

I am lucky to be a part of RE:UP. It's such a quality publication and I know there are many writers who would love to have their stuff in the magazine.

It's a great music mag but it also doubles as a resource for design and culture so it's easily a triple threat.



The essential discography of
Kinny and Horne

KINNY AND HORNE RELEASES

Title	Label	Year
Why Me 12"	Tru Thoughts	2005
Forgetting to Remember	Tru Thoughts	2005
Us on Fire 12"	Tru Thoughts	2005

ESPEN HORNE RELEASES

Title	Label	Year
Ain't No Sunshine/Sandvikspillen	Hi-Fi Terapi	2005
Babs	Hi-Fi Terapi	2004
NHU Beginning	Hospital	2001
Magnetica Wah Wah	Moose	2000

ESPEN HORNE REMIXES

Song (Original Artist)	Label	Year
Get Carter Soundtrack (Roy Budd)	Sanctuary	2004
California Soul (Marlena Shaw)	Verve	2004
On Broadway (Jess Rodens)	Verve	2004
The Breeze Is Black (Zimpala)	Platinum	2002
Evil Things (Joseph Mallé)	Compost	2002
Race Machine (Mark Duval)	Strutt	2001
Dossier Omega (Nicola Conte)	Schema	2001
Los Rumberos de la Habana y Mantanzas (Snowboy & The Latin Section)	Ubiquity	2001
Alive Tonight (Mo' Horizons)	Stereo Deluxe	2001
Phased (Santessa)	Disco Volante	2000

BOBBY HUGHES COMBINATION RELEASES

Title	Label	Year
Gol (Vegetaria Mix)	Stereo Deluxe	2004
Microneseren	Stereo Deluxe	2003
Karin's Kerma I, Karin Krog	Stereo Deluxe	2002
Kerma Elastica (Nicola Conte version) 7"	Stereo Deluxe	2002
Kerma Elastica	Stereo Deluxe	2002
Nhu Golden Era	Stereo Deluxe	2002

BOBBY HUGHES EXPERIENCE RELEASES

Title	Label	Year
Theme from Skidoo / Piper Cherokee	Ultimate Dilemma	2000
The Bobby Hughes EP	Ultimate Dilemma	1999
Seasons	Ultimate Dilemma	1999
Fusa Riot	Ultimate Dilemma	1999

HORNE SINGERS 7 RELEASES

Title	Label	Year
Flat Foot	Wah Wah Moose	2004
Watermelon Man (w/Karin Krog-Public Enemies)	Wah Wah Moose	2002
Alfrotid	Wah Wah Moose	2001

CAITLIN SIMPSON APPEARANCES

Title	Label	Year
Athome Project LP	Beatservice	2003



Espen Horne is a crafty fellow. Not so much the pottery-and-papier-mache type, but more like a cunning, musical troublemaker who has devised his own bait-and-switch technique to draw attention to his world. He developed the persona Bobby Hughes as one who represents all that is retro-cool in his hometown of Bergen, Norway. "Bobby Hughes is really a joke I had with my friend Ethan from Soul Jazz Records," he explains. "When I was studying [B.A. in Fashion] in Preston, England in the early '90s, I was also playing professional soccer, mostly as a substitute for Wigan. I didn't get a work permit and needed to sort out the paperwork to get a license. The other goalkeeper's name was Phil Hughes, so my name ended up being Bobby Hughes, supposedly his cousin from up north. That was the easiest way to get around it."

As this imaginary character developed, "Bobby Hughes" found himself as not just a backup keeper, but also as a sort of procurator and conceptual byproduct of Bergen's recently thriving music scene. Bobby's primary charge is to use his feigned culture and influence to rustle up the locals. He scouts for talented musicians, then adds his exotic tastes, and they subsequently come up with some damn fine, hard-to-categorize dance music. The "Bobby Hughes Combination" as it then becomes, performs the songs around town in slick clubs such as Horne's "Miles Ahead" event that—for 6 years running—has warmed the feet of some of the city's most discerning music lovers.

This Bobby Hughes cat represents Bergen well. In the past he released albums on esteemed specialist labels such as Stereo Deluxe, Hi-Fi Terapi, Wah Wah Moose, and Ultimate Dilemma. But eventually Horne, although excited that he had done some great shit, thought that it was time to leave the sample-based instrumentals behind for a minute and forge ahead with some new, original vocal numbers. To do this, and to do it well, he enlisted the multi-cultural offerings of Canadian, Jamaican, and native-Indian vocalist and songwriter Caitlin Simpson.

This woman (dubbed by her childhood nickname 'Kinny') is not a simple stage prop, nor is she some ordinary songstress. Her commanding voice and uncompromising delivery allows her to easily glide from a spoken-word tonality to that of an octave-jumping siren in a single breath. For the album track "Why Me," she wails of a lover who drives her crazy, only to later switchstance and sing a plea for the same person not to leave her all alone. This is not the standard verse-chorus-verse-bridge-repeat formula of most popular music. It's something that happened in the past or—like Bobby Hughes—it could have just been created to express some other sentiment; but regardless of Kinny and Horne's true intentions, this approach makes for some strikingly original song craft.

Keeper of Cool
Kinny and Horne

TEXT: JON WESLEY
WWW: TRU-THOUGHTS.COM

As far as performance of the music goes, Horne is ambidextrous in his ability to fuse DJ skills with live musicianship, and—we know from that guy Bobby Hughes—he also can bring it in the studio. Soon after the Kinny and Horne demo was ready, he fired off some CD-Rs and while Will "Quantic" Holland was burning up the sound system of Horne's club night, he slipped Quantic a Norwegian-Mickey, resulting in a call from Tru-Thoughts label head Rob Luis. Not much later, *Forgetting to Remember* was released to the world.

Could the Kinny and Horne album be the opus of this multi-tasking dude's accomplishments? It's doubtful, since he's done a lot more than just make music. Horne currently teaches graphic design, has worked for Dolce & Gabbana, and turned down a design job for Adidas in Germany. He could also jump over to scoring films, having already done a re-edit of the theme song to the 1971 film *Get Carter* by classic soundtrack composer Roy Budd. "A magical moment to be allowed to re-edit *Get Carter*," says Horne, "but unfortunately we didn't get [all] the original tracks. We re-played the keys and did what we could to make the beats and extra percussion mix as much as possible with the original samples and sounds." So even at his level they don't always throw open the vaults and bestow upon the artist the master tapes as manna from heaven, but like a good sport, Horne made do with what he had and busted out a quality tribute.

Horne gives recognition and accolades to many having a motherland Norwegian-jazz association. In 2003 he remixed Paul Weeden's "Flat Foot," which was released with a re-edit of the original as a seven-inch on Wah Wah 45s (Horne actually helped jump-start that label with "Magnetica," its first release back in 2000.). He has also worked with Norway's leading jazz singer Karin Krog (producing "Karin's Kerma" on Stereo Deluxe), further solidifying his commitment to Norway's musical talent.

Kinny and Horne are already piecing together their next album and there's a new Bobby Hughes album in the can that will be released as soon as it's decided which lucky label gets to have at it. So with his world changing for the better, Espen Horne proves that there is a rich history of music coming from his piece of Norway. And with his Kinny and Horne project he gives us hope that great songs can still be written, and alas, you can even dance to them. ☐

Jon Wesley is from the San Diego area, likes to draw stuff, and beats make him feel alive. His Messenger Music Service project, when fully operational, will be shaping the world of beats as we know it. Find out more @ messengermusic.blogspot.com and jonwesleydj.com.