

WE made their European debut in 1997 with the album *Wooferswheels* which was released in Europe through the norwegian label *Voices Of Wonder* (*Motorpsycho*, 3rd and the *Mortal* etc). That album took WE on their first European tour, mainly Germany. That tour saw WE meet Chris Goss, legendary musician, singer, songwriter and producer on tour with his own band, *Masters of Reality*. Being huge fans of *Masters Of Reality* since the late 80's, WE grabbed the option of squeezing into his tourbus, proudly and embarrassed handing him a copy of the *Wooferswheels* album. Some months later Chris Goss faxed a message saying he liked the shit, that they shared similar philosophies musically and otherwise. Rude norwegian behaviour payed off, cause WE was invited as special guests on the 1999 *Real War Tour* with *Masters Of Reality*. 30 dates, 11 countries. At the same time WE was ready with their 3rd outing, *Livin` The Lore*. (Their record company *Voices of Wonder* saw the potential in this tour and offered the band 1000 DM for tour support. When WE left they knew that not a single track was to be recorded for the label again. When *MoR* and WE departed the tour 35 days later Goss and WE made a deal on Goss producing WE in the future. More of that was to come later.

Back in Norway, WE's home country, the band's reputation as cutting edge songwriters and a phenomenal live act really began to manifest itself. Although the big commercial breakthrough were a few years away, bottomless respect from other norwegian acts like *Turbonegro*, *Gluecifer* & *Dark Throne* were growing, alongside WE being one of the forefront bands on the norwegian scene by now, of course heavily underpaid in whatever they decided to do. But as their fanbase grew, WE never took into consideration that songs stretching more than 4 mins obviously wouldn't break them into mainstream rock, not in Norway, nor abroad. Some kind of lunatic crazieness and the love for music just made them go on.

WE promptly ended their relationship with *Voices of Wonder*. WE was again totally independent. 2000 and 2001 were spent touring Scandinavia and releasing obscure vinyls and splitalbums on various small labels in the US, Europe and Scandinavia. These titles are out of stock today, and collectors items for several freaks throughout the underground in various countries. In 2000 WE were the first norwegian band ever to play all the major festivals in Scandinavia, festivals such as *Roskilde* in Denmark, *Hultsfred* in Sweden and *Quart* in Norway to great success, but with a total ignorance from the press. At the same time Chris Goss and WE were talking almost on a weekly basis about Chris Goss producing the next WE album. Due to Chris Goss`s hectic schedule and WE`s lack of any economy at all, the forthcoming mastersessions were yet again put on hold. WE started their first "climb to fame" session with the recording of their first underground milestone *Dinosauric Futurobic* while Chris Goss kept on working with acts like *Queens Of The Stoneage*, *Ian Astbury* and *Melissa Auf Der Maur* and others. In 2002 WE decided to ink a deal with the up and coming norwegian label *Black Balloon Records* and *Dinosauric Futurobic* was recorded in WE's own studio *Hangaroundsounds* in Oslo and mixed in Gothenburg by *Johan Forsman*, the producer for *The Soundtrack Of Our Lives*, a band who also was huge fans of WE's music. During the summer of 2002 WE played successful festival shows amongst them a legendary gig at the *Øya Festival* in Oslo, with *Half of Turbonegro* guesting them onstage.

Dinosauric Futurobic was released by *Black Balloon Records* in September 2002 with rave reviews everywhere. November 2002 saw WE being personally invited by *Queens Of The Stoneage* on the *Songs For The Deaf* tour as special guests on the Scandinavian leg of the tour. WE played some blinding sets for packed houses and partied hard with their mates from *QOTSA*. Slowly results started showing as *Dinosauric Futurobic* were nominated for an *Alarm Award* for best rockalbum. WE participated at the *Alarm Award*

Show in 2002 after returning from a 30 date smallclub headline tour of Europe. With wrath they went onstage and blew their now defined cosmic rock with fury into the faces of the peddlers, dealers and business people of the norwegian music industry. Slowly the ball started rolling. SXSW 03 invited WE to play, and WE debuted in the most dirty club ever, Beerland in Austin at a Gearfest showcase, where WE totally wrecked the punk showcase taking place. Managing director of Gearhead publically said he hated these wankers from Norway after this, as the band stole all the press this event made, with rave reviews in the papers the day after. Even norwegian press wrote home and told about this brick of norwegian cosmic rock that took the americans by storm.

Being the writeaholics WE still is, a mini lp was launched in 2003, simply called Lightyears Ahead. Released in May 2003, it really took the critics by their legs, with a content very obscure indeed. When a 15 minute long opus entitled Freak Capital Of The Universe appeared as the cornerstone on Lightyears Ahead, people thought the band were nuts, bragging about their time soon to end if nothing commercial came up. Instead WE brought in bellydancers to an already developing stage -and lightshow. To everyones surprise, Lightyears Ahead was nominated for a norwegian grammy (Spellemann) for best rockalbum in 2003.

WE did not rest on their laurels and continued to write more and more songs throughout the autumn of 2003. It was also finally decided that Chris Goss and WE were gonna do an album together. Chris Goss came to Oslo and WE's own studio Hangaroundsounds and the recording of WE's next album to be entitled Smugglers got under way with Chris Goss acting as producer and associated member of the group.

WE at this point had as already mentioned been highly respected by their musical peers. Members from Turbonegro, Euroboy and Chris Summers and Gluecifer`s Danny Young were all more than eager to participate in the recording of Smugglers and the party in the studio were non-stop. As WE, Chris Goss, guests and friends laid down their tracks. WE also had Norway's only indian educated tabla player Jai Shankar as guest on a few tracks to make the sound even more diverse. WE then again went to Gothenburg, Sweden and had The Soundtrack Of Our Lives producer Johan Forsman to mix Smugglers together with WE guitarist and wizard supreme Don Dons in the legendary Music A Matic studios. Don Dons also acted as engineer during the recording of Smugglers at Hangaroundsounds in Oslo. Something was stiring and the whiff of success was in the air.

WE who by now had ended their relationship with Black Balloon Records, decided that they were gonna release Smugglers in Norway on their own label Nun Music, after being wrecked by several majors, all claiming the album was great, but had no sales potential. They were wrong, very wrong. After a hectic festival season in 2004, WE released Smugglers september 13th, and entered the norwegian albumcharts at number one. Smugglers received massive reviews all over, and WE embarked on a 80 date tour of Norway with sold out venues, frenzy and a tour which grew bigger and bigger. WE was suddenly one of the top 5 acts of Norway, harvesting two Alarm Awards, best rock album and best live act, a norwegian grammy (Spellemann) for best rock album, The Osloawards for best album, and the prestigious Gamleng award for great achievement in recording steadily for a decade. WE even went to India for 3 shows, headlining Indias biggest rockfestival in New Dehli in front of 10000 crazy indians, and with norwegian national TV (NRK) documenting it all. This ended up as a 40 min documentary aired right after returning home. Festivalseason then commenced all over Norway, and WE did

some 25 of them, then releasing **Smugglers** in Denmark autumn 2005 to massive reviews, high rotation on danish national radio and sold out shows. Same in France, massive reviews, sold out debutshows in Paris and Lyon, whilst making a shortcut to Berlin and Popkomm while at it.

2006 looks to be the best year so far in **WE**'s career and after striking a deal for Europe with the german label RodeoStar and an imminent release of **Smugglers** in mainland Europe set for March/April 2006 with massive touring of clubs and festivals to promote **Smugglers** throughout Europe.

WE will also again attend **SXSW** in Austin, Texas and at the same time play their debut shows in LA and San Fransisco and other selected cities throughout the US.

WE is by now into their 3rd year of touring and promoting **Smugglers**, a true legendary modern hard rock album as **Classic Rock** stated in their december 2005 issue.

In the words of **WE** themselves "The world is our oyster and **WE** are ready to slurp it..."

Dr. L. Schmifle, January 2006 Oslo, Norway