



# HEDNOIZE

Borne from madness and melody, the dark and brooding pop structures of LA-based industrial soundsmiths **Hednoize** have now been released unawares to a public that assumes (incorrectly) that they've heard it all. This special project came from the creative synergy between **Psykosonik** founder Daniel Lenz and vocalist/keyboardist Free, one that grafted a mutual love for the sturdy songwriting talents of U2 and Depeche Mode with a desire to build their own songs from wholly different sonic components. After three long years, the two have emerged with an album certain to impress the casual listener and the discriminating sonic scrutinizer alike. "We take pride in [that] we made every single sound ourselves," crows Lenz. "Most of it was a source, you know, maybe a sample or something that we got it from but we used a shitload of software and use it in ways that it's not intended to create stuff that sounds unusual. We never really used synthesizers that much."

So... where do we start?

**THE BEGINNING OF THE END:** A dimly lit nightclub in Minneapolis, Minnesota. Daniel Lenz is DJing his own material, while on the floor, Free is dancing to it wildly, little knowing that the music he's enjoying was made by the same person spinning it. Later, Free will retreat back to his home, where he is applying his skills as a sound designer and classically trained pianist to his developing musical vision. When the two are finally introduced to each other through a mutual friend, they slowly discovered their creative chemistry. "When I met [Daniel], I think we were just kind of at a crossroads where we were both looking to do something cool with the things that we were doing independently," Free recalls.

Cut to Los Angeles, 1995. Lenz has abandoned the chilly climes of Minnesota for the West Coast. While traveling through the Golden State, Free plays a tape he made during the days spent on the road. Lenz hears a sound he himself was also striving to create. "We both are big fans of U2 and Live and Lenny Kravitz and that whole kind of thing," summarizes Lenz. "We wanted to incorporate some of the crunchy electronic weird sound design aspects of music that we liked and as well put together the traditional songwriting of other artists that we enjoy." The sounds on the tape became the song "Woven", **Hednoize** was signed, and the journey to the core of each partner's creativity had begun...

**NO END IN SIGHT:** List of equipment in the creation of *Searching for the End*:

- 1) Piano
- 2) Electric guitars
- 3) EMU Sampler
- 4) Sony effects box
- 5) Power Macintosh G3 stuffed with practically every audio software program imaginable.

-over-

With these tools, **Hednoize** painstakingly crafted every individual sound heard in their songs over the course of three years. Rather than mold their aural inventions to pre-set musical confines, they derived the inspiration for their songs, arresting hooks from the sounds themselves. Lenz explains, "I don't sit down and just come up with riffs like most people do. We do it completely opposite. We just generate some sounds, and then we go let's go with that at 90 BPM in A. We then we'll spend a couple of weeks taking sounds in that key, at that BPM, and then start throwing it together. That's the point where Free gets down with a piano and writes regular chord progressions and we try and make it all work."

To compliment their musical innovations, Free and Lenz wrote songs notable for their intense and starkly revealing emotional confessions. The tortured narrators of "Loaded Gun" and "Drain" reflect the influence of pioneers like Nine Inch Nails and Depeche Mode, but also display a deeply personal human statement also shared by the two. "Even though we're not dark and constantly unhappy and depressed," Lenz confides. "It's just something that's always in us that we both definitely have in common. Even though I came up with the themes and stuff and writing the lyrics, [Free] would also put in some of his ideas that were not necessarily the same take on the song that I had, but they fit."

**THE END IS NEAR:** The album is finished. Eleven songs stand as the testament to their stellar achievement. A tour is already in the works which will integrate a live drummer with the group. What's left? According to both Free and Lenz, it's to see the album affectspeak strongly on both a technical and emotional level to its listeners. Mission accomplished. "It was hard a lot of times, because we are such sticklers for not wanting to do something crappy or just to do something for the sake of it," concludes Free. "We're such perfectionists that we took a lot longer and sometimes [it] did make us lose sight of what the end was going to be, which was why it was called *Searching for the End*. It was a heart-rending process struggling to make it, and make it as best as we could, so we just hope everyone sees that."

THE END

For more information please contact  
Carleen Donovan at TVT Records  
212-979-6140/ carleen@tvtrekords.com