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KMFDM injects life into state industrial music scene

By Rick Roon

M ost people believed that the 1990s could not get more into the industrial music completely infiltrated the music scene. But KMFDM, formed from the remains of the German band/two recorders and a very good set of stereo equipment, are still one of the most commercially successful industrial bands. The group itself has been around since the late 1980s, and their latest effort by the European outfit KMFDM, "In the Age of Antichrist," is full of repetative guitar and drum-laden rock that is very fresh and inventive. The band's heavy, industrial rock has been described as "the sound of the future." The band's latest album, "The Age of Antichrist," is a continuation of their previous work and is sure to be one of the year's best albums.

The album's two lead tracks, "Money," and "Vegan," are both slower but are equally powerful. "Money," the title track of the album, is an anti-establishment song that asks, "How can you like the work of Bly Gundrerd or the great Poster boy?" The pacing on the cut is slow, and the sound is slightly toned down, but the blending of piano, drums, and steel guitar along with the vocals makes the song work quite effectively. The cuts "I Will Pray" and "Under Satan" are, respectively, rewarding of the tracks "Godlike" and "The Day." The songs feature vocals with slightly differing musical arrangement. The songs, although entertaining and at least as good as the originals, serve as little more than novel remixes of their predecessors. The song opening cut on Money is "Bargeld." The song is very similar in the brilliant disc-industrial stylings of My Life With The Thrill Kill Kult, but at over seven minutes of length, 28 Up with very little musical variation, becomes quite excruciating.

On the whole, the album is very strong and fierce but is actually quite easy to listen to. The songs all have memorable hooks and defini- tely make you want to move. More than any recent industrial release, Money seems most likely to propel the industrial sound back into the commercial spotlight where it belongs.

More interesting moments in the film are those that show surprising improvisation in the development of personalities. Sozy is a woman who at 21 was a nervous chain-smoker who didn't want to do much of anything with Agreed. By the time she was 28, though, she was happily married and her cynical, "captive," views had been replaced with a more friendly demeanor. Three boys from an exclusive preparatory school are shown at seven and fourteen to be as stuck-up and snotty as any number of stereotypes would suggest. But seven years later, one of the trio shows up in the interview looking more like a rock star than a businessman-he's Sozy. Seeing these people with very different expectations and begin to move in a new direction has a liberating effect. But should these subjects whose personalities remain fairly constant be criticized for passively fol-