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**How did you meet together? How did you start your cooperation?**

We touched basis online. Then met first time in Warsaw it must have been 2001-2002. We talked a lot and found a common language in music. Since then we have made records together in Paris, NYC and Warsaw.

**Damon, you've moved to Europe recently. What are the main differences between life here and in the U.S.?**

**D:** I think the main differences are mostly cultural things like lifestyle, needs, money government, music taste. After time it seems that the world becomes much more united. The differences are not as strong as they used to be before.

**Peter, I would say you receive more attention abroad then in your own country, Poland. What do you think about techno scene in here?**

**P:** I guess so. From time to time in my own "backyard" I hear people spinning my releases, it is nice feeling. Where it comes to the polish scene well things have changed, seems like diehard techno heads have moved on with their lives and a new wave of people has taken over the scene. In most of the cases these people do not understand techno nor know much about it. I personally prefer not to go out clubbing, unless I play somewhere then I go out. I'm far busy with family and productions.

**What are your biggest musical influences?**

**P:** LFO, Vince Clarke, Erasure, New Order, DM, Funkadelic, The Parliament, Giorgio Moroder, Art of Noise, Psychic TV, Kraftwerk. All in all early electronic music makers and later Detroit makers, which are far many to list.

**D:** Music I was brought up to like Mantronix, Cabaret Voltaire, Coctoe twins, early Chicago nyc house, acid, Detroit.

**When you record together in the studio, how does it look like? Tell us something about those sessions, please.**

**P:** It's different each time. It's a matter of establishing communication through electronic means, finding common ground and working it. Some tracks are made using strictly software. Some are made using only analog keys, drums etc. Sometimes we come up with a loop, riff, sometimes just turn the drum machine on and see where it will take us. Our cooperation is all about having fun with sounds and music in general, not trying to reinvent ourselves just to build on what is closest to us and what feels right

**D:** The difference between us working solo and as Niteworks is that Peter has a great collection of gear just like I used have 10 years ago, over time I got into the computer programming and merged into the soft world but working together we have created a warmth balance between the digital world of computers and analog, vintage sound. While working together we usually click off each, our brains are at sync. Producing is just having fun and being on the same wavelength not sticking to the formula simply trying to create what we fell at the given moment. Each session has a different feel and we never try to the same thing over again.

**What else do both of you do besides music? What are your interests, how does your everyday life look like?**

We live a pretty normal life, both have children, lots of hobbies and other interests besides music.

**A certain trend can be noticed lastly in techno – music moving towards “minimal-tech-house” direction, more and more producers getting into it (Adam Beyer, Marco carola, Oliver Ho to name a few) . What's your personal attitude towards that? Does it affect you in any way?**

**P:** Indeed. I've noticed this change while being in New York city last January. Seems like in bigger, busier metropolities, life speeds up much faster. Therefore when going out people want to hear much

slower, mellow tunes in order to relax from the “rat race”. Hence the minimal has become so big in such places like Berlin, NYC or Tokyo. This doesn’t effect me personally, as I always had a thing for minimal. Yet before it was less glitchy and clicky. It was actually more musical, jazzy and chordy. When speaking of minimal I’m referring mostly to the Mplant releases of Rob Hood. These days the noise is in. I observe that people are changing, technology develops therefore everyone is starting to make more advanced sounds not necessarily musical.

**D:** I think music is always changing and comes back to trends just like the fashion industry. I’m not really into trends of any kind I just like what I feel.

**Any favourite places you’ve visited? Clubs you enjoy playing in the most, countries you find the most interesting?**

**P:** I enjoyed many places. Tokyo, Osaka, Sopot, Lublin, Madrid. Last summer I had a great time at the Moog in Barcelona. In 2006 so far Rizumu in Philadelphia was the bomb. As far as most interesting countries, every country and place has something else to offer, they are all different and hence exciting in their own way

**D:** I like playing in Japan, people seem to know music there and are very open minded. I also like playing in Europe preferably in smaller venues with more intimate crowds. I’m not into big raves and huge open air events anymore

**Both of you have many years of experience in dj-ing and producing; you’ve witnessed many changes which happened to “techno” as a whole. Which ones do you consider to be the biggest? And when comparing nowadays with, shall we say, middle 90ties, would you say that the situation had generally changed for better or worse?**

**P:** There were many changes as techno in general is like a wave it travels and diversifies all the time. I would say that the biggest changes took places in year 2001. This had to do a lot with what happened on the 9/11, as well as gradual development of digital technology, introduction of mp3 format and consequently Final Scratch. All of these aspects had tremendous impact on the market and the scene itself. For instance vinyl sales had decreased since 2001. Many labels had closed their facilities. Digital distribution made one step closer to taking over the market.

I feel that this situation will lead us to a time where there will be less and less vinyls floating around. Consequently we will be all faced with having too many choices, which for some is a advantage while for others disadvantage. I’m speaking of course of the focus that may be lost as a result of zillion of mp3 labels floating in cyberspace. This reality might make a much harder task for the new comers to become visible and present their works.

I feel that these changes were inevitable as there was a period of serious stagnancy in Techno for few years now. We all know, that with the change comes a hope. Therefore the positive side of all this is that only strong devoted labels will survive. The quality of music released on vinyl will automatically increase. As quality not quantity will be the key factor now. I feel that year 2000 brought a time of clearing up. It had also given an opportunity for young producers to make their first tracks regardless of their low budgets and possibly lack of knowledge about electronic equipment. To sum up I would say that for me personally the middle 90’s were crucial just as much as year 2006 is. I keep going. We have gone through phases in techno yet I see a pattern. Retro is back, deep minimal is back, acid is back. Loop oriented productions are out, hard nonsense techno is out too. Seems like we always come back to what is timeless.

**D:** I think that everything happens for a reason yet sometimes the answer is not immediate. Techno for me is always evolving so it’s an analogy to life. I think over the last decade or so technology has had its biggest change. For a while many people thought it had a negative effect on music making but I find it interesting and without change nothing evolves. There was a very stagnant time which I feel is passing now. I think that the digital technology has opened the doors for the people, which didn’t have much money to buy equipment. Now the real challenge is for those who can create original music using software.

**Which of your own releases do you like the most? Which ones make you feel proud?**

**P:** I like the SW 54, E2E7, MSQ19, 3 of my LL releases were very significant and got me lots of recognition, charted, and licenced few places. Does this make me proud not really, I've enjoyed all of them but still feel that I can make much better productions.

**D:** I like some of the older cuts like Avion, which still gives me a funky good feeling still representing how I feel. It has a good global crowd response. I'm not the kind of person that talks about his own records. Each record is a snap shots of time.

**Have you noticed any interesting "upcoming" artists lately? Anyone who seems really promising?**

**P:** When it comes to techno. There are few ones worth mentioning – Komplex, Mike Storm, Sleeparchive, DJ Bone, Dimitri Pike. Besides strictly dancefloor oriented producers, I enjoy listening to Sigur Ros, Royskoop, Goldfrapp to name the few

**D:** Lately there have been some pretty impressive productions, Shed, Sterac. Its not stagnant any more, thanks god the loopy cycled its way out.

**Peter, tell us something more about your show on Livesets.com, please.**

**P:** It all started as a single performance while doing a short tour in Holland. I've performed at the now closed Courthouse record shop, which was broadcasted Live on Livesets. Then we decided to start our own radio program Forward and Rewind aired every Sunday night from 8 – 10. Two hours of uncompromising electronic music. Ranging from banging to mellow, from deep to funky etc. All of which can be broadcasted from any part of the globe. I had privilege to host special guests during the program some of them being Tim Xavier, Locutus, Gene Hoffmann, Dustin Zahn, Dj Mac, Irideum, Tom, Evade, Komplex and of course Niteworks.

**What are your plans for the future? Any new stuff "in the pipeline"? Can we expect any new Niteworks releases?**

**P:** Spring brings official launch of 2 new labels Soundlite records and Deaf. Various remixes are scheduled before the summer. I just finished a remix for Oscar Mulero, Electronic Resistance, Shed and Komplex. As far as Soleil – my new Ep – Invasion of the light is out now. I'm starting a residency in Warsaw. The night is called Rewind Wednesdays. And it kicks off on April 12<sup>th</sup>. I will be playing quality electronic music back from the late 70's on,.

I'm currently working on 3 new projects, VS, BSJ and yet untitled cooperation with a Polish vocalist. These projects are aimed at much different audience. Non-techno projects yet involving many elements of past and future of electronic music.

As far as Niteworks. We have not released anything new lately for various reasons. Music is not something one can rush with. It's more of a natural process. There has to be the right attitude, vibe and feeling. In order for us to make a record together we have to feel the need to make it, not do it cause we should. We will definitely take time to make new Niteworks concept when the time comes.

**D:** New Subtractive Synthesis, new Damon Wild EP on Synewave. Working a lot towards building up and promoting the mp3 site.

**Q: What are your expectations as regards party in Sopot in april?**

**P:** Speaking for myself this will be my 3<sup>rd</sup> time in Sfinks. Previous times were very memorable. First time I got food poisoning at a local bar. Got sick in the middle of the set, kept the beats tight still. Second time I had a high fever of 40+ degrees and still managed to play Live , I'm not sure if it was any good, as with blocked ears I couldn't hear a single beat. Laughs... Besides these so-called strange circumstances Sfinks is one of the clubs that is always a pleasure to come back to. When it comes to expectations. I don't expect much. Just hope that we all have a good time and share some nice music hopefully with crowd that will be into it as much as we will be.

**D:** I hope the crowd is ready for some true Synewave experience , more melodic and deeper music not necessarily banging all night long