Interview MvD - English

1. **How did you come up with the idea of becoming a DJ? Can you tell us a bit about your journey?**

   In the 80s, I played bass in bands, but always understood music as a whole. And I always loved playing my favorite new musical discoveries for my friends. When acid house caught on in Berlin, I started making electronic music with a Roland TR-505 drum machine, a Yamaha CX5M music computer, an Akai X7000 sampler, and a Fostex 4-track tape recorder. From 1990 to 1992, I performed on stage as a live act., playing only my own music. In 1992, I hosted a radio show and then I also started working as a DJ in order to play all the other great music out there. The DJ experience helped me focus more on the dance floor with my own productions.

2. **You are an iconic DJ from the '90s. Have you noticed a significant evolution in techno? How have you experienced these changes?**

   I experience how techno trends come and go in cycles. In the early 90s, it was easy to create something new; every new track with new sounds or rhythms was automatically something new, and time would decide whether it would last or not. There was no rulebook yet; we created new rules as we went along.
   Nowadays, people have a clear idea of what techno sounds like or should sound like. Sound libraries, tutorials, and strongly defined rules have made it very easy to make techno. However, as a result, there are less and less new ideas, fewer and fewer surprises, and many of today's tracks sound like they've been beamed straight from 1994 into our present, only with much more powerful production. I always try to have a certain element of novelty in my tunes.

3. **You blend many styles in your tracks and mixes. How would you describe your musical style? What are your influences, whether in terms of artists or music genres?**

   I grew up with pre-techno music, both electronic and "handmade." That's why there are so many influences in my music. I find it boring to limit myself just to one genre, when there is so much more out there to create and to discover.
   My musical taste was shaped by groundbreaking artists like Prince, David Bowie and Kraftwerk; producers like Trevor Horn, Heaven 17, Giorgio Moroder and Jimmy Jam & Terry Lewis; instrumentalists like Nile Rogers and Jaco Pastorius and styles like funk, synth-pop, and jazz-rock. I couldn't read music, but I didn't want to be just a bass player in a band. I was fascinated by the idea of being able to write, record, and perform music all by myself. With an Atari computer and secondhand drum machines and synthesizers, this was already relatively inexpensive in 1990 and House Music showed me the way.

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4. **You are a resident DJ at the legendary Tresor club (which we particularly appreciate). Is it difficult to secure a resident position in a Berlin club?**

   It takes a lot of passion to become a resident DJ in a club. You need to dedicate yourself to the music because escpecially the resident DJs shape the style of a club more than the guest DJs who come and go. And to play all kinds of hour-long sets to your resident crowd helps you improve your style and skills. However, this also requires a vital clubscene. Where do you find vital club scenes still ?
   When I became resident DJ at the first Tresor and the legendary E-Werk, club culture was at it's peak and people would go out every weekend. Luckily we still have that in Berlin, but in other cities, club culture has been decimated by the lack of affordable locations and higher prices. Just as in the rock scene, people today often prefer to go to a festival or the big concert by a megastar once rather than to several smaller concerts by independent bands.
   Not only does this mean that the club experience is simply gone for many people, it also means that DJs can no longer learn their craft from scratch, and often just play soulless one-hour sets on raves or Twitch because they never learned how to read a crowd properly.

5. **For us, Berlin is a true reference in electronic music. You also have a special connection with Japan. Do you think Berlin's nightlife and techno scene have a unique identity compared to other countries?**

   Absolutely. Berlin was always about club culture and giving Techno life a home. It's not for nothing that Berlin's techno culture has been granted intangible UNESCO World Heritage status. Don't mistake this for us claiming that techno was invented here. Not at all. But in the 90s, Berlin provided the place where not only this music fell on fertile ground, but also where the club life as we know it and still celebrate in Berlin today originated. Berlin is not about chic disoctheques for rich people. Berlin club culture is still raw and futurebound and a sanctuary for friends and freaks alike.

6. **What are your plans for the future?**

   My future won't be all that different from my past : producing new music, DJing, and, above all, performing a lot as a live act again. I've just founded the microglobe collective, a group of DJs and friends with whom I'll be spending a lot of time in the future, both in and out of the techno scene. I love this life and this music, and I love being able to contribute to it and make a living from it.

7. **Can you make a living solely as a DJ?**

   Yes, it's amazing.

8. **In France, techno and house music are becoming increasingly popular. Do you know any French DJs in these genres? If so, what do you think of them?**

   Maybe my all-time-favourite DJ is Laurent Garnier. I met him already early in the 90s, been playing with him in Berlin, Tokyo and elsewhere and always loved his passion and dedication for our music and culture. He's truly a « DJ's DJ ».
   I also like the performances and productions of other French DJ producers such as Charles Siegling aka Technasia, Alex from Tokyo, David Duriez, and recently Trudge.

9. **In your opinion, does Berlin techno have a distinctive sound of its own?**

   People from abroad often talk about the so-called "Berghain sound." However, Berlin techno has had many more facets than that over the past 35 years: furious like at Tekknozid parties, fast and driving like at Tresor, euphoric like at Planet and E-Werk, minimalist like at Bar 25. But always raw, honest, and true to its origins. Posh music doesn't suit Berlin.

10. **What are the clubs or festivals where you've played that have left a lasting impression on you?**

    Playing at the Loveparade was always super-special. I'm very happy that with the Rave The Planet parade, we once again have a worthy successor to the Love Parade. I'll be organizing a float there again this year, third time in a row, together with Volume Berlin Records and my microglobe collective and can't wait for July 12th 2025.
    Props also go out to WIRE Japan, Nature One and Hexenwerk Festival, where I always had a great time and memorable performances
    I've had amazing club experiences as a DJ at WOMB Tokyo, Fabric London and former institutions like Maniac Love Tokyo and E-Werk in Berlin. I have a particularly close relationship with "Der Weiße Hase" in Berlin because the club and its staff embody that original family spirit that once characterized Berlin clubs.
    The biggest audience I've ever played for, however, was in Mexico City at the end of the Tecnogeist Parade, for over 100,000 people in front of the Revolution Monument. The whole square was full and so were the streets leading to it. My hands were shaking terribly when I first put the needle down.

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