



INTERVIEW WITH COLLIDE  
~by Sonya Brown  
(photos credits Dan Santoni)

Wings of steel grace an industrial angel. Hauntingly beautiful artwork by Chad Michael Ward (Digital Apocalypse Studios) encases “Chasing the Ghost”, the hypnotic new release by Noiseplus Studio artists, Collide.

I have to admit that I have often purchased albums or cds based on cover artwork alone... but in this case, the cover artwork is in direct harmony with the music of Collide. Chasing The Ghost is spellbinding. Is it possible to stare into the face of the music as you stare into the face of Chad’s angel? You cannot look away. The vacant eyes fixate upon you and pull you in... the music envelopes and holds you steadfast from the first note to the last. Layers of purple and black intertwine with velvet vocals that are sometimes razor sharp, but still you cannot look away.

Let us step inside this dreamscape of sound, as KaRIN and Statik COLLIDE...

-----  
Sonya: Please tell our readers a bit about the contributions that both you and Statik make to Collide...

kaRIN: Statik makes noise and I find a place to go within it.

Statik: I make the noise, and kaRIN gives it life. I’m the Doctor Frankenstein, kaRIN is the lightning.

Sonya: How did the two of you meet?

kaRIN: At an Industrial dance club.

Statik: kaRIN asked me to get her a glass of water.

kaRIN: I was thirsty and he was next at the bar.

Sonya: Please tell us what the word “collide” means to you

kaRIN: It was a good way to tell what to expect from us, a collision of sounds all smashed together.

Sonya: How would you describe your sound to readers who might be unfamiliar with your music?

kaRIN: I think of it now as dark, exotic electronic, I don't mind being categorized, as long as we can have a couple of categories, I don't think we are comfortable having just one.

Statik: Like a school of manatees playing Beethoven's symphony underwater with Indian drums....kind of like that, except, more electronic, and more of an exotic influence.

Sonya: Your newest release, Chasing The Ghost, is a bit of a departure from previous Collide CD's. Please elaborate a bit on this.

kaRIN: In the past we were going for a powerful barrage of sound, on this release we wanted to sort that out a little and make each sound count more.

Statik: It was four years between CDs, it would stand to reason that the sound would change. A lot of the sound just reflected what we had been listening to, and what we wanted to hear. I also wanted to make Chasing the Ghost have a sound and a feel that was there throughout the album.

Sonya: The cd cover for Chasing The Ghost features artwork by one of my favorite artists, Chad Michael Ward. How did you come to work with Chad?

kaRIN: After Chad was given a video, (thanks to Jett Black, for his tireless promotion of underground bands), he contacted me and we had a couple of e-mail exchanges, where I became aware of, and fell in love with his work. When we were tying together the album and deciding on it's direction, I knew Chad's otherworldly work would fit in perfectly with the feel that we were going for, and I was right, hopefully more people will be able to discover what a talented artist he is.

Sonya: I noticed that the title track for Chasing The Ghost is actually named “Wings of Steel” on the cd... please explain why you decided to name the title song differently from the title of the cd.

kaRIN: It was a very close decision, ultimately, we decided we wanted to make it slightly different from the title of the album.

Statik: That, and if we had named the album “Wings of Steel” we would have had to get a picture of kaRIN with wings for the cover.

Sonya: What types of equipment were used in creating Chasing The Ghost? (I was especially interested in knowing if some sort of vocal processor was used on the track Razor Sharp!)

Statik: My setup really hasn't changed that much from Beneath the Skin. 90% of the sounds were made from my two Akai samplers, an S3200, and S6000. The sequencing was started using Studio Vision, and finished using Pro Tools. There was a vocal processor used on Razor Sharp. It's a Pro-Tools plugin.

Sonya: Please tell us about your remake of the classic Grace Slick song, White Rabbit...was this a personal or nostalgic favorite?

kaRIN: Yes, one of many songs that we think are just great songs.

Sonya: Your video, Son of a Preacher Man, is absolutely wonderful! Please tell us a bit about the making of this video... who produced this video?

kaRIN: The brainchild of this video was Kevin McVey, he approached us and said he HAD to do a video for us and that we would kiss his feet when he was done (cocky little fellow). When he told us the final ever changing concept 2 days before the shoot, we were horrified, we could not imagine liking a video with stuffed fruit and animals beating up cowboys. We thought it was like a nightmare of a fruit of the loom commercial gone bad...but he was stubborn, telling us that he had a vision and needed to see it through his way, if we did not like it we did not have to use it. Ultimately we loved it, it came out better than we could have expected (which is very rare) and yes we did offer to kiss his feet, fortunately he did not take us up on the offer.

Sonya: How might fans obtain a copy of this video?

kaRIN: So far it is only available directly through us on our website.

Sonya: Who contributed the guitar work heard on Son of a Preacher Man?

kaRIN: We were looking for someone with a heavy style as we knew we wanted to make that song a little more aggressive, so we borrowed Idiot Stare's then guitarist Bruce King.

Sonya: Where is your music available?

kaRIN: In self releasing our own CD, getting distribution is always the hard part. Distribution companies do not want to deal with you unless you have a full catalogue. Fortunately because of the internet, it is readily available at many places including our own web site, CD Baby, Amazon.com etc.

Sonya: How did you come to work with William Faith and Monica Richards (Faith and the Muse)?

kaRIN: We are very close friends with Monica and William, so it was just a natural to want them to be part of it.

Sonya: What are some of your collaborations with other artists?

kaRIN: Part of what we like to do is work with other guest artists...every new element adds different layers. I had an amazing experience having some jam sessions with cEvin Key, he is very open to experimentation and interesting to work with. We have been very lucky to work with a lot of extremely talented people, my friend Dan Santoni, a very talented photographer did the inside portrait photos and another very good friend Terri King, was nice enough to lend me some thing to wear for

the shoot, if you notice my dress is constructed solidly of razor blades. If your wondering if anyone was hurt in this process, the answer is yes, but not seriously. I love the exchange and collaboration of working with other talented artists.

Statik: I guess it depends on what you mean by collaboration. I haven't done any co-writing with anybody else. Recently I've been working with the group Insolence, who is on Maverick, and earlier in the year, with the group Loudermilk on American. Both of those will probably be released some-time early 2001. Some of the other groups that I have worked with in the past few years are Econo-line Crush, and Powerman 5000.

Sonya: Please tell us about your involvement in the Projekt Records compilation to benefit feline leukemia.

kaRIN: We found out that Sam was putting together a compilation that would benefit a kitty leukemia cat shelter and it was really important for us to be a part of it, at the time 2 of our cats had leukemia and we had been dealing with it, so we were really grateful to find a way that would help contribute.

Sonya: Please tell our readers about "Saints and Sinners"!

kaRIN: Saints and Sinners is part of my other artistic life, I design, make and create things, in this case I use images and just find really effective places to put them, that people want to have. I have always run my own creative business, I first started when I was 16 making jewelry out of anything I could find.

Sonya: Statik, I noticed some incredible images on your website. You seem to be quite a gifted photographer! Please tell us about your hobby!

Statik: I like to take close-up pictures of things. I really need to get a camera or a close up lens that's better suited to it though. The camera I have now can only get 6 inches away before it starts to get out of focus. I recently took a good close up one of a preying mantis, a tadpole, and my dogs nose.

Sonya: What are your favorite haunts around Los Angeles?

kaRIN: I don't dance as much as I used to, but lately when I do go out I like a place called Nocturne, I like it there because I enjoy the lighting. When I dance, I like to find a corner that I can get lost in, and go into my own little trace. My all time favourite place here is the Brand Art Library which is a whole library dedicated to art and music, when I go there I feel as though it energizes me. Lastly, dog park, our dog loves to go there, he is a very handsome, unruly German Shepherd. He just loves it there. Otherwise, I stay in my studio or visit close friends and drink too much.

Statik: I don't haunt.

Sonya: What are the tour plans for Collide?

kaRIN: No tour plans at the moment, for now we would like to concentrate on creating. I am not sure if I have performers blood, I do not feel driven to entertain...really I feel like I would rather hang

in dark corners and observe, I do love the idea of video as I know the visual is so important.

Sonya: Please add any other comments...

kaRIN: We really appreciate all the people who have been so very supportive in helping to expose new music to others, it is so invaluable and without it the scene would surely stagnate.

**CONTACT INFORMATION:**

Collide

P.O. box 565

North Hollywood, Ca 91603

E-mail-- [Xcollide@aol.com](mailto:Xcollide@aol.com)

<http://www.collide.net>