**(RECORDING BEGINS)**

This conversation was apprehended from official source recordings from February 1995. The voice has been positively linked to a "Torsten Lambert"; a relation of the Acardipane collective. At the time of this recording, PCP's massive output and influence on the world's darker imaginations was just beginning to painfully trail off. The faceless production team had already created and covered every hard base with balls enough to put out their Frankfurt Trax series with backing from Sony.

Dissing every fat, greasy, overpaid dj and plastik party person; thriving in Europe's wormy home of lousy trance and harthouse records; disseminating pure Hardcore music and thought as law in the Underground; PCP remains your assault against the world's established shit systems and dj mafias, backing it's name with brutal reputation. Planet Core Productions has immortalized itself as THE force of hard legend. Pure, phantastic atmosphere.

(RECORDING BEGINS)

WHAT IS YOUR FUNCTION AT PCP?

i'm running the labels and doing all the stuff which has to do with the promotion, marketing stuff, etc...

YOU DO MUSIC TOO?

yea, some tracks. i also work on the concept of the whole thing.

ARE YOU ONE OF THE ARCARDIPANE BROTHERS?

yes yes.

ARE YOU AND THE MOVER DOING MOST OF THE PRODUCTION?

yea, but the Mover (Marc Trauner) is in the studio the whole day. he's always producing tracks so he's always being left alone.

YOU DON'T DO INTERVIEWS. WHY SO ELUSIVE?

yea, we don't do many interviews. i don't think they're so cool. there are not many good magazines out there because they all write the same shit. i hate the other music they all try to push, you know. in Germany there are maybe five to ten techno magazines and they all write the same shit about the same hype stuff and it has nothing to do with the true music. we are totally against it and that's why we don't give interviews to them. we do give interviews but only to Underground magazines like 'TNT' [France] or 'Agent Underground' [England]. we just work with the Underground.

YOU GUYS DON'T TALK TO PEOPLE AT PARTIES EITHER. WHY'S THAT?

you don't have to talk to them, you know, because everything is changing. the good, they stay, and you know them after a while. you don't have to talk to every shithead out there. this is not arrogant but its just easier for life, you know. you don't have to have so much shit in your head.

WHERE DO YOU GET REACTIONS TO YOUR MUSIC FROM?

oh, from nearly all over the world, especially Australia: they are totally into our hardcore stuff. Italy and Paris, France, the market there is very good. Austria, Switzerland, England...nearly all over Europe. in America, it's a little bit hard to get our records there. i think they don't leave New York so i think many people know us there but we don't get many reactions from America.

WHO DOES YOUR ARTWORK?

that's a guy from Embargo [Frankfurt]. he has a merchandise store, a mailorder service, a distribution for an exclusive collection of clubwear and merchandise/rave stuff etc... he's doing our artwork for the records and PCP merchandise.

WHAT DO YOU CALL YOUR MUSIC?

ah...techno, true techno. futuristic techno music. modern music.

INFLUENCES?

that's hard to say. really, everything which is good influences everyday. the last thing was the drum and bass stuff from England which had great elements in it which we then used, not sampled, but in our way. it can also come from a pop song from the charts which has a good idea or a good element or it can be a boring rock song, it does not matter. but for our taste of music, we listen to the same stuff which we do. there are lots of people out there and all around the world who are trying to do the same style of music which we do. they are from the same roots.

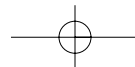
that Suburban Knight record, The Art of Stalking...you remember that? this was one of the most influential records for us which ever came out...especially for the Mover. if we would do a PCP 'all time top-ten', the Suburban Knight would be in the top five, ha ha!

Mad Mike is really one of the guys who influenced us in the past. there are not many people but we have lots of respect for Mad Mike. Underground Resistance is really really cool. we have lots of respect for the music. we never met them but we think that they're cool people. there's a lot of hype here with the Detroit stuff at the moment here in Germany. every underground dance and trance dj is playing Detroit stuff, the stuff which sounds five years old, but nobody gives the respect to UR which is number one from Detroit. everybody's into Derrick May and Derrick May...who is he? he did records five or ten years ago and okay, he did some good stuff but if he did records now, then maybe you could say he's still good. with Mad Mike it's totally different. this is more our kind of music. this is techno and the rest is just house. it would be very cool if he would produce hard tracks then this would be a thing for the future because at the moment their stuff is very mellow. i like it very much but i prefer the hard stuff.

WHAT BESIDES TECHNO?

besides techno...a lot of jungle but not the crap stuff, only the dark, soundtrack style-ish sound. we listen to not that much anymore. years ago, we listened to rap and hip-hop when it was really good and when there were really new styles coming out every month. we listened to all kinds of music in the beginning like acid house ten years ago or so. also heavy metal, death metal, everything, you know. we don't make borders.

YOU DO JUNGLE YOURSELF TOO, RIGHT?



White Breaks: this is our breakbeat label. we already have three releases on it. we started the label nearly one-and-a-half years ago with two releases and then we stopped because nobody wanted this kind of music at the time. now everybody's into it so we reactivated it but not only with jungle music to push the hype: instead of that we do everything, like the third one recorded is break-core and the fourth one is more oceanic hardcore, more mellow hardcore but very good, i think, and we will go on with this label with any kind of breakbeat or jungle.

HOW MANY AND WHAT ARE THE SUBLABELS YOU RUN?

we do SS which stands for 'Super Special'. this label is for techno only, for real techno. it can be industrial but it has to be real techno: total underground sound. we do Dance Ecstasy 2001, which is more for raves than for the clubs: tracks you have to play normally if you are not a commercial dj but you want to have a good party. then we have the PCP label. this is a label for every kind of music; it doesn't have to be danceable or so but we haven't released anything for half a year because we plan to do new stuff. we have some stuff on DAT now which we'll release in the next half year. then we have Power Plant where the first releases are from Zekt [Denmark]. they do hard acid. we have Kotzaak which is totally brutal hardcore and gabber. there's a lot of labels...let me see. we have Cold Rush which is doomy hardcore, very slow and massive, bold hardcore. we think this is the future because everybody thinks gabber has to be speed. every hard dj in Germany is just playing the speed stuff. after a while you find out it's not hard if you play Terror Trax stuff on plus eight or sixteen. they play every record speedy and i don't think this is hard. for me, hard is every kind. this is our statement because when we dj, we play everything.

FAVE STYLE OR PROJECT?

not really. me, personally, i'm more into the hard stuff but i also enjoy our mellow mellow records. we do everything from PCP house to PCP hardcore and it's always different from other styles: it's not real house music when it's PCP house.

WHAT DOES FEAR IN DANCE MUSIC MEAN TO YOU?

fear..

SOME PEOPLE MIGHT SAY YOUR MUSIC IS SCARY...

yea, we don't want to make just dance music because real dance music is like "okay", you dance to it and there's nothing behind it. we want to tell a story. with every song we do, there's a concept behind it. this is just our reaction to the things which happen in everyday life and so on. it's not easy, so the music is sometimes very hard.

WHAT DO YOU SAY TO PEOPLE WHO THINK YOUR MUSIC IS 'VIOLENT'?

they should check out some other records from us which are not violent. ha! but no, anyway, violent records...i mean...'pff', many violent things happening here and if you always get depressed by things which are happening, you get angry. there's a lot of trouble here, you know, and that's the reaction of it.

SOME OF THE 'PHUTURE' COMPILATION WERE RECORDED LIVE AND AT SOUND CHECKS:

WHAT'S A LIVE PCP SHOW LIKE?

yes, that was just from the mixing table. they were the only tunes we had which were recorded. at the moment we don't record stuff live but we play live very often and it's totally different from the records. we will do a double album soon, 'PCP Live', but in the studio we work on the songs because we change our live program every week: we never play the same live set two times because we play totally live. we have mc's on stage too and it's very hard and violent, ha ha! so

people are always afraid of us. if we come to play at a rave here in Germany, all these trance raves, you know, that shit sound, everybody's totally just on trax, nothing else, no atmosphere. then we come to play the party. we play fifteen minutes and people stand and they stare. they can't close their mouths and oh... they can't believe it, you know. it's like they never saw something like this before because it's very loud and very hard, ha! this is also not always so easy for us because of our live shows: we have everybody saying, "PCP, they are very hard bastards," so we have some problems selling our soft stuff because nobody's listening to the records, no dj's, because they're saying, "ah, it's a PCP record, it can't be good." ha ha ha!

NOTES ON THE GLOBAL HARDCORE SCENE?

for the future? i think hardcore was in a good direction three years ago because there was lots of new stylish records coming out and there were no borders. then gabber came and the first gabber records were totally kicking and then everybody missed putting the styles together: use the good elements of gabber and hardcore to create a new style of hardcore. what they did was they made their gabber stuff and they didn't know how to go on. they copied themselves and everybody tried to make money, especially in Holland, so they stopped doing real gabber music. they just used a few elements and mixed it with commercial sounds. this is also a problem for hardcore because now everybody's on that happy hardcore scene. almost every dj in Holland is playing happy hardcore stuff because they are just dj's. they are not hardcore or real gabber fanatics. they are just dj's so they play everything to make the people dance and they just stopped the scene there a little bit, i think, because there's no really progressive new stuff coming out of Holland. in the meanwhile from England, Germany and Australia, everybody's working on a new style using different sounds and i think in the next two to three months there will be a few records coming out which will be milestones for the future showing the new way. then everything will change because i think in a few months they are showing the first hardcore videos from real groups on tv and many people will see that there is other music on the market. then hardcore will become bigger and bigger like heavy metal, or so.

WHAT'S YOUR MISSION NOW?

to make the new sound bigger. we now do a cd compilation for major companies but only with totally underground tracks. the music on the cd is totally hardcore. it's very good and we reach people we wouldn't reach because no one has a record player here: everybody's into cd's. the big major companies put the cd's everywhere all over Germany and they put advertisements on tv. we have to push the music and spread it around.

LAST WORDS?

i hope that we can open the market in America soon because i think this is the future market for techno and i hope we can get a foot there underground because i think people in America will love it.

WHEN ARE YOU COMING OVER?

i think after the summer, we will come over for a few shows.

LIVE?

yes, we hope to be there soon.

(END RECORDING)