

## INTERVIEW TO KLONAVENUS

Today we talk with **Klonavenus**, a Rome-based duo who, some days ago, published a new album for **Space race records, Angst**, in which electro music and darkwave tone coexist perfectly together: the taste for electro industrial influenced by canadian artists and the use of cinematographic sampling don't give up to the melody and to the catchy look, that is common in most songs. Let's talk about it with them.

- 1) Hi guys, it's a pleasure to talk with you! Tell us your story and that of your new album released only few days ago by Space race records, Angst! We are very curious to know the meaning of your monicker and to know whatever concerns your new album from a musical and a conceptual point of view.

Paolo: Klonavenus is a fantasy-born name which is the sum of two words, "to clone" and "venus", intended for Venus, then the beauty. The name has been created as a critic to the loss of beauty in the contemporary world, in which all is leveled toward the bottom. From an aesthetic point of view too, today Venus is made of plastic and, when you're surrounded by something that is fake, the only solution is search to find and to climb to the roots of the true beauty, that of course don't live here, but, as an example, within some persons. Instead, "Angst" is the title of our new album, the second one, complementary to the debut album, which was more sunny and oriented between more easy listening synth pop / EBM sounds. Instead, "Angst" is dark, obscure, have more in common with 90's dark electro and EBM influenced by wave as well as industrial.

- 2) "Hide" is the first video, an homage to the history of cinema, from the "tricks" of the first moving images to the "cult and artistic cinema", in particular that of Bergman. What Klonavenus have in common with the "Seventh Muse"?

Paolo: "Hide" is a non official video, that, as well as others, have accompanied the album release. The first official video related to the album has been "Song of the dead", while shortly we'll shoot that of "Guilty of romance". "Hide" lyrics are inspired by **Bergman's** masterpiece **Persona**, in which the act of hiding and withdrawing in ourselves becomes a way to defend ourselves in relation to the world's hostilities. In my opinion, Art is a trasversal idea, it couldn't be divided in boxes, then painture, photography, music, cinema, literature etc could coexist together without facing problems. Klonavenus is music that couldn't exist without having a connection with images.

Saffio: Music and cinema are two languages which talk perfectly and harmonically to each other, and i consider them really important in my artistic and professional education. From a songwriting point of view, there are loads of cinematographic suggestions which have given prominence to such gothic and thrilling atmospheres that you can find inside our songs. First of all, italian horror cinema from that of Mario Bava to that of Dario Argento, and, thinking about the States, from John Carpenter to John A. Romero, without forgetting really important directors of the history of cinema and the new asiatic tendencies.

- 3) Beyond the most famous and known citations told before, i know that Paolo is a passionate fan of the less known cinema. The use of sampling has always existed in some post-industrial music, in particular in canadian electro. In which way some cinema examples influence your music and vice versa?

Paolo: I really love every kind of cinema, not only horror cinema, but dramatic too, that of authors, b-movies and independent, as well as genre-based cinema, moving from the Far East to the european or the south

american one. Sampling allows us to communicate at our best what we want to broadcast to the listener, because we only need a single sentence extracted from a movie to wrap the listener in the mood suggested by the song. Cinema is reality, it influences my life, overwhelm me of emotions, a lot of times i've succeeded in telling a personal story through a cinematographic metaphor that deeply hit me.

- 4) Talking from a musical point of view, in your music, electro and darkwave merge themselves showing powerful and granitic rhythms and typical darkwave singing style. What has been the electro music evolution, thinking about the period in which you started this project, and how your way of making music changed in so many years?

Paolo: As far as production is concerned, we have made giant steps forward. This time, the album was "touched" by **Retrogramme's Rob Early**, who gave to the sound his skillful "final touch". As far as sound is concerned, with "Angst" we have definitely taken back the darkwave influences (already present in our first steps), giving them an homage with the Lycia's cover "Frozen". All the other songs were the fruit of a natural evolution, without forgetting some bands really important for our musical background: **Clan of Xymox, Pride and Fall, Decoded Feedback**, early **In Strict Confidence**, without forgetting **Project Pitchfork** and **Wumpscut** too.

- 5) Being Paolo an italian electro dj well known in the scene, how much the world of djing and your experience in that field have influenced what your music look like? Do you feel that there's a relation between these two kinds of living the music?

Paolo: I live my career as a dj and my experience with Klonavenus as two entities absolutely separated, from an artistic point of view these are two things that i'm unable to compare. For me, being a dj (since ten years) is a passion, an entertainment and a small work, while being the frontman of Klonavenus is the expression of a side of my temper that shows itself only through the song's lyrics or through the process of choosing which movies to link with the songs. Klonavenus is surely a more intimistic project.

- 6) Paolo has collaborated with the **TERMINUS** broadcast, a weekly show followed by our readers too. What role a narrow broadcast could have in a context in which, if it's true that this music is more danced to, at the same time this music is less talked about?

Paolo: This music is increasingly danced to, but, as time passes, few people are interested in it, it's an inversely proportional discourse that scares me since some time. Fashion has become more important in gothic and industrial music too, and the conceptual importance that's behind these subcultures has become less important, now it's really important how you show yourself, only few known persons have the passion to support artists and gigs. I hope that a broadcast as Terminus will come back soon, this was a small voice which standed out of the crowd, that gathered the music lovers. We're few but good, at least that!

- 7) How electro goes in Italy? Has it a good audience? In which way do you think that your musical project could be enjoyable in our country? To make an example, how's the situation in Rome?

Paolo: As far as EBM and strictly related music styles are concerned, in Italy the situation is really small, but, at the same, time, we have skillful projects, not naming our friends Syrian, who are well-known. In Rome, for example, we and **Halo Effect, Nydhog, Zero A.D.** and **Zero-eq** are projects that have something important to

tell. Anyway, this is not our market. In Russia we have a fan club, but in Rome few people know us. You have to look forward, even if playing in Italy is always pretty satisfying, in spite of the several tribute bands who are monopolizing places where to play gigs and people who have more superficial and occasional tastes.

- 8) How much the dancefloor influences the way in which electro music is done and how it is possible to break the schemes that entangle the musicians? It seems to me, listening to your music, that the recover of sampling could be a way to go outside of the 4/4 prison. In fact, your album, although following some genre coordinates, succeeds in going outside and in opening chinks which let the listener breathe.

Saffio: Creativity and fantasy are the right ingredients to break the boundaries. In my opinion, i listen to the depths of the soul to express musically an interior world, which find a comparison with loads of universal topics, and, in particular, with the human race's concerns: horror, violence and fear. Technically, the musical structure follows an opened 4 / 4: beat varies, sometimes being syncopated, and sound traces that enrich the song are developed, following a progressive trend, sometimes minimal, darkwave, then crossing the genres that identify us better.

- 9) How much electro acts succeed in playing their music in a live dimension? Is it possible to obtain the same sound that you have in studio? How do you personally think the live dimension?

Saffio: On the stage, we have always transmitted the strenght and the impact of our sounds developed within the studio. As i'm the composer of the electronic texture, i use settings elaborated maintaining much tracks of the original songs, more increased in post production to give a better dinamicity to the live dimension, which, undoubtedly aim to a dancefloor populated by people who also want do dance during the show.

- 10) What projects are you working on? What do we have to expect from Klonavenus?

Paolo: We are concentrating on the new album's promotion, and then, as we have already said, we'll shoot another videoclip. As far as new gigs are concerned, including that of Rome on 24th april, we'll try to find a compromise between me, who i live in Rome, and Saffio, who lives in Berlin since 5 years. It's not easy to continue to run a band living in two different worlds. Anyway, if you're searching for an original formula, far from the usual electro-dark scene clichès, listen to "Angst", you won't be disappointed!

- 11) Greet our readers and invite them to buy your new record!

Paolo: Thanks for the interview and for the support!