

# SIDE ELEKTROZINE LINE

n°5 mars 92

A SPLIT-SECOND  
PARANOID  
LASSIGUE/BENDTHAUS  
SINISTER/ATTRACTION  
MENTALLO & THE FIXER

► MACHINERY rcds

RAKSHA MANCHAM I SCREAM  
WUNDERLICH AUSGANG ► TAPES  
LESCURE 13 ► NEW RELEASES  
TOLCHOK 14 ► CONCERTS

BF-70

FF-12

DM-3.5

SEK-12

**SL.** Do you hate any particular band? Why?

**LB.** If you hate something you usually have to have a very close contact to it. There are bands I laugh about or bands I ignore. But hate is too intense. Hate is a kind of respect, so I prefer forgetting it. If someone hates me or my music I see it as a kind of positive reaction/respect. I moved something.

**SL.** Have you good relationships with other bands? Examples?

**LB.** As i had this gig in Florence, I met Martin Bowes from **ATTRITION** and we had some nice days down there. I'm still in touch with him and we're exchanging sounds, records, etc. I also know Maurizio from **PANKOW** very well, he's a nice guy. I meet him from time to time when I'm in Italy or he's on tour in Germany and plays in Frankfurt. With Jüngen Engler from **DIE KRUPPS** I'm from time to time exchanging stuff, we're writing each other and sometimes even meet. All the other bands I know are from Frankfurt like **SIEG OBER DIE SONNE** which I like a lot. Home base contacts.

**SL.** What do you think about the other bands on your label?

**LB.** Some of the older industrial stuff on Parade Amoureuse I like a lot. Others I don't like that much, like **MUSLINGAUZE**. **DIE FORM** is pretty interesting although I'm not that much into sado/maso things and I sometimes think their music is getting too simple. In general I'm very satisfied with the label program. There is nothing bad or poor on it, nothing to be ashamed for.

**SL.** Your lyrics are very unusual. How do you write them?

**LB.** Each song has a kind of theme or meaning, like *Automotif* is about speed, fast motion and perception. So, I sometimes just collect phrases, sentences connected with this theme, sheets full of ideas, words,... then slowly redundant stuff gets filtered out and only the essence remains. Important filtering factors are not only things like sense, but also sound, if words sound good, if they rhyme; it's a combination of both. If then everything makes sense to me, when there is nothing falling out of the context any more, the lyrics are done. It also very often happens, that lyrics help me to understand things, help me to structure things. So, my lyrics are not easy to understand because they are not made to be understood, although I think they are understandable.

**SL.** What are your main influences?

**LB.** Everything.

**SL.** When you produce a remix of a particular song, you change its name or its spelling. Any reason to act like this?

**LB.** Mostly when you remix a song, the song changes its face, its image; it is either getting rougher, harder, softer... I like to give this new song a new face, but still connecting to what it was. For example, *Static*: the remix was a lot harder than the original so I thought calling it simply *Statik* was the best solution because this word just looks harder; it sounds to me like having edges. On the other hand, the extended mix was called *Statique* because it was more flowing, smoother than the original. Another reason is that I like combining, decomposing and recombining, not only in my music but also with words; different languages, different looks, and so on. Calling an harder mix just hard mix is really stupid.

**SL.** Do you make your records covers yourself or are you helped by anyone else?

**LB.** The only people who help me with the covers are those who are more involved into the technical side of it (typesetting...). Everything that has to do with artwork (pictures, lettering, relations, colours...) is just my business. All the covers out yet are designed by myself. When computer images are used like on *Cloned*, I trust in a group of multi media artists called "Intrinsic Dimension". They were also involved in the **LASSIGUE BENDTHAUS** live video. Computerwork is where creativity and technical knowledge are wanted.

**SL.** Why have you chosen playing electronic music?

**LB.** I think the most important reason why I prefer working with machines is, that it's much easier than communicating with other people who have different ideas, especially when it's about having a very strong concept like it is with **LASSIGUE BENDTHAUS**. The other reason is that I like a lot the very specific sound of electronic instruments. Perfect timing, artificiality... Creating a sound that sounds like our age. That is simply impossible with only acoustic instruments.

**SL.** By the way, how would you describe your music?

**LB.** Well, I dislike terms like EBM; they simply don't say what I'm doing. I prefer the words electronic music, if urgently a store is needed.

**SL.** Have you any message in your lyrics?

**LB.** As I mentioned yet, there are always certain themes I try to understand or I try to transmit. *Matter* in general was about technology, perception, nature and labour, so were the lyrics. *Cloned* is mainly an exposition with the phenomenon of cloning done in all different sectors of society (biologically, digitally, socially). It was inspired by the French sociologist and philosopher Jean Baudrillard and his very provocative statements. But please forget about the word message. I don't like it. Message sounds like "I speak, you listen, you understand". That's too plain, it doesn't work like this. When I create something, I really don't expect a message. A message is something we really don't need. It's not effective enough.

**SL.** Since when does **LASSIGUE BENDTHAUS** exist?

**LB.** Since 1987.

SEBA.

LASSIGUE BENDTHAUS  
U. SCHMIDT  
Rodelheimer landstrasse 132  
6000 FRANKFURT/MAIN 90  
GERMANY

PORNOTANZ Cy-sex MAXI New Zone

Take off your clothes and jump on a table. Ok! You are ready for the **PORNOTANZ**, play it loud! **Cy-sex** contains a very innovative electro dance music with a female voice grafting. The transplant is a real success. Frankfurt's **PORNOTANZ** is the last discovery on New Zone and the best band signed on this subdivision of Muzic Research. It is the first time I am charmed by a female singer (I usually prefer harsh voices). Will it yield an erotic passion? Wait and **Cy(-sex)!!**

SEBA.

LUCIE CRIES Mythes et Lumière CD Alea Jacta Est

Really more aggressive than their previous MCD entitled *Les Saisons Du doute*, this new 6-tracks CD is only the second recording from this relatively new French band. The peppery *Alea Jacta Est*, the instrumental song that opens the CD is a good example of their musical reorientation. The guitars are henceforth put ahead and both intensity and pace of the tracks have been raised. More and more distant from their Touching-Pop cousins (**LITTLE NEMO**, **ASYLUM PARTY**,...) **LUCIE CRIES** is forging his own identity though some basic elements such as arty cover or poetical French lyrics are preciousely kept as assets. Besides the band has undertaken a quite successful tour across Europe playing live in England, Belgium, France and Czekoslovakia...

You can afford this CD (40 FF post and package included) at their usual address:

B.

ALEA JACTA EST  
7 rue Henri Dunant  
60250 MOUY  
FRANCE

COMPILATION Art & Dance volume II CD Gothic Arts Rec.

The second volume of the Gothic Arts Rec. wave and techno sampler offers us this time 16 German bands. I must admit that the choice of the bands is globally good: I even discovered the very promising **STERIL**. It seems that diversity is essential for Gothic Arts Rec. and diversity makes the quality of this sampler. I only regret that some bands are not enough electronic to my taste what tarnishes a bit the quality of this compilation. It goes from soft electronics (**OUT OF CONTROL**) to hard industrials (**NOTSTANDSKOMITEE**), from dark techno (**TRIAL**) to electro gothics (**GHOSTING**), and after a little deviation in the wave guitar world, we come back to good electro sounds with **NOIRPHEZIA**, **DAS KOMBINAT** and **PP?**. Avoid the detour, take the short cut and you'll like it. It's *Art & Dance!*

SEBA.

COMPILATION New Wave Club Class X 3 Cd Antler Subway Records

*The model* (**KRAFTWERK**), *Nag Nag Nag* (**CABARET VOLTAIRE**), *Back To Nature* (**FAD GADGET**), *Walls of Jericho* (**VIRGIN PRUNES**),... are all masterpieces. If you do not possess them yet, Antler offers you the ultimate possibility to get a dozen of those unforgettable tracks relating the underground sounds of the late seventies and the early eighties. A valuable document but that goes in too many directions though (**THE CLASH**, **ANNA DOMINO** or **C CAT TRANCE** are present as well as many others!). Everyone will find at least one or two beloved songs but that's perhaps not enough to buy the whole recording...

B.

SWAINS Electric Soul Cd KK-Records

This duo from The Netherlands are playing pure rave music. Soft and cool compositions in which they do not hesitate to add some acid guitars (*Dubmare*) or female backing vocals (their hit *Devise For your Soul* is quite pleasant!). They will unavoidably gain popularity among **SOUP DRAGONS**, **INSPIRAL CARPETS** or **HAPPY MONDAYS** fans with their impressive first album. Take care there in England, here they are with their relentless *electric* grooves!

B.

COMPILATION Forms Of EBM II CD Puls-Bit

Aaargghh!! My Ears, my Body, my Mind! Engine, Boiler, Machines! Earsplitting, Beheading, Misleading. Exuberant, Barbaric, Malefactor. Efficient, Backward, Malicious. Electroshock, Bang, Maniac. Emotional, Barmy, Mad. Evil-smelling, Baleful, Macabre. Excellent, Blameless, Magnificent. Pure Electronic Body Music! 20 percussive and hammering tracks performed by 10 bands. **DIGITAL CONVENTION** open the sampler with songs in the **VOMITO** style. They are followed by the very promising and powerful **CYBORX**. Are also present: **PP?**, **DER PRAGER HANDGRIFF**, **DILEMMA**, **BIONIC**, but also less known groups as **FORCE MISSION I**, **WAVEFORM**, **SECTION TERMINATED** and **NO MINDS**. A compilation without any weakness or tenderness, as you all like it! This is EBM!

SEBA.