

INTERVIEW TO TRI-STATE

Today we talk with Tri-state, one of the most important old school dark electro acts, who, in the last years, have decided that the time was right to writing music once again. Today too, they prove to be one of the most interesting dark electro acts, in the tradition of acts as Placebo Effect, of course influenced by the electronic music developments of today. Let's talk with them.

- 1) Hi! It's a great pleasure to talk with you... tell the readers who Tri-state are, considering that you're definitely a mysterious act as well as your particular musical mix. What's the meaning of Tri-state, besides the fact that you're a trio?

First of all, we want to thank all of our fans that have been waiting patiently so long for our comeback! And thanks to FLUX as well for your excellent reviews of "light the kHAOS within" and "tri-wired world, part 1"! Well, the meaning of tri-state has been shaped out once by stating the following definition: tri-state: [tra-i-steit], tri-state-ism: The philosophy of combining distinctive, vibrant musical styles with the intention to re-define dark electronic ways.

- 2) Your music is the best you can think of about dark electro nowadays: complex structures, dark sounds, obscure and clean vocals, much interesting lyrics and exceptional production. You're one of the ensigns of the "old school" dark electro, having at the same time particularly modern traits. You call your music "Symphonic dark electronix". Explain to the reader, that maybe hasn't never listened your music, what's your formula?

We feel honoured to receive this great compliment! Since many different styles of music are labelled today as "Dark Electro" and do not match with our conception of that music style we became convinced that we have to create a new hypernym that reflects our style – the amalgamation of individual electronic arrangements with symphonic melodies / epic orchestral brass, woodwinds and strings elements / female chorals - and our 3 voices, of course. It was sometimes like composing a score instead of single tracks for an album – so we choose the hypernym "Symphonic Dark Electronix" to describe our music style the best way.

- 3) Let's talk about Tri-wired world part 1, published exactly an year after your 2013 album, light the kHAOS within, both of them published on the 13th of december. How this project was born? Has this release date some particular meaning? You have announced yet that on 13th december of the current year a part 2 will follow.

Well, the selection of this specific date was one of the few things in the tri-state universe that doesn't had a deeper meaning ;-) It has been chosen because we'd finished the production process for "light the kHAOS within" by end of November, 2013. Including some time for the pressing plant and formalities we'd estimated Mid of december for the release - and Dec. 13, 2013 was a Friday the 13th so krebl found this would be perfect cliché release date :-)

- 4) When we made a review for your album in 2013 i thought about a similarity with the theatre and, in particular, with Pirandello. I don't know if you know it, he's the author of "One, no one, 100 thousand" that talk, in a few words, of how the society imposes us to wear masks. Your music seems to me like made for a theatrical stage, between the obscure and deep mood and the presence of operistic female vocals. Do you like theatre? Is there a connection between this art and your music?

This is a very interesting question! Although we are not connected to the theatre scene and this style of art in general we do want to create a visual dimension with our style of music - a visual dimension for the mind's eye that is accessible to those people who reflect our lyrical questions and which are able to loose themselves in music.

- 5) Your lyrics are much particular, much personal and, in some cases, philosophical. What are the main themes you talk about more in your songs? For example, in the SHADES of dead - whitE video, there is a reference to extrasensorial experiences. Maybe the concept of "Tri-state" has something in common with this?

Despite the fact that dark electro music is an appropriate base frame for covering such themes in common we had the idea that we do not want to suggest pre-built statements in our lyrics but to ask basic questions in context with some difficult and unpleasant moral topics. This inevitably leads to the fact that some of the lyrics are dealing with very personal and fateful themes like "GeneLAW" or "tHE unspoken word".

- 6) Much persons have asked themselves what has happened from Synopsis of 2000 to light the kHAOS within of 2013. You have been defined as the worthy heirs of Placebo Effect. What has happened after the release of your debut album?

This seems to be the most popular question that we've been asked for and we want try to explain this ;-) There are several reasons which caused this long delay between the first and the second album, one reason was that Adam produced the Gothic band "Smiling Goth" as a different side project since 2002. Also, there are major changes in the Electro scene at that time (Aggrotech / Hellectro became prevalent) – that wasn't a trend that tri-state wants to go for.

In addition, we had some worries with our music label at that time concerning the music publishing rights and there was the exit of aRLETT - so although some new tracks were already drafted after the release of synopsis, the work on the 2nd album was hold in abeyance from 2003 to 2008.

Haldor was not involved directly in the production of "Synopsis" but he was in the band sphere since the first days. Originally coming from the Pagan folk / industrial music scene, he was composing also some tracks with the taste of film music / epic orchestral elements.

In 2008, Krebl produced some new tracks with Haldor which are already going into a direction that could be interesting for tri-state. Adam was composing new sound material in parallel.

So it was time to make a decision – although all three of us are slightly different in the way of our music inspiration since 2003, we felt that the amalgamation of our music sounds like tri-state should sound from this time on. And we agreed that day that we only want to release an album that is worth this long waiting time.

- 7) What has changed in the electro landscape during all those years compared to when you have begun? Today you find yourselves in a situation in which the dark electro term is used to label artists who create such different music compared to yours. Why the term dark electro has changed so much during this time?

As mentioned above, the (Dark) Electro scene has changed enormous since the release of our debut album in 2000 – the Aggrotech / Hellectro style became popular and prevalent at the cost of complexity and individuality in music. We became convinced that the term "Dark Electro" isn't specific enough any longer to capture all those different flows which want to wear this label. This is similar to the term "industrial" - compare industrial music from the past like Throbbing

Gristle, SPK or Imminent Starvation from the 80s and 90s with the so called "industrial music" landscape which we have today - or the "industrial music" definition which you have in North America. Dark Electro music means much more to us than a permanently increasing level of aggression in the vocals or the notorious super-saw hook lines.

- 8) Today much industrial and post-industrial artists showcase themselves and are well-known by their fanbase. If i think about the '90s dark electro artists and about you, i think that people don't know so much about what hide behind the group, excluding their production. There was a change of direction in this? The concept of dark electro (but of electro too and, in a more general way, of industrial music) went beyond the music? Was it a bit a veil below which hide the identity of the artists (or simply now the Internet have changed things).

Of course the way how you present a music project today has been changed significantly, not least because of the Internet. In the past, you had some interviews or "background stories" of the music project in general in the relevant musical magazines and that's it - it was the music that have mattered. Unfortunately, in a continous declining music market it is no longer only the quality or complexity of your music that will bring you the neccessary attention but the way how you present what you want to tell with your music project. So many artists today are using modern, smart forms of communication with their fanbase which (automatically) moves the persons behind a project and their live more in the foreground.

- 9) Your music is rather complex. How do you live the live dimension? Do you believe that is possible to obtain on stage the same result you succeed to obtain on your albums? How dark electro (and electro in general) lends itself to be brought on stage?

Basically, it is quite difficult today for a (comparatively) small project like tri-state in a almost saturated music market to succeed on stage or even get a booking for a attractive gig without paying extra. Despite that fact, we are preparing for a live performance in the near future. Stay tuned for announcements :-)