

Smag På Dig Selv

Releases new album

SPDS

Released on LP, CD and in digital distribution

Stunt Records



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In a world where music often fits into well-defined boxes, Smag På Dig Selv (Danish for Taste Yourself) breaks boundaries with their first album release, *SPDS*.

Smag På Dig Selv masterfully balances between soundscapes, from the raw energy of live recordings on the A-side to the more refined and experimental productions on the B-side, reflecting a trio that stops at nothing to express themselves. The album takes the listener on a journey through cascades of impressions and cultures, affirming Smag På Dig Selv's already established place across defined genres.

A drummer and two saxophonists have established themselves as one of the Nordics' most exciting live bands, blending punk, jazz, pop, hip-hop, afrobeat, and even 90's dance. Since the three friends (Oliver Lauridsen (ts), Thorbjørn Øllgaard (bs), and Albert Holberg (dr)) came together in 2018, they have been known for getting people onto the dance floor and challenging the traditional concert experience. Their performance at Roskilde Festival 2022 left the audience in sweat-drenched ecstasy, with reviewers praising their "evil, wickedly naughty techno jazz and Tibetan throat singing." Since then, they have played sold-out concerts across Denmark and made their way to Vegas Udvalgte in January 2024, harvesting great reviews in Gaffa and Soundvenue.

The A-side of *SPDS*, already released as an EP in the fall of 2023, provides a raw and unfiltered musical experience. Recorded live at Thorbjørn Øllgaard's old leisure center Sølyst in Christiania in an intimate and authentic atmosphere, where the band's dynamic interplay and musical experiments come into their own.

On the track *Middelklassen Avler Kun Skeletter* (*The Middle Class Only Breeds Skeletons*) Smag På Dig Selv blends evocative tones, inspired by Colin Stetson's saxophone, with a rhythm that creates a thought-provoking and imaginative listening experience. Here, associations to orcs marching out of Mordor can be evoked, as Smag På Dig Selv explores complex societal themes with a musicality that stands strong on its own.

The first single, *Fuck Der Kommer Kontrollører!* (*Fuck, Incoming Ticket Checkers!*) is an honest portrayal of the worry and regret one feels when forgetting to buy a train ticket. The music captures the nerve-wracking feeling of facing a ticket inspector and is a testament to the band's ability to turn everyday situations into captivating music.



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Al Magt Til Overførselsindkomst (All Power to Social Welfare) celebrates, with a twinkle in the eye, the Danish welfare system, described through an experience at the job center. The track stands out with its positive energy and is notably the only Smag På Dig Selv song in a major key.

The B-side of *SPDS* presents a more traditional approach to music production, created in collaboration with producer Elias Anguyo Arentoft Jensen. This part of the album delves into a world of well-produced and experimental soundscapes and merges various musical traditions.

PGO HOT 50 is an energetic tribute to Eurodance and hardstyle techno, nostalgically taking the listener back to days of tuned scooters, Bullrot shirts, and apple picking. It paints a vivid picture of youth, where TN shoes, black Peak Performance jackets, and Flexfit caps were more than just fashion accessories; they were symbols of a lifestyle. With this track, Smag På Dig Selv pushes the boundaries of what is possible in modern music while staying true to their roots in punk and jazz.

Negirî, meaning "Do not cry" in Kurdish, is a musical exploration where cultural horizons meet and merge into a strong and moving listening experience. Luna Ersahin's (known from the band Aysay) contribution to the song is both raw and honest, emphasizing themes such as womanhood and the right to

express yourself how you want. This collaboration presents an exciting fusion of traditional Kurdish music and modern EDM, creating a sound that is both multifaceted and touching, carrying a message of hope, resilience, and the relentless pursuit of freedom.

About the track *TOTAL FULL POWER EXTREME NUCLEAR CONFUSION 2000*, the band says: *This song is a symphonic psytrance piece, taking inspiration and appropriating both Goa, dreadlocks, and throat singing. With this song, we go on a journey: You've just graduated from high school, young and fresh, and go on a mandatory "find yourself" trip to Goa, returning home as a certified Yogi with dreadlocks and Buddha merch, telling everyone how great it is not to eat anything other than dew from the sun, LSD, and psytrance!*

About the song *Respektér en lukket dør (Respect a Closed Door)* the album's only ballad, the band says: *It was originally an attempt to make fun of the Nordic jazz genre and its lack of taking a stance. But it has gradually become something we absolutely believe in 100 percent. So far, it's our quietest number! The track is based on a Bach-like cello melody, but after being exposed to a producer with Steely Dan ambitions, it has become something quite special. A child conceived in the backseat, which no one really wants to acknowledge, but everyone loves.*

AL MAGT TIL OVERFØRSELSINDKOMST / HVIDE MÆND SPILLER AFROBEAT /
MIDDELKLASSEN AVLER KUN SKELETTER DIGT / MIDDELKLASSEN AVLER KUN SKELETTER /
FUCK DER KOMMER KONTROLLØRER! / PGO HOT 50 / START ET PUNKBAND / PVC (POLYVINYLCHLORID) /
JEG ET MEME / TOTAL FULL POWER EXTREME NUCLEAR CONFUSION 2000 / RESPEKTÉR EN LUKKET DØR / NEGIRÎ

Oliver Lauridsen: tenor saxophone. Thorbjørn Øllgaard: baryton saxophone, bas saxophone, vocal.
Albert Holberg: drums. Luna Ersahin: vocal, saz. Elias Anguyo Arentoft Jensen: producer. Jens Benz: producer

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