



TERROR INCOGNITA

POP-PERLE / TERRORLAND

Recorded 13th December 1986 with Hans Olav Grøttheim at RV-radio Studio, Tromsø

During Sadomaoistan’s Tromsø period, no-wave and especially European industrial music had a huge impact on us. This is evident in Pop-perle and Terrorland, which, together with the tracks on Terror Incognita, paint a picture of where we were heading musically. The autumn of 1986 was also special because we had added some extra muscle to the band with Julia Cease from the US joining on metal and percussion. The four of us recorded these tracks in a primitive radio studio in Tromsø, together with Hans Olav Grøttheim, who would later make a name for himself as a producer in the emerging house and rave scene.

BOMBING AV TRIPOLI / DAGEN ETTER

Recorded 1986 at a rehearsal room in Kvamstykket barnehage, Tromsø

These songs were written in the days following the massive US bombing of Tripoli on 15 April 1986. Its aggression had a direct effect on how we rehearsed, cementing a sense of anger and despair in the music. Improvisation was central to our way of composing, and in the rehearsal room at Kvamstykket kindergarten we often went mad—building walls of brutal noise, such as can be found in these two songs. Bombing Av Tripoli quickly became a live favourite, while Dagen Etter remains an inspired workout from the rehearsal space. None of us were militarists, so these could be seen as our anti-war compositions... Music shooting from the hip!

ØYE FOR ØYE

Recorded 1988 with Eystein Hopland at Roger Arnhoff Studio, Oslo

Øye For Øye was recorded during a hectic day at Roger Arnhoff Studio and marked our first attempt at a more electronic sound. We had been in contact with producer Eystein Hopland from the band Sister Rain—then a leading figure in Oslo’s music scene in the late 1980s—and had agreed to collaborate. The opportunity to finally work in a professional studio was very exciting. Drummer Jørn and bassist Ivar had spent a lot of time programming a Roland TR-707 drum machine, and we all felt well prepared. We were bursting with ideas for the composition and used everything from communion glasses we found at a flea market to metal discs as percussion, in addition to a beautiful melodic theme Bjørn had composed on the synth.

Just before we went into the studio, we had a technical problem with our sequencer and important data was deleted. We worked feverishly to reconstruct the programming right up until the session and finally managed to piece the composition back together.

Our collaboration with Eystein was so fruitful that we worked with him again on Scud, one of our most well-known songs from our early days.

POP-PERLE / PARADIS / TENNING

Recorded 26th November 1987 at Rock Alive, Oslo

The concert at Rock Alive was our Oslo debut. The audience response and the reviews were very positive and it felt like a big success. We were in top form and delivered one of our most post-punk live sets. As newcomers to Oslo, we added a little extra oomph to the performance. Our actor friends from Tromsø, Nathilde Overein Rapp and Kristin Solberg, contributed dance and performance elements—marking the first time Sadomaoistan stepped into that universe. Performance art would later become a trademark of the band.

When we played the song Tenning, I introduced the piece as a song about the world of fisting; sexual exploration and kink play were from now on becoming another aspect to our music. This certainly added some notoriety to our image. As I listen to it now, I’m very happy that there’s a recording of that particular song. Realizing that is has changed its meaning I now understand that its lyrics is actually about Ivar and how HIV was

starting to affect his life. That wasn’t on my mind when I wrote it, but I see it clearly now. I was the only one who knew about his HIV status and it became more and more obvious that he wasn’t doing well. Being such close friends, and feeling like I had to keep quiet about it for his sake, was incredibly hard.

DET JÆVLIGE

Recorded 1986 at Ungdommens Hus, Tromsø

An inspired post-punk moment about empty, uninspired sex. Love in a void.

REVOLUSJONENS RØST

Recorded 1987 with Jan Ivar Johansen at Solborg Fritidsklubb, Tromsø

Sadomaoistan had a penchant for working-class songs, and Rudolf Nilsen’s Revolusjonens Røst (The Voice of Revolution) was a favourite of us. From a queer perspective, the line Gi meg de sterke menn (Give me the strong men) takes on a different interpretation—one that reflected both Ivar’s and my own queer view on life.

Revolusjonens Røst quickly became a live favourite and remained one of our longest-running stage songs.

The recording of this and several other tracks took place over a sunny summer weekend in one of Tromsø’s beautiful 18th-century villas, which had been converted into a youth club. As technical assistant, we had Jan Ivar Johansen from Tromsø’s legendary post-punk band Bols. We were big fans of his band and were thrilled that he wanted to work with us.

RETROSKOPI

NORSK ARYTMJ

Recorded in 1993

I wanted to make something that combined acid house with Norwegian folk music and nature. The idea behind Norsk Arytmi was that the title should echo both our national composer, Edvard Grieg, and Norwegian national romanticism, while also conveying a sense of unease. This national romanticism would be reflected through folk music elements such as the tussefløyte (willow flute), kveding (traditional singing), and langeleik (drone zither). These instruments would harmonize perfectly with an acidic Roland TB-303 bassline. To me, folk music and acid house are closely related. Both are often ecstatic as well as repetitive, and use unusual tunings to create quarter tones and dissonance.

The recording of Norsk Arytmi remains shrouded in mystery to me. Where it was recorded and who the technician was has been completely erased from my long-term memory. Could I have done it myself? I know I remixed the track for the XS To The Ravezone album in my kitchen using equipment borrowed from Blitz, but we’ll never know whether or not I recorded the final official version there.

ØYE

Recorded in 1988 with Eystein Hopland at Roger Arnhoff Studio, Oslo

This is a remix of the song Øye For Øye, which is on the album Terror Incognita. This song was, together with Terrorland, the only track that remained from the first to the last incarnation of the band. Once we’d finished recording and mixing Øye For Øye, the producer Eystein Hopland and I spent a few extra hours working on a remix based on some elements of the song. Eystein was very creative and technically skilled, and after a few well-thought-out button presses, the character of the song changed completely. Although it was now more electronic, many of the industrial elements we brought from Tromsø were back in this mix.

GYM NOIR

Recorded in 1995 with Ken Theodorsen at Stovner

Rockefabrikk

I found a creative partner in Ken Theodorsen, whom I knew from Tromsø. Ken had already released a handful of his own techno tracks under the pseudonym Theory and understood

both sound production and dance music. Ken was inspiring to work with, so we toyed around with the track in the studio and ended up miles away from the original composition. The song underwent significant changes, evolving from a melodic, melancholic piece to its current form; an assertive, intricate breakbeat composition.

ESKIMO

Recorded in 1995 with Geir Vildgren at Soundtrack Studio

Eskimo was recorded in Geir Vildgren’s studio. He was an acquaintance of mine from my Tromsø days, and we had several productive studio sessions together. Geir’s brother Kurt also paid us a visit in the studio. He was a musician and had been deeply involved in London’s house scene. When he heard the mix, he got the idea of adding a powerful distortion effect to the bass drum. This changed the track from a storm to a hurricane. I loved it, and a Kurt-inspired mix was born. You’ll find it in the bonus material.

The Inuit voices on Eskimo found their way to me through my friend Einar Risvik (RIP), with whom I had many of my ‘90s musical explorations. We used to listen to music together and were both firmly rooted in alternative music but shared a love for pop music so Throbbing Gristle, Einstürzende Neubauten and gay anthems were a natural fit for us. The idea for Eskimo started when Einar lent me a stack of anthropological recordings of the Inuit song culture of northern Canada. Their singing and vocal games were often full of humour and contained fits of laughter or ecstasy. Eventually, this singing culture was displaced by christian missionaries, which meant it went underground, where it continued to live. Looking at the current situation of the Inuit, it’s as if history is repeating itself. Let’s hope an angry angakok comes to their rescue!

Incidentally, Einar was an important driving force behind the release of Retroskopi. In addition to his endless creativity and motivational nature, he held an essential key to my record release that I lacked: money! We made a deal where he paid a third of the printing costs for the CD and, at the same time, got his own hidden track on the album under the artist name Dominant, Feminine Transvestite Seeks Lesbian Slave. His nameless contribution, which can only be found on the 1997 CD, is an orgy of industrial noise, political nonsense, and cut-ups.

LENGE LEVE LIVET

Recorded in 1995 with Geir Vildgren at Soundtrack Studio

Sadomaoistan was invited to take part in NRK P3’s Parodi Grand Prix series, where new artists covered Norwegian Eurovision entries. Our choice fell on Dollie Deluxe’s winning entry from 1984. Upon closer listening, the lyrics seemed filled with the angst, zeitgeist and alienation of the 80s, while also conveying hope. Such lyrics fitted perfectly into Sadomaoistan’s universe, but they needed a new outfit. Kraftwerk-meets- Parteitag in Nürnberg-techno felt just right and added an even more apocalyptic feel to the song’s darkness. Dollie’s manager Ole Sørli kindly confirmed in writing that we could sample and do our version of the song — free of charge. This track would become a signature song for Sadomaoistan.

During the nineties, Sadomaoistan became very much associated with HIV/AIDS activism, and Lenge Leve Livet’s message of fear and hope hand in hand fitted perfectly in this context.

RETROSKOPI

This track is based on one of the few existing interviews from the Tromsø period of Sadomaoistan.

Meeting Ivar Friis at an art exhibition in Tromsø in the spring of 1984 marked the start of the band and also the beginning of a unique friendship. Unfortunately, our friendship was to be all too short, as Ivar became HIV-positive in 1985 and died of AIDS in 1992. His death became the catalyst for Sadomaoistan’s decision to become involved in the HIV/AIDS activism of the ‘90s. The HIV epidemic killed sex! As men in our twenties, we channeled our frustration, anger and sexual energy into activism.

In this short clip, we are interviewed on Brygga Radio, Tromsø, about the ideas behind Sadomaoistan. After Ivar died,

he stayed with me in my music for many years, as I had the habit of incorporating small fragments of his playing into new compositions. Listening to the interview now, it’s a happy, yet sad memory of a time full of hope for the future. It also serves as a fitting lead-in to our most important composition, which we did together: Terrorland.

TERRORLAND

Recorded in 1996 at Beep Jam studio with Tore Ylvisaker

This is one of the oldest songs in Sadomaoistan’s repertoire. Terrorland went through several stages, evolving from a primitive bass, guitar and percussion song via a drum machine version to a fully electronic bloom. Before this studio session, I had started working with Tore H. Bøe and Tore Ylvisaker from the band Origami Teknika. They were doing cool stuff and we had great chemistry. Tore Ylvisaker was a musical and technical genius, and working with him added a depth to my music that I had struggled to achieve on my own.

Despite the fact that some of the songs from our industrial period were about war and current conflicts, we never became a slogan machine. Although songs like Bombing Av Tripoli, Øye For Øye and Terrorland were based on actual news events, the lyrics were always written with an ambiguous pen. This led to some confusion among our audience about where we stood politically, and for a long time we did little to clarify. Up to a certain point, we thrived on this uncertainty — but as far-right groups became more prominent, the situation grew more uncomfortable. Performing at an anti-fascist event at the activist squat Blitz and, not least, at events supporting HIV and AIDS was very important in raising our true political flag. At these concerts, the audience saw us at our queerest, most chaotic and brutal — clearly showing which side of politics we were on. There is an inert darkness and brutality in Sadomaoistan’s music, which we never intended to be part of our image. On the contrary — Sadomaoistan was a very energetic and fun-loving group of friends.

HORROR VACUI

Recorded in 1995 with Ken Theodorsen at Stovner

Rockefabrikk

A favourite activity in Sadomaoistan was coming up with titles for fictional songs. Horror Vacui was a title that had been in our idea bank since the early days of playing together, without ever materialising as a track of its own. The sense of emptiness and alienation was very present in the eighties, and maybe that was what drove us to use Sadomaoistan as a musical antidote.

A Roland TR-909 drum machine, a Yamaha TX16W sampler and an industrial sine wave generator were my favourite instruments, and became the backbone of the sound of tracks like Horror Vacui and Pegasus. When there was some extra time, I would often make an ambient version at the end of a studio session. Horror Vacui is one of those — and it’s the skeleton of Gym Noir.

I think the final result fits the title really well.

PEGASUS

Recorded in 1999 with Erik Walkoff in NRK studio

Jeg Gleder Meg Til År 2000 – I’m Looking Forward To The Year 2000 – was another NRK P3 project. Sadomaoistan, together with DJ Pål “Strangefruit” Nyhus, were invited to do a version of the song Gal Hest by the Trondheim punk band Liliedugg. During the session, both the singer and the guitarist from Liliedugg paid a visit to the studio, and together we made a spontaneous version of Gal Hest with the original singer on vocals.

Why is this version not on the album, you ask? Because most of NRK P3’s historical archives have been deleted. It’s a shame this happened — and historically, a disaster, since so many artists started their careers there.

As I often did, I used spare studio time to experiment and make an ambient version— gone were the drums, guitar and vocals, and only a pulse with sine tones remained, as gossamer steps of Pegasus crossing the starry night sky.

Halvard Haldorsen
Berlin, May 2025



MARTHA OTTE - Co-owner of Backbeat Kaffe & Vinyl, Tromsø

Tromsø in the 80s. A wonderful time. I landed in Tromsø in the autumn of 1982 as a kind of alien from another planet, from outer Søre-Sunnmøre to be precise. It turned out that the city was full of other aliens of various kinds, and in a blessed, almost organic way we were drawn to each other and hung out together in a loose, friendly community. There are some memories from that time that appear as frozen images, illuminated by strobe lights and surrounded by black brackets, while others can be described as fuzzy at best. I can remember Halvard telling me that he had formed a band and that they were going to play at Studenthuset. I had to come, he said. Of course I had to come! I mean, the band was called Sadomaoistan. Best band name ever! I know I went to at least one of Sadomaoistan's concerts. But where? I can't remember, but there is every reason to believe that it was one of the concerts at Studenthuset, the first student centre, formerly Pizzahuset, the one in Skippergata in an old wooden building. The stage was on the second floor, and when dance floor was exploding, the whole house shook and people downstairs ran for their lives as the floor could come down. Could it have been on one of those nights with Sadomaoistan that I stepped over <on the dance floor and a taxi driver insisted on taking me to the emergency room to have my ankle X-rayed? The year? I have no idea. And don't ask about the set list. All I know is that the concert was unforgettable. Blood, sweat and pure joy.



TØRE DOLG STEMLAND - Music historian

My first encounter with the Fab Four was in Bodo in 1986. From the very first beat they made it clear that this was quality from A to Z. I became a fan immediately, and when they wanted to release a cassette EP a few years later, they asked if I could release it, which was of course an honour. At that time they played some legendary concerts in the capital. The concert at the slightly illegal pub No Dogs Bar in Vålerenga is particularly memorable. The band played better than Laibach, and the pints and sawdust had a field day. These are the kind of concerts that stick in your head and never leave. Bands like this come around far too rarely. Thank goodness it has all been collected now, so that new generations can get a glimpse of what one of the best bands in Norwegian history did.



Låven in Bodo - All dressed up For the Bodo Punks.



RV-session 13. des. 1986

00518 - ~~More done~~ *representation The Commercial* ¹⁵

526 - *take II* ¹⁵

00955

01005 *Gud - Amerika*

01500 *take II (speed version) Godt beat !!*

01750-2309 *Pop-perle (sticks ready for recording song)*

02325-00 *(stov) (div. synth-lighter)*

02405 *Pop-perle (God åpning)*

02700 -39: *love to love (pip + snakk)* ^{xx}

02740-500 *Pop-perle III (stemhard)* ^{xx}

03100-14 *(prat)*

03115 - *Pop-perle (ung)*

03458 *Gitar (synth)*

03515 -422 *IMPROVISASJON (Og enne små sjøkk)*

04213 *(stemning brass/synth)*

04300-4940 *ett eller annet tungt/roff/klart (2)*

(melodiske gitarspill)

04940-5028 *synth prat*

05029-5409 *TERRORLAND (synkope) (slapp)*

05420-5913 *take II (rask) (noget kjedelig) (1)*

05932-10355 *take III Fantastisk åpning*

110412-20 *take IV 2 takte*

110430-0517 *take V (slapp)*

110525-10932 *take VI KASSETT VERSION*

110940-01410 *The commercial one A*

111420-11910 *take II (nykker) A*

11916 - *take III Halseverk version*



*Rock Alive rocked!
First Oslo-9.8 1987*



BSORN



CHRISTOPHER NIELSEN - Konseptualist

En gang på 1980-tallet ble jeg spurt om å bidra med en slags tegneserieinstallasjon til et arrangement i en fraflytta fabrikkhall, tror det gikk under navnet "Industrinatt". Jeg brukte en del tid på å lage et lysbilde-show med tegninger, bare for å bli fortalt kvelden det hele gikk av stabelen, at "tekniske problemer" hadde satt en stopper for framføringa. Arrangøren skjenket meg en halv liter øl som kompensasjon for skuffelsen, som svelges måtte. På et elevvert podium var jeg vitne til et tablå bestående av en hvit duk med lys bak, spent opp foran... Noe... Akkurat hva, var ikke godt å si bortsett fra en det avgå en skygge som ble tatt bakfra av en annen skygge til akkompagnement av tung industriell disko. Jeg not min kompensasjon og ble nok mentalt elevvert av sadomaolister i fri utfoldelse til at jeg hang rundt en stund. Så dro jeg hjem.



ERIK LJUNGGREN - Musician

INDUSTRINATT at Myrens Verksted 1990. This festival was held in the same building where I now have a studio and this was my first encounter with Sadomaolistan. It was a world of music I had recently discovered. This was a band with no respect for genre at a time when music felt less formatted. In the years that followed, as I got to know the people behind the band and they were a musical environment I could identify with and where I felt welcome.



*IVAR'S LAST CONCERT
NOVA 91*



REIDAR





ALEX MØKLEBUST – Vocalist Seigmenn
When 18-year-old Alex from Tønsberg moved to Oslo alone, a whole new world opened up. "I finally found what I'd been looking for but didn't realise existed. Fashion, obscure concerts, clubbing and a sea of amazing people. It all helped shape me into the Alex I am today. Sadomaoistan was also part of that moulding. I don't remember much about the concerts, but I do remember the people, the style and the difference. Not to mention the wonderful people. Of course, being the geek that I am, I also remember Halvard's Roland TR-909 and JX3P. He also happily showed me his programming tricks, even though I was too shy to ask. Always accommodating and kind. Just want to thank you guys for being a part of the best time ever. The 90s will never happen again, but I'm so grateful that I got to be a part of it.



PHOTO: FIN SERCK-HANSEN



INDUSTRIAL



PHOTO: NICKEL M. ALVINDEN



Att: Landet Rundt



På vegne av våre artister (og vårt) ry, ønsker vi å rette opp et par feil som ble skrevet i gårdagens Aftenposten (søndag 26. juni). På side 4 var det en liten notis fra årets Homoparade (lørdag 25. juni), med bilde av et såkalt "sado-masochistisk par". Dette medfører ikke riktighet, etter-som de to artistene opptrer under kunstnernavnet S.M.A.R.T., og var innleide til denne performance' n. At det var en performance man overvar, ble også gjort helt tydelig av en parole som ble båret foran S.M.A.R.T., men som tydeligvis (dessverre) ble oversett.

Vi har forståelse for at man ikke oppfattet dette som en performance, og synes det er positivt at det i det hele tatt ble nevnt. S.M.A.R.T. er forøvrig en nylig oppstartet underavdeling av technobandet Sadomaioistan, (som forøvrig også bookes av Zone Productions)

Dersom ytterligere informasjon ønskes om S.M.A.R.T. eller Sadomaioistan, vennligst ta kontakt med Zone Productions (som booker for gruppen).

Vennligst hilse

Siri Bjørn

Siri Bjørn
(Zone Productions)

Fond for Utøvende Kunstner
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Pressemelding

cd utgivelse:

Sadomaioistan 'Retroskopi 1987-1997'

Inkl. 'Lenge Leve Livet'

S.mart. distr. Skandinavisk Musikdistribusjon MD

17. januar er det klart for utgivelse av Sadomaioistans debut cd 'Retroskopi 1987-1997'.

Sadomaioistan er et av landets eldste og mest særpregede band i teknosjangeren. De er sammen med sine medlemsvorne i performancegruppen Genitalia kjente for sitt svært spektakulære og ofte blodige sceneshow, og for sin harde og aggressive musikk. Det vil nok derfor overraske mange at de på sin debut i tillegg er både stemningsfulle og nærmest 'poetisk'. Sadomaioistan har bidratt på en rekke av de mest sentrale House og Tekno samlene her i landet, men er nok mest kjent for et større publikum med sin apokalyptiske teknoversjon av L.L.L. var Sadomaioistans bidrag til NRK P3's Parodi Grand Prix 96, ble flittig spilt og har siden blitt en stor konsertfavoritt.

Retroskopi består av 10 kutt produsert over en periode på ti år og kan på et vis beskrives som en privat 'Best Of' samling (eller kanskje heller en samling av Sick Showtunes). Platen er et tilbakeblikk som også avslutter en periode av nærmest total taushet på platefronten. Opprettelsen av Sadomaioistans egen label S.mart og distribusjons samarbeide med MD har nå gitt bandet den fulle friheten de trenger for framtidige utgivelser.

Releaseparty Lørdag 18. januar, Rockefeller.

Stort releaseparty :Sadomaioistan feat. Genitalia

+ Cadinet Kittens(Doris Lovechub), Slangemennesk (Strictly Kinky),
Dj. Strangefruit & Dj. Christian Rot, Plasmatics Fetish.

Sadomaioistan stiller med forsterket band som inkluderer: Dj. Strangefruit, Tore Ytstaker fra Origami Teknika og sist men absolutt ikke minst fantastiske Genitalia og deres nyeste performance.

Dj. Strangefruit og Dj. Christian Rot vil sørge for byens beste dansesjøl!

Inngang fra kl. 21.00, pris kr 100.-

For intervju avtaler + info : Zone Prod. Jan Martin Jensen 22 42 48 18

Til: Ole Serli
Fax: 22 69 63 05

Oslo 12.1.97

Fra: Halvard Haldorsen
Ebbelagt. 5, 0183 Oslo
Fax: 22 20 64 21

Ang. tilatelse til sampling fra Lenge Leve Livet

Ref: telefonsamtale, desember 96.

Jeg søker med dette om tilatelse til å kunne bruke sampel av de fire første taktene av L.L.L.'s intro. Samplet skal brukes i en versjon av sangen som ble gjort i NRK P3's program XL. Jeg har nå gjort en nyinnspilling av samme låt, og versjonen skal brukes på min cd « Sadomaioistan : Retroskopi 1987- 1997». Platen skal ut på min egen label S.mart og vil bli distribuert av Skandinavisk Musikdistribusjon MD.

Jeg kan treffes på telefon 22 20 64 20 (j), 22 20 19 59 (p) eller fax 22 20 64 21

Med hilse

Halvard Haldorsen



Nynazister og antirasister holder ut

OSLO/TØNSBERG (Dagbladet): Blodet rant fra åpne sår da antirasister i Oslo natt til i går markerte sin avsky mot nazismen. Men sårene skyldes ikke voldelige sammenstøt med nynazister – som på sin side markerte Krystallnatta med fest på grendehuset i Stokke utenfor Tønsberg.

AV FRØDE HANSEN
Det var mellomvænen i landet Sadomaioistan som ble kalt inn til å stå på Blizz-huset i Oslo sentrum – etter å ha vært for å markere avsky mot fascisme.

Her ble markert antirasistisk og det som skjedde natta mellom 9. og 10. november 1938 da nazistene gikk til angrupp på jøder og som dømte dommer over hele Tyskland og Øst-Europa.

Antisemittisme i Norge som ikke har seg.

Larmende opptog
Lørdag kveld gikk det demonstrasjon mot nazismen i Oslo sentrum. Blodet rant fra åpne sår da antirasister i Oslo natt til i går markerte sin avsky mot nazismen. Men sårene skyldes ikke voldelige sammenstøt med nynazister – som på sin side markerte Krystallnatta med fest på grendehuset i Stokke utenfor Tønsberg.

Hay beredskap
Etter det pågår i Oslo kvelder og helter natter, så det var nok en beredskap i Oslo sentrum. Blodet rant fra åpne sår da antirasister i Oslo natt til i går markerte sin avsky mot nazismen. Men sårene skyldes ikke voldelige sammenstøt med nynazister – som på sin side markerte Krystallnatta med fest på grendehuset i Stokke utenfor Tønsberg.

Krystallnatta
Natta mellom 9. og 10. november 1938 ble det markert antirasistisk i Oslo sentrum. Blodet rant fra åpne sår da antirasister i Oslo natt til i går markerte sin avsky mot nazismen. Men sårene skyldes ikke voldelige sammenstøt med nynazister – som på sin side markerte Krystallnatta med fest på grendehuset i Stokke utenfor Tønsberg.

Anti Fascistisk Aksjon

P.R St. Olavs plass
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Kjære alle artister på antirasistisk samle cd!
Her kommer litt mere informasjon om hvordan det ligger an med cd'en. Vi har, etter lange diskusjoner utover sene kvelder, kommet fram til navnet på plata, det blir: "Larmende opptog i taushetsgata". Vi jobber nå for å få ferdig booklet og cover, og cd'en sendes til pressing/trykking om svært kort tid. For de som ikke vet det, er den komplette lista over artister som deltar, denne: Tribe One, 3 små kinesere, Turbonegro, Ym Stammen, Piledriver, Run Dog Run Apotygmia Berserk, Radionettes, Weeds, Gatas, Jan Erik Vold, Bella Devas, Amulet, Dead Gerhardsens, Ym Stammen, Parlament, Sea, Palace of Pleasure, Sadomaioistan 88 og Odd Barretzen. Opplaget blir i første omgang på 1500 eks., med mulighet for nytt opplag dersom salget går bra. Voices of Wonder vil stå for distribusjonen, mens vi selv arbeider med plata tar oss av pressearbeidet. Det vil bli en pressekonsferanse på Blizz mandag den 4. november. Hvis noen av dere ønsker å delta, ta kontakt med oss. I denne forbindelse har vi også bruk for band-bilder. Dersom dere vil at bilder av bandet skal bli brukt i medie-nyemend, setter vi pris på at dere sender så mange som mulig til oss. I tillegg må dere fortelle oss hvor mange folk bandet består av, slik at vi vet hvor mange cd'er vi skal sende dere når den er ferdig!
Svafrist: uke 43.

De bandene som ønsker å delta på release-party (8. og 9 november) kontakter vi om kort tid.

Vennlig hilsen

for AFA

Ingrid Bjørnov's (ex-Dollie) kommentar:
— Gutten skal ha kreditt for å ha gått den byråkratiske veien i forbindelse med bruk av "Lenge Leve Livet", uttaler Ingrid Bjørnov da vi kontakter henne. — Han spurte pent om lov til å covere låta vår. Jeg synes det er kjempefint, jeg. Jeg vil tro at prosenten på gjenbruk av Grand Prix-låter er forholdsvis lav, så dette var jo morro. Det eneste jeg er litt skuffa over er at guttene hadde alt for lite tøyfyller i håret på CD-coveret. Musikalsk er dette ikke helt i min gate, men det er bra at de har brukt hele teksten som den er. Jeg ville nok neppe gjort det på samme måte selv...

Sadomaioistan har gjort en "nasjonalistisk" versjon av Dollies (blått) "Lenge leve livet". FOTO: OLA SÆTHIER/PULS



Tillatelse til bruk av "Lenge leve livet" i Dolie-innspilling som beskrives ovenfor og i herved. For dette herved ble brukt ingen godkjente for Notabene's side. For Notabene's Records AS
TOTAL 5.01



Blodig bråk

Natt til søndag opptrådte performan-
cegruppen Sadomaoistan i Tegle-
verket på Det Akademiske Kvarter.

Det ble en blodig og støyende opp-
levelse for publikum.
Performance-gruppen Black Factory

besøkte Bergen tidlig
domaoistan er en g
samme måte prøver
formidde publikum



SJONKERT
cegruppen
forsøkte på
sjokkere på
teatret med

GEN ZERO OF OSLO'S RAVE SCENE



TEKNO-TURNÉ PÅ SAMLEPLATE



PÅ PLATE: Tekno-fenomenet Sadomaoistan bidrar
på «XS To The Ravezone»-plata med «Argym».

Av BØRGE SKRÅMESTØ
Artistene fra den landsomfattende
teknoturturen «XS To The Rave-
zone» har spilt inn en samleplate
som utkommer i slutten av neste
uke.

Turturen «XS To The Ravezone» star-
tet i fjor høst som en mindre klubbturné
med gruppa SUPER-
skill, to DJ'er og en
sakr. Turneen tok av
da den i år fikk 100 000
i støtte fra Rikskon-
sertene. I motsetning
til andre turneer spiller
denne bare i hel-
gene da den går inn i
rave-party-sammen-
hengene. En hel rekke
av levere av norske
teknokunstner og
teknogrupper drar
land og strand rundt,
og det er disse samt et
par andre som har
laget sporene på «XS
To The Ravezone» – a
compilation of Norwe-
gian house and techno.

– I motsetning til
andre norske tekno-
samlinger er denne
mer dansesvenst og
utadvendt, mener Jan
Martin Jensen fra
Zone Production, som

stir bak turneen og
plata. Jensen forteller
at de hadde over 40
bidrag å velge mel-
lom. På plata er det
sinner vi blant annet
turneen SUPER-
skill og Mental Overdrive
(Per Martinen), og
de smarte turne-kjære
Sadomaoistan. Blant
platedebutantene fin-
ner vi Geronimo
«Milky Ways» – blant
discogjengene i Oslo
et kjent DJ-navn.

I forbindelse med
at plata lanseres, blir
det arrangert et
laseryll og gigantisk
rave-party med artis-
tene på Sentrum
Scene i Oslo lørdag 18.
april. For øvrig fort-
setter turneen i Kræ-
gere lørdag førstköm-
mende. Zone Produc-
tion har igjen planer
om å ståe turneen,
som i stor grad går
etter innfallsmele-
den.



KJELL PAULSEN – Journalist / teacher

They say that if you remember the rave
wave of the 90s, you weren't there.
Bollocks! I remember... Fragments... XS
to the Ravezone, Erlend and Torje, Origami,
DJ Applepie, PogoMax, Super-SKILL, but
I remember Sadomaoistan best. Because
Sadomaoistan was more than the others,
more than dance and hedonism: it was
techno, industry, provocation, politics, blood
and humour.

Sadomaoistan was everything a fruitfly
like me loves about gay culture: Avant-
garde, sly, uninhibited and confrontational
and funny. They were a mixture of bloody
seriousness and tra-la-la. Halvard – blond,
strong northerner with a deep voice and a
disarming sense of humour, politics, blood
and humour. Entrepreneur, music nerd and a Kraftwerk
idiot like me. Reidar – Two metres and
a creepy, impish jester, provocateur
and flaneur, full of piercings, tattoos and
scarifications, and Soft Cell idiot like me.
And Torgeir – a handsome guy with boots,
a pleated skirt, a tiara made of silver paper
from cigarette packets and connections to
Jean-Paul Gaultier himself.

I have no idea how I met them, but it was
probably through my job as a journalist
on Dagbladet's 'young and hip' Friday
supplement where Halvard always came
by to sell in Sadomaoistan's latest projects.
He invited me and my colleague Kristine
Rødland backstage to something I would
describe as a blood feast at Sentrum Scene
in Oslo in the winter of 1995. This became
a groundbreaking experience for a straight
boy in his mid-twenties, born and raised
in the small town of Holmestrand... (Don't
worry, this is not a 'coming out' story. I'm
'Straight As Fuck', to paraphrase Reidar's
stylish 'Queer As Fuck' T-shirt). Wide-eyed
and terrified, I found myself in a world I
had never seen before. I was surrounded by
a huge crowd of clean-shaven men in boots
and PVC skirts with leather masks.
I remember loud music, thumping bass and
processions of fire and blood.

On a mission
Sadomaoistan wasn't just about music –
they were about performance and activism.
Sadomaoistan had lost one of their
bandmates to AIDS, so while other techno
bands at the time were all about party
and fun, Sadomaoistan were on a mission.
Sadomaoistan were unapologetically gay,
they wanted to be visible, they wanted
to shock. They refused to apologise or
hide who they were – quite the opposite:
They obviously enjoyed provoking the
homogeneous heterosexual Norwegian
society, and to be honest, it was fun to be
'intimidated' by them. Because they didn't
go the boring 'parade around with slogans
about queer rights' route, they went the
'Controlled chaos, shock effects and cool
music' route. They were subversive. They
were underground. They were important.
they put queerness on display in a way that
was hard to ignore. They were 'young, proud
and gay' – plain and simple. And they were
good. You never quite knew what to expect
from them – except that it would be unique,
both visually and musically.

Sadly, we won't get that time back, but I'm
glad that we can finally hear their music
again.

Kjell Paulsen Then a 28 years old, quasi-
hipster, music nerd and journalist in Oslo.
Now 58 and villa owner, music nerd and
teacher in Holmestrand.

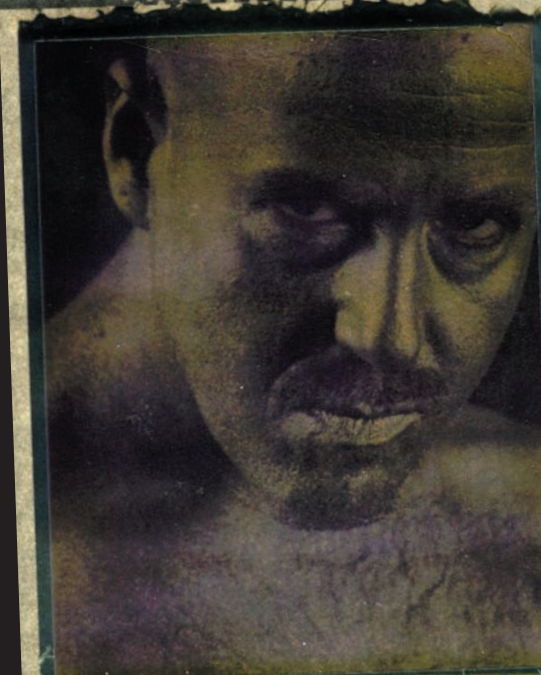
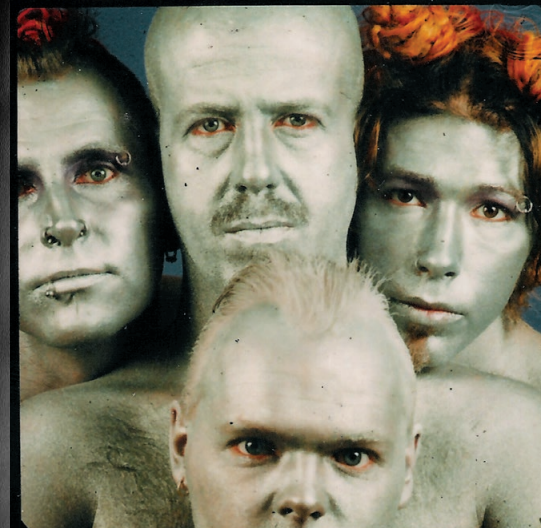
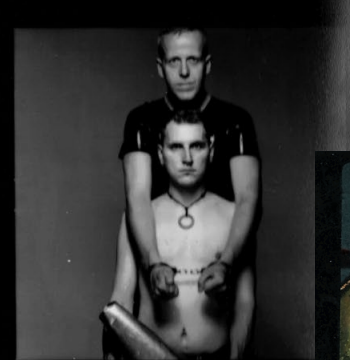
OLE RINGDAL JOHNSEN – Audience

In 1996 it was Europride in Copenhagen,
and the biggest party that week was a
party for men, where we were treated
to a performance by Sadomaoistan. The
performance consisted mostly of endlessly
slow movements to unpleasant music,
completely incomprehensible. Much
clearer was the ending, Halvard Haldorsen
puking on a rainbow flag, really impressive
amounts of vomit. I just thought it was a bit
inappropriate, while everyone around me
was furious. But after a couple of beers and
some friendly groping, they had other things
to think about. And art doesn't always have
to be pretty.

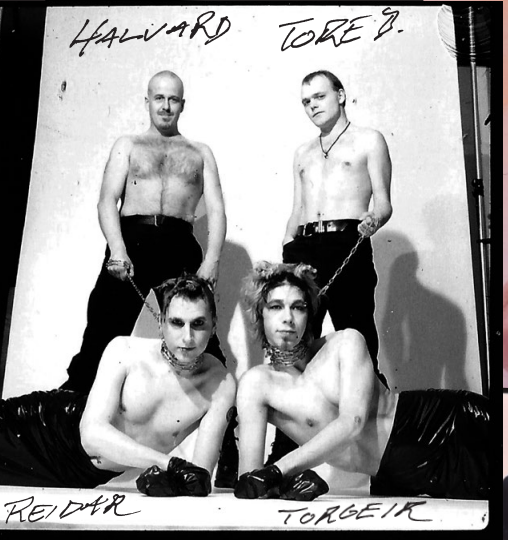
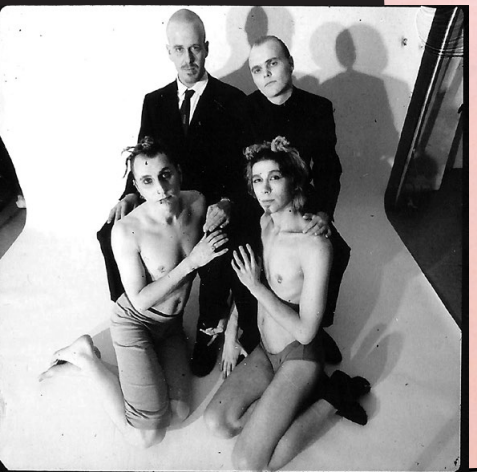




Photos by Nils Vik



Our second home
Nils Vik Photography
The studio



With GENITALIA!



Photos: Alf Bjørjesen



KJELL INGEBRETHSEN NORDSTRÖM - Designer

My first encounter with Sadomaioistan was at the legendary Rockefeller concert club in Oslo. I was 'warming up' for a band I'd never seen before, but knew the members of. It was at the very beginning of my own career as a designer for Baron von Bulldog, and I was showing the 'Barbie Boys' collection: a series of tight evening dresses in black velvet, with sewn-on padded penises... for men, of course. Backstage it was quite chaotic, I stood and smeared my models with baby oil and gold glitter, while Sadomaioistan got ready. They wore black leather, black PVC and blood. The visual contrast was enormous, but at the same time it was as if we were there to do the same thing, point the finger at the normative, say 'fuck you' to the established. Did we want to shock and provoke? Possibly, but that was never the goal. Most of all, we wanted to tell our stories and show that music and fashion are about daring. Being fearless and creating something new. Were we ahead of our time? Maybe, but most of all we did it at the right time. The Sadomaioistan concert made a strong impression on me. It was dark, dangerous but beautiful at the same time. A total contrast to the glossy gay culture, which I felt I was part of.

BJØRN HATTERUD - Writer, curator and noise maker

At first glance and first listen, Sadomaioistan is a typical example of a key musical trend during the 1980s and 90s, moving from industry and noise, via repetitive techno to programmed house. Dark-suited young men sang about totalitarianism and the claustrophobic anxiety of the 1980s. They then bought a drum machine and donned marching uniforms around 1990 - before exploring the excesses of house music at raves in the 90s. Yet Sadomaioistan is unique. Firstly, the band is a hub for two very different trends in Norwegian music. The band has inspired key players in Norwegian noise, a genre that in turn has influenced black metal and contemporary music. The band's geographical background is from Northern Norway, with its midnight sun and darkness, the meeting of the three tribes, the Sami, the Kvens and the Norwegians, and its border with Russia. Where the Arctic coast has opened up access to all the world's music and cultures through shipping. In Tromsø, where Sadomaioistan was based in the early years, the cradle of Norwegian electronica and club music was born - and the band played at several early raves. But most importantly, Sadomaioistan became a queer band. Several of the members had backgrounds in gay struggle and activism. The band came to life at around the same time as the AIDS pandemic hit the gay community. When the band's bassist Ivar Friis contracted HIV, the internalised anxiety of the zeitgeist was further fuelled. The taboos surrounding blood infection and homosexuality meant that the band explored these issues on stage. Ivar died of AIDS in 1992 and the band returned more extremely hedonistic than before. Now gender transgressions and BDSM also became part of the lyrics and stage show. Sadomaioistan was labelled a disgrace to gay culture. People threw up at the concerts, it was said. The band should be banned. In 1996, effective anti-AIDS drugs were introduced. At the same time, raves, gay culture and ironic ambiguity became part of everyday media culture. Times changed, and Sadomaioistan went its separate ways. Afterwards, we are left with some of the strongest contemporary documents from a turbulent time. Music that both resembles, and certainly does not resemble, other contemporary music. Because this is queer and infected, Arctic and sexually anarchic.

SADOMAOISTAN - good head & shoulders

Halvard Haldorson vurdere å øppe

Halvard Haldorson vurdere å øppe

Halvard Haldorson vurdere å øppe

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Sadomaoistan were:

**Ivar R. Friis
Jørn Bårdgard
Bjørn R. Haugsbø
Halvard Haldorsen
Reidar Engesbak**

Also:

**Torgeir Karlsen
Christian Bjørnæs
Tore H. Bøe
Tore Ylvisaker
Julia Cease
Vegard Øidvin**

Thanks to:

Anne Mette Johnsen, OsloFusion & Bard Ydén, Geir Morstad, Fin Serck-Hanssen, Mikkel McAlinden, Jørn H. Moen, Sverre Jakobsen, Rummelsnuff, Philip Marshall and Matt Lambert for lending me antique electronic equipment for excavating old Sadomaoistan data.

All the gorgeous young men who lend their naked bodies to Sadomaoistan's live shows.

Philip Cooper for proof-reading and being there during the whole journey.

Lasse Marhaug for a wonderful collaboration on the mastering and the design.

All the talented remix-artists who have rewritten Sadomaoistan's future.

All the "postcard" writers: Kjell Ingebrethsen Nordström, Ole Ringdal Johnsen, Kjell Paulsen, Alex Møklebust, Erik Ljunggren, Christopher Nielsen, Tore Dolg Stemland, Martha Otte, and Bjørn Hatterud (who also planted the seed for this project).

Petter Flaten Eilertsen at Zen Feedbacker and Tore Gjedrem at Snick Snack Music for giving Sadomaoistan a next life.

Thanks to Jørn Bårdgard, Bjørn Haugsbø and Reidar Engesbak for trusting me with Sadomaoistan's legacy.

A special thanks to Bo Valentin for all the loving support and valuable help you have given me from day one of this journey.

**Dedicated to
Ivar Reidulf Friis 1954-1992**

RIP Jan Martin Jensen, Tore Ylvisaker, Alf Børjesson, Einar Risvik, Kalle Mannes
Friends and lovers we lost to HIV and AIDS

Fight AIDS with love
Fight fascism and homophobia with your heart and soul



