

N° 1 · April 2011

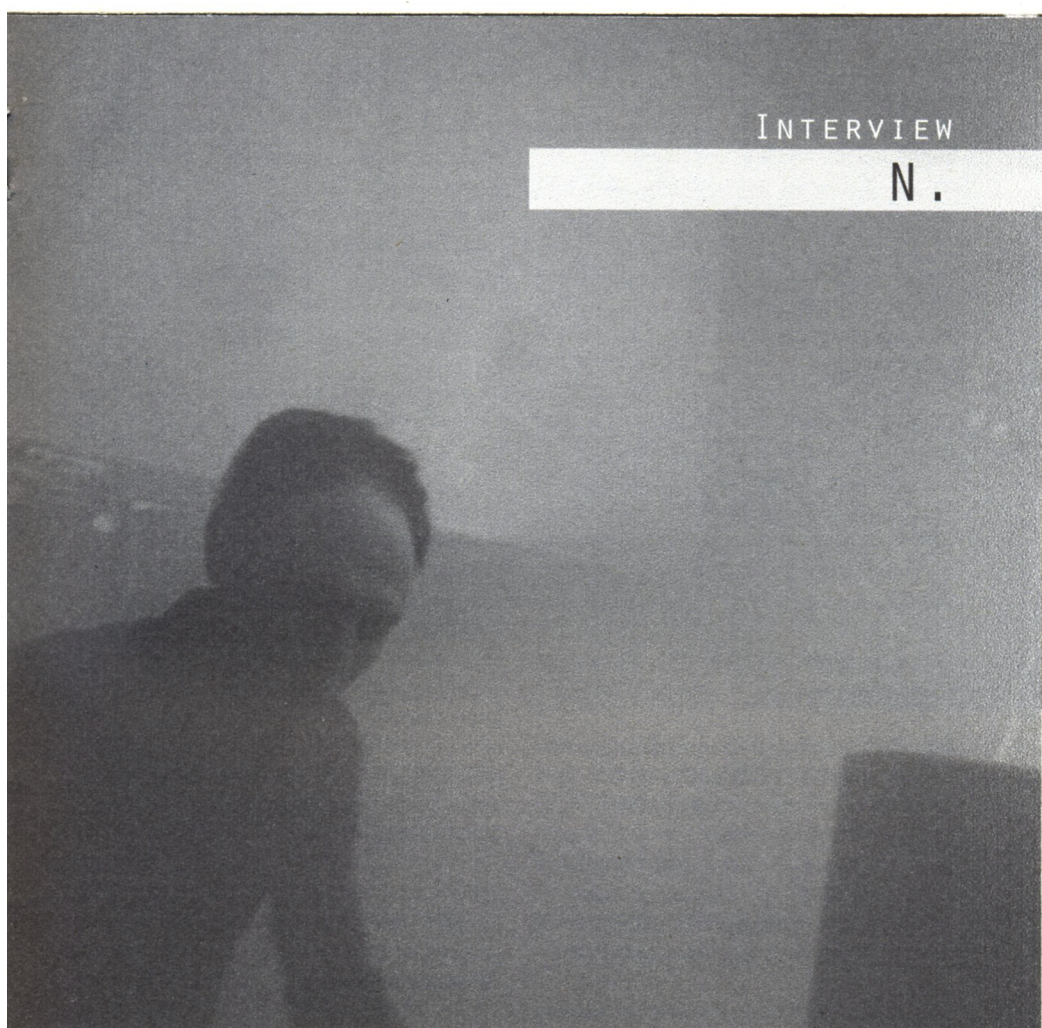
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N. / FEAR KONSTRUKTOR



INTERVIEW

N.



One of the original acts from the Italian Death Industrial scene continues active and putting out works regularly. N. is one of the most important projects in the Industrial Electronics scene, and his recent release on Cérebro Morto contains one of his earliest works, unreleased until now.

This interview was conducted during June / July 2010.

Haven't found any interviews you've made in the past. Is this your first one?

Davide Tozzoli: No. I've been interviewed in the past by some Russian zines and by an Italian one called Exoterico.

Do you think your life is relevant to the sound you make?

DT: Everything that happens or has happened in my life is relevant for N., but in Noise all gets exaggerated and extreme.

So you feel attracted to the possibility of becoming extreme through music. Is this an extension of you? Or is it a reflection?

DT: Maybe both. Sometimes it is a part of life I'm obsessed with. Other times it is only rage against something that is giving me anxiety, which I try to face with a sardonic, cynical, and above all, resigned spirit. At least this is what I think I'm doing.

Does N. give you the opportunity to express anger? Against what?

DT: Yes! Against life and the absurdity connected to it! You find yourself in a world where everything is fated. You think you're in control, but you're not. This is unbearable. Obviously, I'm talking about life from an existential point of view. I'm not interested in slaughtering anyone. Everybody has their own path.

You state: "This is not a music project!".

DT: Yes, it isn't music. Just pure outburst through sonic dimensions. But if somebody perceives this as music that's ok too. Personally, I see my recordings as a specific time action.

What about your musical background? What artists have influenced you?

DT: I listen to everything. My record

collection is the one of a schizophrenic. My favourite genres are Industrial, New Wave, and maybe Krautrock. The most influential stuff for N. is Japanoise, and labels like Broken Flag and Come Organisation. As for Italy, Atrax Morgue, Mathausen Orchestra, and Maurizio Bianchi, are my favourites.

I can assume that you came across all that stuff before starting N.. How?

DT: I firstly came across the historical Power Electronics scene through a Broken Flag compilation called *Neugamme*. It was about sound and aesthetic depicting the worst side of human being; a truly cathartic experience. Then, between 1994 and 1995, I started to produce my own sound, expressing the vacuum and rage against life absurdity.

What do you pretend to achieve when releasing your music, and in very limited quantities?

DT: Actually this is not deliberate. The thing is that there are very few people interested in what I do. Anyway, I don't have any particular ambitions.

Then, will N. continue to exist in the terms in which it has existed until this day? Obscure and on the underground?

DT: I think yes! Also because I'll never make any effort in order to steer the project in any other direction. I don't like to impose myself to anyone. If things change it will be the merit of someone else. I limit myself to record stuff in my home studio. If somebody is into this I'll



gladly share it with them, because this mean we share a mood, a feeling towards life and this is important for me. It helps in the survival of existential pain.

Do you consider yourself as part of an Italian Death Industrial movement?

DT: Honestly I leave that kind of consideration to other people. I don't know. Maybe...

How do you relate to other Italian Industrial acts?

DT: I know many of them, even though I don't see them very frequently. In the end, besides some stylistic preferences, we share very few things.

But what do you think is the reason for the existence of a lot of Italian

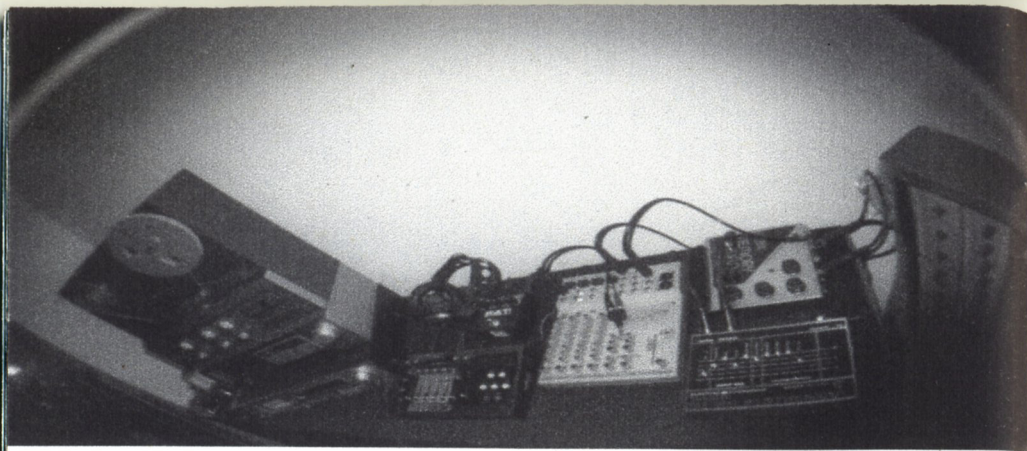
acts, based on extreme electronics and with morbid imagery? Since ADN Tapes there have been people, specially in Italy, experimenting with these sounds...

DT: Actually I don't know what to say about this...

I assume Slaughter Productions and Marco Corbelli were, and surely still are, of extreme importance to N.. How did you two meet?

DT: Marcos' friendship has been fundamental, for me as a person, and for this project. Not to mention he materially contributed to release my early works on his label, Slaughter Productions.

What do you think of his suicide?



DT: I feel respect and pain. I was very surprised. We used to hang out together quite often... What to say... For sure he left a big hole.

But in terms of his work, were you surprised? Do you think he gave us a real picture of who he was through his work?

DT: For many aspects yes. Marco was absolutely authentic but he had many sides unknown to the public acquainted only with Atrax Morgue. I remember very funny things of us hanging out... He was ironic, used to make fun of himself, things that I particularly enjoy in people.

About your release out on Cérebro Morto, *Macabre Lust / Destination Morgue* (CM006 / CM006L). *Macabre Lust* was recorded in 1998, and remained unreleased until now. Do you find it any different from your sound today?

DT: Yeah, for many reasons I'm less instinctual.

Do you have a more sober approach?

DT: In the beginning everything I recorded was ok. The most important thing was shooting a sonic picture of a specific moment. After, I became more selective. My sound develops in a conceptual way, before I record it.

How's your process for creating and recording sound?

DT: Conceptually it's part of the project itself. As stated in the liner notes of the *Memories From Before Being Born* release (+Belligeranza 02): "Two empty tape-recorders, one connected to the other, no sound if not the distortion produced by the tape-recorders themselves in play / rec. On this recording of Nothing the modulations of vintage analogic effects: emptied frequencies, prenatal sounds without any sonic grain, audio for a flat electroencephalogram. The selection of the technical set-up through which sounds are produced is part of the N. (Nihilism, No, Not, Never, Nutella...) aesthetics: THE PROCESS IS THE POETICS in *Memories from before being born*, a possible conceptual-noise manifesto".

What gear do you use?

DT: Generally I use two tape decks, a RAT distortion pedal, an analog delay, a multi-filter, a Revox B77 tape recorder, and a loop station to mix all elements live.

***Destination Morgue* was recorded in a live performance in Rome.**

DT: I don't like playing live, but I have good memories of that night. My music was particularly appreciated and the PA was sounding very good.

How did the audience react?

DT: Maybe one of the few gigs where the audience was enthusiastic. In the end, I even did have fun.

Do the live performances play a relevant part in the project?

DT: Absolutely not!

Why not?

DT: Because I hate being on stage, this creates serious psychological problems for me. But I've accepted to do it and I can even be happy with it. Some other times I feel it's just a waste of time.

I've seen you have a taste in plastic arts. What are your main artistic influences, besides the musical ones?

DT: I dig Symbolism, Surrealism, Dadaism... But the major influence on N. has been Wiener Aktionismus, in particular Rudolf Schwarzkogler. In recent years I've been interested in Andres Serrano photography. Slocombe, or collagists like Winston Smith, Rozz Williams, the French Fredox or Steve Stapleton. And David Jackman graphic works. Generally I'm interested in everything that is connected to human boundaries and death.

Thanks for your time Davide. Any messages?

DT: Thank you for the interest in the project. I have no messages.

Selected discography

- N. (Slaughter Productions, 1997)
- *Autofagia* (Slaughter Productions, 1998)
- *Sound Implosion* (Nil By Mouth, 2007)
- *Smash My Brain I Can't Tolerate* (Narcolepsia, 2009)
- *Macabre Lust / Destination Morgue* (Cérebro Morto, 2010)

Contacts

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Collaborations

Anyone interested in collaborating with Cérebro Morto, please feel free to get in touch. Possible areas of collaboration include the search for artists, artwork creation, doing interviews for Planemo, etc.

Besides that, ideas are more than welcome.

Demo submission policy

All demo submissions are welcome! A response will be submitted as quickly as possible. Every single one will have feedback.

Any format is accepted, but it's necessary some information on the project, like a short description, links, history so far, etc.

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