

Street Date: Sept. 23, 2003
Genre: Rock

KMFDM WWII



LINEUP:

Sascha K. (vocals, keyboards/synths, drums)
Raymond Watts (vocals, guitar)
Lucia Cifarelli (vocals)
Bill Riefelin (bass)
Joolz Hodgson (guitar)
Steve White (guitar)
Andy Selway (drums)

TRACKLISTING:

WWII
FROM HERE ON OUT
BLACKBALL
JIHAD
LAST THINGS
PITY FOR THE PIOUS
STARS & STRIPES
BULLETS, BOMBS & BIGOTRY
MORON
REVENGE
INTRO

Originally formed in Paris, France, KMFDM was founded by Sascha Konietzko and German painter/multi-media performer Udo Sturm. The duo made their in-concert debut on February 29, 1984, when they performed at an opening for an exhibition of European artists at the Grand Palais in Paris (with the show consisting of Sturm playing a synthesizer that would play feedback and Konietzko playing a five-string bass). The same year, KMFDM issued its debut release, Opium, but Sturm exited the group shortly thereafter (around the same time, Konietzko was joined by drummer En Esch, who would remain with the group from then on out).

That's the history. Now onto the present...

KMFDM have returned with their most concentrated masterwork since 1993's Angst. Sascha and company have a story to tell and it ain't pretty. Going from points of pure aggression to, dare we say, electronica, the album is the next step in an already fabled career.

MARKETING/SELLING POINTS:

- Metal/Rock Specialty add date: 8/26
- Full servicing to all local, regional and national media
- Online Campaign to kick off 2 months prior to street date hitting all rock, metal and electronic portals on the web
- KMFDM hits the road in late September and will on the road throughout 2004!
- Bandbitch street team has been hired for all lifestyle/Internet marketing, hitting all metal/rock shows, tattoo shops, Comic Book Conventions and more!

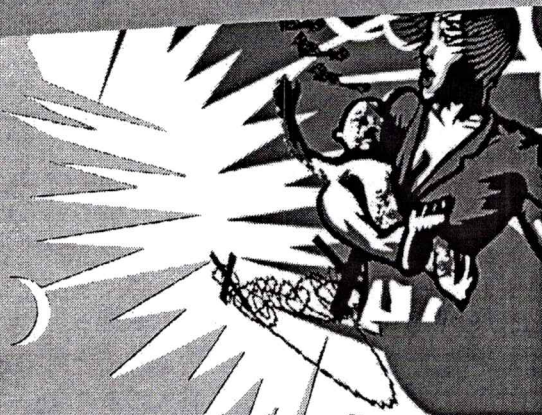


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For Immediate Release:

KMFDM Explodes with *WWIII*

Album Released September 23rd through Sanctuary Records

Band Launches North American Tour in October

KMFDM, the ardent guardians of the 'Ultra Heavy Beat', have returned with a trend-killing, ravenous, all-out assault called *WWIII*. Released on September 23rd via Sanctuary Records, the album opens a new chapter in the ever-expansive world of KMFDM. On the surface, the disc may be deemed politically-prophetic (following up 2001's *Attak*); however, KMFDM's dynamic new vision is both uncompromisingly disdainful and rapturously seductive.

Spawned in 1984, KMFDM rapidly evolved year-by-year through intense experimentation and touring; redefining and upgrading themselves with each progressing release. 2003 sees KMFDM aptly dubbed 'rock with a conscience'; a band that breathes as a cohesive unit, yet is not limited in vision or experience. Fueled by everyday news & events, the band is frequently known for its revolution-styled lyrics and thematically extreme social commentary. Says vocalist/keyboardist/bassist/ringleader Sascha "Kapt'n K" Konietzko explains the band's position, "*The fears, the vulnerability and the McCarthyism that slowly creep into the remote corners of one's brain are all weapons of mass distraction. This is serious and needs to be opposed and eventually debunked. But I have to say that we have no interest in making only intensely serious statements, either. We see art as art, and politics for what it is. KMFDM's lyrics simply reflect the absurdities that we all are bombarded with every day.*"

Add these intense lyrics to KMFDM's diverse style, and you get a glimpse of the band's true charm – music that is thought-provoking as well as conducive to dancing...and even headbanging! Alongside Konietzko are the bludgeoning multi-guitar crunch of Joolz Hodgson & Steve White, the boisterous percussion work of Andy Selway, the dark, debaucherous vocal emanations of Raymond "Pig" Watts and spitfire hellcat vocals of Lucia Cifarelli, whose fervent vocal style emerges as provocative, evocative, and oft times contemptuous. The tracklisting for *WWIII* includes:

WWIII	Stars And Stripes
From Here On Out	Bullets, Bombs, Bigotry
Blackball	Moron
Jihad	Revenge
Last Things	Intro
Pitty The Pious	



A KMFDM interactive e-card is available for download here:
<http://www.sadisticcreations.com/kmfdm>

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KMFDM is not a band to speak bold words without the muscle to back itself up, therefore an extensive North American tour is already slated to promote the release of *WWIII* throughout October & November (36 shows in 40 days). The tour routing (with opening act Bile) is as follows:

Friday, October 17 th	Seattle, WA	The Catwalk
Saturday, October 18 th	Boise, ID	Big Easy
Sunday, October 19 th	Salt Lake City, UT	Bricks
Monday, October 20 th	Denver, CO	Ogden Theatre
Tuesday, October 21 st	Lawrence, KS	Granada Theatre
Wednesday, October 22 nd	St. Louis, MO	Mississippi Nights
Thursday, October 23 rd	Minneapolis, MN	First Avenue
Friday, October 24 th	Milwaukee, WI	The Rave / Eagles Ballroom
Sunday, October 26 th	Chicago, IL	House Of Blues
Monday, October 27 th	Chicago, IL	House Of Blues
Tuesday, October 28 th	Cincinnati, OH	Bogart's
Wednesday, October 29 th	Pontiac, MI	Clutch Cargo
Thursday, October 30 th	Cleveland, OH	Odeon Concert Club
Friday, October 31 st	Rochester, NY	Water Street Music Hall
Saturday, November 1 st	Boston, MA	Axis
Sunday, November 2 nd	Providence, RI	Lupo's Heartbreak Hotel
Monday, November 3 rd	New York, NY	Irving Plaza
Wednesday, November 5 th	Philadelphia, PA	The Trocadero
Thursday, November 6 th	Washington, DC	9:30 Club
Friday, November 7 th	Charlotte, NC	Tremont Music Hall
Saturday, November 8 th	Atlanta, GA	The Masquerade
Sunday, November 9 th	Tampa, FL	The Masquerade
Monday, November 10 th	Fort Lauderdale, FL	Club Venu
Wednesday, November 12 th	New Orleans, LA	Howlin' Wolf
Thursday, November 13 th	Houston, TX	Numbers
Friday, November 14 th	San Antonio, TX	White Rabbit
Saturday, November 15 th	Dallas, TX	Deep Ellum Live
Sunday, November 16 th	Tulsa, OK	Cain's Ballroom
Tuesday, November 18 th	Tempe, AZ	Marquee Theatre
Wednesday, November 19 th	West Hollywood, CA	House Of Blues
Thursday, November 20 th	Las Vegas, NV	House Of Blues
Friday, November 21 st	Anaheim, CA	House Of Blues
Saturday, November 22 nd	San Francisco, CA	Slim's
Sunday, November 23 rd	San Francisco, CA	Slim's
Monday, November 24 th	Portland, OR	Roseland Theater
Tuesday, November 25 th	Seattle, WA	Fenix / Fenix Underground

September 23rd brings a new dawn in contemporary, heavy music...music with a conscience...KMFDM.

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For more information & interview availability, please contact:

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WW III (Sanctuary Records)

Sascha Konietzko – vocals, keyboards/synths, drums
Raymond Watts – vocals, guitar
Lucia Cifarelli – vocals
Bill Rieflin – bass
Joolz Hodgson – guitar
Steve White – guitar
Andy Selway – drums



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Want to know what the future holds? Three years ago, dullard insomniacs across America frittered away six bucks a minute on Miss Cleo's 1-900 fortune hotline. Around that same time, government security agencies routinely dismissed information about the future with disastrous consequences.

By comparison, veteran industrial-rock band KMFDM has had a better success rate. They nailed down the future like a hard-wired Nostradamus when, in the spring of 2001, they decided to name their then forthcoming release *Attak*. Now, with the ominous title and sobering artwork of *WWIII*, the band's debut for Sanctuary Records, KMFDM are setting off a 1000-decibel wake-up alarm. "Funnily enough, the title *WWIII* was already coined on last summer's tour," reveals KMFDM chairman Sascha Konietzko. "The artwork was done in September-October of last year, way before America's invasion of Iraq. Once again, KMFDM has a slightly prophetic angle."

WWIII is KMFDM's 15th full-length album, and while many of the bands operating in their milieu have either faded away or have become a sad parody of themselves, Konietzko's ensemble has embraced new directions while continuing to jack-up the energy level. For the making of *WWIII*, Konietzko (a.k.a. "Kapt'n K") enlisted members of the live band who accompanied him on last year's *Attak* tour and the subsequent live disc/DVD *Sturm Und Drang*. In addition to the participation of longtime collaborator Raymond "Pig" Watts, he credits the contributions and chemistry of singer/lyricist Lucia Cifarelli, Jules Hodgson (guitar/bass/keyboards) and Andy Selway (drums) as being crucial to the new disc's cohesion and surprising energy. "I really like how we worked as a band this time around," he says. "In comparison to *WWIII*, *Attak* was a patchwork of material that came to fruition during a period in which we regrouped as KMFDM. On *WWIII*, I worked with Andy and Jules for the first time in a recording studio. It was a whole new experience to have a real drummer playing on an entire album and to have Jules take on serious programming and engineering tasks in addition to him being a fantastic multi-instrumentalist. Add Lucia's ability to create songs and pull off amazing performances, and I knew that this was enough for a great band. We focused on songwriting and production, and didn't spend a lot of time trying to decide what kind of synthesizer we were going to use on a particular track or how to approach this, that or the other. We just made decisions and had fun."

WWIII opens with 54 seconds of quasi-Appalachian backporch whimsy: slide guitars, moonshine swigs and the sound of what could be an inbred mating call from the movie *Deliverance*. Just before the hardcore rivetheads think something must have gone horribly wrong at the CD pressing plant, the savage guitars kick in, giving way to a vicious onslaught of slash-and-burn beats and synth noise, launching a torrent of Konietzko's unbridled contempt on what we *really* need to wage war on. The title track's urgency is as harrowing as the KMFDM classic, "A Drug Against War": Factor in the state of the world today, and the song's relevancy is as real as a pick-axe to the forehead.

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That sense of disgust and vitriol surges through many of the disc's 11 tracks. Cifarelli's "Last Things" takes on the persona of a fatalistic freedom fighter that's been crushed physically and mentally. "Stars & Stripes" attacks the self-serving jingoism of governments and their closed-minded constituents, while "Moron" details a resemblance to a particular commander-in-chief. Undercutting the serrated socio-political edges on *WWIII* are songs like "Revenge" and "Bullets, Bombs & Bigotry," typically Watts-ian tales of debauchery; "Pity For The Pious," a libidinous groove-fest with longtime band collaborator Cheryl Wilson straddling the line of lust and pain; and the self-deprecating band member shout-outs of the closing "Intro," are, according to Konietzko, "a segue to the next album."

Konietzko has a unique personal perspective. He remembers growing up in the '70s in Germany, when radical political groups like the Red Army Faction routinely kidnapped and killed government officials and bombed American military installations ("A lot of the kind of terrorism that people here have their panties in a bunch over is really old hat to a lot of Germans"). Although he has lived in America for well over a decade, he still remembers life in the European Theater when America and the former U.S.S.R. were locked into the Cold War, and the daily thought of nuclear annihilation generated both fear and loathing in the hearts of many Europeans.

"Lucia is the only American in *KMFDM*," he explains. [Selway, Hodgson and Watts are British.] "Regardless, all of our mindsets are similar on this record. What Lucia has to say and what I have to say are really ladled out of the same tureen, as well: How long can all of this flag-waving and misunderstood patriotism-crap go on before the conscience of the people kicks in and they think, 'Maybe there's something wrong here?'"

KMFDM will wage *WWIII* across America, beginning their next tour in mid-October, fearlessly throwing it down and inevitably rattling the cages of the complacent. After experiencing *WWIII*, one gets the feeling that even if this band were firmly ensconced in the media spotlight, KMFDM wouldn't change.

"The fears, the vulnerability and the McCarthyism that slowly creep into the remote corners of one's brain are all weapons of mass distraction," he says, stridently. "Of course, this is serious and needs to be opposed and eventually debunked. But I have to say that we have no interest in making only intensely serious statements, either. We see art as art, and politics for what it is. *KMFDM's* lyrics simply reflect the absurdities that we all are bombarded with every day."

This isn't rock with heart. This is rock with a conscience. Now more than ever, KMFDM are doing it again.

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