



INTERVIEW:
CHILDREN WITHIN

SCENE REPORT

DJ PICKS

MUSIC REVIEWS

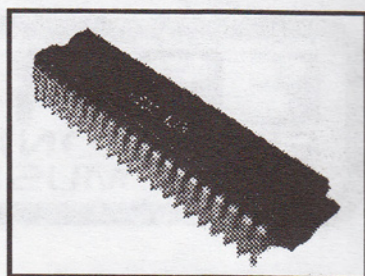




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EDITORIAL

Welcome to the first installment of EBM magazine. We are devoted to uncovering all of the most crucial aspects of Industrial Dance and Eurosynth. In the coming issues we intend to spotlight Electronic Body Music, and the ever-growing European Synthpop scene. One of our driving forces is to increase the awareness of important happenings in the world of Synthpop and EBM. Some may find these two genres of music to be completely different, but it's our intention to show how they are both going in many of the same directions. We expect to have a wide variety of readers, anywhere from veterans of the scene who have been listening to EBM since the FRONT 242 days, to those who go to Industrial dance clubs just to unwind, but are unfamiliar with just who it is that they're dancing to. So, if 'EBM' is a word you've never heard before, and if you thought Synthpop died with ERASURE and DEPECHE MODE, then read on. . .

KNOW YOUR SCENE

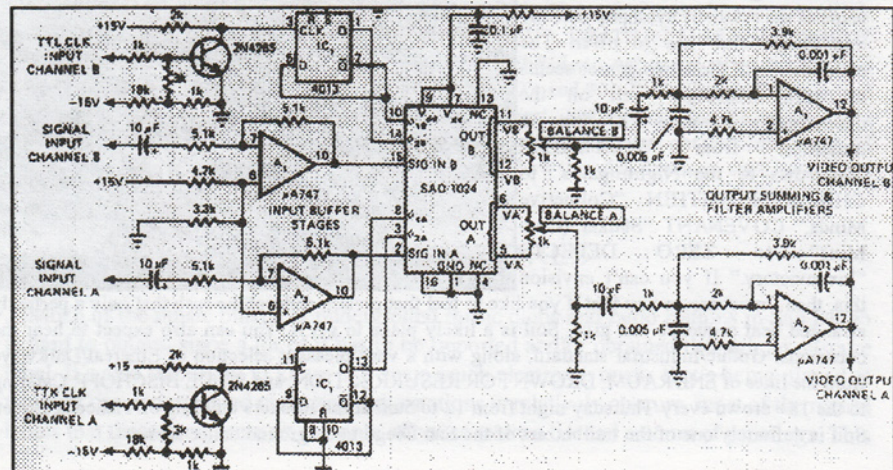
San Diego isn't the sleepy Navy town that most people think it is. We've seen a lot of changes in the electronic music scene in the last few years. Clubs like: Mass, Savage Garden, Shards of Glass, Subnation, Red Tape, and Abscess—just to name a few—are but fond memories of where we could go to dance to our favorite old standards, like: SIOUXSIE & THE BANSHEES, SKINNY PUPPY, FRONT 242, BIGOD 20, and SISTERS OF MERCY. Like these groups, the clubs were eventually brushed aside to make for the advent of newer, better things.

RADIO

LESTAT'S 240 MINUTES OF GOTHIC ROCK: Broadcast from SDSU on radio station KGCR, DJ Glenn plays, you guessed it, 240 minutes of Gothic Rock. Be sure to catch it from 2am–6am every Sunday.

NOCTURNE: San Diego's only Synthpop/EBM radio station is broadcast from Point Loma Nazarene College. DJ Steve Akers has an erratic musical selection due to the eclectic variety of music that he collects, but his playlist is always enjoyable. Unfortunately, you need to be in the Point Loma area to even have a chance of receiving the radio signal from this station, but it would be well worth the move. Every Sunday from 9am to 12 you can expect to hear a musical selection that ranges from Gothic and Ethereal, to EBM or even Synthpop. Keep your ear to the ground for word on them getting hooked-up to cable radio.

TORTURE CHAMBER: DJ Howard Ripes plays mean Industrial/Electro every Thursday night from 9pm to 12. It's transmitted from UCSD, and you can tune-in on Cox Cable Radio 97.5FM, or on Southwestern Cable Radio 95.5FM.



CLUBS

ROOM 13: At one time this club was held every Sunday from 9pm to 2am, but these days it's only open if there's a band playing that night at Brick by Brick. Those 21+ can enjoy a bar and pool tables in the back while they aren't dancing. But when DJ Atom is mixing his set, you'll find it hard to leave the dancefloor. He has been a member of the San Diego Industrial scene for quite a few years, and his uncanny knowledge of new music—as well as old—shows when he's in the DJ booth. He was one of the original DJ's at Soil when it first opened and he was also with Therapy for a few years. When Room 13 is open, DJ Atom will whip-up the strongest EBM, Electro, and Industrial that you can handle. Come see the LEGENDARY PINK DOTS perform on September 9th!

SOIL: One of the longest running clubs in San Diego, Soil was opened in '91 by Brandon Finucan and Leilani. This club has seen much activity. In the beginning, it was DJ's Atom and Brandon at the booth. They innovated the scene by introducing what at the time were considered to be newer and more obscure groups, such as: MAJESTIC, SECOND VOICE, DIE FORM, APOPTYGMA BERSEK, PROJECT PITCHFORK, HAUJOBB, WUMPS CUT, LASSIGUE BENDTHAUS, as well as SABOTAGE Q.C.Q.C.. Surprisingly, they still managed to satisfy most patrons by playing the perfect mix of both old and new songs. Presently, DJ Tom is administering mood-altering beats with some of the newest, most fresh and exciting music that can be offered. In the last year, DJ Tom has played some of the strongest EBM, not to mention some of the catchiest Synthpop that any San Diego club has to offer. The combination of these two genres seems to work amazingly well on the dancefloor. Imagine hearing a transition from WOLFSHEIM "Sparrows & the Nightingales" to CHILDREN WITHIN "Collective Minds," COVENANT "Stalker (Club Mix)" to ZERO DEFECTS "Invictory."

If you can't envision this, then I must assure you that if you like to feel that certain endorphine rush that only a perfectly arranged beat sequence can give, Soil is a likely place to get it. You can also expect to hear the occasional Gothic/Industrial standard, along with a very pleasant selection of Ethereal/Darkwave from the likes of ENDRAUM, DROWN FOR RESURRECTION, and SILKE BISCHOFF. Catering to the 18+ crowd every Thursday night from 12 to 5am at the Rockers building on Hancock Street, Soil is definitely one of the trailblazers of the San Diego underground dance scene.



photo: Ger...

THERAPY: Here we have another heavy-hitter on the San Diego club scene. Every Friday night from 9pm to 2am at the Ministry building on Sports Arena blvd., those 21+ can enjoy drink specials and a fine selection of EBM/Electro/Industrial, along with a sprinkle of Trance/Techno. Run by Bryan Pollard, Therapy has been around longer than any club of its type in San Diego. A regular Methuselah, Bryan is sometimes affectionately called 'Grandpa' by his friends, because he's been in the scene so long and run so many successful clubs. He originally started by pro-moting Punk shows many years ago. Since then he has been in charge of or at least had a part in various other projects, including a magazine published by Linda LeSabre of DEATHRIDE 69 called *Electro Trash*. Therapy can get packed! This may be why *Permission* magazine voted Therapy to be the #1 club in Southern California. Another strong aspect of this club is variety in the from of two dance floors. Inside DJ's Bryan and Cybian spin such groups as: X MARKS THE PEDWALK, APOPTYGMA BERSERK, :WUMPSCUT:, DIE FORM, COVENANT, and PROJECT PITCHFORK, along with a generous application of old school classics with the likes of: FRONT 242, FRONTLINE ASSEMBLY, and SKINNY PUPPY. Outside, DJ Brandon spins the newest in Ethereal, Darkwave, and Ambient-style Electro. Being the American representative for *Side-line* magazine gives Brandon access to a wide variety of music, and he uses this advantage to create an invigorating atmosphere. Though he plays mostly Darkwave/Ethereal, you can still catch him playing such Synthpop groups as CHILDREN WITHIN, BEBORN BETON, and STATEMACHINE. Be sure to look for his next publication of *Ora Musik Magazin*. Besides having wide selection of music for dancing, another thing that puts Therapy in the spotlight is their live bands. CUBANATE, DEATHRIDE 69, and DOWNLOAD have all played for packed audiences at Therapy. You can also have all of your leather, lingerie, PVC, bondage, spanking, and S&M wants and needs fulfilled in one stop. Call it the Fetish megamall.

UNDERWORLD: . . . Another Bryan Pollard function! Held at Club Emerald City in Pacific Beach every Sunday night for those 21+ from 9pm to 2am, it gets packed much like Therapy. Here you'll find a mixed audience, ranging anywhere from Armed Services types to hardcore Deathrockers. DJ's Bryan and Robert play our favorite Industrial/Electro, Trance/Techno favorites, but with more of an 80's injection than Therapy. Having been around over five years, this San Diego club has staying power.

WARSAW: This is San Diego's newest addition to the underground dance scene. Run by Rob and Mellanie, the idea of this club is to showcase music which both of them believe our city needs more of—Gothic. They've both been involved in the scene for a while, and Mellanie's experience can also be attributed to her position as the Gothic/Industrial buyer at Off the Record in Hillcrest. Here you can expect to hear many groups from the 80's, and a few current groups, such as: BIRTHDAY PARTY, PROJECT PITCHFORK, :WUMPSCUT:, DEATH IN JUNE, and CURRENT 93, SKINNY PUPPY, and SIOUXSIE & THE BANSHEES. Let's not forget all of the Ethereal music that's thrown into the mix, either. They advertise 70's and 80's Punk, Gothic, Ethereal, and Industrial, and their playlist holds true to the advertisement. Just recently they began to plan a signing party for the new XYMOX release, and this may prove that they've got the contacts to hold promotions and maybe even arrange shows. Let's see just how this club develops, shall we? Check around for relocation information.

RECORD STORES

Much of the music played at underground music clubs and radio stations in San Diego is hard to obtain, since a lot of it has to be imported and/or obtained through an obscure label. It's also important to know that since much electronic music that's being played at many of our underground clubs and radio stations is relatively obscure, most of the record labels that these groups are on can only afford to make a limited amount of pressings. This

makes it difficult if not near to impossible to get your hands on a lot of the grooviest stuff that's coming-out, since most of it is all bought-up almost as soon as it is released. In spite of this, those in the know can overcome this 'minor' obstacle.

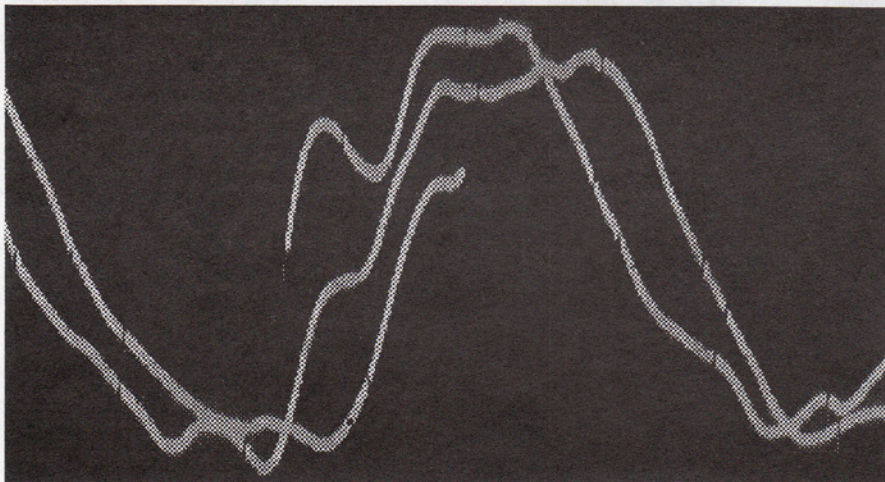
Corporate Stores: Tower, Blockbuster, Sam Goody, etc. . . While other record stores are able to carry some EBM/Synth groups, Tower is able to get many domestic titles, along with a large selection of import titles that other stores don't bother carrying. Most Tower stores have a hefty enough budget to keep much Electronic music in stock. Check-out the Goth/Industrial section at the El Cajon Blvd. location.

Independent Stores: Lou's Records and Off the Record are the only stores in (or near) San Diego that carry Ethereal, Industrial, EBM, Synthpop, or Gothic in noticeable amounts. Besides being able to get these titles through a variety of domestic and import labels, these stores are known to buy from obscure vendors that can get titles from a gang of hard to find record labels. Titles from these labels can be ordered in a reasonable amount of time. Be sure to take a look at the Goth/Industrial section at the Off the Record location in Hillcrest.

Used-Record Stores: While technically these stores qualify as Independent, their focus is on buying and selling Used CD's. Some are known to order new titles, but for the most part they stay true to their name. One of the best aspects of Used-Record stores is the possibility of finding something that's rare or out-of-print. Much of the time, the clerks at the record store, no matter how knowledgeable they are when it comes to music, will overlook a CD that's valuable and sell it at regular price. The Starbuck's of Record Stores—Music Trader—can be found on just about any block. Don't forget that Off the Record and Lou's also buy and sell Used-CD's.

MAIL ORDER ON THE WWW

For those of you that have computers, you always have the option of ordering by mail. Yes, now you can order your favorite titles, while staring at the warm glow of your computer screen. It's this simple: do a search for either **Different Drummer** (Synthpop), **Digital Underground** (Industrial/ Techno), **Hotstuff** (Superior Swedish Synth/ Techno/ Electronica/ Industrial/ EBM/ and more), and/ or **Isolation Tank** (Industrial/ Goth/ Techno/ Experimental.) Just one thing to beware of, though—watch your credit card!



CHILDREN WITHIN

At the helm of October—one of Sweden's premier Synthpop labels—stand the CHILDREN WITHIN. Without a doubt, they seem to be doing the right thing at the right time. It's no wonder they're in the forefront of the Synthpop movement: over the past five years they've put under their belt more than thirty compilation appearances, two successful full-length albums, and three singles. But, it doesn't stop there. Their newest full-length, *Sea of Life* is the follow-up to their '94 release, *Countless Galaxies*—which Sweden's RELEASE magazine voted best Synth-pop album of the year. Lead singer Joakim Thureby shares his thoughts on the future.

EBM: Why did you name yourselves "CHILDREN WITHIN"? Does it have a personal significance?

Joakim Thureby: Well, when we chose the name, everybody was doing EBM. They were naming themselves "cool stuff" like CAT RAPES DOG and FRONT 242. It was all combat-influenced. We wanted a name that would set us apart from the other EBM acts. At first, we decided on "CHILDREN", but that didn't sound good. Afterward, we constructed it to fit in with the theme of our first album, *Countless Galaxies*: "there are many places in the universe where you can find life. If you make a scale of the human race, you'll find that we have much technology and a high civilization, but there's a lot of greed and fighting, too. We consider ourselves to be advanced, but mentally, we're only children within."

EBM: How do you feel about the success of your second and most recent album—*Sea of Life*?

JT: Very satisfied. Well, I must admit we were afraid of what people would think about it before we released it. After all, our first album had a space theme to it, and maybe our fans were expecting our next one to be no different. At the same time, we felt more confident because we had better equipment. It had been 4 years since we recorded *Countless Galaxies*, and we were more pleased with the vocals

on *Sea of Life*. We've gotten many good reviews. Since it was better-produced, we feel it has a better potential to reach larger crowds. When we look at the after-effects, it all seems worth the hard work.

EBM: Does the success of your label surprise you?

JT: Actually, no. There's a lot of work behind it. If you put your soul and mind into it, you will have success. Also, the winds are blowing in our direction. Synth-pop is growing now. We were into it in the early 90's, therefore we will be getting more attention. One of the first samplers we were on was on the Memento Materia label with the group COVENANT. We made compilation appearances at a very early stage. Luckily, we got good reviews and that helped. When we first started-out the bigger groups were ELEGANT MACHINERY and S.P.O.C.K.. Our success comes from taking the market early-on. Luckily, our hard work and success with the media helped. The strange thing is that you never realize how many reviews have been made until you put them in a pile—and then you say, "Oh my God, it's so much!"

EBM: COVENANT did a remix on your "Collective Minds" single. How was that arranged? Was it a good experience for the group?



"I've always been interested in the
universe and watching the stars."

—J. Thureby

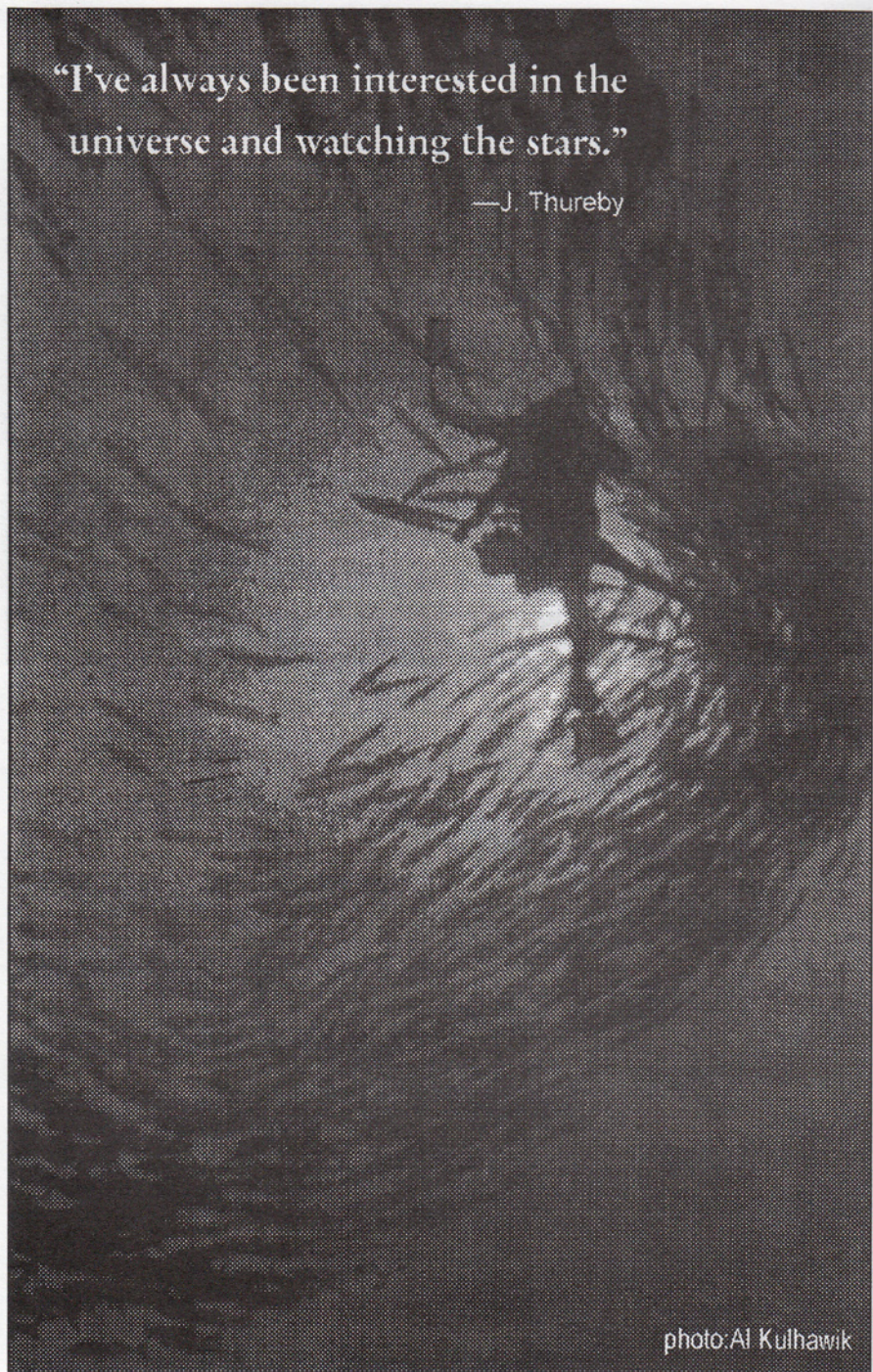


photo: Al Kulhawik

JT: It was a very good experience for the group. Since we all like COVENANT, it was only natural to ask them to remix one of our songs. Sweden isn't that big. Often people will recognize each other, or go to the same party. I met them a couple of times before, so it wasn't hard to ask. Too many groups have released 'slaughtered versions' of their songs. The songs suck—you can't recognize them anymore. On the "Collective Minds" single, each remix of the song was different—and not 'slaughtered.' Same essence—different sound. Recently, on a nationally broadcast Swedish television show, the members of DEPECHE MODE were asked to critique "Collective Minds." Martin Gore said "...the singer sounds like Dave." Fletch said, "...the music sounds O.K."

EBM: When did you first get into electronic music?

JT: I've listened to electronic music ever since I was about 10 or 11 years old. Some of the first electronic groups I remember listening to were KRAFTWERK and a Japanese band called LOGIC SYSTEM. Then, it was the DEPECHE MODE thing and also HOWARD JONES. From there, I started listening to FRONT 242, FRONTLINE ASSEMBLY, and SKINNY PUPPY. We listened to a lot of Techno and Trance as well. We were also influenced by Pop music—but electro-pop. I don't like the guitars as much.

EBM: What's the scene like back home in Sweden?

JT: Great. Many good bands and concerts. Perhaps there's not such a large audience at all the events, but with groups like DEPECHE MODE, ERASURE, and JEAN MICHELLE JARRE releasing albums and touring, 1997 may prove to be the year of the Synth-pop revival. Personally, I think people are getting tired of guitar music. Electronic music isn't extreme; everybody can listen. I believe that in the future this can bring larger crowds. But, mostly it's people that like electronic music that listen to us.

EBM: Can you tell us why you're so fascinated with nature and science?

JT: I've always been interested in the universe and watching the stars. My educational background is in Technical Engineering. That's where I get my scientific viewpoint on nature and the universe. Also, when I read literature, the interest gets stronger, and I find a way to express what's inside. To me, these things are ever-present.

EBM: *Countless Galaxies* was about the sky and stars, and *Sea of life* was about the sea. Will your future albums continue to have similar themes?

JT: *Sea of Life* was actually about water and Earth. Tracks like "Hollow Tree" and "Relief" aren't ocean songs, but they may show how water and Earth are related. We went to space, then came back to Earth, and perhaps explored the spirit as well. We're not sure, but our next album may have an urban theme.

EBM: What's in the future for CHILDREN WITHIN?

JT: Perhaps more records and larger audiences. We'll have to think more about details for our next album. Sometimes our budget stops us from going where we want to, but perhaps with an increased budget we'll get better instruments. We might find lyrical inspiration when we come to America. I don't think we'll ever stop making music. For us, it's a safety net—we'd explode without it. Music is a marvelous way of releasing what's inside. It's good to let people know what you think. In a way, you're sharing when you sing, and maybe your audience will like what it's hearing. That's why many people who are into electronic music know who we are. We hope to maybe see better distribution of our music. We're working hard to reach larger crowds. Yes, the future looks very bright.

(The CHILDREN WITHIN are: Mathias Johansson, Henrik Kronberg, and Joakim Thureby. They'll be kicking off their U.S. tour at Club Sacrilege in Long-beach on Aug. 7th. You'll find a complete discography, pictures, and up to the minute information about the group at: <http://www.s-data.se/children>. Stay on the look-out for the forthcoming "Walkabout" single, which is going to have a remix by STATEMACHINE.)

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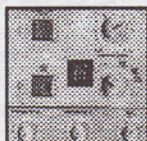


NOW PLAYING...

We probed the electronic minds of San Diego DJ's, and we downloaded a 'best of.' While this isn't necessarily a TOP 10, it's meant to show what you should expect to hear from them in an average night.

STEVE AKERS

- CHILDREN WITHIN: "Serpent of Life"
- STATEMACHINE: "Hologram"
- ZETA: "Clear"
- CHILDREN WITHIN: "Gallery"
- BEBORN BEYON: "Mantrap - the Seduction"
- FORDIDDEN COLOURS: "My Broken Heart"
- AND ONE: "My Warrior"
- DE/VISION: "I Regret"
- INFAM: "Promise Me Nothing"
- MESH: "You Didn't Want Me"



ATOM

- FORMA TABRE: "Looking Glass Men-Remix"
- ACTIVE MEDIA DISEASE: "Lost"
- DIE FORM: "Phenomenon of Visitation-Remix"
- LA FLOA MALDITA: "L'Basis"
- PROJECT PITCHFORK: "Bodies"
- COVENANT: "Stalker-Remix"
- HAUJOBB: "Cleaned Visions"
- AND ONE: "Deutschmaschine"
- XMTMP: "Facer"
- LASSIGUE BENDTHAUS: "Render"
- APOPTYGMA BERSERK: "Love Never Dies, Part 1"
- HEXEDINE: "Close My Eyes"
- DUST OF BASEMENT: "Gift"



BRANDON

- IAlBoFoRcEn<: "Feel the Lay Blast"
- APOPTYGMA BERSERK: "Mourn"
- DELERIUM: "Silence"
- ENDRAUM: "An DerDichter"
- MAJESTIC: "LSD"
- PORTISHEAD: "Biscuit"
- SILKE BISCHOFF: "Silent War"
- SWITCHBLADE SYMPHONY: "Dissolve"
- THC: "Need to Destroy"
- VISIONARY GARDEN: "The Visionary Garden"



BRYAN POLLARD

- APOPTYGMA BERSERK: "Love Never Dies/ Hear"
- PROJECT PITCHFORK: "Souls"
- AND ONE: "Deutschmaschine"
- DEFCON 4: "Twothreezerono"
- QNTAL: "Ad Mortem Festinamus"
- WUMPSCUT: "Thorns/ Soyient Green"
- NUMB: "Blood"
- DIE FORM: "Any"
- XMTMP: "TOL"
- COVENANT: "Stalker-Remix"
- ZERO DEFECTS: "Duracell"
- CUBANATE: "Angel dust"
- FRONTLINE ASSEMBLY: "Barcode"
- GOMPHE: "Der Neue Gott"
- STERIL: "No Remission"
- SNOG: "Reigning Terror"

MELLANIE

- SLEEPING DOGS WAKE: "Understanding"
- CHRISTIAN DEATH: "Spiritual Cramp"
- DEATH IN JUNE: "Heaven Street"
- SKINNY PUPPY: "Tin Omen"
- VISAGE: "Damned Don't Cry"
- PARALYSED AGE: "Nocturne"
- DIE FORM: "Lolita Love"
- PROJECT PITCHFORK: "Alpha Omega"
- JOY DIVISION: "She's Lost Control"
- SWITCHBLADE SYMPHONY: "Dollhouse"

TOM KING

- WOLFSHEIM: "Sparrows & the Nightingales"
- MAJESTIC: "Fallid"
- DUST OF BASEMENT: "God's Own Fairytales"
- ENDRAUM: "In Grauer Stadt"
- STATEMACHINE: "Music from the End of the World"
- CHILDREN WITHIN: "Collective Minds-Remix"
- DEINE LAKAIEN: "Mind-Machine"
- COVENANT: "Stalker-Remix"
- DE/VISION: "Take Me to the Time"
- ELECTRONIC BOMB ATTACK: "Day After"



BEBORN BETON

Nightfall

Strange Ways

Formed in '89 by Stefan Netschio, Stefan Tillmann, and Michael B. Wagner, BEBORN BETON offers 80's Synth-pop with 90's technology. *Nightfall* is their first album on their new label, Strange Ways, which is also home to De/Vision and Wolfsheim. With that considered, it's no surprise this album has such a clean production. Catchy Synth-rhythms, emotional vocal-style, and dance beats seem to be the order of the day. Stefan Netschio's vocals draw the listener into the post-apocalyptic theme of "Earth"—the opening track—by expressing the imagery with descriptive lyrics that make anyone listening want to give a sympathetic ear. Two tracks later, "Colour of Love" makes me fancy the idea of building a dancefloor complete with strobe lights, multi-colored beams, and a great disco ball to better the atmosphere in which I will pull a muscle dancing to this jam. Fast-forward two more tracks, and I get "Mantrap - A Dream Come True." The use of choral effects and hard beats only proves to me that Synth is back, and it won't take 'no' for an answer. Be sure to give a listen to their cover of DEPECHE MODE's "My Secret Garden" available on the Khazad Dûm tribute album, "Reconstruction Time."



CHILDREN WITHIN

Collective Minds

October

The Yin & Yang of Synth—both the hard and the soft in one package. Dare we ask for more? First of all, the original version of this song on their *Sea of Life* album was magnificent—but, to come-up with a remix?

This single stays true to the CHILDREN WITHIN ideal—they don't 'slaughter' the remixes. Truly, all three remixes have the same essence, but each has a distinctive sound. The first remix sounds more lively; full of background bubble-like sequences, and it also has a steadier beat. And the second remix... oh boy. Talk about getting your ass kicked and getting beaten back down when you try to get up. Their pals from Covenant supply remix-technologies that make "Collective Minds" sound a tad more wicked. Don't get me wrong, this effect is crucial to the danceability-factor, as it helps us see another new and exciting side of the group. The next track, "Waiting" is a passionate and tender song complete with female back-up vocals by Kicki—it's good to relax to. And the fourth and final track is another remix, this time with assistance from TOXIC TRIBE. When I hear it I can picture KRAFTWERK mannequins posing against an electronic virtual reality backdrop, bopping away to the severe, techno-influenced beats. So, if you thought the album was great, the "Collective Minds" single would make a great companion for it in your CHILDREN WITHIN collection.

COLLAPSED SYSTEM

Berlin 2007

Zoth Ommog/Cleopatra

The first thing you'll notice about this album is the sexy cover-art by Hartwerk, the designer of most of Zoth's CD-covers. I was able to get the domestic version of *Berlin 2007*, and I was very happy to notice that Cleopatra pretty-much left the art untouched. It's funny; you hear so many different reviews before you get something, that it's hard to stay objective. With that in mind, I gave this CD a good listen-to, and I was very pleased. But before you go out and get this, keep in mind that I'm judging it on a danceability scale. The fact that Thorsten Marx from ZERO DEFECTS did a lot of the engineering for this album doesn't help me stray from a biased viewpoint either—the man knows his engineering. OK, so the lyrics may not be too

profound, but they compliment the mood of the album—pure aggression. Tracks like: “Berlin 2007”, “Trapped”, and “Brain Breaker” show the mood of the album most sufficiently of all the songs. *Get Berlin 2007*, and become familiar with one of the driving forces behind the EBM movement.



DROWN FOR RESURRECTION

I'm Human
Glasnost

Ever since I heard their track, “Charge” on the *Floating Waves* Glasnost Records compilation I’ve been hooked on this duo. As a fan of the CURE’s *Faith*-era style vocals, I found the intensely profound lyrical style of Andreas Fricke to be redeeming in one-hundred ways. It’s refreshing to find someone who doesn’t

need to treat their vocals. His lyrical genius takes us from the depths of despair to the point of ultimate hope and self-discovery:

“I’m thinking in the same direction
always further, just forward
useless swimming strokes
that actually don’t make me move
they can’t uphold me from drifting
along with the current.”
-excerpt “Under a Spell”

The first two tracks on this album: “Under a Spell” and “Release and Suffering” show what Helge Neubronner and Andreas are capable of creating for a dance environment. And the crisper production sound can be attributed to electrogod Guido LeFricke, who seems to be showing up everywhere now-a-days. If you like *I’m Human*, then look for their two previous releases: *Another Failed Legend?* and *Sublunar Vacuity*.

NEED A COUPLE EXTRA KNO

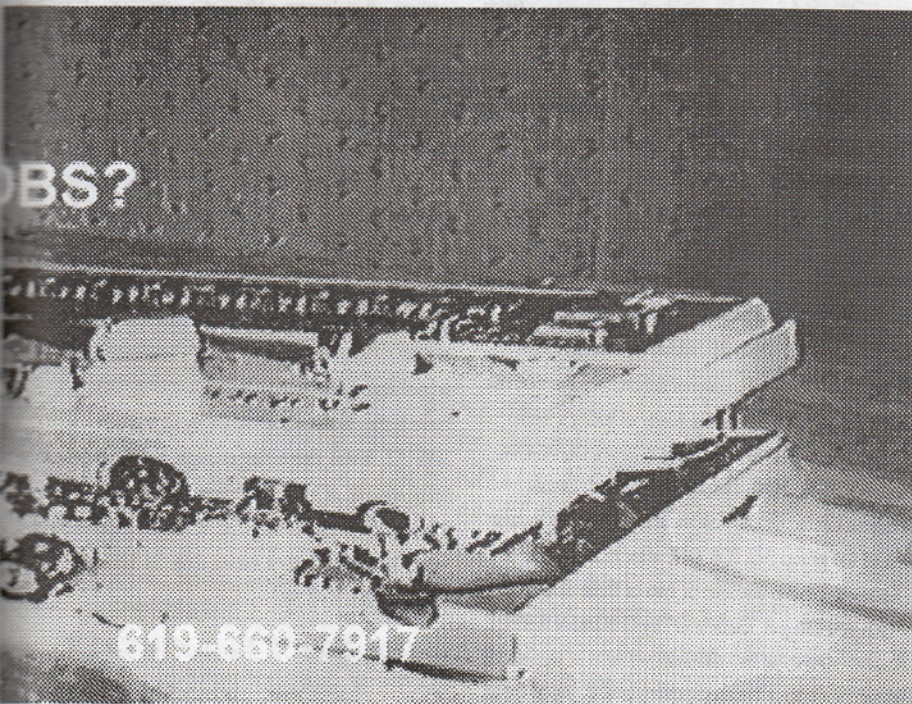
J9K
ANALOG SPECIALIST
SYNTH AND DRUM MACHINE MODS



HAUJOBB
Solutions for
a Small Planet
Off Beat/
Metropolis

If you follow HAUJOBB, then maybe you'll recall the level of near perfection they reached on their previous albums by blending such styles as: Experimental, Industrial, Techno, Trance, Ambient, Trip-hop, EBM. . . did I leave anything out? Probably. Well, whatever it was they were missing has been found and utilized. There is a smooth feel that flows all the way through *Solutions* that I haven't encountered in a while. So, for

all out there that have lost faith in the future of electronic music, you need only get this. Yes, it's that simple! From beginning to end the ambient textures seem to trick, tease, and taunt the subconscious into a state of reverie—even the danceable songs. And with programming help from Guido LeFricke (formerly Second Voice, currently La Floa Maldita,) it's not hard to understand just why the deep bass patches and masterful transitions from soft to hard seem that much more pronounced. "Cleaned Vision" is taken from the previously released single and placed on *Solutions*, but as a shortened version. But, the song for me on this album is "Journey Ahead." The emotional lyrics, energetic beats, and ambient pauses make this song a joy to hear. The consistent quality of each track makes this album a must-have for any fan of electronic music.



RESTRICTED AREA

explode.

Cyberware

What can I say? It's 'DO, RE, MI' gone Electro. So what if it sounds like they borrowed a Casio from one of their buddies and whipped-out some simple sequences? *explode.* is terribly catchy. RESTRICTED AREA, the premiere band on Cyberware productions, has male and female vocals sung in English, French, and Swedish. This is Synth-pop that borders on EBM at times. To me, the best hits on this album are: "Let Me Feel", "Inner Star", "Ett Gammalt Bergstroll", "Oublier", and "Last Voices." "Inner Star" is highly danceable with its Electro-beats and contagious lyrics. It lures the listener into the Synth-dimension to discover the A, B, C's of electronic music.

V/A

Electronic

Fields

October

We all know what it's like to buy a compilation in hopes to find a good group, only to find that there are only a couple of good songs on the album out of the ten that are on there. This isn't one of those cases. It seems that the intention of this album is to showcase the emerging talent from the European Synthpop scene. Most of the groups are on the October label, but bands like: SEVEN RED SEVEN (excellent American group), DE/VISION, SYNTEC, ALL FOR ONE, as well as DISTAIN! are on other labels. Many of today's well-known acts are here: CHILDREN WITHIN, DE/VISION, and STATEMACHINE. I especially enjoyed "Dinner Without Grace" by DE/VISION, and became an instant fan of the group ALL FOR ONE after hearing "Receiver." This is also one of two or three albums on which you can get "Guidelines" by CHILDREN WITHIN. Be alert—there are two different versions of this album, with only a one or two song difference. If any of these

groups don't sound familiar, this is an excellent way to inform yourself as to what's happening in the Synthpop scene.



V/A

O-Files

Off Beat

Singles compilations like this one seem to be becoming a popular format for record labels. Put four singles on one CD, and increase the chance of it getting sold—sounds pretty simple. You get your tunes, the label gets the sales... cool. The first four tracks were taken from Forma Tadre's "Celebrate the Cult" single. It sounded somewhat like classical music in some parts, but when the beat kicks-in you will know it's Forma Tadre. Good song and good remixes—there's even a Haujobb remix for the fans. The second single is COVENANT's "Stalker." You'll find two remixes and a B-side, "Babel." The remix that stands-out the most is the Club Version. This is Trancy EBM that will compel you to use the "repeat" button on your CD-player more often. The lyrics have a more sinister tone to them—if that was ever possible—and the beats are more relentless and pronounced for dancing satisfaction. "Babel" is sort of a tripped-out beat, pseudo-ambient excursion. The third single is KLINIK's "Touch," which is more reminiscent of old-school style EBM—pretty tough sounding. And last there is the "Biocreature" single by DEMENTIA SIMPLEX. It was interesting enough, but the programming and use of voice-distortion were somewhat distracting. All things considered, it was an improvement when compared to their earlier material. Let's see what they do next, shall we?

V/A

• *Strange Love*
Deathwish Office/
Nuclear Blast

Compiled by the nice folks from Orkus magazine, *Strange Love* has 18 tracks of romantic Synthpop on one affordable disc (yes, it's distributed domestically.) The line-up includes such well-known groups as: DEINE LAKAIEN, AND ONE, APOPTYGMA BERSERK, SILKE BISCHOFF, LA FLOA MALDITA, BLIND PASSENGERS, BEBORN BETON, INFAM, and DISTAIN! among others. The guys from AND ONE get lovey with their song, "Für," you APOPTYGMA fans out there will be pleased to hear "Mourn," and one of LA FLOA MALDITA's better songs, "Sorcière" is also presented. You might even consider this a more accessible version of *Electronic Fields*. This compilation may prove to play an important part in the spreading of the Synthpop virus into the states. Be one of the first to catch it!



ZERO DEFECTS
Komma
Zoth Ommog

Electrobards Sascha Kurz and Thorsten Marx are back with their fourth release on Zoth Ommog. And for those of you who know of them through dance hits like "Duracell" and "Invictory", you're in for a surprise. It's almost completely unlike their previous material. But don't let this scare you. When you hear it, imagine that you're listening to a group you haven't heard before. Yes, it's that different, but it's thoroughly enjoyable! It seems that they've "matured" as a group. *Komma* is sung in their native German, and the musical styles range from Trip-hop to EBM. If you get this, drop all expectations for what they were before, and you'll see what a professional level they've come to. "Gedanken Sind Frei (und das ist das Problem)" stuck-out for me because of how they demonstrated their mastery over transition. It starts out with a low chant and no beat, and you can hear the subtle addition of sequences. Next thing you know, the song bursts into a Goa-trance style rhythm full of ZERO DEFECTS brand™ cyber-beats. By then it's too late—you're stuck on the dance floor gyrating for the sole reason that you cannot control the urge to bust a fat groove with your bad self. Even though this album is quite enjoyable, I'm still curious to see if they abandon their position as the EBM gods they are.

We're always looking for new and interesting ideas, sounds, dance moves, pick-up lines, and whatever. So please, if anyone is interested in sending: demo tapes, tour date information, promotional CD's to be reviewed, useful information, or fun and challenging trivia questions, please write : EBM, 1010 University Ave. BOX 704, San Diego California 92103. Those interested in placing personal or business ads can write to the above address, or leave an email message at: grendel@cts.com.

A SPECIAL THANKS TO ALL WHO HELPED WITH THIS PROJECT,
WITHOUT WHOM NONE OF THIS WOULD HAVE BEEN
POSSIBLE: BROOKITA FOR BOOTING ME IN THE ASS TO GET
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JUDD FOR BEING FATE'S MESSENGER AND THE BRINGER OF
GOOD KARMA, ALL HOMEEZ & FRENZ, AND LAST BUT NOT
LEAST—OUR READERS FOR BEING SEXY ENOUGH TO KNOW A
GOOD THING WHEN THEY SEE ONE! • TF 8/97



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