Scandinavian accents add to the sense of a pop-era unexplored time and place, and reconfigured into one coherent record with cool precision.  

**SCANDINAVIAN ACCENTS**

**Liam Finn**
**I'll Be Lightning**

Kiwi chimp off the old block does DIY with flair.

The modestly engaging first solo album from the 23-year-old of Crowded House's Neil Finn boasts the wonderful melodiousness — if not the existential weightiness — of Dada's music. In consequence, Liam sprays "Lead Balloon" with witty guitar distortion, strings and "ahhhs" as his way through the pastoral "Fire in Your Belly". Channels Harry Nilsson on the multi-tracked cappella "Lullaby" and wallows in its darkened drums like the rolling acoustic number, "Energy Spent". His willingness to scribble over the poetry surfaces of his songs brings a bristling edge to his beat, a force pop, existing the familiar into interesting new shapes.

**Joey"**

**Reimagining"** of Foetus' Love LP

Instead of the usual booster for a reissue, this remit album implies Foetus man Jim Thirlwell has commissioned a finely judged collection of electronic purifiers and tweakers to muddle with his parts. Most inventive are Jason Anspach, who converts "Not Adam" into a bouncer-pomp-rocking mix. Kaolinos shaking the percussion out of "Notin in Hand's" and Tom Recknagel, who puts several of the original tracks into a digital rackexchange. Laptops Fennemore and Tjulka Middinxing some harmonic noise out of "Parentelia" and Don't Want Me Anyway". Thirlwell does himself over on "Mom Agone Ducee", with amid-European accented rackexchange.

**FRISKA VILJORD**

**Bread**

Would-be heartbreak album finds happy-go-lucky momentum

You might expect moodiness, Loftin Svenningson and Daniel Johansson bonded over break-ups with girlfriends and a view to write and record only when drunk, and in Stockholm, drunk tends to mean more than tipsy. Yet for all their intentions to capture desperation and bitterness, Bread's a decidedly upbeat affair, buoyant enough to keep genre ruts with tingling, spirited energy. Sure, there are some lovely themes, but the acoustic purity and boyishness of the LP seems to suggest it extremely. There are plenty more fun in the sea, I guess.

**Jonny Greenwood**
**There Will Be Blood"**

Second soundtrack from Radiohead man

From his initial role as guitarist, Jonny Greenwood has since taken on a role as a purveyor of sonic pusher for Radiohead — a role that is now being taken over by Thom Yorke's Captain. In his hands, many a spooky ambience as well as his share of the band's minor key wonders, it's Maurice Barlow's signature. Now he's scored for PT Anderson's new movie. Here, he's filled with the mystery of drama and glumness — the most fitting reference points on the lines of "open spaces" are classical composers, like Shostakovich, as, with Greenwood at the controls, the Radio City Orchestra do their thing. Anderson's movies has a strong tension with music — it's made to provide quite a few moments, even some surprises.

**Olly Mott Wilkinson**
**Bluetooth**

UNCUT: You recorded in Montreal, Cornwall and Prague. Where did you start coming together?  

WILKINSON: When were we recording by ourselves at Fort Trumbull in Cornwall. The Royal Marines were doing their exercises nearby and suddenly 30 men with guns would appear on the horizon. We got some great recordings of military helicopters. Originally we were planning on a series of live Kruttrock jams - the album turned out very far from that, but we hope still conveys the atmosphere we had recording it. How are we meant to interpret the album title? It's meant to be funny, but we also wanted to emphasize our appreciation of the Stereoes, Julian Cope, Jerry Lee Lewis... rock music is a danger of dying out. It's become futile and incapable of giving purpose to the world. Some thought we'd just go on expanding its political, ironical dimensions.