

Interview Jordan Reyne, Sonntag, 03.10.2010 um 19:16 Uhr

1. Wie stehst Du selbst zu Steampunk und inwieweit berührt Deine Musik dieses Genre?

I was very obsessed with steam trains as a kid (though I didn't know the concept "steampunk" then) and have been making music that was inspired by steam technology in the real world since I began releasing albums in 1997. Since I began in music people have had trouble describing what I do - "industrial tinged folk music" was the best description. Then, I came across steampunk via speculative fiction books and author friends who write steampunk novels. It was them who actually put the name to what I had been doing for years - digging up old stories and putting them to the sounds of steam, iron and factories. All those things have influenced me for as long as I have known, though it was only in the last few years that I have known what to call it, thanks to friends in the field.

2. Woher kennst Du Steampunk?

I first came across Steampunk via the Speculative Fiction world. I know several people who write steampunk.

3. Gibt es Musikgruppen, die Dir Anregungen für Deine eigenen Songs brachten?

My two biggest influences would have to be Nine Inch Nails (who use a lot of machine noise) and a folk group called "Steeleye Span" who collected old folk songs and reinterpreted them using modern instruments. Nine Inch Nails inspired me to go out collecting and recording machinery sounds, and I gravitated towards older, simpler machinery, steam trains and factory ambiences - the sounds of the industrial revolution time. Steeleye Span gave me the interest in telling tales from different time periods in modern day ways. As in steampunk fiction - I like to take old sounds and the themes of the past and uplift them temporally into the modern world.

4. Welche Elemente Deiner Musik würdest Du am ehesten in die Richtung Steampunk einordnen?

Firstly, the narrative element and the sounds. For my most recent album, I was asked by the Arts Council of New Zealand to make some element of our history accessible through music. I researched the story of one of our early pioneers who came over from Gravesend England to New Zealand, and

based the album around that, placing her into a fictive environment where she has a dialogue with the character History. She talks about her own life in the past, from the present. One of the key aspects of Steampunk, in my understanding of it, is that focus on steam era stories and the temporal displacement of them into a future or modern world.

Secondly - though sonically possibly the most key element - is that I focus on using the sounds that would come out of steam technology either past steam technology or modern. For the recent album, I collected the kind of sounds that would have surrounded Susannah's 1870s life. The sound of steam ships, of chains running through pulley, of simple agricultural implements. I use steam as a percussive element in almost all of my albums, and sonically, the gouching of metal and the hiss of steam are possibly the most typical elements of a steampunk Aural environment.

5. In welchen Steampunk-Communities in Second Life bist Du bereits aufgetreten?

I play a lot of shows for the steampunk community, so in a way, they come to me a lot of the time. I do spend time in the steampunk sims too though, like Bristol which is run by a friend of mine Knowledge Tomorrow. In the live music community here there is none else actually playing steampunk so it is fairly easy to become part of the community quickly just by performing.

6. Gibt es Steampunk-Sims, die Dir besonders gefallen?

Yes, "Bristol" is a great sim. I also love the steampunk venue "Clockwork Orange".

7. Gibt es Ausdrucksformen im Steampunk außerhalb der musikbezogenen, die Dir gefallen? (z.B. Literatur, Kunst, Architektur usw.)

I really like the construction art associated with Steampunk - a lot of it centres around weapons and or time machines (powered by steam) in bronze and pewter. The aesthetic is really appealing to me, they are beautiful objects where part of the appeal is figuring out what it is and how it is meant to work.

8. Welches sind für Dich die auffälligsten Merkmale von Steampunk-Musik?

The music side of steampunk is not well defined. A lot of it is simply goth or punk bands who wear goggles, which for me does not embody many of the

ideas behind steampunk. The aesthetic element of steampunk is definitely strong, but the appeal for me is more in the stories and the machines. I do like Abney Park because they combine the aesthetic element with text on steampunk themes.

9. Gibt es KollegInnen inworld, die wie Du in SL auftreten und Steampunk-Musik machen?

Leider nein.

10. Wie häufig trittst Du in SL auf?

2 mal pro Tag, 5 Tage die Woche.

11. Was bedeutet diese virtuelle Welt für Dich als Musikerin?

It is an incredible opportunity to reach an international audience, and play to fringe groups that don't come together in such large numbers so often in RL. I have played RL shows and tours for almost 15 years now and the overheads (costs) are very high. In SL there are no overheads and I earn more money through playing there regularly than I do from some of the RL shows I do. There is also the wonderful intimacy of SL. When you play music, you can read the chat and talk to people. IN RL you don't get that contact with the public.

For a steampunk musician the advantages are even greater. we can build the impossible machines we all dream of, and script them into functioning. you CAN build a steam powered time machine in SL, you can have hot air balloons that hold as many people as you want. It is a wonderful thing.

Danke, Jordan Reyne für das Interview!