

KID MOXIE

Bio 2021 / 22

Having left Greece as a teenager to study in San Francisco, classically trained Elena Charbila took up the bass while in college, played with a number of bands, and eventually wound up as a musical accompanist to, of all people, superstar crooner **Michael Bublé**.

But a chance encounter with, if you can imagine, a can of Moxie Cola, accelerated her notion of creating a permanent musical alter-ego - and Kid Moxie was auspiciously born. Eight years on, and her accomplishments include collabing with legendary composer **Angelo Badalamenti** on a cover of "Mysteries of Love" (From **David Lynch's** *Blue Velvet*, and premiered by *Vogue*), writing songs for soundtracks, television commercials and video games, becoming an in-demand incidental composer, and releasing four critically well received albums under her intrepid nom de plume.

But mostly stuck in her current Downtown Los Angeles home during the pandemic, rather than let anxiety or worry get the better of her, she used the time to create, releasing the dreamy, quarantine-inspired single "All Day Long I Think of You" last summer, and revisiting her striking cover of Alphaville's "Big In Japan" with an exhilarating new remix by Dave Audé this past spring. Though all the time she was also relentlessly working a collection of new material, driven on by a single phrase, "Better Than Electric," which would become both the lead single and the album's title. It's due out in early 2022, and promises to be a genuinely career defining moment for the singularly talented young songstress.

"I like to call my music 'cinematic pop'", she explains.

What They've Been Saying About Kid Moxie

"Icy pop songs with a hint of new wave - [a] cinematic popstar" - **Entertainment Weekly**

"Eerie, celestial, odd and exquisite" - **VICE**

"Very cinematic, very DRIVE" - **Noisey**

"Refreshing and dreamlike" - **Nylon**

That's hardly a surprise, coming from someone whose credits include penning songs for the **Cyberpunk 2077** video game, as well as the retro-futuristic soundtrack to the 2019 indie film *Not To Be Unpleasant But We Need To Have A Serious Talk* (**Lakeshore Records**), and whom **CNN** recently mentioned as a female composer worthy of Oscar attention.

And to be sure, the aforementioned new single “Better Than Electric” most definitely verifies her description. With its lush, opulent atmospherics and evocative lyrics about longing for a faraway love, it’s virtually a new paradigm for her rarefied style of composing. It actually came about via an exchange of lyrics and music with British electronic producer MAPS (James Chapman); Elena added some synths and vocals, and he ended up producing.

“It’s a wistful love song,” she says, “about being in a long distance relationship and the feelings that come with that. It’s very honest and very emotional.”

Speaking of cinematic, the finished track is sonically meant to evoke the Downtown LA skyline, a visual that would not only inspire the song, but would spark the concept for the entire album of the same name. “I was obsessed with that title, ‘Better Than Electric,’ with how it made me feel, and with how it would translate to sound.”

Curiously, though she proudly calls Los Angeles her “chosen home,” she admits that “Northern Europe is geographically where my sound is more appreciated, places like Germany, Sweden...but also England.”

And one listen to the thundering Teutonic thump of a new track like ‘Lost In Time,’ or the early ’80s, Ultravox referencing synths of “At The End of The Night”, and it’s easy to understand why that is indeed the case. But she also notes that “most of the songs are about desire” - and what could possibly be more universal than the raw, unfettered sexuality of “Shine,” a song about two women having sex in the back of a car? And the shimmering ballad “On A Sunday Night” is immediately emotionally enthralling, in great part due to her captivating vocal performance.

In fact, her voice has never sounded more confident, at times recalling Sarah Cracknell from Saint Etienne, or The Sundays’ Harriet Wheeler in tone and style. Yet throughout, her singing exhibits an ethereal, almost gossamer quality, as if it’s being piped in from another universe.

“This album is as close to my emotional and sonic sensibilities as can possibly be,” she enthuses. “It’s a blending of everything I love to listen to, every song is a cinematic scene, and the lyrics are there to ideally serve the picture.”

Indeed, this moment surely represents the culmination of nearly a decade of writing and recording as her alter ego - and it’s obvious that with Better Than Electric, Kid Moxie’s time has most definitely come.

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