

~~"Party Upstairs" contains some old material.~~

"Lost Without A Trace". That was only cause Otto suggested that I do it again. He produced the . I wonder why that have to start banging right now? (Irritasjon over banking-referer seg til at denne startet samtidig med intervjuet)! "Lost Without A Trace" was one of Otto's favourites among the songs that I've made. He would like producing it so he said why don't make a version of the song - a new one. So there it was. ~~The first version featured Jukka Tolonen on guitar.~~

I remember that cause actually the day or night we recorded that on "Fairypoint", I made it then, went to the studio and Tolonen was just there. He had been hired to come and play or something. We practised for ten minutes and then we went to the actual recording studio and did it in one take - did it straight in one. Then we tried another couple of times, but in the end just left that. It happened just like that you know. Well, I like that song and it was nice to do it again.

~~The new lp reveals two songs somewhat different to what you've done earlier. I'm thinking of "Happiest Days Of Your Life" and "Flagships".~~

"Flagships" (nynner på melodien). When I made that I was checking up Bellmann; Carl Michael Bellmann music. He has some really nice songs, I thought, even though I don't understand Swedish. He has some nice chords things and I said I try and make one in that sort of tone you know like Bellmann sort of thing. So when did he live? 17-16 century or something? I was trying to make a hornpipe kind of thing that was just like experience for fun. I just happened to play a lot of Bellmann stuff.

"Happiest Days Of Your Life" is more like an English pub-song. English sort of tradition.

~~On the lp the tracks "Insects" and "Cairo Bar" seem sort of linked together?~~

"Insects". It was just like kind of a children's tale you know. I suppose everybody's looking for something. Then they find it but then there comes along something much bigger and sort of messes up the whole thing. "But the moral of this story and the point of this tale, if you're ever in need of a jar and if you're thirsty and blue all you got to do is go to the Cairo bar. (Avslutningsstøfen fra "Insects" synges.) Then I thought the Cairo bar just sort of like followed naturally - I can make a song about a bar so I tried to think of a bar which .. which nobody would call like Cairo bar. I thought : can't be any bars like that. ~~Fromme w/lageren i Jimbo bryter inn. But there is. Pembroke gjentar: But there is. It's in Kotka which is a town about 150 miles from. (fra Helsinki) Fromme w/lageren bryter av Pembroke:~~ It's a very famous XXX (sailor's bar på finsk). Pembroke: Yeah, sailor's bar. I didn't know about that and well we'd made the song and then Otto tells me that he've been there. He was a sailor in his younger days. I would have changed the name if I'd known that , but "Cairo bar" is there now so..

What have you been doing since the entrance of recording your fourth solo in November last?

We'll start with the beginning of December that's when Ronnie...uhm...uh left us and then...well from the beginning of this year we started getting this Jimbo band together (banking i taket på-begynnes) and we've played a few gigs and we are supposed to make an lp in September, I think, all new material and that's what we are gonna start working on now.

In between it was all this Eurovision-stuff.
~~How was it to appear in front of such a large audience?~~

I didn't really think about it. It's only a camera lens and if you let yourself think about like well there's so many hundreds of million people then it's not worth thinking about I think.
~~Is consider this "Reggae OK" to be very much so?~~

It was meant a sort of like alternative sort of song. I mean the idea of having for a Eurovision contest Jamaican sort of influence rythm sung in Finnish. It was a funny idea which was fun to do. I don't regret sing it. I think the point went through. You don't have to like try and feed that formula. Because there's a certain formula always going on in this Eurovision things like...say they are repairing that floor or something? (Tydlig distraheret av banking med hammer i gulvet over)
~~Reggae OK supplied you with some success commercially that is?~~

I heard it was in Norway, Denmark, Sweden, Holland, Belgium... and here it's still number one. It has been that for three or four months so you know if we'd been able to do it in English we'd chance of a better rating.

~~Your latest solo "Party Upstairs" is just released?~~

We started doing that in November last year and with a digital system. The original idea was to just do it mostly with piano and some guitar. But then when we started doing it again in the beginning of this year then we already had formed this new band and we thought after all we could end it with a band sort of song, so there's one song where everybody's playing; the "Party Upstairs" song. We play this song live now and it has become one of my favourite songs.

~~Although the number of instruments being small on "Party Upstairs" I don't think it that different from your other vinyls.~~

Fine. It was Otto's suggestion about three or four years ago He said why don't I make a record just with piano and singing. I must say I thought oh no. I couldn't imagine it then. But time goes on and then last summer we started playing duo gigs with Orma. When I started thinking about this I thought since I was playing with Orma he could play on most of the songs with his guitar. The idea was to keep it as simple as possible.

We had with Wigwam usually quite arranged stuff. It was quite thought out. Most of it impossible to do even with a fivesome lineup. Well, a lot of my stuff we could do outside studio, but then there was like "Reklm" Rehardt. We could do some of his stuff, but not all of it, and then Gustavson and Pohjola they're impossible to do on stage. They had so complex arrangements, clarinets, tubas, nobos and everything. My stuff did not seem to use so much outside instruments so some of it was quite possible to do even with a smaller line-up.

~~Talking about "Cairo bar" for parts you kind of play your vocal like Tom
Waits within that song?~~

Well, I've listened to Tom Waits and I think he's got some great things. We still do on gig sometimes his "Tom Trambert's Blues". Pembroke kopierer så Wait's dype sangstemme. I could sing like in his style but it's kind of heavy so I sing it like I suppose which is more natural to me. His themes of life four o'clock in the morning and things like that. Sometime ago, let say years ago, I thought like the subject of bars, night-clubs, drinking and closing up it was kind of like a subject that I thought I couldn't bother to do anything about it. But then I thought it wasn't that hard and corny ~~as is something~~ after all on the bar sort of part of life.

~~"A Grim Affair" from the lp reminds me somewhat of this "Tom Trambert's Blues", moodwise that is?~~

It's true. I thought I could write something like that. I've been listening to Tom Waits. I liked his stuff and I suppose the moods has been partly influenced by .. I suppose you are influenced by anything you like, anything you don't like as well. I guess I haven't got anything against letting like influences coming in just as long as you know there's difference between being influenced and copying. I just let those influences go which sort of felt ok. I found it wasn't too hard a subject to write upon, write about. It's quite a lot of images cause I've been in a few bars here in Helsinki so I can say I've got some sort of ... life experiences.

~~Then we got this "Emma's Song"?~~

It's about my child who is now one year and eight months old.. and it's a song that I thought oh why don't I make a song for her, so I did. ~~Synger~~ sangen:.. for all I want to do .. Jeg avbryter med neste spørsmål.

~~"Minstrelmental" and "Party Upstairs" are the songs closing up the lp. The former I think the most emotionelly ^{direct} song you've ever made?~~

There's sort... they're related to Ronnie dying and John Lennon, There's so many good things like you loose and the songs were like my tribute .. my whatever you like call it my tribute to.. uhm.. is supposed to be well, ... I'll think you'll understand.

~~I felt it also kinda like a screen to get the pain out of your system.
Primal therapy sort of?~~

Well, something like that...

~~I think it very intense?~~

It was...

~~"Party Upstairs"?~~

It continues on that theme of .. loosing people.. Buddy Holly (spøkefull tonefall). After Ronnie and John Lennon went then I realised I could write something about that sort of .. sort of like..

..just like say it like you feel it. What's so good about goodbye -I haven't found anything good about it yet. Trommeslageren sier det finske ordet for goodbye. Pembroke:..Yeah, you have to accept everything of course.

~~Det blir prat om coveret.~~

~~Baksida av nevnte viser et olglass tomt og snudd opp ned samt Pembrokes
briller innfylt med platas låter. Men hva hviler disse på?~~

It's a marble table looks a bit like a planet (latter) or something. Trommeslageren inn på finsk om de blodstente brillene til John Lennon, som fanger cover på Yoko Onos seneste lp. Det prates om likheten mellom coverne. Og Pembroke avslutter denne med: That's just a coincidence that . cause .yeah..

~~Why is the glass of beer turned upside down?~~

Part of that record is dealing with like bar-milieus and drinking in general. "A Grim Affair", "Insects" and "Cairo Bar" are about that. So I thought why not have a glass of beer upside down. Like you know if I'm on the front cover that could be Orma's picture on the back (spøkt fullt tonfall) ..nah..

~~Is there anything more to be said on the lp?~~

Well, I think..there's a kind of thing ..well we didn't go like to try and make it like perfection itself cause there's a lot of things you like to do again. But I think it was ok for how it is now. We could have spent lot more time on it ^{but it} wasn't necessary I think.

~~Is this digital system worth another try?~~

I'm not all that enthusiastic about doing it again on the same system because you actually have to concentrate so much cause you can't put anything on the top later. And also you have to do the record in the order it comes on the record, so you can't save any takes. It can get too like strangled. After that we made a single with Jimbo and it was really nice to make like a normal record again. You just play it and then you can take something off and put something on. It makes it much easier to make records. Sometime again maybe I could make it with a guitar .. hard to say ..

~~Is this Jimbo single available yet?~~

Yeah, one of the songs is actually a band-version of "4 million Telephones" (fra "Party Upstairs"). Then the other side is a little different called "Midnight At Noon".

~~Could you talk some on the lp Jimbo is to make?~~

Well, we've got quite a lot stuff which we have to take about say two weeks really concentrating on doing it. We started off by trying to make a "live" sort of repertoire and we got about 20-25 songs straight away that we could play "live".

~~You are the composer of all the material?~~

No, no about half and half I think. We got old favourite songs .. good songs. Every now and then we cheque some new stuff. We got a break now and I think that's pretty good cause when we start concentrating I think we could work it all out pretty easily.

This band is quite different from Wigwam cause with Wigwam we used to take a hell of a lot of time over arranging like one song. With this band we just start playing and it seems much easier. I'm not saying that it isn't a good thing to spend a lot of time practising and working out a song, but for an alternative this is quite nice cause when we start doing things a lot of things come fast. It is the easiest band I've ever been in to play with.

~~Compared to Pedro's Heavy Gentlemen? (Hvem beskuet ikke dette salgbare fi~~
~~eske laget?)~~ Well, (ivrig) that's another thing. But it's also quite funny cause we (Pedro's Heavy Gentlemen) made these two records and rehearsals were like zero. We just turned up in the studio, plugged everything in and then started playing. It's a bit the same thing like this Jimbo band in that it's just easy.. and I think that's fine. (latter).

~~I've learned to know about you planning a joint solo-lp with ex-Wigwam guitarist "Rekku" Rechart?~~

Yeah, (ivrig) that's right. He's working with a student theatre but we see every once in a while and sometime we get around to say that it would be nice to do sometimes. I think maybe we will, but I can't see it in immediate future. So I'm going to Sweden next Saturday cause Costa Apetre is gonna make a solo lp next month or in September in Abba-studio. He got the idea that he wants me to come play on it, sing and write some stuff. So that's what I'm gonna do of this joint solo-lp things. Well, it's gonna be Coste's. I'll go there, we're gonna start practising next week and then play next Tuesday in Uppsala. I can stay there as long as I like I suppose. A few days planning, listening to what Coste has got, getting it on tape and then I can try work on what he wants. He has got some ideas about what he wants to do.

~~Could end up another "Corporal Cauliflower's Mental Function"? (Apetrea contributed on this third solo-lp from Pembroke).~~

Oh (ivrig), I don't know. On that I consciously tried to mix all the words around. When I first realised there was a Finnish language which was like an impossible language reminding me of blocks of wood, it was dunk, dunk, dunk like this. I can speak ok now, but that "Corporal Cauliflower's..." had a certain picture of how I could ^{try} make English look like blocks of wood or something. I don't know if I'm explaining myself right. I was trying like make English sound and look like what Finnish sounded and looked to me. In that way mix up all the words and use like opposite words of what I ^{really} originally wrote down. I wrote down a lot of stuff and then sort of transposed it all in order to make it sound like something you'd never heard before. (latter)

..cause I'd never heard anything like Finnish before so I thought I try^{ed} ^{and make} English sound like nothing you'd ever heard before. It was so heavy in a way to do, I only did about two or three songs I think. The rest of the lp I did sort of like pretty straight songs..yeah languagewise that is.

~~How do your musical and lyrical ideas emerge?~~

I like to play guitar. I don't think about it all the time and can for example play looking at television. (Tar frem gitaren og tar seg noen klunk). All I do is that I put anything that seems half way interesting down on ~~tape~~ and then I don't have to think about it anymore,.. forget it. Then I find it when I got nothing better to do. I sit in the bath and put a tape on and then..you sort of like, oh yeah, remember things. I've done a lot of things like that. "Nuclear Nightclub" was one song for example which I found on a tape four or five years after I'd done it. I heard it again and realised how the beatpart could go straight away. A lot of it feels like easy to do, ^{but} I sat down sometimes like for hours and tried to work something out. I find it lot easier to do simple things these days than say Wigwam-time, when everybody conciously would think of the most difficult sort of route possible of playing a certain song. It was the most awkward and complicated way you could do anything and I suppose it's a stage which you have to go through in order to get back to simplicity. It perhaps a paradox but one of the most difficult things is like a song with say three chords in it which is a good song. This is really difficult cause before I used to make songs where it went all over the place. Use all the keys and try and make songs just like that. I've made such songs but it's good for learning also that things don't have to be sort of like complicated musicwise. The result is that these days I've been able to make more simple direct kind of songs.

And the writing bit. I don't write anything for a long time say weeks, months, but then I could often^{write} off a whole sheet of paper, few sheets of paper. Well, I get this like fits some times where I could just write. I always draw a line at say twenty versus cause you only need three or four most anyway, so I just write it down. I save them too and then I find them sometime again. In a way I suppose it's like a process where things like mature by themselves. I wrote them like some five years ago, I could pick them up now and might be able to get a dong you know ding a sort of like be able to make a song out of it. So I don't have any secrets

~~Does it happen that the lyrics come simultaneously to reflect the mood you are expressing when playing?~~

Well, sometimes I could write lyrics at the same time when making like a song, but I've got loads of texts, which I've written, that haven't got any music to them yet. But I can find a mood with certain chord-changes and then if I don't get an idea when playing it and I want to get such from somewhere, all I got to do is to go and cheque

..if I've got any ideas written up in my text-books. I can quite often find if not a whole complete text at least a tonal sort of thing that I could sort of like start working on and rewriting. (Gitarklimpring tar luft).

~~You've got a record player, I see. What music do you dig into?~~

I don't really like listening a lot to records. I find that I get to hear enough music by chance driving a car. Someone has got a cassette and they put it on. They've improved the local system here in the radio quite well compared to say five years ago. Now they've got a few times in a week good rock-programs and you can listen to that. But this doesn't mean that I don't listen to records, sure I listen. There's some good records here. (Referer seg til Pembroke's bosted).

~~Like what?~~

Well, actually one of the best ones is a Brazilian record with a lot of samba-rhythm ..ah..kind of nice rhythms and I can listen to reggae anytime.

~~You made some contributions on Hans Walli's first solo-ep, which are kind of reggae-like? (Hans Walli: Former companion with Pembroke in Blues Section 67/68. Also an ex. member, the somewhat famous Piirpauke)~~

Oh yeah (ivrig), Hasse has been for a long time now into that sort of latin-american rhythm. He was here one night and said he had this song which was "Days Of Love", but he didn't have any words and also missed a beatpart. We just started off playing and you know I got my book (latter), five or six of them, which are filled up with all kinds of scribbling. I said alright let us do it like telephone directory sort of ways - shut your eyes. I did that and the text there was "Days Of Love". I said right let's see if this fits into it and we started playing and I did. Then we made a beatpart for it and that's the story of "Days Of Love". It was not as easy as maybe it sounds. We had to rework parts of it, but it was enough to get a good start to make a song. The same thing we did with the other one, "Can't Hide It". Got the basic idea and when you have this starting point the rest is not too hard. We're gonna do more songs, I don't know about like that. I try and do whatever comes up as long as I has got something to do with music, writing and musicmaking. I try and do anything like challenge, duty also work. It's about the only thing I can do about halfway right so that's why I do as much as I can and I do it all the time. Even while I lie around on the beach...