

CROC SHOP

MickHale • vMarkus • Len9



Over the past 15 years **Croc Shop** has continually evolved as they've shown their punk-pop, guitar-goth, and hard-industrial sides. Now in 2002 they've once again re-invented themselves, keeping with the times while remaining true to their roots. *World*, **Croc Shop**'s newest release, is a highly accessible piece of electronic dance music. Synth-pop backings merged with new wave melodies and intricate beat construction will make even the most die hard **Croc Shop** fan think they've discovered a great new band. As **Outburn Magazine** recently reported "If there is any band that deserves to be held up to the ears of the masses and praised who's time has come, it's **Croc Shop**." Select live shows are now being planned in support of *World*; as well as video production for the title track.

past-forward

Croc Shop formed in 1987 as **Crocodile Shop** and released their debut album in 1988. *Lullaby*, produced by Dave Fielding of the **Chameleons UK** was a dark guitar based work, that only hinted at what was to come. Between 1989 and 1990 they made a transition from goth-rock to industrial after the ongoing replacement of people with machines, releasing the two more electronic-based vinyl EPs: *Measure By Measure* & *Technological Optimism*. The pace picked up for the band in 1993, with the release of their CD-debut, *Celebrate the Enemy*. Produced by **Sister Machine Gun**'s Chris Randall, the album was described by **Alternative Press** as a "hard and harsh blend of high energy rock with the melodic aspects of electro and the high angst of industrialism." A critically praised remix album entitled *Crush Your Enemies*, followed and inaugurated their stylistic experimentation.

In 1995 **Crocodile Shop** signed with **Metropolis Records**, and in the following year released their third disc, *Beneath*. Featuring the work of **MickHale** (vocals, programming) and **vMarkus** (keyboards, backing vocals), **Crocodile Shop** produced one of the best electro releases of the year. **CMJ** wrote that "The trio displays hints of punk, techno, pop and r&b on it's latest creation ... living proof that the DIY spirit is very much alive & well in the electronic music world." Their sophomore **Metropolis** release, *Pain*, took the basic sound of *Beneath* and expanded upon it, adding more ominous melodic hooks, intelligent industrial sequences and fractured drum'n'bass elements. The European issue of *Pain* was packaged along with a bonus live disc recorded in Germany in 1997. Two more remix CDs quickly followed, *Metalwerks* ('97) and *Soviet* ('98).

Core members **MickHale** and **vMarkus** were joined by new member **Len9** (electronics & percussion) for 1999's *Everything is Dead and Gone*. This third release for **Metropolis** continued in their tradition of strong and challenging electronic music, netting the band a feature in **Alternative Press**. **Outburn Magazine** in turn hailed **Croc Shop** as "the leaders of the American electro-industrial movement." 2000 marked the release of **Croc Shop**'s fourth release for **Metropolis**, titled *Order and Joy*, which reached #9 on **CMJ**'s **RPM** chart. **Side-Line Magazine** deemed *Order and Joy* "Their best album ever. **Croc Shop** make a return to their industrial/EBM source," and promptly featured an interview with the band in it's pages. Later that year, the *Wrong* remix CD was issued in a limited edition of 999 through **crocshop.com**, the band's official web-site.

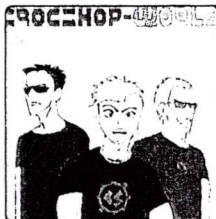
Croc Shop have also appeared on a number of high-profile compilations, including both of **Cleopatra**'s "Tributes to" the **Cure** and **Skinny Puppy**. Three side projects have also been released by **Mick Hale**, (two albums of his dub-electro project **Division #9**, and one album of the collaborative band **proGREGX.iv**, with fellow **Croc Shop** member **vMarkus**), as well as producing **Hand of God**'s debut CD. **vMarkus** in return has released his own **mp3.com/DAM** cd called **Subliminal Gravity**, and **Len9** has had a few compilation appearances with his own **Mortmain** project. The band has also done several remixes for a wide variety of other artists, including **SisterHood** member **James Ray**, Belgium's **SA 42**, California's **Collide & Battery**, and Ohio's **dubok & Flesh Field**, to name a few.

Throughout their career, **Croc Shop** have toured heavily in support of their releases in both Europe and North America. They have appeared with such bands as **Front 242**, **Project Pitchfork**, **Nitzer Ebb**, **The Damned**, **Numb**, **Switchblade Symphony**, **Clan of Xymox** and **Rammstein**. The band has been described live as an "audio-visual-assault" with their multimedia video projections, stage antics and lighting.

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CROC SHOP
World
(METROPOLIS)

10

SIMPLER NAME AND STRAIGHT-AHEAD EBM:

Having already established themselves as a non-typical electro industrial act, the duo of Mick Hale and V Markus (together joined by Len 9) return with a stripped down sound and a stripped down name. Having incorporated subtle elements of trance, drum & bass, post-punk, funk, and psychedelia in their past works, Croc Shop manages to showcase their EBM roots while retaining a distinctive sound. This time out, the focus isn't so much in infusing seemingly disparate elements into the band's music but instead bringing a simpler EBM influence with both cleaner electronics and cleaner vocals pushed into the forefront. The title track kicks off the disc and sets the pace for the rest of the collection as percolating electronics, sticky rhythms, and well placed dialogue samples become interwoven just as Hale's striking vocals and post-9/11 inspired lyrics take center stage. Other highlights include "Generation" with its chugging bump and grind tempo and bouncy beats and the highly infectious "Tragedy I" filled with searing synths, pounding beats, and ominous vocals showing off a Front 242 influence with its cold electronics and old-school flavor. *World* is the band's finest offering, as complex, layered electro industrial gives way to catchy songs heavily influenced by synthpop and EBM, without falling into the trappings of either one. ~ *Brian Lumauig*

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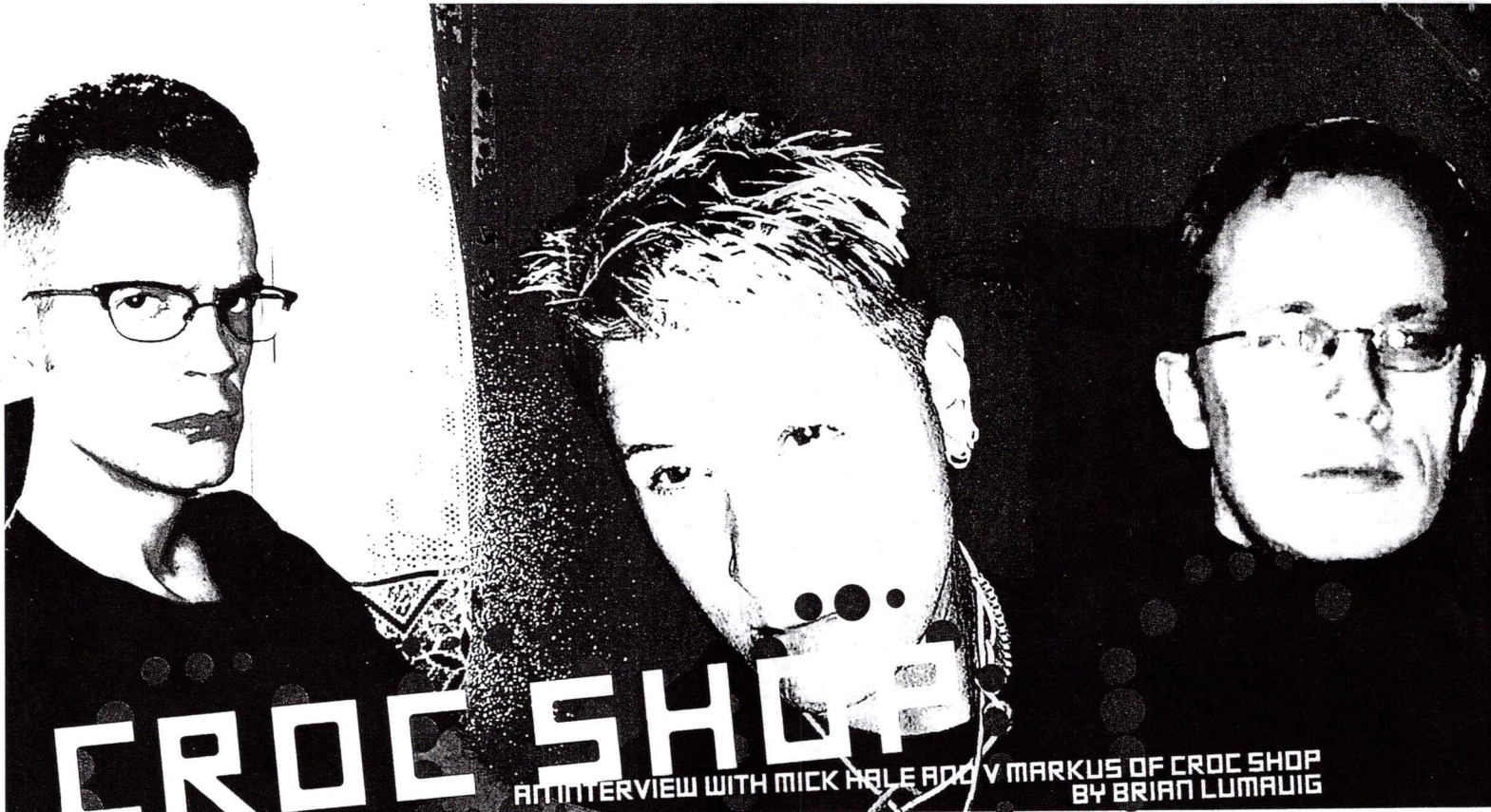
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AN INTERVIEW WITH MICK HALE AND V MARKUS OF CROC SHOP
BY BRIAN LUMAUIG

"WE WANTED TO BRING FORTH A CLEANER SYNTHPOP INFLUENCE"

HAVING A CHAMELEON-LIKE EXISTENCE SEEMS TO BE THE NORM FOR THE NEW JERSEY BASED ELECTRO INDUSTRIAL OUTFIT CROC SHOP. Led by core members, Mick Hale and V Markus, and joined by Len 9, the band formerly known as Crocodile Shop continue their evolution from their early goth rock beginnings to their most recent album *World*. With their latest release, they take their somewhat complex and layered brand of industrial dance music and bring it back to a simpler, more song oriented time recalling the days of old-school EBM while combining it with a strong pop sensibility. Co-founders, Mick Hale and V Markus share their thoughts on the coming together of their brand new *World*.



had a room devoted to the gear where we would sit with some drinks and work, along with occasional help from the ex-bassist. Now we are geographically spread out, so we write most of the music separately and communicate via internet.

Occasionally, Mick and I will get together to work on some things, but the new album was written more apart, with communication and input happening across the electronic world.

Hale: The biggest change on *World* is for a number of the tracks Markus had a very developed skeleton which he'd MP3 and ftp over to me. Then as I fleshed out lyrics and melodies, I'd email back changes to the structure or even in two cases swap out the chorus for the verse. Almost all the tracks had vocals written after there was 85% of the music done, as opposed to coming up with a vocal hook and then writing music around that, as I had done in the past.

World brings techno, synthpop, and slight hints of trance together while maintaining a distinct edge. What influenced the infusion of these styles into your music?

Hale: I think these influences have always been there albeit around the edges. Go back as far as '95 and there are trance and techno mixes on something like the *Crush Your Enemies* remix disc. We always try to mix it up with electro industrial and our love of Bowie...many diverse influences! Maybe on this release, we've brought those kinds of

sounds you mention to the front of the mix more than in the past. Kind of an extension from the track "Wrong" off *Order+Joy* that we featured on the remix disc...we were looking to a cleaner more straight-ahead sound for the newer material.

Markus: We've always been influenced by music, as opposed to just a style of music. Whatever is interesting to us at the time finds its way into our current work. So our albums will often show our influences, such as Bowie, Joy Division, the Lorries, early pre-industrial electro like DAF, techno pop of the 80s, and teutonic trance. Then there are so many other influences outside the realm of pop or electro. This album *World* was a conscious effort on our part to write music and songs that we liked, rather than music we liked in a particular genre. So the approach was not to aim for a sound—synthpop, trance, or what have you—but to walk away from the restrictions of having to stay in one sound or genre. We still wanted to write accessible music. It's great to be an avant-garde artist who writes for the intellectuals and music historians, but that doesn't please anyone else. We want everyone to listen to Croc Shop, not just some small subculture group.

What inspired the cover art for this album?

Markus: The desire was to break from the common electro covers that often have cyber sci-fi looking images or otherwise violent imagery. We've done that in the past, but since this album was different sound-wise, we wanted to change the images too. When we saw the work of Kato, we instantly knew that this was what we wanted to put there.

So we sent him a band photo, and he worked the drawing up for us. It's really great and eye catching too.

How do you think *World* compares to Croc Shop's previous efforts?

Hale: It's different, but it's also the logical next step for us. With this album, we wanted to bring forth a cleaner synthpop influence both with a simpler, stripped-down sound and through the poppy, cleaner vocals.

What lyrical themes are explored on *World*?

Hale: I'm not entirely sure if this will answer the question, but I can tell you what led up to this album being written. In the summer of 2001, we had a miserable experience. We drove for two days to Texas for a festival gig that got canceled as we were about to hit the stage. Anyway, to make a long story short, after this I was very down on making music, mildly depressed, and didn't even think I'd do the band anymore. Then 9/11 happened and that disaster really woke me up out of this funk I had been in. Thinking how such a minor thing as this Texas trip was, and how much it was affecting my outlook on life and lack of any creative expression. It was something bizarre to be in Brooklyn the weekend after 9/11 happened, helping a friend move and smelling the remains of buildings still burning. So I started writing lyrics again which led to the track "Tragedy." Then Markus came through with a lot of great new ideas. It reenergized me into working again. The lyrics were mostly written to fit the music and with the exorcising of personal demons, as well as anger towards all sorts of injustice in the world. ☺

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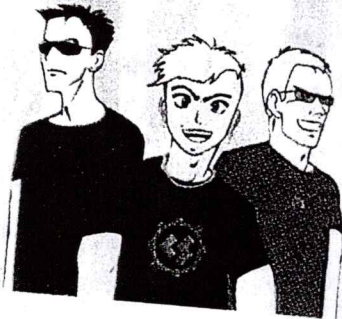
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CROC SHOP-WORLD



CROC SHOP

World *Metropolis*

The continued existence of bands like New Brunswick's Croc Shop (formerly Crocodile Shop) essentially explains the difference between a fad and a subculture: The cultural face of the gothic-industrial complex seems to be the manifestation of a perpetual subterranean alienation and pointed, interminable outrage at Biff-and-Muffy conformity. Croc Shop, in particular, has survived because they're at once ideologically steadfast and yet able to twist their sound around different beat styles. In fact, the opener/title track sounds like

Link

www.crocshop.com

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Apocalypse...now

R.I.Y.L.

The Faint, Nitzer Ebb,

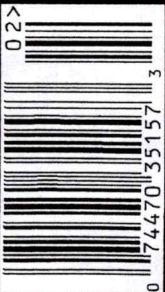
Alex Proyas films

some sort of ominous speed-house, while "Superficial" and "Gone" possess distinct trance undercurrents. But for classicists, "Generation" and "Blackout" are paradigmatic, minimalist electro-industrial, in the vein of legendary men-machines Nitzer Ebb and Front 242. For fashionability points, on "Try," Croc Shop nicks a riff from Gang Of Four and proceeds to show up current media darlings the Rapture in the disjointed Euro-funk department. Throughout, Mick Hale's morose, fuzzed-up vocals and caustic lyrics are more chilling than engaging, but no one ever said the apocalypse would be pleasant. And as if to castigate the politically bereft torchbearers of the current musical zeitgeist, on "Generation," he implores, "Say something real/ Anything that matters to you." He shouldn't hold his breath. >>>KEN SCRUDATO

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Rage Against T
Ah, just

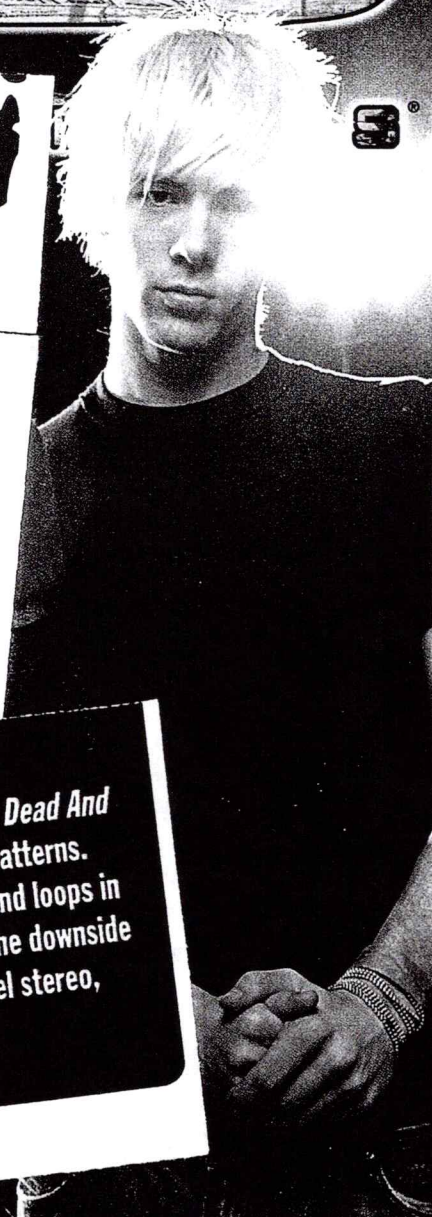
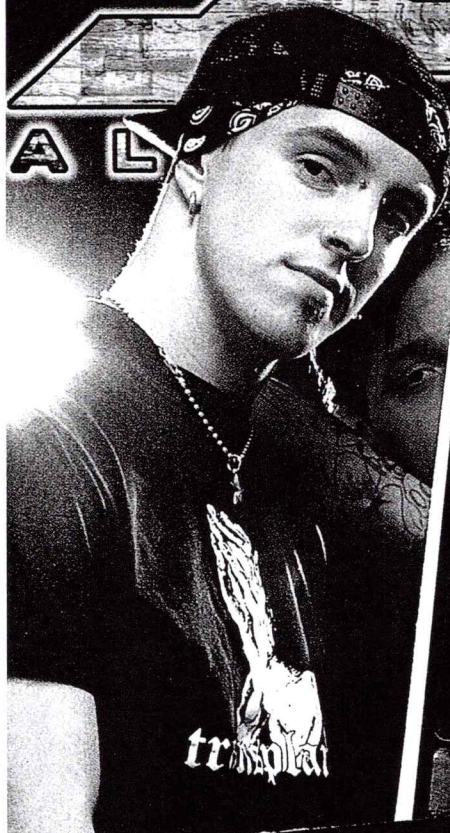
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Life In The Industrial Era
 BY THOM PRYCL

PROJECT PITCHFORK *Inferno*
 Discs like these are the reason SNL's old "Goth Talk" parody is so deadly accurate. While the clichés are in place (pretentious electro-goth intro) and the lyrics ("These words are like paper ships/on the river of your attention") are completely laughable, musically speaking, the PeePees (I couldn't resist) are seemingly revisiting an era of late-70s techno-pop melodies (Human League, Silicon Teens, Jerry And The Holograms), except they're being played on really expensive synthesizers and machines for added richness. (Metropolis; www.metropolis-records.com)

IN STRICT CONFIDENCE *Mistrust The Angels*
 I say with strict confidence that you will enjoy Skinny Puppy's *Mind: The Perpetual Intercourse* and Front 242's *Tyranny For You* more than this collection of stolen ideas. ISC should buy a calendar and learn how to use it. (Metropolis)

VULTURES



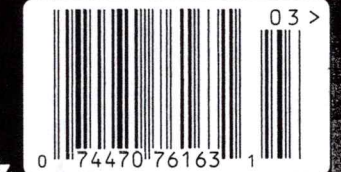
CROC SHOP: World
 I really enjoyed the Shoppers' previous disc, *Everything Is Dead And Gone*, because it had actual songs instead of sequencer patterns. Conversely, *World* is built completely on sequencers and loops in such a way that it would burn up dancefloors, no prob. The downside is, unless you live in an airplane hangar with a 110-decibel stereo, you won't need to revisit it that often. (Metropolis)



CROC SHOP: World
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CROCODILE SHOP

Order + Joy (Metropolis)

Fusing menacing techno melodies with boot-stomping rhythms and eardrum-scratching vocals, Berlin's Crocodile Shop continues its 12-year romp through the brash and brutal industrial underground with *Order + Joy*, the quartet's fifth full-length venture. Like past ventures, the band coats each cut with equal parts angst and anger, piling enough audio grit and gravel on each driving, hard-edged cut to pave a small highway.

For Fans Of: Front 242, Rammstein, Skinny Puppy

Recommended Tracks: "Order + Joy," "New Ideal," "God Bring Life"

Contact: Brian Santillo

Phone: 610.595.0389

Email: label@metropolis-records.com

Release Date: At radio now

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RPM

Contributing reporters this week: 155 • See page 48 for a complete list of RPM airplay reports.
 Section by M. Tye Comer

TW	LW	PK	WKS	ARTIST - TITLE	LABEL
1	1	1	6	LTJ BUKEM Journey Inwards	Kinetic
2	4	2	4	KEOKI DJMixed.com	Moonshine
3	2	2	7	VARIOUS ARTISTS Plastic Compilation Volume 03	Nettwerk
4	3	3	7	RINOCEROSE Installation Sonore	V2
5	—	5	1	DIMITRI FROM PARIS A Night At The Playboy Mansion—A DJ Mix	Astralwerks
6	9	6	3	SVEN VATH Contact	Ultra-Virgin
7	7	7	5	FATBOY SLIM On The Floor At The Boutique	Skint-Astralwerks
8	5	5	5	SYSTEM DER DINGE Fear Forms Function	DSBP
9	12	9	1	CROCODILE SHOP Order + Joy	Metropolis
10	11	10	10	VARIOUS ARTISTS Grassie Beats USA	Skint (UK)
11	15	11	5	VARIOUS ARTISTS At Home With The Groovebox	Grand Royal
12	6	6	3	DJ FOOD Kaleidoscope	"nia Tune
13	10	5	11	ANDYMOOSE DEPTER Welcome To Earth	

#

9



5 CROCODILE SHOP

Order + Joy (Metropolis)

BEEFY EBM FOR THE NEXT MILLENNIUM: *Order + Joy* begins with the self-titled track, a jab at the stagnation of industrial/electronic music, and ends with "Reason," a jab at the stagnation of the self. From the first beat to the last, there is a seriousness about Crocodile Shop that needs to be respected. With *Order + Joy* Crocodile Shop hasn't missed a step, indeed they've picked up the pace for everyone. This album should be held as a beacon for the coming decade for intelligent industrial and electronic music in general. The sound is diverse, but always definitively Crocodile Shop with the dark bubbling, dripping beats thick throughout. The songs are dense and full of sound without being chaotic or unnervingly cacophonous. Meanwhile, the lyrics are engaging, reflective, and mildly confrontational. The album twists and turns knowing exactly when to lift and when to drop the listener. Songs like "Blinding," "Finalism," and "World Destroyed" are classics from the first listen, but that's not to say that any of the other songs are weak—far from it. Never once was there an urge to scan through to the good part of a song or skip to the next song. Again and again I reach for this disc. If there is any band that deserves to be held up to the ears of the masses and praised, whose time has come, it's Crocodile Shop. ~ Doc Benway



5 THE CREATURES

U.S. Retrace (Instinct)

EXPERIMENTAL RHYTHMS AND A LEGENDARY MELODIC VOICE: Siouxsie and Budge are back with *U.S. Retrace*, which includes the limited edition four song *Eraser Cut* EP (originally released in the UK in 1998) along with four additional tracks. The *Eraser Cut* songs include the percussive melodies of "Pinned Down," the gutsy "Guillotine," the eclectic and experimental "Thank You," and the oddly rhythmic "Slipping Away." Also included on *U.S. Retrace* are two completely different remixes of "Turn It On" from *Anima Animus*. The Bound 'n' Gaged Mix has an experimental and... approach, and the Empe... original songs, the upb... while the atmospheric... reflection. Even though I... their full-lengths, and...



5 THE C

Before

MOODY, ECLECTIC Czars, is the musical Grant possesses a v outfit's gold tinged m with the single, "Val," veers off into differen (Tarnation) velvet twar country vibe returns sp "What I Can Do For You Czars' sound. The Czars to Low) throughout the bring to mind the sound the style pioneered by "Zippermouth" provide against jagged guitars i ambitious, *Before, But L*



3 HOLGER

La Luna (T

HYPNOTIC AVANT-GAR effects guy for the semina seemingly disparate legen his avant-garde manipulat credited with influencing to important band no one's evei sorts with a new generation icon led to his first full-length In contract, *La Luna* is a singl a more honest example of w whimsical samples are a back The subterranean vibration an some futuristic religious chant. and wisdom," U-She sings. A pe



5 DAMAGE

One (Invisible)

PIONEERING ROCK MAYHEM: Th huge was probably a spur of the studio. The Damage Manual revis on vocals, Killing Joke's Geordie Wobble on bass, and Pigface's M Drugs' Lee Fraser doing all of the e you think this might sound like, as Manual drops drum & bass into thr ...do you get the drift? It's just not "Bagman Damage" by Lee Fraser a one-offs of the Wax Trax! days is Th *One* is done, it's only a matter of getti September. Until then, even as short

bably the rediscov as a gur forming. d is pro te nois use, U isciou s sens atton

4 THE DAMNED

Sessions of The Damned (Fuel 2000)

ENERGETIC COLLECTION OF CLASSIC PUNK ROCK GOTH: Covering 1976 - 1984, *Sessions of The Damned* is a cool collection of the radio and TV appearances of The Damned on England's BBC. The performances range from sloppy to awesome, depending on the session. Either way, it's The Damned, so the cuts are always energetic. There is nothing previously unreleased here, but it's nice to have them on CD. All the classics are here: "New Rose," "Love Song," "I Just Can't Be Happy Today," "Smash Curtain Call," and "Nasty" amongSt others. But the coolest moments come from the final 1984 session: a great cover of The Rolling Stones' "We Love You" and "Is it a Dream" from *Phantasmagoria*. Co-I Captain Sensible wrote "Is it a Dream" with the band, but this is the only way to hear him pl *Phantasmagoria* song—he would leave the band before the recording started (he then re-joine later for the current version of The Damned). One complaint, the liner notes refer to the band as if



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CROCODILE SHOP 4

Order + Joy

A step up for these MOR industrialists. Some bands leave no distinct impression. Associated with a genre because they utilize the same blueprints as everybody else, these artists don't add anything original to it. Previous Crocodile Shop releases have left a less than favorable impression on this listener. But with *Order + Joy*, it seems as if Mick Hale & Co. have decided to quit messing with generic tendencies and reevaluate the blueprints. Though not completely lacking in monotonously familiar elements or occasional lapses in good taste (some vocal choices should be scrapped off one's shoes), Croc Shop *do* take some chances. "Finalism" taps typewriter-key rhythms into a squishy synth body, while the percussion jabs with nervous energy at vocals reminiscent of Dive's Dirk Ivens; the effect is playful and edgy. The title track is a disjointed flurry of samples and synths driven by steel-wool-scraping-enamel-off-gritted-teeth percussion. The hyper-static percussion of "New Ideal" lures in the listener, before cheesy synth-pop vocals render the whole exercise irritating. Nonetheless, *Order + Joy* is a step forward, as opposed to the meandering sidestepping Crocodile Shop had seemed to perfect. (Metropolis, POB 54307, Philadelphia PA 19105) JC Smith

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4	OUTSTANDING
3	GOOD
2	MEDIOCRE
1	WRETCHED

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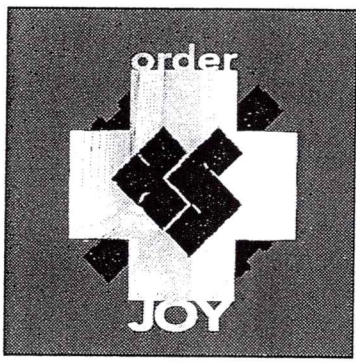
leased pieces or versions. The first one is the highly accessible and very...

SIDE-LINE

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CROCODILE SHOP

Order + Joy (cd Metropolis)



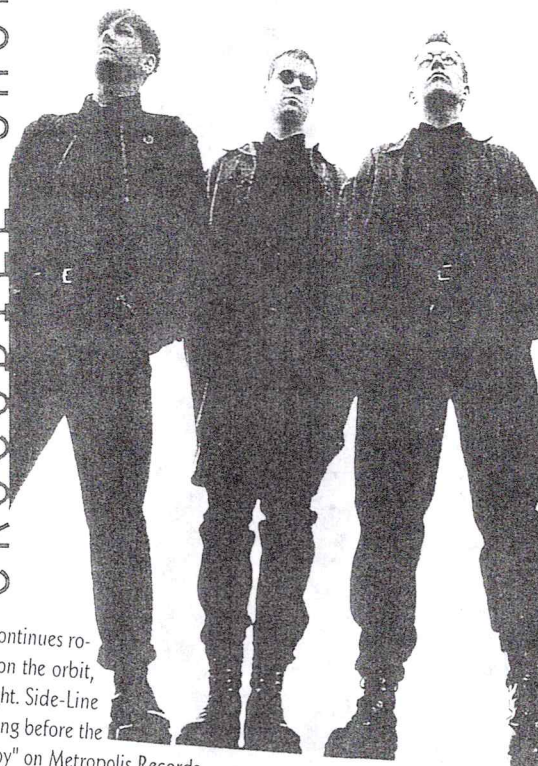
After having experimented with more hip-hop rhythmmed techno oriented stuff on the last records, New York's Croc Shop definitely loop the loop this time with "Order + Joy", their best album ever. It's true that with this album, Croc Shop make a return to their industrial / EBM source. A flashback, sort of, that allows them to better jump ahead and deliver their most matured work ever. They perfectly blend the good old type of pure Body Music, with powerful slogan-vocals, banging up-paced beats and rippling sequences together with

newer sounds including acid bleeps, heavy bass drums and techno bleeps. The vocal parts are also much more catchy and melodic than before, fitting perfectly the new sound of our dear reptilians. "Order + Joy", "New Ideal", "Was Ist", "Worlddestroyed" and as the best surprise the smooth "Wrong" only confirm this. The Croc combo is sure getting overall much more tuneful on this disc, but keeps enough experimental intrusions and song writing force to save the album avoid from repetition. If all this has not your mouth watering yet, I'll simply have to add the following to convince you: imagine (the good) KMFDM having a jamming session with C-tec and Bill Leeb in a high-tech serviced industrial power plant... Well, in that bunker, you'll find order + joy! Uplifting propaganda industrial music with a melodic core! (TSF: 7/8) TSF.

C - TEC

CROCODILE SHOP

left-wing fascism!
 Electro-industrial ear-terrorists Crocodile Shop return already with an all new album entitled "Order+Joy" revealing a certain return to the ideological sounds of classic industrial, with newer songs and sounds for the new millennium. Croc/Shop indeed looped the loop and start taking some more distance from their more techno and drum'n bass experimentations to fully concentrate on what they have always proved to be expert at. The wheel machine continues rotating and their new opus will propel them on the orbit, while their fans will simply utter joy and delight. Side-Line had the chance to interview the Croc/Shop gang before the release of their best album to date: "Order+Joy" on Metropolis Records.



Croc Shop are hailing from the NY-area... is there any best place to be an industrial band in America? How is the scene in NY?

mH • NYC is ok... a bit overrated [in general I think.] I prefer the shore/ocean area where I live, I have my own studio so it's nice to drive along the ocean & listen to rough mixes of the material, or just listen to the water to clear out my ears for a "break" when I am mixing - I don't like the "big city"... it's dirty & overcrowded. I think the best place for anyone to be in a band is where you can work the way you like to.

19 • NY is about as barren as could be... For a city as "advanced" as NY, you would expect it to be on the cutting edge. Sadly, it is a city stuck in a 1980's timewarp. People are afraid to try new things... they rest on comfortable memories and bitch and complain about how "Everything sucks now!".

I remember you gave some gigs in Europe as well some time ago. How do you look back at that experience?

mH • Yes, Overall it was a fun tour... but the gigs were not set up as professional as we have them here in US, where we have a booking agent & there it was the label who set up the tour & refused to book us into bigger cities even on our nights off... we spent far too much time not playing, but let's just say that the FANS that did make it to the few gigs were great! it was Metro who licensed our product [not us] & then as usual, between US bands & European labels, the label refused to pay us for what they owe! So Metro hasn't tried it again until they have a good partner over there - any other good honest European label reading this: write! Ask almost any band from the US about their "dealings" with European labels, & they will mostly say the same "So & So owes me ___X___ amount of money, blah blah," well it's truth tho!... - the only US bands that STAY in these bad situation are the ones who CAN'T get any US deal,... For us, European releases were just the frosting on the cake; anyway, it's just too bad - we thought we could trust the label we worked with [in Germany] but we found out we can't!

You are to release your new album in the next weeks. Tell us everything about "Order + Joy"?

mH • "Order + Joy" [also on Metro in USA] is about the way everyday life works [or the way it SHOULD work] - the ORDER that it takes to keep things in line. Balanced to The JOY that EVERYONE

has the "right" to... the RIGHTS that any HUMAN has - whether they are Male, Female, Black, White, Straight, or Gay - I am SO SICK of hearing "Macho Male Talk" that demeans women or that Blacks or Gays are being killed [just for these reasons.] - in the USA we have had a brutal last couple of years - with Hanging or Dragging death[s] for this difference in people. Can't we all just mind our own business & get on with GETTING ALONG for a change! Its the year 2000 already, people! You might say I am "preaching to the choir" - but you'd be surprised that the way people think, or talk, every little action that you make - if it's Sexist, Racist or Homophobic is just adding on to the ignorance of humanity - "Order + Joy" is about fighting the good fight. Left-Wing Fascism!

The new album is said to be much more dancefloor minded?

mH • Yes, we want to get more club-play [laughs]... from touring the US last year we saw what "worked" in both the live setting & when we were done with our set & the DJs all would play almost the same exact "set" in each town - I guess the BOOM BOOM BOOM BOOM - 4on-the-floor - for weeks finally woke us up out of our fascination with Break-Beats & dNB; to make the most raw, straight-ahead, pounding & stripped down release we did for a long time now.

After one decade of activity as musicians, how do you look back on the evolution of the musical equipment on one side and of the music scene/business on the other side?

19 • The equipment evolution has been a REVOLUTION!... while all of the technobrats pine over analog this and "303/808 that", the development of electronic sound generating devices has EXPLODED! I am 70% software based now, creating sounds that would be near impossible in a hardware realm. Elevate, don't emulate! Other than that, I use a loaded K2500RS and a slew of home-built modular synths. The bare boards allow for easy modification leading to even more undiscovered sounds. NO presets here! The music business, on the other hand, is now on the endangered list. Musicians no longer need contracts, big rented studios, and A&R people. They have project studios at home, burn their own cd's, and advertise on the net. it's become that simple.

vM • The equipment has changed a lot, using technology to almost go backwards in time. When we started, the equipment was using FM synthesis

and sample-playback sounds. Now, there is analog modelling and such, to create the sounds we initially thought as "old fashioned" when we started. The music business has become much more open, thanks very much to the short-lived pop life of industrial, as well as the slight growth of electronic music in the U. S. While in the U.S. it is not as accepted as Europe, the labels and the public are more willing to listen to industrial/electro influence in music. This is always a good thing - the expansion of peoples minds by new music. The industrial/electro scene stays pretty much underground as always. It is good to see solid scenes, though, that continue to grow, as we saw on our last tour of the U. S. Especially in cities such as Salt Lake, and in Texas, there are some really vibrant scenes still happening.

In parallel how do you perceive the evolution of your influences through your discography?

vM • We went from the early influence of goth and rougher dark rock combos in the early material (from Joy Division/ Red Lorry Yellow Lorry) to the more militaristic electro sounds of Celebrate the Enemy, which drew much influence from art and politics. We progressed into some more dance-sounds in the early days of the techno-scene, and eventually returned to the electronic explorations of the old days, using new equipment. The new album (Order+Joy) is a return to the ideological sounds of classic industrial, with newer songs and sounds for the new century. We see music as a cycle, but not as a wheel that stands still, but as a tire which rotates, but propels forward as well.

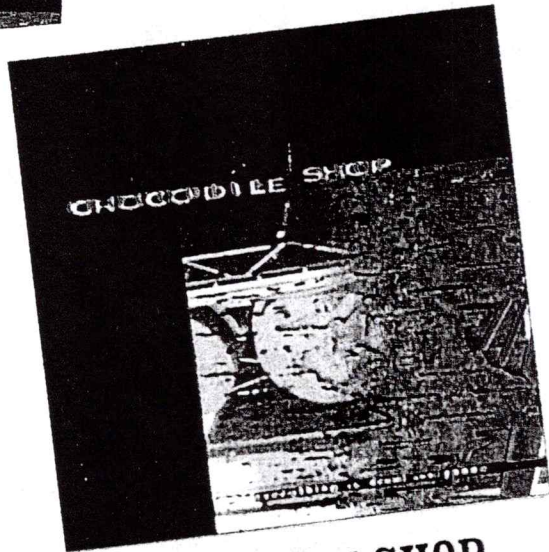
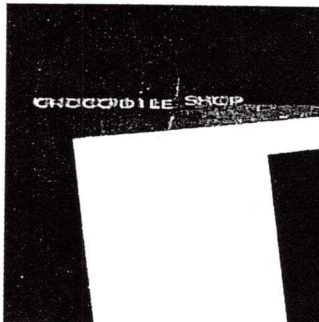
19 • I think the initial influences will ALWAYS be there. it's the new ones you acquire along the way that spices up things for a particular period of time. Then they go to the rear of the class and mingle with the rest to make room for the new ones. All of them are ALWAYS present, it's the more recent ones that are at the front.

What can we expect from the Croc Shop after the release of the album?

vM • Hopefully some great things! We are working to release some videos for the new songs. We will also try to play some shows. We would, undoubtedly, love to play in Europe again soon, perhaps taking in more countries, esp. England, Italy, as well as Scandinavia and Belgium, and definitely more of Eastern Europe... time will tell...

BY SÉBA DOLIMONT

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CROCODILE SHOP

Everything Is Dead And Gone (Metropolis)

CROCODILE SHOP
Everything Is Dead And Gone
Ten years into its existence, Berlin's Crocodile Shop continues to expand and develop its sound. Having left behind its late '80s goth rock flirtations for the dense electro-industrial warfare that it embraced on its more recent releases, Crocodile Shop pushes even further into the future on its eighth album. Using an arsenal of obscure samples, dark techno soundscapes and whispery, post-apocalyptic vocals, the trio buries the album's hooks and melodies in dark and dreary ambient squiggly acid lines take the most aggressive and upbeat when these peripheral structures. Pre-millennium paranoid extremes.

For Fans Of: Front 242, Skinny Pupp
Recommended Tracks: "Useless," "C"
Contact: Michael Mahan
Phone: 215.248.7488 **Fax:** 215.248.7488
Email: mmahan@metropolis-records.com
Release Date: February 2: at radio now

DJ RA

"Bad Girl" (12") (Higher Ground)
Charissa Saverio, a.k.a. DJ Ra drum 'n' bass scene's leading the beginning of the decade. forthcoming *Learning Curve* a "mainstream" tip than you might with breathy, pop vixen vocal flourishes show this emerging DJ her roots.

For Fans Of: Madonna's *Ray Of Light*, Garbage
Recommended Tracks: "BT's Spoken Progeny Comes Good Remix"
Contact: Ted Doherty
Phone: 212.833.5118 **Fax:** 212.833.5858
Email: columbia_college_promotions@sonymu.com
Release Date: February 19: at radio now

AUTECHRE

Peel Sessions (Warp/Nothing-1)
Taken from the band's 1995 session legendary BBC radio show, this 10-minute EP is short on time, but speaks in terms of the haunting electronic sound menacing mechanical rhythms that the innovative U.K. duo one of the most lauded post-ambient outfits of the decade. A must-hear for students of the more experimental side of electronic music.

For Fans Of: Aphex Twin, Squarepusher, Future Sound Of London

For Fans Of: Front 242, Skinny Puppy, Project Pitchfork
Recommended Tracks: "Useless," "Core," "Gettogether"
Contact: Michael Mahan
Phone: 215.248.7488 **Fax:** 215.248.7490
Email: mmahan@metropolis-records.com
Release Date: February 2: at radio now

RPM

See page 54 for a complete list of RPM airplay reports.
Section coordinated and column by M. Tye Comer

LABEL	
SITATIONS ◀◀◀	Astralwerks
Strip To The Bone	Warp/Nothing-Interscope
One	Palm Pictures-Rykodisc
mistry & Storm	Ninja Tune (Canada)
<&D Sessions	Moonshine
te	Studio K7
nderground	Studio K7
	Nothing-Interscope
	INFRAcom!-Studio K7
	Restless
	Blast First-Mute
	Astralwerks
g Way, Baby	Bomb Hip-Hop
Chainsaw Massacre	Astralwerks
g: Respect Is Burning	Cold Front-K-Tel
: The Aftermath	Higher Ground/Columbia-CRG
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IS ◀◀◀	
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	Liquid Sky
	Emperor Norton
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	Metropolis
Slick Child	Pendragon
	Metropolis
Tehar Gass	Soleilmoon
	RGB
	Metropolis
	Studio K7
	frr-London
	1500-A&M
	Possessive Blindfold
	Beggars Banquet
	Loosegroove
	Mattress
	Logic-BMG
	Island
ronic music	
and non-commercial radio stations.	
	Palm Pictures-Rykodisc
Zen	Intersound
	Tommy Boy
ns Vol. 3	Good Looking-Studio K7
Experience	Mutant Sound System

rpm news



Sinead O'Connor

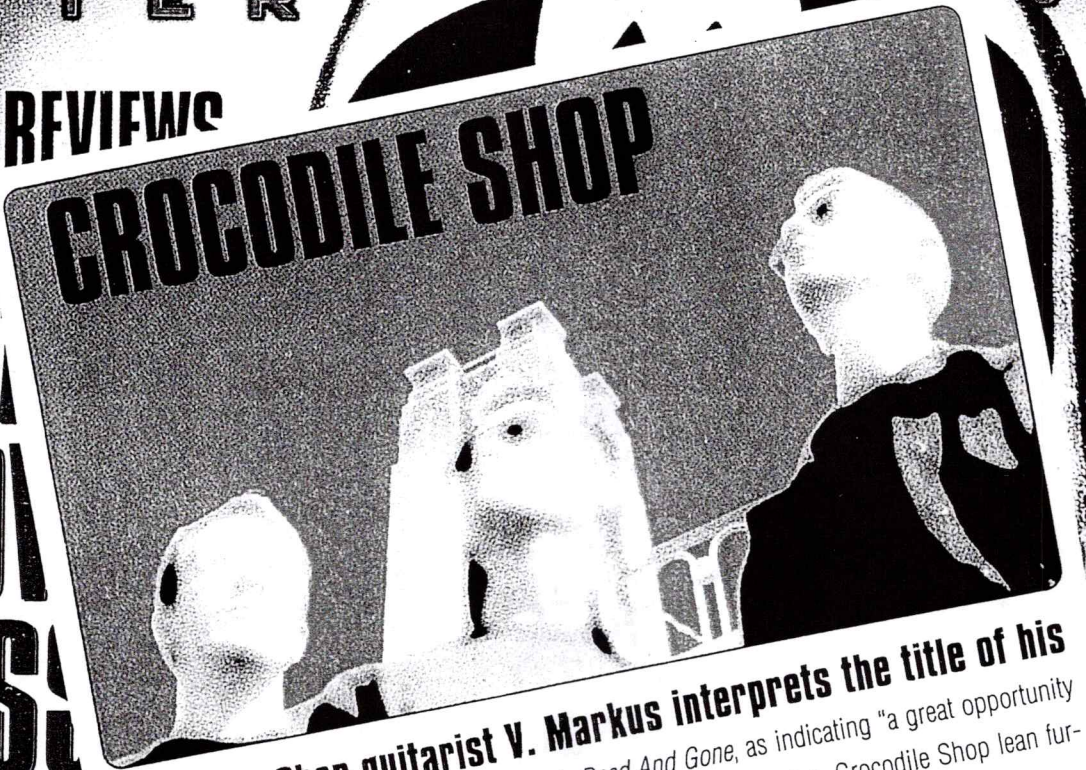
...has unveiled "Detroit technology." The radio show, which showcases national and international DJ talents, debuted on February 20 with a one-hour mix from Craig on Detroit's 89X. Future installments will include mixes from such renowned artists as Saunderson, Kenny Larkin, Derrick May and others from around the world...Irish chanteuse Sinead O'Connor is reportedly working on tracks for the next Faithless album. O'Connor is

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AUSTIN POWERS > OZZFEST > CHRIS CORNELL > LILITH FAIR > SOUTH P



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INSIDE
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INSIDE THE
DARK CARNIVAL
FOUNTAINS
OF WAYNE
THE TRACKS OF
THEIR YEARS

Crocodile Shop guitarist V. Markus interprets the title of his band's latest Metropolis release, *Everything Is Dead And Gone*, as indicating "a great opportunity to start things anew." Unlike many of their industrial-music associates, Crocodile Shop lean further from fatalism and closer to hope.

Singer/lyricist Mick Hale says that he chose a "more personal and introverted" direction this time around, in lieu of industrial rock's nihilistic lyrical bombast. Yet the album's lyrics are anything but alienating; instead, they offer some humanist advice on dealing with personal turmoil and strengthening one's identity.

The band—Hale, Markus and Len 9—are intent on redefining dark-rock tradition. Over the past 10 years, they've progressed from working a standard goth-rock pose to crafting a dense, layer-upon-layer songwriting style. On *Everything*, a wild blend of dance beats and pop melodies is set behind an innovative electronic backdrop.

"We worked on it the longest of any [of our] albums, with about a year to really refine the songs," says Hale. With Crocodile Shop's pool of influences, the end result is a sound that's difficult to pigeonhole. "On multiple levels," Markus concludes, "it's a very forward-looking album because we're not relegating ourselves to just industrial." —Ryan Smith

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DISPLAY UNTIL JUN

With their latest full length release, *Everything is Dead and Gone* available on Metropolis, Crocodile Shop once again add another successful notch onto their prolific stream of electronic industrial music. Mick Hale recalls his band's lucrative twelve year history and contemplates the evolving sound of Crocodile Shop, as well as his numerous side projects.

In your bio it mentions Wire and The Chameleons?

Crocodile Shop has been around since late '87, and back then I was on guitar and vocals. It was more of a three piece that was a Joy Division influenced type of thing. That was when our drummer knew the guitar player from The Chameleons, Dave Fielding. We paid for him to come over and stay here for about three weeks. He produced an album called *Lullaby* that was released in '88 which never made it to CD, but was out on vinyl...that was the first full length album. Somewhere around '87, Wire toured America for the first time. They had an album called *The Ideal Copy*. I was in this other band called the Ex-Liontamers and the drummer in that band was interviewing two of the members of Wire. He happened to mention that we had a band that covered Wire's first album, *Pink Flag*, from start to finish. And they were, "Oh, we might have some work for you." So we ended up touring with Wire for a month and a half. We did *Pink Flag* from start to finish, and then Wire would come on and do all their new stuff because they didn't want to play any of their previous material. The great thing about it was watching the way they worked together. You can't really get more

influenced than by hanging out with somebody for a month and a half.

And then how did you meet Chris Randall of Sister Machine Gun?

That was years later. *Measure By Measure*, where we first started to use samples and drum machines, came out late '89 and somewhere around '91 was when we first met up with Chris Randall. He was in New York City and we were playing at the Limelight. The whole New York scene was better at that point. We used to run into Chris all the time. There was a little industrial scene down in New Brunswick, NJ which was where we were all based. He offered to produce some stuff because he knew a studio where he could get a good break at in New York. We recorded with him over a course of a month...that was *Celebrate the Enemy*, our first CD.

People have said that *Celebrate the Enemy* is your best album. What's your reaction to that comment?

It's hard to say, you could definitely give Chris a lot of credit for his editing of what we were doing at the time. People who like that sound might think that cleaner, stripped down electronics is a big benefit. At that time we had so many samples in our music and Chris took them all out...that was the first thing he said, "No spoken word type things." It was funny because I wouldn't say we had a difference of opinion, but it was strange

CROCODILE SHOP

when he walked in and had the Nine Inch Nails record, *Pretty Hate Machine*, which was new at the time. He brought it in and said, "OK, I brought the Bible with me." We were just like, "Oh, OK?" because we were totally into Skinny Puppy, Ministry, and liked the harder, more distorted sound collage type of thing. That was always my big complaint with Nine Inch Nails...it was like INXS with a little bit more electronics...too poppy. In that sense, I can understand if people like the cleaner electronic industrial poppy kind of sound compared to when we started producing our own stuff. *Beneath* had a lot more layers upon layers in the music. *Pain* is a little bit cleaner. I like both kinds of sounds overall. I wouldn't say to people who think *Celebrate the Enemy* is our best album, "You're wrong" because I know people who think that's our worst album.

Can you elaborate more on the evolution of the music of Crocodile Shop?

Since we've been releasing CDs from '94 until now, we started getting more into electronics and using computers to write music. In the very beginning we had a drum machine, but we still had guitars and bass. Then we added the samples and then we started getting heavily into sequencing keyboards. In the beginning we had to leave holes for the bass guitar parts to fit. Now the writing style has changed because we've picked up someone who's into computers and writing sampled and loop based stuff. That's been a big influence because all three people in the band are trading Zip disks with loops.

How does the material on the new album compare to your previous releases?

The weird thing is I was thinking about that earlier, and to say that the new material is more electronic is almost redundant since we're an electronic band. If you take into account the new member, whose name is Len 9, he's added more in the electronic sense. There's only one slower track, whereas on *Pain* we had more cinematic instrumental opus somethings.

What about themes?

It's hard to say...the album is called *Everything is Dead and Gone*. That would lead you to believe there's a theme. It's definitely

Crocodile Shop. It's not way off base from the last album. Because that is one thing...I have a pet peeve when a band I like and look forward to a new album...then I get the new album and it's an erratically different style of music. The whole Ministry thing where all of a sudden he's a three piece copy of a Steve Albini group when he used to be more sampled based. Or, when a member of a band gets into dub music or electronica and then their new album is electronica. Our new album is not a far leap. There's definitely new elements which we try to bring in each time, but not make it a night and day situation.

Is that why you have so many side projects?

Definitely. I think there's two ways to go about it...keep your main band and keep it focused to the fan base that you are building. It's not like you put an album out that's industrial, then all of a sudden add two guitarists, do thrash metal, and still try to sell it to the industrial crowd. Or on the opposite end, go totally electronica and start to put in all kinds of dub and reggae samples and then say it's still industrial. I think Bill Leeb is a good example of someone who keeps it compartmentalized like it should be.

How do your side projects differ from each other and Crocodile Shop?

They're a little bit different from each other. Division #9 has more reggae dub influences with some jungle and house beats proGEX.iv is a lot more drum 'n' bass and sample based beats. vMarkus and myself are working on one called Genetik that's along the lines of proGEX.iv, but more instrumental with less vocal samples. The Division #9 is like my solo project. Then there's another project that's along the lines of a Skinny Puppy type of thing called Hand of God, which is a couple of other people that I produced. I've always been into techno and before that house music. If it's got a drum machine, I'll listen to it. That's the whole thing...my big fascination with electronic percussion. *

MICK HALE

CROCODILE SHOP

INTERVIEW BY OCTAVIA

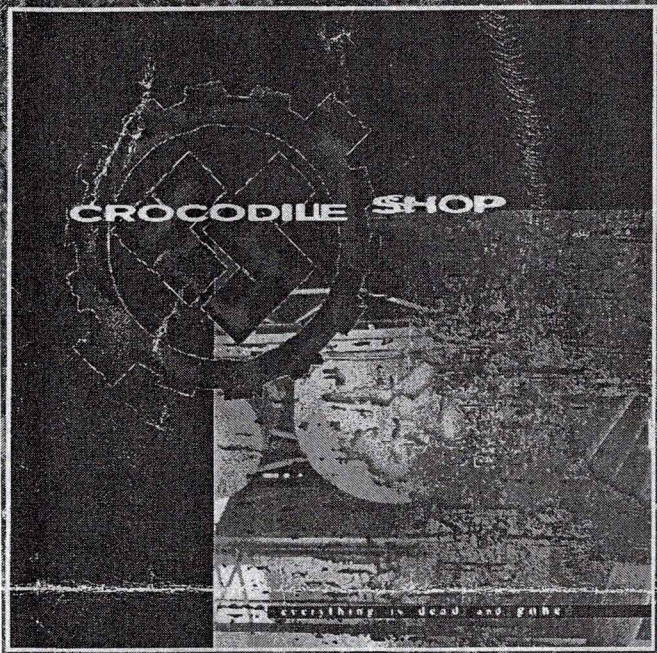
PHOTOGRAPH BY
MICHAEL DAVENPORT





PRESENTS:

CROCODILE SHOP



Everything Is Dead And Gone [Met131]
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"A wild blend of dance beats set behind an innovative electronic backdrop... redefining dark-rock tradition..."

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--OUTBURN

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JUNE 28	Houston, TX	INSTANT KARMA	[1617 Richmond]
JUNE 29	Austin, TX	ATOMIC CAFE	[705 Red River]
JULY 02	Long Beach, CA	DAS BUNKER	[1923 E. 7th St.]
JULY 03	San Diego, CA	THERAPY	[2901 Nimitz Blvd]
JULY 04	Los Angeles, CA	EL REY THEATRE	[5515 Wilshire Blvd] w/ Spahn Ranch
JULY 06*	Salt Lake City, UT	AREA 51	[348 W. 500th St.] w/SwitchBlade Symphony
JULY 09	Dayton, OH	1470 WEST	[34 N. Jefferson]
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* = C/S early

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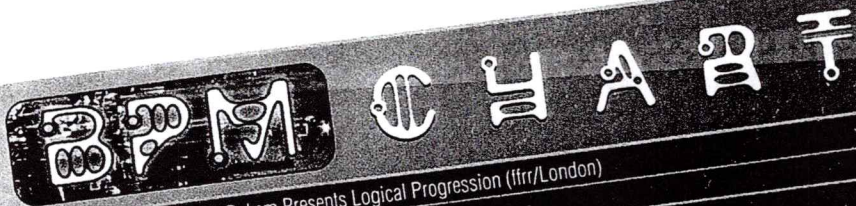
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- 1 • **LTJ Bukem:** LTJ Bukem Presents Logical Progression (Ifrr/London)
- 2 • **Electric Skychurch:** Together (Moonshine)
- 3 • **The Orb:** Auntie Aubrey's Excursions Beyond The Call... (Deviant U.K.)
- 4 • **Ben Neill:** Tripycal (Antilles/Verve)
- 5 • **Various Artists:** Frosty (Waveform)
- 6 • **Various Artists:** Digitized (Logic)
- 7 • **Future Loop Foundation:** Time And Bass (Planet Dog/Mammoth)
- 8 • **Various Artists:** Werks Like A 12" (Astralwerks/Caroline)
- 9 • **Spahn Ranch:** Spahn Ranch In Parts Assembled Solely (Cleopatra)
- 10 • **Orbital:** In Sides (Ifrr/London)
- 11 • **Patrick Lindsey:** The Phat Jive (Harthouse/Eye Q)
- 12 • **Johnny Violent:** Shocker (Earache)
- 13 • **Scorn:** Logghi Barogghi (Scorn/Earache)
- 14 • **Various Artists:** Jazz Jungle (Acid Jazz/Hollywood)
- 15 • **Various Artists:** Operation Beatbox (Re-Constriction/Cargo)
- 16 • **Goldie:** Inner City Life: The Remixes (Ifrr/London)
- 17 • **Meat Beat Manifesto:** Subliminal Sandwich (Nothing/Interscope)
- 18 • **Crocodile Shop:** Beneath (Metropolis)
- 19 • **Freaky Chakra Vs. Single Cell Orchestra:** (Astralwerks/Caroline)
- 20 • **Single Cell Orchestra:** Single Cell Orchestra (Asphodel)
- 21 • **Signs Ov Chaos:** Frankenscience (Earache)
- 22 • **Pig:** Sinsation (Nothing/Interscope)
- 23 • **Various Artists:** Return To The Source (Volume U.K.)
- 24 • **Funki Porcini:** Love, Pussycats & Carwrecks (Ninja Tune/Shadow)
- 25 • **Various Artists:** Pacific Rhythm: The First Wave (Harthouse/Eye Q)

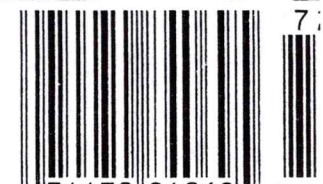
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Jersey Beat

Issue #67

Summer, 2000

CROCODILE SHOP - *Order and Joy* (Metropolis) Croc Shop's sixth album, and fourth for Metropolis, marks a return... sort of... to the basics of industrial dance music. Meant to be a commentary on the retro nature of the current scene (which tends to favor bands that sound like hits from ten years ago over newer or stranger sounds), it also serves to strip down the traditionally complicated Croc Shop sound to better suit it. *Order and Joy* is less concerned with the break beats and odd tempos that have influenced their past few albums, and more focused on a streamlined uptempo industrial stomp, replete with broken English, cries to battle, and rages against injustice. Singer/lyricist Mick Hale even enters into a brief critical discourse/ nostalgia about the genre... unresolved, of course... and his usually introspective lyrics take on an entire subculture (and his role in it). References abound, among them Nitzer Ebb, Depeche Mode, Joy Division/New Order (from whom the title is derived), and Croc Shop's own past. The idea works... Croc Shop deliver some of their best dance material in years. Most of the album is very club friendly with driving, catchy beats behind the intricately woven sounds and samples. "New Ideal" and the title track in particular call out for frantic dance floor action. "Wahrheit" features a Numanesque riff and a vaguely new-wave sensibility; "Blinding" and "Was Ist" have a very Ebb flavor that asks "Why can't we learn from what was?" Of course, the irony is that the band has learned very well from what was, and brought it fully to bear on this album. Well worth the time and effort of any fan (past or present) of electro-industrial music. - Jeff Johnson



Crocodile Shop

CMIJ

New Music Report
Issue 495 November 18, 1996

CROCODILE SHOP *Beneath*

Metropolis, P.O. Box 54307, Philadelphia, PA 19105 215.248.7488

With a decade of music-making under its belts, electro-industrial adventurer Crocodile Shop is unlike many outfits under the same umbrella. Refusing to relinquish its rock roots to the machine, the trio displays hints of punk, techno, pop and R&B on its latest creation, *Beneath*. Although the band is triumphant in its quest for total artistic control (the members live together and record in a home studio), its lyrics reveal an ongoing tug-of-war between vice and virtue, loathing and lust, and fear and fervor. In "Die Driver Die," a haunting realization of manipulation and deceit, vocalist Mick Hale pleads, "So what's the story now/Asshole/Sorry how it always ends this way/There's nothing ever left to say." "Higher & Deeper" is a tale of control and command. Intermittently placed "pops" of live bass guitar add a funk flavor here and throughout the album. Dancefloor fiends will take to the alternate mixes of tracks one through three at the album's end. Especially noteworthy is "Higher (Domination)," a remix of "Higher & Deeper." Clocking in at around 140 bpm, it loses its original ragged-running pulse for a deep, techno groove. Crocodile Shop is living proof that the D.I.Y. spirit is very much alive and well in the electronic music world. VICKI AUBIN

RPM

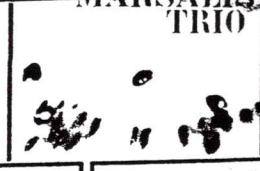
CMJ New Music Report, issue 495
October 21, 1996



RPM

TW	LW	PK	WK	Artist	Title	Label
1	2	1	9	LTJ BUKEM	Logical Progression	ffrr-London
2	1	1	12	ELECTRIC SKYCHURCH	Together	Moonshine
3	4	2	10	ORB	Aunty Aubrey's Excursions Beyond The Ca	Deviant (UK)
4	-	4	1	BEN NEILL	Triptycal	Antilles-Verve
5	3	3	8	VARIOUS ARTISTS	Frosty	Wavetorm
6	11	6	10	VARIOUS ARTISTS	Digitized	Logic
7	8	7	5	FUTURE LOOP FOUNDATION	Time And Bass	Planet Dog-Marumoth
8	6	6	4	VARIOUS ARTISTS	Werks Like A Tweive Inch	Astralwerks-Caroline
9	13	9	6	SPAHN RANCH	Spahn Ranch In Parts Assembled Solely	Cleopatra
10	7	1	18	ORBITAL	In Sides	ffrr-London
11	-	11	1	PATRICK LINDSEY	The Phat Jive	Harthouse-Eye Q
12	12	12	3	JOHNNY VIOLENT	Shocker	Earache
13	6	6	6	SCORN	Logghi Barogghi	Scorn-Earache
14	2	2	2	VARIOUS ARTISTS	Jazz Jungle	Acid Jazz-Hollywood
15	2	2	2	VARIOUS ARTISTS	Operation Beatbox	Re-Construction-Cargo
16	10	10	3	GOLDIE	Inner City Life The Remixes	ffrr-London
17	10	2	18	MEAT BEAT MANIFESTO	Subliminal Sandwich	Nothing-Interscope
18	-	18	1	CROCODILE SHOP	<i>Beneath</i>	Metropolis
19	9	5	4	FREAKY CHAKRA VS. SINGLE CELL	Freaky Chakra Vs. Single Cell Orchestra	Astralwerks-Caroline
20	R	4	11	SINGLE CELL ORCHESTRA	Single Cell Orchestra	Asphodel
21	-	21	11	SIGNS OF CHAOS	Frankenscience	Earache
				PIG	Sinsation	Nothing-Interscope
				VARIOUS ARTISTS	Return To The Source	Volume (UK)

18 -- 18 1 CROCODILE SHOP



Beneath

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New Music Report
Issue 4 November 18, 1996

CROCODILE SHOP *Beneath*

Metropolis, P.O. Box 54307, Philadelphia, PA 19105 215.248.7488
With a decade of music-making under its belts, electro-industrial adventurer Crocodile Shop is unlike many outfits under the same umbrella. Refusing to relinquish its rock roots to the machine, the trio displays hints of punk, techno, pop and R&B on its latest creation, *Beneath*. Although the band is triumphant in its quest for total artistic control (the members live together and record in a home studio), its lyrics reveal an ongoing tug-of-war between vice and virtue, loathing and lust, and fear and fervor. In "Die Driver Die," a haunting realization of manipulation and deceit, vocalist Mick Hale pleads, "So what's the story now/Asshole/Sorry how it always ends this way/There's nothing ever left to say." "High & Deep" is a tale of control and command. Intermittently placed "pops" of live bass guitar add a funk flavor here and throughout the album. Dancefloor fiends will take to the alternate mixes of tracks one through three at the album's end. Especially noteworthy is "Higher (Domination)," a remix of "Higher & Deeper." Clocking in at around 140 bpm, it loses its original ragged-running pulse for a deep, techno groove. Crocodile Shop is living proof that the D.I.Y. spirit is very much alive and well in the electronic music world. VICKI AUBIN



INDUSTRIAL NATION
CHICAGO

Crocodile Shop - Beneath (Metropolis) This is dancefloor electro with a hard edge, some great synth work, decent samples and sequencing, and typical distorted (grrr Industrial) vocals. A few tracks, like "Some Nothing," feature some (gasp!) real singing — melodic even — lending a kind of periphery Euro-pop feel at times. While there's not a particular track on here that really jumps out and grabs me, it's all more than acceptable, and I must say that I really like the synths throughout. "Beneath the Valley" is a relatively structured piece including vocal samples of the infamous Manson Family, as well as a few words of wisdom from Charles himself, while "The Valley Beneath" is a sort of atmospheric noise piece. "Something" seems to be a remix of "Some Nothing" — or maybe it's the other way around. Likewise with "Higher (Domination)" and "High and Deep," "Driver Down" and "Die Driver Die," and "White Noise" and "White Lies." (Metropolis Records, PO Box 54307, Philadelphia, PA 19105) [Veronica]

OUTBURST



CROCODILE SHOP - Beneath (Metropolis)
Mick and the boys are back with the follow-up to *Celebrate the Enemy*. *Beneath* is bolder, stronger, and done much better than both *Celebrate the Enemy* and its remix album, *Crush Your Enemies*. Their sound has now taken a decidedly techno turn. Perhaps Mick Hale's techno side project, *Division 9*, had something to do with it. However, unlike most techno, the tracks don't get stale; Crocodile Shop keeps them fresh with abundant lyrics, noticeable change-ups, occasionally strong bass lines, and manageable track lengths. *Beneath* is a consistent album throughout, but lacks a track that grabs you by the balls like "Celebrate the Enemy" did. To their credit, at least they didn't try to rewrite "Celebrate" thirteen times for *Beneath* (a mistake made all too often in this genre). *Beneath* is a good Sophomore effort which will keep you grooving until the next one. - *Shade*

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CROCODILE SHOP: BENEATH (CD, Metropolis)

The New Jersey-based CROCODILE SHOP, have signed with METROPOLIS, and BENEATH is an excellent follow-up to their debut, *CELEBRATE THE ENEMY*, (and the subsequent CRUSH YOUR ENEMIES remix disc put out previously on TUNMAN). This is like getting two discs in one, since tracks 9-13 are remixes of tracks 8, 6, 3, 2, and 1, respectively. Some of the material here reminds me a little of Ur E.V.L. era F242. It is aggressive without resorting to overuse of guitars. In fact, there is little guitar use here, other than a fretless bass, which just adds punch, and some guitar samples are infused only to add depth to the rhythm sequences. This is very refreshing electro-funk with an aggressive edge, with some electro-funk elements thrown in. This release would please fans of the more recent, less guitar-heavy HATE DEPT. I really like the remix tracks 9-13. "Beneath The Valley," is an experiment in ambient-tinted electro-funk, and uses the same lullaby sample that FLA used on "Concussion" (from the "Corrosion" album). My favorite track is "White Lies," the remix of the track, "White Noise." I guarantee this song will stay in your head for a long time after the CD is over. There are also some techno elements in the tracks "Higher," and "Driver Down" (a 13 minute mix!). Definitely something for everyone—this CD really kicks!! [Stefani Goldman]



Crocodile Shop

New Jersey's CROCODILE SHOP has been stirring up quite a frenzy in the industrial dance scene with their latest album BENEATH, recently released on METROPOLIS records, in addition to continuous live performances which personify high energy like no one else. Blending together the dynamics of modern electro with the melodic aspects of various rock styles, their stimulating sound is a breath of fresh air for aficionados of both genres. The following interview was done with frontman Mick Hale and keyboardist V. Markus (who joined us for the last few questions).

CROCODILE SHOP is certainly an interesting name for a band. Any significance behind the name?

Mick: Basically I think we were looking for some kind of name that didn't really suggest any particular musical style and was a little bit open to whatever people would make of it. Also, we wanted a name that we wouldn't find out three months down the road another band was using. We were thinking of calling it THE REPTILES but I think there was already a band called that. The way it really came about was after doing some demos with our original drummer, I needed a name for the tape. I just scrawled out CROCODILE SHOP. It was something that just popped into my head. Later on people have told us there is a part in WILLY WONKA AND THE CHOCOLATE FACTORY where Wonka says "Jumping crocodile shop!"

Any association with the world of Wonka is one of prestige. How are the songwriting responsibilities distributed? Is it basically divided into thirds?

Mick: If you divided it up, it would be in eighths. I probably end up with about four eighths and the other guys would divide the

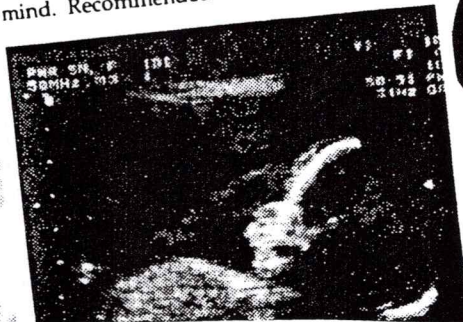
other half up. Usually I'll come up with some kind of backing sequence or sometimes Markus (keyboardist) and I will work on a backing sequence together. After the song has somewhat of a verse and chorus feel, I'll put words to it on top of that. Then Werner (bassist) usually will come up with a couple of bass lines after we hash through it a few times at practice. Basically it all evolves from the chorus sequence and then we build the song on top of that.

In the 80's you were playing punk and gothic. Describe how the transition was made towards the industrial dance sound.

Mick: I guess that goes back to the cassette demo tape that I was talking about. Werner and myself had been in bands together ever since school, which we did not attend together. We were more into an aggressive mod style. We had a band that was touring Europe in 1987. About a year after high school, we started to tour America and we went around the country twice. While in Europe afterwards, the band we were in started to disintegrate. The demo tapes with this other drummer had already been done. The tapes were similar to a JESUS AND MARY CHAIN sound, really distorted noisy pop songs. The percussionist played almost "drum machine like." This was not like rock at all. Instead it was very stilted and mechanical. I contacted the drummer while overseas and talked about starting up the CROCODILE SHOP thing when Werner and myself came back. After returning we were playing as a three piece band: myself doing guitar and vocals, Werner on bass, and a live drummer. The weirdest thing we had was about eight effects on the guitar and bass. We

CROCODILE SHOP "Beneath" (METROPOLIS)

Rather than submit to the latest trends within the electro-industrial scene, New Jersey's CROCODILE SHOP dare to be different. Their high octane sound encompasses the dynamics of modern electro without abandoning the melodic aspects of various rock styles. Spread out over thirteen songs, five of which are album remixes, BENEATH shows this band at the top of their form. Markus's extraordinary psychedelic keyboards throughout (at times reminiscent of early 80's new wave) give additional dimension to Mick's powerful vocals and programming as well as Werner's bass. All songs are enjoyable, with "Funeral March" being a considerably mellower entry and ironically my favorite track. With its listener friendly multi-layered rhythms, CROCODILE SHOP is here to provide you with stimulating and innovative dance music for the mind. Recommended listening pleasure.



Since I haven't seen CROCODILE SHOP play live yet, what do your live shows consist of? Any tour planned in support of BENEATH?

Markus: I think our live shows are as wild as we can possibly make them in terms of three people on stage. We don't go for that smashing keyboards that are perfectly good on stage kind of a thing that other bands I seem to know of tend to do. In terms of just having an awful lot of energy on stage and on top of that we have a great deal of video imagery. We just haven't gotten to the point right now where there is any kind of big screen which is of course the next step. In the meantime what we try to do is bring as many monitors on stage as possible.

Are the video accompaniments self produced?

Mick: Yes. We have montages of little clips from various horror films, news footage, and the history channel.

Markus: All interspersed together and then we combine old footage of us live.

Mick: We have our logo flashing in between a lot of times with all kinds of things spliced in there.

I am envisioning this being done in an almost subliminal manner.

Markus: The imagery flashes by so fast that it really does become almost subliminal. We'll hear a lot of comments from people who say "I was staring at your video while you were playing and I thought I saw this and that. Is it true? I really think I saw it, but then it never came back."

Mick: Getting back to a tour, somewhere around January METROPOLIS is trying to set up some shows with MENTALLO AND THE FIXER and us the east coast.

Both of you have side projects. Mick's DIVISION #9 and Markus's SUBLIMINAL GRAVITY. Since I am unfamiliar with both at the present time, tell me how they differ from CROCODILE SHOP?

Mick: DIVISION #9 was released right about the same time as BENEATH on FIFTH COLUMN records. It's a full length cd called TRUE CREATOR. It has a lot more of a club music style. This includes all forms of club

IE ASSEMBLY
Vidna Obman
Phantasm Serie
LYCLA
MAISON D'ETR
Crocodile Shop
MEGAPTER
Palefo
Steel
Sunda
OF WA
MMER'
SERIE

Anything you would like to add?

Mick: To all the people reading, buy the record.

used plenty of echoing things and distortion. Our material was along the lines of JOY DIVISION and aggressive dark gothic. As the vocals kept getting lower and lower, we moved into a RED LORRY, YELLOW LORRY sound. We proceeded to go through different drummers as well as drum machines and also an additional guitarist. Somewhere around that point was when I picked up a used copy of the SKINNY PUPPY disc CLEANSE, FOLD, AND MANIPULATE. That was an eye opening experience.

Was that a turning point for the band?

Mick: Yes. We were definitely into a really dark sound but were still using a lot of guitars. We had the drum machine only at that point. Right after that around late '88 or so, we picked up our first sequencer. All throughout this time we were playing a lot of shows around New York, Connecticut, and the Washington D.C. area. We actually opened for POP WILL EAT ITSELF out in Minneapolis at First Avenue, which is the club where PRINCE did the big ending scene in PURPLE RAIN. Many people talked to us after the show and proclaimed we were far better than they were. That was when they were getting more into the rap style and we were much harder sounding in comparison to them doing their BEASTIE BOYS impersonation.

Did you find yourself limited artistically within the punk and gothic scene?

Mick: If you look at the way we evolved during that whole time, I guess we probably felt at the time we were sort of limited. That's why we kept adding more instrumentation: the drum machine, sequencer, putting samples on top of stuff. Once we brought that kind of sound into the studio, it was like a field day with tons of samples and overdubs and hitting metal with lots of reverb on it. It got to the point where it was useless to even have guitars happening because we were just sampling so much stuff. That's when I sort of ditched the guitar and went to just banging on metal, singing live, and then I got a few drum pads. On BENEATH I do a little bit of guitar, but it's much different than many of the other current industrial bands who are doing metal with guitar.

For a good number of the industrial bands, the current trend has been incorporation of the guitar which leans towards a thrash metal sound.

With us however, I try to do stuff more like the way I have always used guitars in the past. Some of the methods I employ are playing with a lot of effects on it and the use of e-bows, which can be described as follows: a four inch square black box device. You insert a nine volt battery in, turn it on, and it creates a magnetic field between the guitar pick and the strings. The string is in effect bowed instead of picked. You can get an almost synthesizer sound out of it because it really distorts the sound too. The string just kind of vibrates and then you move your finger up and down the neck and it goes (high pitched wailing sound!).

Was this technique utilized on BENEATH?

Mick: Yes, actually there's a couple sounds in "Die Driver Die" and in the beginning of "White Lies." It's the sound that starts off "White Lies" and then sort of holds out throughout the whole intro. It's almost like a way to have controlled feedback out of your guitar. That's always a big issue in industrial lately, who is using guitars presently. We never really stopped using guitars. We just limited the use of them and started to throw them in for textures.

Your music undoubtedly benefits to an immeasurable degree from the use of modern technology perhaps best illustrated on the CRUSH YOUR ENEMIES remix disc. How do you feel the technology enables you to add even greater dimension to your music?

Mick: I think music in general is benefitting so much from the use of computers. When I say computers, I don't even just mean drum machines and sequencers. Often times what we do is take a song that we're happy with what was recorded sort of traditionally by playing live stuff (it isn't even traditional because we start with a sequencer). Then we add live vocals, live bass guitar, and some live keyboards. Some of the sampling is done live, it's not sequenced. Then we'll take that and load it into Markus's Macintosh. We'll load the entire track into there and then add about four or five more tracks of loops and samples from some drum beats. "Drop It" on BENEATH has a whole opera section in the middle of it. There's so many things you can do that just would be impossible with the standard two guitars, bass, and drums. Even bands who are like that I think are starting to incorporate more modern technology into their material. About

EUROPEAN REVIEWS OF BENEATH

Zillo

ENTRY

CROCODILE SHOP - BENEATH CD - Metropolis Rec. / Out Of Line / Semaphore

Manchmal hat ein Rezensentenleben doch so seine positiven Seiten, z.B. wenn einem eine CD wie die vorliegende in den Player flattert. Anders als der Bandname vielleicht vermuten läßt, offenbart „Beneath“ keine im Zoo aufgenommenen Krokodillaute, sondern elektronische Klangarchitektur der besonderen Güte. „CROCODILE SHOP machen da weiter, wo FRONT 242 vor Jahren aufgehört haben“ ließ es das Label verlauten. Dieses kann man wirklich nicht ganz von der Hand weisen, obwohl sich die amerikanische Band andererseits einen Stilcharakter einverleibt hat, der irgendwie eigenwillig und nicht vergleichbar klingt. Hervorlegendes Merkmal sind die eingewebten herrlichen Melodien, die sich durch die ganze Silberlingsreise ziehen. Dazu gesellt sich ein sehr charismatischer Gesang, welcher sich ideal in das erfrischende Soundnetz einfügt. Desweiteren liebgeliebt die Band mit diversen Stileinstreuungen in den EBM-basierenden Cocktail, mal zeigt man sich eher akustisch („Drop it“), mal jongliert man mit Breakbeats und Techno-Rhythmen („Higher Domination“), dann verimmt man mal Splitter aus poppigen Gefilden („Funeral March“) oder Klänge, welche an die Musik der 30/40er Jahre erinnern, wie am Ende von „Driver down“. Eine talentierte Band, die man kennenlernen sollte. „Beneath“ gehört in jede elektronische Sammlung.

Note 1-2. AX

CROCODILE SHOP - BENEATH (OUT OF LINE/SEMAPHORE)

Zugegeben, ich habe etwas gebraucht, bis ich auf das neue CS-Album eingestiegen bin. Zugegeben kam der große Kick auch erst in einem sehr unzurechnungsfähigen Moment (the green guy), aber dafür war das Ergebnis umso überzeugender. Schon auf dem Vorgänger-Album "Celebrate the enemy" zeigten uns Crocodile Shop, das Amerika mehr zu bieten hat, als Industrial und die Freiheitsstatur. Ra Werner, V. Markus und Mike Hale, die drei Köpfe hinter Crocodile Shop, zeigen mit ihrer einmaligen Art, Electro-Stücke zu kreieren wie ein Zauberer Krokodile, sorry, Kaninchen aus dem Hut zaubert. Zwar sind die Stücke keine typischen Brachial-Electro-Hammer, vielmehr bestechen die dreizehn Tracks des Albums durch ihre perfekte Machart. Baut eine Electro-Kombo sonst auf harte Beats, eine nette Hookline und ein paar bekannte Synthesizer-Sounds, wenden sich Crocodile Shop von dieser überheftigen Fraktion ab und versuchen das Ganze mit, für Amis, untypischeren Mitteln. Bei den beiden Electro-Heads paßt einfach alles zusammen, die Samples, die gesamte Auswahl der Sounds und auch das Tempo. Die ersten drei Tracks sind der Hammer schlechthin und obwohl der Rest der CD ziemlich slowe Stücke sind, treffen Crocodile Shop mit fast jedem der weiteren zehn Songs ins Schwarze. Überrasgender US-Electro für Anspruchsvolle und solche, die es werden wollen.

MD

Crocodile Shop

„Beneath“

(Out Of Line/Semaphore)

Crocodile Shop sind das, was man gemeinhin als „Front 242 auf amerikanisch“ bezeichnen könnte. Die seit 1987 bestehende Elektroband gehört mittlerweile zur ersten Liga der amerikanischen EBM-Szene. Und das ist auch kein Wunder, denn Crocodile Shop verbinden in ihren Songs die Energie von Bands wie eben Front 242 oder Nitzer Ebb mit dem Bombast Laibachs und der Härte von KMFDM. Eine interessante, und zugleich gefährlich-explosive Mischung, die geradewegs auf die Tanzböden der Szene abzielt. Gesangsmäßig stehen Crocodile Shop ihren unverkennbaren, belgischen Idolen Front 242 in nichts nach, und man hat das Gefühl, als hätte Jean Luc de Meyer ein neues Projekt ins Leben gerufen. Front 242-Hardliner werden jetzt vielleicht stöhnen - schon wieder so ein Plagiat! - aber weit gefehlt. Trotz aller Ähnlichkeit haben Crocodile Shop ihren eigenen Stil gefunden und transponieren die Sounds gekonnt in die 90er. Auf alle Fälle sind Crocodile Shop eine Band, die auch hierzulande für allerhand Furore sorgen wird.

Oliver Schütte

Orkus

Crocodile Shop

„Beneath“

CD (Out Of Line/Semaphore)

Hier bleibt nur die Frage: Wieso hat man diese schon seit 9 Jahren bestehende Band nicht schon früher für Europa entdeckt. Sehr abwechslungsreicher Electro, mit Einflüssen von Bands wie Front 242, Nitzer Ebb und Laibach, wird hier auf fast 67 Minuten Spielzeit zelebriert. Aber das Trio aus den USA geht weit über das Zitieren bekannter Strukturen hinaus. Jeder der 13 Tracks auf dem Europa-Debut „Beneath“ ist eine kleine Entdeckungsreise in die verschiedensten Spielarten der elektronischen Musik: Klassischer EBM, (gesampelte) Stromgitarren, E-Pop, orchestrale Elemente à la Laibach und sogar Triphop-Elemente sind zu finden. Der Gesang kommt in bester Nitzer-Ebb-Manier, sehr unverzerrt daher und paßt sich hervorragend den Stimmungen der einzelnen Tracks an. Auf wüstem „Ich-bin-böse!“-Geknüppele verzichtet die Band gänzlich, was aber nicht heißt, daß die Songs nicht auch gut tanzbar wären. In den USA hat es die Band schon zu einigem Ansehen gebracht. Nicht umsonst war man schon mit Gruppen wie Nitzer Ebb, KMFDM oder sogar New Model Army auf Tour. Wieder einmal steht eine Band aus Übersee mit großem Potential in den Startlöchern für eine Karriere in Europa. Allen Freunden innovativer Elektronik sei gesagt: Reinhören lohnt sich!!!

Alexander Maciel



BLACK

CROCODILE SHOP - „Beneath“ (CD) Out of Line/Semaphore

CROCODILE SHOP kommen aus den USA und machen, im Gegensatz zu den meisten anderen Musikern aus dem Land der unbegrenzten Möglichkeiten, rein elektronische Musik. Wie immer wenn eine Band im Presseinfo über alle Maßen gelobt wird, ging ich auch diesmal mit großer Skepsis an dieses Album heran. Doch zu meiner eigenen Überraschung, war ich wirklich absolut begeistert von diesem Stück elektronischer Musik und kann Out of Line nur beglückwünschen. CROCODILE SHOP machen wirklich höchst energiegeladene, teilweise recht bedrohlich wirkende Musik mit überaus hohem Hitpotential. Angelehnt an die alten Heroen der Bodymusic, bringen sie aber noch genügend Eigenständigkeit mit ein, um nicht wie eine Kopie eben jener zu wirken. All diejenigen, die mal wieder elektronische Musik hören wollen, die nicht durchgezogen von PRODIGY-Sounds ist, sollten sich getrost dieses Album einmal zu Gemüte führen. Es lohnt sich auf jeden Fall (DL)

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SIDE LINE

Music Magazine

Nr. 04-1996

Depeche Mode Download

CROCODILE SHOP Bitten by the animal

by Deranged Psyche.

Completely seduced by the **Crush your enemies** remix album of the American **CROCODILE SHOP** I couldn't resist approaching the animal. And I invite you as well now to enter their surprising shop... The idea of the band started in 1987 in Berlin. Two of the actual members were on tour over Europe with their previous band, while this project splitted. So, R.A. Werner (fretless bass, fx & smoke machine) and Mick Hale (vocals, programmes, metal, banging, ebow, live percussions and producer of their next album) tried to find a new member to start something new. The actual line up came into light when they replaced their former drummer by a rhythm machine and the guitarist by more keys and electronics. Finally both were joined by V. Markus (keys, programming, backing vocals, 99% of the graphism and artwork) who was till then active in a rather Electro-Gothic formation. As he wanted to be active in a more Industrial minded project, **CROCODILE SHOP** was the perfect unit to join!

With such an intriguing band name. I of course started shopping around for some explanations... In vain maybe? RAW considers **CROCODILE SHOP** as "Energy, not the kind of energy that flours from the sun. It's more...there's just more." MH talks about "The animal known to us as a zebra, becomes bitten by the crocodile... the sound it can only make", while VM thinks "It was a dream... he was over there, but we were over here... we're stealing the crocodile's music everyday, we're writing his song, we're playing his game." I suppose everybody will now understand the signification of this unusual bandname!!!! (Don't you? Ed.)

About their music and their sources of inspiration, each member has his very own influences, but electronic bands like **FRONT 242** and other EBM pioneers, certainly caught their attention. It all results in a rather electronic approach and they "Do not shy away from the term Electro-Industrial. We strive to mechanize the creation of music and in turn bring it as close to perfect as possible." Listening to their compositions, I certainly perceive this Electro-Industrial spirit, sometimes reminding me to the great Belgian pioneers, in conjunction with a few other styles on the ride like Punk, Hiphop, Trance and even Tekkno.

In 1988 the band released their first production, which was a full length lp called **Lullaby** on the Susstones label. One year later, the ep **Measure by measure** was released on the same label. Afterwards, it seems to be they take a little rest to reappear in 1992 with another ep called **Technological optimism** on Danse Assembly. In 1994 they released their very first full length cd album on Tinman. **Celebrate the enemy** is an interesting album going from danceable EBM pieces to more Hiphop rhythmic cuts and even some kind of Electro-Punk assaults. A second album **Crush your enemies** has been released this year and is a really amazing piece. The main tracks of their first cd, were remixed in several ways, from EBM to Trance and Tekkno-dance. "Our music has never been aimed at any specific medium. The main purpose of these new versions was to see how far we could take the idea on **Celebrate**. Most remixes, in general, are filled with altered elements from the original versions. The more successful ones however always seem to cater to both the dance floor & the head. In other words, to add something in the background for the mind was another goal on there. More like three-dimensional mixes & not just stereo or beat heavy techno!" The first electro cd was produced by Chriss Randall from **SISTER MACHINE GUN**. "As it

turns out, the reviews have gotten better now that we've taken our own production. Actually the third album **Beneath** is ready. It will be released on Metropolis. This label is for sure bigger than Tinman, while the last productions of **FRONTLINE ASSEMBLY**, **NUMB**, **OUT OUT** and **PROJECT PITCHFORK** were released in the States on Metropolis. **Beneath** will keep the electronics, but add trippy elements in place of metal riffing guitars."

The content of their lyrics seems to be inspired by some serious social items. "We've reached a point in this world that the mechanics of racism, sexism & homophobia are completely outdated. Those who wish to perpetuate these uncivilized acts of ignorance find themselves more alone & isolated than they started out. The masses have spoken : Pro-choice for women, human rights for blacks or gays, equal chances for everyone & censorship for none. the repression of the human spirit must stop! Speak up for what you know is right and fight the good right!"

To be complete about **CROCODILE SHOP**, they seem to be very performant on stage where they try to elevate "A wall of sight & sound. We have the music which is loud and aggressive, combined with very bright lighting, which shines in the face of the audience, from behind us. And in addition we have video images of a disturbing nature that is continually bombarding the audience."

It's now time for the **CROCODILE SHOP** to emerge out of their marshland and bite the attention of the audience to maybe capture the deserved recognition.

Band: **CROCODILE SHOP**
Members: Werner-Mick Hale-V.Markus
Current release: **Beneath** (cd)
Current label: Metropolis



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UNDER THE VOLCANO

#29

Crocodile Shop "Celebrate the Enemy" (Tinman, POB 1114, New Brunswick, NJ 08901). This record perfectly incorporates an element long forgotten into the bland "Industrial" underground - INDUSTRIAL DANCE. As back in time kiddies, there were bands like Nitzer Ebb and Front 242 writing hard electronic dance songs without Death Metal guitars or *Heilbraver* samples. CS does this respectably and very well. Tracks such as "Smack Up" and "It Never Stops" are the best. An all around good CD - buy it. CD - 4/10

STONUGUN

I first heard of Crocodile Shop about two years ago, but I first heard them with their new *Celebrate The Enemy* CD (Tinman, POB 1114, New Brunswick, NJ 08901). They're worth the wait. *Celebrate* is a very hard and harsh blend of high-energy rock with the melodic aspects of electro and the high angst of industrialism. The bulk of their songs hold a central core of angry distortion, a ball of fuzzed energy comprised of a drumbeat, a floating backing cloud-synth, and a heavy driving bass line.



industrial - electronic - experimental

Crocodile Shop - Celebrate the Enemy
Tinman

Well, Chris Randall's production credits on this one made me sit up and take notice right away and that's strange because I don't normally care who does production. I usually want to hear the band do it themselves but hey, Sister Machine Gun is a cool band and this had to amount to something. Croc Shop walk a fine line between industrialism and angry pop songs. The synth basses and sequencers drive along behind some catchy leads, snappy, often quirky, vocals and some infectious melodies. I think what you have here is possibly the first crossover industrial group. "Growing Stronger" is a prime example of this. This would work on the radio and in the clubs. But in contrast, there's the pseudo-punk "(Re) Measure" that sounds like "Duty Now For the Future" era Devo. So what do you make of Crocodile Shop? This is overall, a catchy, not-quite aggressive mix of industrial, pop, punk and traditional rock elements that blend well together, minus some of the overt violence, but including snappy, memorable melodies. Got that? kh

PHOSPHOR

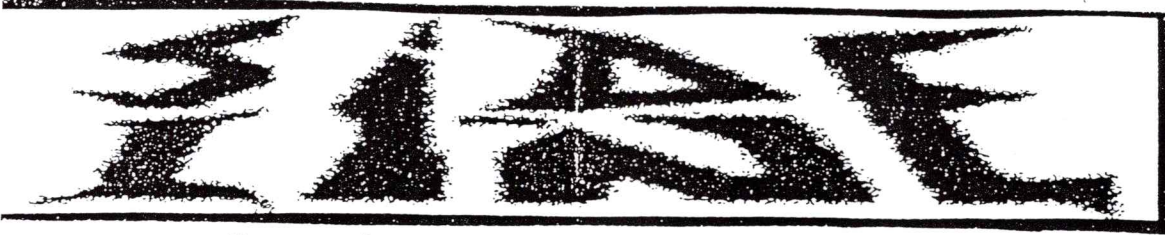
Crocodile Shop 'Celebrate the enemy'
CD
Some people might know Crocodile Shop from the song 'Growing stronger' which is presented on the compilation 'Rivet head culture' (If It Moves). It's one of the more accessible tracks of their new album. 'Celebrate the enemy' includes several other excellent electro tracks. One of them is 'Smack up', with a driving force behind the beat. In 'Crack the system' Crocodile Shop throw in some occasional scratching and dark beats. The rhythm twists and turns, the construction changes from time to time. It's kind of typical for this American three-piece. Mick Hale, R.A. Werner and V. Markus like to play with the rhythm, captivate you by romping with the matter and aren't afraid of using guitars. In short: Crocodile Shop have a great future ahead of them.
Tinman Records Int, PO Box 1114 New Brunswick, NJ, 08901 USA.

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Crocodile Shop Celebrate the Enemy Tinman

Very European sounding EBM from the East Coast. Punchy synths and thick drums produced by Chris Randall of SMG, which doesn't really do anything special for the band, other than maybe working with someone familiar to the style of music they do, which is in the same camp as SMG's *Sins of the Flesh*. Crocodile Shop use fascism as their focal point, but they don't focus on it enough to drive the point home with a hammer-like Digital Poodle did on *Division*, but in a more subtle way. Crocodile Shop remind me of Informatik at times, and of Mussolini Headkick at others, while still maintaining an individual style. [anon_devil]





CROCODILE SHOP

Celebrate The Enemy

(cd Tinman)

Here is an American electro band with a rather weird and rock sounding name. But in that CROCODILE SHOP you find only electronic influences ranging from FRONT 242 to DANCE OR DIE and some punk rock style in the background (maybe especially the DEAD KENNEDY'S) with a touch of hip hop à la NON AGGRESSION PARTY. And it's by incorporating all these various styles that CROCODILE SHOP managed to create their own thing. On this rather varied album, I especially appreciated the more electronic oriented cuts like *It Never Stops*, the hard beating *Crack The System*, the fast sequenced *Growing Stranger* and the second version of *Celebrate*. Quite entertaining for a first release. Tinman Records, pobox 1114, New Brunswick, NJ08901 USA.

DP 6/ DP

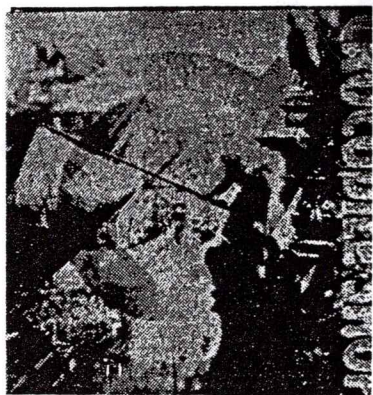
CROCODILE SHOP

Crush Your Enemies

(cd Tinman)

Released just a few months after their debut album, this new full length cd must in fact be seen as a remixed album with only one new track! But the evolution and the result left me breathless! Most of the songs have been given a more electronic sounding dimension and most often a still more promising profile! We also find here some trance-ritual mixes or even tekno-dance versions!! The excellent *Celebrate* is here given three remixes including a surprising ambient version! They also emphasized their strong *Growing Stronger* to which they added some power with banging bass drums. This cd gives a very fresh shape to the compositions of this excellent American act I strongly recommend you if you like nineties electro-EBM stuff. Keep on that way guys!

(DP:8/9 TSF:8) DP



A P O C A L Y P S E

Crocodile shop *Celebrate the enemy*. Hard, live sounding dose of angst, industrial produced by Chris Randall of Sister Machine Gun. This U.S. band defiantly has a European sound to it with its harsh sound. Fast moving music, catch it!
(Tinman records pobox 1114 New Brunswick NJ, USA 08901)

FAD GADGET #9

■ CROCODILE SHOP [*Crush Your Enemies*] Tinman.

Tranquil, the Shop begin their march out in early morning, the deep red sky rushing in behind them, bursting with lightning and electronic energy on "Celebrate The Enemy Underwater Mix". Executed and crushed in destructive mastery, Crocodile Shop stomp out even more industrial dancefloor inintmacy with variations of "Growing Stronger". Dancefloor club torture with several tasty slabs of guitar angst and sweet keyboard playthings that tickle the ears, who would beg for more? So stop fighting over who gets to wear the dog collar to bed tonight – grab some Croc Shop for salvation. Warm Lysian.

(MS) NEW INDUSTRIAL SOUNDS

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Crocodile Shop: *Celebrate the Enemy* Tinman

Just as I finished upgrading my PC's RAM, and as Crocodile Shop continued to play, I thought how great it is to be going into the next century with music like this. Will these guys be around? Probably. How do I know? One of their obvious messages is "work is reward" and a great quote from the CD, "The future belongs to those who seek it." Plus, in interviews they've stated their excitement and enjoyment of using the newest technology.



Giving a spin to the CD, I am not surprised by the content. Subject yourself to a total industrial dance submersion: strong electronic rhythms, funky bass, minimal guitar usage, and a little quirky twist on the vocals. They are not distorted or gurgled; the vocalist sings without distortion. I like it. What I am waiting for is the remix CD (there are a lot of these nowadays) *Crush Your Enemies*. If the band or any artists can find better ways of executing the original and remix versions of "Celebrate the Enemy," "Temple of Lies," "Grey Day Reign," and "Crack the System" on the CD, it will be a true masterpiece. (defunkt)

Crocodile Shop: *Crush Your Enemies* Tinman

Damn, they did it. Exceptional electronic composing appears in multiple reconstructed versions of "Celebrate the Enemy," "Growing Stronger," & "Said Said You Said." The main producer and member Mick Hale dug his fingers into the layers, added, mixed, and created an amount of new material with no limitations. Best examples: *Berlin is Burning* mix of "Growing Stronger" (more emphasis is put on the beat by a throbbing synth and Hales' voice is robotically sinister). *Iron Horse* mix of "Celebrate the Enemy" (fast bpm's and snapping layers of sequencing = trance tech), & *Lunar Trance* mix of "Said Said You Said" (a stereophonic song stuttering with a fluctuating synth note and three types of percussion, one sounding like empty tribal reeds struck in quick rhythm). (defunkt)

December 6, 1995

Music

Crocodile Shop—CD Release

By Dan Libro

New Brunswick is home to some of the most exciting and cutting edge music outside of New York City.

With venues such as the Roxy and the Melody on French Street, and The Court Tavern on Church Street, New Brunswick is creating a new musical culture of its own.

This force is driven by the merge of hop-hop, rock, and techno that has combined to form a totally new and fresh genre of music.

One such product of this musical revolution is Crocodile Shop. Formed from the wreckage of a "semi-legendary" pop-art group in 1987, Crocodile Shop takes a more aggressive approach to the realm of electro-industrial dance music. With their 1993 release of the

12" EP, "Technological Optimism", the band became permanently entrenched in the electro-industrial culture.

The EP reached number 40 on the Alternative Press club charts and remained on the Progressive Dance Promo charts for over 6 weeks. In 1994, the band continued its success with the release of their full length CD, "Celebrate the Enemy".

This album culminates the band's transition to Electro-industrialism and continues to support the reason MTV's 120 Minutes labeled their music as "sickly psychedelic" and "not exactly civilized."

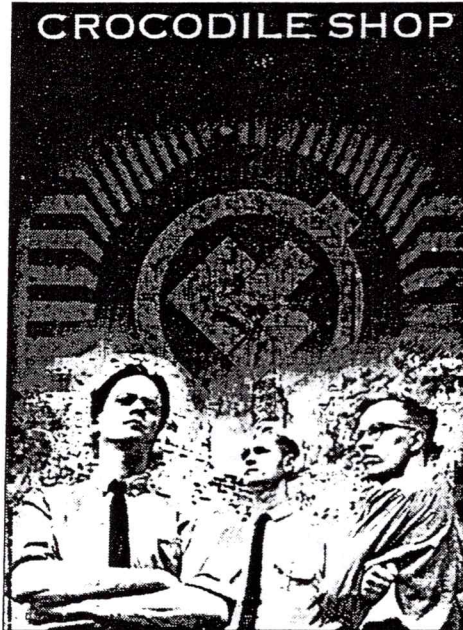
With a live show that has been called "amazing" by audience members, Crocodile Shop continues on its rise to prominence.

The band has a new remix album called "Crush Your Enemies" out on CD via New Brunswick's nationally distributed Tinman label.

The CD is over an hour of remixes from "Celebrate the Enemy" that include such rerecorded and reconstructed tracks as "Celebrate," "Growing Stronger", and "Smack Up".

Berlin (at the Roxy) will throw a CD release night in New Brunswick with a special performance by the band at midnight on Thursday, December 14.

Photo Lisa Orlandi • Treatment: ModernDesign (908-846-8063) ©1994



Members of Crocodile Shop: R.A. Werner (Bass & Effects), Mick Hale (Vox & Programming), and V. Markus (Keys & Programming)

For more information about this event call the Roxy at 545-8971, or Tinman Records at

(908) TINMAN-7. The new CD will be available at Quantum X music in New Brunswick.



The new CD, "Crush Your Enemies", will be available at most record stores in the Hub.

New Business Brunswick ENTERTAINMENT Journal

MARCH 1995 CITY REVOLT Music News

INDUSTRY STANDARD CONTINUED FROM PREVIOUS PAGE...

unnamed Italian label has also beaten Justin Broadrick to the punch by releasing the original Fall Of Because sessions in the same fashion. Justin will fix this quick by releasing them through

Those Kraftwerk looking digital beat boys Crocodile Shop are back with more personable fun cyber dance music on their new *Celebrate The Enemy* LP out now through Tinman. I'm hooked on this one big time...

Those Kraftwerk looking digital beat boys Crocodile Shop are back with more personable fun cyber dance music on their new *Celebrate The Enemy* LP out now through Tinman. I'm hooked on this one big time. Those loopy kids



City Revolt

THE ALTERNATIVE MUSIC & ARTS COMMUNITY OF THE TOWNSHIP OF NEW BRUNSWICK

12-inch box set of the remixes will also be available through

DISSONANCE

vermont & online



10 *disc:* What was the genesis of the band now known as Crocodile Shop? Why and how was the band originally founded?

MICK: Werner & myself were involved with a more conventional "Pop-Art" band, who were touring Europe at the time. We became disillusioned with that band & decided it was time to do something different. We wanted to make music with alot less boundaries than anything "traditional." Croc Shop started out as more of a joy Division influenced group tho: with drums and guitar... but we slowly started adding electronics and getting even "darker" and "weirder" with each release and line up. We have been putting out records since 1987 as CS, although the style has evolved into the electro-industrial thing we're into now.

disc: Who comprises the Crocodile Shop clan? What objects does each member manipulate, and have any of you been involved with other musical projects or dabbling in other media?

Vm: CS is comprised of Mick Hale on vox, programming & textures, R A Werner on bass & effects, and myself on keys and programming. As Mick mentioned, he and RAW were involved in a successful Pop band in the early 80s, who put out a bunch of 45s, EPs & LPs. I spent my energies on other, personal projects.

MICK: So personal that the week Markus joined the band he played with his previous electro-goth band in a barn and the Limelight with CS!!! **Vm:** Ahem... and lately, as a unit we've cloned ourselves as CS@econ, in an order to examine the opposite of composing music. We're also collaborating individually in groups that cover the musical spectrum, from Pop to Techno. I'm an Art Director so my face is buried in a computer all day. While Mick scores soundtrack and theme music for various films, RAW is in electronics.

disc: Is there a story behind the name Crocodile Shop, or was it just one of those things where you woke up the next day and the name was emblazoned on the tape? **RAW:** The name actually "was" emblazoned on a tape. I'm not sure why, but when Mick made the first demos for CS in 86 with our original drummer, he wrote "Crocodile Shop" on the tape. I think the name mutated from wanting to call the band "Reptiles" but someone else beat us to it.

disc: What other artists (musical or otherwise) have had an impact or influence on Crocodile Shops work?

MICK: I personally find the Dadaist movement to be very influential in the way that they mocked "art" all the while creating "art-foo!!!" CS has aspects of that in our music. I also quite enjoy Dali, as well as most dark, electro music that doesn't concern itself with the new "metal" trend.

Vm: In no particular order: Musically, Front Line Assembly, Depeche Mode, Debusay, Wagner, and Eric Sate. Otherwise, Marinetti and the Italian Futurists, the Russian Constructivist Movement, Ezra Pound and Poundstone.

RAW: The theme music from the series World At War is very powerful. Also the old Russian Propaganda posters were quite a sight.

disc: The use of the word "industrial" covers a wide range of different concepts, what images do you conjure up from this term and how would you describe your music in relation to your definition?

MICK: I've always described "Industrial" to people who (waaay before NIN) would say: "So what is your band like?" as "like listening to Disco in a Machine Shop", with all the clanging, chugging, & electronic hum that that implies... it has always seemed quite apparent to me, that without Donna Summers' "I Feel Love" there would've been no basis for early Nitzer Ebb...

Vm: Industrial to me, is strong & clean music created by strong, clean people carrying a strong, clean message. "Industrial" music is Modern music, which implies that there is no point in ranting it with the otherwise prinitivistic method that conventional rock bands use. *Digital crushes Analog.*

RAW: The term industrial always reminded me of Machinery, and "Industrial" music to me is basically music made in one way or another by (or with) Machines.

disc: You tend to use a lot of militant imagery in your work. Do you find that people tend to misconstrue the visions/intentions of your art due to your use of this imagery? **RAW:** I know for a while people definitely

took us the wrong way. I don't really see these guys live! (CD: Timman) :gltCh: the very sarcastic, but at the same time freque tend to take things too seriously. **Vm:** The imagery is used as a mockery of itself. Anyone who believes it, or thinks we are preaching it, is taken in by it and thus mocked by us.

disc: How do you find your music received by people in the New Brunswick area? Is there an audience for synth-based music in Central New Jersey?

MICK: We've been playing in New Brunswick since our goth phase so we've got a good base of kids in black who'll show up, stand there & wonder why CS is so bleak, until the energy rises and they just all leap forward and exclaim things.

disc: Do you play live often? What equipment do you use on-stage?

RAW: We appear less than KMFDM, and more than The Young Gods (in the US). As far as equipment, we use as little as possible and thanks to the Gods who invented DAT!

disc: How did you become involved with the Timman label?

Vm: We were negotiating with Germany's MACHINERY label for a three record deal over 10 years, which we talked down to 5. But friction hit when they wanted to own our logos, publishing and everything else CS for that time, and we only wanted to sell them the music. That's when Timman stepped in and offered us exactly what we were looking for.

MICK: Yeah, like the rights to our own logos and song!!!

disc: Are there any other Crocodile Shop releases coming in the near future?

MICK: Yes, we've just completed a remix cd that's longer than the album... It's got alot of really different interpretations of the material. It'll be great fun for both DIs & home listening. It's really "Head-Music" Y'know...

disc: Did you have to become members of Timman Records? Jeff Johnson's drinking club The State before he'd sign you?

Vm: That's a funny story. Back in college I worked with Jeff's roommate at a print shop & where we developed the concept of a STATE based on propaganda and barbarian/tribal heritage. At one of our drinking sessions, he brought along (the

created remixes culled from the celebrate The Enemy album. Delving into dancier electronic styles. Crocodile Shop moves from stripped down electro cuts to European techno and trance tracks to assorted keyboard weirdness with ease and grace. One of the very few remix CDs I own that is stylistically varied enough to listen to from beginning to end without hating all of the songs afterwards. A band with great promise.

hating all of the songs afterwards. A band with great promise.

hating all of the songs afterwards. A band with great promise.

disc: Are there any new bands out there that Crocodile Shop feels are particularly promising?

Vm: We played with Psycho Horror at a Barcade gig in the City. They definitely have something brewing there with the dark industrial sound. Otherwise our area is a bit bleak, at least judging from the bands I've heard. **RAW:** I agree with Vm, there's really few bands here with promise.

MICK: I think there's lots of good new bands, who with the right production & mix could be huge!!! From NY there's Psycho Horror (who are actually one of the many "spin offs" of another NY band with a much over-used number in their name, whom all I can say about is: if your gonna have an "attitude" about your music you better at least be good and tight, to back that Shite up!!!!)

On the positive side tho, there's Cash AD from New Brunswick, The Aggression from NY, and both groups need to control their primal "gee-ear" urges, but are promising nurr-th-less!!! And I just booked (I did) and do promotions for clubs in the area) a North Jersey band called the Infbrd, who are a CocatEAU-Twins like duo... and they're really together!!!

disc: How can fledgling fans get in contact with Crocodile Shop?

MICK: Either thru our publishing company Danse Assembly Prod. [ASCAP] (5 Franklin Blvd. Somerset, NJ 08873) or thru Timman (PO Box 1114, NB NJ 08901) — for merchandise, like t-shirts, stickers & cds. When contacting either please enclose a SASE for a reply and (from Danse Assembly) free copy of our monthly DAAHn' zine.

disc: I'm out of questions, is there anything that any of you would like to expound upon before concluding?

Vm: The future belongs to those who seek it. Our society is wasting its time regressing. CS presents an optimistic future, where Machines are used by enlightened humans to better living standards and our life. Fitz Lang said it best when he wrote: "The Hand and Mind must work together." **MICK:** But... I thought I said it best "gins" with: "We must work towards our goal, this is the future, a futurist time!"

CROCODILE SHOP

strong, clean music by strong, clean people

