



## CTM AT TODAYSART 2006

**22. & 23. September 2006**

**Theater aan het Spui | The Hague | The Netherlands**

### PRESS INFORMATION

**For immediate release (July 24, 2006)**

After last year's success, CTM (club transmediale), Berlin's annual festival for adventurous music and related visual arts, again has put together two ravish concert nights for the TodaysArt Festival 2006. Headlining the first night and definitely a major high-light of this year's TodaysArt celebration is a rare stage performance by 76-year old French electronic music pioneer **JEAN-JACQUES PERREY**. The Breakcore-mini-festival **WASTED 3** for the second night brings some of the most radical and freshest electronic music around these days. Both programs take place in the heart of The Hague, the Netherlands, at *Theater aan het Spui*. Please find extended information on the two programs in the following pages.

#### **Friday September 22, 2006 – Big hall**

##### **THE HAPPY ELECTROPOP MUSIC MACHINE**

**Jean Jacques Perrey & David Chazam** (FR, live)

**Candie Hank** (DE, live)

**PA Dual** (NL, DJ)

**Mobiletti Giradischi** (IT/ DE/ NL, DJ)

#### **Saturday September 23, 2006 – Big hall**

##### **WASTED 3**

**Venetian Snares** (Plante Mu. CA, live)

**Ladyscrapper** (Wrong Music, UK, live)

**Otto von Schirach** (Schematic, US, live)

**Servants of the Apocalyptic Goat Rave** (Suburban Trash, NL/BE, live)

**FFF** (Clash, NL, live)

**Jason Forrest** (Cockrockdisco, Sonig, US, DJ)

**Pure** (Praxis, Sub|Version, Mego, AT, DJ)

**Telematique & LFT** (DE, lights)

#### **Both days – Foyer**

##### **CTM Archive Station**

**Furminator** – Installation by ////////////// fur///// (DE)

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## CLUB TRANSMEDIALE

international festival for adventurous music and related visual arts Berlin

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*club transmediale* (CTM) – festival for adventurous music and related visual arts – annually takes place in February in conjunction with Berlin's festival for arts and digital culture *transmediale*. CTM is an independent platform for new forms of electronic and experimental music and for the various artistic activity drawing influences from and referring to sound- and club culture. It presents outstanding productions in digital, electronic and experimental music, audio-visual performance and installation. Today it has become Germany's most important meeting point for contemporary electronic music.

CTM reflects on the role of contemporary music culture as a changing agent for present society and – due to the massive dissemination of music – as one of the key elements to shape the transformation processes that characterize today's mediasphere. With a focus on the exploration of performative concepts, informal networks and the interaction between different media formats – especially of image and sound – CTM emphasises the situative potential of live music and performance. Thus it encourages the crossover of institutional, academic and subcultural contexts.

CTM is a project of *DISK – Sound & Image Initiative*, a four-headed curatorial collective, whose members – Oliver Baurhenn, Jan Rohlf, Remco Schuurbiers and Marc Weiser – are personally active in the various disciplines the CTM festival draws together, namely as musicians, video producers, media artists and designers. Apart from the CTM festival DISK organizes cultural events throughout the year, runs a studio house in Berlin and is an active contributor to the independent project space *General Public*.

> [www.clubtransmediale.de](http://www.clubtransmediale.de)

> [www.generalpublic.de](http://www.generalpublic.de)

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## TODAYSART FESTIVAL 2006

the international hub for electronic music, modern dance and video art.

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*TodaysArt*, formerly known as the “CultuurNacht”, is a yearly international and multidisciplinary festival in The Hague, the Netherlands, for contemporary creative art. This year’s fourth edition of the festival takes place on September 22nd and 23rd at more than 25 locations in the city centre, both in- and outdoor. The line-up consists of more than 200 acts and artists from over 25 countries. *TodaysArt* presents outstanding international productions covering a broad range of artistic practise to a broad public. The creative vision of the artists, who show their own unique interpretation on contemporary creativity in music (e.g. electronic and hip-hop), video- and visual arts, film, photography, fashion, performing arts, theatre, modern dance and many other disciplines and forms of multidisciplinary collaborations, are central to the festival. English-German ambient-techno-duo *The Orb*’s return to the Netherlands, pieces by the *Nederlands Danstheater*, electronic pioneer *Jean Jacques Perrey* and the attendance of U2’s and Massive Attack’s own video artists from London, *United Visual Artists*, are just a few highlights of this year’s line-up. The entire program will be announced in the coming weeks.

### Unique productions

Critical acclaimed artists from around the world create unique productions and performances for the *TodaysArt* Festival: In previous years, performances by, among others, Juan Atkins, Edwin van der Heide, Nobody Beats The Drum, Mada van Gaans and MU were performed on unique locations and often developed especially for *TodaysArt*. This year will not be any different. More than ever before, *TodaysArt* will utilize specific locations (cultural and public) in the city centre of The Hague, such as *Theater aan het Spui*, *Paard van Troje*, the *Korzo Theater* and the *Grote Kerk*. Furthermore, *TodaysArt* 2006 will once again be an ideal event for fruitful collaborations between new Dutch talent and international protagonists from today’s youth culture.

### Talent and Adventure

One of the main aims of *TodaysArt* is to bring new national talent to the public’s attention. Apart from the festival’s own presentations of upcoming artists and performers, the *Koninklijke Academie voor de Beeldende Kunst*, the *Koninklijk Conservatorium*, the *Hogeschool voor de Kunsten Utrecht*, *Technische Universiteit Delft* and *INHOLLAND Den Haag*, all developed unique performances and acts for the festival. The *TodaysArt* Festival is about more than just the headliners. The unknown and as yet undiscovered artists are just as important and deserve every bit of attention. *TodaysArt* therefore gives them a prominent position in the festival line-up, daring the visitor to go and see something besides what they already know, making the festival a lively and amazing adventure.

### Details

Date: 21 (preview), 22 & 23 September 2006

Location: city centre of The Hague (around Spuiplein and Grote Markt)

Tickets: between 15 to 30 EUR (presale: from mid-August at [www.uitburo.nl](http://www.uitburo.nl))

> [www.todaysart.nl](http://www.todaysart.nl)

**Friday September 22, 2006 – Big hall**

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## **THE HAPPY ELECTROPOP MUSIC MACHINE**

Electronic music pioneer Jean-Jacques Perrey

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Venue: Theater aan het Spui

Address: Spui 187, 2511 BN Den Haag

Time: 19:00 h

Admission: 12–15 €

**Jean Jacques Perrey & David Chazam** (FR, live)

**Candie Hank** (DE, live)

**PA Dual** (NL, DJ)

**Mobiletti Giradischi** (IT/ DE/ NL, DJ,)

CTM is very proud to present 76-year old electronic music pioneer Jean Jacques Perrey live on stage for a second time after his memorable first-ever German appearance together with American synthesizer-otaku Dana Countryman at this past CTM.06 festival. Now he his back on stage for one of his rare and jolly shows with likeminded compatriot and strange music weirdo David Chazam. Don't miss this exceptional opportunity to see one of the big personalities in the history of electronic music.

Jean Jacques Perrey, "clown-prince of the avant-garde" and a pioneer of sampling is incorrigibly committed to his art: an inspired personality and a musical inventor in the very best sense. At a time when electronic music was sober and serious, the dose of humor and playful glee he brought to it was revolutionary. But more than that, Perrey has always been an unflinching apologist of a "gleeful science". His work combines childish absurdity with well-founded experiments, uncomplicated popularism with the provocative curiosity of the avant-garde, eclecticism with sonic innovation, and unbounded enthusiasm with scientific methods. Autodidact Perrey recognized early on that his passion was not for academic music, but for what he shaped as "Electro Pop." For close to fifty years now he's been conjuring up his "Music for Laughs and Smiles," vivacious oddities created with the legendary Ondioline, tapes and the Moog synthesizer, and a radical modernity that can be vexing. His infectiously optimistic attitude, which unites the societal revolutions of the sixties, futuristic tech-fascination and joie de vivre, makes him a child of his time. A bold character not least because of his unwavering commitment to his vision, steadfastly pursued in the face of waning interest in his music and a dramatically changed social situation to this day. Perrey's art rises from his faith in humor as an immunization against the ever-present threat of insensitivity that grows from worry, fear and paranoia. Driven all his life long by a gleeful "little music devil," Perrey, now 76 years old, has recently made a new album with Dana Countryman which is to be released on Oglio Records this September. This evening pays homage to a major artist in the world of electronic music, whose sound and spirit continue to inspire many of his musical successors. In Mobiletti Giradischi and Candie Hank he will find two similar minded spirits whose work reflects many aspects of his own.

## **THE ARTISTS:**

### **Jean Jacques Perrey & David Chazam**

The name Jean-Jacques Perrey should be immediately familiar to electronic music fans, particularly those who are aware of the Moog synthesizer's golden age of the '60s and '70s, when Moog records were plentiful in music shops. But unlike most of those LPs – which usually covered other artists' tunes from the Beatles to Bacharach to Bach and beyond – Perrey's albums were mostly filled with catchy, incredibly happy original tunes showcasing the man's wacky musical sense of humor.

From 1966 to 1970, Perrey released four LPs for Vanguard – two with arranger Gershon Kingsley, and two by himself as a solo artist. In addition to their records for Vanguard, during the early 60s Perrey and Kingsley created commercials for radio and television. Around 1970, Perrey's contract with Vanguard ended, and he returned to his native France.

He recorded six LPs of electronic background music for the French Montparnasse 2000 label; these discs are now very rare and immensely collectible. For the next 23 years, Perrey lived in virtual obscurity in France. It seemed that the musical world had forgotten the inventive Frenchman.

But Perrey's life out of the public eye changed in 1993 when RE/Search Publications produced its first *Incredibly Strange Music* book. A new generation of young musicians and modern music lovers were discovering Perrey's amazing musical legacy. Many artists began sampling his records, and dance remix whiz Fatboy Slim even had an international hit with his souped-up dance remix of Perrey's tune "E.V.A.". It was through the RE/Search book that a young French musician named David Chazam became fascinated with Perrey's music.

David Chazam sent a cassette of his own electronic music to Perrey, and proposed that they collaborate on an album. Perrey replied simply: "When, where and how?" Perrey and Chazam teamed up in the studio. J-J brought prepared tape loops (digitally loaded into his Kurzweil synthesizer/sampler), but no actual tunes. Instead, he had what he called "several cine-reels in my head" – little movies, imaginary pictures and conceptual ideas that Perrey wanted to orchestrate. He described the feel of the music needed, and Chazam came up with appropriate rhythm tracks. (Text by Dana Countryman)

David Chazam lives in Bordeaux, France. Apart from appearing as a DJ, organizing music events and releasing solo work he is a member of the electro-pop formation Xtra Stylos and writes music pieces for theatre, dance and radio.

> [www.jean-jacquesperrey.com](http://www.jean-jacquesperrey.com)

> [david.chazam.free.fr](http://david.chazam.free.fr)

### **Candie Hank**

Candie Hank is one of the monikers of Berlin based producer, performer and entertainer Patric Catani. Having started to make Gabber and Hardcore Techno in the early 1990s under the name of Ede Cologne by the age of 16 he is definitely is a major influence on good parts of today Breakcore-craze and many artists within the field of experimental techno. Catani is also known for illustrious acts like Ec8tor and more recently the Puppetmastaz. As Candie Hank he presents himself as a grotesque one-man entertainment show with no limit – a collision of Rock'n Roll, Moog influenced but harsh synthscapes, Breakcore but Belly Dance Punk and Gabber-like Proto Pop. His debut LP Kimouchi was released on Gagarin Records, the label run by Felix Kubin, who called the album a 'landmark'. Candie Hank likes to call his music Lubricant Sleazecore. Recently he released material on french Wwilko label and in the near future will put out his next album on russian 'Messer Chups' Label 'Solnze Records'. There is much more material to be released soon and a whole bunch of songs from Candie's 'live only' material.

> [www.candiehank.com](http://www.candiehank.com)

### **PA Dual**

P.A. Dual is a project by dutch DJ and filmmaker Remco Packbiers. His DJ-sets, played exclusively on four old Dual mono record players are disrespectful but sensitive collages of brilliantly diverse sounds..

### **Mobiletti Giradischi**

Mobiletti Giradischi, selector of the weirdest and the cheapest, the most twisted and awkward, and of the most forgotten records, was born in Italy, raised in Breda, the Netherlands and finally relocated to Berlin. He is CTM's unchallenged expert on incredibly strange Moog music dating from the sixties till today. In honor of the recently deceased Godfather of Synth, Mister Robert Moog, Giradischi delves deep down into his record bags to feed up a viscous flow of rare tunes.

> [www.cofanifunebri.com](http://www.cofanifunebri.com)

**Saturday September 23, 2006 – Big hall**

## **WASTED 3**

A one-day Breakcore festival – hosted by Jason Forrest and Pure

Venue: Theater aan het Spui, Big hall  
 Address: Spui 187, 2511 BN Den Haag  
 Time: 21:30 h  
 Admission: 7.- €

**Venetian Snares** (Planet Mu, CA, live)  
**Ladyscrapper** (Wrong Music, UK, live)  
**Otto von Schirach** (Schematic, US, live)  
**Servants of the Apocalyptic Goat Rave** (Suburban Trash, NL/BE, live)  
**FFF** (Clash, NL, live)  
**Jason Forrest** (Cockrockdisco, Sonig, US, DJ)  
**Pure** (Praxis, Sub|Version, Mego, AT, DJ)  
**Telematique & LFT** (DE, lights)  
**+ Special Guests!**

WASTED is a series of mini-festivals to celebrate loud, fast, radical and mostly electronic new musics unified by a bold spirit of unrespectful dissent, unruly enthusiasm and a mountain of positive energy, that are generally summed up under the loose terms of Breakcore, Mash-Up or Raggacore.

WASTED originates from ideas offered to CTM by Jason Forrest and Pure – the two main forces behind all three WASTED festivals up to now – for its first installment as part of CTM.05 in February 2005. A CTM offshoot, WASTED nowadays is a festival in its own right. With CTM handling all production issues behind the scenes, offside music experts Forrest and Pure have both their hands free to reach deep into the music networks they are active parts of to bring up the most surprising line-ups, that boast from energy, humor, sonic mayhem and musical radicalism.

The distinct musical backgrounds of Forrest and Pure guarantee for high tension and a synthesis of contradictions to be found in the presented sounds itself: Blessed eloquent entertainer – and Wasted 3 conferencier, who guides through the program – Jason Forrest, creates music that digests everything the international pop-archives have to offer and while doing so explodes from humor and wit. Pure, a Hardcore-Techno-protagonist from the very first hour, in recent years has moved on towards complex, dark and haunting soundscapes filled with sonic anger, intense drones and crunchy noise. So what to expect at **WASTED 3**? Cut-up samples from Metal, Hip-Hop, Ragga, Disco and whatever else the digital scissors pick as their prey; irregular beats accelerated to the max, abrupt breaks and deafening fuss, all woven into tracks that fuse wicked wit with brutality and roguish laughter with abysmal darkness.

> [www.wasted.clubtransmediale.de](http://www.wasted.clubtransmediale.de)  
 > [www.clubtransmediale.de/index.php?id=3780](http://www.clubtransmediale.de/index.php?id=3780)

## **What Is Breakcore?**

Like many of the newest sub-genres of electronic music, Breakcore is a boiling cauldron of manipulated left over bits and pieces of other styles of music. What further complicates the definition is that many of these references to other music have already been put through the blender, leaving few identifiable traces of direct references. So you get Breakbeats that used to be Drum and Bass but sped up, distorted and filtered through a Lo-fi Punk aesthetic. You also get the “intelligent” part of dance music filtered through laptop DSP noise to yield some super fast soundscapes. And you get a new form of Heavy Metal mixed with Hardcore Techno, but made as cheaply as possible, with a sense of humour and more than a few ironic winks.

Breakcore is unique in that the scene internationally is largely linked up and distributed online.

Yet Breakcore is also different in its live presentation. It is fractured, fucked up music, often with styles abruptly spliced in, breaking down into noise and building back up into a cacophony of fast breaks and Gabber beats. This results in a freedom not seen in many areas of electronic music. Many Breakcore live sets can be much more of a performance than most electronic music, with the musician directly engaging the audience, dancing, singing, and getting wild.

Although the sound has been radically altered, Breakcore in many ways refreshes crucial basics of Techno’s early days: 4 walls, a PA-system, fog and strobe light, no seats, no hang-outs for observers – everything belongs to the dancefloor!



## **THE ARTISTS:**

### **Venetian Snares**

(Planet Mu – CA)

Venetian Snares has been pushing the boundaries of music ever since he released his first cassette tape in 1997. His unique and difficult to describe music quickly created a stir in the electronic music community – incredibly complex compositions that are easily at the very limits of what the human ear is able to understand musically, with multi-rhythmical beats that constantly switch time signature and tempo against some of the most beautiful and brutal soundscapes electronic music has yet delivered. Since then his many releases on Planet Mu have rocketed him to worldwide acclaim. He's performed at Autechre's All Tomorrow's Parties in 2003, Deadbeat and Sonic Acts festivals, was the closing act of the BBC's 2-day celebration for John Peel's life and career, and also has ripped the roof of more than a few Breakcore Gives Me Wood parties.

> [www.venetiansnares.com](http://www.venetiansnares.com)

> [www.planet-mu.com](http://www.planet-mu.com)

### **Otto von Schirach**

(Ipecac, Schematic, Beta Bodega – US)

Otto von Schirach (half Cuban / half German) was born in 1978 in the swamp infested refugee world of Little Havana Miami. Otto grew up listening to Miami Bass, Gore Grind, Gangsta Rap and Afro Cuban Noise. In 1995 Otto bought his first drum machine from a crack-head just 2 blocks from his mom's house. Right away he recognized his passion for grimy diamond soaked kick drums through distorted fuzz muck.

In 2003 Otto worked on the Skinny Puppy album "The Greater Wrong of the Right" which scored him a 57 show tour opening for them across the USA. He scared the living shit out of all the Skinny Puppy fans night after night with his 35 minute, 3 costume change, ear punishing dance party. Most recently Otto finished a Sound Library for Fixed Noise and Native Instruments entitled "OTTO" which offers over 4 GB of instruments that include construction, loops, sequences, surround, random and much more.

After 8 albums, 10,000 shows, a 4 Gigabyte Sound Library and 7 computers, what else do you want? Otto is currently working on a bunch of new collaborations with Venetian Snares, Doormouse, Gut, Ebola, Gouch and is also in the studio working on new ideas for the next Skinny Puppy record.

> [www.ottovonschirach.com](http://www.ottovonschirach.com)

### **The Servants of the Apocalyptic Goat Rave**

(Suburban Trash – BE/NL)

The Servants of the Apocalyptic Goat Rave, bringers of mayhem, disciples of the core. Dark and twisted concoction of pounding kicks, rattling snares and Luciferian rave stabs. A sinister sight for sore ears.

The Goat! Occult rave fiend. Blood red glowsticks for demonic drug orgies. Hammer Horror induced manic sonic terror, approved by Christopher Lee, brought to you by Sickboy and Bong-Ra who are His sonic Servants...

*"Dark Lord, I summon thee Demanding the sacred right to burn in hell . . . Take My lustful soul Drink my blood as I drink yours . . . LUCIFER IS KING PRAISE SATAN!"* Manowar.

> [www.goatrave.com](http://www.goatrave.com)

## **Ladyscraper**

(Wrong Music – UK)

Coming at you like Phil Anselmo with his cock in one hand and a canvas bag full of gabber kicks in the other, Ladyscraper alternates between beating the shit from your bowels and transporting you to lovely fairy castles surrounded by flying unicorns. Fucking wicked, mate. Live, Ladyscraper is a horrible prospect. Thick sheets of pounding blast beats, sweat and large men wearing denim...like Lemmy if he was young now and had a laptop. His new and horribly named e.p 'Cunt Kicker' is out now on Wrong Music

## **FFF**

(Kool.pop, Sprengstoff, Mindbender, Clash, Hong Kong violence, kproduktions, Sonic Beligeranza, Intellectual Violence, and Dread Power – NL)

FFF started making music in the mid 90's, influenced by the uk rave/jungle sound & Digital Hardcore. He organized the now legendary "Breakcore a go-go" events (together with Bong-Ra) at waterfront Rotterdam, and is now organizing the "Wreck havoc" parties there too. He has played at Metropolis festival (Rotterdam) Nu music festival (Stavanger, Norway) and several "breakcore" parties all over Europe. You can expect a blend of breakcore, ragga-jungle, gabber, italo disco, and rave; either DJing or performing on laptop . Usually supported by MC Assassin, go forth & wreck havoc !

## **Pure**

(Praxis, Sub|version, Mego – AT)

Peter Votava aka Pure started DJ'ing and producing in 1991 releasing more than 20 vinyls with solo works on labels such as DROP BASS NETWORK and PRAXIS, and his own labels Loop, Atmosfear, and Sub/Version (together with Christoph Fringeli of Praxis). During this time, he became one of the main developing influences in hardcore techno and helped invent what was to be known as breakcore. He also collaborated with artists like EC8OR, Liza'n'Eliaz, Gangstar Toons Industrie and Christoph Fringeli. But he is perhaps best known for his early 90's group with Christopher Just, the famed Ilsa Gold, whose innovative pranks and heavy rave sound literally paved the way for subsequent generations of mash-up and breakcore producers.

> <http://pure.test.at>

> <http://doc.test.at>

> [www.mego.at/pure.html](http://www.mego.at/pure.html)

## **Jason Forrest**

(Sonig, Cock Rock Disco – US)

Jason Forrest makes music that is a combination of many styles and genres of music, all edited into a sort of new rock sound. His live shows have garnered him an international audience and involve much bad dancing, some blood, and a few shattered laptops. He releases his new full length album „Shamelessly Exciting" Oct 4th on Sonig records. He also runs the label Cock Rock Disco, and hosts the radio program Advanced D&D. Somehow he finds enough time to do this Wasted thing with Pure, and he sure is excited about it.

> [www.cockrockdisco.com](http://www.cockrockdisco.com)

> [www.sonig.com](http://www.sonig.com)

> [www.wfmu.org/donnasummer](http://www.wfmu.org/donnasummer)

**Telematique & LFT (DE)**

Telematique is Sven Gareis, once one half of Berlin's well known visual collective monitor.automatique and a gifted programmer, now on his solo track. His elegant images masterfully combine abstract motion patterns and figurative footage. Telematique has operated since 1998 and has been a frequent collaborator of CTM since the beginning. Besides visuals for music performances he creates installations and participates in media art projects such as the Automaten Bar in Berlin. Gareis and Berlin based light designer Clemens Lüft form the duo Telematique & LFT. Together they have created „Adapteur“, a kinetic and interactive light installation, which will deliver appropriate atmospheres to go along with the WASTED 3 performances.

> [www.telematique.de](http://www.telematique.de)

**Both days – Foyer**

Venue: Theater aan het Spui, Small hall

Address: Spui 187, 2511 BN Den Haag

Time: from 21:30 h on

Admission: free with a pass for one of the programs above

**CTM Archive Station**

The CTM Archive Station gives access to hundreds of photographs, audio- and video-recordings documenting the CTM and Wasted festivals since their inception in 1999 respectively 2005. Watch and listen to av-performances, live concerts and DJ-sets of many international artists that played the festivals; browse through catalogues and publications.

**Furminator by //////////fur//// (DE)**

Fighting massive-single-user-isolation //////////fur//// develops art entertainment interfaces for multidimensional multiuser involvement: software-programs in mechatronic artefacts that create dynamic action-spaces for two or more participants. //////////fur////'s guiding idea is the alternative interface which goes beyond providing solely a visual navigation, manual control and massive single-user isolation.

The ///furminator is a pinball machine that puts the player in a first person perspective similar to modern "EGO Shooter" video games. Like being inside a huge VR-helmet, the player's head is stuck into the ///furminator capsule. His nose is situated right behind the flipper fingers, only centimeters away from the ball. Sealed off from reality and with his head arrested inside a force-feedback-helmet, the sound- and lighteffects, the mechanical noises of the pinball and the absorbing perspective create a highly immersive mechatronic environment.

> [www.fursr.com](http://www.fursr.com)

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Photographs in print resolution are available upon request.

**Interviews**

Jason Forrest and Pure are available for interviews anytime. We will be glad to help arrange interview dates with all other artists participating in CTM's program for Today'sArt 2006.