



# Covenant



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**HW:** Give us a brief history of how Covenant was formed

**JM:** After several years in different projects, Clas, Eskil and I decided to form Covenant in 1990. For the first couple of years we mostly experimented and made all kinds of wierd electronic noises until we found a good way to work and a particular Covenant sound. In 1992 we recorded the song Replicant with which we contributed to the Memento Materia compilation Autumn Leaves. The label then asked us to record an album, so we did and in 1994 Dreams of a Cryotank was released

**HW:** What have you been up to more recently?

**JM:** The summer has been spent travelling and having a vacation after the work with Sequencer. Right now we are preparing for recording and remixing the maxi CD Stalker

**HW:** Will there be a video release for Stalker?

**JM:** Yes there is a video, but I don't know if you'll ever see it

**HW:** Do you have your own studio?

**JM:** Yes

**HW:** What equipment do you use both live and in the studio?

**JM:** We work mostly with samplers and analogue synthesizers and outboard sound processing equipment. My personal favourites are Korg MS20 and an old Pearl drum synthesizer that can create unbelievable samples and hold errects and amazing ring modulation noises. By the way, if anyone wants to sell me a Korg MS50, don't hesitate to call! The live set is very simple, E-mia ES132, Sequential Prophet 2000, Roland JU 1080, Casio C25000 and a lot of effects units

**HW:** Do you enjoy playing live and do you have a favourite venue?

**JM:** We have no particular favourites and it depends very much on the audience, but generally we enjoy playing live anywhere

**HW:** What sort of audience do you find yourselves attracting?

**JM:** Mostly the kind that would go and see FLA or similar bands I think. But anyone who likes pure energy and complete commitmant on stage would like it

**HW:** Have you had any memorable experiences on tour?

**JM:** When we supported Lassigue Bendthaus one of our dancers (completely wrapped up in

thick plastic) collapsed on stage and had to be carried off. One of the keyboard players from Lassigue Bendthaus recognised the symptoms of a severe asthma attack and produced, much to everyones suprise, some medication and probably saved him from having to go to hospital. Being offered marijuana by DAF was also quite memorable, I think

**HW:** Do you have a complex live set?

**JM:** We are currently workink on a new live set with a Danish designer, so I can't tell you what it will be like. But it will be something extraordinary, that I promise

**HW:** We'd love you to play over here

**JM:** For now nothing is settled or planned but serious offers are welcome. It would be great

**HW:** Going back to your music, what are the main topics covered when writing your own material?

**JM:** That depends on the mood we're in. To use an old cliché: it's hard to be creative when you feel alright about life. I seldom feel the need to write anything when I get along with the rest of the world and Eskil works the same way. As a result most of our songs are dark ponderings about ourselves and life in general. The difference between us is perhaps that I mostly suffer from some cynical 'weltschmerz' while Eskil tends to get more personal about things. But we think that it's very important to be honest and a bit serious. There are too many stupid bastards writing shitty nonsense just for the sake of it, too many people feel good. Feeling good is pure illusion

**HW:** Is there anybody in particular that impresses you or influences your work?

**JM:** We listen to lots of music like all musicians, so a list of all the bands we like is hard to make. Kraftwerk are heroes. The best. Dave Clark, Boyd Rice, Dive (early work), Aphex Twin, Underworld, Chemical Brothers, Lassigu Bendthaus, Die Form (early work), Sylab, Swans, Brighter Death Now, LFO, Laurie Anderson, Fluke... and so on. We also listen to a lot of underground dance music where, as always, lots of interesting musicians are to be found



**HW:** Would you like to collaborate with any of the bands mentioned?

**JM:** Probably not. Well if Kraftwerk called...But remixing and production collaboration would be OK

**HW:** Have you done that in the past?

**JM:** Not for anybody famous

**HW:** How would you describe the Covenant sound to anybody that has yet to hear of you?

**JM:** Dance music with an edge

**HW:** Have you considered trying to widen your audience by changing your musical style?

**JM:** Never

**HW:** What gives you the motivation to carry on?

**JM:** An irresistible desire to create. The emotional outlet of making music is important to us, and anyway a studio full of electronic toys is too great a temptation to resist

**HW:** Are you content with the success that Covenant has achieved so far?

**JM:** More money would be nice

**HW:** You are very popular in Sweden but do you sell better in other countries?

**JM:** No. Sweden is still our main market

**HW:** How do you promote your releases?

**JM:** By touring and being reasonably nice to journalists. But good music always promotes itself

**HW:** What about the artwork, is that designed yourself?

**JM:** We leave it to others, but we are not very satisfied to be honest. We're looking for competent artists for coming releases. We are tired of compromising

**HW:** Given the power, how would you change today's music scene?

**JM:** I would shoot down the MTV satellites and execute everybody writing stupid, dishonest music. I would require a minimum IQ of 70 to make records,, which would keep most currently popular assholes from polluting the air. And everyone with an original and interesting concept would be allowed to release records

**HW:** What is the most bizarre comment that has been made about Covenant?

**JM:** 'Boring'

**HW:** Know any good jokes?

**JM:** Any promise ever made by any professional politician