



SEARCH

Archive

Latest

- Alex Jones: From hype to Hyperco...
- The Tales of Toby Tobias
- Matthias Tanzmann - Crazy Circus...
- Duff Disco's Dancefloor Destroye...
- Dj Coco Loco - Crazy, Crazy, Cra...
- Russ Yallop going loco in Dubai
- Dave Seaman - The Renaissance Ma...
- Dada Life is coming to America!
- AutoKratz living the Bad Life
- krankbrother: The next chapter

Popular

- Solomon
- Ryan Crosson
- The Gaslamp Killer- Mystery Music Ma...
- Avicii - Inspired
- Duff Disco's Dancefloor Destroyers
- Alex Jones: From hype to Hypercolour
- Get stuck in The Field
- Instra:mental On The Scene
- Igor Vicente - Vision & Quest(ions)
- The Tales of Toby Tobias

Archive

- The 2 Bears - Bears Grilled
- Nadja Lind: Pulse Podcast Star
- Tiger & Woods - Collective Orgas...
- Santos' Fishy Tales
- The Gaslamp Killer- Mystery Musi...
- Free Gig Friday
- Ivan Smagghe
- Dirty South - house firsts and f...
- Phonica's Simon Rigg on the stor...
- Gui Boratto bares all
- Benoit & Sergio speak!
- Jerry Bouthier - Fashionably Gre...
- Deetron tells Pulse he's doing B...
- Art Of Tones mix and interview
- Darren Emerson
- Destructo keeps it punk for HARD...
- Ben Westbeech
- Kev Obrien - Stranj feelings
- Andre Crom - Off The Hook
- secretsundaze at Nosleep

Interview



Matthias Tanzmann - Crazy Circus Conductor



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**It's been a massive 12 months for Matthias Tanzmann: releasing mix CDs for two of the world's most respected club labels Circoloco DC10 and Cavo Paradiso; and celebrating ten and five years respectively for his labels Moon Harbour and Cargo Edition, both with parties and anniversary releases. He is now about to embark on an Australian tour, joining Dyed Soundorom to wave the flag for Circoloco across the other side of the world. Pulse spoke to Tanzmann about how it all began with DC10 and that the great thing about the music industry is there'll always be "new stuff to freak out on".**



**Pulse: You've had four big name compilation mixes come out in the last 12 months, Cavo Paradiso, Moon Harbour 10 years, Circoloco @DC10 b2b with Davide Squillace, and 5 years of Cargo Edition, all really well received. This must be exciting for you?** Matthias Tanzmann: Yes definitely. Four CDs in one year, is definitely an exciting way to work and having so much good feedback is obviously flattering. We really had a coincidence with the 5 years of Cargo Edition and the 10 years of Moon Harbour, we kind of had to do it. Then with the two clubs asking us to do the seasons mix, I couldn't say no. It's DC10 and Cavo Paradiso, you don't say no.

**How did you go about putting the mixes together, what is your selection process?** For the club mixes you've got to look at what are going to be good tracks for the season. It's kind of difficult as you have to do the CD months before the season even starts, so you've got to look at what tracks are coming out soon and fit them to DC10 club for the season. The challenge with mixes like this is predicting what people will be playing in a few months. With the labels we just tried to give a nice review of what is in the labels history and go back through what had been released and find the stand outs.

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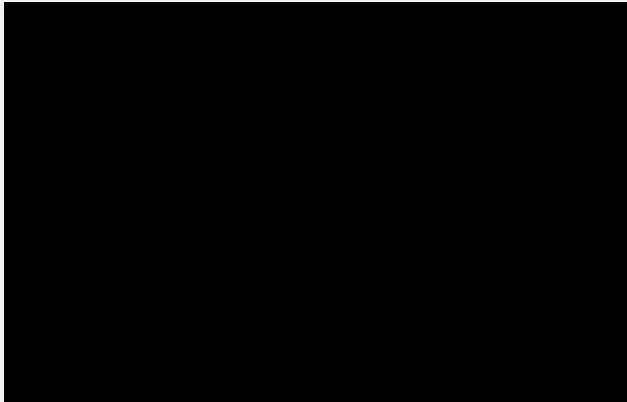
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**So two extremes?** Exactly it's like the two ends of a line. One is supposed to be predicting future and the other is looking back on the history. So if you look at it that way it was like two CDs of each type. One forward thinking and the other remembering the tracks past that have really identified people with the label.

**The two club mixes are B2B with Davide Squillace, how would you compare yours and Davide's styles?** I don't know really, we have different backgrounds, he used to be more a techno DJ, where I was more a deep house act. Then we came together five years ago at DC10 and became good friends. We have this kind of friendship that we're always kind of taking the piss. You can see that when we're playing. It's never too serious with us, we kind of push each other and this all brings together an interesting mix and performance that really adds to what would be your solo performance.



**Is there another artist that you would really like a chance to play B2B with for a set that you haven't yet?** I just played B2B with Dyed Soundorom who is also coming to Australia. We played together in Rome for a Circoloco party last weekend. Which was also kind of nice as he plays a style slightly different to what I'm used to, which brought up an interesting and new set.

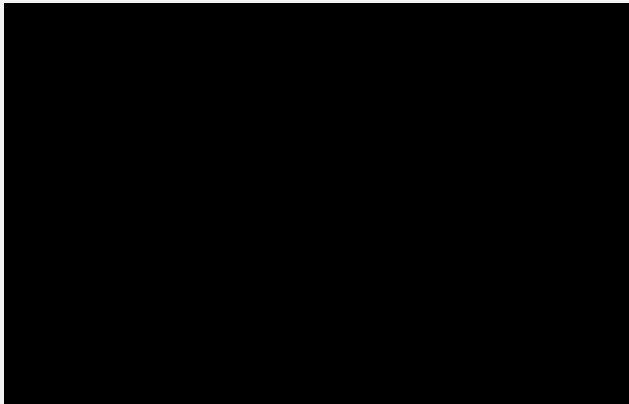
**You've been a part of the Circoloco brand and parties since 2007? Now a regular association is made between you and the Circoloco brand do you find that your representing the Circoloco sound in your music?** Yes, I definitely think so, I mean my music is part of the identity of the brand. But that identity is not just myself it's a mix of the extremes, for example if we mention Jamie Jones and Seth Troxler on one side, then the more techno sound like the Italian Cirillo who has been playing there since the beginning. Just maybe the sound I play: the more organic percussive, tribal tech house sound, is maybe the most traditional and easiest associated sound with Circoloco because this kind of sound has been traditional with the Ibiza after party crowd for a long time.

**How did your work with Circoloco first come about did, you seek them out, or the other way around?** That was quite funny actually, I'd never been to DC10 before I played there. I'd been to Ibiza only a few times in 2005 and 2006. Then in 2006 they approached me because of some productions and DJ mixes I had done. They had investigated my music, which is what they told me later. They were asking guys like Ricardo for his opinion on: Would I be fitting for DC10?! So 2006 they approached me to see if I was interested in playing DC10 and it's like... wait... ah.. yes! Of course I'm interested it's DC10.



The guys who are doing Circoloco are Italian so we did try out some gigs in Italy. My first time being booked at DC10 was for New Years Day, the 1st of January 2007. For the one party on New Years Day they open DC10. So picture this is my first ever gig at DC10, I had played in London New Years Eve, then my flight was delayed and I was late, then they lost my luggage so I then had to make this statement to try and get my luggage back. Still without luggage I had to go straight from the airport to the gig because I was late and all that. So with no luggage they brought me in the back door straight into the DJ booth and I had to start immediately. I didn't even get a chance to check out the club. Maybe it was the best thing to do just get thrown in the cold water, I didn't get time to get nervous about it.

**So you were thrown in the deep end?** Exactly, it was day time, I was so impressed, it was the first of January, when you would expect the island to be empty because it's not summer, it's winter in Europe, but it was full. People had flown in from all over Europe and the world. It was full and the atmosphere was as if it was summer. It was nice weather and the atmosphere was just amazing.



**Especially in situations like that where you lost your luggage you wouldn't be able to prepare anything; though I've read in an interview you don't prepare your sets often, so how do you make your selections?** Well at that time I was still playing vinyl so I had to prepare everything before the weekend, especially if you're travelling you've got to prepare your record bag before you leave.

Now I've been playing on Traktor for a couple of years now, which means I have all my music with me, so before a gig I'll maybe organise it by import date so I know I've got all my latest music at the top of the list. Other than that I sort of prepare crates like 'Deep House', 'Techno', 'Intro track' but that's all the preparation that I'll do. Then what order I play in is more inspiration or coincidence. There's no preselection for gigs, I think that would be boring I like to see where the crowd takes me and where we go together.

**So is Traktor your preferred way to play?** Yes, I think so. At least for the last three years now. For me it makes so much sense. Travelling so much and with all the flying. I remember with the vinyl it would get lost every couple of weeks with the airlines. Nothing worse than you arrive at the gig and you have no vinyl and the next day you've got to fly somewhere else. So by the time your records get to the last gig your somewhere else. The result is you end up with no vinyl for the whole weekend.

**So you only trust hand luggage now?** Exactly with Traktor it's all carry on so your safe. With the whole change in the industry also it's not even possible to get everything you want on vinyl. If you play Traktor you can make a track in the studio and play it in the club the same night.

**The whole process has really sped up?** Definitely, definitely, now if your a vinyl only DJ your playing tracks two or three months after the digital DJs have played it. I mean it's not necessary for everything to be new, I just like to make sure I have something fresh. Especially if they're flying you in from around the world they expect you to have something that they haven't heard before.

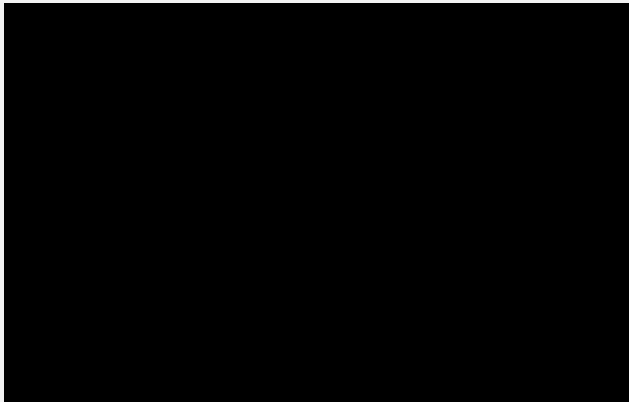


**You're flying to Australia soon. Is this your first time in Australia?** I think it's my third or fourth time. I haven't been to Australia in three years.

**What are you looking forward to most about the trip?** Everything's so close together this time I don't think I'll be able to do any touristy things. The schedule has me playing almost everyday. I'm really looking forward to the Circoloco party in Sydney. I think it will be a really great thing. I'm playing with Dyed Soundorom and I've heard so many good things. The promoter is an old friend of mine and he's already told me some things which have got me excited for it.

**Ten years of Moon Harbour were reached last year, and Cargo Edition also holds a milestone of five years. How do they differ from each other and how have you seen them grow?** Moon Harbour was our first thing as you know and now it's like eleven years on. Then after we'd had it for 5 years we had the idea to do a sub-label for one of our artists about that time. To found a label for his music ideas to bring in his inspiration and find some other artists with similar vision. Then after a few years he went his own way and created his own label, so then Cargo Edition went under my musical direction. So the difference is more in the artist choice now. I think Cargo Edition if anything is deeper and more experimental.

Where as Moon Harbour is more a club based sound label. I'm playing so much now the inspiration for the label comes out of the gigs itself. So it was always be the platform to release stuff I love to play. Which keeps me motivated and versatile with the 12 inches.



**How have you seen club culture grow and change in this period or even the last few years?** I think there's always a permanent change in music like in everything. There's always the phases that the underground will become more commercial. As that happens in culture where things go from underground to commercial there is then always a new development that tries to renew the whole thing. This is continually happening: I remember when minimal was originally arty and sexy and underground then it became popular and sort of died with that; then there is house which is starting to do the same thing, if people aren't surprised by it they get bored with it. This is how the change occurs, I don't know what's going to be the next underground or big thing. The mechanism in the whole thing is natural, it's to keep us interested, there is always change and new stuff to freak out on.

**Is there anything else you want to share with us?** Just that I'm really looking forward to coming to Australia and I hope everyone can come down and enjoy. There will be good times.

**Matthias Tanzmann Australian tour dates:**

27.10 THE LIKES OF YOU FEAT. DYED SOUNDOROM AND MATTHIAS TANZMANN  
AT TRA DEPTU WA

AT TBA, PERTH, WA  
28.11 LET'S GET MINIMAL PRES MATTHIAS TANZMANN, BAR SOMA, BRISBANE, QLD  
29.10 CIRCOLOCO HALLOWEEN, GREENWOOD HOTEL, SYDNEY, NSW  
31.10 MATTHIAS TANZMANN TOURS TBA, MELBOURNE, VIC  
01.11 BALANCE & FLUIDLIFE PRES. MATTHIAS TANZMANN, COLONIAL HOTEL, MELBOURNE, VIC

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