

"This interview was conducted over discord,  
by Egons request. No endorsement."  
- Agent Traveller John Force



N.A.T.G.E.O Interview  
with DJ Corrubbold (Egon Krenz)  
conducted by Agent Traveller (John Force)

AT: For the readers information, Egon Krenz under the name 'DJ Corrubbold', 'Neuhaus Memetics', and a few other netted alia, has been recording ~~it~~ into ~~all~~ an everexpanding pile of digital music which has opened another slip gate 4 travel between the world of ambient, noise, neo new age music etc.. And the world of dance music (primarily internet-housed). Your first release was a sorta-footwork, sorta new-age, melted mess that got ~~people~~ people trying to make their own \*dophins into the future w/ drums\* type tracks for a while, did n't it?

EK: Yes! That EP was untitled (for your pleasure), under the DJ Corrubbold name (which is my old standby, so to speak. It was late 2006 when I started on that, after I got myself set up in Dierhagen. It was particularly when me & the wife got ourselves a laptop- i'd obviously not had one previously and felt like quite the kid in the candy shop, perhaps a starving kid in a candy shop lol. The fact that the borders of.. geography & community were seeming more... puncturable, than ever before, was really what excited me and got me constructing musical pieces in a way I simply hadn't done before. The internet is certainly the biggest revolution in music ~~since~~ - it's to music like boats were to religion. Cassettes vinyls.. That waws one thing.. But the internet can unfurl and expose like the physical mediums of my time couldn't. Although ~~just~~ it ~~didn't~~ dissapate social or economic barriers to creativity, it made the space bigger.... anyway, sorry, I wanted to make that EP by combining things I was beginning to appreciate thru the net.. Dance music, footowk and juke specifically were exciting me from this distant perspective. The universality of dance, a technologically-addled human ritual, and the excitement of enjoying these groups out of south and west chicag -o from my rocking chair ~~in~~ on the german coast (thel, atop frees me from the desk), was something I wanted to use elsewhere... Aply this !\*\*humanism\*\* to some-thing else- so that's what I did.

AT; With the new-age sound?

EK; Yes, I'd also been listening to something a little closer geographically, as lots of different names active in Antwerp were putting out things, I was a frequent mail-orderer.. which feels out of date now. Still, this was conducted through the internet. I doubt I'd have found them without it- and perhaps it wouldn't exist- but I do n't want to be spurious. I was using a combination of audacity and some analog equipment we had bought locally- ~~like~~ 4-track, cassette recorders & the like.. I went about trying to make these diverse sounds co-exist. It's been a long history since then, but that's the beginnings.. How I remember anyway lol.

EK; U still there?

AT: Yes sorry!! kettle boiled

AT: From what you say, you seem to have a lot of optimism (or perhaps just 'pep') about the internet, may I interrogate that surface and ask you if you think the nets role in music is all this sunny? We've been hashing some of our own ideas on this too.

EK: Well it certainly felt sunny to me, settling down in 2006 and seeing the world -s communication systems become.. More than a system, but a geography. At my age perhaps it was a bit more shocking.

But, it's a technology too, a tool also. Tools have many possibilities, but they have to be \*used\* for any of those possibilities to be realised. That means ~~that~~ the impact of tools and technology is dependent on the use and ownership of the tool.

**EK:** (cont...) In this way, technology liberates us from the past while being limited by the present.

**AT:** I would say we've already seen the explosion of the internet, the explosion of its possibility, get curtailed and forcibly contracted by the corporate investors (who demand something profitable if they are going to invest in the internet project), and began to ensure so with the Web 2.0 Operation and the subsequent years in the facebook era and its structural homogenising & app-ifying of what the internet is), who obviously noticed the possibilities of the internet far exceeding their comforts and interests in the frontlining work of 'web 1.0' and desperately took control of the beast their military-cousins created.

**EK:** Internet infrastructure is owned and operated by these private companies you refer to, they own the tool- it just so happens we are allowed on it - this is my point exactly. To tie up my metaphor, a tool (like a hammer, a stone hammer) can do lots of things, it opens up the world to those possibilities but if said tool is privately owned, it can only be used in ways acceptable to those owners. So...

Those modern day limits to creativity are not simply cast away by technology itself.

**AT:** Limitations such as...

**EK:** Well access is a fundamental one. Art is left to those with the means and time to make it.

**AT:** Just as much as technology unleashes social reality, social reality re-releases technology. They determine each other, as opposed to one determining the present / future of both. Very important distinction, I think! Now... I want to ask you another question.

**AT:** I want to draw back to something you said earlier, you referred to the footwork & juke sounds as a humanism? Can you elaborate?

**EK:** What I meant was that dance music to me represents access to a long human ritual of dance.. Both as a raving, and motion, the relinquishing of the body to spasms; and as more intentionally designed art-forms of communication & culture (such as the culture of footwork surrounding the dance battles, a unique social dynamic created by a community-culture). To stay on example, footwork emerges from a chicagoan conduit, created by a specific dance culture and community but it is still able to be universally engaged with, most prominently thru the internet it can be enjoyed anywhere with great sincerity as the technology of dance is humanistic. I want to plug that humanism in to other things, I want to plug dance in to other sounds and create tunnels between them while simply providing access to that human ritual of dance. Everywhere between the coordination of trad. footwork and the thoughtless raving.

**AT:** Thank you, now I just have another question - It's sort of the elephant in the room, before your so-far 25 year net-music career, you could only be known as Egon Krenz, the last president / general secretary of East Germany.. As opposed to Egon Krenz, AKA DJ Corrubold. Do you care to speak to this drastic change in your life?

**EK:** Of course, although it really is rehashing old news... I held the position briefly, for about a month and a half.. Chairman of the State Council for only a few days longer, as well as Chairman of the National Defense Council. I was deputy to Erich Honecker prior and joined the party when I was a teenager.. It's so long ago now, I have defined myself by my true passion now, as a DJ. While maintaining that the fall of the Berlin wall was the worst event of my life, I believe I would have retired from politics to DJism even if it did not happen. Of course I couldn't begin until 2006 due to my imprisonment, it was 6 and a half years. Charges of manslaughter and political crap. I hadn't owned a laptop before the imprisonment either.

**AT:** Considering your lifelong background in this field, do you want to make any sort of political statement about the world today?

**EK:** No.