaria Saenz Valiente sings, and her no-less-apt husband, pianist Marcin Masecki, accompanies. The core lineup includes Macio Moretti, a musician and graphic designer who puts out a hundred projects every hour, here responsible for highly expressive drum parts. The background is also crucial, but it is those three elements – vocals, piano and the razor-sharp Wurlitzer, and drums – that organize the compositions: from melodic verses with obscure lyrics to noisy breaks à la Frank Zappa or Mike Patton. Imagination goes hand in hand with discipline, madness doesn't contradict the pieces' cohesion, the avant-garde ambitions don't eliminate the sense of humour. It is quite surprising how many different approaches to the interplay of those three instruments can be fitted into a single record. More surprising yet is that what is discouraging at first – the dissonance and racket – with time becomes the very thing that makes you keep coming back. Bartek Chaciński, Przegląd weekly 26/2009