

Welcome to ...

The Luna Kafé Anthology

Norway [sample]

Luna Kafé published a new musical menu every full moon between 1996 and 2017, with articles and reviews written by our world-wide web of contributors. In this anthology we present 600 enterings from our Norwegian archive, covering artists like Madrugada, Astroburger, Loch Ness Mouse, Famlende Forsøk, Seid, St. Thomas, Haakon Ellingsen, Acres Wild, Ai Phoenix, Dog Age, Motorpsycho, Smell Of Incense, Team Me, Aiming for Enrike, Dipsomaniacs, Finn Coren, Hanne Kolstø, Jessica Fletchers and many more!

Håvard Oppøyen (manager)

Knut Tore Breivik (chef)

JP (grillardin)



This is only a *sample* with a few randomly selected articles, for the complete PDF-archive containing 600 articles, please visit lunakafe.com.

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The complete edition contains reviews and articles on: Acres Wild, Ai Phoenix, Aiming for Enrike, Alpine Those Myriads!, American Suitcase, An Ananas, Anders, Andrej Nebb, Ane Brun, Animal Alpha, Annie, Anti Poison Slammer, AqPop, Aquarium Poppers, Arne Hansen & The Guitarspellers, Arthur!, Astroburger, Autumn Whispers, Bard Titlestad, Barking through the ages, Barren Womb, Beatroute, Best of 1996, Biosphere, Bjerkedalen Lydkraft, Black Bone Chapel/Ring, Bobby Hughes Combination, Bodycocktail starring Skjit-Lars, Bogus Blimp, Bonk, Bow To Each Other, Brut Boogaloo, Building Instrument, Bumble B, Burning God Little, Burning Motherfuckers, Busta Ofte, Buster, Caddy, Camaros, Cato Salsa Experience, Cerrato, Chicpeas, Children And Corpse Playing In The Streets, Christian Wallumrød, Cinnamon, Cloroform, Closing Eyes, Cold Mailman, Corvine, Covenant, Coydog, Dan Kristofferson, Darn Those Rebels, De Press, Death By Unga Bunga, DEL, Det Glade Vanvidd, Dipsomaniacs, Dive, Dog Age, Don Juan Dracula, Draume, Dubel Darr, DumDum Boys, Echo Troopers, Eco Band, Egil Monn-Iversen Orkester, El Cuero, Electones, Electric Eye, Electropussy, Elektrodiesel, Elephant9 with Reine Fiske, Emmerhoff & the Melancholy Babies, EPA, Ephemera, Epikurs Euforie, Erik Bye, Ethnobabes, Exit Kanon, Famlende Forsøk, Fastened Bulbous, Finn Coren, Firefly Effect, Flight, Flunk, Fnøs Hose, Focolift, FOG, Frøkedal, Fredrik Ness Sevendal, Freedumb, Fru Pedersen, Furia, Gåte, Göttemia, Garden, Gebhardt, Geir Sundstøl, Grand Island, Gringo Bandido & The Fab Four, Halden Electric, Hanne Hukkelberg, Hanne Kolstø, Hans Stenøien & Sugarfoot, Hedvig Mollestad Trio, Hello Goodbye, HGH (Haugen-Gebhardt-Hagfors), Highasakite, Hilma Nikolaisen, Hippotrip, Holy Toy, Home Groan, HomeGroan, Hopalong Knut, Howlin' of the Wolf, Howlin' Pimp-O-Negros, HRPS, Huntsville, Hvitmalt Gjerde, Haakon, Haakon Ellingsen, I Was A King, Ida Jenshus, Ida Maria, Im Nebel, Ingeborg Selnes, Ingrid Olava, Izakaya Heartbeat, Jørn Åleskjær, Jaga Jazzist, Je Suis Animal, Jenny Hval, Jenny Hval & Susanna, Jessica Fletchers, Jim Protector, Jim Stärk, Johndoe, Jono El Grande, Juhani Silvola, Kettle, Killer Label Profile, Kim Myhr, King Midas, Kings of Convenience, Koppen, Krace, Kristin Amarie, Kristoffer Lo, Kaada, Kaada/Patton, La Mascara Snake, Lano Places, Lasse Mustafa Myrvold, Laurence Crane + asamisimasa, Lawndive, Lawrence Scott Weiby, Levinsky, Libido, Like Rats From A Sinking Ship, Ljodahått, Los Plantronics, Ludvig Moon, Luigi, Lukestar, Møster!, Madrugada, Magic Pillows, Magnet, Magnetic Tapes, Magnus Moriarty™, Maria Solheim, Matias Tellez, Mellow Subterrain, Melt, Merry November, Micromars, Midnight Choir, Milenasong, Mindy Misty, Minor Majority, Moddi, MoE, Mole, Mona and Maria, Monkey Plot, Monolight, Monopot, Monster Blomster, Mooie Garage, Moon Orchestra, Morgul, Morten Abel, Motorpsycho, Muzzlewhite, My Little Pony, My Rhyme + Vidar Vang & friemann, N-2003, Nansy, Navel Flush, Needlepoint, Neonato, Nood, Norvegia - the end of the 20th Century, NORwaves 2001, Norway 1997, NORway 2000, Norway2000, Odd, Of Of Ullages And Dottles, Opening Up The Gate, Orango, Oriental Sunshine, Origami Arktika, Origami Galaktika, Ostmoe, Påsan, Panzerpappa, Paperboys, Petter Carlsen, Phaedra, Pilate, Ping, Plywood, Portrait of David, Project Herpes, Pulp Vixen, Quest, Røyksopp, Racer Age, Raga Rockers, Ragnar Meidell Eriksen Trio, Rain, Ralph Myerz And The Jack Herren Band, Rancho Relaxo, Razorbats, Regn, Remington Super 60, Reverend Lovejoy, Rex Rudi, Rhys Marsh and the Autumn Ghost, Ring, Robert Burås, Rock på Torget, Rockus Norvegicus, rubble, Rumble In Rhodos, Ruphus, Ryanbanden, Sacred Harp, Safariari, Saint Thomas, Salvatore, Saralunden. Björkås. Mjös, Sea Change, Seamonsters, Seid, Seid hits the road, Serena Maneesh, Seven, Sid Savant, Sigurd Ytre-Arne, Sissy Wish, Sister Rain, Sister Sonny, Sivert Høyem & the Volunteers, Sjonstock Festival 2003, Sjonstock Festival 2004, Sketch, Skrømt,

Snøskred, So So Slow, Sofi Lofi, SOT, Splashgirl, Spring Jester, St. Thomas, Sternklang, Stockhaus, Stone-O-Saurus, Stuntbike, Succuba, Susanna, Susanna and the Magical Orchestra, Susanne Sundfør, Svävestöv, Sverre Kjelsberg, Sweden, Tøyen, Team Me, Teeny Grownups, The 99th Floor, The Aller Værste!, The Beat Tornados, The Beatbandits, The Beautiful People, The Beste, The Brimstone Solar Radiation Band, The Colors Turned Red, The Dipsomaniacs, The Good The Bad And The Zugly, The Hallway, The Harvey Steel Show, The Hills Are Alive, The Jessica Fletchers, The Kultra Beats, The Last James, The Launderettes, The Laundrettes, The Lionheart Brothers, The Loch Ness Mouse, The Low Frequency In Stereo, The Megaphonic Thrift, The Meyer, The Nomad Nipples, The Reilly Express, The Samuel Jackson Five, The Smell Of Incense, The Tables, The Third and the Mortal, The Vacuum Dreamers, The White Birch, Thulsa Doom, Tim Tygg, Tirill, Torden & Lyn, Tore Andersen, Tremolo Wankers, Tripcat, Trondheim Jazz Orchestra & Kristoffer Lo, Truls, Tugboat, Tungtvann, Turbonegro, Turdus Musicus, Twigs, Ugress, Ulver, UnFocused, Urd Barbarian, Uro, Velvet Belly, Vreid, Waffelpung, WE, White Lord Jesus, Whopper, William Hut, Willy Bakken, Wobbler, Wolves Like Us, Xploding Plastix, Your Headlights Are On, ØYafestivalen, Øystein Kapperud, Øyvind Ryan and Årabrot.



Norway - Full Moon 207 - July 22nd 2013 - record review

Acres Wild

'63

AW (digital via Spotify/Wimp/iTunes)

Acres Wild presents their first single (digital only), and show their love and affection for 60s jangly pop, tinged with a sun tan, vocal harmonies, hand-claps, mellotron, and cool guitars. "Wipe the dust of these old guitars, wipe of the dust of this old chair..."

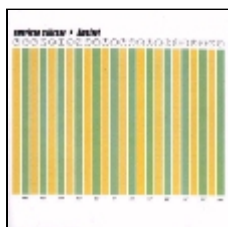
Acres Wild is a quartet counting vocalist (and songwriter) Magnus Askjer Lefsaker, lead guitarist Simen Følstad Nilsen, bass-player Even Andenæs, and drummer Mads Frøystadvåg Skovdahl. Since they're a bunch of highly active souls and creative minds, Simen Følstad Nilsen and Frøystadvåg Skovdahl also play in the band Alion. Besides this Simen also slings his guitar in Aiming for Enrique and in Antipoinson Slammer.

"'63" is a slightly Midlake-ish tune, or a more up-tempo song by Teenage Fanclub; both bands named as Influences, along with The Zombies, The Byrds, The Decemberists, R.E.M, and... Jethro Tull! (In fact, The band is named after a song from *Heavy Horses* by Jethro Tull). Anyway, this single is a sunny pop song, catchy and ear-tickling, with some delicate guitar playing. Quite impressive, indeed charming. An EP will follow in September, presenting a more melancholy side of the band, which could be quite fitting for the season. We'll just have to wait and see.

For now: The summer starts here!

Håvard Oppøyen

Original URL: <http://www.lunakafe.com/moon207/no207.php>



Norway - Full Moon 46 - July 16th 2010 - record review

American Suitcase

Bluefoot

Thatsperfectwonderball Records

Bluefoot is American Suitcase's second album this year (!). I must admit that I haven't heard their debut (only 200 made on vinyl - you bastards), but I quite liked their version of Motorpsycho's *Sunchild* on a tribute album a couple of years ago with it's jingle-jangle guitars, harmony vocals and you-know-what.

There have been quite a few of this type of bands in Norway in recent years; Time Lodgers and Loch Ness Mouse are probably the best examples. And here is more of the same.

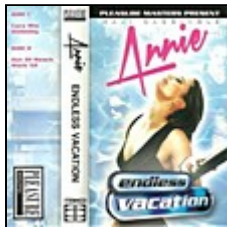
You don't exactly get over-excited, there is a kind of sturdy quality on this album, and the impending feeling of déjà vu is present most of the time. Most fans of this music don't mind, however, so why complain?


You might want to sing along, or at least smile to the last refrain of *Millenium Man*, though, it's one of the better moments here. The album as a whole is just as good as anything by Teenage Fanclub or Wondermints, but The Grays it isn't... A decent cover of *Master James* is always worthwhile and gave me a reminder that it has been a while since I heard the original (by The Steppes). And it gave me a good excuse to dive into the vinyl archive.

But please, give that theremin back to whoever owns it.

Pingo

Original URL: <http://www.lunakafe.com/moon46/no46d.php>



 Norway - Full Moon 235 - October 27th 2015 - record review

Annie

Endless Vacation EP

Pleasure Masters

Norwegian singer and DJ Annie (a.k.a. Anne Lilia Berge-Strand) has been one of the hipper Norwegian pop artists over the last 15 years, but she's had a bigger name abroad (she's a sought-after club DJ) than in Norway. Annie's first hit was "The Greatest Hit" (released as a 7" in 1999), co-written with her then boyfriend, the innovative DJ Erot (a.k.a. Tore Andreas Kroknes, who died in 2001, age 23). "The Greatest Hit" was relaunched a year later on Tellé Records' Samleplate. Annie curated a mix album in the DJ-Kicks series in 2005, and she's put out two full length albums, *Anniemal* (679 Recordings, 2004) and *Don't Stop* (Smalltown Supersound/Totally, 2009). Over the years she's collaborated a lot with UK songwriter/producer Richard X, as she does on her new EP.

80s/90s dance-pop, electro-pop, synth-pop or smart disco-pop is Annie's thing, and she can (at times) be 'compared' to Madonna ("The Greatest Hit" held some Madonna-samples). She's said to be as 'pop as early Madonna or late Kylie Minogue, yet her hipster credibility puts her just as close to Saint Etienne or Miss Kittin.' (Andy Kellman). *Endless Vacation* holds four songs, and the opening "Cara Mia" sets the party factor immediately with its chilled and dazed dance club lounge mood. "Dadaday" has a certain Madonna 'twang' in the beginning, and it continues slowly towards the centre of the dancefloor's spotlight. The catchy "Out of Reach" hangs on to the relaxed dance floor swirl, before the quicker "WorkX2" makes sure to keep the beat to help the blood rush flow. If you are ready to improve your rusty dance moves you can try out *Endless Vacation*. The cheesy cover art, a xeroxed, sleazy cassette cover folded out, makes this a funny dance lesson.

Håvard Oppøyen

Original URL: <http://www.lunakafe.com/moon235/no235c.php>



 Norway - Full Moon 44 - May 18th 2010 - record review

Bogus Blimp

cords.wires

Jester Records/Voices of Wonder

The second go from the spectacular Bogus Blimp, one year after their debut album Men-Mic. Expect more crazed melo-dramatic and expressive cabaret'n'roll. Fasten seat-belts. Avant-en-garde!

Doom is the keyword, and this time BB really creeps around the floor of some horror basement. As some of the weird and dramatic lyric says:

As I enter the basement I live in, I notice that something is wrong.
The smell from the refrigerator, has grown tremendously strong.

On *cords.wires* you get introduced to sort of a shock-rock-opera, including Man against Machine, Earth vs. Outer Space, and, yes, good against evil. The drama's almost got a misanthropic angle, and I'm not sure how serious the whole thing is. The darkness is almost total, the end of the world is near. The production, as well as the musical content, is far more massive than their debut album. But in-between there are "air-holes", such as the very short intro *Hello World*, as well as *Under the Sea* and *Sugar and Fear*. Still, the words that guide the music are almost entirely gloomy: "Tired and sad, yet kind of happy."


cords.wires both surprised and disappointed me being more introvert and outer-spaced than expected. Nevertheless, Bogus Blimp seek to frighten and fascinate, and they sure can be suggestive. Their sparsely lightened playground still is filled with odd equipment, and it's worth sneaking inside their cabinet. Just for some horror-show, and to hear the sub-deep bass-voice of singer Chr. Mona. *cords.wires* ends with the semi-monumental space-prog track *Flight to the Future*, which sounds (slightly, only slightly) like a hybrid of Mogwai and Motorpsycho, before the hovering, theremin-driven *Things to Come* leaves us wondering what'll be next. Sort of an open-ended "The End"...

I guess that... Could possibly... Mars Attacks! Soon.

Håvard Oppøyen

Original URL: <http://www.lunakafe.com/moon44/no44.php>



 Norway - Full Moon 109 - August 19th 2005 - record review

The Brimstone Solar Radiation Band

Solstice

Big Dipper Records

Solstice was released before summer solstice, which means this review is late, again. I bought the album at the Big Dipper record shop, along with three other albums; White Stripes' *Get Behind Me Satan* was one of them. The total cost of the albums was 666 Norwegian kroner. Pretty diabolical and scary, especially considering the latter title, eh? Next day I couldn't remember what the word Brimstone meant and found some dictionary on the Net. Fire and brimstone did I find out! In the process I downloaded some fiendish virus and the computer went bananas. I didn't think I was superstitious, but next time the amount adds up to the Number of the Beast, I guess I'll find some nice extra single or something to buy too. Anyway, the incident might be an excuse for the late addition of this tasteful dish on our menu.

We've had brief encounters with the Brimstone gang here at the Kafè earlier. Their debut album had a booklet held in white, brown and orange. The new one has expanded with yellow, red, green and black, and so has the music. And the band has expanded into a quintet. New recruit Erling Halsne Juvik (who briefly guested on the debut album) plays guitars, keyboards, banjo, mandolin and lap steel. Especially the three latter instruments have moved Brimstone into new territories, with some Nordic and British folk tendencies and even more folk/country feel from the northern Americas.

Still, the main focus is American and British psychedelic rock around the late 1960s and early 70s and the main attractions are the interplay of two electric guitars and keyboards. Among lots of elements the first tracks have picked something from vintage Pink Floyd albums (around *Meddle*, the epic "Echoes" in particular), or vintage Porcupine Tree (around *The Sky Moves Sideways*) for that matter. Especially those gliding guitar licks of "Back In The Days" and "Norwii Five-0" and treated piano sounds of the latter are Porcupine Floyd inspired delights, indeed. Towards the end of *Solstice* I find something from The Doors around *LA Woman* (the electric piano of "Riders On The Storm" in particular).


Some instruments like bouzouki and sitar might indicate an exotic flavour and hippie associations. This is not the case; they are integrated discreetly into the music. It's the total sound picture that counts, not the individual members' instrumental skills. Great! In addition, parts of "The Spirit Of The Airborne Hogweed" and "Back In The Days II" include enough pop tendencies to prove Brimstone has talents in the art of pop tunesmithing, too!

My ultimate favourite of the album is the sad, happy, snappy, melancholic, humorous, folksy, dynamic and almost completely instrumental "Norwaii Five-0" where guest musician Øystein Fosshagen's violin really stands out. Btw., pop-connoisseur William Hut's vocals can be heard on a couple of songs, too. As you might understand, Solstice covers several different musical directions. I guess the hoarse voice of main vocalist and multi-instrumentalist R. Edwards might not suit everyone. It would probably have fitted better in a regular blues band. If you can cope with that, most of those who've studied the history book of rock to some extent will find several both well-known elements and new combinations and gems of interest here. And don't you forget, whether it has to do with favourite instrumentals or international football qualifying matches: "Norwaii Five-0"!

JP

Original URL: <http://www.lunakafe.com/moon109/no109d.php>



 Norway - Full Moon 59 - August 4th 2001 - record review

Busta Ofte

Busta Ofte EP

EMI

Hip-hop twosome Tungtvann (Heavy Water), or actually Tungtvann rapmouth Jørgen Nordeng a.k.a. Jørg-1 a.k.a. Busta Ofte, goes dancehall ragga-reggae. But also Tungtvann buddy Lars A. Sandness a.k.a. DJ Poppa a.k.a. Poppa Cap-In-Yo-Ass has been around the recording studios (programming, mixing). Along with Ras Irie B (a.k.a. Bjørn Jervås, of Bodø reggae band Irie Darlings), and Ronnie Dread (of Misvær Skaforening). Yo. Ye. Ya, man.


Busta Ofte starts with a bang, with Busta Ofte's deep voiced ragga-croning, and, as with Tungtvann, the Northern accent is perfect for the music. It sounds *so* tough and cool. However, I find the hip-hop project *much* more interesting. Never been a reggae fan. Maybe that's my problem. On *Hopp Opp!* I just find the lyrics/words silly, while final track, the slow dub piece *Kjemikalia* (Chemicals), is way too long. On this last song Busta Ofte is pointing his finger to the extremely increasing chemical dope problem among 'the kids' these days (followed by psychic injuries for life). Without being moralistic, of course, just putting up a simple warning sign for the youngsters to understand. Dangerous. Cut the shit. Period. Must be working far better than getting to hear it at school or through other governmental information.

But, the music. I'm not amazed, not at all. Give me Tungtvann rap-hop instead. Maybe I'm too old for this one, man.

hip-HOP

Original URL: <http://www.lunakafe.com/moon59/no59c.php>



 Norway - Full Moon 165 - February 28th - record review

Dan Kristofferson

It's Cold Tonight

Nordic Records

Norwegians are strong on melancholy, and Dan Kristofferson's debut album is a welcome addition to our fine selection of artists of the arctic blue. At first Kristofferson's voice may seem a little self-affected, changing between tender falsetto and hoarse whispers. The latter's more low-pitched and toned down parts remind me of Chris Rea, while the falsetto makes it easy to think of fellow Norwegian Thomas Dybdahl. Kristofferson also has a rather deep vibrato, which on occasion may sound like Elvis mimicry, but elsewhere Scott Walker is probably a better comparison, though few can (or has the desire to) follow Walker's excesses in that regard.

Kristofferson's songs sound very personal to me, and that taken together with his singing style, can make enjoying this album from beginning to end an acquired taste, both aesthetically and emotionally. I feel the melancholy pushing on sentimentality on occasions, but others may of course disagree here. There is anyway no doubt that Kristofferson's song-writing skills are top notch, most melodies dance an inch or two away from the more common blueprints and the album's highlights are immediate and engaging. Of the few songs not soaked in melancholy, the slightly psychedelic "A Cure" stands out as a most welcome break. On the blue side, the album peaks with the superb opening track "These Times" and "I Believe", which touches Keane or Coldplay in their better moments. Overall, a very impressive debut album, if you're not afraid of a little sadness.

Knut Tore Breivik

Original URL: <http://www.lunakafe.com/moon165/no165e.php>



Norway - Full Moon 181 - June 15th 2011 - retro classic review

De Press

Block To Block

Siberia Music

De Press was a so called new wave trio based in Oslo consisting of Andrej Dziubek Nebb (vocals and bass), Jørn Christensen (guitars and vocals) and Ola Snorheim (drums). Andrej came under the spell of Jimi Hendrix in the late 1960s and left Poland in 1970, originally to be a guitarist in the USA. settled in Norway instead, as a sculptor. No one except Andrej himself seems sure if he was a political refugee or not. Anyway, he lost two fingers on his left hand around the time he left or fled from Poland. It didn't prevent him from playing the bass. On the contrary!

The band's vinyl debut hit the streets late in 1980, a seven inch EP usually called *Pond* with four short and snappy punk influenced songs. Well, the shortest and snappiest of them was the word-less "Østavind" (Eastern Wind), with Andrej's howling vocals drenched in vodka that signalled a new and fresh attitude in the Norwegian rock underground, with inspiration from the east, obviously. It even included yodelling, and the band easily got away with it. The other songs, with lyrics sung in broken Polish-influenced English, were more ordinary, but still more than promising, and included shapes of things to come.

On the night of 30. April/1. May 1981 the band participated at a big concert arranged and televised by the national broadcasting corporation to keep the kids and youngsters away from demonstrations in the streets, which had been a tradition on that particular night the last previous years. This meant De Press went along with the establishment to prevent rebellion and the band lost credibility in hardcore communities. The rest of us, that didn't own a video recorder, witnessed a half-drunk, very sweaty and pale Pole, maybe even feeling unwell, that sang quick and sharp songs in a strange tongue, even something about Norwegian fish pudding. The show also included banging with a hammer at an anvil. Of course they were an overnight sensation, literally, in Norway that is.

The debut album was recorded around the same time with the prominent English John Leckie as producer (famous for his work with Be-Bop Deluxe, Public Image Ltd., early Magazine, Simple Minds and XTC at the time; later he won more fame and fortune with The Stone Roses' and Kula Shakers' debut albums, The Verve and Radiohead to name but a few; but he started as a studio worker at Abbey Road for Syd Barrett's second solo album as early as 1970 at a young age; afterwards he was involved in productions by Pink Floyd post Barrett, John Lennon, George Harrison and Paul McCartney post Beatles). De Press and another young Norwegian new wave band, The Cut, that also planned their debut album, had persuaded Leckie to come to Norway to help them out. He surely put his mark on the production and has to be honoured for the end result. I'm not sure if Jørn Christensen had improved his guitar abilities to a great extent since the EP or if it is Leckie's merit. Anyhow, along with Andrej's voice the guitar sounds and playing dominate the album, exquisite, occasionally sharp, occasionally airy. Instruments used on the album also include scythe, sickle and the aforementioned anvil.

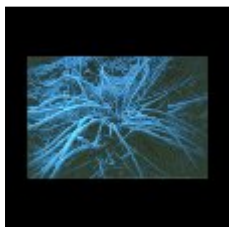
But, of course, the songs are the main asset of *Block To Block*. The band kicks off with two hit-aspiring songs with lyrics in Polish on each side of the LP. About the only words of "Kalhoz" is 'rabotajem b kalhozie' that supposedly means something like 'we all work at a state owned farm'. A punk-fuelled sing-along song that seemed to appeal even to drunken Norwegians, or maybe more correctly: especially to drunken Norwegians. The same goes even more so for "Bo Jo Cie Kochom", De Press' most famous song, about the female sheep shepherd that has an adventure in the meadow. The title means I love you... The rest of the album mainly includes more serious fun and songs, all of them still worth checking out and at least half of them classics. The title track, "Kic Me Rusia", "Forcd" and "Dobl Steyshen" (Andrej had his own way to spell in Eenglisj) all deal with the cold war, which indeed was cold at the time. The latter was about the divided Berlin ('on the other side of the wall'). My personal favourites are probably "Kejk" and "Moniuments" where the tempo is slowed down, haunting guitars and feelings dominate, with the spirit of late Joy Division hovering over the waters. Spine chilling stuff! On the other hand, the short instrumental "Velvet Walz" is, yes, you got it, a funny waltz! The final track "Conveyor Belt" is the closest to punk around, but with a ska influenced guitar towards the end, whereas "Peyskens" even includes a honky-tonk piano.

Block To Block won a Spelemannspris, the Norwegian Grammy, for the best modern rock album of 1981. During the summer of 1981 the band toured Poland along with the two other new and most promising young Norwegian rock bands Kjøtt (meaning Meat) and The Aller Værste, culminating with a gig at the Lenin shipyard in Gdansk during the political unrest and heydays of Solidarność (the Solidarity labour union). Later in the year De Press released an even better vinyl platter, the 12 inch EP *Lars Hertervig* with lyrics sung in broken Norwegian. The title track, about a halfway famous, halfway forgotten 19th century Norwegian painter on the verge of insanity, developed the slower doomy direction of "Kejk" and "Monuments" even further. From then on the journey went slowly downhill. The second studio LP *Product*, also produced by John Leckie, was another goodie. But the lyrics were mainly in English and the album missed some of the Polish-Norwegian surprises and eccentricities of the previous recordings. Shortly after its release, the band fell to pieces due to internal conflicts. The partly live, partly studio recorded album *On The Other Side*, most famous for three songs from the Lenin shipyard gig, was released posthumously in 1983. By then Andrej Nebb had started another, even more adventurous group, Holy Toy. Jørn Christensen and Ola Snorheim continued their careers in several musical directions and collaborated in the mediocre successful new wave band Cirkus Modern and the more successful folk music project Langsomt Mot Nord (Slowly Towards The North). By 1990, the original trio made a comeback and released a few more albums before the Polish and Norwegian camp fell completely out in 1993. Andrej later revived the band with Polish musicians and has released numerous albums in Poland both before and after the turn of the millennium. But the band has never regained the momentum of *Block To Block* and *Lars Hertervig* of 1981.

Block To Block has been voted the best album of Norwegian rock history on a few occasions. Well deserved, if you ask me. Well, almost. Who knows, I guess it could have been voted the best album of Polish rock history, too, if it had been distributed there 30 years ago.

JP

Original URL: <http://www.lunakafe.com/moon181/no181b.php>



Norway - Full Moon 20 - June 10th 1998 - record review

The Del Trio

If You've Got To Fight ... Fight Dirty!

Apartment Records

The Del Trio, or simply Del, is seated in Trondheim, from where they release this "improv-rock-holocaust" debut album (after releasing a split 7" with Green Monkey containing Sonic Youth cover songs - with linernotes by number one fan Thurston Moore! - earlier this year). Actually the release party was to take place under the full moon on May 11th (at SoWhat, Oslo), but it was postponed till May 25th. Del is: Lasse Marhaug on guitar, electronic noise, etc. (who has been releasing lots of home-recorded tapes and records

over the last years, on his kitchen-sink label Jazzassin, as a solo artist, with Origami Replika, but also collaborating with other noise-mongers from around the world), Per G. Galaaen on gitar (one of the men behind the Apartment Records label, with experience from various bands over the years, such as Jellikit/Noodle and Slowburn), and "bikercinemaniac" Kjell R. Jenssen on drums (who has been skin&stick-man for bands such as Motorpsycho and Swamiis plus others). And, just so that you're warned; this record isn't *un-progged*.

This LP is a two-part album. Side one ("play dirty at 33.3 rpm"), the studio side, is called *Improv* (or *improv-rock-holocaust*), and side two ("play safely at 33.3 rpm") bears the title *Live At LoFi-café*. (A secret club, or dare I say "speak-easy", at the Lademoen area of Trondheim, also known as Svartlamon.) Del are working inside the experimental, improvisational (and, of course, instrumental) territories of free-rock (as in free-jazz). They seem to like jumping in at the deep end of the pool. The whirling-noise-pool, that is. An they're not drowning, but rather droning.

Improv (yes, it's one piece, 20-something minutes long, improvised onto a DAT on March 7th last year) starts almost being conventional, with a sort of straight beat underneath the guitar-patterns. It feels like jumping onboard a slowly running underground-train. Soon Del start their journey, going from smoother parts to somewhat being sheer noise terror. They seem to drift through various phases, entering different levels, but most of all they cultivate the monotonous and the repetitive. I really don't hang on to their track all the way. Some parts I do like, others I've got big problems to follow. 23 minutes of Del really challenge your stamina and interest. Fragments of their music could have been taken from the soundtrack of a film by, say, David Lynch back in his student days. Or maybe this music is the *real* elevator music? Might be.

After the turnover we get presented to the live side, which was performed in front of a small (hence the applause at the end) audience, and taped to a DAT-recorder during last summer's *Eat The Rich* "festival". *Live at LoFi...* isn't exactly *Last Night of the Proms*, well, maybe "Last Night of the Progs"? With its noisy "pomp" and drony circumstance. The whole show is pretty low-toned and lo-fi, being sort of eccentric prog-ambience. They're not thundering, but rather constructing discreet layers of feedback and distortion. In some parts Del sounds like being Capt. Beefheart's sick and twisted cousin. Towards the end of the 25-minute (ca) piece, there is suddenly "vocals" from a choir of dolphins and other sea-creatures. The whirlpool in the sea of green slows down and turns peaceful at last? To finally make a conclusion, I'll simply repeat what I said earlier: Del sure know how to challenge your patience. But if you're kool with the pro-noise-dronery, you can just hop inside. If you're quick enough to grab one copy of this strictly limited edition (210 only!).

The evening when the live-side was recorded wasn't in lack of action: during Del's concert a guy from the audience freaked-out (maybe not too keen on the musical performance, eh?), jumped the stage, and physically attacked, threatening to kill Mr. Jenssen! Listen closely and you might notice this event.

Håvard Oppøyen

Original URL: <http://www.lunakafe.com/moon20/no20.php>



Norway - Full Moon 62 - November 1st 2001 - record review

Dipsomaniacs

Stethoscopic Notion

Camera Obscura/Apartment

The Dipsomaniacs are back with another slab of pop-psychedelia, pure vintage stuff. From the glorious foldout sleeve to the songs themselves, this is a work of high standards. This, their fourth long player, is another step in the right direction. More like a band, they are now four full-fledged members; Øyvind Holm, Thomas Henriksen, Arve Gulbrandsen and Robert Skjærvik. All with a firm grasp of what the term "light psychedelic" stands for. Pop is the order of the day, with a bit of rock, a bit of adventurous arrangements and instrumentation thrown in. Byrds, Beatles, Small Faces, Zombies and Searchers can be reference points. Nothing too wild or too freaky, and nothing new, but well crafted songs and a rare mastery of the genre. For me the highlights are the two songs they dare take to the limit, the beautiful *Feet of Clay* and the acidic *Fair-Weather Friend*. My hope is more along these lines.

For those in the know one song from the album have already been around for a while - the single *Dulcimer's Dream* was released earlier this year on the small label Two Zero Records. Dipsomaniacs have been shifting between several labels over the years; acknowledged Australian label Camera Obscura (which also released last year's 7" *Bellows Make You Burn More Brightly*) releases the CD version of this album. But don't get fooled, this kind of music needs all the warmth it can get, and the only way to go is the vinyl way (*I'm with you all the way - chef's note*). The maniacs at Apartment also have this platter on pink vinyl, no less.

If this was released in the late sixties it would certainly be a much sought after collector's item today, but it is brand new and available for all right now. This is your chance to own a future relic...

Killer

Original URL: <http://www.lunakafe.com/moon62/no62.php>



 Norway - Full Moon 239 - February 22nd 2016 - record review

Electric Eye

Different Sun

Jansen Plateproduksjon

Electric Eye is a Bergen based space-rock quartet with a motto being the phrase 'the journey is the goal'. Not that they believe the journey (the performance, the sound, the substance of the song) is more important than the destination (the song itself), but maybe going there is 'as important'. Well, enjoy the ride, which I guess goes for the band itself as well as the audience.

Electric Eye launched their debut album *Pick-up, Lift-off, Space, Time* (Fuzz Club Records) in 2013. With *Different Sun* the band has matured, and they have refined and honed their songs. Øystein Braut (guitar, vocals), Njål Clementsen (bass), Anders Bjelland (keyboards), and Øyvind Hegg-Lunde (drums) makes the quartet. The band has 'sprung out of' experienced bands such as The Low Frequency in Stereo and The Megaphonic Thrift as Clementsen played (plays?) with both. Braut was in The Alexandria Quartet, while Bjelland used to be in a band called Hypertext. Hegg-Lunde is a graduate jazz/improv drummer known from Building Instrument and numerous other acts (including José González' Junip). Anyway, Electric Eye's path is the droned, Kraut-affected, space-psych-rock side roads.

Different Sun is an indeed efficient travel, as the seven tracks clock in at less than 39 minutes. They are quite clearly influenced by bands, music and sounds from the 60s and 70s, but I also sense some Spiritualized and Brian Jonestown Massacre through some songs from this album. The opening "Silent By The River" has got a nice Kraut-motivic drive, as does (partly) the more space rocking, free-floating "All Of This Has Happened Before And Will Happen Again". The catchy "Mercury Rise" makes for a few seconds/riffs recall T. Rex as the song reminds me (briefly) of "Get it on". "Bless" got more of a groovy approach, in melody and rhythms. More in Stone Roses' direction, actually, but that's before the vocals slides in. "Heavy Steps On Desert Floor" is the monstrous epic of the album, and that is not only because it is the longest track. It is for sure a space rock flight, stretching for miles and miles and miles. Seemingly taking place outdoor despite being indoor all the time. The album ends with the Pink Floydish (early 70s phase) instrumental "Part One" before fading to black as the sun sets - or rises? Who knows? It's a different sun, you know. *Different Sun* is not flawless but it is a way cool and groovy record. Like I said: Enjoy the ride.

Håvard Oppøyen

Original URL: <http://www.lunakafe.com/moon239/no239e.php>



Norway - Full Moon 235 - October 27th 2015 - record review

Finn Coren

På jorden et sted : Utvalgte nordiske dikt

Bard Records

Adding music to poems is not a new discipline and Finn Coren is probably Norway's most experienced in the craft nowadays. In the 1990s he dived deeply into poems by W.B. Yeats and William Blake. *På jorden et sted - Utvalgte nordiske dikt* (Somewhere On Earth - Selected Nordic Poems) is Finn's third album in his series Nordic/Scandinavian poets. The first two being the beautiful *I draumar fær du - dikt av Olav H. Hauge* (2008) and *Mitt hjerte - Dikt av Jens Bjørneboe* (2011).

The new album includes 16 tracks with poems from eleven Norwegian and three Swedish poets. One track is instrumental whereas the Swedish winner of the Nobel literature prize Pär Lagerkvist is favoured with two tracks. The poems were originally published between 1919 and 1985, with every decade in between represented, the majority from the 1950s. I guess those with a slight interest in Norwegian and Swedish poetry have heard about and probably read something by most of the poets included here. Three of them were unknown to me, until now that is.

The music is close to being completely acoustic with either piano or guitar as the basic instrument in every song. They are augmented by tasteful flute, trumpet, Chamberlin, Mellotron and strings. Gjermund Kolltveit's Harding fiddle and kankle (a sort of zither) gives a touch of Nordic folk to some of the tracks, especially in "Ei dagbok for mitt hjerte - X" (A Diary For My Heart - X, lyrics by Tor Jonsson) and also "Det är vackrast när det skymmer" (It's Most Beautiful When It Darkens, lyrics by Pär Lagerkvist), to some extent. Finn's singing is hushed-down, close to whisper, throughout.

Instant favourites in addition to the ones above are some of the melodic piano based songs. "Salme" (Hymn, lyrics by Inger Hagerup) is a homage to nature and not a hymn as such. The piano opening after a somewhat mystic intro reminds a lot of "Gymnopédie No. 1" by Erik Satie, both melodically and the way it's played, but the song changes character to some extent when Finn starts to sing and classical strings join in. Still beautiful and melancholic throughout. "Ville vinger" is probably the quietest of them all, Finn's whisper and spoken words are only accompanied by piano and something discreet windy until a few blows of tearing trumpet finishes it off. "Alle veier bort fra deg" (All Roads Leading Away From You, lyrics by Herman Wildenvey) is the most religious sounding of the lot, again piano based with trumpet, flute and a male choir in the background. Heartbreaking even for an old atheist. The title track (Somewhere On Earth, lyrics by André Bjerke and not Prince) also has strings in addition to the piano. As beautiful as can be. And the remaining tracks follow suit and creep into the heart and soul as well, after some repeated listening.

It may seem like a contradiction to review this album in English. The poems are printed in the accompanying CD booklet. But unlike for instance Ljodahått's comparable album some years ago, drawing on some of the same and similar poets, the poems are not translated into English or any other language. On the other hand, I guess the ones who don't understand any Scandinavian language may sense something of the lyrical contents through the music. Our reviewer of Finn's album *I Draumar fær du*, wished for him to sing his heart more out. Instead here he is more toned down than ever. There's no chance he'll drown out the lyrics. On the contrary, the poems are treated with respect and the music, arrangements and performances are meant to underline the moods of the lyrics. And Finn succeeds, indeed! In addition to the contents of the album itself, it's an opportune reminder to the ones, like me, who doesn't seek out poetry very often any more that it can be very rewarding. Here's one example, from Tarjei Vesaas, who used to be one of my favourite Norwegian writers (both novels, short stories and poetry), a master to cut away all unnecessary words, called "Innbying" (Invitation; yours truly 's clumsy attempt to translate):

Will you give me your hand under the moonlight,
you're dead leaves -
under the open sky. Over the open abyss.

We're like dead leaves
you and I.
Quickly trembling,
and quickly gone.

May I only add that the front of the CD booklet depicts *Nordkap* (The North Cape) from the 1840ies, one of the dramatic works by Norway's maybe greatest painter of the 19th century Peder Balke. To bring the physical version of the album as close to perfection as well. Check out Finn's home page for further investigation.

JP

Original URL: <http://www.lunakafe.com/moon235/no235.php>



Norway - Full Moon 8 - June 20th 1997 - record review

Finn Coren

Spring - The Blake Project, Part 1 & 2

Bard Records

Finn Coren is a serious artist.

You can see that from the pictures of him on the cover of this CD. Hearing this album only strengthens that impression, and - note which musicians are participating. Then of course, Finn Coren is the only Norwegian musician who has the courage to do a project like this; putting contemporary (rock) music to William Blake's poetry.

This is Coren's third LP (his first release was a single - *My Life Is My Art* (!) - in 1987), and apart from one track on a *Rock Furore* (*Norwegian magazine - editor's note*) CD four years ago, this is his first output since 1990's *Love's Loneliness* by A Full Moon In March. This isn't the first time Coren puts music to poetry, as he partly did that on his first solo LP, *The Echoing Green* (1989) while A Full Moon In March was "Coren and Trøst (Trond Tornes) on William Butler Yeats".

I have always regarded Finn Coren as a true visionary, a man with the belief and guts to make music that stands out from what most Norwegian contemporaries manage. Listening to his previous records still gives me pleasure, but I can now hear that those records are not as faultless as I once considered them to be. *Spring - The Blake Project* proves Coren's talent, and I am glad to say he has matured considerably (as have I as a listener, I guess). As usual, he collaborates with producer Ulf W. Ø. Holand and guitarist Nils-Arne Øvergård, and I feel that their strong partnership is one of the main reasons for this record's artistic success. Some of the music was written as long ago as 1983 (does anyone remember *Hambi And The Dance*?), but Coren regarded himself not experienced enough to record them at that time. But here it is, *Spring - The Blake Project*, recorded in the 1990's with some lyrics more than 200 years old:

I was a little bit scared the first time I heard the record; the opening track immediately got me thinking of *Songs From The Wood* (!) by Jethro Tull (!) - what is Finn Coren up to? But already on the next song, *The Garden Of Love*, I knew he was on the right track, and that this was going to be a good record. *Spring*, with it's acoustic guitars, cello and mello(w)tron (aah!!!) is a typical Coren song, a ballad as soft as you can get it, so beautiful it nearly hurts. One of his best songs ever. *The Voice Of The Ancient Bard* brings memories of Cat Stevens (...), or rather, Roy Harper on a good day, an acoustic song with impeccable Fender Rhodes by Jon Willy Rydningen. More electric piano follows on *Holy Thursday Two*, this time a jumping Wurlitzer which nearly makes me wanna dance. This song closes part 1, *Spring*, and as this album contains more than 70 minutes of music, I prefer to take a break here (I recommend a quick spin of one of the two EP's by Bronson Comet Lighter in this intermission).

The opening title track of part two, *Silent Melancholy*, is Coren again as we have learned to know him from earlier. Some people with no sense of history would scream Suede!, but I will calm them down and tell them that this is a tune Coren could have recorded already on his first album. Many of the songs which follows, show him as an adult, sophisticated artist with a lot on offer. I must add that the quality of the songs on the second part of the album is higher, so I feel that this is the better of the two parts.

I prefer the more relaxed moments on the album (check *To Tirzah* with it's divine trumpet), and I feel that Coren has a problem with the up-tempo rockier songs (they are in minority). Gone is the Bowie hang-up that

overshadowed some of his earlier work, here he has found a more distinct personal style. *Spring - The Blake Project* is a long record (yes, I know this is 2 records on 1 CD) that needs time to grow on you, and a record that I will come back to many, many times. It is certainly one of the albums that will be on my Best of 1997-list. I wonder what he would come up with if someone told him to write a song for Robert Wyatt? I wouldn't be surprised if it turned out to be a new *Shipbuilding*. He can be that good. In the meantime, what about releasing material from the rumoured 2-3 albums recorded between 1990 and 1996?

Pingo

Original URL: <http://www.lunakafe.com/moon8/no8.php>



Norway - Full Moon 233 - August 29th 2015 - record review

Fru Pedersen

Fru Pedersen 1992-2002

Datura Records / Bukta Records

Norwegian 90's band Fru Pedersen were a wild bunch of northerners that between 1995 and 2002 released four albums of DIY funk-drenched party rock'n'roll. The guitars often sounded somewhat metal-fueled, but their attitude was more punk. The lyrics are in Norwegian, but the music can surely be enjoyed without understanding the words even if their wacky stories add to the experience. All their four albums are hard to come by today, perhaps most so their debut album *Blandt kløver og sopp* ("Among clover and mushrooms") that was released as a double vinyl LP only. But also their following CD releases are difficult to get hold of: *Kvinner fra i fjor* (1996 - "Women from last year"), *Ta imot en utstrakt fot* (1998 - "Accept a helping foot") and *Kos å lev* (2002 - "Love & live").

Corresponding with the band's reappearance on the summer festival scene, a new double vinyl album recently saw the light of day. Titled *Fru Pedersen 1992-2002* it collects choice cuts from all their four albums, along with a couple of non-album tracks. A most welcome release documenting the history of the band, that is certainly also well deserved. The level of funkiness that rides through this collection of songs is surprisingly high, but adding funk-metal to the mix was not that unusual for the more energetic of 90's underground bands, more so than today I guess. The first set (LP) that covers their first two albums, is raw, sometimes messy, and more crudely produced than the last set covering the last two albums. Some of the cuts from this period add more than a touch of progressive elements, excels in technical terms, while at the same time almost blowing the fuses in regards of advanced rhythmic and raw energy. All good fun, but your ears may need to cool down after some of the blowouts.

Fru Pedersen 1992-2002 is a vinyl only release, pressed in a total run of 500 copies, 200 on white vinyl, 200 on grey and 100 on gold coloured vinyl. Norwegian customers know where to go (Tiger, Big Dipper, The Garden, etc.), others could try contacting the band through their Facebook page. Don't wait too long, as this release will probably sell out.

Knut Tore Breivik

Original URL: <http://www.lunakafe.com/moon233/no233e.php>



Norway - Full Moon 140 - February 21st 2008 - record review

Gringo Bandido & The Fab Four

Beggars Blues

Borderline Records

Gringo Bandido & The Fab Four is new to me, but chief gringo is ex-Camaros (check our review of their Glad, Evil And Bad album) headman Christian Sandaker (vocals, guitar), while the fab four count his brother Carl Fredrik Sandaker (guitar, vocals), Ivar Eidem (organ, mandolin - known from a lot of bands back in the

1980s, pop combos Diamond Dogs and Matchstick Sun to name a couple), Jens Standerholen (drums) and Lars Ivar Borg (bass - also The Long Walk, plus contributing to a number of Norwegian recordings, f.i. for Sivert Høyem's records).

Gringo Bandido & The Fab Four (from now: GB&TFF) play some sort of gypsy (Sandaker mentioned 'taterblod' - which is the 'blood of the Norwegian Romani' - in one interview) drenched garage country. *Beggars Blues* is a 5 song EP with rootsy, late 1960s/early 1970s styled rock. Greasy, dirty and indeed charmingly catchy garage rawk. Blues based, but blues in a style even my ears find alright.


Opening track "The Game" has neat guitar playing and guitar sound, which is valid for the entire EP. Sandaker's vocals is also on the cool side, fitting perfectly for the music, with its rasping, distorted, and honest feel. "Lonesome Waltz" is another cool song. "Light Me Up" is more of the raw, but well tempered hardness and elasticity. The title track and the closing "Carlos Country Club" are a more trad, stomping songs, but also quite tough sounding ones. When JP reviewed the Camaros album he mentioned Captain Beefheart and his Magic Band as a reference, and it still is a relevant comparison.

An interesting debut EP. Guess they're able to create blasting and sweaty live performances in smaller clubs.

Håvard Oppøyen

Original URL: <http://www.lunakafe.com/moon140/no140b.php>



 Norway - Full Moon 222 - October 8th 2014 - record review

Hanne Kolstø

We Don't See Ourselves

Jansen Plateproduksjon

Following last year's record (her third album proper), *Stillness And Panic* Hanne Kolstø is ready with a new album on November 21st called *Forever Maybe*. As a taster comes the first single off the album, "We Don't See Ourselves". Kolstø quite clearly sees herself as a true artist, and she's sailed up as one of the brightest and sharpest pop voices (and composers) in Norwegian music. She always delivers something special, something on the side. She's a unique artist. This time as well.

By browsing the critics Kolstø delivered a brilliant concert during this year's ØYA-festival. Sadly I wasn't there. I couldn't go. Simple as that, even though her gig was high up on my want-to-go-to list for the festival. However, I got to see her gig with (as part of) Atlanter, Kolstø & (Anne Lise) Frøkedal -- a combination I didn't find too interesting. Well, hopefully I can go see her show when she launches her new album. Until then checking out "We Don't See Ourselves" will do. And it does for sure. "I Don't..." is a fascinating listen: It's a semi low-toned, dark, rhythmic feast. It is an ice-cold song, yet it is a glowing warm track as well. It has got this radiant, warming vibe. Quite a typical Hanne Kolstø song. A signature pop song from her hands. Let's look forward to *Forever Maybe*. I guess there will be (more) snappy quality pop music popping up, coming to us in November. When gazing (in an imaginary way...) I can imagine, or predict seeing the contours of great pop on the horizon.

Håvard Oppøyen

Original URL: <http://www.lunakafe.com/moon222/no222b.php>



 Norway - Full Moon 165 - February 28th - record review

Izakaya Heartbeat

Ancient Asobi / In Arcadia

Handmade Records

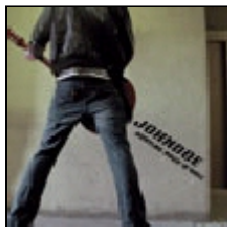
Izakaya Heartbeat started off as a solo project of Christian Larsen with no more intention than recording an album to give to his friends. Luckily it didn't turn out that way. *Ancient Asobi / In Arcadia* was recorded over a 3 year period with the contributing help from several Norwegian indie artists, and as the project developed the band was put together. These guys are serious about what they do and the album is a very nice piece of work of psychedelic indie rock. There are obvious references to Sonic Youth, but both My Bloody Valentine, Motorpsycho and some of the earlier work of Blonde Redhead could give an idea of the music. But the band is obviously not genre stuck as such and the album has a nice stretch in the material.

The band has supposedly 4 guitars - each of them living their own independent life, yet all is nicely blended together. Substitute a guitar or two with the occasional synth, and then the common denominator of the album is the creation of a good massive sort of monotone hypnotic sound - a sound they perform very well. Guitars play an important role, as the opening track "Narcoleptic Highway" is a good example of. Though, don't be tempted to believe that this is 'only' a rock'n'roll album as already the second track, "Skull and Bones" takes the massive sound from the opening track a little bit more low-key, without losing any of its hypnotic feel, in fact the monotone psychedelic touch sits even better here. For me the first 6 songs got the most genuine personality, and both "Edo" and "Glass and Flowers" turned out as my immediate favourites.

Listening to the album I get curious to what this band would be on stage, as I get a feeling that a live setting could add even more nerve to a good album. Izakaya Heartbeat was picked up by the leading national radio station p3 (chosen as Ukas urørt in August 2009) which kicked off play listing and several concerts - latest at ByLarm 2010 in Oslo. Also with the release concert at John Dee late January this year, there have been several possibilities to see them live. But for some reason I didn't use any of those opportunities - so guys, as I'm probably not the only one who missed those shows, I hope there will be more live performances. This being a very solid debut album we should also hope for even further work in the studio in the future.

Torkil Sletten

Original URL: <http://www.lunakafe.com/moon165/no165c.php>



Norway - Full Moon 75 - November 20th 2002 - record review

Johndoe

Rastløs rock'n'roll

Dead Letter Records

Young Trondheim 4-piece Johndoe put out this EP - their debut - some months back. *Rastløs rock'n'roll* - restless rock'n'roll; a good description of the musical content.

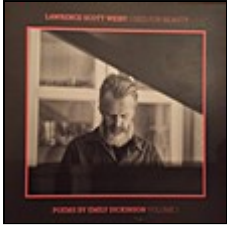
Johndoe play rock music without any make-up and fashion nonsense. Just plain, simple rock. Catchy, and with cocky, street-smart lyrics, bravely done in Norwegian (rarer these days). Well-working and a bit reminiscence to the DumDum Boys (sort of the "godfathers" of Norwegian rock, post-punk era - meaning the late 70s boost), who reigned the rock scene a short decade from the late 80s. In fact Johndoe remind me of DDB musically as well as lyrically (especially the song "Skyskraper"), and Jonas Skybakkmoen's (vox, guitar) vocals makes me think of DDB's singer Prepple.

The five songs included make believe in a band probably being a treat on stage. The title track makes me nostalgic, pulling another oldie from the shelves; the 1979 compilation LP *7000 RIFF*, presenting bratish, punky bands from Trondheim's Hard Rock Kafé (long before the stupid worldwide HRCafé concept) scene. Put on side one, track 2: Edge's "Fortrock". "Kickstart" might be the better track on the EP, but also the mentioned "Skyskraper" and "Fuktig liten faen" are neat songs.

Of course Johndoe (the other three are: Øystein Eide on bass/vox, Terje Ulv on guitar/vox, and Stian Lundberg on drums/vox) flirts with clichés, but that's what rock's about, right? Meet Johndoe. Smalltown urban rock hymns. Well done, keep on, lads!

Håvard Oppøyen

Original URL: <http://www.lunakafe.com/moon75/no75e.php>



 Norway - Full Moon 249 - December 14th 2016 - record review

Lawrence Scott Weiby

I Died For Beauty

Phonola

This is the first solo album from Lawrence, usually known as Larry. But we've met up with him once earlier, 15 years ago, as the musical leader of Draumei. That band went through many name and line-up changes and some of the other members of the group are present here as well. As with Draumei, the music is piano based, strictly composed and arranged, more and a little less of the serious contemporary kind. Though far from inaccessible for the uninitiated. There are melody lines throughout all the relatively short 12 tracks and once in a while some of them wander in direction of classical chamber music or pop. The arrangements can sometimes remind of the well-written and ditto rehearsed end of the Rock In Opposition movement as well; in particular Belgian Aranis springs to mind.

Apart from the piano, the music is dominated by saxophones and violin, with a bit bass guitar, drums, flute and tuba here & there, too. The subtitle of the album is *Poems By Emily Dickinson Volume 1*. So here are 12 of her more than 1 700 poems set to music by Larry. Two of them were also present on the Draumei EP. The arrangements have been changed, though, let's say they've been through 15 years of refinement since first we heard them. The vocals are mainly handled by Jørund Vålandsmyr, Dag Lothar Kanestrøm and Øyvind Bjørnsen. The latter used to be the vocalist of Draumei. Jørund is best known as a country & western artist in recent years. There is a tendency that his crooner abilities graces the most melodic and ballad-alike songs, whereas Øyvind takes care of the more demanding tracks, with a couple of exceptions. Dag Lothar's voice lies somewhere in between. He used to be Draumei's flautist and plays the exemplary flute here as well. (He is probably more known in the world of literature, as the childhood friend of Karl Ove 'My Struggle' Knausgård and I remember him as a competent young guitarist 30 years ago. But that's another story...) In the short "The Sun And Fog Contested" a mixed chorus takes care of the vocals that turns the song into a reasonably mighty affair towards the end. The chorus returns at the very end of "To Lose If One Can Find Again" to finish off the album.

What strikes me when listening to *I Died For Beauty* is the elegance of the songs and the arrangements. The exquisite violin solo of "The Day Grew Small", the melancholic quiet piano intro of the title track, the humoristically arranged "I Like A Look Of Agony" with saxes and flute tending towards circus music in between, the repetitive details that interweave with the melody of "These Are The Days When Birds Come Back", the overall beauty of the title track (again) and "Like Rain It Sounded Till It Curved". I could go on; the list could be long. My favourites at the moment are "The Name Of It Is Autumn" and "Had We Our Senses". They both include breaks and interludes that remove the dynamics for a while until the beautiful song melodies returns. The latter, with whispers, something close to spoken words and normal vocals, is the only one with drums, of the discreet kind. A highly fascinating album. Though the songs of *Volume 1* will last for many years to come I'm already looking forward to *Volume 2* in what might develop into a longer series...? *Volume 1* has been issued both on CD and LP and can be ordered from Larry's e-mail address.

JP

Original URL: <http://www.lunakafe.com/moon249/no249c.php>



 Norway - Full Moon 97 - August 30th 2004 - record review

The Lionheart Brothers

Colour Contrast Context

Chewin Pine

I'm a bit sceptical when members of a band start their thanks-list on the cover with GOD (capital letters and all) before Mum and Dad, helpful friends or others. Maybe rock'n'roll isn't the work of the devil after all, but... Well, maybe the thanksgiving here isn't that inappropriate after all, the music of the Brothers do has

elements of divinity. In the song "Time River Floaty" they states that: "Time, the line between divine and pure love". Now we know! That particular song might work as a key-song into the EP and the music of The Lionheart Brothers. All the song titles deal with elements: fire, water and air. And the music is floating, actually slow no matter the tempo of the drums. To some extent it reminds me of This Mortal Coil, Dead Can Dance and particularly Cocteau Twins of the 4AD label of the 1980s: reverb and echo/repetitive effects, music and lyrics larger than life.

"I Burn Myself On You" is my favourite here. The melody is nice, both melancholic and merry at the same time. The violin and sore guitar licks stand out and underlines the slow floating quality of the song along with the vocals. This is moody music better suited for late nights than early evenings. The songs might even help you slumber into soft dreams. B.t.w.: The Lionheart is a guitar- and keyboard-playing duo augmented by some steady Brothers. *Colour Contrast Context* is the band's first EP. Earlier they have released one and a half seven inch singles and an album to critical acclaim. I guess *Colour Contrast Context* might gain them some new disciples. Samples and info at the Brothers' web site.

JP

Original URL: <http://www.lunakafe.com/moon97/no97.php>



Norway - Full Moon 31 - April 30th 1999 - interview

The Loch Ness Mouse

The Mouse that roared!

If you study this month's main courses, you'll notice a review of the debut album *Flair For Darjeeling* of Høland's (Heyland's) brave sons of The Loch Ness Mouse. Høland is a small community 50-60-something kilometres from Oslo in Norway, and The Mouse consists of Morten Holmqvist (bass), Emil Nikolaisen (drums and vocals), Jørn O. and Ole Johannes Åleskjær (guitars and vocals). We met them somewhere in cyberspace; merry power-pop and freak-beat are the passwords.

First of all: congrats with an excellent album! How do you feel now that the CD finally is out?

Morten: Very happy and satisfied.

Ole: Just very good.

Jørn: And it's a relief to be able to answer "Yes" to the question that people have been asking for two years now - "Is the CD finished yet?"



The album seems to have been a long time in the making. Can you tell us a little about the recording process?

Ole: The recordings were done on Robert Birdeye's eight tracks, most of it in his living room. A very nice way to record, when you think about it... Birdeye himself and Clancy B. Grass IV coached us through the sessions, which were spread out in time, from the summer of 96 to the summer of 98.

Jørn: Birdeye was just walking around in the apartment, humming, most of the time satisfied with the first take, while Clancy...

Ole: ...due to his more than 20 years in the business, very focused, wanted to bring it to an even higher grade of perfection, yes. Birdeye was also always interrupted in the middle of his seafood meals. By the way, you can read about the sessions in Clancy's essay *The Pepita Sessions*, which now is to be found on the Internet, too, actually.

A Picture In My Grandmother's Book and Vespa 50 were originally recorded for your debut 7 inch EP From The Countryside way back in 1993. The former was also included on the Perfect Pop Compilation CD. Apart from being great songs, why include them for the 3rd and 2nd time?

Ole: It felt natural to do so, since the album sort of sums up the period 92-98, and we wanted it to be as good as possible.

Does the album refer to anything besides the tea drinking mentioned in several of your songs? There are few sitars, tablas or other Indian influences here...

Ole: Yes. Darjeeling up in the Himalayas is India's most important tea district, known for its delicately flavoured tea. But there's another idea behind the album title *Flair for Darjeeling*: Most of our lives, Jørn and I have lived just some 50 meters from the so-called "Urskog-Hølandsbanen"'s old line, a narrow gauge railway line that ran through the Høland-countryside between 1898 and 1960 (56 km long, I think). From our window we could overlook its old path (that, since the railway was closed, is a road, significant, of course, amongst other things, for its lack of sharp curves ... and we could see how it came out of the wood and ran down to where its last station, Skulerud, used to be. The station area (126 m. above the sea level, if I remember right)), with its old crane by the lake, is just a couple of hundred meters south. So that narrow gauge railway sort of ran like strands from the past and through our own lives and our beloved Høland-district. Darjeeling in the Himalayas is also the end station of a narrow gauge railway. And that's the connection. The tea, but most of all the distant geographical point, that makes "the things here stand before us so clear". So there you have it. Also there's a short sequence about a box of *Tea from Darjeeling* in the Swedish author Göran Tunström's novel *Juloratoriet*. Interested readers/listeners should check it out.

Speaking of the lyrics, most of the songs seem to fit nicely into a 'story of my life, so far' theme, from happy and scary childhood memories (Double Whammy!, A Picture In My ...), via the teenager in love (15th Floor, Judy, The Joy Must Never End ...) to the more mature homecoming to your beloved Hayland. Was it intended?

Ole: Oh, that's a nice remark on *Hayland*, and you're not all wrong, but from our point of view, well, our reservations to your point are: ...

Jørn: But "childhood memories" is a good observation, too.

Ole: ... our reservations are as follows: *Hayland* is perhaps the song that comes closest to being autobiographical of the ones you mention. But, man! *Double Whammy!*? What kind of kids do you think we were?? To take this song as an example, our own childhood memory was just a vague background for it, the message of that song is something different And the story's made up, you see. I agree that the three other songs you mention very much deal with feelings connected to being young, if not quite "teenager in love".

(I Was A) Fan From The Start at least used to be about The Tables, the grandfathers (and -mothers) of the Perfect Pop scene in Oslo. How important has this scene been for your development and the making of the album?

Ole: There's an acrostic in *Fan From The Start* that kind of addresses the song (easier to find for those of you who have the lyric-sheet, I guess.). The song was an attempt to capture that feeling of coming home with, and having discovered, The Tables' *Shady Whims & Obstacles*. This must have been around 1990. And having discovered TV Personalities and Deep Freeze Mice a little earlier, this was a major inspiration when we started, the whole Beach Boys-love of ours and the 60s pop-psychedelia thing came later on. Jørn happened to bump into Sandy Shore of The Tables. When we played at the Pop Festival at Månefisker in February '93 (having started the band in the autumn of '92), we had already achieved more than we ever hoped for at that stage, really, not to mention when we supported another favourite band, The Bartlebees, at Rock All later that year, in fact with The Tables' Reg Trademark playing the bass for us. So we just felt very grateful (as we still feel grateful about all the things that have happened to us, it's been a blessing). The Perfect Pop scene has meant a lot to us, and Bartleby incomparably much, in many ways through the years. When it comes to the making of the album, as we've already said, we spent all that time in The Tables' (now) drummer Robert Birdeye's apartment, using his equipment, talents and time, listening to bits of his record-collection. It's been a blessing. And our producer, Mr. Clancy B. Grass, is of course also sometimes associated with The Tables' name (I guess we could reveal his real name, but to put it this way: I prefer not to). Now, on the other hand, it should be emphasised of course, that JUST being associated to a SCENE is in itself not much, what matters is if you have something to BRING.

What came first, the band name or Edgerton Underwater Strobe Camera?

Ole: The band name came from Bryan, way back, while the *Edgerton Underwater Strobe Camera* is fairly new, actually.

Jørn: The hen came before the egg.

Ole: The story in that song is based upon an incident that happened in Loch Ness in the 70s, described in (later a BBC journalist, I believe) Nicholas Witchell's book *The Loch Ness Story*, which I borrowed from Bartleby just a couple of years ago.

How and when did you team up with the brothers, Morten?

Morten: Ole and Jørn are old friends of mine. One day we talked about some songs they had made. I played the bass and suddenly we were a band. This was back in 1992. After a while Bryan wanted to play drums. So Jørn played the guitar instead, and from there The Loch Ness Mouse was born.

Bryan Hayes who was the drummer on most tracks on the album left a couple of years ago and was replaced by Emil Nikolaisen, I believe. But there was a third drummer involved at least at one gig last year, wasn't there?

Ole: Right, and if you had looked up to the engineer's balcony, you would have seen a smiling Emil twisting the knobs for us. He had problems with his one hand at that time actually.

Jørn: That third guy was Tommy Akerholdt, a young friend of ours who knew many of the songs anyway, so he stepped in.

Ole: And he's a brilliant drummer, as well.

Jørn: We also rehearsed with him for another gig in a place called Sørumsand. We came there, carried up our things, but the promised PA and sound engineer just weren't there, so we had to pack our things again and drive home. Anyhow, Sørumsand used to be the other end, the other last station, of the same narrow gauge railway line mentioned before.

Ole: So it would have fitted in so nicely, but...

Jørn: There's a little piece of the line left there in Sørumsand, a veteran railway, transporting tourists. I guess we weren't ready for the museum yet, the story of the LNM didn't end here. We raised our heads and moved on.

Ole: Back to your question: There have been some curious personell-changes during these 7 years, but at the same time LNM WAS very much Bryan. Morten and us brothers the first 5 years, and HAS now for two and a half years very much BEEN Emil, Morten and us brothers.

I overheard someone at one of your gigs last year saying you seemed to play the same old songs at each gig. Have you written many new songs after the album was recorded?

Morten: That is funny, I used to tell Ole that no one pays any attention to the songs anyway, guess I was wrong.

Jørn: Yes, we've written new songs. One each season, and that makes three since the Darjeeling-tapes were completed.

Ole: The narrow gauge railway back then wasn't fast paced either, but there was a lot to see along the way!

Any plans for the future? When do you start recording the next album?

Morten: It would be cool to play in other parts of Norway and in other countries as well. We really like to play live.

Ole: Yes, we've played a lot live, and hope to continue doing so. It's a blessing. We're extroverts on that point, I guess. We intend to move on also when it comes to new recordings (and we're leaving the catalogue of old songs behind, actually, as we're releasing a cassette of 10 or 15 more songs recorded on 4 tracks between '95 and '99).

Well, thanks a lot for all the time and energy you put into this interview! We wish you the best of luck with future projects, whenever, wherever!

You can always get in touch with The Mouse.

JP

Original URL: <http://www.lunakafe.com/moon31/no31b.php>



Norway - Full Moon 210 - October 19th 2013 - record review

The Low Frequency In Stereo

Colette (Subie Subie)

TLFiS / Playground

I was impressed by The Low Frequency In Stereo's last album, *Futuro*, and I'm keen on checking out their new album, *Pop Obskura*, their 5th. Could it be like Ludwig van's...?

The album is already out, but here is the single, "Colette (Subie Subie)". I will have to come back to the album later. Anyway, "Colette" is sung by Hanne, or is it Linn? There are two women in the band, both credited on organ, vocals (and more). I'm really not sure, I have not seen TLFiS live so I really cannot tell. The song has a staccato, suggestive drive, up the alley of psych-drone-kraut-post-rock or such. Pitchfork tagged the band as 'Psych-Garage Dronemeisters', while David Fricke of Rolling Stone Magazine has said: 'The music is a mixture of the long solo elements in the Doors, set to the raptide of Joy Division's "Transmission" with the surf guitar twang of Dick Dale. They are the Coolest Rulers from Scandinavia!'. I'm not so sure after listening to "Colette", but the vocals are way cool. I'll see what the album sounds like before I make up my mind. I will leave all prejudice behind, to meet it with an open mind.

Håvard Oppøyen

Original URL: <http://www.lunakafe.com/moon210/no210.php>



 Norway - Full Moon 246 - September 16th 2016 - record review

Ludvig Moon

Sparks & Houses at Night

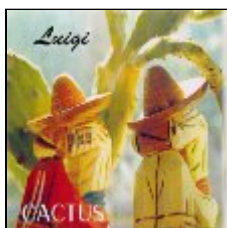
Riot Factory


The new single from Ludvig Moon is an 'old-fashioned' double A side single. Two tracks as side A (no flipside, no side B). Both tracks likewise important. Both equally valued, or measured. Two for the price of one, eh?

Ludvig Moon is a former quintet, now sextet(?) counting Anders Killerud, Ole Torstein Hovig, Herman Hulleberg, Kristofer Staxrud, Andreas Myrvold, and Lydia Popkema - I believe. Here at LK HQ we checked out their self-titled debut EP last year. "Sparks" kicks off with an energetic 'new wave' beat (making me recall something in-between a The Cure and a Joy Division song, or maybe newer 'new wave' such as Interpol) - but just for a few seconds, right. Musically, they make me think of Team Me (who originated in a smaller city more east of Ludvig Moon's hometown, Hamar). Anyway, only a few seconds runs before the catchy pop song unveils. It has a nice steam and pace before the song fades with the ebb of some synth waves. "Houses at Night" is a different type of song. Maybe not as immediate, but it's got a cool and melodic drive. Right now, I prefer the latter track. It might be the mood or the weather, and I guess which one I prefer might change after a while. However, both tracks are good, but "Houses at Night" is the gem this time. This single shows proof of Ludvig Moon being a band worth keeping an eye on. They perform indie pop with style. Earlier this year they launched a single, "Cult Baby", and in October lands their debut album. You'd better watch out for the Ludvig moon rising.

Håvard Oppøyen

Original URL: <http://www.lunakafe.com/moon246/no246e.php>



 Norway - Full Moon 40 - January 21st 2010 - record review

Luigi

Cactus

Sunclub

Yet another project including Kristian Lorentzen (of Levinsky, also see Buster), this time together with one Hans Petter Haaland, with both of them on guitars, bass, vocals, etc. Of the 14 tracks on *Cactus* (released last year) 11 are their own material. 3 tracks are "borrowed" from *Televisions Greatest Hits* (!), so you'd better check out *Stingray*, *Six Million Dollar Man*, and *The Men From Shiloh* to see if you can join some TV-themes quiz show somewhere.

Apart from the odd'n'hilarious TV-three-pack (widescreen cowboy-space-o-rama orchestration), the rest of *Cactus* is quite serious. The title track is instrumental, as well as the song *Accordion*, which is a nice little tune. And the music? A (s)light touch of Elliott Smith? Laidback, quiet songs, mainly of the acoustic type, and quite a few decent songs as well. Such as *Let Me Know*, *Know He Will*, *Obvious But Strange*, and my biggest favorite, *M. Hohner*, with its switching vocals, of which one sounds like being sung inside a box. The closing track *Recast* is the most sulky one, but the instrumentation is quite neat.

An entertaining album after all. Will there be any more recordings, or is Luigi history by now? We just have to wait and see.

Info: Luigi, Att.: H.P. Haaland, Pilestredet 66, 0350 Oslo, Norway

Håvard Oppøyen

Original URL: <http://www.lunakafe.com/moon40/no40.php>



Norway - Full Moon 50 - November 11th 2010 - record review

Madrugada

Industrial Silence

Virgin

Madrugada is a new Norwegian group that reflects the mood of the new millennium: atmospheric, introspective, fluid, mysterious and sparse but elegant: A sort of melancholic road movie sound-track under the Northern lights. *Industrial Silence* is the artistic extension of the 4AD releases from the 80's (e.g., This Mortal Coil, Dead Can Dance etc). *Industrial Silence* is not a new age release but a post-modern one where the voice is used as an instrument in order to create introspec-tive beauty that reflects a modern sensitivity. An extraordinary mixture of American alternative rock and melancholy ala Chris Isaac, Mazzy Star or Grant Lee Buffalo.

*(Also check out our previously published in-depth review of this excellent release. It is now in distribution world-wide, and is also available as 2*LP vinyl - editor's note)*

Stavros Moschopoulos

Original URL: <http://www.lunakafe.com/moon50/no50b.php>



Norway - Full Moon 106 - May 23rd 2005 - record review

Madrugada

The Deep End

EMI

It's been two years since the slightly disappointing *Grit* release, and while that more angry album did not contain so many songs that became live favourites, the band probably got some dirt out of their system. Good to see then, that this new album, *The Deep End*, is something different. Before this release, many still regarded their debut album, *Industrial Silence*, as their best yet, but finally here is a worthy contestant.

Now officially a trio (drummer Simen Vangen left earlier this year, but was he ever a full member?), the band serve up their most consistent album to date. Recorded in California and produced by George Drakoulias (Black Crowes, Jayhawks, Primal Scream, Tom Petty, etc.), the expectations were high, and nobody can be disappointed by the result. We have already talked about the brilliant opening track, "The Kids Are On High Street", which made fans really excited about the new album, and has received a lot of airplay on Norwegian radio - you may also have spotted the video on MTV Europe. While "On Our Side" reconstructs an old Stones riff, "Hold On To You" crystallizes Madrugada's well known melancholy magnificently! On "Stories From The Streets" they successfully meld a typical Bad Seeds drive with Flamenco-like rhythms. "The Lost

Gospel" is another reflective ballad held up by Høyem's vocals. "Elektro Vakuum" speeds things up a bit, adds a biting guitar, and rests in essence on classic (British-style) rock ballad elements, like 70's Bowie or Mott The Hoople. Quite another thing on "Subterranean Sunlight", painting grim images with a heated brush, fire down below indeed. I never expected "Hard To Come Back" to become one of my favourite tracks, but the refrain is really sticky with its tremolo guitars and chanting in Spanish. (Are they planning to probe the Hispanic world? They have a Spanish name, you know ...) "Sail Away" ends the album beautifully, but suitably dark ("I just want to sail away from it all - freedom is impossible"), with a keyboard theme elegantly nicked from the The Doors ("Riders On The Storm").

All in all, a very solid album, confirming that Madrugada indeed is one of the top Norwegian rock bands. If there is one problem with Madrugada, and this album, it may be that their urge "not to do anything wrong" (they have conveyed this explicitly in interviews) is limiting their creative potential. And while this album is solid in all regards, their purer blues renditions are simply less interesting ("Running Out Of Time", "Ramona", "Slow Builder"). I would really like to hear Madrugada in a more experimental mode. This is why I still regard their debut album as their best release to date - it was immature but fresh, while this is more coherent, refined and stylized, but also somewhat more subdued - in spite of a few songs that would stand out in any collection.

There is an extended version of the CD available, adding two tracks that could just as well have been included on the album. "Life In The City" and especially "I'm In Love", where they ramble on in fast blues shuffle mode and Høyem sings like he's heart-throbbing and frantically in love. There is also a vinyl release of the album available, which of course looks, feels and sounds much better than the copy-protected CD.

Knut Tore Breivik

Original URL: <http://www.lunakafe.com/moon106/no106b.php>



Norway - Full Moon 221 - September 9th 2014 - record review

Mellow Subterrain

Submerged

Kvadratrot

Mellow Subterrain is a mainly one-man project by Felix Filius aka. Pål Buhl-Mortensen, a marine biology scientist living outside Bergen on the western coast of Norway. He started his musical career at an early age in the 70s, I guess, has been a vital member of the underground experimental, more and less, project Coalmine:5 for 30 years (mainly in the latter half of the 1980s and early 90s, but still active now and again, on the back burner), the bass player of the rock band Kafkatrakterne in Bergen (they certainly made it to literature history; writer Karl Ove Knausgaard was the drummer of the band and they and Pål are mentioned several times in his *My Struggle* novels) and also bass player of Marmarakvartetten playing traditional Greek music. He has been involved in several other projects as well, mainly in the folk/ethnical field. I saw him with one of his most recent bands, Det Syrefaste Lettmetallensemblet (The Acid-Proofed Light-Metal Ensemble), a few weeks back; a humorous rock-experimental outfit, with Pål as the vocalist and effect-laden tuba-player. The instrumentation included the inside of a piano, looking a bit like a big harp, you know, that one of the members banged away on. Hilarious!

Enough said. Mellow Subterrain is something different, 'quite unambitious, but a bit serious', Pål has stated earlier, also 'alternative and experimental'. Well, now the ambitions have increased with the release of an LP on his own label, 500 copies, and probably available on Spotify soon, too. I guess *Submerged* is closer to Coalmine:5 than any of the others mentioned above. A couple of other C:5-members guests and the album is co-produced and -engineered by C:5-producer/soundman/multi-instrumentalist Tore Steen. On the other hand it's more playful, electric and electronic. Here are field recordings from Brazil, France, Spain, Norway and a Danish aeroplane pilot speaking in mid air. The title track includes a poem read by one of Pål's colleagues via a kind of distant radio from a submersible appliance 250 metres below sea level outside the coast of Northern Norway ('probably the deepest poem in the world') with sonar bleeps and other eerie deep-sea sounds. The music and soundscapes point in different directions. Some of the 12 tracks, not least the opening one "Airbus Caravan" reminds me of the classic Brian Eno and David Byrne collaboration *My Life In The Bush Of*

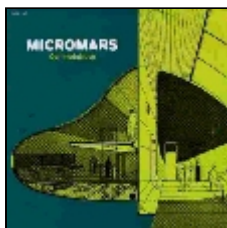
Ghosts, field recordings coupled with danceable beats and electronic music. Another Eno collaborator Jon Hassell springs to mind in "Videosignalet Out" with a buzzed instrument sounding like Hassell's trumpet. In fact it's Pål stretching and bending the sounds of a rubber band! Here's also instrumental parts, some quite melodic, some closer to ambient, though not particularly in the Brian Eno tradition. Others closer to exotic-ethnic music. Bubbling electronics here, a few loops there and suddenly a cooling fan starting up. One of the most fascinating tracks is "Wolf Hunt" centred round the hypnotic cello playing by Pål's son Isak with howling beasts all around.


Pål's profession has certainly influenced not only the album title. Several Spanish colleagues appears in "La Menorah" recorded at a restaurant of the same name in Malaga and a bull fighting arena in Rhonda. The marine themes also dominate Pål's lyrics. Here are over- and underwater poems about fishes, corals, an Argonaut, a navigator drinking from the compass... And did you know that 'The sea is more than the water and the fish, more than the strange creatures and a dangerous environment. The sea is also floating within us, inherited through the evolution of living beings. It's the origin and probably also the destiny.

Great stuff! It keeps getting more fascinating the more spins I give it. The one man band can be contacted via e-mail: paal.buhl.mortensen@imr.no, or the Mellow Subterrain Facebook page.

JP

Original URL: <http://www.lunakafe.com/moon221/no221f.php>



 Norway - Full Moon 33 - June 28th 1999 - record review

Micromars

Our modulation

Motorway

Micromars is Christer Jensen from Want (a pop quartet from Trondheim, who released their debut single *On a Plane* some years ago, plus a split single with Bronson Comet Lighter, both on the Myke Droner label), playing around with various keys such as Farfisa, Korg, and Roland. *Our modulation* is released by the Japanese label Motorway, and is a quartet of electro-pop songs of the Stereolab/Flowchart/Cornelius type. Catchy as well as cheesy. Music that bubbles and bounces through an electronic field of plastic straws.

FAST 5 is, well, a fast little pop song with charmingly unsteady synthetics. *Cheesgnova* (huh?) is a brilliant piece of Stereolab-pop, with a richer sound than the rest of the tracks on this EP. *Noise Modulation* is a bit to standard, I think, while *AlphaBeta* is a slow strolling pop song, and maybe the best song on *Our Modulation*. All in all, an amusing little 7" EP showing there's skill and will in the underground of Norwegian lounge pop.

Håvard Oppøyen

Original URL: <http://www.lunakafe.com/moon33/no33c.php>



 Norway - Full Moon 75 - November 20th 2002 - record review

Minor Majority

If I told you, you were beautiful

Big Dipper Records

Seems like Pål Angelskår is picking a fight with Martin 'Home Groan' Hagfors over who's being the more productive guy around Oslo. First he took part in the Reverend Lovejoy project (two albums: 1999's *Another Time, Another Place* and 2000's *Polo is not the issue darling, champagne is!*, plus an EP). Then came *Walking home from Nicole's* a year ago. And here's another one, *If I told you, you were beautiful*. I'll tell you; this album's quite beautiful.

As on last year's album side-kick Andreas Berczelly (keys) is present. And so is Jon A. Stieng (guitars, plus), who's become a full member. Not to forget Karen Jo Fields' divine voice, as well as guitar and piano fills. Plus some other guests. The melodies are fragile and happysad, it's like a warm tristesse covers you. Imagine a somewhat cheerful Nick Drake. For every spinning of this record I get in a better and better mood. Maybe this's is the soundtrack for a dry, snowless (in the city, almost, so far) winter. Angelskår has witten the songs (two are co-written with Stieng) except two covers: "Motor Away" by Robert Pollard (off Guided By Voices' *Alien Lanes* album) and "Leaving The Game" by Buddy Holly.

So, for a start; if you're experiencing a rough morning, feeling grumpy and pissed-off, try "The Smell of Coffee". You're awake and shining! Take the title track, and you'll feel the warmth spreading inside your body. Step outside to "Dancing in The Backyard", and sunbeams will hit as the voice of Karen Jo Fields shifts in. Stroll down the road while humming to "Motor Away", for just to return back home. Get inside. Spend a pleasantly, lazy day accompanied by, say, "Oh yeah", "Then You Said Something", and "Sunburnt Noon".

I wrote last November: "*Walking Home From Nicole's* is one of Big Dipper's best release so far." Well, *this* is their finest hour up to now. Well, it's not perfect - it could've been better, a little shorter, maybe. Anyway... Lovesick or heartbroken - this is the album. End of Minor Majority report.

Håvard Oppøyen

Original URL: <http://www.lunakafe.com/moon75/no75b.php>



Norway - Full Moon 66 - February 27th 2002 - record review

Monolight Free Music

Rune Grammofon/Voices of Wonder

Free Music is labelboss Rune Kristoffersen of Rune Grammofon's fame own band and his second CD under the Monolight disguise. This time he steers away from the pure techno and beatoriented trap and delivers a pure slab of improvised elektronika. Improvised in the sense that everything is recorded direct to a two-track, even if some sounds are pre-programmed, the whole composition is played on the fly. Sometimes it works and sometimes not. That's the curse and blessing of all free music. Like he says himself: "Having worked for many years in an environment where the recording process has been relatively structured and calculated, I have found this new hit-or-miss situation very liberating."

It's refreshing to hear an entire album of electronika where mood and melody are of no interest at all. I personally think Monolight are in love with sound. With juxtaposing interesting sounds and creating organic patterns of crystal-clear airwaves. Like frozen light burnt into metal, soft and hard at the same time. More in debt to the early pioneers of the analogue synthesizer than to the later technoscene. Especially in the track "red mystic" you can hear traces of early Edgar Froese or even *Zeit*-era Tangerine Dream. But not to be unfair, this is not nostalgic music in any way, far from it. As fresh sounding as most other Rune Grammofon records, and that's a big compliment.

Killer

Original URL: <http://www.lunakafe.com/moon66/no66c.php>



Norway - Full Moon 38 - November 23rd 1999 - record review

Monopot Something is Like Nothing was

Smalltown Supersound

It's been over a month now since Monopot (a trio from Bergen) released their debut album, *Something is Like Nothing was*. With references like Low, Mogwai, Slint, Codeine, and the Chicago post-rock scene you'd better expect nothing but slowly floating melancholy and intense tristesse. *But*, from the top-shelf, because this record grows higher each time you spin it. If it had been released a couple of years ago, it would've been a classic of its genre, worldwide. I'm curious to see this CD reviewed outside Norway. Monopot deserve some recognition, simply because they've recorded the most fascinating and international record in Norway this year.

Fine songs, beautiful arrangements, a crisp and clear production. The distinct bass and rhythms are the driving core, supported by the most delicate and discreetly smart guitar sound. Most of the stuff is recorded live in studio, which is quite amazing, since everything is so precise, and sounding like it's been worked with for hours and hours (they probably did before "running the tape" ...). The music creeps and crawls and sneaks around you, while you're sitting there awaiting explosions in sound. Except that the explosions are so small and controlled (and pleasant) that you don't even blink your eyes. Explosions of pleasure. Small pieces of musical painkillers. *Jasnaja Poljana* (previously released as the b-side of the *Once 7"*) is a perfect instrumental tune gliding straight into next song, *Pedestrian vs. Ground*, and it's almost like you don't dare to breathe. Then comes *Once*, which is an incredible song, elegantly strolling slowly along, with the coolest guitar. It's like the song is taken out of some slow-motion movie scene. Sheer beauty and well-being.

Monopot manage to keep the intensity without changing their path much, and, well, a couple of songs is maybe a bit too anonymous. However they do have some "breaks", that makes you re-start, such as *Together we Make a Hole*, which is a sample from Hüsker Dü's *Something I Learned Today* (off the massive album *Zen Arcade*) The lyrics are taken from the vinyl inscriptions (nice idea!) from all 4 sides of that classic double LP, plus the following album *New Day Rising*, with lines like: "And now it is the visions of a joyous hell, within the circuits that make pac-men die and vessels disintegrate". Serious stuff, from a young and angry Bob Mould.

Most of the album is a pleasure cruise, with Monopot in charge of the cruise control. The song *Dronningen* (The Queen) is put together by one Kaptein Kaliber, and is a pure ambient slow-core-techno track, ending the album perfectly. But, there's more to come! After a long break of silence (12 minutes sure is a long time, but, be patient, don't skip to #13, it's worth waiting) there's a "dessert" song: *Alien me Alien*, which is my ultimate favorite song. (I must have played this one a hundred times by now ...) The "grande finale" of the album, sounding like Bedhead and Sonic Youth are playing together, supervised by some people from Godspeedyoublackemperor!, slowly building a crescendo, before a sudden relaxation. Excellence, nothing less.

A dazed, but far from confused record. The perfect cure for influenza.

This record is distributed by Voices of Wonder (Norway and Denmark), Border (Sweden), Surefire (USA), Cargo (UK, Germany, Switzerland, and Austria), K-Raa-K (Be-Ne-Lux), and El Diablo (Spain). Need I say more...Run. Buy. Play.

Håvard Oppøyen

Original URL: <http://www.lunakafe.com/moon38/no38.php>



Norway - Full Moon 239 - February 22nd 2016 - record review

Motorpsycho

Spin, Spin, Spin (single mix) b/w Go Around Once

Rune Grammofon / Stickman Records

The song on side A of the 7" single was originally a haunting little folk ballad, written and performed by American Terry Callier. Motorpsycho's version is based on the cover version by H.P. Lovecraft, an interesting psychedelia-band from Chicago, USA, recorded in 1968. Yes, they took the name from the horror literature master. In fact the band recorded two of Callier's songs for their second and last album *H.P. Lovecraft II*. Anyways, both versions are dominated by some great guitar licks, but Motorpsycho have substituted the

piano with an occasional nice pushy vintage Hammond, well at least it sounds like Hammond. At the same time it has retained the song's original folk flavour, more so than HPL's version. Great backing vocals, too. Taken from the new album *Here Be Monsters*. And the video leans towards wood and desert rock'n'roll and a bit outlaw country. Not bad, not bad at all!

The non-album flip side is - surprise, surprise - a quiet singer-songwriter kind of ditty. Written and sung by Motorpsycho's bass player Bent Sæther. It's only armed with two acoustic guitars and a discreet cello, probably, or viola, towards the end. Not the most obvious offer from a band notorious for their 20 minutes plus electric mayhem jams, but it works well. Pretty and neat and fits the folk feel of the A side.

JP

Original URL: <http://www.lunakafe.com/moon239/no239c.php>



Norway - Full Moon 50 - November 11th 2010 - record review

Nansy

I Can't Sleep

So Happy Inc

"Take me to the pub - fill my veins with alcohol. Give me one more drink that will help me to forget" is the tasty opening lines on the title song on Nansy's debut record. With those words you would probably expect some rumbling raw rock'n'roll, but no, this band is not walking the steps of many other Norwegian bands these days, Ricochets, Gluecifer etc.

No, this is a totally different matter. I saw them open for June Of 44 (I think) about a year ago. Both vocalist Anita Nansy Valderhaug's voice and experienced stage performance and the band's ability to write and perform rather splendid pop songs quickly took me. Since then I have seen them a couple of times and am still impressed by the way the band and especially Ms. Valderhaug have the audience nearly hypnotized; during ballads, some people even shut up! As far as I know, she has been involved in several musicals during the latest years, and a lot of her stage persona probably stems from there.

Anyway, Nansy have not become a household name on the charts yet, and this EP has not changed that. That's a shame because the potential of this band is huge. The opening (and title) track is a guitar-driven (acoustic, mostly) up-beat song of longing, meant for summer days but can easily be listened to all through the year, especially during long dark November evenings.

City Friendship is a Latino influenced tune, very danceable. And the few seconds of ritardando beginning at 2:16 is worth the admission alone! The EP's ballad is *People & Buildings*, atmospheric, loose and simply wonderful. Mmmm... The last track is not as catchy as the first two, but that may be because it's, ehem, a demo version.

A very positive debut then, and I am even willing to ignore that Bowie ca. -72 accent. This is pop!

So Happy Inc CD only, distributed through MNW in Scandinavia. It is available at So Happy,inc. boutique or download at Freetrax.

Pingo

Original URL: <http://www.lunakafe.com/moon50/no50d.php>



Norway - Full Moon 40 - January 21st 2010 - record review

Navel Flush

Late Night Live

Navel Sounds

"The acid that is circulating around us is not specifically too good ... and watch out, there are some dangerous cows out here too!" No, Sjonstock, the annual local rock festival in the outskirts of arctic city Mo i Rana isn't quite like Woodstock. It draws close to one thousand people, for two days of mostly local rock'n'roll. This intermezzo was spoken during Navel Flush's show at last august's festival. They recorded this live set straight from the board to a MiniDisc. And the sound isn't too bad. The drums are fairly in your face, the guitar perhaps a little low on occasions, but overall you are plugged right into the experience.

Navel Flush are John E. Andersen (bass, vocals), Ken Høili (drums, vocals), Mats Jamtli (saxophone, vocals), and Morten Røberg (guitar, vocals). Their music comes complete with intricate rhythm patterns, hasty shifts, and crafty arrangements, especially on the rhythmic side, resulting in precision syncopated fast metal and quirky rock, but they also have an ear for the catchy stuff in rock'n'roll. There is also a lot of humour here, of the typically late 90's ironic (or paradoxical) kind, doubled with some non-sense of taking themselves too seriously. When trying to describe their own music, they come up with suggestions like "experimental funk-rock-flush-metal" and "alternative acid flush-metal." They have now officially agreed on the last one. What does this sound like?

The first track opens with a death-metal voice, but luckily is also just a joke. Not a joke, however, is the fact that the sax is out of tune most of the time. A little out of tune - OK, that only reminds me of the great Psychedelic Furs. But here we are talking a major problemo. It's a shame, because the sax-playing contributes much to the bands identity. The bass is also having similar trouble on parts, but I'll try to overlook these things when conveying my impressions. After all, this is a *real* live thing - no overdubs!

Navel Flush joke around a lot in between the songs, both with each other and with the audience, and we get to hear it all. (I'll try concentrating on the music.) Their "flush-metal" is tangled with things like swing themes, naive pop breaks and vocal absurdities, but they also manage to come up with some great songs. Like *Fairytales*, a song starting out with a 70's-like, catchy and moderately fuzzed up guitar riff, but closing in on the heavier side of Ozric Tentacles later on. It seems like they all take their share singing the lead, with varying results, but here the singing works fine, and it also becomes obvious that Høili is an accomplished drummer. However, when, as on the next track (*Never A Child*) he takes on the lead vocals as well, the result is ... peculiar. *Shout* is another stand-out track, with a very releasing sing-a-long chorus - this is healthy rock'n'roll! Also worth mentioning is *Let It*, a folk tune (from the Irish Republic of Flushland?) pushed down into some gothic sphere, with vocals reminiscent of Sisters Of Mercy.

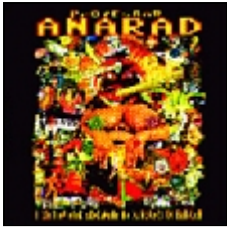
I could easily compare Navel Flush to 24-7 Spyz, but they probably have more in common with a band like Beefeater (Washington DC - mid 80's). However, both these bands may be used as references when trying to describe what Navel Flush are all about, sharing much of the same experimental urge and playful attitude within a metal context.

Also included are two bonus tracks recorded in March last year, demo takes of two songs not included in the live set. *Everything Will Happen* is somewhat "serious" and murky, but *Cardboard Box* is another great punk-metal-hardcore song with a snappy refrain. Great!

For more info, visit The Navel Net.

Knut Tore Breivik

Original URL: <http://www.lunakafe.com/moon40/no40d.php>



Norway - Full Moon 64 - December 30th 2001 - record review

PrOfEsSoR ANARAD

I IOsT mY mInD sOmEwHeRe By Da RiVeRs Of BaByLoN

dBut Records

There's been a rumour for some time of this, the debut album from PrOfEsSoR ANARAD - producer (Darkside Of The Force, Salvador, Don Martin), MC, sample-scientist. Madman? Well, he's a self-acclaimed 9 dimensional Music Therapist. Anyway, the album is here.

I IOsT mY mInD sOmEwHeRe By Da RiVeRs Of BaByLoN. Pooooouuuuh! What a title! And the content? Mind-exploding stuff. PrOfEsSoR ANARAD has put together an explosive mixture of samples and breaks and extreme jungle rhythms. The collage is multicolored, the record divided in two parts: 'inside' and 'outside'. Just as you step inside by "This Just May Be It (entrance)" you know you've entered some madhouse of wax. A musical freak-show of dirty soul and groovy shock-treatment. Pumping electroics, whipping beats, oddities, anything, everything. Exciting it is.

You need stomach for this album. But, if so, you'll be elevated to somewhere else. By the time you get to the exit "Phonkay Drumma (exit)" you'll feel quite dizzy and confused, but also enriched. PrOfEsSoR ANARAD's advice is: 'Flush your Prozac's and Valiums down the toilet and run out and buy PrOfEsSoR ANARAD's debut longplayer.'

hip-HOP

Original URL: <http://www.lunakafe.com/moon64/no64b.php>



Norway - Full Moon 52 - January 9th 2001 - record review

Pulp Vixen

Toxic

Yellow Snow Records

By judging the name of the band and the cover of this CD I expected some cartoonish heavy band. Wrong. Pulp Vixen are the heroines of Tromsø I guess. An all-girl group showing muscles and creative skills with *Toxic*, their debut album. Pulp Vixen are Line Saus (vox, guitar), Mona Helleland Varpe (vox, perc, theremin, melodica), Therese Winther-Hansen (bass), Anne Mette Sætra (guitars) and Kathrine Wold (drums). Supervixens?

Toxic was recorded over two periods in 1999 and 2000, and 3 of the songs were included on the Yellow Snow compilation album, *Yellow Snow Compilation vol. 1*. Pulp Vixen operate in the dark areas of rock, and they sound somewhat like a rougher blend of Belly, or Throwing Muses, or maybe a gothic Sleater-Kinney. Anyway, *Unlike Me* opens with a twang, and one second I think of Chris Isaak!? However, the steady, bubbling bass (a signature throughout the album) plus of course the great voice of singer Line, along with the drive of the rest of the band, should make eyebrows raise. *Running* is more straight-floating, while *Temple Song* is an exotic-gothic tale. One of the best songs is called *I'm Not Sharing*. It's a calmer track, and could (should!) definitely become a radio hit. Still my biggest favorite is *Me And Bettie*, a more up-beat song, catchy as hell with a great guitar line! The title track is playing with mystique, a doomy carnival, spinning and sparkling like bonfire in the dark. Of the 9 songs there aren't many weak moments. OK, now and then I find the guitars to be maybe a bit to heavy-metalish, but Pulp Vixen are aiming for the perfect fuzz.

A stunning debut, and I'm awaiting to hear some more sounds from the north. Visit lovely Tromsø and you might get the chance to attend a live affair with them.

Distribution in Norway: Tuba!



Norway - Full Moon 50 - November 11th 2010 - record review

Reverend Lovejoy

Polo Is Not The Issue Darling, Champagne Is!

Big Dipper/Kreegah! Records

This is Reverend Lovejoy's third release in one and a half years (!) even if the songs *Cold* and *Fight The Night With Candles* has been out earlier, on their debut album and EP respectively. We have praised their records in earlier issues of Luna Kafé, and will hereby continue with just that.

Their 'sound' is easily recognisable with Pål Angelskårs distinct vocals and their blend of acoustic and electric instruments. Their debut album was more singer/songwriter oriented but the band has matured and added more instruments to their sound along the way. However, they have not become a rock'n'roll band yet; there's still a laid back feel to it all.

Reverend Lovejoy still have a soft spot for Nick Drake, Elliott Smith and other artists in that tradition, but they make good songs without sounding as copycats. I must add that I'm not over enthusiastic about Polo ..., mildly excited may probably be more accurate.

In the press release, they claim that the song *Midspring Scenery* will remind the listener of The Zombies and that is no bad thing, not at all. I would also add Norwegian legends Difference (60's edition!), but it might be that my reference points are completely wrong. And mentioning Zombies and their singer Colin Bluntstone in the press release doesn't exactly discredit the band either ...

There's a kebab joint in the centre of Oslo which has the words "Feeling is same, taste is different" in their front window. I would add a 'the' in there somewhere, and say the same about Reverend Lovejoy's new album. I'm not quite sure what that means, but it sure feels alright ...

Distribution in Norway: Tuba!

Pingo

Original URL: <http://www.lunakafe.com/moon50/no50f.php>



Norway - Full Moon 42 - March 20th 2010 - record review

Reverend Lovejoy

Tonight, Baby I Am

Big Dipper Records

Since their debut, RL has grown from being a duo to a quintet, and to celebrate that, they release this 5 track EP where a couple of the songs have a broader, 'rockier' sound if you like. I'm not quite sure if I am comfortable with that. After hearing many of their old songs live, I'm even more secure.

Out In The Open, the opening track, is typical Reverend Lovejoy; acoustic guitars, semi-desperate vocals, but this time enhanced with some percussion and organ. *Me Here Now* is the best song on this EP; one acoustic guitar, some dense piano and an 'uncertain' vocal style which suits the song nicely. The new recording of *Bywalk* from their debut sounds more up-beat, but as with several of their new songs, I can't help thinking that there's an early eighties feeling about it that I don't like. The four-second guitar intro is plain heaven, though!

A step in the wrong direction, or just plain evolution? I'm not quite sure. But why do most Norwegian vocalists sound like they come from the deep south of the States?

Big Dipper - BDR 003 released on CD and 7" vinyl: Big Dipper Records, Ebellsgt. 2, Oslo, Norway / Pho: +47 22 20 14 41.

Distribution in Norway: Tuba!

Pingo

Original URL: <http://www.lunakafe.com/moon42/no42c.php>



Norway - Full Moon 165 - February 28th - concert review

Ruphus

Rockefeller, Oslo, 12.02.2010

Ruphus was one of the few decent rock bands in Norway in the 1970s. By the mid 70s, all in all they could be counted on about one and a half hands. Ruphus was probably the band that introduced me to the dubious world of jazz-rock, an area where it's easy to slip into an ill-smelling swamp. Ruphus proved it could be a rewarding genre to listen to, after all. It didn't do any harm that their first two (and best) jazz-rock albums were produced by a Norwegian giant within rock and jazz, Terje Rypdal. Also, it didn't do any harm that Ruphus was the first respectable band I witnessed live after buying my first camera, 31 years ago...



From Manmade-days, Bergen, January 1979

This was a kind of good-old-days-evening. The origins of the band can be traced down to early 1970 and they held their last gig in Germany in 1981. Until last summer, that was. The band started as a heavy progressive outfit on the first album *New Born Day* (1973) inspired by King Crimson, Jethro Tull, Yes, Savage Rose, maybe even early Black Sabbath and Emerson, Lake & Palmer to some extent. They developed into a purer progressive outfit on the second *Ranshart* (1974) before turning more and more into jazz-rock on the successors *Let Your Light Shine* (1976), *Inner Voice* (1977) and *Flying Colours* (1978) and added some lukewarm funk elements in addition on *Manmade* (1979). The band was a big hit in Norway with

the debut album, the second fared less well, somehow. In 1976 they kind of broke abroad, released albums on the semi-legendary German Brain label and lived and worked in Germany for a couple of years. In fact Ruphus was the second Norwegian rock band to gain some success abroad after Titanic (that scored a hit with "Sultana" in 1971). [Btw. the third was called a-ha, in 1985.]



The New Born Day-gang of 2010

The members, soon pushing 60, gathered for an unannounced informal concert for family and friends last summer in Trondheim. Around 400 showed up. Now, they wanted to play one last real gig in their home town and tried to gather as many members of the band as possible. During the 1970s, people came and went apart from Asle Nilsen (bass, and occasional flute in the early days) and Kjell Larsen (guitar). All members that participated on the albums were present at Rockefeller, apart from Rune Østdahl lead vocalist on *Ranshart*, who live in Spain and couldn't be traced down. Also Thor Bendiksen, drummer on all albums apart from the last one, is so troubled with tinnitus (ear problems) that he couldn't join the others on stage. Instead Bjørn Jenssen handled the drums all evening. The gig started in a fairly relaxed way with

"Corner", a nice instrumental from *Let Your Light Shine*, by the quartet Nilsen, Larsen, Jenssen and original

keyboardist Håkon Graf, that had flown in from California for the occasion. Enter Gudny Aspaas for the signature tune "Sha Ba Wah" off the same album, a demanding song in the higher register for the vocalist. She stood the test without problems. Her voice sounded as if she had sung these kind of songs on a daily basis for the last thirtysomething years.



The Ranshart-gang of the evening

Then they introduced Hans Petter Danielsen (guitar) for a couple of songs and Rune Sundby (vocals and acoustic guitar). The seven on stage went back in time to a *New Born Day*. Several songs off that album and *Ranshart* and the single track "Flying Dutchman Fantasy" in between, exemplarily presented though Rune excused some outdated lyrics of "Scientific Ways" (or was it "Day After Tomorrow"?). It seems the band particularly enjoyed playing these songs. The vocals of the songs from *Ranshart* were handled without any problems by Gudny and Rune. For me the highlight of the evening was "Love Is My Light" and "Back Side" off the latter despite a little bit of technical problems. Two nice little gems with progressive tendencies, great guitar and keyboards parts. Håkon Graf busy behind his Hammond organ was a worth

the price of the ticket alone. I have never quite understood the criticism that *Ranshart* sounds too much like Yes of the early 1970s, even less so performed live in 2010. We even got a rearranged song from *Manmade* by this gang ("Dear Friend" was it?).



The jazz-rockers with Sylvi up front

Time for a change of scenery. Exit Gudny Aspaas, Rune Sundby and Håkon Graf, enter Sylvi Lillegaard (vocals), Kjell Rønningen (keyboards) and a little later also Jan Simonsen (keyboards). We went into more serious stuff, it seems, or maybe this line-up had less stage personalities, or not used to perform on a big stage anymore? Purer jazz-rock anyway and Sylvi sounded as great today as she used to way back. She fronted the cool title track without words, the multifaceted "Come Into View" and "Too Late" with washes of northern light keyboards from *Inner Voice*, the funky "Foodlover's Diet" and happy-nice "Joy"(?) off *Flying Colours*. Exemplary...

Then back to some songs from the first half of the 1970s, with a hard rockin' "Coloured Dreams" as the obvious encore performed by at least eight of the ten musicians of the evening. I first saw Ruphus live in January 1979. They sounded at least as fresh and motivated 31 years and one month on, although they had nothing really new to offer apart from the altering and expanded line-ups of the evening. Rumours say there'll be a live album and maybe also a DVD from this - probably - unique gig.



From left: Hans Petter, Rune, Sylvi, Kjell L., Bjørn, Asle, Gudny, Håkon, Kjell R. and Jan

JP (pictures also)

Original URL: <http://www.lunakafe.com/moon165/no165d.php>



Norway - Full Moon 62 - November 1st 2001 - record review

Safariari

Save New York

Automatic Kiss Records (JP) / Café 2001 (N)

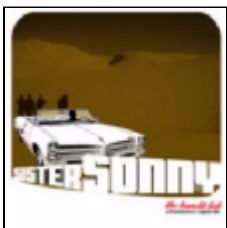
The release of Safariari's debut album was probably one of the most unlucky in the history of popular music. Just weeks before *Save New York* (with a cover sleeve showing Manhattan's rather well-known skyline behind the outskirts of a jungle, with a butterfly and a zebra's "bottoms") was to be released disaster hit lower Manhattan. Even if the cover art is somehow bringing peace to mind, everything seemed a bit wrong. Especially presenting a cover painting showing the twin towers. Even if it's a safari, without any weapons (well, one song is called *A taste of killing...*). Bad luck.

Well, let's skip the pre-history. Safariari is 22-year-old John Kristian Furuheim, who has recorded most of *Save New York* on his PC on location in Norway and in Singapore(!) over a period of two years, using guitar, samples and computer equipment. The musical content spans electronica (big surprise...) or slightly fuzzy pop, a dash house, as well as Japanese club music (since Furuheim is a student in Tokyo, he must be picking up inspiration in the big city). Additional musician Magnus Abelsen (of Remington Super 60) lends his voice (backing vocals) on 4 songs. 'Catchy pop music' the press sheet states, and yes I agree. *3 feet hi & rising* sets a perfectly warm electronic mood. It's sparkling and lively, not only machines spitting out sound. *Honey making money* is a quick-step, break-beat-rhythmed tale, while *Solar* turns into an epic piece with an Eastern atmosphere. I was awaiting *Lunar* with curiosity. The opposite to *Solar*? Well, maybe not, but it sounds like, yes, an expedition up there.

One of the highlights is *Hoshi no ongaku*, a bouncy, fuzzy pop song, with an east-meets-west attitude. Nice. Another ace is *All about love*, a real pop song with lovely vocal harmonies and all, while the up-tempo guitar-driven *A taste of killing* is for sure the noisiest track. Despite a few fillers *Save New York* is intelligent (artificial...?) feel-good pop music. And the album is toned down at the end with the sound of birds and nature. And cars passing by. It's a jungle out there... Conclusion: Safariari has got an OK computer!

Håvard Oppøyen

Original URL: <http://www.lunakafe.com/moon62/no62c.php>



Norway - Full Moon 63 - November 30th 2001 - record review

Sister Sonny

The Bandit Lab

Rec 90

Musical talent is a wonderful thing. While I gain some reassurance from lo-fi bands that being adept at playing your instrument is not strictly necessary in order to make great music, if you have a wide range of skills you can stretch further and reach higher.

Take Norway's Sister Sonny. Following last year's critically acclaimed *While Others Dance*, *Sister Sonny*, *The Bandit Lab* has been a long time in the making, and the band have clearly been exploring numerous musical styles and sounds to arrive at this 70-minute 17-song album. Largely successful, but a little wearing to listen to as a whole, there is plenty here to enjoy and return to.

In particular, the opening quartet of tracks are excellent, with atmosphere and melody to spare. However, to then hear the absurd glam-rock of *Stupid and the silver fox* is like being shaken awake by a drunken, unfashionable uncle. Not good. Thankfully the album picks up again with the eerie fairground sounds of *Neon party* and the sly groove of *Leonard in drag*, but loses its way again by veering into a sound that is a little too close to vacuous trip-hop for my taste. Later songs, although not bad, do not really persuade you to hang around for the full 70 minutes. Being a big fan of albums that are coherent entities rather than merely collections of songs, I don't find *The Bandit Lab* wholly convincing.

It's frustrating to hear a record so full of good ideas yet in need of more focus to make it truly great. In that sense *The Bandit Lab* is an apt title: these wayward musical adventurers have dabbled successfully in sonic chemistry, but need a little more discipline to scoop the musical Nobel prize.

Tim Clarke

Original URL: <http://www.lunakafe.com/moon63/no63.php>



Norway - Full Moon 60 - September 2nd 2001 - record review

St. Thomas

I'm Coming Home

Racing Junior

There have been great expectations to the second album of St. Thomas after the brilliant first album *Mysterious Walks*, and this summer's big radio hit *Cornerman*. St. Thomas, or Thomas Hansen, is one of the young, talented songwriters in the growing Lo-Fi country scene. He is one of the artists on the small record company Racing Junior, which have some of the more interesting new artist in Norway. He was also the singer and front man of Emily Lang.

His musical relatives would be the mighty Neil Young, Gram Parson or newer artist like Will Oldham, Calexico and Smog. This is back to basic with traditional instruments like banjo, acoustic guitar, organ, violin and drums. It sounds charming, jangling and fresh. St. Thomas has got a good ear for the simple, good melody and this new album is a statement of his quality as a songwriter. There's also a certain longing and romanticism of the urban cowboy aesthetics running through this album. Sometimes he's balancing a bit too close to the edge with some of his 'Rai Rai' or 'la la' chorus. The album is switching between the cheerful folky songs and the melancholic ballads thus creating a varied album for rainy autumn days.

Best moments: *Take a dance with me*, the flamenco based *Goodbye Emily Lang* (I guess this is a goodbye to his former group), the tender and mellow *Stranger out of blue* where he's writing poetically about one night stands, and, of course, his highly deserved hit single, *Cornerman*.

Mariann Skjerdal

Original URL: <http://www.lunakafe.com/moon60/no60b.php>



Norway - Full Moon 69 - May 26th 2002 - record review

Stockhaus

Kid of Today, Man of Tomorrow

MNW

The pop eccentric from Bergen is back with his debut album, following close to the formula explored on the 10" EP *Underdog* from this last winter. We're talking lo-fi pop aesthetics here and like other talented songwriters in this field, like Lou Barlow, Beck or Daniel Johnston, Kristian Stockhaus moves from genius to dilettante in the course of just one song. All ideas are given free reign and followed through to their final conclusion, in spite of what's considered sensible or normal. For the end product this means we get songs which all the time derails from the expected path. New instruments and new directions are introduced all the time. When you think you have him figured out, maybe as a Beefheart without the blues, he suddenly comes up with something like St. udio studio. Almost pure electronica. Drum machine beats and everything ...

This is slacker music, and you'll find plenty of references to this in his words. Like the opening of "Artificial Missions" "being nice means too much work but I owe it to you". Stockhaus have the same problem with the music as the words, he's uneven. At his best he comes up with lyrics like "she came from France, through the fog of renaissance" ("Pre-teen dream") and at his worst he's just uninteresting.

The biggest problem with the album is the band and the fact that they are non-existent. Kristan Stockhaus plays all the instruments himself, and despite being an able musician he's not quite up to the task on all instruments. Why not use the band he plays live with on the record? I don't get it. Complete control?

Best moments: The opening on the album "DIY in N.Y.C." - catchy pop with some groovy guitar, "Read your notes" - power weirdo fuzz pop not far removed from Sonic Youth and "Underdog" - now almost a classic that still stands on all four legs.

I have to applaud the record company who let this nut do whatever he likes. They obviously have a lot of faith in this quirky talent, even if he will have a hard time reaching the big masses with his uncompromising brand of out-of-it pop.

Killer

Original URL: <http://www.lunakafe.com/moon69/no69d.php>



Norway - Full Moon 45 - June 16th 2010 - record review

Tugboat

Tugboat

Shoreline Records/Tuba

From out of Namsos - now based in Trondheim - come Tugboat with their self-titled debut album containing 10 songs. On board the boat there are two captains named Stian: Stian Wallum (son of the late Prikken Wallum, one of the members of Prudence - legendary Namsos band of the 70's) on vocals/guitars, and Stian Stakset on vocals plus a variety of keys (clavinet, rhodes, farfisa, synthesizers, glockenspiel, harmonium). The rest of the crew count three members: Kai Kristiansen (guitars, banjo), Morten Strøm (bass), and Joakim Pedersen (drums). Since Tugboat started in 1997 they've released a split-7" and a split-EP. Now it's time to tow their own cargo.

The two Stians have written half of the songs each, and they show great skill both in their song-writing as well as arranging. Opening track *Eraser* is a laid-back, airy pop-rock tune, while *The Nighttripper* shows tugboat from a darker side. The strength of *Tugboat* is the variation of songs and moods - which may have to do with two song-writers matching each other quite appropriate - like turning from the Beatlesque start of *Sever the Weighted Limb* to the harder edge of *Get The Picture* which is a real tough one. They've certainly picked some inspiration from Trondheim rock-kings Motorpsycho, with good portions of 70's inspired fuzzy and monstrous psych-folk-prog riff-o-ramas. But, hey, even Motorpsycho tend quite openly to borrow ideas from their idols. And we're not talking copying, even though a few of the tracks (such as *No Runner Up* and *Empiric*) sound quite motorpsychodelic.

My fave song is *Stripped*, which is a very fine pop-song with strings and a nice guitar solo, but I also start nodding my head to some of the "heavier" songs. The band is tight and sounds like a solid unit of musicians. Tugboat are probably a good live band as well. So, an indeed decent debut.

Distribution in Norway: Tuba!

Håvard Oppøyen

Original URL: <http://www.lunakafe.com/moon45/no45.php>



Norway - Full Moon 65 - January 28th 2002 - record review

Tungtvann

Mørketid

EMI

Back with more vengeance! The northern hip-hop twosome Tungtvann (English: Heavy Water) return with their second longplayer, after their breakthrough singles (the, well, somewhat controversial "Ubudne gjesta" and "Hold det nede") and 1st album (*Nord og ned*) some 2 years back. Rap-mouth Jørg-1 (Jørgen Nordeng) and beats-maker/sampler/turntable-spinner Poppa Lars (Lars Sandness) have come up with 13 tracks (including 2 skits), and a far more dark album than first time around. Yet, there's still some 'party on!' attitude in their cocky lyrics.

Mørketid (for you English speaking/reading: the word for when the sun is away in Northern Norway during winter) was recorded both in Oslo and Bodø (their sort of 'hometown', even though Lars is from a place further north?);, as well as holding some live extracts (including their performance at last year's Roskilde festival). First single "Pøbla" (Eng.: 'Hoodlums') has been heavily aplayed for almost two months already, and it shows their talent for a witty/shocking/smashing word flow on top of perfect beats'n'cuts pasted together. Jørg-1's lyrics are straight from the gut, no censorship in sight, and he's already been 'banned' by the police force in Bodø for his lyrical straightforwardness in letting out his thoughts and feelings on touchy subjects. He's got a great talent for rough-neck-street-cred rhymes (with funny name-dropping), even though there are some *too* stupid-sleazy moments (sex-pig, sex-maniac, or just kiddin'...?). On "Pøbla" they've brought in veteran bohemian folk-singer Terje Nilsen (of Bodø), whose bass-voice brings a solid fundament to the track. The lyrics for this one, as well as another track, "D E sånn" (Eng.: 'It's like that'), is partly based on some song (?) lyrics written by Norwegian author Klaus Hagerup. "Fram T 95" (Eng.: 'Till 95') is Jørg-1 looking back, remembering what happened from 88 till 95. Youth memories (stories not unlike what Uro presented last year).

Stand out track is the brilliant "Bransjehora" (Eng.: '(Music) Business whores'. Count *me* out...), which kicks a lot of ass - lyrically as well as musically. A feast, a blast! The single "Pøbla" is also great, along with "Æ e" (Eng.: 'I am'), as well as the 'look-back' "Fram T 95". Another entertaining track is "Supermann elsker II" ('Superman Lover II'), which is almost Tungtvann goes Eminem. Tungtvann still rule Norwegian rap as the thoughtest. Nothing beats rapping with their northern dialect. Let's hope this won't prevent Tungtvann reaching a bigger audience, incuding Denmark and Sweden. Shouldn't be so. Rap on, beast boys.

hip-HOP

Original URL: <http://www.lunakafe.com/moon65/no65b.php>



Norway - Full Moon 194 - July 3rd 2012 - record review

Ulver

Childhood's End

Jester Records/KScope

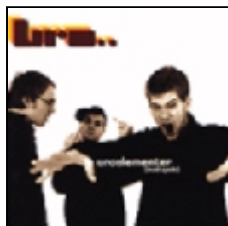
Here's yet another unexpected turn from the once so black metallic, post-rockin', floating electronic etc. Ulver. By the end of the band members' childhood they seem to have heard a lot of music from the psychedelic 1960s through their parents, voluntary or not. Eventually, they grew to enjoy the music and wanted to pass the heritage on. So, here's a collection of 16 more or less well known jewels of the era from both side of the Atlantic in Ulver disguise. From the time when popular music developed into being something more than pure innocent entertainment. We got a notice when Ulver released the seven inch vinyl *Roadburn EP* to commemorate the band's performance at the Roadburn Festival in Holland last April coupling Electric Prunes' "I Had Too Much To Dream (Last Night)" with "Reverberation (Doubt)" by 13th Floor Elevators. Two songs from two quite legendary American bands of the latter half of the 60s.


The song selection is excellent and quite unexpected, dating from 1966 to 1969 with one exception. Some are quite famous, others quite obscure gems. Not all of them of the psychedelic kind. A few are closer to garage and some closer to pure ballad/quiet pop or folk music of the era than could be expected from a band of Ulver's ilk. All songs are reasonably faithful to the originals, but treated in an Ulver manner, played with Ulver's normal instruments and ditto sound effects. It means too much reverb, echo etc. for my liking, especially on the vocals. The album works better if you only play one song at a time and leave it at that. Playing the album from start to finish, I think it sounds as if was recorded in a concrete bomb shelter and wrapped in some woollen blanket that drown the songs to some extent.

The front cover depicts a 9 year old naked Phan Thi Kim Phúc running away from her village. She had teared off her burning clothes after being napalmed. This is not quite the most famous anti-Vietnam war picture of them all. There is another one where she and the boy to her right screams more and where you might discern the skin about to fall off her body. Anyway, of course it's a sign of the times, but the songs are far from the hippie, make love not war kind. So, Ulver's intentions seem to be the very best, but the accomplishment could've been better with a more varied production, especially the vocal sound, and maybe instrumentation, too. It might be more rewarding to take a closer listen to some of the original versions. The big question is where Ulver is heading after this.

JP

Original URL: <http://www.lunakafe.com/moon194/no194.php>



 Norway - Full Moon 56 - May 7th 2001 - record review

Uro

Uroelementer (med Apollo)

RAR/Tuba!


Hip-hoppers Uro (English: Disturbance) - Lasarus (a.k.a. Lars M. Finborud), Lex Lutor (a.k.a. Sigurd Holvik), and Daffy (a.k.a. Håkon Fjørtoft) - have been central rappers in the Oslo rap scene for years, and innovative by converting rap into Norwegian. They scored a radio hit with their last single *Snakker Så Du Skjønner*, and 2001 could be their golden year.

Uroelementer is a foretaste from the forthcoming album, *Sirkus-Uro* (to be released later this spring/summer), and is a catchy tune indeed. Quick-step rap-mouthery, and a playful game with words, plus a guest appearance by another rap-profile, Apollo. Song two on this single is called *Hei lydmann* (Hey 'soundman'), and is a bit rawer, with a lot of references to Norwegian TV/radio/media "celebrities", with good portions of irony and/or sarcasm I guess. Also quite enjoyable, but not as good as the main track. Track 3 is an instrumental *Uroelementer*, so: start rap-along. Yo! Yo! Yo!

hip-HOP

Original URL: <http://www.lunakafe.com/moon56/no56e.php>



 Norway - Full Moon 57 - June 6th 2001 - record review

Various Artists

The Winter Report: A Hype City Compilation

Hype City Records

My neighborhood had two record stores when I first moved to San Francisco two years ago. Rocket Records closed down after the owner was mugged and killed down in San Diego. It was Rocket where I found that old copy of XTC's *Skylarking* without *Dear God* on it. I'd been looking for that one for a while and he seemed genuinely happy for me when I told him so. Cool shop.

Foghorn Music wasn't hip. They didn't have the wall of 7"s that Rocket had, nor all of those collectibles in the case. But I found a used and mint Fleetwood Mac *Bare Trees* record for \$1.25. And a double gatefold Andy Williams Greatest Hits with a picture on the back of him and Claudine and the kids walking in the grass. Bob always told you to have a great day. As in, "You have a great day!". That was nice and when he closed his doors a few weeks ago, everyone came and took advantage of his closeout sale (Original *Jesus Christ Superstar* LP w/booklet : \$2.00!) and thanked him for being around and wishing him luck.

Usually, compilations are like hitting the stacks at your used record shop. You have to flip through lots of DeBarge and Tears For Fears records before finding that clear vinyl version of Low's *Long Division*. Not so

here. A very consistent record. Psychy and silly and whistle along if you feel like it sometimes. I finally get to hear The Loch Ness Mouse! Excellent! And who is Ring? And why do I love that clunky song so much?

Frode? Are you listening? Your new label's first release is swell, I like it a lot.

There's a boutique where Rocket Records used to be. They paint stencilly designs on old furniture. Brown paper still covers Foghorn Music's windows.

I hope that Hype City is around for a long time.

Alice Kenner

Original URL: <http://www.lunakafe.com/moon57/no57d.php>



 Norway - Full Moon 80 - April 16th 2003 - record review

Xploding Plastix

The Benevolent Volume Lurkings EP

Colombia/Sony Music

I have been looking forward to hear some new material from the Norwegian electronica duo Xploding Plastix, so I was a little disappointed finding them opening their new EP with "Shakedown shutoff", an old track taken from their two years old debut album *Amateur Girlfriend Go Proskirt Agents*. No doubt that this is an excellent tune, maybe one of their best so far. I just didn't expect them to start their new five tracks EP with an earlier released tune, and in any case not same one as on the album, and not in a remixed or new version.


In spite of this the rest of *The Benevolent Volume Lurkings EP* contains three new tracks, and "The famous biting guy" even comes in a clean version and in a Joseph Nothing remix. This is also the EP's funniest and most energetic track, with Xploding Plastix's distinctive bustling rhythms and heavy drumming, switching from hectic to calm sections, and using a characteristic sound of a synthesiser to play the easy recognisable melody. Together with the "Skinny love spasm", also a typically Xploding Plastix tune, this two tracks got a feeling of instrumentation from the eighties. Using a digital voice over something that sounds like a computer game sample (remember Pac-Man on a Commodore 64), it definitely gives associations to what was happening in every boy's room in eighties. Maybe an irritating tune in the long run, but still I find it quite amusing.

"Joy comes in the morning" is more a track in the tradition of style they represented on their debut album, with a very organic sound and a dirty cinematic film noir feeling. All in all Xploding Plastix manage to show that they can deal with and manoeuvre in different styles and genres on this EP. Xploding Plastix has been a little overshadowed by other Norwegian bands in the same genre (in example Jaga Jazzist, Røyksopp and Ralph Myerz and The Jack Herren Band). Since they now are out on a big international label for the first time, let's hope these guys get the attention they deserve.

Thomas H. Molden

Original URL: <http://www.lunakafe.com/moon80/no80b.php>



 Norway - Full Moon 238 - January 24th 2016 - record review

Arabrot

For Lack of Discipline You Will Die

Sheep Chase

Arabrot have come a long way since their wee start back in 2001 and their first 7", Adding D To Anger (incl. "Marionettes" and "Bogus Boogie"). The hard-core, postpunk, noise lovers have released a number of

albums, and songwriter Kjetil Nernes and his players have received a lot of good press both in Norway (where they have received several Norwegian Grammy awards) and abroad. They have toured all over (this spring will take them throughout Europe) and their upcoming, 7th album *The Gospel* was recorded at Steve Albini's Electrical Audio studio, Chicago, as was their 2011 album *Solar Anus* (Fysisk Format). Albini did also produce their 2009 album *The Brother Seed* (Norway Rat Records/Fysisk Format).

They cite influences from all over the world of art (painters, writers, directors, philosophers/thinkers) including de Sade, Sartre, Tarkovsky, Jodorowsky, Kubrick, Paul Avril, Lautreamont, Roussel, Huysmans, Goya, Jorge Luis Borges, Cocteau, Poe, Tom Poulton, Marco Ferreri, to name but a few, as well as picking inspiration from bands such as Death in June, The Birthday Party, Melvins, Swans, Big Black and others. According to their Facebook site they claim their interests to circle themes and topics like 'dementia, megalomania, acute mania, melancholia, idiocy, hallucination, erotic mania, paralysis'.

The line 'For lack of discipline you will die' is taken from the main track on their new, exclusive 7", "Song Of Calumny", which is a groovy, raw, brutal and melodic track. The song is bulldozing its way as if nothing can stop it. The track features additional noise/sound from noise-master Lasse Marhaug. This is a metal-brute extravaganza, and indeed promising for the coming album. The flip-side is a spoken word piece in form of a narrated version of "The Isis Pool" (off 2014's *I Modi*), simply re-titled "The Isis Pool Narrated". Maybe this is where Poe (and Crowley?) kicks in? Anyway, "Song Of Calumny" is the killer here. All we have to do is to wait for *The Gospel* (scheduled for February 26th). Are we to see/hear the General and his 'Gospel' like in a master of war - like a general talking to, directing and commanding his troops in the battlefield? Could it be some General Ulysses S. Grant, who was known as a master of the art of surrender. Except that Årabrot will never surrender. They will aim for victory, for complete superiority. Or, maybe Årabrot's 'Gospel Genral' is more like the rabid, crazed out Brigadier General Jack D. Ripper from *Dr. Strangelove*... Discipline, troops. Patience and discipline. And chaos.

Håvardmål

Original URL: <http://www.lunakafe.com/moon238/no238b.php>

Thanks alot to all those who have contributed through the years:

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That's it!