

# STICKHEAD

## WORLD'S HARDEST

Q. How old are you?

S: 22.

Q. When did you first hook up with the PGP guys?

S: The end '92

Q. What were you doing before then?

S: Smoking. (laughs)

Q. How did you start with the music?

S: Ummm.. I don't know, I got into it.

Q. I guess I have to ask what equipment you use

S: A sampler, Cubase, Atari, and a Yamaha DX9, that's it.

That's not a lot really

S: No, it's nothing but not for long, I'm gonna change soon.



Q: When did you first meet people in England? Like how did you first come here?

S: I first met Jason and Bob of VFM and they booked me at the start of summer 94. That was the first time I got contacted.

Q: And what about Christoph, this Dead by Dawn thing?

S: It's the whole thing, I mean, there's almost nothing else in England which keeps the scene alive. I mean, that's one of the main purposes of it.

Q: With Gabba, do you see it going anywhere and do you care if it goes anywhere?

S: Of course I care! At the moment it's going down since almost a year, I think it's going down. I'm waiting for good records, you know and I only get 5 good records every 6 months or so. Nothing... it's nothing.. it's all crap.

Q: Do you see it getting better or just dying?

S: I think it will not go under for sure, 100%. There will be smaller groups, smaller than now who really make this thing with their hearts. There are too many who don't, who think they have to do this, they really don't feel hardcore.. they think they have to take some Ecstasy and shit but ... I dunno. DJs wanna be harder and faster, everything, they wanna be the stars and that's shit. I dunno, they don't work enuff with their heart for the music.

Q: Do you see any point at playing things at 300 BPM?

S: I think nobody misses 300 BPM because it's... from 250/280 or so, everything above this is.. er.. let's say ungroovy and it's too fast for the brain.. there's no.. it just goes <he does an excellent example of a snare on speed>. There's no groove, you can not move to it, nothing.

Q: Do you think you're getting old?

S: What do you mean?

Q: Uhhh... Do you think if you were younger you'd understand it more?

S: No, I mean, 2 or 3 years ago for a short time it was interesting to make the really fastest trax and the hardest bass drum and stuff but sometime you have to work with other aspects. I dunno, the quality is too low for me, I think.

Q: And there's no new sounds in it.. or very few new sounds

S: Very, very few. I mean there's some Killout, DJ Freak, some Praxis.. cool.. maybe every tenth Rob Gee.. that's it. That's it.. maybe every twentieth Dutch Gabba record or so.

Q: How have things changed at PCP since you first started? Like the labels got bigger.

S: I can not say that the label got bigger. We've got more sub labels, that's true, but when I first started to get into this PCP stuff I had more hope and more expectation about the audience and the reaction from "true fans". The people who now listen to hardcore/gabba, I don't know if they know what PCP did 2, 3, 4 or 5 years ago and I guess 80% don't. Not only here in England but all over.

Q: That's the same as anything tho.. you always get new people coming in as the thing evolves.

S: Yeah, but PCP.. those are 3 letters that you got to hear. I mean sooner or later you hear from it anyway but too many people don't give enuff respect.

Q: Do you think you'd ever re-release any of the old PCP trax?

S: What now?... Yeah.. of course. I mean you can not think of Mescalimum as if it never came out and is now coming out. It would not be so spectacular this time .. it's nothing special anymore coz we're used to everything. We know everything, the hardest, the dirtiest, the fastest.. you know what I mean. But I would still bring out Mescalimum United or Mover stuff, Program 1. Those records, I still love them, I still play them. That's true PCP sound.

Q: I love the early ones especially.

S: Yeah.. the early things always make an impression.. you remember when you think of PCP, the people who really know, they think of old Mover, old Mescalimum.. Alien Christ. That's true PCP sound. PCP is not only the hardest or the darkest, it used to be the.. how do say it?... The thing of PCP when it started was phuture, make phuture music. That's the main word, the sound of the phuture and I think a couple of records from PCP from '91/'92 are still in front of now. Some old Trip Commando and Mover.. they're so brilliant they're timeless. You can bring them out in 5 years and they'd sound brand new. If you want it or not, PCP influenced so much in this whole hardcore scene of ... I dunno. Many people don't know it, they never heard MF or Mescalimum or Leathernecks the first. The problem is the normal techno scene doesn't want PCP and with the extreme hardcore scene, PCP is too soft somehow, I dunno, it's strange when you walk around Frankfurt and you say "PCP" and they go "Ugh! Hardcore, Gabba.. leave me alone with this shit." Yeah? Then when PCP plays hardcore, believe it or not, they're not fast enuff.. you know what I mean? It's a strange thing, it used to be totally spectacular and everybody was talking in some way, bad or not bad, it seems to me like everybody tries to "let it die by not talking about it".. a conspiracy of silence.

Q: You've mentioned that "PCP feeling". Do you get that with anyone else outside PCP?

S: There are many people I've never met. Like Lory D, I know a couple of records, for me he's one of the best producers and programmers. A fucking genius, like The Mover. He's incredible. If I'm interested in something then I go down to the root of this something and Lory D, he's a guy who doesn't hype himself non-stop. He's quiet. On the inside are the real true supporters and lovers. I know who they are. They come to me, I don't have to tell them, they know from themselves that Lory D is really fucking brilliant. I also love stuff from the double DJ Freak, it's something cool, it's simple but and they sample a hard bass drum and a hard clap and a mentasm or anything but they don't have the right little bits to make it sound like it has to be. You know what I mean?

Q: What other labels do you think have it?

S: Almost every gabba label brought out a couple of records that were really good. I mean there's Rotterdam Records, you can not say it's shit, the first 30 or 40.. There's always something coming out that's really cool. Many people who are up in the "extreme" charts.. they have different roots than me but they have different aspects because they are like anti-Dutch music. That's what I think of them. They don't want to let it sound like this at all. I like the original Dutch sound, really. Not happy, but just the programming, the sounds and the claps and the crash, it sounds groovy, it's really groovy dance music, you can like fucking bang your head. I mean, you can not play all night at 280 BPM, that's shit. You know what I mean? Oh yeah.. favourite labels.. ah.. 80 Aum, Industrial Strength is a label, for example, there is many good records and many shit also. There are a couple of older Rob Gee records, I like them very much because that's exactly the type of beats I like in a club. I drink my fucking beer and smoke my fucking joint and go with it. I listen to some trax.. tonight there were also many trax, I listened to it, it had a hard bass drum but nothing convinced me to move my head or something.

Q: What is the hardcore scene like in Germany, what are the clubs like?

S: The clubs in Germany? It's different but I can not tell you so much because I live in Frankfurt, I don't live in Germany, I don't know what happens in Berlin but Frankfurt is dead since 2 or 3 years. Since it (techno) got split up so extremely, trance and house and stuff and hardcore. And hardcore had really shitty chances. I think if the biggest DJs in Frankfurt, if they would slowly start to play gabba, I'm not sure, but I think the audience would start to listen to it too. It's just that Frankfurt is a town, everybody's posing around you know, nobody has their own mind, everybody's mainstream, nobody wants to be an outsider somehow. But everybody wants to be a star. Everybody is talking about themselves and there's nothing to talk about. That's why I don't see any hope to get it up again. I don't even care about it really. I live there but encapsulated within a small group, let's say. But Germany.. there are hardcore clubs, like The Box in Hamburg was a cool club.

Q: What about you doing slower trax?

S: Slower trax? Watch out for Kotzaak 7. Don Demon and Stickhead.. one side is 170 or so.. the other side 230 but.. it doesn't have to be always fast, I mean Kotzaak has a certain image and has to stand his image somehow but there's nothing wrong about it to make the track 170 bpm. It's OK. And anyway, it's no secret. Everybody who reads exactly my records knows that I produce under another name too, Reign, for Cold Rush and there's also one (Reign) coming out on Dance Ecstasy, DE2043.



WE GAVE  
TO HOOL

Q: Yeah.. it's got that PCP feeling...

S: Yeah.. that's the roots, you know, but Fischkopf, for example, They make really hard noisy "blargh blargh", totally disturbing almost, I would say. They think they are going still more and I'm going back yeah, but.. maybe it is so.. but they shall never forget which roots I have. Kotzaak is like an "broken out" version of PCP somehow, it's like the brutal version of PCP and so many other things.. I always say, GTI, Fischkopf, Jungloir or Explore Toi: They probably think since they heard Kotz 5 because it's not so garbagey for sound, it's a little bit softer, a little bit more Dutchy I would say, think I'm a sucker or I'm a loser, I'm getting softer like a Dutch DJ, that's not it. And there's nothing changed in my head yeah. I'm just finding new ways to express it.

We got onto the subject of politics, Nazi's and The Skreem's Alec Empire Interview

S: Aah.. what shall I say? I'm not so fucking political. He's a typical anarchy punk guy and they, I dunno, that's their main reason to live, they only fuck Nazi's, fuck the public, fuck everything. I don't care about them.

Q: Do you think music should be used for politics or left alone as music?

S: It depends. My music should not be political but I think, yeah, most people think Kotzaak has more a Nazi image than a left punk image.

Q: Are there any Artists you don't like?

S: Don't like.... There are many people I never met but they fucked up, in my opinion. For example Speedfreak yeah, he better watch out when he meets me, when we are booked together on a party or so because there is one little thing, it's not worthy of even telling it in an interview.. he wrote something down in a club in Hamburg and it was a disrespectful thing it has to be punished somehow. There is no excuse.. really. And anyway, his music is shit. (laughs).. It's shit music, it's totally different, it doesn't have anything to do with my music.. no, really. That's how I see it.

Q: You mentioned Lory D.. any other artists you like?

S: There are many things I liked before and I still like but... I even like the feeling of Robert Armani, he makes cool beats and cool music somehow.. or Leo Annibaldi or whatever. I'd rather listen to Robert Armani than a shitty 280 bpm track.

Q: What planned new releases have you got coming out?

S: I've almost finished Kotzaak 7. But for the phuture, I would say, especially for Kotzaak it doesn't matter so much of the quantity but the quality because so many labels they wanna bring out, every week, a fucking record and that's what it sounds like (laughs).

Q: How did the whole Kotzaak thing start?

S: It started.. well, the first official track ever.. I'm not sure which came first.. on Frankfurt Trax 4 Leathernecks and on PCP Phuture there was this MF remix, Leathernecks remix and then came Kotz 0 and everybody thought it was fucking the ultimate and this influenced many people so I thought.. I didn't think of anything, I didn't plan myself like for fucking Stickhead or for anything. I dunno, you can not say that Kotzaak 1 is a brilliant result, a cool gabba record which many people know but I try to be better and more professional and make the trax sound like real trax, like professional arrangements. Make it sound like music even if it's totally.. ah.. make it sound like music somehow... a part of it at least, you know, not all.

Q: The scene has been around a while, people can remember "the good old days", do you think this is why the whole thing seems to be stopping slowly?

S: Many people hold onto the old stuff but if you think with the head of 1991 and you make the trax now then it's something totally different because the Mover tried in 1991 to make it sound phuturistic and good and bombastic. Because it's 1996 you can not use the same to create the same effect, it's different, you have to create something new of course. I mean, it's hard to create good new stuff because it's.. there are so many sorts of hardcore already run up and down, up and down.. everything's the same.

Q: How do you find different cities, the different attitudes in people?

S: The most places I've got to outside Germany are cool.. especially Austria's cool, now I'm going to Switzerland next week, I guess it's gonna be real cool. London, the first few times I was here it impressed me very, very much but tonight, during the Disciples live, the crowd was shit man, they didn't show enuff respect. (A few people were being arseholes.. one even tried to fuck about with the equipment whilst DOB were on) I was really angry. It showed me that's not the right audience. I dunno, either they take too much drugs and can not control themselves or they... they fucking get the fuck away from here if they don't take this serious.

Q: If there isn't a crowd for the Disciples here then there isn't one at all... I mean in London.

S: I'm not sure but I guess that an act, yes, always has a little bit less chances in it's own country than outside. It's always the same. If the Disciples go to France or Italy they are foreigners, nobody knows them, nobody would come and fuck them up in front of the stage. It's the same. I can not play in Germany, you know it's fucked up. I've only played in Germany, in my life, about 10 times. 4 times was in East Germany and that was a fuck up every time.

Q: Has that caused a lot of problems.. the reunification?

S: Yeah.. the problem is, I think, the people from East Germany, they lived for 40 years behind that wall and, I dunno, there's so much hate in there.. they tried to be like us and that's why they act totally shit, man, because somehow in the back of their heads they think that we are the ones who dictate them.. like they think that we think we're better than them. They are full of complexes.. you know. I DJed there a couple of times and it was a really bad fuck up. I always had a hotel booked and I never got into it, I left right away after the party.. "Just leave this fucking country man!" It's strange. I don't feel.. it's like.. London is, for me, more home than this. I can not get along with those people. I think they are the same with us as we are with them. People from Australia or England, they don't know the exact relationship between us. They see "Hardcore or some strike or something." And now East Germany, they licence some trax from Bloody Fist or something else and they think they're Gods now. I mean, that's shit, that's nothing.

Every time I went there with a positive head and "OK, lets sorta smooth out, make it cool" and I got fucked up every time, everything was shit man. I played in Leipzig, booked by DJ Heaven the first and last time ever, yeah. This MF, I came there and when I got in I saw him on the entrance and then he was fucking gone for 2 hours.. nothing.. I didn't know nothing... where to put up my fucking equipment. I didn't get drinks for free.. it fucking really makes stress and I had to go around totally stressed to first get my money which was not anywhere at all.. he tried to fuck me up. Everything was shit, you know he didn't care, he showed me no respect and that's why I tell him to fucking suck my cock man. That's it.. you know.

**KOTZAK**  
RECORDS



Q: You have this image of being some crazed Gabba....

S: No.. many people probably think of me like the same as all the people are who make this music but I'm not... coz it's the soul. I'd rather listen to a sad melancholic good track of Madonna than of any Eastern German cheapcore or cheap GTI children's stuff. Really.

Q: What other music do you listen to?

S: Er yeah.. I started to really get interested intensively in music with probably rap. About 1987 when the first NWA stuff and Public Enemy came out. That's when I started buying records and being into it. That stuff, I love this yeah. At this time I was a real rap fan, Public enemy and all that shit and then 1990 Silver Bullet, Hijack but I noticed in myself that I always have more sympathy for the harder edge.

Q: What do you chill to?

S: I often listen to jungle, it's OK.. it doesn't have anything to do with "oh you pussy, don't listen to those records"... totally stupid, jungle is fucking cool, not all of it. I like, of course more the darker and harder stuff but I can listen to jungle when I chill out or normal techno like Mover.. I dunno, when I'm at home I don't listen to special "chill out" music. Mostly I only listen to our stuff, new trax I'm working on. I listen to them a couple of times, that's a way of working on them more. Kotz 1, every track on there or on Kotz 2 I made all these tracks in 2 hours each, you know, now I work a couple of days to really make it better, to make it perfect coz in every track there are so many things it, you think it's cool but it could be better. Or you can make there a break or this.. I try to make them 100% for my satisfaction.

Q: What other DJs do like to hear when your out?

S: To tell you the truth I didn't hear so many DJs in my life. I never heard for example Rob Gee. I heard he's not so good recently. I never heard Lory D. Don Demon is good for me, of course, the best because he has my exact same taste, we spin pretty similar, also Inferno Brothers, Cold Rush.... Fuck, it's hard man because I can not exactly decide because haven't listened to any other DJs for quite a fucking long time.. some of the DJs who played 2 years ago are poor now, it's shit man.

Q: Do you think people can lose it like that or do you think your taste has changed?

S: No.. I stay my way. Maybe some people think that I'm getting soft or somehow, in some sorta way, getting more commercial yeah, not directly. They think they make extreme.. they think they're more into it because they make noisier and faster but it's not true. It's not true because Kotzaak is a level which came from PCP. That's it. Kotzaak rules!!!!



KOTZAK

Q: What do you think about drugs in general and at parties?

S: One of the biggest problems that destroys the whole scene, not only hardcore, the whole techno scene I say now because the drugs are so much in front now, there's no thinking about the drugs and the music. No way, not for me. I used to take all this shit too but now when I stopped and I realised how people are on ecstasy and LSD. That's going worse, worse and the drugs are worse and the people get used to it. It's just normal, it's standard to eat some pills and sniff some speed and.. it's hard to explain because.. I mean 3 or 4 years ago I think people used the drugs differently than now, that's sure. And there's too many people taking these drugs anyway. It goes so quick.. almost everybody can eat a pill. I think that the most dangerous drug is maybe a pill because it's clean, it's like aspirin they know what it's like to get this thing down your throat. It's familiar and everybody does it. I dunno.. how many people don't take ecstasy in this scene? 5? More that 90% take chemical drugs, that's for sure.

Q: When did you give up?

S: I tell you, last time I took something was on New Year 92/93. I'm not interested in this sort of brain confusion anymore. I have many things to do, it's confusing me too much now, it breaks me out of my position too much now. I can not concentrate on my thing. It puts me on another planet somehow. If I would start now again I think I would see the whole thing totally differently probably, I would not be in so, in my.. high a standard from the sound now at the moment. I would accept many different things that I don't accept right now.

Q: Do you ever see a time where you've used every sound.. well, not every sound..

S: You want to know if I'm sick of it?

Q: Ummm.. no.. do you ever think you won't find anything new to do?

S: No.. then I would stop. In some sort of way you can not change it from today or tomorrow. Of course it has to go slowly when I produce a new record, it of course has the "facts".. how do you say?.. of the music now but.. it's hard to explain... Music is very serious for us all, for me and for Praxis, for PCP. I dunno, there's too much funny shit, it's not serious enuff anymore really, there is no joking involved in music, it's my life, I live for it. If I didn't do this music.. I dunno. I don't know what I would live for.



INTERVIEW BY  
STEVVI

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