

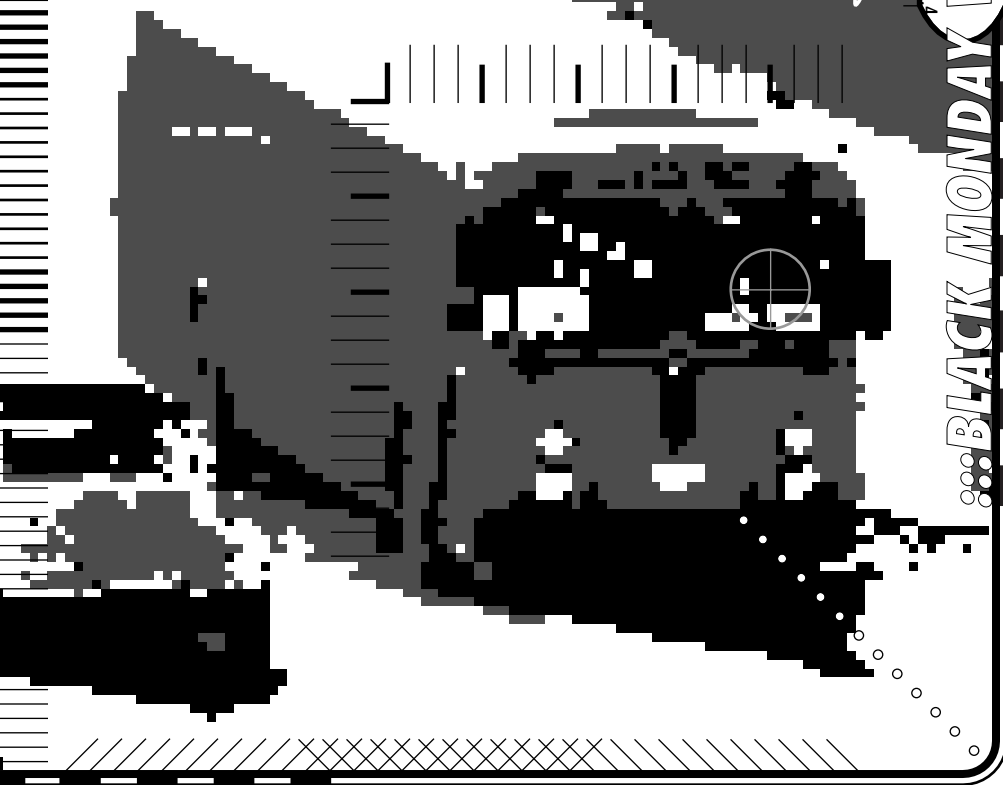
STARD
BLACK

monday

Black Monday V1.4

1.4.000

...BLACK MONDAY V1.4...



welcome to ANOTHER episode of black monday... never did i think would be more than a one or two issues... well, we've doubled that expectation, bonjour everyone!

Here we are, another moment in time, another issue of **Black Monday** is before you. As promised, a plethora of interviews awaits you. I would like to start by thanking everyone (and everything!) for helping make **Black Monday** a continuing reality. Where to start? Ah, yes...

16 Volt LetdownCrush
(re-constriction/cargo music)

This album is one good fuck to the head. Eric Powell has thrown another slab of cool music at the masses, and i do mean masses as this album has major distribution.

With the addition of Marc LaCorte (of **Black Metal Box**) to the band, as well as some guest players, Eric has put forth an album that builds and expands upon his previous work. My overall impression of the album is that it sounds like the songs from *Skin* with some of the electronics of *Wisdom* and a lot of melody thrown in.

The standout tracks on this album are the frantic, rhythmic "Breed," the heavy groove laden "A Cloth Like Gauze," "Shameface" with its powerful drums and moody nature, and the slow electro-beauty of "Crush." With all the songs being very strong, it's easier for me to mention the ones I don't like than the ones I do. While not being altogether bad, I still have problems with "The Dreams That Rot In Your Heart" and "Two Wires Thin." The former has these horrid metal parts, and the later is just so 'big' and anthemic. Oh well, I still like both of these songs to a degree (weird thing is that my least favorites of the album were the ones chosen for the single).

All in all this is very strong release with good songs, great production, and an overall progression in the band's sound. There is definitely a lot more to come from **16 Volt**. [aair]

16 Volt has developed a completely **16 Volt** style. *LetdownCrush* is their third full length release, following *Skin* and *Wisdom*, both also on Re-Constriction. They have gotten super (in a big bright yellow way) tight and only occasionally would their new tracks displease the cyberpunk **16 Volt** fan. What I am referring to is that seemingly inevitable pop/"alternative" catchy (and too accessible for the too punk rock) sound which appears on tracks like "The Dreams That Rot In Your Heart." Yet, **16 Volt** only sounds similar to a **Sister Machine Gun** (the "we sure got paid a lot to do this soundtrack" band) song on this one track. The rest is sure to make you glow (even if you closed your eyes to make the yellow packaging not a factor!).

"A Cloth Like Gauze" has those unmistakable whispered **16 Volt** vocals, a super spiffy wafting intro, and pretty keyboard samples with some white noise sections. It's heavy on the chug-chug guitars, but they are left in the background. "Something Left" contains those same vocals but more distorted and somewhat more hushed, over keyboards with noisy static and screams towards the end. "The Cut Collector" and "Two Wires Thin" contain appearances by William Tucker playing guitars. "Two Wires Thin" has him goofing around with 'wah treatment' making for a very hard aggro-industrial sound with a rockin' beat, neat ping noises, almost techno keyboards, and whacked out guitar effects. The dance floors will have a square dance (lop-sided perhaps with everyone in silver smelting suits.) Right?!! Basically, **16 Volt's** new *Letdowncrush* is neat, nifty and NOISY industrial dance. Have some with your soup. (And just remember you can fast forward through "Carla's Tarantulas," it's kinda funny at the end.) /hotstess twinkie/

16 Volt vs. Hate Dept. Remix Wars Strike 3
(were talking about me, power of 16 volt)

This six song ep starts off with Seibold's (**Hate Dept.**) mixes of **16 Volt** songs. First up is "Stitched," which he changed quite a bit, but it's still recognizable. It's hard to believe, but this version is actually heavier than the original, a tasty cut. I think that the remix of "Dreams of Light" is total shit, Seibold made a good song sound like a low grade electro track. Ackk! "Motorskill" is pretty good but lacks some power with the absence of guitar. Next up is **Eric's** turn at **Hate Dept.** There's "Defensive" and "Start Digging" which don't have much to work with, but Eric threw some nice twists in there. Finally we have "Drive: A" which is a darn good song in it's own right, and the remix is equally as good with added guitars and angst spicing it up.

Overall, I'd have to say that this release is a bit disappointing, but the tracks that are good are real nice to have. [aair]

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Acumen Territory=Universe
(fifth column)

Territory=Universe is the new offering from those evil guys in **Acumen**, and, although it may be hard to find, it's definitely worth getting. They continue with their nasty habit of layering electronics and then piercing the electronics with slashes of heavy guitar. Although at first listen this album seems to have even more guitar than the last, if you listen carefully they have really packed in the electronics. From the spooky to the quirky, it's all here. They have not lost their sadistic, sarcastic sense of humor either which shows up in songs like "You Deal With This," which claims about life, "It's not as funny as you think." This song is also a good example of **Acumen's** schizophrenic style of song

black monday has a new
• you may have noticed , in addition to four more pages, lines, lots of 'em! it's true, i confess, I HAVE A LINE FETISH! (you may laugh now, please...)
• haven't we!

writing because at one point they launch into a double time assault proving that **Acumen** is cool at any speed. One of my favorite tracks is "Crazy Stalked Eyes" which has an energetic bass line over a soupy mixture of samples and electronics that have all been twisted up to an evil purpose. And nothing can beat the way that song breaks into a slow, weighty groove that grinds your soul down. The cd also contains a cool remix of the song "Mike," which originally appeared on the Fifth Colvmn Records comp as "Eric." tiennifer barnes!

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alien faktor final expense
alien faktor final expense
ALIEN FAKTOR *Final Expense*
[decibel]

In what seems to be the current trend, Decibel offers *Final Expense*, the **Alien Faktor** remix album. *Final Expense* has a traditional EBM feel with a slightly more aggressive nature (more towards **Front 242/Frontline** than **Armageddon Dildos/Klute**, but not sounding like any of the aforementioned).

Some pretty heavy musicians appear, adding their touch to some great songs. Seibold of **Hate Dept.** recreates "Dysphoria" and Matt Green of **Spahn Ranch** offers the Beaten to Death remix of "Ego Death." Other appearances include **Morpheus Sister**, **Apparatus NC**, **Decree**, **Pneumatic** and **Oneiroid Psychosis**. The most powerful tracks are "Misanthrope" and "Dawn" created and re-manipulated by **Alien Faktor** themselves. This last sonic journey is a masterful ambient composition which sits '...on the verge of the millennium.' [miles]

.....sawstah.v.battery
battery distance
battery distance
BATTERY *Distance*
[cop international]

Evan Sornstein, Shawn Brice and Maria Azevedo of **Battery** are back with what possibly is their most thought provoking and complete work to date. Maria's vocals are seamless and brilliant, integrated with Evan and Shawn's electronic wizardry to give us 13 new creations and five bonus tracks.

Some of you may be familiar with **Battery's** reinterpretation of **Coolio's** "Gangsta's Paradise" originally created for Re-constriction's *Operation Beatbox* and now played at clubs everywhere. Be warned, this is one of the weakest tracks on *Distance*, and it is of very high quality. What is refreshing about **Battery** is the intricate layering of electronics rather than the inclusion of guitar as is currently so predominate in this genre.

Distance is new, fresh and creative, while maintaining a soothing and calming charm. If you're becoming irritated with guitar crunching electro-sounds, **Battery** is definitely worth checking out. [miles]

operation beatbox various
zuoivav xothdab noitmeso
operation beatbox various
OPERATION BEATBOX *Various*
[re-constriction/cargo]

Operation Beatbox is more fun than a barrel of monkeys. I'll admit that when I first heard the idea of a bunch of Industrialists remaking rap songs I wasn't so sure that it could be pulled off. But the bands on this compilation have done an excellent job of keeping the original intent of the songs in mind while adding a lot to the music. *Operation Beatbox* has lots of fun stuff, like **16 Volt** covering **Cypress Hill** and **Clay People** doing a **House of Pain** song. Of course **Numb's** cover of **Salt-n-Pepa's** "Push It" is hilarious but it's also a little creepy too. However, many of the bands took a serious approach to the songs and came up with stunning results. **Society Burning** really cuts to the heart of **Ice-T's** gangland song "Colors". My favorite song is **Battery's** version of "Gangsta's Paradise". You have to hear Maria Azevedo sing it to believe it. Some surprises include **Terminal 46's** ultra heavy remake

of **Public Enemy's** "Night of the Living Baseheads" and **Institute of Technology's** geeky-cool version of **Run-DMC's** "King of Rock". There are a total of 17 songs by 17 different bands making this one doozy of a compilation. If Chase's (of the label Re-constriction) intent was to prove once and for all that Rap and Industrial are siblings, he definitely achieved that goal. I think the vehicle of Rap pushed a lot of the bands on this comp to flex some muscles they never knew they had. There's no excuse not to check out. Operation Beatbox! tiennifer barnes!

.....collide beneath the skin
nixz eah thuzdab abillio
collide beneath the skin
COLLIDE *Beneath the Skin*
[re-constriction/cargo music]

From the first time I heard **Collide's** "Violet's Dance" on the Re-Constriction compilation, I knew I wanted to get the album. *Beneath the Skin* fulfills all the promises that "Violet's Dance" made. Beautiful and catchy melodies are tinged everywhere with noise, and the sample manipulation is extremely nimble. The songs are electronically based and when guitar and bass appear they never overpower the synths. The music is put together almost flawlessly and is a little too perfect

for my taste. I love the idea behind **Collide**, a clash of the sweet and enchanting with the harsh world of noise. There's a lot that can be done with those contrasts, and I'm not sure they use noise to it's fullest potential. However, you have to be impressed by the creative use of noise in a traditional song structure. And, of course, Karin's vocals are stunning, a perfect counterpoint to the harsh elements in the music. Another good thing about *Beneath the Skin* is that it has a variety of tempos and moods. From the hectic swirl of "Violet's Dance" to the gentle, lullaby-like

and wonderful editor, sarah tiger... many growls and thanks to her arduous duty of editing my notoriously evil grammar and wobbly spelling... i should, and think i will, thank jennifer barnes, jill grant, gair

“Strange,” the music flows on like a stream of varying depths. There is an undercurrent that links all the songs together but at the same time each evokes very different impressions. The title track, “Beneath the Skin”, is breath-taking, and Cevin Key’s remix is pretty interesting. **Christ Analogue’s** Wade Allin did a really great job of remixing **“Deep”** bringing out a totally different side of the song. *(Jennifer Barnes)*

noitni gnibsed ballotto **CONTROLLED BLEEDING** *Ination*
controlled bleeding ination *hypnotic/cleopatra*

Controlled Bleeding has been a driving force in electronic music for many years, pushing boundaries and exploring new territory at every opportunity. This 2-disc set combines selected ambient selections from between the years of 1985 and 1994 with 4 new tracks of aural exploration.

There is an overall eeriness and mysticism about *Ination*, from the inclusion of some of the earliest electronic ambient works ever created, “After the Rain,” and “Chain Loop” to the completely ‘symphonic’ “Our Journey’s End (parts 1-4)”. This later composition is part of their current repertoire of thought provoking minimalism. The vocals blend in with the myriad of sounds to become a whole rather than separate arrangements. This is unlike any of their past ambient works. The inclusion of 12 tracks from past works is a nice addition. It not only shows the evolution of **Controlled Bleeding’s** lesser known ambient/ethereal side but showcases a point in the historical timeline of electronic music’s brief existence and a hint of it’s future. *(Miles)*

demolition zoth compilation **DEMOLITION ZOTH** *Compilation*
demolition zoth compilation *cleopatra*

This is one of the shortest and noisiest electro-industrial, wave-crossover compilations to come from Europe’s industrial label **Zoth Ommog** (via Cleopatra). It is not of the highest caliber, but is a good introduction for first time Zoth Ommog initiates.

All the musicians present are musicians of integrity. But they lack a creative edge that is to be expected from such artist as **X Marks the Pedwalk, Klute, Læther Strip** and **The Armageddon Dildos**, who perform my favorite track on *Demolition Zoth*. “East/West Edit” which features the ferociously hard EBM danceability that the **Armageddon Dildos** are known to produce. Other artist making appearances include **44x Eyes, Psychopomps, Orange Sector, Zero Defects** and **Klinik**. Some tracks approach a hardtrance level of energy with the tempo at times approaching warp, and an ear slaughtering guitar (stress guitar as it is most predominate through-

out) driven angst. There’s even a bonus “Zoth Ommog Megamix” by Vernon B. which is fun, mixing all of the songs into one horrible **confusion of sound**. *(Dean)*

kraftwelt deranged in space **KRAFTWELT** *Deranged in Space*
space in deranged in space *hypnotic/cleopatra*

Denmark’s future advancement of **Kraftwerk**. I’d say this is by far Hypnotic’s most fun and listenable releaseto date, although I hear there is another **Kraftwelt** single in existence, which would mean there are TWO!? There are exactly 12 remixes of “Deranged,” my personal favorite being the “Coercian Mix” which is remixed by Matt Green of Spahn Ranch, which has a most wonderful trance-like feel and energy about it. The work as a whole flows seamlessly and sustains a consistent level of wonderment for the listener to enjoy. The odd track is Claus Larson’s (**Læther Strip**) remix, which, in itself, is brilliant! What was that? Why is it odd? Because it breaks up the dance monotony with a more than slight industrial oriented track with Larson’s whacked guitars. Now

that I think about it, **Controlled Bleeding’s** Paul Lemos’ interpretation is similarly cracked!?

Deranged In Space never gets tiresome, you’ll discover something new with each listen (headphones are suggested for at least *one* listening...). To note, other remixers include Len Del Rio, K.A. Corp., Torben Schmidt of **Aqualite** (who, incidentally, remixes the ONE song that is not a version of *Deranged In Space*, “The Path”), Uberzone, Dean De Benedicts, Gerald & Heiki, Anton Florianio, Dr. Kevin & Virus, and Don Falcone. *(Miles)*

noise unit decoder **NOISE UNIT** *Decoder*
noise unit decoder *cleopatra*

The first thing you may notice is that all the songs are nice and long, from five to nine and a half minutes. **Noise Unit** is a side project of Bill Leeb and Rhys Fulber of **Frontline Assembly**. Imagine **Frontline Assembly** and **Delerium** (another side project of Leeb & Fulber) combined and the result would be *Decoder*. Take the dancey aspects of **Frontline Assembly** and the atmospheric, ambient aspects of **Delerium** and there you have it! It’s the next evolution of **Internmix** (yet another side project of Leeb & Fulber) with more vocals or **Will** (this being an old, some would say ancient, side-project of Fulber) with less vocals! Guess they figure three names is easier to remember than five, ACK! Happy dancey industrial which leans towards 80’s new wave pop and techno. “Protector” is the perfect rave song to play at a goth club. “Firing Line” reminds me of “Virus” and “Iceolate.” Ah, those Wax Trax days when **Frontline...** was at their best. *Decoder* is big, bombastic experimental Bop! *(hostess twinkie)*

FRONTLINE ASSEMBLY
 VS. DIE KRUPPS
 The Remix Wars
 [Off Beat Records/Cleopatra]

Despite the possible overdose on remixes, this war proves interesting and actually some of the tracks outshine the originals. The EP contains three tracks by each band.

It begins with **Die Krupps** remixed by **Frontline Assembly**:

1. "Metalmorphosis" (Shifting Mutation Mix)
Fairly cool pummeling dancey metal stuff
2. "The Last Flood" (Blood Stream Mix)
Very metal, 'nuff said (yeck!)
3. "Scent" (Pheromone Mix)
Dandy beat, nifty electronic pings, sirens?, beeps and other random noises; vocals are undistorted and not quite so metal

If you're into the metal/industrial crossover thing, Die Krupps will make you happy and these remixes will make you even happier, because FLA brought out the metal!

Frontline Assembly remixed by Die Krupps:

4. "Neologic Spasm" (Dislocated Mix)
Hardcore techno, speed demon dance mix, dig!
5. "Barcode" (Re-Assembled Mix)
Some minimal parts in the song, but the original is more distinct
6. "Transparent Species" (Clustered Mix)
Slow plodding 80's electro feel with a noisy buzz static through most of the track, kind of neat.

(hostess twinkie)

ROSETTA STONE *Hiding In Waiting*
 [Cleopatra]

Finally a Cleopatra gothic band that has developed a unique sound (from other cleopatra gothic bands that is... think Sisters of Mercy...) However, **Rosetta Stone** are still somewhat mediocre and no longer classifiable as just gothic.

The first thing one will notice about *Hiding In Waiting* is the predominate inclusion of electronics. The <again> remix of "Adrenaline" is amazing, touching on a more techno vein, which is a rather enjoyable thought! With this added touch, **Rosetta Stone** have begun to develop a totally unique sound, happy and bouncy, with a dose of melancholy and fear to create what is evolving into the **Rosetta Stone** brand of 'goth.' If you are able, visit <http://www.pitt.edu/~bjp26/rosettastone>. (miles)

SLAVE UNITS *Slave Unit*
 [COP International]

Groove, groove and yet more groove, with a touch of punk n' funk thrown in for good measure! Think of a cracked version of **Janes Addiction**, that's the spicy funk edge. Lest we forget what is at the heart of **Slave Unit**, AGGRESSION!!!! Raw and brutal! The track "Backdown" springs to mind; the intensity of Mike Paikos & Alans

SEVERED HEADS *Gigapus*
 [Decibel]

I had thought the **Severed Heads** to be no more. It was a pleasant surprise when I received *Gigapus*, which turned out to be quite wonderful!

Gigapus has a charmingly cheesy 80's electro-pop feel about it, happy and bouncy with demented, sometimes depressing, bitter, and often loopy, nonsensical lyrics sung with a fierce intensity and joyful fervor. Very odd and extremely enjoyable. Fun! Fun! Fun!

The opening track, "Heart of the Party" is by far my favorite. It has a pop-hit mentality with a whacked sense of humour, '...who will tell my drunken friend that she'll die and go to hell...' (that's the chorus!). I love the cynical nature of *Gigapus*. It IS pure chewing satisfaction. Decibel should be proud of this rare and unique release. (miles)

Ariana's deuling guitar and Torsten's bass, matched by Mike Welch's screaming onslaught, not to mention the fine touch of producer Spawn. **Slave Unit** is THE electro-punk monster that is the industrial alternative. (See elsewhere in this issue for the **Slave Unit** interview!) (miles)

THE RAZOR SKYLINE *Journal of Trauma*
 [COP International]

'The **Razor Skyline** is about love, anger, madness and beauty.' That is the description of **The Razor Skyline** given to me. Of course I was very anxious to hear their COP International debut, how could I not? Hmm.... Let's say 'not' is a key word.

This is not the best release to come from COP International. It is somewhat weak, sounding a bit too much like **Switchblade Symphony** at points. Being very gothic in sound and feel, **The Razor Skyline** does boast a predominately female composition, there being only one male musician to two females (who are amazing talents to keep your eye on!). This alone makes them worthy of even the slightest respect. Perhaps you've hear of a band named **Journal of Trauma**? **The Razor Skyline** is the same band, '...a name change was forced upon them by the ASST . . . who was not appreciative of the fact that there could be some confusion with the medical publication...' of the same name.

and hostess twinkie for their continuing support (thank you! thank you! thank you! and thank you! ...umm... thanks again!) gratitude is extended also to bones for the permission to reprint his won-

Never before have so many impressive demos come to the attention of black monday. The following bands have the talent, energy and attitude to put most label releases to shame. I suggest you acquire these most wonderful of sounds for your own collection, sit back, and watch them grow.

omesh. 9. thuvv vault.9 demo
 vault.9 demo
Vault.9 Demo
 (demo)

Vault.9 is a two-person band from Savannah, Georgia. They describe their music as, "...a mixture of strong dance beats augmented by heavy synthbass, distorted vocals, and a barrage of sampling mayhem." This is one of the best demos I've heard lately. The music has variety and energy and also uses a lot of cool electronic sounds. This is a band that definitely doesn't suffer from a lack of guitars. Both members play keyboards and do vocals, which, along with the sampling, gives the music several layers so that it holds up to repeated listenings. As a side note, they have some really hilarious samples from a drunken preacher that have to be heard to be believed. **Vault.9** will be featured on a release from If It Moves titled *Closing Shop* and they are currently busy working on a self-produced album with the working title *Slaves to Technology*. Contact **Vault.9** at 8000 Waters Ave #172, Savannah, GA 31406 or e-mail them Contrapunk@aol.com.
(jennifer barnes)

omesh. nwh. hah. zhuvv winds died down demo
 winds died down demo
WINDS DIED DOWN demo
 (media overkill)

Five intense songs crossing the boundaries of metal and electronics. "Serves Me Right" starts things off with a passion. The guitar work of Robert Rampley and vocals of Christopher Compton are very reminiscent of the metal music genre, which is part of their background and a great influence throughout **Winds Died Down**. This self-titled demo is by no means to be typecast as any musical style; it is a very well thought out conglomeration of sounds. Guitar is predominant, but tastefully done. "Hypochrist" is a sparkling gem with a very sharp use of samples and great vocal magic and transitions. For more information about **Winds Died Down**, contact

Media Overkill, 1441 Hunington Drive, Suite 214, South Pasadena, California
 91030 or email winds@mok.com (<http://www.mok.com>) *(miles)*

Scott Evans, renaissance man, is **Beauty**. This is by far the most impressive demo I have ever been privilege to (except maybe for **A Different Kind of Cop**, it's a tough choice...). There are so many musical styles explored, including some of the best uses of sampling, and powerful guitar work, blended seamlessly with trance/gabber rhythm and at one point having vocals reminiscent of the energy and emotion of **Kraftwerk**. It's amazing that Mr. Evans' has fit everything he has into three songs, "Rewind," "Outpatient" and "Exit Wound." Power and anger evolving into a rhythmic hysteria... **Beauty** is a most apt name for this wonder amongst wonders. Contact **Beauty** at 3178-B8 Summit Square Drive, Oakton, Virginia 22124 or email gse@ocsystems.com *(miles)*

much appreciation goes to the following people for helping make Black Monday a reality:
 Eric @ The French Paper Co.
 Niles, Michigan
 Nicole @ Nationwide Paper
 Chicago, Illinois



omesh. qoo. to bnix. treshib. 0 a different kind of cop. dmo
 a different kind of cop. dmo
A DIFFERENT KIND OF COP.dmo
 (demo)

This 4 song demo definitely has some interesting moments. **A Different Kind Of Cop** is the all-electronic project of one man, Tim Samoff. The songs on this demo are "Conscience", "Concession", "Anger is My Friend" and "Machine Humaine". For some reason it reminds of early **Sister Machine Gun**. I think the resemblance is in the vocals which are more recited rather than sung. My favorite song is the last one, "Machine Humaine", which leaves you with the aftertaste of an apocalypse. Waves of distorted vocals wash onto the shore of a crumbling earth and then wash out again. However the tape seems a little thin at times (ed- I don't think so!). It walks the line between a cool kind of rawness and a lack of experience. It will be interesting to see what **A Different Kind Of Cop** comes up with in the future. You can contact **A Different Kind Of Cop** at 746A Poli St. Ventura CA 93001 or e-mail StatikAge@aol.com *(jennifer barnes)*

monday is, has such a REGULAR frequency of new issues, and never have i said when the next was due... hmmm... perhaps there is something to be learned here? who knows, i don't, i'm just a babbling

if someone is actually reading this, hello, how are you... have i told you about hilary yet?

the table infinitino III & 96.01
the table infinitino III & 96.01
THE TABLE
infinitino III & 96.01
(demo)

Hailing from Switzerland, **The Table** is one of the most refreshing talents to have graced the pages of *Black Monday*. Not only is this a fine example of the future sound of electronic music, it is also a complete multi-media interactive suite of sound and image. **The Table** was born in 1988 and has had a life full of wonderment, including various multimedia projects as well as composing for film and television throughout europe.

Infinitino III is an interactive cd-rom continuing the legacy prefaced by *Infinitino II* and *I*, the later having never seen the light of day due to the immense cost involved. The music alone is masterful... relaxing, thought provoking electronics. What some might call techno or trance, but it goes much deeper than that, forcing one to reconcile their inner thoughts.

96.01 is quite different from *Infinitino III*. There is nothing interactive about it... other than pressing play on your cassette player. However, once the music begins, you are suddenly surrounded by a plethora of light and being, beckoning you to reach out and absorb the sound. *96.01* may only be composed of four songs, but you will be engulfed in a steady wave of sound emulsion beginning with "Alphaphetoprotein," a graceful pattern quickly paced by the constant rhythm of life.

It is very hard to put into words the gracefulness and wonderment that is **The Table**. If possible, I highly recommend that you point your web browser to <http://tinet.ch/table> to find for yourself the amazement I've discovered. Contact **The Table**, c/o Roberto Rippla, Via Navone 17a, SAVOSA, Switzerland or email table@tinet.ch. *(rites)*

idiot... or, as some have said (including me) i'm just a slightly cracked audacious bastard! ARGH!

secular mechanism disciple
SECULAR MECHANISM Disciple
(demo)

Disciple is the first release from the duo of **Secular Mechanism**. This 3 song cd is a testament to their talent and vast range of influences. **Secular Mechanism's** music combines the vocal and programming skills of Neal Keller with the guitar stylings of his brother Eric Keller. Together they produce a style of music different from anything else currently in the scene. With influences from **Alien Sex Fiend** to **The Jon Spencer Blues Explosion**, it's no wonder. The title track "Disciple" is the most straightforward song on the cd. It's an energetic song with a good dance beat and a catchy chorus. The second song, "Insignificant Other", combines lurid blues guitar with murky keyboards. This is definitely a song to drown your sorrows to. The final song, "Wretch", is an enigmatic mixture of blurry vocals and spurts of snare drum. If you're looking for something that isn't just following the formula for industrial, then get this cd. **Disciple** is available for \$4 post-paid from Eine Kleine Totenmusik, P.O. Box 10410, Arlington VA 22201. For more info check out their web page <http://preg.washington.dc.us/conspiracy/sm/>. *(Jennifer Barnes)*



THEY'RE BEEFY!

In an upcoming issue will see an in depth look at the **Psychonauts** (unsigned and raw as hell), a wonderful and charming group of gentlemen from the south who proclaim their sound to be industrial-strength trash-a-billy....

START

Busy as never, ever before, Sascha Konietzko, founding member and core of the German industrial band **KMFDM** is continuing to do what he does best: manufacture relentless and uncompromising music. The band's newest album, *XTORT* is a staple release to round out the 10+ years of the band's existence, and, if the band's previous and widely successful release *Nihil* was the fast ball album for both old and new fans, *XTORT* is definitely the screwball.

Charged With Extortion

Date: Tue, 2 Jul 1996 19:16:58 GMT

KMFDM's website is at: <http://www.wolfenet.com/~kmfdm>

This album completely changes the image that **KMFDM** garnered from their *Nihil* exposure, and it just as well may. **KMFDM** has never been one to be too predictable, although their lyrics can tend to be that way (how many times have we heard or seen "Rip the System" in their music?), but that is the forte of **KMFDM**. To surprise, attack slash, step back then, come back to hack and slash some more.

Whereas *Nihil* was written solely by Sascha, the blonde-mohawked Hamburg native enlisted an entourage of current band members and good friends to participate in the newest **KMFDM** venture. From his previous residence in Chicago (now Seattle), Sascha explains the procedure that was used in making *XTORT*. "I sit down, and I write 15 or 20 songs or something, and then FM Einheit [of *Einsturzende Neubauten*] comes in and he picks a couple to work on, Chris Connelly [RevCo, Pigface, Ministry] picks a few to write lyrics for...basically, the pre-screening is good enough for me to say those people are responsible [and] artistically sound...so that whatever they want to do is their contribution."

There are benefits to using this procedure, according to Sascha. There is the fact that certain people can take responsibility for the creative process, yet not in the same ways as an artist would remix a song by another artist. "In remixing a song, it's a different thing. Something is done so that you can deconstruct it and piece it together in a different way. But really expressing something with lyrics, I think [it] bears a lot of responsibility."

A responsibility that may have carried over into Sascha's current stand of not making remixes of current **KMFDM** songs for now. "The concept of remixing is an ancient one. I just don't like the idea of putting out anymore singles with remixes of the same kind of shit." Sascha adds that there will be remixes in the sense of edited versions of songs for the new videos, but in terms of the club mixes: "The time of seven times the same track on a single—those days are over. I mean, you know, it's just getting kind of cheesy."

The structure of the band has changed in some ways as well, and some people have likened the newest form of **KMFDM** as the new *Pigface* because of the rotation of members within the structure. En Esch, who was once regarded as the other half of **KMFDM**, has recently taken a low-profile in the band, and other members such as Gunter Schulz and newer ones such as Nicole Blackman have taken on high-profile roles. But there is never really any set who's who in **KMFDM**. All those participating are those who respond in the ways that they can or are willing to. "Basically," says Sascha, "the call is 'Let's get started on a new album,' and people just come to town—we live all over the place." If people decide whether or not they're going to come and participate, it's their call.

As for the comparisons to *Pigface*, Sascha says "Well, *Pigface* was just an attempt to create a sort of super-group that is propelled by the

names of the collaborators. **KMFDM** has had a long-standing tradition even before *Pigface* was around to work with a rotating cast of guests and appearances. So really, I think the comparison is justified somewhat, but it really is a different thing. We've always had the rotating cast. It's just something to make life more interesting. Look at *Frontline Assembly*, you've got the same two guys doing the whole stuff, which I think *Frontline* is a great band, but the occasional guest appearance would really enlighten the whole thing."

Hence the different faces of **KMFDM**. As an example, Raymond "Pig" Watts made his first appearance in **KMFDM** since the founding years and, on *Nihil* seemed to be the frontman of the band on tour in 1995. But that was the last time that he was involved in the band, and he doesn't appear on *XTORT* at all. "He was just a guest [on *Nihil*]. You know, Raymond is way too busy with his own stuff," explains Sascha. "I haven't talked to him for awhile."

Surprisingly enough, Sascha doesn't have many thoughts on *XTORT*, mainly because it is too fresh of a release. "Everytime I hear bits of it, I remember the pain. It's always a somewhat painful process to make an album because of the expectations I have, because I always try to do the best I can." Thankfully, Sascha feels he isn't burning out in the creative process. "The burning out factor is more like a temporary thing. After a long show, you're burned out, but the next day you're fresh. After a long recording session, you're burned out, but the next month you can start again...[The creative process] is never going away."

With the release of *XTORT* following the success of *Nihil*, quite possibly the biggest controversy surrounding the band today is no longer what **KMFDM** stands for (which Sascha jokes, "EVERYBODY knows it stands for 'Kill Mother Fucking Depeche Mode!'), but whether or not they have reversed their position of not selling out. Many fans feel that they have (sold out, you dolt!), especially with the sudden media exposure that the band has received and the appearance of their music in movies and on television. Sascha, however, still feels that the band has maintained its original standing. As for sales figures or appearances in the media, Sascha feels strongly that it is a natural progression. "If a movie company calls up," reasons Sascha, "and they say 'Can we license this track for this or that?' then we just go, 'What are you gonna use it for?' and we see the scene, and they say 'We'll pay you such and such amount of dollars' then we say 'Fine.' I mean, we don't have to work for it. It is being paid just to license for the use of the track that has been done and is out. So it didn't cause any inconvenience. It didn't really mean much at all except that it brings in money that we direly need all the time."

Example. Many people nearly leaped out of their skins when they heard **KMFDM**'s "Juke Joint Jezebel" on *Beverly Hills 90210* and

almost instantly wagged the sell-out finger. **KMFDM** selling out on teen fave **90210**? Preposterous! But quite the contrary. Sascha states clearly that when this sort of thing happens, it's more of a testing of the waters than anything else. **90210** was one of the companies that called asking to license the track. Sascha asked what they wanted to use it for,

the past six years ever since that **Ministry** tour to promote ourselves in a certain way. That is, to be very consequent, stick with what we think is correct to do for us, and just don't lose our ideals outside. "It's a fine line between a certain kind of exposure in the sense of testing the waters or kicking the doors, that kind of stuff, and

Sascha Konietzko Maintains Innocence in Release of *Xtort*...

[boNes]

and they said to open up the season with a scene of some kids demolishing a house. The clip was shown to Sascha, who remembers it quite vividly. "We saw it, and it was fucking ironically funny that **KMFDM** would be on **90210**. We got a small flood of [negative] responses [from fans], and the only thing we could say back really was 'What the fuck are you doing watching **90210** anyway?'" The point that Konietzko was trying to make is that it is sometimes important to have a sense of humor about yourself.

So, the fans may or may not have something to say about what they expect from **KMFDM**, but Sascha really doesn't care about that, and he doesn't really expect anything from them. "I know what I expect from myself, and that's just about enough. And if it coincides with the tastes of the audience, then that's a good thing, and if it doesn't, then...he starts to laugh, "that's a bad thing."

What Sascha does expect from himself is the skillful handling of **KMFDM**. That includes their politics, the way they make decisions in regard to their label, their overall conduct, and so forth over the years. Konietzko still does not want to sell out. "I think what really counts is deeds, not words. So I guess if we can maintain the, as people put it, the underground status, that would actually show that my expectations are being met by myself." Apparently, **KMFDM** has adhered to that up to now, and they even declined a Lollapooza spot twice. Besides, the underground door swings both ways. Things have to be underground before they break out, believes Sascha, and it may be hard to make it like that, but it's a short way down.

Sascha continues, "WAXTRAX! has lately been involved in some feeble attempts to spread more **KMFDM** around. I can't really say that they succeed much...it's pretty redundant what they're doing all the time...I mean, there definitely is alot more visibility mostly due to the efforts that we've made in

sort of defecting to the enemy, to the music business, to the industry. To stay underground means to not become corporate. At the same time, **KMFDM** has incorporated a couple of years ago to handle our finances better, to avoid horrendous social security taxes on our touring, and something like that. It's really a fine line, and I'm pretty aware of the fact that there's always gonna be people that say, 'Now they did that! Now they sold out!' but it's really not a matter of how other people judge it, it's really a matter of how I judge it and how I feel about it. It's a swampy surface that we're talking about here, but I think it really has a lot to do with being responsible with what you do. If I feel good about it, I will let people know that I'm feeling good about it despite any possible attacks or anything. If I feel bad about it, I'll probably tell them to shut up."

Handling of the band also includes self-promotion. **KMFDM** has gone not only through the media of movies and television, but also the Internet. **KMFDM**'s homepage is a popular site among fans, but Sascha stresses that it is not meant to be the ultimate source of information and promotion but rather a supplemental one. "It's meant to be a resource, like a library sort of thing. You can find things that you maybe cannot find anywhere else. You have access to lyrics and photographs. The world of **KMFDM** is not, 'Hey, here we are—check this out.' You don't get sound bits or anything. Why? If you need to know more, check this out." Herein, fans can ask Sascha questions as well, and he does make an effort to respond when he can.

[the interview is almost over]



One of the more popular, poignant questions that is surely being asked is when **KMFDM**'s next tour is. However, Sascha has no immediate plans for a tour in support of *XTORT*. Part of the reason being that he feels as if they've just finished a tour with the double-tour for 1995's *Nihil*, and because the only other person who has solidly offered to tour in *Chris Connelly*. But in the meantime, Konietzko plans to be as active as possible in his work and in maintaining the **KMFDM** style and philosophy. After all, Sascha is proud to say that for **KMFDM**, "There's always a flex, always a flow, always something else cooking."

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perhaps a dash of colour!!! NEAT! on a different note (eek! cliché, yuck!), i've been very impressed with the volume of quality musicians who've assigned, that last bit disturbs me,

> **jill grant & russ burdick:** Why are you doing so much touring for *Burn*?

>>> **chris randall:** Just are. I make a lot of money on the one hand. On the other hand, someone at our record label had it in their mind that the more we toured, the more records we'd sell which, as it turns out, is correct. I have six shows left, and I will be well and truly glad to be done with this. It's fun the first couple months, but all the cities look the same after a while. I've been to every truck stop in America. I mean, great, see the country from the window of a bus at 65 miles an hour in the **STARD** at.

> Are you planning on settling down to work on some new material?

>>> Yep, that's exactly what I'm doing. Actually, I bought a studio in Ann Arbor which I'm moving to Chicago next week after... well, the following week I guess. We get done with this tour, I'm coming to Ann Arbor to pick all this shit up and then I will proceed to make the next **Sister Machine Gun** record.

> Will **SMG** ever be more than just you with any permanent members? You always seem to be playing with somebody different.

>>> The bass player and the drummer are permanent right now. The guitarist, you never know. Guitarists are like that. So the next record will have at least the two of them on it. Full effect.

> When you toured with **Die Warzau** two members of the band had only been with you for like 2 weeks or something.

>>> Not even. Actually, that whole band is gone, and our drummer was **Die Warzau's** drummer on that tour. Our guitarist is **Skinny Puppy's** dude from *The Process*, and the bass player is from **The Final Cut** from Detroit.

> What will the new album's style be like? *Sins of the Flesh* was more electronic, *Torture Technique* was more guitar, this one's a bit more of a balance.

August 10, 1996, St. Andrew's, Detroit, Michigan



Sister Machine Gun

Chris Randall Interview
[jill grant & russ burdick]

>>> Yeah, *Burn* is a more organic record. The next record is called *Metropolis*, by the way. What it's going to be is a combination of - I'd basically throw *Torture Technique* out the window - so it's going to be a combination of the things people like from *Sins of the Flesh* and *Burn* which is the organic instruments of *Burn* plus the electronics of *Sins of the Flesh*. So I've got two songs that are really for that album that are completed that I did with John Fryer. On my web page, there's 4 new songs that you can download, listen to, whatever. One of them, "The Bitter End," is going on the album. The other three are for various other things. "The Bitter End" one is pretty indicative of what *Metropolis* will sound like. Very electronic, but not like **Front Line Assembly**. It's making music that's organic. Every one of my records sounds completely different, so I can't really tell you what the record's going to sound like until it's done. Just whatever my tastes are at the time. I got that **2-pac** record, *California*, the video's playing all the time. You might not know it. The music on that was so incredible, so I just ripped that clean for this "...Bitter End" song, but the choruses are a total **Sister Machine Gun** guitar fest, but the rest of the music is like street beat from LA. It's a very strange combination, and I think I'm going to do that for all the songs. Just combine two different types of music that have nothing to do with each other. It's really strange. It was all John Fryer's idea because we were actually waiting for the tape to rewind, and we had MTV playing because most studios have a TV screen for doing music for movies and stuff, and we had MTV on that screen, and that video came on, and I'm like 'Oh turn this on, this is really cool,' and he was grooving to it. He was like 'We should make a song like this,' and we had two extra days that were payed for. I'd payed for him to be there. So we wrote this song together, and it just came out really cool. It's a combination of industrial romp and Los Angeles rap, like old school p-funk type rap. It's really bizarre, but it's cool. And that's probably what the next album will be mostly. That sort of thing.

> Any reason why you only released one single off the *Burn* album?

>>> Originally, I didn't want to release a single off this album at all. I wanted it to be a cohesive album. The next one, I'll insist that they not release a single. A single is a cop out. It gives the radio something to do. It allows you to chart. A single is a marketing tool. If I was going to do a

remix type situation, I'd have each song on the album remixed by a different person and release a whole other version of the album like Sascha did with *Naive*. You know, *Naive Hell To Go*, but he had to do that for legal reasons, but that's what I intend to do if it becomes an issue. Then you're buying a whole other record. It's all the same songs, but it's all cool. We did that for *Sins of the Flesh* but only on vinyl. It's *Sins of the Flesh* - I forget what it's called - but there's only like 1000 copies out in the world. I actually don't have a copy, but it's every song on *Sins of the Flesh*, with the exception of "Night Returning," remixed and some of them are Dave Ogilvie, some of them are Sascha, some of them are Roli Mosimann, you know, all the cool fucking people at the time, and it's really cool, but it's really hard to find. And I wanted to do that for *Torture Technique*, but we just never did. *Torture Technique's* just a mess all around.

> It's a guitar album.

>>> Yeah, there's a lot of electronics on there, but they were more subtle. The irony of *Burn* is that when you listen to *Burn*, with the exception of a couple of songs like "Disease," you can picture a band in the studio playing, but all of it is sampled and sequenced with the exception of the saxophones. Those are played live and vocals, of course, are live, but everything else comes out of the sampler. It's all programmed, so it's actually, of the three albums, it's the most electronic, but it sounds the least. There's a certain irony there. *Burn* is my favourite. I don't like *Torture Technique* at all. I can't even listen to it, and *Sins of the Flesh* sounds really tripe to me now when I listen to it. I made it six years ago.

> A lot of bands are like that.

When you listen to something old and something new, it's totally different.

>>> You listen to the first couple **Beatles** albums versus **Sgt. Pepper**. It's the same thing. All bands grow. The problem with **Nitzer Ebb** is that they created this sound for themselves with their first two albums that people wanted to hear and then they went 180 degrees in the other direction, and no one liked it. See, I don't have the problem because people don't expect my next record to sound like my last one which is a good position to be in. I'm very glad that I've created that for myself.

> When you play the older songs live, do you change them at all to suit your style now?

>>> On the last tour, I did quite a bit. It's impossible to play those songs like "Sins of the Flesh," "Not My God" and "Addiction" the way they are on the album, because they're total studio creations.

well, well, well... there are horrible bands out there making horrible music, whilst scott evans of beauty, the table guys, and of course, a different kind of cop remain unsigned and without support...

[jennifer barnes]

> How about compared to the way you played them live back then?

>>> Actually, when I first started playing them live, when all I had was the songs on *Sins of the Flesh*, they were very close to the original. But now I've played them so many times, "Not My God" I've played thousands of times, and you start to play with it a little bit. The version that we're doing now is closer to the original than the one we did on the last tour was. The version of "Addiction" is pretty similar to the album, just a lot more guitar. That's the thing. I have a four piece rock band, and I'm trying to take these songs that are totally created from a drum machine and make a band play them, and they're just not going to sound that close, you know. If you want to be entertained, you can't, I mean I could stand up there, and I could make a compact disc with no vocals on it and stand up there and sing to it and that would sound exactly like it, and everyone would be happy that wanted to hear that, but I'd say you're just better off staying at home listening to the CD. If you want to see us jump around and act like morons and entertain you, you're paying to be entertained, then come to the show, and we'll provide that.

> What would you cite as influences for music & lyrics?

>>> Lyrically, Matt Johnson of **The The**. It's my favourite band to listen to for inspiration lyrically. Trent Reznor goes on about how all these bands sing in the first person because he sang in the first person. I got news for Trent. People have been writing in the first person since there was music. Whatever with that! Matt Johnson's been doing it since 1980. You know, it's like 'Get a life, short little fuck.' *Sins of the Flesh* got compared to *Pretty Hate Machine* a lot, but I think if you listen to *Sins of the Flesh* and *Soul Mining* together, I ripped that album clean 100%.

> Involved in any side projects?


>>> Well, yes. My wife and I are starting a record label which we will get rolling this winter while I'm not doing anything once I get done making **Metropolis**. I won't have anything to do until next summer. So, we're going to do that.

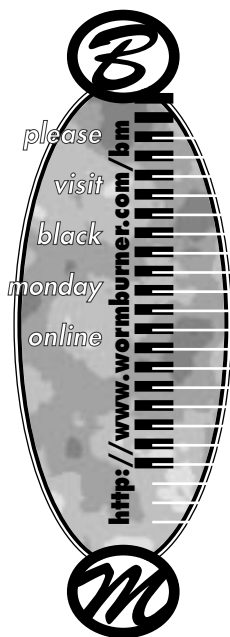
The first album on that will be a band called **Radio** which is me and all my friends, like **Pigface**, but electronic. No guitars, just keyboards. It will be more traditional. If you cross traditional industrial music with the **Chemical Brothers**, trio hip industrial, I guess, for lack of a better term. I produced a band called **Painstation** that is on Decibel Records. That should be out in September. I did like half of their album. That's about it, really, that I've got in the works.

> When do you think **Metropolis** will be out?

>>> If I had to hazard a guess, I'd say March, but you never know.

> With a tour next summer?

>>> It won't be as extensive  as this one's been. It'll probably be just 45 shows, major market type cities.



Acumen's live performance is raw and fun. Some people accuse them of being "too metal" but at least their show has lots of energy. There will be no standing meekly behind a keyboard and plinking out a melody during an Acumen show.

This time around Acumen played at the Capitol Ballroom, which is a big warehouse club in D.C., and, for once, there was a big crowd out to see them.

Jason (singer/guitarist) stood in front of the microphone like a cyber messiah wearing silver reflecting sunglasses and a sardonic smile. Their first song was "Candy Prowled" which is definitely meant to be heard live. It's not one of my favorites on the new album, but it's one of their best songs live. Ethan was hopping all over the stage like a ping pong ball with a license to kill, and that was just in the beginning. Live energy tends to have a snowball effect. They backed the first song up with "Matador" which got the crowd going. When Jason wasn't playing guitar or singing, he was raging across the stage. The drummer was pounding up a fury to make you really appreciate live drumming. They played a new song or two as well as "Queener" and of course "Gun Lover". Jason actually played the mini-moog during "Gun Lover" which had a hard techno flavor live. Plus, he added some crazy laser sounds to the song which made it seem like a space battle was going on in the club. The sequencing came across really well live, creating a good balance of synths and guitars.

When Acumen left the stage, they told us to be twice as hard for **Cubanate** but unfortunately Acumen blew them away.

Acumen's performance seemed twice as good, while we watched the members of **Cubanate** trying to keep up with the tape and listened to the singer proclaim himself to be a genius.

then again, you might not have a computer, in which case you might want to First up we have Resist. A local north Jersey/NYC band and, well, they suck. I've seen them a bunch of times, with a few different band members, and they have always sucked. They have a penchant for all the typical industrial cliches, and the words 'fuck' or 'fuck you' seems to be the choruses for most songs. Next up was My Psychotic Motor, an alright local band that sounds like KMFDM at times and looks a bit like EBN. Some maturity and they'll be pretty good.

Fifth Colvmn's **Zia** were next. This Boston band is fronted by Elaine Walker, and they are quite impressive. The band consists of a drummer and 2 trigger players, making them very percussive and totally 'live.'

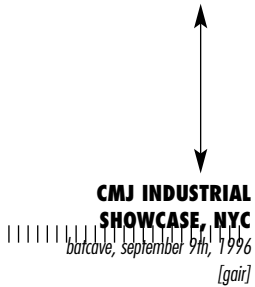
artist ravaged through a 40 minute set that left the crowd breathless and wanting. I can't really say enough good things about this band and their performance. If you like powerful sequences, heavy, heavy guitars, and cool vocals; Eric, Marc, and the rest of 'em fuck shit up real good. Go see them with **Acumen**, and you will know pleasure.

Topping the bill was Fifth Colvmn's **Deathride 69**. This band is led by Beatmistress Linda LeSabre, who has played drums for the **Thrill Kill Kult**. Their show was full of dance laden percussion, campy sex antics, and good old rowdy fun. While not the best band, definitely an entertaining act to listen to as well as watch.

Energetic, dancey, electronic songs with strong female vocals make this band an enjoyable group to watch.

Christ Analogue kicked heads in. This rising band from Seattle, which recently signed with Re-Constriction, is very powerful, both sonically and visually. Their aggressive, and sometimes violent, live show is intensely demanding. Though there is a level of humor, I thoroughly enjoyed this performance with the only drawback being the antics and poor performance of their guitar player, or the 'big, angry Samoan' as my friends like to call him.

As the crowd pressed up against the stage, the mighty **16 Volt** prepared to rage. This Re-Constriction recording



WILL THERE BE A TTK MOVIE???

- > Is the writing done as a team?
- >>> It's team. Buzz usually does all the music, and I collect lyrics and titles and then go there and jam and fit it all in and create it. Some stuff, like the new album, a lot of it we created on the spot. Few ideas, but it just kind of happened spontaneously. Our music, I like it that way. It just like sparks.
- > How have all the member changes over the years affected the sound?
- >>> I don't think it has. It's good to bring in different voices. We brought Cinderella Pussie

- in for "Hit and Run Holiday" to give it that girl group, rock chick feel, 'cause that's what we felt like we wanted. That's about the only thing we really bring into it right now is different chicks, but not necessarily people that write. It's me and Buzz who usually write everything.
- > How do you come about finding these new people?
- >>> Word of mouth, clubs, people who hang out. It's just kind of like surface.
- > Will there ever be a **My Life With The Thrill Kill Kult** movie?
- >>> Yeah. We always say 'We're still shooting it.' We are the movie, but there will be some kind of collage. We're just collecting it. So, yeah there will be.
- > What kind of progress is there, or do you have any kind of vision for a completion time?
- >>> Probably around 2000. Yeah, probably before 2000. Like 1999 or something.

My life With The Thrill Kill Kult
[jill grant] *A Groovie Mann Interview*
September 20, 1996 • Sanctum, Pontiac, Michigan

- > Since this has always been a concept of the band, can you tell me about how it started?
- >>> We had ideas about film, and we borrowed cameras from a friend of ours and did some goofing around. We just used to jam. We'd find some loop and just play it and just ramble on and just play around with it and drink and smoke and have little parties and just roll it.
- > If you could, is there an existing movie that you'd like to make a soundtrack for? Or ever make a soundtrack for a movie?
- >>> I haven't seen any movies lately. I think it would be probably fun to do a soundtrack to a Roman Polanski film or Paul Morrissey, who did Warhol's early stuff.

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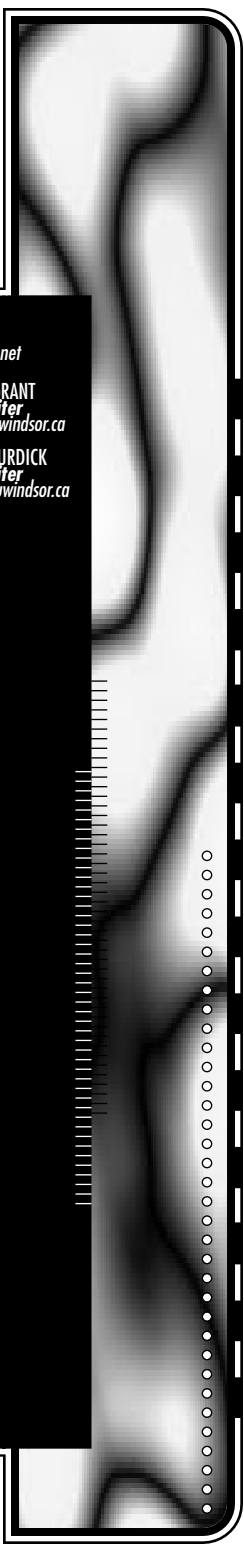
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Piglet sidled up to Pooh from behind.
"Pooh!" he exclaimed.
"Yes, Piglet?"
"nothing," said Piglet, taking Pooh's
paw. "I just wanted to be sure of you."
-A.A. Milne

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