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Black Strobe set to release their anticipated debut

What connects Norwegian death metal, French club anthems and London super-producer Paul Epworth (Bloc Party, Futureheads, Maximo Park) and mixer extraordinaire, Alan Moulder (U2, NIN, Marilyn Manson)? It sounds like a particularly intractable example of the six degrees of separation game. However, these seemingly irreconcilable points on the musical compass are linked by French dance rock four-piece Black Strobe. A simple enough answer. Read on and let me know if you would like to download the debut full length player from Black Strobe "Burn Your Own Church" out June 5, 2006 (Playluder Recordings). Arnaud will be in NYC available for media opps April 18, 19th and 20th.

BLACK STROBE– Arnaud Rebotini (vocals and programming), David 'Siskid' Shaw (guitars and keyboards), Bastien Burger (bass and keyboards) and Benjamin Beaulieu (drums) –have delivered their long anticipated debut

Few bands manage to combine guitars and electronics as successfully as Black Strobe do here. Take the first single 'Shining Bright Star', a stunning marriage of gut-butting bass guitar, droning synth and Arnaud's menacing but melodic vocals over a mass of dark, gothic, electronic twists. Black Strobe have created what can only be described as an acid house, disco-punk anthem. The opening track 'Brenn Di Ega Kjerke', Norwegian for 'Burn Your Own Church' is a nod to principal songwriter Arnaud's fascination with the extreme sound of so-called black metal. Accordingly, it's a crunchingly heavy song, pulsing synths colliding with guitars inspired by My Bloody Valentine's 1991 album Loveless. The flip side to the band's personality is Girl Next Door, as downbeat and spooky as a 4AM walk home. Perhaps the most surprising moment is a high-octane electronic cover of 'I'm A Man' by rock'n'roll icon Bo Diddly. The sum of these parts is a jaw-dropping debut indeed.

"Burn Your Own Church" may be heavier and more rock-oriented than anything the band have done. Arnaud had applied focus on the live performance which ultimately has worked to Black Strobe's advantage. As a result, Black Strobe have developed into a thrilling live act, with Arnaud an imposing, gravel-voiced front man – a thicker set Nick Cave, perhaps, and the US will get to experience Black Strobe live this July. He also name checks Klaxons and The Horrors. "I think we're quite close to Klaxons in terms of production, although maybe we are a little bit darker because of the low voice and the different influences. But we have the same mood, the same mix of synths and guitars." Indeed, a hybrid of Klaxons and The Horrors isn't the worst description of Black Strobe. "The album is a collection of raw songs about love, addiction, (self) waste," he says. "It's an album made by guys who love to "burn their own church."
