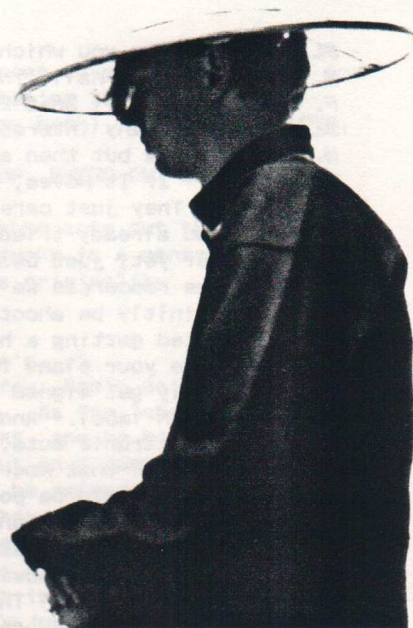
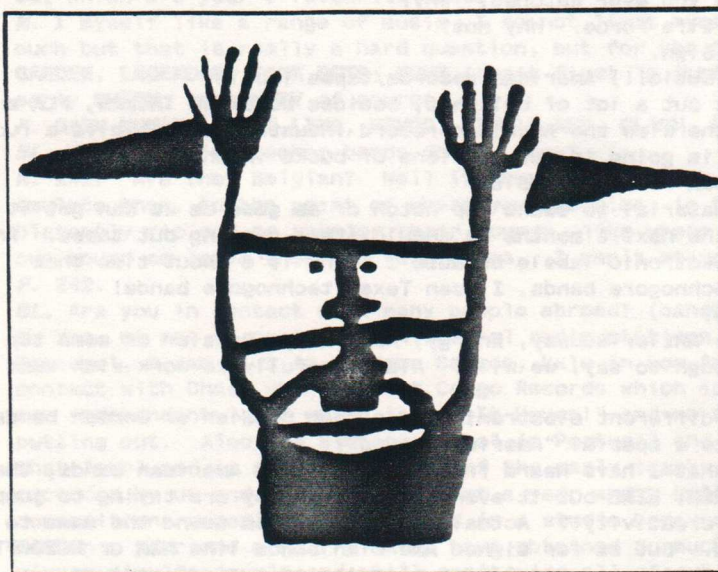


RAKSHA MANCHAM



RAKSHA MANCHAM is one of the rare active Belgian industrial band. They are influenced by the Tibetan culture and you'll feel it in their productions. Ethnic, rhythmic and original!

SL. Could you first present the members of your band?

Dta-Wa-E for RAKSHA MANCHAM. At present time, **RAKSHA MANCHAM** involves six persons: Astarté, Djö-Ph'rwa, Dta-Wa-E- the dark Khampa, Mig mTin, Naldjörpa and Yarin Son Gündür.

SL. I think you are very politically involved. Could you describe briefly your ideas and activities.

R.M. Yes, we can be qualified as politically involved, but I mean politically in a more wider sense than simply ideological. We are not especially bounded to a particular political ideology. For example I personally consider the traditional (in Western countries) left-right separation as an ephemeral detail in history. Our main purpose is to denounce ethnocides: genocides as well as culturicides. One part of our activities are centered directly around **RAKSHA MANCHAM** (information, sensibilization,...) and another is more official (intervention through Parliament, U.N.O., E.E.C., mass-medias, organizations).

SL. I suppose that the name of your group has something to do with this? What does **RAKSHA MANCHAM** mean in fact?

R.M. **RAKSHA MANCHAM** is taken from old Tibetan language and may be translated as "The Dance Of The Judgement Of The Dead". It is a ritual/initiation dance in which are judged the "good" and the "bad" acts of a man at the moment he dies. The result of the judgement will influence his incarnation.

SL. The dates of your live performances or new releases are very symbolic. Could you explain?

R.M. Yes, we use to chose quite symbolic dates for our events. We have already had two records released on september the 24th, date of the assassination of Khay Wangdi - one of the last Tibetan resistants to the Chinese invaders, in 1974. The new Compact-Disc, *Phydiar* will be released on March the 10th, date of the National Uprising Day of the Tibetans against the Chinese occupation in 1959. We have also a performance planned in Genova (Italy) on October the 12th, date of the conquest of America by C. Columbus...

SL. The electronic instruments seem to disappear more and more in your songs. Why?

R.M. We use far less electronic instruments than a few years before. The main reason is that we really love acoustic instruments and their sounds. So you can tell us to use a sampler... But you do not have the same results. First of all, you do not have the same "physical" relation with your instrument (especially with drums and percussions). For example, the r-Gyaling (Tibetan shawm) is very difficult to play so the result you have by using it is very particular... with a sampler it would be totally different. But, when there is no other possibility I must admit we use a sampler, also to obtain "unexisting" sounds. The second reason is the price of such instruments, the fact you absolutely need amps and so on. In fact I really like electronic music, it is one of my favourites and I am listening to that kind of music for about ten years. But I see that for some years only a very few interesting productions appeared. All the bands sound the same. They use the same sounds, bass-synths, voices,... Hopefully there are some very great things like **SEVERED HEADS' City Slab Horror**, **LAURENT PERNICE's Details**,... Perhaps we could obtain an interesting mix between acoustic and electronic in the future but we mainly work without amps...so it is materially very difficult to mix these two kinds of instruments. I think the instrument is only an instrument and nothing more. So you can use what you want to produce sounds, the result is what is really important. A record will never be good only because electronic instruments are used on it; as well as a record will never be bad only because electronic instruments are not used at all on it. More over, today, the effects you can use in a studio are so performant that you are able to create incredible sounds with nearly anything.

SL. How would you define your music through its whole evolution?

R.M. I think the most important elements in our music have always been there. We have always been passionate by percussions. Of course they are sometimes more prominent and sometimes less important for the structure. At the beginnings of the band (*The Way Of Dead Indians* tape and *The Dance Of The Judgement Of The Dead* album), we were more influenced by post-industrial music. When we recorded the second album (*Far From The Eyes Of The World*), the influence's more "tribal" and the third album (*Ten-Dzong Ma-Mi - The Faith Fortress' Fighters*) saw a more melodic approach appearing. We have always hate being labelled or categorized (in the past, we have frequently been classified as doing "tribal" music, which is very fine but does mean nothing), so when someone was asking us to define our music, we were using to answer: "Post industrial trash tribal metallic ethnic for fight" (quite long isn't it?). More seriously, I have recently found the only label we can accept to label our music: it is "Ethnographic Music".

SL. Are you in touch with other bands? Examples

R.M. Yes many. I can name **S.P.K.**, **MEPHISTO WALZ**, **NOT DROWNING WAVING**, **LUSTWORD**, **NOX**, **SCHLEIHER K**, **NOT MOVING**, **THE GRIEF**, **SAVAGE REPUBLIC**, **VASILISK**, **DISSECTING TABLE**, **C CAT TRANCE**, **17 PYGMIES**, **FOURWAYCROSS**, **DROWNING POOL**, and many others...

SL. Give me your records top 5?

R.M. It is very difficult to name only five, there are so many interesting and different things. Anyway I will try.

SOZIALISTISCHES PATIENTEN KOLLEKTIV / SEPPUKU (S.P.K.) - Leichenschrei/Dekompositiones

JOY DIVISION - Closer/Love Will Tear Us Apart

MEPHISTO WALZ - MEPHISTO WALZ

SAVAGE REPUBLIC - Tragic Figures/Film Noir

NOT DROWNING, WAVING - Cold And The Crackle/The Sing Sing

SL. Will you one day try to be signed by a record company?

R.M. At the moment we are not "signed" -because there is no written contract- but produced by Musica Maxima Magnetica (M.M.M.) with whom we have an agreement. We have also had several propositions from other record companies.

SL. Do you sell many records?

R.M. Not enough, especially in Belgium. We mainly worked on export: Japan, France, United States Of America, Germany,... We are sure our sales will increase quickly with Musica Maxima Magnetica (M.M.M.), it is a highly prestigious label.

SL. Wouldn't it be easier to release only tapes?

R.M. No, no, no, not at all! We began our "career" with a tape release. And we have quickly decided to release vinyl records because it is impossible to be known when producing tapes. With our vinyl releases, the sales increased a lot, the mail we receive increased a lot, the amount of listeners of course increased a lot. Tapes only interest a very few people... always the same persons. And now, that phenomenon is more important than at the time we began. Many distributors do not accept to work with tapes... It is easier to make concerts when you have released records,... It is nearly impossible to get a good promotion without that support.

SL. According to you which is the best Belgian band? Why?

R.M. The best Belgian band? Difficult. Usually I do not consider a band as coming from one country or another. Nationality is not important at all. The music, ideas,... are far more important. Whatsoever I will do my best to answer your question. In history, it is probably **ISOLATION WARD**, which made an excellent 12" in 1983. It is really a great record. Now I can also name **FRONT 242** for their perfect first album (*Geography*) and first 12" (*Endless Riddance*). For some years, they have bought a lot of material and their music is far less creative and interesting. To be complete, I also would like to mention (in the past): **SIGMUND UND SEIN FREUND**, **BERNTHÖLER**, **THE NAMES**, **SNOWY RED**, **EINE GESCHICHTE**, **TORTUURKAMMER**, **PARADE GROUND**... At present times, it is very difficult, there are bands I appreciate like **X10**, **INSEKT**, **VOMITO NEGRO**,... but it is impossible to name a best one as they all make the same music...

SL. Do you think people listen to **RAKSHA MANCHAM** because they like your music or because they want to support your activities?

R.M. I am convinced (I mean I am Sure) that people listen to **RAKSHA MANCHAM** because they like the music: we receive many impressive letters in that way. On the other hand, there is no need to support our activities. I mean our concerns are very important and if people really believe they are important, they can directly contact organizations specialized in that kind of action. We give their addresses (for example, it is mentioned in the Compact-Disc, it is included in our mailings,...). You will never buy a **STING** album only because you are concerned by rainforest or Ameridian problems and you will never listen to **SIMPLE MINDS** simply because you would like to support Amnesty International... In the same time, we believe people can listen to **RAKSHA MANCHAM** because they like it and also act for the concerns we feel because they understand it concerns everyone...

SL. The last word?

R.M. Fight apathia!

SEBA.

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n°5 mars 92

A SPLIT-SECOND
PARANOID
LASSIGUE BENDTHAUS
SINISTER ATTRACTION
MENTALLO & THE FIXER

► MACHINERY rcds

RAKSHA MANCHAM I SCREAM
WUNDERLICH AUSGANG ► TAPES
LESCURE 13 ► NEW RELEASES
TOLCHOK 14 ► CONCERTS

BF-70

FF-12

DM-3.5

SEK-12