

VOLUME 1

RHINO

ISSUE 4

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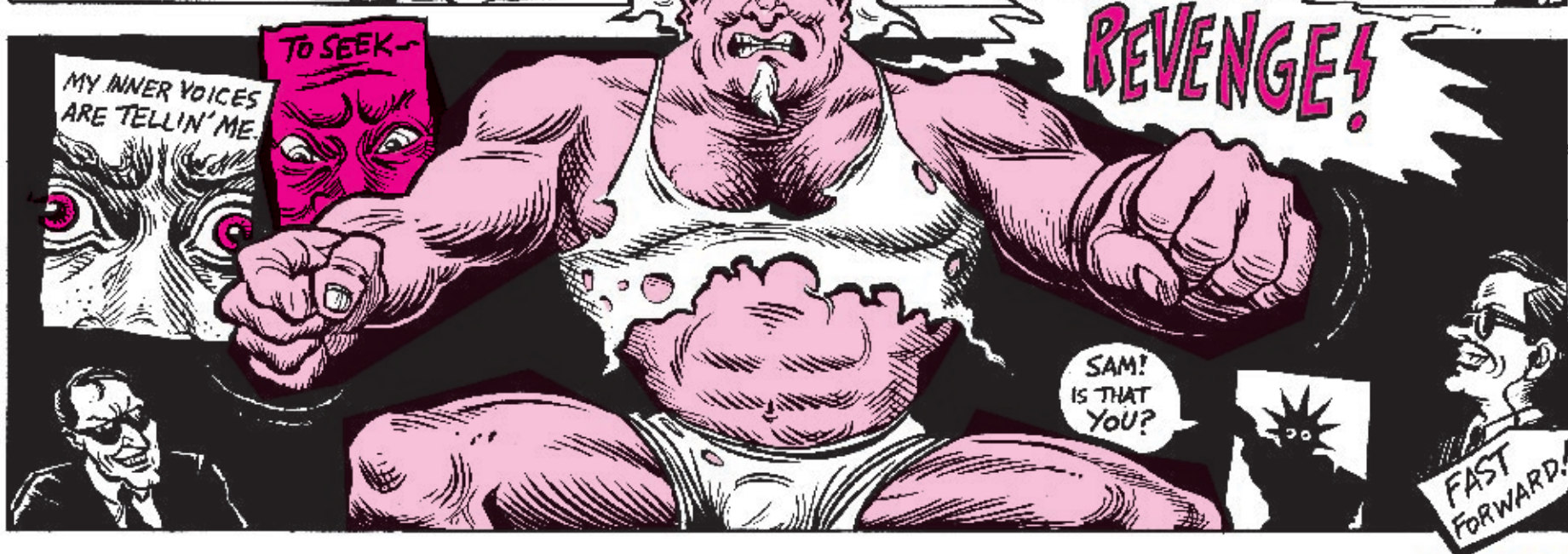
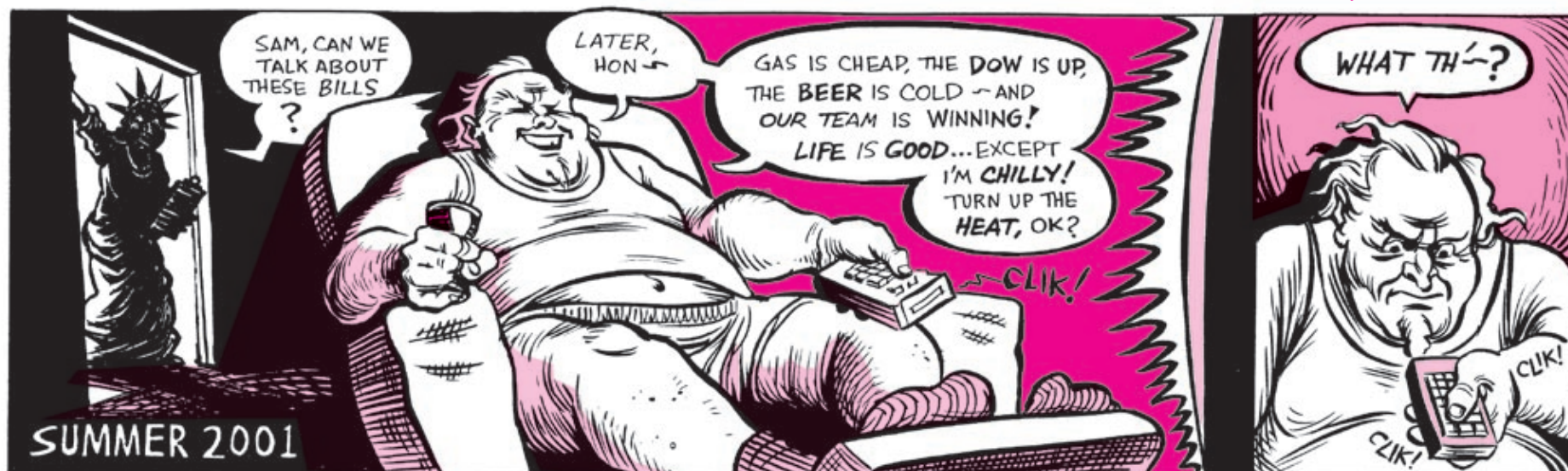
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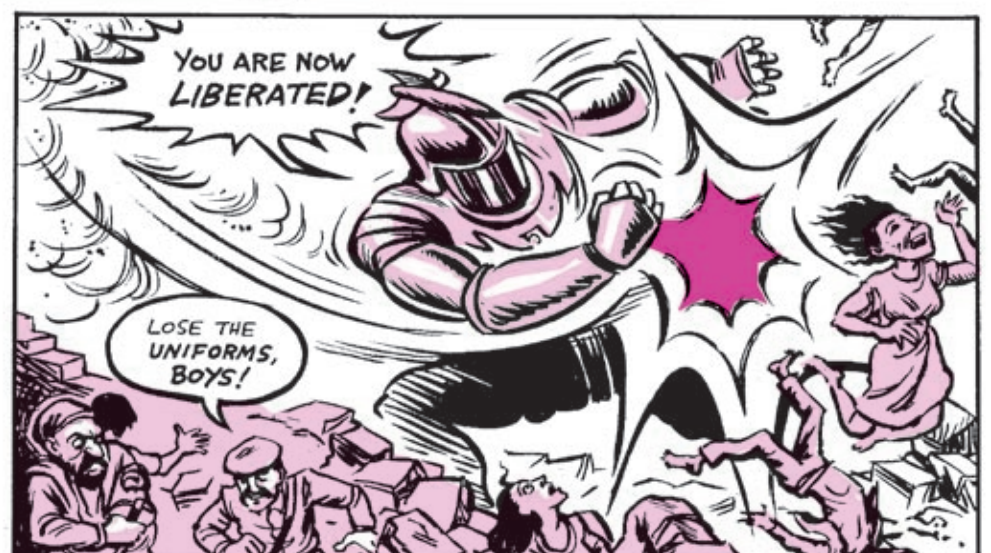
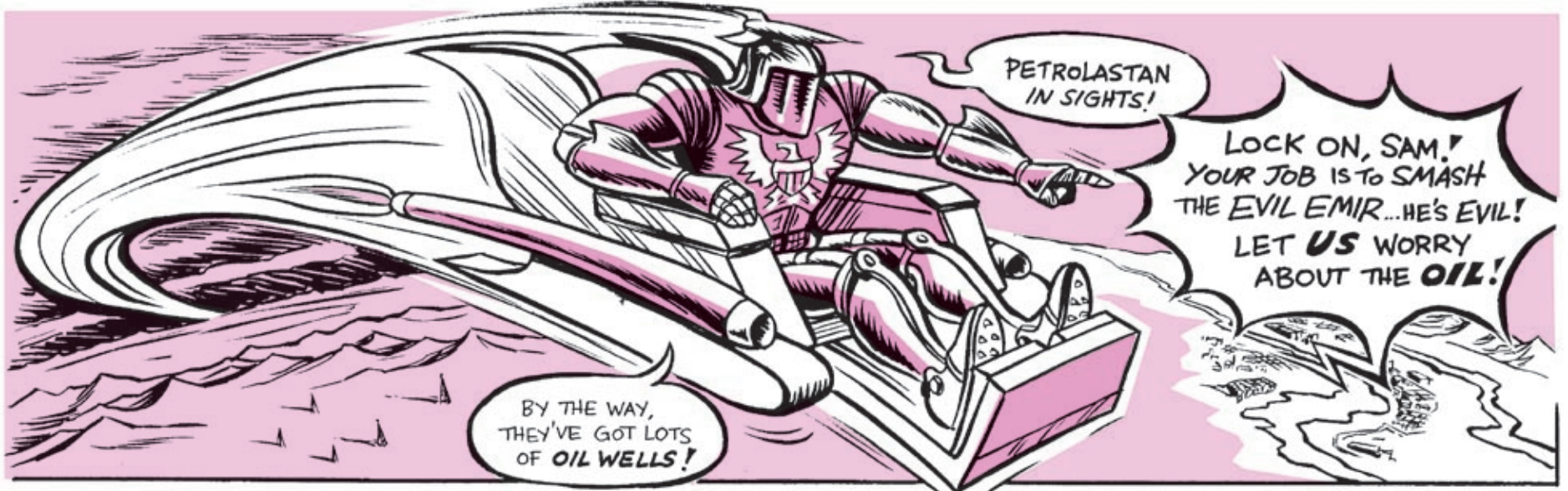
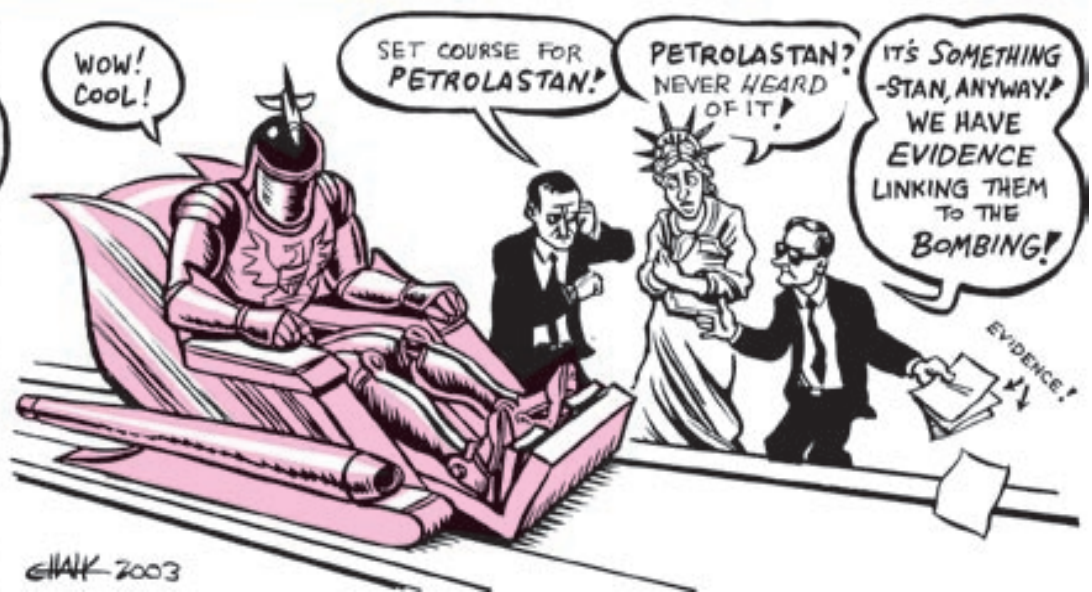
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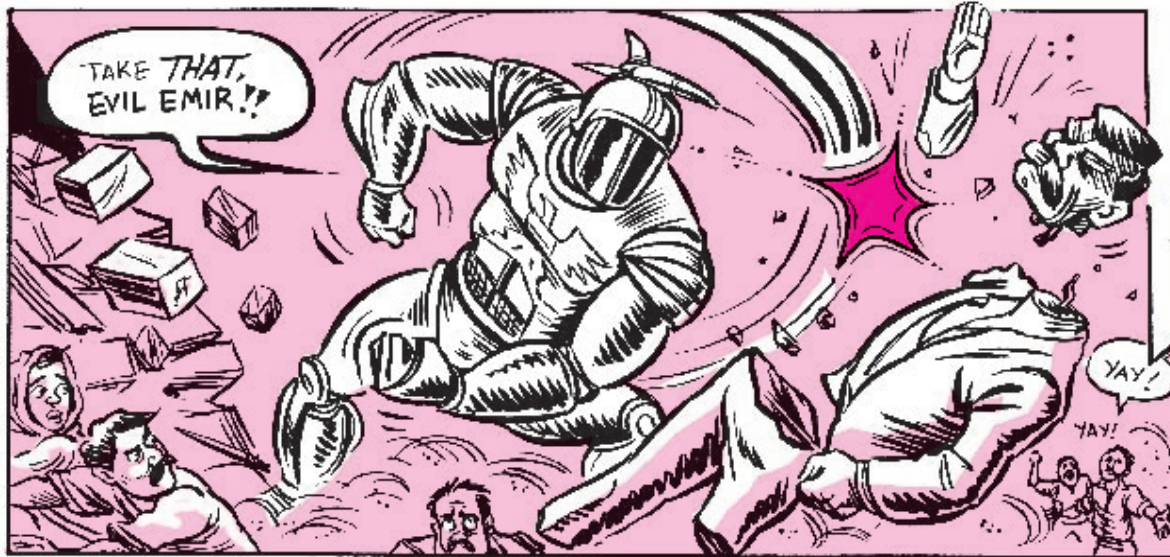
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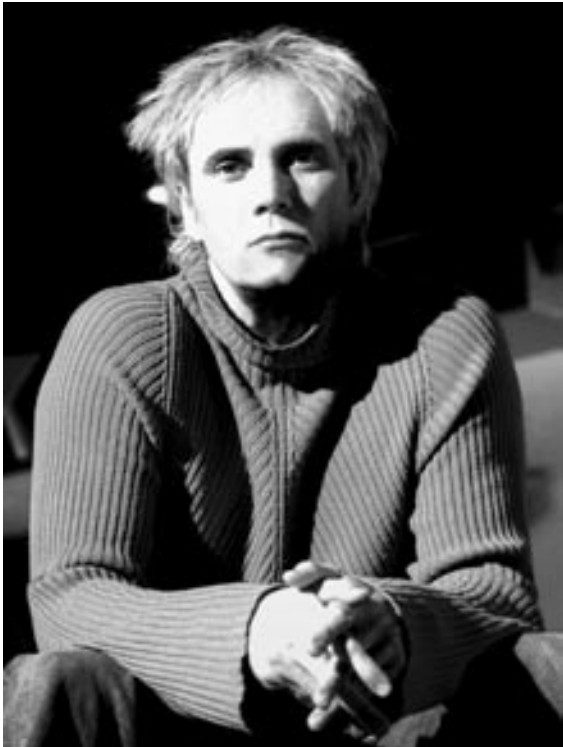




DELERIUM

Longtime Innovator Bill Leeb Takes Delerium On Tour

by Kali Amburn and Amirah Rahim



You've had top ten hits worldwide. You've worked with the best in the industry. You've been part of several of the most influential industrial bands in the genre's history. So, what's left for you to do? If you're Bill Leeb, you take your successful side project, Delerium, out on its first ever tour to support your new album, Chimera. Probably best known for his work with Front Line Assembly, Leeb has been working with electronic music since the early 80s, an interest he developed listening to Europe's underground electronic bands. "Wire, Human League, Joy Division, Kraftwerk - all that stuff really caught my attention. I was a big music fan when I was really young, and I used to dj a bit. I just heard that stuff and it inspired me." After creating Front Line Assembly, Leeb found, however, that he needed an outlet for creating music that differed from the band's signature sound. "Because Front Line Assembly was always such a hard ass band, with hard electronics and so forth, I felt like I needed something else to balance my brain, and I always did like ambient, experimental electronic music. And I also like world music, so when I started putting the two together I felt like this is a really cool thing. I never thought that Delerium would end up being as big as

it is, and we'd have a number one hit worldwide [with Silence]." Despite Delerium's success, one thing Leeb has never done, prior to this year, was taking the band out on tour. While this could be viewed as a daunting task, considering the record's heavily electronic sound, Leeb says that these obstacles have been overcome, with the live show, which comes to the 9:30 Club September 24, being much more than just programmed sounds and a keyboard. "We have live guitars and a drummer. We have a live bass player and just a few sequences in there on a hard disk recorder." While the record has a bevy of vocalists, all of whom could not possibly tour with band, Leeb feels that vocal duties are being handled nicely by Kristy Thirsk and Shelly Harland. "[The vocalists] harmonize and sing a lot of the songs together, and it sounds really nice with two voices. I mean, obviously you can't replace some of the singers, but I don't think anybody's complained." The album itself, which continues along Delerium's path away from the "dark and foreboding" sound of their earlier work, is the result of Leeb's reuniting with Front Line partner Rhys Fulber. After releasing one Delerium album, Poem, as a solo project, Leeb decided to work with Fulber again, though he says this wasn't the plan from the start. "We just got excited about doing some stuff together again cause it's been awhile. We turned out a bunch of keyboards and got in a room and things sounded good. We never planned it. You know, it's like you go to a party that you don't plan, and all of a sudden it's a really fun time. And then the ones you look forward to and plan all week - you go there and they suck." Working on his own did have its merits for Leeb though, as it provided him with a chance to clarify what it was he wanted to do with Delerium. "When I did it on my own the first time, I brought in acoustic guitars and real drums and so forth, so I think that we elaborated that on the new album. So it gave me a chance to try something different and that definitely helped. But it's a lot more work when you do something all by yourself and I literally did that record by myself." The evolution of Delerium has involved more than adding live instruments to the mix, however, as Leeb notes that songwriting has moved to the forefront of his work. "I think right now we actually have a few more radio songs, and the whole thing's evolved into a whole new level, and I can tell by the amount of people who come out every night. It's just a natural progression. We kind of write more songs now than we used to. And we have singers now; we never used to have any singers in the early Delerium days, just samples or choirs. Having vocals on songs changes the whole feel so drastically." It is these vocal collaborations which have kept Leeb interested in the electronic scene after so many years. He cites "working with different singers and trying to write the perfect song" as his focus now, arguing that while the electronic side of the music is important, "you just have to do both. You still have to write a good song and have a good hook and a good vocalist to be heard." As for the genre he helped to innovate, Leeb sees today's industrial scene as lackluster to nonexistent. "Bands like Haujobb and VNV nation - that's just all synth pop. To me, industrial meant like early Neubauten records, Theft Department records, Throbbing Gristle - they had the label called Industrial Records; they basically started the whole terminology. They would do really experimental stuff. That stuff had a lot of thought and creativity and a lot behind it. It wasn't just a bunch of guys with black hair." Continuing to be creative is one thing that Leeb still strives to achieve. After all his accomplishments, he still wants to bring something new to music. "I think the only thing I'd like to still accomplish is to do one really eclectic record. And even if it alienates everybody, so be it, because I'll feel like I'm being a true artist even if people don't get it. You have to be able to feel like if you die tomorrow, you left something behind

that had some artistic merit and will live on." ■

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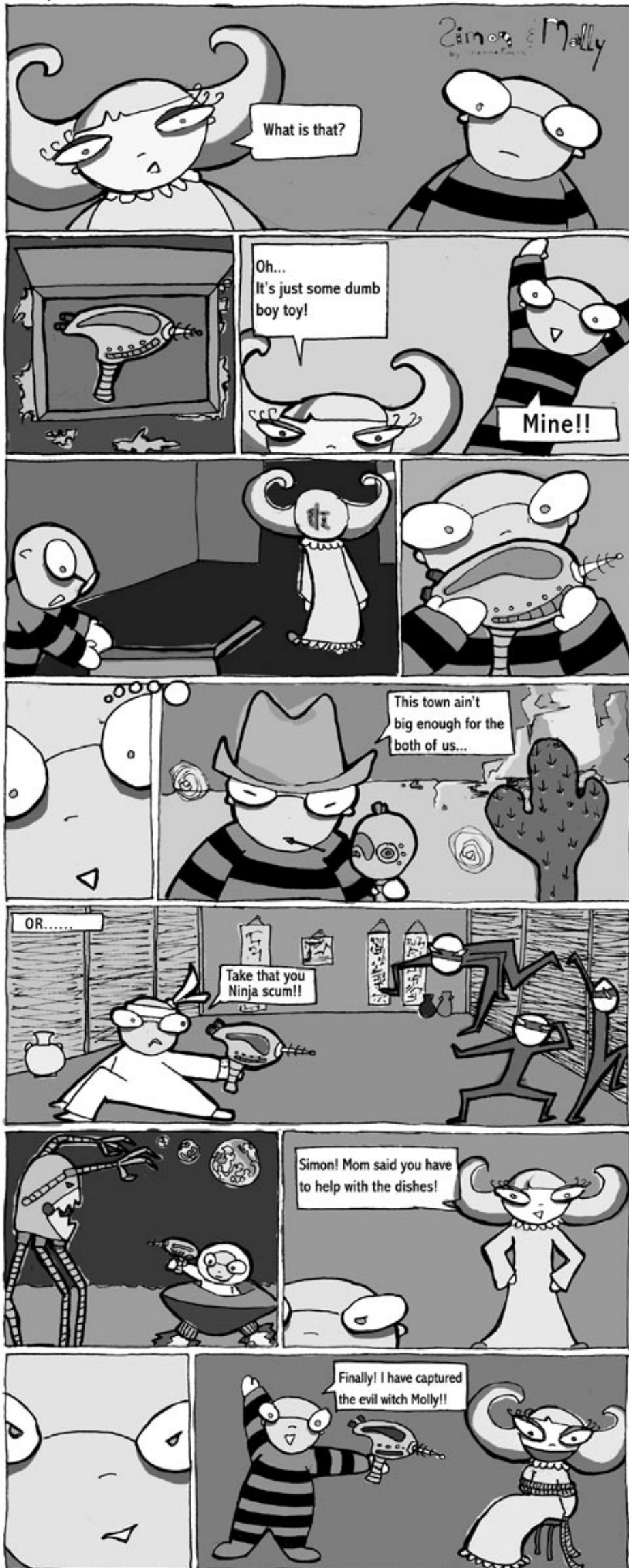
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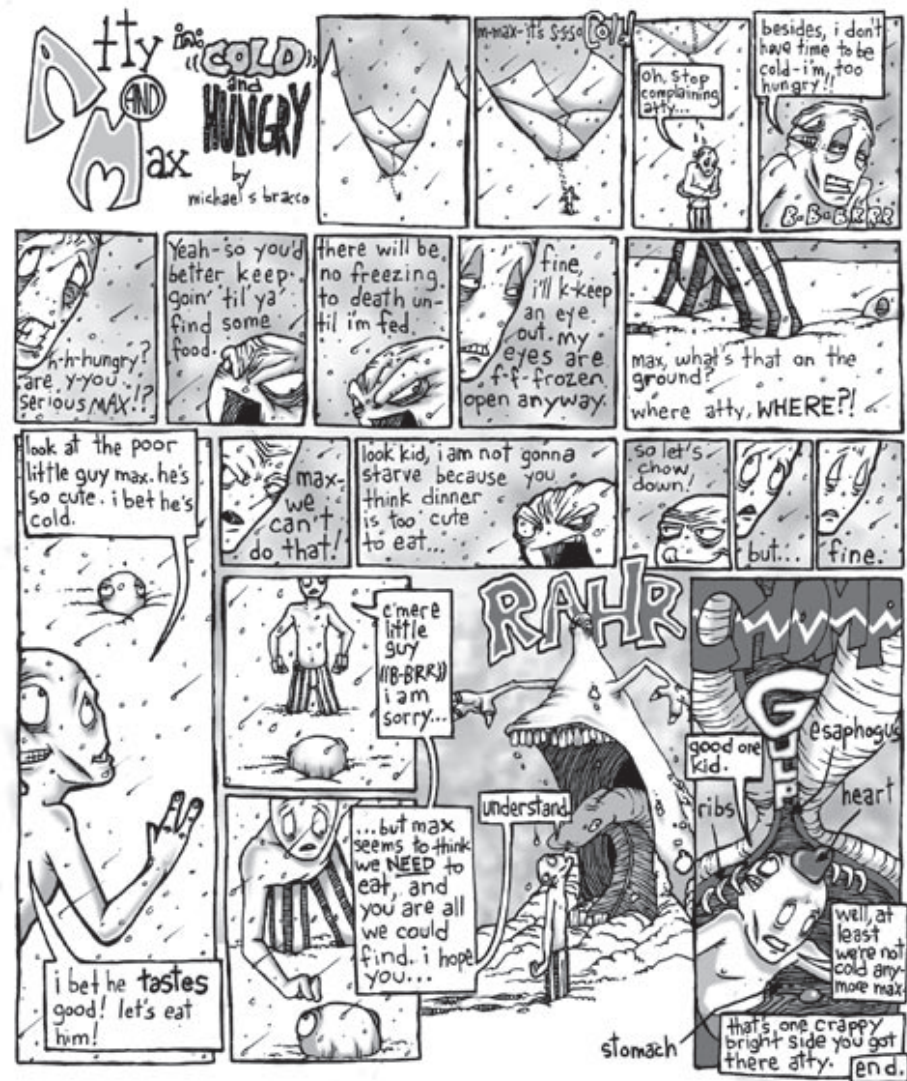
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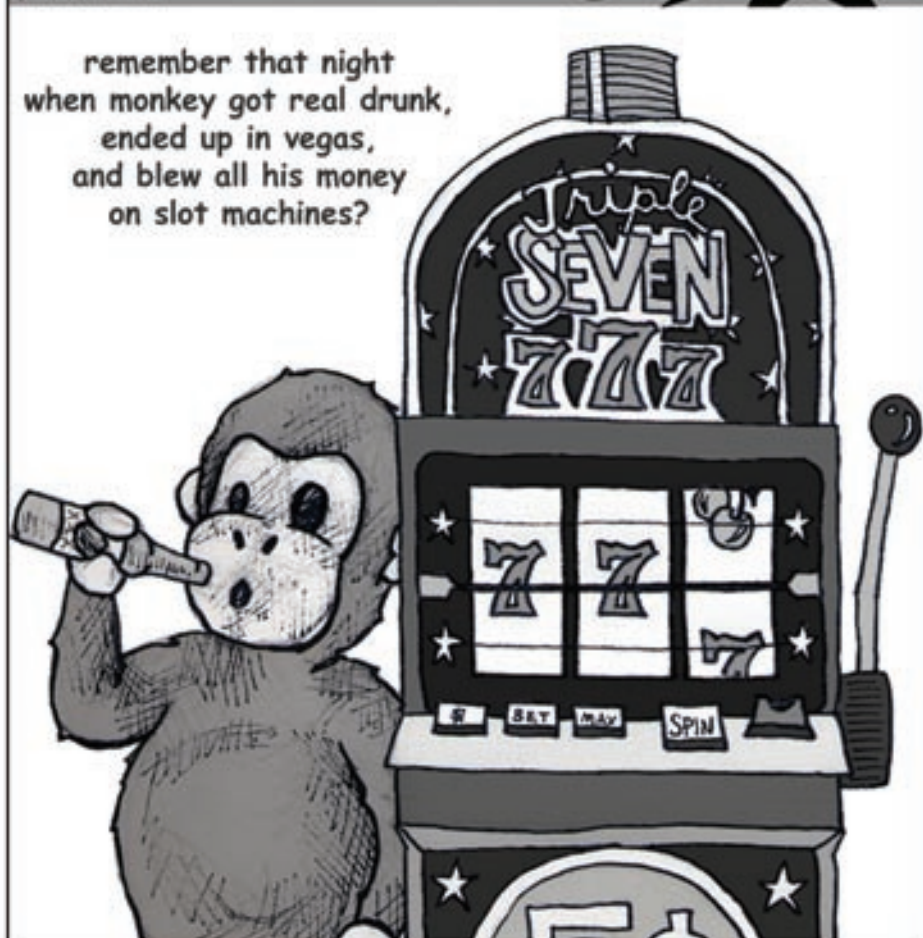
So Anne, what didja think of.....
"House of 100 Corpses"



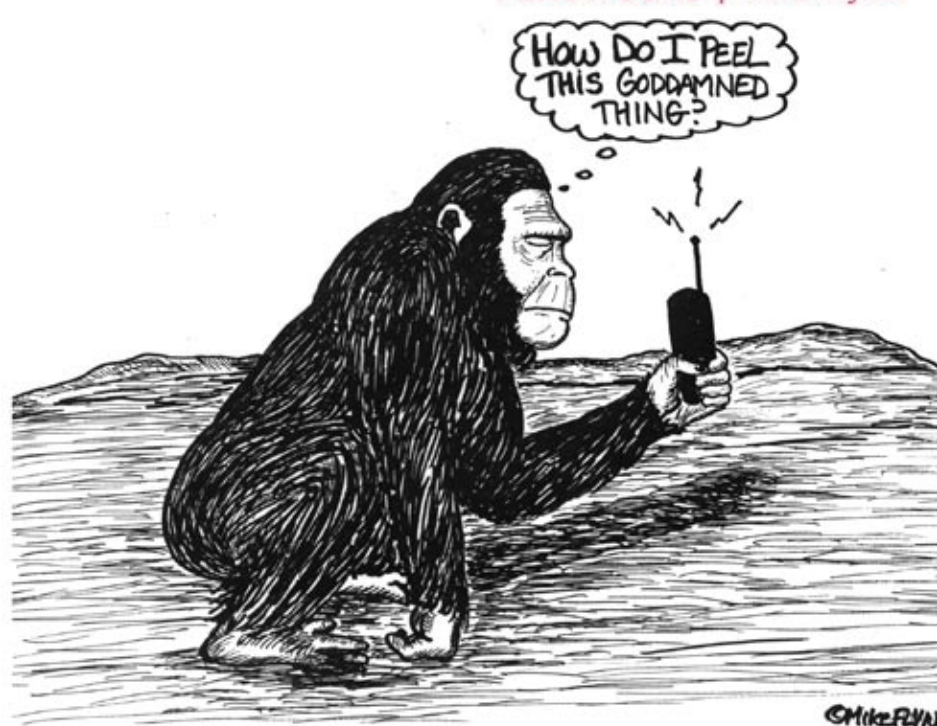
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(Continued from RHINO #3)

Brief glimpses.

Someone slowly turns the volume up in my ears from zero. Birds are chirping outside. Someone is humming some kind of gospel tune. Wood is being chopped outside too. My eyes slowly open and then re-close. It's way too bright for visual sensory input. Saw a woman in a light brown frock with her back to me facing a stove. Something tasty is being cooked. It's a pretty small room, log cabin. A groan escapes me. I attempt the seeing/eyes-open thing again. Glimpse lasts a bit longer this time, in time to see the smiling young woman turn and start to walk over to me. Its bright in here, there is an open window or six letting in a nice breeze, and nature sounds. Where the heck am I?

"Good afternoon, dearie, you're finally awake!"; says the frocked woman.

She's pretty young, a bit younger than me. She's wearing a frock. What girl of that age wears a frock? Please God, don't make me be stuck with the Amish, I might just shoot myself. I try to string together a 'Where am I?' but I think I mumble it into something resembling "wherdmmeye?"

"Relax, dear, answers in good time. You're quite safe. You are at Camp Fuzzybrooke, in the great state of Colorado. Brother Marc brought you in quite a state! You've been asleep for three days. Here, try to drink this, it will make you feel better."

She kind of awkwardly brings a hot cup of... eww broth? to me. I'm not a big fan of broth, but the growling tummy is, and it's quite tasty. The broth tastes warm, quite soothing, actually, very soothing. This strange lady, Sister Kay, she tells me, leaves to go get "Brother Marc". (Need I mention my discomfort at this "Brother"/"Sister" thing.) After

a few tries, I discover my legs actually do still work, and I kind of wobble to my feet. I'm bruised, battered, and have one hell of a headache, but nothing permanent. Venturing to the window, I'm stopped in my tracks. This is me: city girl sees trees, lots of them. The house appears to be in a clearing, with the back, the window I'm looking through, against the tree line. Outside, there is the faint sound of someone chopping wood, and even farther away, an echo of a gruff voice, yelling, with a group of voices responding. It's eerily military-like.

"You are awake, finally. Good, how are you feeling?"

Slowly turning around, I see Mr. Old Spice Smelling, (Hot!) Military, Save My Life Guy. I can only assume he's—

"I'm Marc. We didn't get a chance to get introduced properly, earlier."

An achey, pathetic limp towards him, and a wincing handshake.

"She's wearing a frock. What girl of that age wears a frock? Please God, don't make me be stuck with the Amish, I might just shoot myself."

"Hi, I'm Jessica Lea. Nice to meet you. Uhm....whew... where is this place? How'd you—What were you-how?—"

ouch, piercing migraine. jeeze, ow. eek. ow.

Marc helps me to back to the safety of the bed.

"I'll answer all your questions. Finish your broth, it'll make you feel better, old family cure-all. Here are some clothes, I hope they fit. You're at a religious school so dress code is a bit... conservative to say the least. Sorry, but it was the nearest safe spot. I'll wait outside while you finish up."

I finish up the broth, like Popeye and some spinach I'm completely back on my feet afterwards. While I dressed, in this...this, frock not unlike what "Sister Kay" was wearing earlier, a quick self-inspection revealed no scars or any permanent damage... How in the heck had I slept for three days? THREE DAYS? *Jess you hadn't slept for like two before hand remember?* Hmm. Good point, Ms. Internal Monologue. But sleeping for three days? What the heck? Maybe those stun grenades or something messed up my system or something... I might have a concussion...*yeah probably...*Sleeping is bad with those things though... *What the heck are you gonna do? You already slept!* Again, good point.

Opening the front door is nothing less than jaw dropping. The view. Oh my, the view. A huge expanse of golf course worthy lawn, about three acres, surrounded on all sides by dense alpine forest. A seemingly boring playground in front of me, with just tires to run through and a jungle gym. A collection of other log cabin homes is scattered around the clearing, two as large as warehouses, the others mostly one, two and three bedroom sized. A completely picturesque wooden birdhouse hangs just above my head, a robin curiously sticks its head out. Off in the distance a man clad in a white t-shirt and a hat is faced by a very organized group of about twenty to thirty youngsters, also in white t-shirts and dark pants. The older man is yelling and they are responding in chorus. In one pan of the landscape this place went from postcard to eerie. The pair of helicopters (covered with a tarp) parked in the field off near the tree line, are equally disturbing.

"Welcome to Fuzzybrooke." Marc says with a spreading of his arms as if to showcase all his grand work.

"What the hell is this place?" I whisper.

"Fuzzybrooke is a school, we train here, waiting for the day where it all falls apart. We live, we train, we learn, we wait. All here. Only very few are allowed to leave. Some even raise children here. You're in Colorado. The way the mountains have been arranged around us, see? It creates one way in, and one way out. We're about two hundred miles from the nearest shack. Very safe."

"Who. The Hell. Is. 'We'?!?! What kind of nut job splinter group militia psycho hell have you brought me to? And what do you mean 'wait until it all falls apart?!'"

"When your liberty and life as you know it fails, we are preparing to clean up the mess. I've been following you as you've been researching for the last few months. We came to the same conclusion after studying your research. I came for you as soon as I could. Its now time for us to stan—"

He hears it before I do.

Way off in the distance the white trail of a pair of surface to air missiles arc into the empty sky. The camp explodes into activity, the group off in the distance scatter to the tree line. Another group rushes towards the parked helicopters and begins to cover the tarps that cover them with leaves and branches. Young men and women pour out of the back of one of the warehouse sized buildings, each carrying a rifle. The faint "whump" sounds of Blackhawk helicopters slowly get louder.

"Ms. Lea, I'm afraid its time to run again."

(To be continued in RHINO #5)

FOXES | Matt Rola

GFA | Jonathan Demos

I think the foxes
are going to take me away
I lay awake in my bed at night,
and I can hear them making things
that sound like machines.

The other night I heard the foxes
going through my trash in the kitchen



I swear I heard one of them
mumble my
social security number.



I think
they may be collecting
information on me.



The foxes are becoming organised
I can hear their whisper
chants in the dark.



Soon they'll come and take me away.



FLUX PERPETUA | Bernard McKenna

FLUX PERPETUA

By BERNARD MCKENNA

Welcome back class.
My name is Ms.
Pidgeon and I'll be with
you on this day until
the end of school,
June 12th.....



Young Nostradamus'
first, yet false, Prophecy.

ONCE THERE WAS A GENERAL FINE ARTS MAJOR WHO HAD AN IDEA FOR A PROJECT...

...AND THE STATUE
OF LIBERTY WILL BE
WEARING MILITARY
FATIGUES AND BE ALL
COVERED IN BLOOD...
SO...
WHO CAN GIVE
ME A HAND WITH
THESE PLANS?



SAID THE
GFA MAJOR

OH MY GOD! YOU MODIFIED THE
TYPEFACE ON YOUR SIGNAGE!
YOU CAN'T JUST DO THAT! DON'T
THEY TEACH YOU GFA MAJORS
ANYTHING?



SAID THE DESIGNER

IF YOU BROUGHT THAT IDEA
UP AT A SCULPTURE CRIT YOU'D
BE LAUGHED OUT OF THE STUDIO.



SAID THE SCULPTOR

PLANS? PLANS? ART DOESN'T
COME IN PLANS! YOU DON'T
PLAN EPIPHANY!



SAID THE PAINTER

SO HE DREW UP THE PLANS HIMSELF.

ALL RIGHT, I REALLY
AM GOING TO NEED
SOME HELP BUILDING
THE SUPPORT FOR
THE BIG GEORGE
BUSH HEAD...
WHO CAN HELP ME
WITH ALL THIS
CHICKEN WIRE?



SAID THE
GFA MAJOR

PAPIER-MACHE? WHAT IS THIS,
KINDERGARTEN? YOU DON'T
NEED MY HELP FOR THIS CRAP.



SAID THE SCULPTOR

SWEETHEART,
REPRESENTATIONAL
SYMBOLISM WENT TITS UP
IN THE FORTIES.



SAID THE PAINTER.

UHM... "BUILDING"?
"CHICKEN WIRE"? THAT
SOUNDS SUSPICIOUSLY LIKE
MANUAL LABOR...



SAID THE DESIGNER

SO HE BUILT THE FORM HIMSELF.

FINE, ALL I NEED
NOW IS SOME
HELP PAINTING
IT. I REALLY WANT
TO LINK THE RED OF
BUSH'S DEVIL FACE
WITH THE RED OF
THE BLOOD.
ANYWAY...
WHO WANTS TO
GRAB A BRUSH?



SAID THE
GFA MAJOR

"RED"?... "SIGH"... DON'T
YOU MEAN "ALAZARIN
CRIMSON"?



SAID THE PAINTER

I'M SORRY.
DO YOU SEE "OLD
NAVY" ON THIS ASS?



SAID THE DESIGNER

LEAVE THE SURFACE
UNFINISHED. THE FORM
SHOULD BE ABLE TO
CARRY A PIECE.



SAID THE SCULPTOR

SO HE PAINTED IT HIMSELF.

WELL, IT'S ALL
DONE. WHO WILL
HELP ME RIDE IT
DOWNTOWN TO
THE BIG ANTI-WAR
PROTEST?



SAID THE
GFA MAJOR



TO WHOM I MAY CONCERN | Mike Ahern

THE ADVENTURES OF SLUG BUNNY | Jodi Hoover

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GREETINGS WORKING STIFFS! CHARLIE THE CHANGE CUP HERE TO OFFER UP SOME CRUEL YET NECESSARY REALITIES. WITH THE UNEMPLOYEMENT ON THE RISE, AND THE DOLLAR ON THE DOWN, HUNDREDS OF AMERICANS EACH DAY ARE FINDING THEIR ONCE SECURE JOBS IN JEOPARDY OF FALLING BY THE WAYSIDE TO DIGITAL EFFICIENCY. SO WHOSE NEXT? IS IT YOU? IN THE COMING YEARS WHICH MEMBERS OF THE WORKING FORCE WILL FEEL THE HARSH BACK HAND OF TRIVIALITY? WHO'LL BE DEEMED TRULY EXPENDIBLE?...



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REPLENISH THE SUPPLY THEY'VE
BEEN COMPROMISING



CARSON DALY WILL BE REPLACED BY A CHEESY WHITE UPPERCLASS "YES MAN". WAIT. WHAT THE HELL WOULD THAT DO?



GROCERY STORE BAG BOYS
WILL GO SUPRISINGLY UNSCATHED.
IT'S A TRADE PEOPLE.



WEATHER JOCKEYS (METEOROLOGISTS)
WILL BE REPLACED BY MONKEYS
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GIVE A MONKEY A GUN | King Kaiser



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HAPPY

by Josh Simmons
Top Shelf Press

My thought process while reading *Zirkus No. 3*:

"Ew, that's gross."
"Wow, that's even grosser."
"Okay, why is he eating THAT?"
And I'm only on page four.

Josh Simmons' comic, *Happy*, follows a freaky-ass sideshow that well, does freaky-ass things. As far as a plot goes, that's all I could discern. It reminded me of a one of those crazy, highly detailed pages you might find in MAD magazine, except not funny.

Actually, I read issue No. 2 of *Happy* before issue number one, picking it up almost exclusively for a cover that depicted a pink Cyclops bunny, among other strange animals. Simmons is more subdued in this issue, but only by a little (the inside cover displays a, shall we say, generous nude self-portrait of Simmons that's printed in bright-orange ink). Inside are three forgettable stories, one of which, I've gotta admit, is lovingly drawn. The Crumb-esque artwork in "The King of the World Makes a New Friend," makes me not regret purchasing *Happy*, but for the most part, I wasn't won over enough to venture onto issue No. 3. Nonetheless, something tells me that Simmons won't have much trouble finding an audience who appreciates pages of insane perversion, so long as he's in the indie-comics realm. You know, just a hunch.

LIKEWISE

by Ariel Schrag
Slave Labor Graphics

All right, show of hands for all folks who want to go back to high school. Anyone? Ok, how about those who want to read about high school? Come on, you remember it. Those conversations you had that seemed really deep at the time; your obsession with that ONE person who was the answer to all your problems. And let's not forget the sexual exploration!

Ariel Schrag didn't just write a few comics about high school, she created an epic, chronicling her freshman through senior year. It's an impressive feat. Her senior year alone is 378 pages long, which she is releasing in eight issues called *Likewise*. (*Awkward*, *Definition* and *Potential*, her freshman, sophomore and junior year stories, respectively, have already been published). From the first issue we learn that like many high school kids, Schrag is self-conscious and obsessed with what other people think; unlike many highschoolers, she's a lesbian and continually working on a comic which she carries around with her in a black briefcase from panel to panel.

Still, length and minority-status does not a titillating read make. The narration is written in a stream-of-consciousness style that feels like an accurate tone for a high school kid to have, but tedious to plow through. ("no I will not think what will Sally think, it's my book, I can't do this, what's she doing right now? I wonder if she's going to the bathroom.").

Schrag's drawings are competent, but nothing that compel you to stop turning pages to admire the art. Her figures have a kewpie-doll sort of look to them, with circular eyes and heads. And although Schrag's work touches on some heavy issues, the cutesy drawings make it difficult to take anything in this comic too seriously. Ultimately, *Likewise* leaves you feeling as though you're reading a journal that doesn't belong to you, filled with gossip about people you've never heard of.



KMFDM

Launch WWIII

by Kali Amburn and Amirah Rahim

Since their inception in 1984, KMFDM has remained a pioneering band incorporating a variety of musical genres. As their latest release, WWIII, is about to hit stores, Synergy spoke with band founder Sascha Konietzko about working on the new album, the upcoming tour and the evolution of KMFDM.

Synergy: What led you to the creation of this album?
Sascha Konietzko: Well, it was just time to record a new album and that's what we did. We always kind of do this thing – we record, then we tour, then we start recording again. And it was just about that time.

Synergy: You've stated that this will be the loudest, angriest KMFDM record yet. What brought that about?
SK: Well, it's really just that. It's really f***ing loud and really f***ing angry. (laughs)

Synergy: KMFDM's sound has evolved with each album. How would you compare the sound of WWIII with previous work?
SK: Well I would say it's definitely a departure from the techno influence in the Symbols and Adios times. If anything, it's more connecting to the sound of Nihil – the aggressive, drum-heavy, guitar-heavy other stuff with less of the techno programming in it.

Synergy: If those are the differences, would you say there are any underlying themes present in all of your work?
SK: Of course. The themes that are underlying are always of a political nature. The other has to do with, you know, being against the establishment and that kind of stuff.

Synergy: How extensive will the tour be this time out?
SK: It will be about a six week tour through the U.S. hitting all major markets, some secondary markets, and it will go from October 17 through about November 25.

Synergy: What can fans expect out of the set list for this tour?
SK: We're going to be playing a lot of the new material, most likely almost the whole record. We're gonna play a couple of the KMFDM classics and a couple of the absolute must-plays. I mean, there's always songs you can't get around without playing them.

Synergy: How do you configure the tour, when you often perform without people who appeared on the album?
SK: The touring lineup is not necessarily the recording lineup.

That's really for the simple purposes of on the album we have often many more people than we could even bring out on the road. And often the people that perform on the album just do one thing or two things or just like a little bit here and a little bit there. And obviously for the live performance we need a band that, you know, A – has the stamina to do something like this and B – just basically keep it down to a minimum of people because transportation and touring gets quite expensive and taxing on everyone's health and so forth.

Synergy: How much did you have to do with the creation of the Sturm and Drang DVD, showcasing the last tour? Do you have any plans to document the upcoming tour for another DVD release?

SK: As far as the Sturm and Drang DVD, I was really not too involved in it. I mean, I organized the filming and that kind of stuff, and we all spoke about what we wanted filmed and how we wanted it filmed and the procedure of things. And then it was edited by some friends of ours that are professional video editors who had also been involved with synching the Beat by Beat by Beat DVD from a couple of years back. And we basically just looked it over and had a couple of corrections and that was it. We will definitely film this upcoming tour as well.

Synergy: Since you have a long history of not wanting to be involved with things like MTV, what do you think is the right way to promote KMFDM?

SK: The right way to promote us is by word of mouth and, I guess, through the internet.

Synergy: Do you think creating music videos is of any importance, even from a visual expression standpoint?
SK: No, it's not. It has become an industry that is firmly geared to sucking off the record industry. And there's no reason why people should be spending hundreds and thousands of dollars on video and there's no reason why there should be any sort of institution in the way between artists making their music and it getting shown on television. I mean, I prefer public television channels much over MTV and VH1. There's a preconceived notion of what it is viewers want or want not to see.

Synergy: Tell us about the move from Metropolis to Sanctuary Records.

SK: Well, Metropolis had a couple of options with KMFDM. At the time that the options came up, they were in financial difficulties and passed on picking up the options. So,

Sanctuary seemed to us like a place that would be good with bands that already have an established fanbase and a big back catalogue, as well as a label that has really good distribution and is internationally pretty strong. So, it was an easy choice for us.

Synergy: KMFDM songs are typically credited to several people. How does the songwriting process work?
SK: It has become more of a group process on WWIII. All the material is written by Joolz [Hodgson], Andy [Selway] – our drummer, and myself. And then the lyrical content is written by Lucia [Cifarelli], Raymond [Watts], and myself. Musically, it's really a teamwork kind of thing.

Synergy: KMFDM has had a wide variety of contributors. Who would you say has been the most compatible person for you to work with?
SK: That's really hard to pick – different people have different qualities. For example, [former KMFDM member] Tim Skold was the one that it was real fun working with in terms of programming crazy techno stuff. In terms of coming up with really grinding, dirty kind of stuff, it would be Raymond. And if I were to say who can I write the best songs with, it's Lucia. Everybody has their own fortés and strong points.

Synergy: Do you think this album has less of a techno influence because you don't have Skold on board any longer?
SK: I think it's really because the whole techno thing, we've just really ridden it out to the point that it's not really interesting to us anymore. I mean, as of last summer we started with this new lineup. We brought in one of the guitarists as well as the drummer. And this is a scenario where it was really worth exploring what can we do in more of a “band” kind of recording style. So, we started with real drums and a lot of live instruments and it was real fun and really leant a new and refreshing aspect of making music.

Synergy: If someone had never heard KMFDM before, how would you describe the band's sound to them?
SK: I would say it's definitely very beat driven, very guitar-riff oriented and kind of a crossover between a variety of styles. I would basically stop right there, give them the record and say listen for yourself.

KMFDM's latest release, WWIII, will be available September 22 from Sanctuary Records. ■

BILE

JOINS KMFDM ON WWII TOUR

by Kali Amburn

GODHEAD BRINGS THE STAGE TO THE STUDIO WITH EVOLVER

by Amirah Rahim

It's probably one of the most common complaints about modern music. The band sounds great on the cd, but live – well, that's another story. For Godhead guitarist Mike Miller, however, the problem has always been exactly the opposite, “We’ve always been a live band, and I’ve always had fans and friends tell me that the record doesn’t do the band justice.”

On the band's latest release, Evolver, though, Miller feels that they have finally been able to capture the feel of their live work in the studio. “I think listening to the new record, we’ve come the closest now to representing what the band is at a live show. I think its made a lot of fans happy because that's the record that they've been looking for. It's kind of discouraging when you have kids telling you all the time that the live show's great but the album isn't. On this trip I've heard a lot of great feedback from everyone we're playing for.”

Touring has always been important for the band, whose 1999 release, Power Tool Stigmata, broke into the national consciousness with their industrial rock cover of The Beatles' Eleanor Rigby. After getting their start in the Baltimore/Washington D.C. area, they played throughout the country, doing everything from club shows to stadiums, including a slot on 2001's Ozzfest. Miller argues that it isn't so much where the band tours, however, just that they are touring. “The shows are basically always the same. The only difference is you get a little bit more time when you're the headliner, and when you're support for someone or when you're doing something as extravagant as Ozzfest, it tends to be a lot more crunch time. But the good thing is, no matter what, whether we're playing 45 minutes or 20, as long as we're playing every day, the band stays consistent and we're able to keep the songs tight.”

Having spent a significant amount of time on the road supporting Power Tool Stigmata's follow-up, 2000 Years Of Human Error, however, Miller was eager to work on some new material.

“We toured on 2000 Years for almost 10 months, and we just really played those songs into the ground. It certainly is nice to have some new material to play. We're still doing some of the older stuff, but we're really doing more of the new record. On the set that we're doing, out of 11 songs, 7 of them are brand new.”

Miller attributes the quality of the new material to finally finding the right combination of people to work with in the studio. He feels that the band was finally able to make the album that they wanted to make, which had not always been the case in the past.

“This time around we had a lot more creative control in the making of the album. We knew what we were trying to get, whereas some of these producers in the past did not. So it was very difficult working, and it was kind of a power struggle. But this time around we had a great producer, a great engineer, and they let us get in and take over and do our thing. I'm really grateful and thankful for the team we had doing the record.”

Miller believes that the creation of Evolver was

further enhanced by bringing guests Wayne Static (Static-X) and Reeves Gabrels (The Cure, David Bowie), into the studio. By having the participation of two people whose work differs from that of Godhead, the band was able to bring new components into their music. “I think it's a cool treat for us to have both Wayne and Reeves. We're all friends, and we're all fans of what they're doing. It was originally intended to do it for fun, and once we had them in and we did the songs, it was pretty amazing. Especially the track with Wayne; I thought he did a great job, and it just brought a little bit of a different element into the whole Godhead thing.”

No matter how good it sounded in the studio, however, the question at the forefront for the band was always how the new material would work live. “Before we started the tour we had been rehearsing pretty relentlessly, so we kind of got in the groove with the songs and got them to where they were sounding good.”

Fans will be able to judge for themselves when the band comes back to their home turf with a September 20 date at Fletchers, one of Miller's favorite venues. “I'm from Baltimore, and it's always been great for us. So, I'm really excited for the 20th. We haven't been through in such a long

time, and I'm hoping everybody comes out for us.” ■

In a “rare, but refreshing” change for Bile, the band has been given the freedom to do the kind of show they have always wanted, but seldom have been able to do. Touring with KMFDM this fall, frontman Krztoff had a few things to say about touring as an opening act and making it your own way.

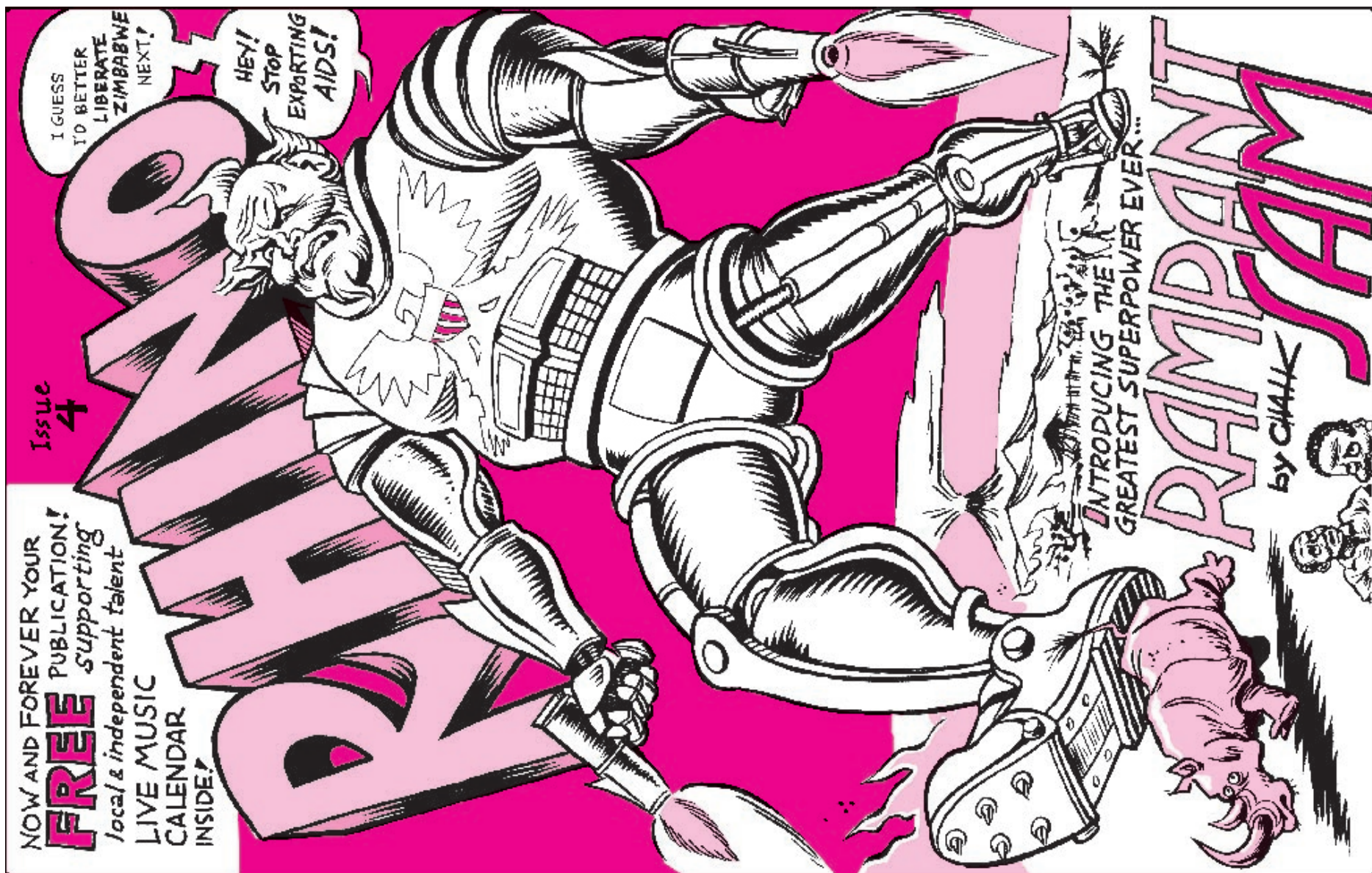
Bile is known for their cynicism and almost hyper-realism. The honesty of the situation always seems to show through. “I hate when egos get in the way,” states Krztoff, speaking of past tour experiences, “some headliners limit your entire show so they look better. KMFDM give you free reign of everything; that way we can sound and look the best possible.” Not all headliners have been so gracious though; it seems that Bile has had their fair share of mistreatment. “I remember something Dee Snider told me. I quote, ‘I have been f*cked over my whole career, now I'm gonna f*ck over everyone else.’”

Bile has put in a lot of work to be so unappreciated. They emphasize the importance of the punk standard: DIY. This applies to all areas related to the success of the band, even going as far as having their own label, Bile Style Records. “If you worked hard for something, would you want someone else to reap the benefits? F*ck that! Hard work and dedication to promotion is key. Your life is your band, or else just do it for fun.”

In addition to the Bile original material, they have worked on tribute albums and with industrial collaborative group Pigface. Most recently they released an album of covers entitled Copy Machine. “Bile is constantly mutating. The live show is better than ever. We used to have 11 fools jumping around on stage; now we have three amazing players. Huge difference.” Having always had a buzz around their live show, one only wonders what this “demonic electronic” group has planned for this tour with their newfound freedom. According to Krztoff it will be like this: “Balls out! We do what we do.

That's why we are BILE.” ■





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