

# KMFDM's 'Nihil': The Epitome of Industrial Music

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STAFF REPORTER

The first industrial album I ever heard was *Tyranny For You* by **Front 242**. Since then, I've come across bands such as **Nine Inch Nails**, **Clock DVA**, **Front Line Assembly**, **Ministry**, **Negativland**, **Skinny Puppy**, **Bigod 20**, and **KMFDM**. The first thing I'd like to clarify is that KMFDM does not stand for "Kill Motherf---ing Depeche Mode." Some people may like to believe that, but it actually stands for

something German. I've seen the definition before, but cannot recall it off the top of my head.

At the beginning of this month, KMFDM released the LP, *Nihil*. Their last album, *Naive: Hell to Go*, was simply horrible. I had my doubts about whether or not *Nihil* would be any good. Vocalist/bassist/drum programmer, Raymond Watts (formerly known as Nainz Watts), returned to the group for this album. The core of KMFDM is electronic sequencer/vocalist, Sascha Konietzko, guitarist/drummer/vocalist, En

Esch, and guitarist, Gunter Schulz (formerly known as Svet Am). The resulting sound is a multi-layered track with a steady influence of metal and synthesizers. How good is *Nihil*? I've searched long and hard for the 'ideal' industrial album, and *Nihil* is very close to what I've been looking for.

Konietzko and Watts alternate duties as lead vocalist throughout the album. The opening track is "Ultra," which opens with a few offbeat metal drums, and accelerates with the screaming

of Svet's, uh, Gunter's lead guitar. The song digresses with Watt's vocals, but a few guitar solos highlight "Ultra." The pace of this song is relatively quick, and could be labeled as speed metal.

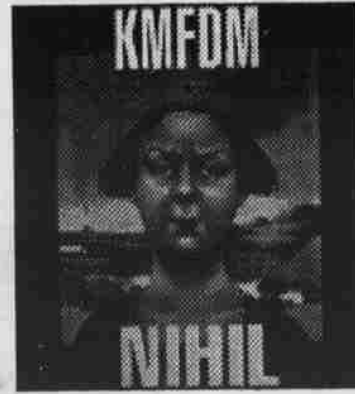
(Actually, nearly every track on this album could be speed metal.) "Juke Joint Jezebel" a revamped version of an old track, which is one of the better songs on *Nihil*. The chorus on "Jezebel" makes this song very powerful, and somewhat grand. "Flesh" starts out with heavy guitar riffs that sound unmistakably **Pantera-ish**. However, "Flesh" quickens to a repeated chorus of "Press my flesh!"

Konietzko provides the lead vocals for the fourth track, "Beast." "Beast" starts out with a low key organ melody. Sascha's voice is infinitely deeper than that of Raymond Watts. Perhaps it was Konietzko who dubbed for *The Exorcist*. Anyhow, this track is relatively light and mellow compared to "Juke Joint Jezebel." The next track, "Terror" begins with a voice-over that says, "Some people call them terrorists. These boys have simply been ... misguided." I'm not quite sure if KMFDM is condoning the terrorist movement, or trying to show the terror that people must witness, but the use of an intercom for the lyrics is very cool. "Search & Destroy" is a fairly standard

industrial song, which deals with the acceptance of the propaganda. "Disobedience" is perhaps the best song on the album. Slow paced, accompanied by a beautiful guitar melody ...

nine band-members make this song one to remember. The theme of this song is summed up by the line, "Ignorance is your religion."

For "Revolution," lead vocal duties are given to En Esch. This song begins with a ridiculously sweet flute solo, and then leads into a distorted array of guitars and a female chorus. Esch's voice sounds like a hybrid of Konietzko and Watts. With the measured clanging of a hi-hat and cymbal, Watts makes this song sound kinda like an enhanced **Black Sabbath** song. Konietzko goes crazy with the backing vocals on this track, sounding somewhat like King Buzzo from **The Melvins**. The next and final track, "Trust," is another 'ho-hum' song, which isn't particularly innovative. At the 4:41 mark, a hidden 'something' comes on. The experimental guitar solo is accompanied by two drums, and it is definitely strange sounding. The minimalistic nature of the music kinda reminds me of **Aphex Twin**. So if you were looking to begin an industrial album collection, I would suggest you pick up a copy of *Nihil*.



## Calendar of Events

To get your event or band listed call the A&E desk at 895-1511 or fax at 895-1515. \$? denotes ticket price undetermined until day of show.

### Thursday

**Sherman Gunn's Big Band (Jazz)**—Favorites, 9 p.m., free

**Mr. Bondi's Soundhouse: The Wise, etc.**—Fremont Street Reggae & Blues, 9:30 p.m., \$?

**Boogie Nights**—Shark Club, 10 p.m., free

**Oak Ridge Boys, Eddie Rabbit** (Oh, I Love the Rainy Nights!)—Bally's, 10 p.m., \$30

**Hall and Oates**—Caesars Palace, 10 p.m., \$50

**White (film)**—UNLV Foreign Film Festival, 7 p.m., free

### Friday

**Wild Child, Ruffnecks** (Reggae/Rockabilly/Doorsrock?)—Fremont St. Reggae & Blues, 10 p.m., \$?

**Onemintjulep**—Cafe Espresso Roma, 8 p.m., free

**Fraggle Rock** (Kiss Cover band)—Metropolis, 9 p.m., ladies free, \$5 w/ local ID.

**Glenn Gary Glenn Ross**—Black Box Theatre, 8 p.m., \$5

**Professor Punn**—Sports Pub, \$3

**Tom Jones**—M.G.M. Hollywood Theatre, 8 p.m., \$?

**Java Jam Live Music**—Java Hut, 8 p.m., free

### Saturday

**The Rocky Horror Picture Show**—Torrey Pines Theatre, Midnight-Pre Show, \$5

**Obscure Punk Rock Fest**—Huntridge Theatre, 8 p.m., \$?

**Boris Black**—Sports Pub, 10 p.m., \$3

**Lovemasters** (Reggae)—Fremont St. Reggae & Blues, 10 p.m., \$?

**Open Mic Comedy night**—Java Hut, 8 p.m., free

**Hostage Symphony, Piercings**—Tom & Jerry's, 10 p.m.

**Marv Koral All-Stars**—Melrose, 4 p.m., free

**J. Earl's Boogie Man Band** (Blues)—Fremont St. Reggae & Blues, 10 p.m., \$?

**Different Friction** (Jazz)—Favorites, 10 p.m., free

**Opus Dance Ensemble**—Las Vegas Academy, 2 p.m., \$12

**Healing Global Wounds: Anti-Nuclear Action**—Nevada Test Site Entrance Call 796-9928

### Sunday

**Oak Ridge Boys, Eddie Rabbit**—Bally's, 8 p.m., \$?

**All-Star Blues Jam**—Fremont St. Reggae & Blues, All night, \$5

**Tropical Splash**—The Hop, 7 p.m., \$2

**Paul Summers' Acoustic Asylum**—Shark Club, 10 p.m., free

**Marv Koral All Stars**—Melrose Bar and Grill, 4 p.m., free

**Reggae DJ**—Fremont St. Reggae & Blues, 9 p.m., free

## Tribute

continued from 7  
ty, serving as a trombone instructor.

The evening's performance began with a delightful piece that featured an array of horns, *Canzon duodecimi toni* by Giovanni Gabrieli. A very moving piece, *Clarinet in A major, K. 622*, then

followed.

The evening then gradually evolved into a jazz jam session and eventually culminated in the surprise appearance of the Newport Jazz Festival on Tour. A number of legendary jazz artists as well as a few rising new stars in this field gave a highly animated performance that featured New Orleans Jazz, Swing, and Bebop.

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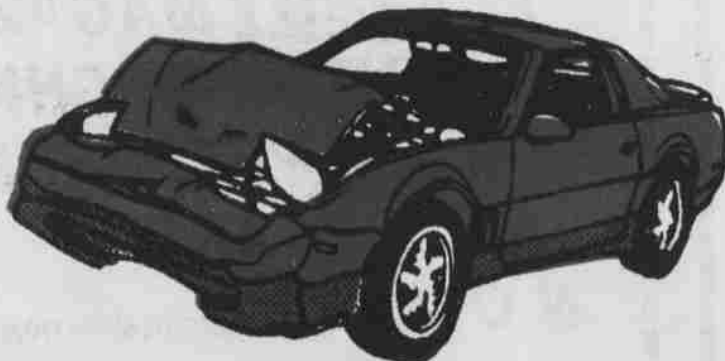
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