

Mp3 Ksk - Nominal



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Details: From Wikipedia "'Kill Switch...Klick'", also known as KsK and Kill Switch (the original) is the name of an United States|American industrial music|industrial rock band. The band is best known for its releases on Cleopatra Records and Go-Kustom Rekords. Kill Switch...Klick was formed in 1991 by D.A. Sebastian (born Devin Edward Chastain in February, 1964), a writer, musician and artist who had relocated from San Bernardino, California, to Seattle, Washington late in 1989 where he currently resides.

History Previous Projects (1981 - 1991) Sebastian had been in numerous bands in San Bernardino starting in 1981 as bassist and lyricist for the hardcore punk band Xijix. This band played party and small club shows around the area, but broke up one year later when their guitarist joined the Marine Corps. In 1983 Sebastian joined latin avant-garde band Freaks Amor as trombonist, bassist and keyboard synthesist. Said Sebastian, That was way before MIDI synths and home computers had been invented or popularized. We literally had to mark each sound setting on the synth with grease pencils, then twist knobs like crazy in-between songs to get the right sounds. Freaks gighed regularly in Los Angeles and San Bernardino, playing alongside contemporaries Kommunity FK and the Suburban Lawns. Sebastian left Freaks Amor shortly after their first self titled E.P. was released to join Montage as lyricist and singer. This U-2, The Alarm and Simple Minds influenced band headlined some of the biggest clubs in L.A. at the time, including Gazarris, Mdm. Wongs and Club Lingerie. In 1984 Montage released a four song vinyl E.P. entitled Celebrate The Misery. Shortly there after Sebastian left to form his own electronic music project Aside/Beside. This project released several cassette albums but only played one show. Frustrated

and strung out from drug and alcohol abuse Sebastian left the San Bernardino and moved to Waldorf, Maryland, Atlanta, Georgia and eventually Seattle. Early in 1991, Sebastian got sober and began seriously writing music again and contemplating forming a new band. Sobriety and Inspiration (1991 - 1993) Sebastian came up with the band name while working at Microsoft as a landscape grunt. As the story goes, the mower he was using started to sputter and cough- so he thought aloud "Better hit the Kill Switch." Says Sebastian: As I reached down to shut the mower off, it was as if a light went off in my head. I had been looking for a band name for months and nothing seemed to fit the aggressive electronic direction my music was taking. The words "Kill Switch" kept rolling around in my head all afternoon. This was at the same time Jeffrey Dahmer was all over the news for his cannibalistic antics. A random thought of Dahmer with a switch on the side of his head marked "Kill" came to me. I thought what if Dahmer had a Kill Switch that went "Klick" and he instantly changed into the strange creature he eventually became. Klick was an after thought, so I have always written the name with the ellipses. The band name subsequently inspired novelist William Gibson to entitle his first The X-Files episode "Kill Switch" after a chance meeting with Sebastian during a book tour. Later when Kill Switch aired it inspired the naming of the metalcore band Killswitch Engage. Kill Switch...Klick's sound was very different at that time from a Seattle music scene steeped in the then current Grunge Sound. Sebastian's main musical influences were from late 1970's and early 1980's bands like Killing Joke, Public Image Ltd., Cabaret Voltaire and SPK. Sebastian produced a Kill Switch...Klick demo tape recorded solo in his studio apartment on a four track tape deck. The cassette demo received airplay on Seattle's newly reformatted KNDD 107.7 FM. "The End" as KNDD was now called, embraced local artists like college radio stations of the day. The End as well as University Of Washington's radio station KCMU, would both play key roles in Kill Switch...Klick becoming one of the Northwest's best known electronica acts. Encouraged by the attention and airplay of the KsK demo recording, Sebastian began the task of putting together a live band to bring these recordings onto the stages of Seattle. He found drummer Mike Ditmore from an add in The Rocker], a once popular Seattle musicians resource and classified monthly. They were soon joined by Avette Avery on keyboards and backing vocals. Their first show was an art gallery opening at the Art/Not Terminal. As luck would have it, the Seattle Times was at the event doing a feature article on the gallery and thus the bands very first gig garnished them a bit of local publicity. The band decided rather than re-recording their demo they would concentrate on making a music video. Enlisting the help of Ditmore's long time friend,

director Sylvia Szabo, KsK made their first music video for the song Follow Me. Shot entirely on location in 16 mm Black White film, this highly controversial and artistic video made the rounds on the international gothic-industrial club circuits and was even banned for commercial airplay in Canada due to its "adult graphic content." Soon after the videos release, Avery left the band. The core of Kill Switch...Klick remained Sebastian and Ditmore for nearly seven years after. The next year Sebastian got a phone call from Chris Massey and Robert Riscassi of the Seattle grindcore band And Christ Wept. They were looking for other like minded bands to play area shows with. Riscassi mentioned another Seattle band who might be interested in gigging called Noise Box. Sebastian immediately called 'Dre of said band and after a few minutes on the phone they all decided to have a meeting at the Puss Puss Cafe in the Capital Hill area of Seattle. This meeting became the foundation for the N.E.C. or Northwest Elektro-Industrial Coalition. Over 30 musicians showed up in 10 different projects. These included Kill Switch...Klick, Noise Box, And Christ Wept, SMP, Terminal, The Same, Sex With Sarah and many others. The purpose of the N.E.C. and its monthly meetings was to help promote electronic music in the Northwest by giving similar influenced artists a network of bands to play shows with. This was right in the middle of the Grunge explosion and electronic music was still not very popular in the Seattle area. The N.E.C. was a huge success with national articles written in Keyboard Magazine, Industrial Nation and Access Magazines as well as regular club showcases of N.E.C. bands at well known clubs like The Weathered Wall and Colourbox. The N.E.C. also released compilation tapes of its members and put out a monthly newsletter. By sharing mailing lists the N.E.C. bands quickly made a network of area electronic music enthusiasts. Many of the founding bands and artists were later signed to national record deals.

Formation and "deGenerate" (1993 - 1998) KsK originally signed with Urge Ltd in 1993 a label founded by Russell Ziecker. This relationship did not produce anything more than demo tapes and a rumored track "Big Dub" in the movie Headless Body Topless Bar. The duo then signed to Cleopatra Records in 1994. The following year the band released the albums "Beat it to Fit, Paint it to Match" and "Oddities Versions", and went on their first US tour with bassist Paul Wynia. The tour was entitled "Muzak for the Masses", and also included grindcore artists And Christ Wept. In 1996 the band began work on its second music video for the single "Produkt (Mass Market Mix)." They hired director Brent Watanabe to animate and direct this lo-fi animated homage to Consumerist Corporate America. Sebastian had worked with Watanabe on several short film project previously as both actor and sound designer. In

1997]Kill Switch...Klick added former Transilvia]bassist Jeremy Moss, releasing the highly acclaimed album "deGenerate" released on Cleopatra. Said The Stranger- deGenerate is not a great album in a local or industrial sense. Its a great album period!Later that year, and right before their second US tour, Ditmore quit the band to pursue a career with American aviation giant Boeing. KsKs 1997 tour was finically devastating to Sebasstian, when the their tour van blew up just before their very first gig in San Francisco. Determined to finish the tour across the United States, Sebasstian borrowed additional money from Cleopatra Records, with the promise of a quick no recording cost release when the band returned from tour. This album was "ALT." a B-Sides and Alternative versions CD that actually garnished decent reviews and in fact paid back the borrowed tour money to Cleopatra Records. "Organica" (1998 - 2001) In 1998 Sebasstian formed Irregular Records (later Go-Kustom Rekords) and in 1999 released Kill Switch...Klick's most controversial album "Organica." This album featured new songs and re-recorded versions of KsK classics using only acoustic sound sources. Said CMJ Magazine in Issue 67 "D.A. Sebasstian, has taken to using only acoustic instruments, recorded in his studio and sampler- processed appropriately, to write new songs and recreate older KsK material. The convention-busting instrumentation makes Organica a surprisingly flirtatious, personality-driven album. Just listen to "5 Hotwheels In My Box," which rhythmically alters a sample of a child blurting "five" and juxtaposes the soundbite with the bleating of bagpipes. Organica is a testament to the ingenuity of Sebasstian as well as to the viability of acoustic instruments in making great dance records." Organica was later licensed and reissued by Invisible Record]. "Milkin' It For All It's Worth" (2001 - 2005) In 2001 Kill Switch...Klick came out with a "Best Of" collection called "Milkin' It For All It's Worth" on Cleopatra Records, which included remixes by Spahn Ranch and Sigue Sigue Sputnik. The next year Invisible Records released Almost Ambient Collection Volume One. Said Keyboard Magazine- "The accent in the title is on "almost." Though much of the music is warm and gauzy, there's generally a beat prowling around. The sound effects, while subdued, are sometimes disturbing- love the squidgy filter stuff. The cluster-chord piano solo in "Feeding the Machine (Day to Day)" is downright rude, and "A/B Continuity (Resurgence)" is a full-on industrial/techno song. For my money, mastermind D.A. Sebasstian finds a good balance between energetic and mellow. Eleven of the tracks are previously unreleased, eight are reissues." Sebasstian also began releasing and producing music and remixes for other bands, including Drag Strip Riot, The Wages of Sin, Faith Disease, The Bad Things, Melene Marie Brown, OmBili Troupe, The Flathand 5,

Billy Dwayne The Creepers, Gary Numan, Gene Loves Jezebel, and his own solo project D.A.

Sebastian The Inner Demons. He also expanded his Go-Kustom Records into the realm of public access television with a weekly Seattle-based show called Go-Kustom TV with Hostess Lindsay Calkins. In 2003 Sebastian began filming "Hot Rod Girls Save the World", a Black White B-movie style independent film, which includes original soundtrack music by Kill Switch...Klick, as well as many other Seattle area musicians. Filming was completed in 2006. The film went into post-production that same year, and is set for tentative a 2008 release. Sebastian started writing feature articles for the national kustom kulture publications- CK Deluxe and[O] Skool Rodz Magazine in 2004. "Mechanoid Collections" (2005 - Present) In 2006 Go-Kustom Rekords began reissuing the Kill Switch...Klick back catalog including ALT., deGenerate and Almost Ambient Collection Volume One as well as the edgy collection Mechanoid Collection. Says Sebastian about Mechanoid Collection, "Most of the disc is older material repackaged yet again- but released more for strategic reasons than anything else. I wanted to get some of my favorite songs on a single collection on my own label and quickly up on iTunes. Mechanoid was the vehicle to do this." Sebastian teamed up with You Tube starlet Super Amanda in late 2007 to record "Killing Machine," a song featured prominently in "Hot Rod Girls Save The World". "Killing Machine" is to be released as an E.P. in 2008 and includes five different versions of said song, in styles ranging from straight ahead rock, electro-industrial and acoustic. Sebastian also published the "Hot Rod Girls Save The World Screenplay" with the announced intention of making it into a full blown three part novel series called The Anywhere Trilogy (with "Hot Rod Girls Save The World" being Book Number Two). Part One of the series is entitled "The Legend Of D.B. Petty" and is a prequel to the "Hot Rod Girls Save The World" story line.

Discography Albums * Kill Switch...Klick, 1991, Tape * Beat it to Fit, Paint it to Match, 1993, Tape * Beat it to Fit, Paint it to Match, 1995, CD * Oddities and Versions, 1995, CD * deGenerate, 1997, CD (reissued in 2006) * ALT., 1997, CD (reissued in 2006) * Organica, 1999, CD * Milkin' It For All It's Worth, 2001, CD * Almost Ambient Collection Vol. One, 2002, CD (reissued in 2006) * Mechanoid Collection, 2006, CD * Killing Machine E.P., 2008, CD * Hot Rod Girls Save The World (Movie Soundtrack), 2008, CD

Discography Compilation Appearances * Urge Ltd. Sampler (song Big Dub - 1993 Urge Ltd. Recordings) * Contents Under Pressure (song Follow Me - 1994 NEC Recordings- cassette) * Contents Under Pressure Ver. 02 (songs The Hobble, So Happy- 1995 NEC Recordings- cassette) * Ghost Of A White Faced Clown; A Tribute To Gary Numan (song Are Friends Electric?*- 1995 NEC

Recordings- cassette) * Masked Beauty In A Sea Of Sadness (song follow Me original version- 1994 Gothic Industry Records) * Enchantments (song deCanonized- 1995 Cleopatra Records) * Built For Stomping (song Celebrate The Misery- 1995 Cleopatra/ Re-Constriction Records) * Indie-Gestion Volume 6 (song Follow Me- 1995 AP Magazine Promotional CD) * Elektro-Industrial Sounds Of The Northwest (song Go Man, Go Klaustrophobik Mix - 1995 Cleopatra Records) The Passion Of Covers; A Tribute To Bauhaus (song Dark Entries- 1996 Cleopatra Records) Industrial Revolution Third Edition (song Fascist Smash Punch Out Mix- 1996 Cleopatra Records) Wired Injections (song Follow Me Machine Rock Mix- 1996 Cleopatra Records) TV Terror (song Welcome Back Kotter- 1997 Re-Constriction Records) Industrial Mix Machine (song Kontorted remixed by And Christ Wept- 1997 Cleopatra Records) A Tribute To The Cure: 100 Tears (song Jumping Someone Else's Train- 1997 Cleopatra Records) Hymns Of The Warlock: A Tribute To Skinny Puppy (song Addiction- 1998 Cleopatra Records) Genre-Fest Volume 1 (song Object Of My Desire 2nd Hand Mix- 1998 Ivy Records) * Save The Warehouse (song Kontorted Radio Edit- unconfirmed release) * Americana; A Tribute To Johnny Cash (song Folsum Prison Blues- 1998 Irregular Records) * Death For Life (song All Things To All People- 1998 Mere Mortal Productions) * Industrial Madness (song Produkt A- 1998 Cleopatra Records) * New Waves Goes To Hell (song Mad World- 1998 Cleopatra Records) * Future Wave (song Konsonent- 1998 Cleopatra Records) * Dark Noise (song Produkt A- 1999 Cleopatra Records) * Redeye Music Sampler 2000 (song Go Man, Go III- 2000 Redeye Distribution) * Goth Oddity 2000- A Tribute To David Bowie (song Suffragette City- 2000 Cleopatra Records) * Who Cares- A Tribute To The Who (song 5:15- 2000 iRegular) * This Is Industrial - Limited Edition 3 CD Set (song deCanonized- 2000 Cleopatra Records) * This Is Goth- 3 CD Box Set (song Memories Discontent- 2001 Cleopatra Records) * Cash From Chaos (song Folsum Prison Blues- 2001 Invisible Records) * Essential Goth Masters- 4 CD Box Set (song Konsonent- 2001 Big Eye Music) * Essential Industrial Masters- 3 CD Set (song Addiction- 2002 Cleopatra Records) * Annihilation Seduction (song Living In Your Hell II- 2003 BLC Productions) * New Dark Noise (song Follow Me (Sigue Sigue Sputnik Remix) - 2003 Cleopatra Records) * Electro Cured: An Electro Tribute To The Cure (song Jumping Someone Else's Train- 2004 Cleopatra Records) * Great Sound Clash Swindle Remixed By Keoki (song Kontorted Keoki Remix- 2004 Hypnotic Records) * Hot Rod Girls Save The World - Music Mayhem (song Vikki Lee N.R.F.F. Hacked Mix- 2005 Go-Kustom Rekords)

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