



HASLEVEIEN 38 | 0571 OSLO | NORWAY | PH: + 47 23121780 | FAX: +47 23121781 |
WWW.INDIEREC.NO | WWW.MYSPACE.COM/INDIERECORDINGS | ERLEND@INDIEDIST.NO

SHINING (NOR)

“BLACKJAZZ” OUT JAN 25th

”*A Study in Coordinated Whiplash*” wrote **The New York Times** October 2008, after one of **SHINING**’s pounding concerts in Manhattan. It was obvious they were not talking about the neat old-school hair spinning, helicopter era of heavy metal bands in the 90’s; rather referring to the ice cold reality of parallel spinal injuries experienced in a sudden and unsuspected impact of a giant trailer car crash from behind. **SHINING** is the synchronized launch of attacks of a sci-fi drone military army; the devastating effect of all the world’s raindrops saving up their potential energy and in one co-ordinated instant hitting Earth’s surface all at once: An unstoppable force made out of small bits and pieces - just in the right place at the right time - to make an impact so strong you’d think it could jolt the very Earth out of it’s orbit, and spin it on a new doomed path straight on collision course for the Sun

These typical encounters between unsuspecting (and in recent times, more suspecting) audience and the band’s no-mercy attitude, are what has put **SHINING in the very forefront of experimental extreme music.**

After four previous critically acclaimed cult albums, it’s become obvious to all, that **SHINING** have created their own unique musical universe, which fans and journalists alike have competed in trying to name, as yet to no avail. Their 5th album is now complete and **their unique universe finally has been given the name it deserves.** Aptly titled, ”*Blackjazz*”.

Since their debut on a small Norwegian acoustic jazz label in 2001, **SHINING** has moved on to **become one of the most hard-hitting, genre-pushing bands of our generation.** Their determination to create new sounds and cross boundaries has only been further stepped up with their latest ear-crushing achievement, to be set free in early 2010.

In Autumn 2008, after the intense workload of the now legendary **Armageddon Concerto** in Molde, Norway (with Norway’s Black Metal pioneers **Enslaved**), **SHINING** went to work on their what was to become ”**Blackjazz**”.

Munkeby himself comments *“the compositions were more compact, the arrangements more hard-hitting, and the mood more desperate, sinister, aggressive and violent”*.

To match his vision of combined musical aggressiveness and catchiness, Munkeby teamed up with the perfect accomplice for **the ominous Blackjazz mission**: With his technical prowess and extensive musical knowledge and experience, renowned producer/engineer **Sean Beavan** (**NIN**, **Marilyn Manson**, **Slayer**) joined forces to further elevate and intensify the new direction of music. During the two weeks of mixing in Hollywood in September 2009, Munkeby gave this statement on the band’s blog:

*”In **Frank Zappa**’s old house, with **Marilyn Manson**’s old bodyguard dog lying on the floor in the kitchen, the mastermind mixer and producer **Sean Beavan** is working his dark magic on about an hour of new **SHINING** music.*

Munkeby adds, *“...we wanted to further focus the **SHINING** sound, while making it much more open to a larger audience. We wanted commercial catchiness mixed with the ultimate in aggressiveness. We wanted a living oxymoron: An extreme experimental jazz-metal album that would not sound out of place on an arena stage or a stadium.”*

Sean Beavan comments on his experience working with Munkeby: *”A true Alchemist in a world bereft of magic. **SHINING** spins Industrial/Punk/Prog/Jazz into a savory golden elixir which leaves you shaken not stirred. 1 Part **Foetus**, 1 part **Crimson**, 1 part **Ornette Coleman**, served chilled by **Jørgen**’s Viking genius. ”Skål!”*

As one last Sin Soldier added to the already impressive list of Blackjazz accomplices, Sean Beavan’s long time co-schemer **Tom Baker** (**NIN**, **Marilyn Manson**, **David Lynch**, among others) mastered the album at Precision Mastering in Hollywood, and added obliterating and stinging power to the already punishing mixes, thereby putting the final nail in the coffin.

To top it all, **Grutle Kjellson** (**Enslaved**) joins in at the end of the album and gives a mind-blowing vocal performance on the devastatingly heavy cover studio version of **King Crimson**’s classic **”21st Century Schizoid Man”**.

SHINING’s new album **Blackjazz** goes right in there, along with other classic genre defining albums such as **Venom**’s **”Black Metal”** and **Ornette Coleman**’s **”The Shape of Jazz To Come”**.

With **”Blackjazz”** now completed, **SHINING** moves onto the next phase of their already accomplished mission. A new label and another shift in direction means **a whole lot more shock and awe**.

Blackjazz Line-up:

Jørgen Munkeby: Vocals, guitars, saxophone and producer

Torstein Lofthus: Drums

Tor Egil Kreken: Bass

Bernt Moen: Synths and keyboards

Even Helte Hermansen: Guitars

Guest vocals: **Grutle Kjellson (Enslaved)**

Mixing: **Sean Beavan (NIN, Marilyn Manson, Slayer)**

Mastering: **Tom Baker (NIN, Marilyn Manson, Ministry)**

Discography:

Where The Ragged People Go (bp recordings) [2001]

Sweet Shanghai Devil (Jazzland Recordings) [2003]

In The Kingdom Of Kitsch You Will Be A Monster (Rune Grammofon) [2005]

Grindstone (Rune Grammofon) [2007]

Blackjazz (Indie Recordings) [2010]

Management – mark@ufa.no

Norway Booking – vegard@pilotman.no

UK / Euro Booking – bob@belmontbookings.nl

Websites:

www.indierec.no

www.shining.no

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Find a thorough list of reviews at www.shining.no/v1/discography.php