

parution aléatoire - gratuit - avril 2009 à peu près - distribuez-le faites un geste pour la culture

# PUNK

ET AUTRES PHÉNOMÈNES INSIGNIFIANTS

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#10

ENGLISH EDITION  
WITH ONLY A FEW PAGES

I love punks, this is  
crazy how I love punks.

Noise Trade  
Company

hey Dad can we  
have some? We  
love punks!

I will prepare you one  
as soon as I finish  
mine. And for dessert  
you will got a gothic

a pink  
issue,  
special  
love

The Eighties Matchbox  
B-Line Disaster



# NOISE TRADE COMPANY



**GIANLUCA BECCUZZI IS NOT A YOUNG EXCITED DISCO-PUNK BOY. HE PLAYED MUSIC IN A LOT OF BANDS, WAS INVOLVED IN MANY PROJECTS. WITH HIS LAST ONE, NOISE TRADE COMPANY, HE MADE AN AMAZING ALBUM THAT ALL THE MEMBERS OF THE PPPZINE (ME, IN FACT, LE JEUNE EXTREME, WHICH MEANS THE YOUNG EXTREMIST, BUT I'M NOT YOUNG AND NOT EXTREMIST, THIS IS JUST A JOKE) CLAIM TO BE ONE OF THE BEST OF 2008. SO IF YOU ARE DEEPLY IN LOVE WITH THE CABARET VOLTAIRE, ERA "NAG NAG NAG", YOU WILL JUMP ALL OVER YOUR BATHROOM, SCREAM IN THE STREETS AND RUN NUDE IN THE NIGHT WITH A HUGE KNIFE. CHEERS.**

**Name, surname, age (sorry), last time you got drunk, best italian meat ever ?**

Gianluca Becuzzi, 46 years old, long time ago, I don't usually drink a lot. (with meat if you mean food: I love Bistecca alla Fiorentina.)

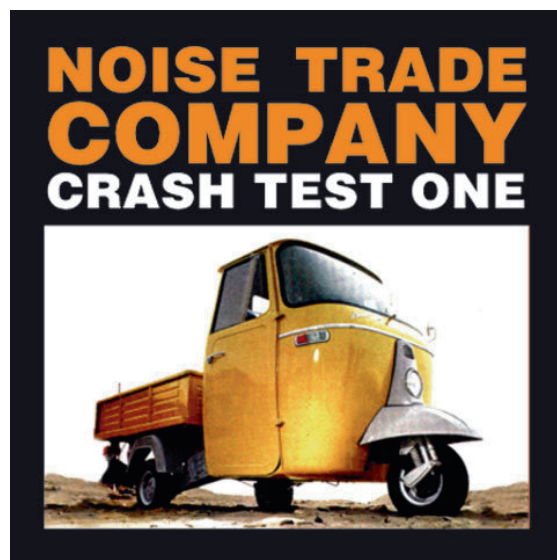
**Tell me about your life as a musician ? Gianluca, you've been into music for a long time, and you have participated to a lot of bands ? And what about Chiara ?**

I started in Florence early 80's when I was at the Art School. At the begining I played dark wave / cold wave as LIMBO. Under this moniker I released a lot of albums and giging around Italy and Europe. In the mean time I collaborated with other italian bands as PANKOW, KIRLIAN CAMERA ect... End 90's my interest changed to experimental sound. In this sense I produced cd's under the name of KINETIX (micro-electronica), with my anagraphic name (experimental / electroacoustic) and with the duo-project GIANLUCA BECUZZI & FABIO ORSI (avant-folk / ambient). I even beeing involved with sound installations, ambient post-scoring, sound design and soundtracks for theatre. And for the last four years I was the art director of PIOMBINO EXPERIMENTA, a sound art festival in my town. Recently with NOISE

TRADE COMPANY, for some how, I went back to my post-punk roots. About Chiara, she is a young theatre actress and director who collaborates with enthusiasm in this project.

**I must admit I did not knew about Italian underground rock, except Litfiba. I recently discovered Rinf, and I found them really great... and now you. Why, do you think, is that because there's a lack of communication between France and Italy ? The bareer of the language maybe, but you sing in english ? Yourself, which french bands do you know ?**

In the past there wasn't a big information between italian and french underground scenes. I suppose because at that time everyone was looking monstly at the UK and USA productions and not because of the language as almost all of us singing in english. Nowadays in Italy there is a re-discovery of the european 80's scene included France. I know a lot of french bands, my favourite of ever are: METAL URBAIN (of the "Panik" period), DIE FORM (only the early works) and ÈTANT DONNÉS for the historycal bands, THE SPECTROMETERS for the new things. But, I found funny also electro-clash acts as MISS KIT-TIN & THE HACKER and DAVID CARRETTA. About avant-garde, the legendary french school of music concrete is still great. See: PIERRE SCHAEFFER, LUC





FERRARI, BERNARD PARMEGIANI etc.

**If I say that your album is a decline of the spirit of one and only song : Nag Nag Nag by Cabaret Voltaire, turned into a proper style, with a real identity, do you agree with that ?**

Yes I agree. The influence of CABARET VOLTAIRE has a big role in "Crash Test One".

**What does Cabaret Voltaire means, for you ? Isn't that a quite old reference ?**

I love a lot the production of the first line up of CABARET VOLTAIRE (The one with Chris Watson, Stephen Mallinder, Richard H. Kirk). In my opinion their music was the missing link between kraut-rock and the old school industrial.

**"Noise Trade Company", this is very cynical name, because "Trade company" makes think to capitalism, to enterprises, and at the opposite "noise" is noise... and that's not something you sell or exchange. Am I wrong ?**

You are right and I'm glad you notice this. You are the first one who payed attention at this aspect. In my idea, this name represents very well the actually international crisis: Trade Company as main element of capitalism and Noise as chaos and disorder metaphor.

**What is the thing that you like, with the noise ?**

Ordinarily noise is an acoustic phenomena feel from the most as unpleasant and unwanted. But to really define the noise is impossible as it changes in the historical time and geo-cultural space. Noise is an aesthetical concept constantly in movement. It's because of its liminal role and elusive nature that I'm interesting on it.

**This album is full of samples, I did enjoy myself very much to find them, was is an homage to a kind of music you were listening to when you were younger ? How many samples are into the record, exactly ?**

"Crash Test One" is the album of one who has always listen to post-punk, industrial old school, no wave and early electro. What is called new wave is not a musical style but the sound of an era. My album is a tribute at the spirit of that time. For this reason my Cd is clearly a quotationist work. There are so



many samples that I can't tell you, even myself, exactly how many. I can say some like: SUICIDE, JOY DIVISION, TG, CABARET VOLTAIRE, FAD GADGET, OMD, THE NORMAL, WHITEHOUSE, MERZBOW and so on. I leave the listener to catch them.

**Sarkozy, Berlusconi or Obama ?**

Berlusconi is the shame of Italy, Sarkozy I leave it to you, Obama could do right things, in theory, but let's see if he will can.

**There always have been a lot of industrial or cold bands in Germany for example, and you can understand that, because it's always cold over there, and the sky is grey. But in Italy where the weather is always beautiful and you're all sun tanned, why not sing like Ricchi e Poveri or Sabrina Boys Boys Boys, sing about the sun and sing about love ?**

You should have seen this winter in Italy, rain, snow and wind for such a long time. However I think that for me like for many others artists, it's most important what you've been listen to, looked at and ridden than how the weather is like in your country. I'm definitely not meteoropathic.

**This album is like making something new with something old, is it specific to nowadays ? Which parallel could you draw between 1980 and 2009 ?**

The world goes fast, all changes quickly. 2009 is so different to 1980. Some musical ideas of 1980 are still powerful, but it's important to re-render them in the today mood.

**What kind of feedbacks have you got since the album was issued ? In Italy, France, UK ?**

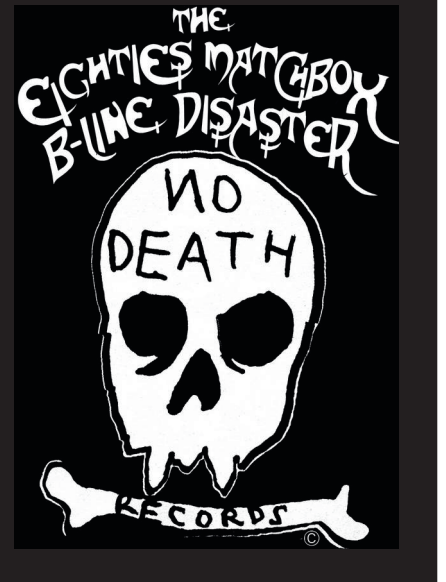
Good reviews and some interviews all over as far I know. I can be glad.

**Now a last sentence I won't translate, in italian please, a funny joke for example ?**

Noi facciamo musica per la civiltà dei consumi terminali. Grazie per l'intervista.

*Le Jeune Extrême*

[myspace.com/noisetradecompany](http://myspace.com/noisetradecompany)



**IN OCTOBER 2007, OUR SEXY TAÏBA ASKED THE EIGHTIES MATCHBOX B-LINE DISASTER FOR AN INTERVIEW. FUNNY GUYS: THEY SAID YES, BUT THEY SURELY WERE A BIT LAZY OR DRUNK AND IT TOOK ABOUT ONE YEAR AND A HALF FOR THEM TO ANSWER OUR LOVELY QUESTIONS (YES THEY ARE LOVELY DON'T YOU TRUST US?). AND HERE IT IS : A FULL AND FASCINATING INTERVIEW ABOUT ONE OF THE MOST ORIGINAL BANDS FROM THE LAST YEARS. PUNK AND GOTH AND DARK HUMOUR MIXED WITH ANGER AND HIGH ENERGY, THEIR MUSIC SHAKES US AS HELL AND MAKES US ROLL ON THE FLOOR OF OUR BATHROOM (I KNOW, I SAID THAT IN THE PREVIOUS INTRO BUT WHY NOT? WE ARE NOT A CORPORATE ROCK MAGAZINE THEY ARE SO BORING). WELL THE 80'S MAYBE GOT A STRANGE SENSE OF HUMOUR... OR NOT: YOU WILL SEE. INTERVIEW MADE BY E-MAIL (HURRAH MYSPACE) WITH THE BASS PLAYER, SYMCHARIAL.**

Why did you choose a name that long? Does it have a hidden meaning? Weren't you afraid of scaring off people with that name? Have you always had that name since the beginning?

Well Guy sort of came out with the name, whilst we were on a bit of an escapade, describing a car or something. It sort of rolled off the tongue and sounded like nothing before. It completely encapsulates the music we make and made complete sense to us. At the time we had just got the idea of the band together and the five of us were inseparable and obsessed by all things mystical. I think we relate to it quite comfortably and I don't think we were scared at all. I don't think you have time to be scared in a band; it's a fearless mission.

When and where did you meet? How have you decided to make a band?



Guy, Tom, and Marc had all known each other since their early childhood and I arrived in Brighton in 1998. We had bumped into each other on a few occasions and mumbled a few words to each other and then one day Guy said to me that I should join the band they were planning in their

heads. I mean I certainly had no musical background and the others were not exactly experts. And Huxley joined us on a whirlwind trip through debauchery's darkest depths and became the lead guitarist. Now he really could play, so it went from there.

You are quite young, though, we can feel in your songs the best music influences of the 70's/80's. How did you come to know the bands you cite in reference such as the Cramps, Joy Division, Bauhaus, Dead Kennedys, and so on, while you are not even 30? What does hit you in this very musical period?

The thing is we never name-dropped those bands because apart from Joy Division, we didn't really know anything about the others. We were listening to The Doors, The Clash, Nirvana, The Pixies, The 13th Floor Elevators and Andy was really into Captain Beefheart. I think a lot of people thought that we sounded like those bands you mention so we inevitably checked them out. They are all great individual bands, with their own sound and belief. There is an honesty and uniqueness that is difficult to find now. It is something we





try to maintain whilst conquering the world and touching as many people as possible.

**What motivates you and inspires you to compose?**

We all love music and love playing live. I think in the gig situation, the energy that our music creates in the room, and the feeling it gives to people is the biggest thrill. You are sharing the songs with other people, strangers, and it unites you and takes you all on the same trip. Being able to make people move, dance, scream and shout is everything really.

**You took part in the original soundtrack of the hilarious movie "Shaun of the Dead" and also have appeared there as references, like in background posters, and so on. How did you have experienced that? Have you witnessed the shooting? Have you met the principal characters? Have you seen "Hot Fuzz", by the same Director, since then? If so, what do you think about it?**

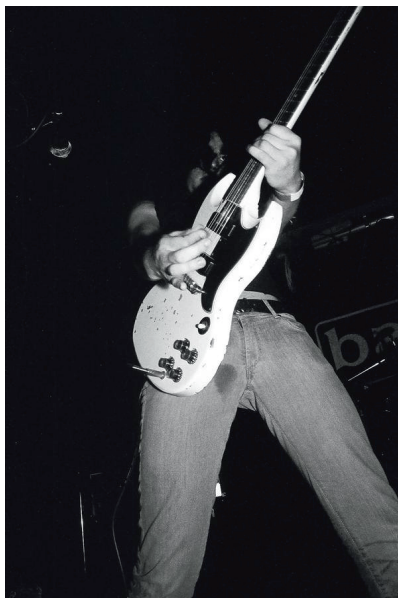
Edgar Wright, directed our video for Psychosis Safari and has always been a fan. When he started working on Shaun of the dead he asked us if he could use the song, "Mister Mental" and if we could a little acting part. I'm not sure what happened to the acting part but it was cool to have the song in there as the film was massive. "Hot Fuzz" was enjoyable too. I saw it for the first time whilst we were recording our album at the end of last year.

**With that great fill of humour in your lyrics and your songs, which seem to be ready and willing to destroy the "romantic" standards, what is the message you want to convey? Do you think bands like Coldplay or Oasis deserve to be pyred?**

I don't think we have a particular message or manifesto. We want to play amazing music to as many people as possible on the planet. I think there is a lot of mediocrity in music and lot of bands make do with a certain formula and churn out the same old regurgitated shit. We have always wanted to spread ourselves across as many guitar-based genres as possible. That is why people find it hard to categorise us but also why we interest people.

**The symbol of the horse is present on both of your albums, is it a coincidence or is it your Chinese astrological sign to all?**

Tom and Marc did the artwork for all our releases and I think its just a coincidence.



It's pretty cool artwork though.

**What happened to the Disaster Car, that big black car with an orange flame, which was your emblem for your first album "Hörse of the Dög"?**

We've still got it, but not really sure what we are going to do with it now, since it's quite old. There was some talk of a race but no one has been up to the job.

**Amongst your two albums, "Hörse of the Dög" and "Royal Society", which song are you the most proud of? It would be impossible to pick one.**

We are proud of all of them, that's why they are all on the albums.

**Why are your albums so difficult to be found in France? How can people buy your CD's?**

Apart from Horse of the dog, we never officially released anything outside of the UK, due to the restrictions of the deal we were in. You can get the songs on the internet ( I tunes, amazon etc ). You can buy our last Ep "In the garden" at our gigs.

**I have read that you have left your record company last year. Are you looking for a new one to distribute your records or do you feel ok with managing everything by yourselves?**

We have new management now and have just finished mixing our third album. We are now looking for the right label to put it out on.

**You have a new guitar player, since Rich Fownes (from With Scissors, Bad for Lazarus and UNKLE) left the band. So, a warm welcome to Tristan McLenahan! As it seems, the alchemy between you all is working well, as you have finished recording your 3rd album in late November 2008. What could you tell us regarding the work you did on this album? Any special or funny anecdote about it?**

Well, it's been great starting afresh with Tristan. I was sad to see Rich go but Tristan has added a fresh impetus and taken the songs to a different level. We are all really excited about the songs and the future. This third album has been a long time coming, so its great to have finally got it sounding how we wanted it to, with no external pressure.

**Is the new album going to be released in France as it was not easy to find "Hörse of the Dog" here? If so, have you got a date of issue?**



It will definitely be released in France but we have no set dates yet. We will be over there touring it before the end of the year, for sure.

**Please tell us a bit about the genesis and the containing of “In the Garden”, your EP with the eponymous brilliant song, issued in 2007: I have seen that the hard copy of it contains an extra live album and a OUIJA board, is that correct? (I have to admit shamefully I only own the electronic version...)**

Yeah there is a live album on it with a host of tracks from the years with a OUIJA board. There has been a few biblical references in a few songs but I wouldn't read too much into it.

**Your single sleeve of “I could be an Angle” represented you as a strange kind of angels, leaning on their elbows at a bar whose owner seemed to be Jesus: so finally are you really “in a mission from God”? What kind of mission? Are you intending to convert us all to booze?**

Definitely not a mission to convert people to booze. That's caused enough problems and I wouldn't recommend it unless you can go all the way and handle it, which I know is impossible. As I said our mission is just to play amazing music to as many people in the world as possible, whilst constantly pushing the boundaries and remaining timeless. *(LJE : well, you know, this was humour. At the PPPzine office we like to joke, sometimes, because we are young and fresh, and we drink beer and make jokes, it pleases our readers, everybody laughs even in the Vatican and in Israel, etc).*

**You are touring very often, overall in the UK. What do you prefer, being on stage or in studio? Are you planning to tour in France in 2009? Have you got a gig hall booked in Paris?**

They are two really different experiences but I love playing live. When you are touring a record, it's great because you get to share those songs that you have been crafting for months with the public. It's celebration time. We will definitely be in France towards the end of the year or hopefully sooner.

**To whom would you like to dedicate “celebrate your mother”?**

My mother. *(LJE : this must be english humour)*  
Many of us will land with crap gifts for Christmas. Which albums from current bands could you suggest us to buy once we would have sold everything on e-bay?

I don't think I could recommend any one apart from ourselves really.

**Remember anything about your French lessons?**  
Mais oui!

*Taiba  
(oh how we laughed, thank you dear funny EMBLD)*

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So, goodbye, punks !



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