

= KMFDm =

KMFDm (originally Kein Mitleid Für Die Mehrheit , " loosely " translated by the band as " no pity for the majority ") is an industrial band led by German multi @-@ instrumentalist Sascha Konietzko , who founded the group in 1984 as a performance art project .

The group 's earliest incarnation included German drummer En Esch and British vocalist Raymond Watts , the latter of whom left and rejoined the group several times over its history . The trio recorded the band 's earliest albums in Germany before Konietzko and Esch moved to the United States , where they found much greater success with seminal industrial record label Wax Trax ! . German guitarist Günter Schulz joined in 1990 ; both he and Esch continued with the band until KMFDm broke up in 1999 . Konietzko resurrected KMFDm in 2002 (Esch and Schulz declined to rejoin) on Metropolis Records , and by 2005 he had assembled a consistent line @-@ up that included American singer Lucia Cifarelli , British guitarists Jules Hodgson and Steve White , and British drummer Andy Selway . Konietzko and Cifarelli moved back to Germany in 2007 , while the rest of band stayed in the U.S. In addition to these core members , dozens of other musicians have worked with the group across its nineteen studio albums and two dozen singles , with sales totaling in excess of two million records worldwide .

Critics consider KMFDm to be one of the first bands to bring industrial music to mainstream audiences , though Konietzko refers to the band 's music as " The Ultra @-@ Heavy Beat " . The band incorporates heavy metal guitar riffs , electronic music , samples , and both male and female vocals in its music , which encompasses a variety of styles including industrial rock and electronic body music . The band is fiercely political , with many of its lyrics taking stands against violence , war , and oppression . KMFDm normally tours at least once after every major release , and band members are known for their accessibility to and interaction with fans , both online and at concerts . Members , singly or working together and with other musicians , have recorded under many other names , primarily Watts ' Pig , Konietzko 's Excessive Force , and Esch and Schulz 's Slick Idiot .

= = History = =

= = = Origin (1984) = = =

KMFDm was officially founded in Paris , France , on February 29 , 1984 , as a performance art project between Sascha Konietzko and German painter and multimedia artist Udo Sturm at the opening of an exhibition of young European artists at the Grand Palais . The first show consisted of Sturm playing an ARP 2600 synthesizer , Konietzko playing vacuum cleaners and bass guitars with their amplifiers spread throughout the building , and four Polish coal miners (whom Konietzko had met at a bordello) pounding on the foundations of the Grand Palais .

= = = = Name = = = =

KMFDm is an initialism for the nonsensical and grammatically incorrect German phrase Kein Mehrheit Für Die Mitleid , which literally translates as " no majority for the pity " , but is typically given the loose translation of " no pity for the majority " . In the original phrase , the articles preceding the nouns Mehrheit and Mitleid are inflected for the wrong gender , as the proper declension would be Keine Mehrheit für das Mitleid . Swapping the two nouns yields the grammatically correct Kein Mitleid für die Mehrheit , which translates directly as " no pity for the majority " . In a 2003 interview , Konietzko explained the origins of the phrase :

" On the morning of February 29th , 1984 I woke up and went down to breakfast at a hotel in Paris . We had a show that night opening for an exhibition for young European artists we needed a motto for the night so that we could make up some fliers and post them around . There was a German newspaper on the table and so I started cutting out words and threw them all into a cap . We picked a few of them out and it read " Kein Mehrheit Für Die Mitleid " . It 's kinda improper

German in regards to its translation but in the DA @-@ DA @-@ esque [sic] mindset of the early morning it made perfect sense . So when I was on my way back to Hamburg I 'd mentioned it to Raymond [Watts] . He liked it but he was having difficulty pronouncing it correctly . So finally he said , ' Why don 't you just call it KMFDM ? ' So that was it . We were KMFDM . "

= = = Early years in Germany (1984 ? 89) = = =

Sturm left early on , but Konietzko continued performing , at one point having twenty people in his troupe , which by then was engaged in antics such as fire eating and throwing entrails at audiences . Konietzko then returned to Hamburg , where he joined up with Peter Missing in his new band Missing Foundation . Drummer Nicklaus Schandelmaier , who had recently moved to Hamburg from Frankfurt , also joined the group , and took the stage name En Esch . Although the group did some live performances , Konietzko and Esch dropped out of Missing Foundation before any recordings were made and went back to work as KMFDM , collaborating with Hamburg @-@ based studio owner Raymond Watts .

Cassette copies of the band 's first album , Opium , began circulating through the underground clubs and bars of Hamburg in 1984 . KMFDM released its next album , What Do You Know , Deutschland ? , in December 1986 . It was recorded from 1983 to 1986 , with some of the songs recorded by Konietzko and Watts before Esch was a member of the band , and indeed , before the band officially existed . Skysaw Records gave the album a second UK release in 1987 and introduced the band to visual artist Aidan Hughes , usually credited as Brute ! . Hughes redesigned the album 's cover , and went on to design almost every KMFDM album cover .

Watts left the group after working on just three songs on 1988 's Don 't Blow Your Top to start his own project , Pig . After working the Hamburg underground music scene and releasing albums on European labels , the band began its long @-@ standing relationship with Wax Trax ! Records when Don 't Blow Your Top was licensed to the label for US distribution . The album was produced by Adrian Sherwood , and was described by AllMusic critic Dave Thompson as " [highlighting] the producer as much as the band " .

= = = Success in America (1990 ? 94) = = =

KMFDM recorded and released its fourth album , UAIOE , in early 1989 for distribution in both the U.S. and Europe , arrived in America for the first time on December 16 , and commenced touring the U.S. with Ministry . During KMFDM 's first US tour , band members started using the phrase " Kill Motherfucking Depeche Mode " for the acronym to tease journalists who did not understand German . The band signed directly to Wax Trax ! to distribute its fifth album , Naïve , which was recorded in Europe and featured the debut of guitarist Günter Schulz , known at the time as Svetlana Ambrosius . A remix of the album 's title track was the group 's first hit , reaching No. 21 on Billboard 's Dance / Club Play Songs Chart in March 1991 .

Konietzko moved to Chicago in 1991 , and Esch followed a year later . KMFDM quickly became a part of the Chicago industrial music scene that included Ministry , My Life with the Thrill Kill Kult , and Revolting Cocks . Konietzko later remarked , " We came from Germany and we all had to have day jobs and work our asses off to afford to be KMFDM and all of a sudden were in the states and were selling thousands of thousands of [sic] fucking records ! " .

The band 's next club hit was " Split " , which was released in June 1991 and reached No. 46 on Billboard 's Dance / Club Play Songs Chart in July . During 1991 , Konietzko collaborated with Buzz McCoy of My Life With the Thrill Kill Kult to record an album under the name Excessive Force entitled Conquer Your World . Konietzko and Esch then began work on their halves of the intended sixth album , Apart , which was eventually released as two separate albums . Esch 's half became his solo album , Cheesy , while the official KMFDM album used Konietzko 's material and was renamed Money . This album spawned two more club hits in 1992 : " Vogue " , which reached No. 19 on the Billboard Dance / Club Play Songs Chart in April , and the title track , which reached No. 36 on that same chart in July .

After touring in 1992 with drummer Chris Vrenna , the then @-@ core of KMFDM (Konietzko , Esch , Schulz , and second guitarist Mark Durante) returned to Chicago and found that Wax Trax ! had filed Chapter 11 bankruptcy to begin corporate reorganization in November 1992 . The band went into the studio in 1993 as a group to record its seventh album , Angst , which sold more than 100 @,@ 000 copies over the next two years . Esch said after the album 's release , " I like this album way more . Money was done in a hurry , and I was doing a major Pigface tour , so I didn 't have much influence on the album . I really like Angst . I 'm totally down with it . We 've tried to involve guitar players , we tried to be like a real band , especially in the creative kind of aspect . " After the release of Angst , Wax Trax ! / TVT Records launched a promotion in which fans were encouraged to devise as many alternate meanings for KMFDM as possible , with more than a thousand submissions resulting .

Konietzko released a second album under the Excessive Force moniker in 1993 entitled Gentle Death . KMFDM received its first exposure to the mainstream with its single " A Drug Against War " . Despite the band 's anti @-@ MTV stance , the video of " A Drug Against War " received airplay on MTV and was shown on the MTV cartoon Beavis and Butt @-@ head . The track " Light " reached No. 31 on the Billboard Dance / Club Play Songs Chart in May 1994 .

The song " Liebeslied " from Naïve originally contained an unlicensed sample of " O Fortuna " from Carl Orff 's Carmina Burana . Orff 's publisher threatened the band with legal action , and the album was withdrawn from production in 1993 . A new version of the album , entitled Naïve / Hell to Go , was released the following year . It contained new mixes of several songs , including a version of " Liebeslied " with the offending sample removed .

Wax Trax ! was saved from bankruptcy by an infusion of funds from TVT Records , and in March 1994 announced plans to release the compilation set Black Box ? Wax Trax ! Records : The First 13 Years , which includes the KMFDM songs " Virus " and " Godlike " , two songs which Thompson called " defining " .

= = = Peak popularity (1994 ? 99) = = =

The mid @-@ to @-@ late 1990s were KMFDM 's most successful years in terms of album sales and mainstream awareness . Konietzko moved to Seattle in 1994 , while Esch moved to New Orleans . Watts rejoined the band to work on its eighth album , Nihil , which peaked at No. 16 on the Billboard Heatseekers chart and sold over 120 @,@ 000 copies . It marked the first contributions by drummer Bill Rieflin , who worked with the band on its next five albums . Nihil featured KMFDM 's most widely known song , " Juke Joint Jezebel " , versions of which appeared on both the Bad Boys and Mortal Kombat soundtracks , the latter of which peaked at No. 10 on the Billboard 200 and sold over 1 @.@ 8 million copies .

Commenting on the rotating cast of musicians shortly after Nihil 's release , Konietzko said , " It 's as if En and I are the suns and the other musicians at the time come and revolve around us . " Regarding the duo 's dynamic , Konietzko said , " En Esch and myself have always been the cornerstone of KMFDM 's existence . And we are diametrically opposed as writers . The angsty stuff generally comes from him . The poppy , hard stuff comes from me . " Esch commented in 1994 , " Sascha and myself are different , of course . But that 's why we can still make things happen . Our best and worst qualities are contrary . To put it simply , he 's more organized and stable , I 'm more complicated and abstract . "

In late 1995 , close friend and president of Chicago 's Wax Trax ! Jim Nash died of an illness complicated by AIDS , and Seattle became the official headquarters of KMFDM . Watts toured with KMFDM throughout 1995 in support of Nihil , but then left the group to return to recording under the Pig moniker . Esch also separated from the group , and Xtort was created in 1996 almost entirely without his input . Konietzko instead brought in a number of other industrial artists such as Chris Connelly to assist with the album . Xtort was the first KMFDM album to chart on the Billboard 200 and the highest @-@ charting and best @-@ selling album in the band 's history , reaching No. 92 and selling more than 200 @,@ 000 copies . " Power " , the album 's first single , was the most heavily promoted song in the band 's history , with almost 100 @,@ 000 copies included in a free

Wax Trax ! sampler album in mid @-@ 1996 . Konietzko later said Xtort was his favorite album of the 1990s .

Esch returned for the Symbols album , which was released in 1997 and featured Abby Travis and Skinny Puppy 's Nivek Ogre . Symbols reached No. 137 on the Billboard 200 . Its first track , " Megalomaniac " , was featured in the film Mortal Kombat : Annihilation , and was the first song from its soundtrack to receive radio airplay . Tim Skold , formerly of the band Shotgun Messiah , made his first appearance as a band member , writing lyrics and performing vocals on " Anarchy " . Looking back on Symbols in 2002 , Konietzko said , " I listened to the Symbols album and heard exactly why KMFDM broke up in the first place . It told me the story of what went wrong . There were maybe two (good) songs on that album and the others were just a bunch of compromising tug @-@ of @-@ wars . That was something I was not going to do again . "

The band released a pair of compilation albums in 1998 . The first , Retro , was a greatest hits compilation which included most of the singles released up until Xtort . The second , Agogo , was a collection of rarities and previously unreleased tracks , including a cover of U2 's " Mysterious Ways " .

= = = Adios (1999) = = =

The album Adios was written and performed almost exclusively by Konietzko and Skold . Ogre again provided vocals , as did German musician Nina Hagen . Originally the fulfillment of the band 's ten record contract with Wax Trax ! / TVT , Adios later signaled the breakup of the band itself , which Esch 's and Schulz 's limited participation foreshadowed .

KMFDM disbanded , albeit temporarily , on January 22 , 1999 , with only Konietzko and Skold remaining together . Konietzko said the split was due to " lots of stress and pressure , as well as differences in vision and drive " . Esch said " There was a lot of negative energy between Sascha and Günter Schulz and myself and we all decided on the phone to call the band quits . " Adios was released three months later , and reached No. 189 on the Billboard 200 . Its title track was called " a bitter goodbye " .

In the wake of the Columbine High School massacre , it was revealed that lyrics to KMFDM songs (" Son of a Gun " , " Stray Bullet " , " Waste ") were posted on the website of shooter Eric Harris , and that the date of the massacre , April 20 , coincided with both the release date of the album Adios and the birthday of Adolf Hitler . Some journalists were quick to jump on the apparent connection of the massacre to violent entertainment and Nazism , though one wrote , " Lyrically , the band has written some songs that could easily be misconstrued by anyone lacking an ear for irony and looking for an excuse to commit violence . " In response , Konietzko issued a statement :

" First and foremost , KMFDM would like to express their deep and heartfelt sympathy for the parents , families and friends of the murdered and injured children in Littleton . We are sick and appalled , as is the rest of the nation , by what took place in Colorado yesterday .

" KMFDM are an art form ? not a political party . From the beginning , our music has been a statement against war , oppression , fascism and violence against others . While some of the former band members are German as reported in the media , none of us condone any Nazi beliefs whatsoever . "

= = = MDFMK , Slick Idiot , and reformation (2000 ? 02) = = =

After the group disbanded , Schulz and Esch formed the band Slick Idiot , while Konietzko and Skold regrouped as MDFMK , adding singer Lucia Cifarelli to form a trio . MDFMK released one self @-@ titled album with Republic / Universal Records , and toured North America . After being released from his contract with Universal due to a disagreement over who would produce the next album , Konietzko said he called Metropolis Records and asked if they 'd be interested in signing KMFDM . The label agreed , although at the time only Konietzko himself was certain to participate .

KMFDM reformed in 2002 with Konietzko , Skold , Cifarelli , and former collaborators Watts and Rieflin , due to " public demand " according to Konietzko , who said at the time , " I talked with the

usual KMFDM suspects to see if they were interested , and what we came up with was something better than what we had before . " Recalled Esch in 2009 , " I was happy about my new creative freedom at that time and so I refused the concept of a fast reunion of the original KMFDM . " Konietzko said of the reformed band , " Not only is it fun again , but it 's devoid of all the personal confrontations due to egos and factions that were once a part of the band , " but said , " I really miss En Esch , " in 2003 . KMFDM released its first album in three years , Attak , in March 2002 . The album was on the Billboard Independent Albums Chart for four weeks , peaking at No. 11 .

= = = New line @-@ up (2003 ? 07) = = =

Skold left after Attak to join Marilyn Manson . Over the next few years , Watts ' bandmates from Pig joined KMFDM one by one . Jules Hodgson had already done guitar work for 2002 's Attak . Andy Selway first played drums for KMFDM on WWIII in 2003 , and Steve White contributed to 2005 's Hau Ruck after touring with the band . All three , along with Watts and Cifarelli , were mentioned as band members on " Intro " , the final track on WWIII , although that was to be the last album on which Watts performed . WWIII was on Billboard 's Dance / Electronic Albums Chart for seven weeks , and peaked at No. 3 .

Opium was re @-@ released in 2002 as KMFDM001 on the band 's new label , KMFDM Records , and a collection of songs recorded between 1984 ? 86 was released in 2004 . Shortly after the release of WWIII , Konietzko began work on the soundtrack for 2004 's Spider @-@ Man 2 video game . Hau Ruck performed about as well WWIII , appearing on Billboard 's Dance / Electronic Albums Chart for eight weeks but only hitting No. 5 . Unlike WWIII , Hau Ruck showed up on the Billboard Independent Albums chart for a single week at No. 48 . A companion EP , Ruck Zuck , was released in 2006 .

Konietzko took a new approach for Tohuwabohu , released in 2007 . " Principally in the past , there used to be 2 people that would start songs : me and Jules . On this record I said to the other 2 guys , Andy (Selway) and Steve (White) , ' Why don 't you guys come up with something ? ' " Tohuwabohu was on Billboard 's Dance / Electronic Albums Chart for just three weeks and peaked at No. 4 . It appeared on the Independent Albums Chart for one week at No. 29 . Tohuwabohu also had a companion , Brimborium , a full length remix album released in 2008 that barely made it onto Billboard 's Dance / Electronic Albums Chart , hitting No. 20 for a single week .

Metropolis Records announced in mid @-@ 2006 it would reissue KMFDM 's entire Wax Trax ! -era studio album back catalog , which had been out of print since the early 2000s . The albums were released in chronological order in groups of two or three from September 2006 to May 2007 . Konietzko said the remastering was done over concerns about losing the rights to the back catalog after TVT defaulted on a loan , explaining , " The original agreement was that the catalog would have reverted back to me in 2008 , anyway , but TVT and Rykodisc were thinking of just making a KMFDM compilation , which would have eliminated my catalog , and I didn 't want that . " Konietzko commented in 2006 that the current line @-@ up was the best he had worked with , and said in a separate interview that his former bandmates were " looking at me for handouts " . Konietzko announced in October 2007 that he was packing up and moving back to Germany in the next three months .

= = = Back in Germany (2007 ? present) = = =

Following the Finnish school shootings of 2007 and 2008 , media reports again attempted to draw a connection between the shooters and the band , and noted that both listed KMFDM among their favorite bands . In an interview with Norwegian broadcaster NRK shortly after the 2008 incident , Konietzko responded to these claims by saying the recent shootings were a by @-@ product of the copycat mentality and the Finnish shooters ' desire to emulate the lifestyles and actions of the Columbine shooters . " One of my biggest concerns immediately following this incident [the Columbine shooting] was that there would be copycats repeating such things in the future , as there often are when people commit heinous crimes and acts of violence . I was , unfortunately , right . "

KMFDM re @-@ released all of its old singles and hard @-@ to @-@ find tracks from before the 1999 breakup in a series of three double albums called Extra ? Vol . 1 , Vol . 2 , and Vol . 3 ? in mid @-@ 2008 . KMFDM Records released Skold vs. KMFDM in early 2009 , which was a collaboration that Skold and Konietzko conducted over the Internet while on separate continents from June to October 2008 . A follow @-@ up is planned , but is not a high priority .

KMFDM 's sixteenth studio album , Blitz , released in March 2009 , showcased further collaboration with Skold , but less input from the band members not living in Germany . It reached No. 4 on Billboard 's Dance / Electronic Albums Chart , and was on the chart for four weeks . Its companion remix album , Krieg , was released in early 2010 . Two compilation albums , Würst and Greatest Shit , were released in September that same year .

On December 14 , 2010 , the official KMFDM website was changed to include a single image with the text " All Systems Have Been Ripped . The Internet Has Been Shut Down . " A new song titled " Rebels in Control " became available for listening and download on the site , posted in support of Julian Assange with regards to the controversy over WikiLeaks .

Former band members Durante , Esch , Schulz , and Watts appeared with Mona Mur at the April 2011 Wax Trax ! Retrospectacle in Chicago , a charity event celebrating the industrial music label . The group performed KMFDM songs from the Wax Trax ! era , including " Juke Joint Jezebel " , " Godlike " , " Brute " , and " Don 't Blow Your Top " . Konietzko expressed a desire to perform with the current band line @-@ up , but was turned down by event organizers .

KMFDM released WTF ? ! in April 2011 , featuring what Konietzko called " a slew of guest musicians " including Rieflin , Koichi Fukuda , Free Dominguez , and William Wilson . The album 's first single , " Krank " , charted in both Germany and the United States . WTF ? ! was on Billboard 's Dance / Electronic Albums Chart for one week at No. 8 .

Work on KMFDM 's eighteenth album began in February 2012 . Titled Kunst , it was released on February 26 , 2013 . The band toured the United States in March and Europe in April 2013 . KMFDM reissued Opium and WVIII in October 2013 .

On May 24 , 2014 , Konietzko announced on the band 's Facebook page that a new album , entitled Our Time Will Come , would be released on October 14 , 2014 . A new live album entitled We Are KMFDM and a single called " Genau (The German in You) " were also announced . Our Time Will Come was released on October 14 , 2014 , on both CD and vinyl .

= = Musical style = =

KMFDM 's earliest output was performance art , as Konietzko incorporated not only visuals such as burning beds and exploding televisions , but also non @-@ musical devices used as instruments , e.g. vacuum cleaners . The 1980s albums featured heavy use of sampling and studio manipulations , and the primary instruments used were synthesizers and drum machines . Konietzko has cited T.Rex , David Bowie , and Frank Zappa as inspiration in the early stages of KMFDM . Before forming the band , he listened to punk music and " true industrial " bands such as Throbbing Gristle .

The band 's music has been described as industrial , industrial rock , industrial metal , and techno @-@ industrial . While recognized along with Ministry , Nine Inch Nails , and Skinny Puppy as pioneers in introducing industrial music to mainstream audiences , KMFDM describes its sound as " The Ultra @-@ Heavy Beat " . Konietzko once stated , " If I was to give myself a label it would be industrial @-@ alternative @-@ electronic @-@ crossover @-@ rock and danceabilly . "

The band has made heavy use of guitars since its inception , and pioneered their use during the band 's early days in Germany . Although not a metal fan , Konietzko said his " infatuation with ripping off metal licks " stemmed from his experiments with E @-@ mu 's Emax sampler in late 1986 , adding , " What I always hated most about heavy metal was that the best riffs came only once and were never repeated . So the fascination , actually , was to sample a great riff , loop it , and play it over and over again . " While the album Don 't Blow Your Top was more sparse in content , due to the influence of producer Sherwood , it was the exception rather than the rule . Ministry founder and frontman Al Jourgensen , on tour with the band in 1989 , described KMFDM as " a battalion of

guitars marching through Europe . "

KMFDM 's music has since been a fusion of electronic and heavy metal , with occasional elements of dub , as well as orchestral samples and live horns . Many songs feature prominent backing vocals by female singers such as Dorona Alberti , Travis , and Cifarelli . Many of the musicians who have played in the band are multi @-@ instrumentalists , so there is a degree of versatility and freedom in the music .

Many albums feature one or more songs in which the band lampoons itself , notably in the lyrics to " Sucks " and " Inane " . The band 's " cynical detachment " has been compared to Steely Dan . Lyrics often express political concerns and call for the rejection of and resistance to terrorism , violence , oppression , censorship , and war . In the 1995 song " Terror " , Konietzko specifically warns , " Fundamentalist forces are undermining the integrity of liberal and democratic political structures " . Samples of news broadcasts and speeches by political leaders are sometimes featured in songs . Konietzko has said that while the 2003 album WWII is critical of then @-@ president George W. Bush , who was sampled extensively for the album , " It 's not an anti @-@ Bush record per se , it 's an anti @-@ stupidity record " , and , " If we had a message , it would be : Think for Yourself and Don 't Believe the Bullshit . "

= = Reception = =

As of July 2007 , KMFDM had sold approximately two million records worldwide . Critics have been widely positive of KMFDM , though less enthusiastic about the band 's earliest work . What Do You Know , Deutschland ? was called " less energetic " and Don 't Blow Your Top was called " a little flimsy " in comparison to later albums by AllMusic critics Andy Hinds and Vincent Jeffries , respectively . UAIOE , when the band 's sound began to develop , was called " more assured " by Hinds and " more representative of KMFDM 's true motives " by Thompson , who added that KMFDM 's guitar @-@ heavy sound inspired Ministry 's own embrace of the instrument after the bands toured together in 1990 .

The first major breakthrough in the band 's critical reception was 1990 's Naïve , called " one of their strongest releases " by Stephen Thomas Erlewine of AllMusic , " brilliant " by fellow AllMusic critic Ned Raggett , " superb " by Hinds , and " the most fun ' industrial dance ' album ever " by Spin critic Chuck Eddy . The subsequent albums released in the 1990s were described as some of the band 's strongest by AllMusic critic Greg Prato , with their metal guitars , industrial beats , and dance floor sensibilities praised by Ira Robbins and CMJ New Music Monthly critic Heidi MacDonald . Michael Saunders of the Boston Globe said of the band : " It 's a small field , but KMFDM is tops in it : makers of dense , danceable , post @-@ industrial torrents of noise . The German band specializes in fabricating aural assaults that can be intimidating to the uninitiated . " MacDonald said in 1996 , " With Ministry gone grindcore , Skinny Puppy just gone , and Nine Inch Nails a brand name , KMFDM is now the standard bearer of industrial " , though Erlewine and Hinds felt the band was losing some steam towards the end of the decade .

Greg Rule declared in 1999 , after its temporary disbandment , that KMFDM had " produced nine high @-@ impact records that have earned them a large , loyal fanbase strewn across the planet . " Erlewine called the band " one of Wax Trax 's first industrial superstars " , " an underground sensation " , and " one of the major industrial bands of the ' 90s . " Most of the band 's albums released in the 21st century have been well @-@ received , although Prato and ReGen Magazine 's Ilker Yücel have commented on the sameness from one album to the next . Recent albums Blitz and WTF ? ! have been described as moving in an electronic , less guitar @-@ focused direction by Trey Spencer of Sputnikmusic and AllMusic 's David Jeffries .

= = Touring and fanbase = =

KMFDM has released on average an album every year and a half , and usually tours at least once in support of each album . At most concert venues , KMFDM mingles with the fans before and after the show to sign autographs , pose for photos , and answer questions . Konietzko , who keeps in

contact with fans via e @-@ mail and the band 's website , and band representatives have experimented with ways for fans to interact more directly . KMFDM launched " Horde " in 2002 , an exclusive fan club which gave members the opportunity to attend a private meet @-@ and @-@ greet with the band before every show , and allowed access to members @-@ only music and footage online . A featurette on the Horde fan club appears on the WWIII Live 2003 DVD .

In the 2004 Fankam project , an audience member was selected at each concert to record that night 's show , as well as some back @-@ stage antics , with a hand @-@ held digital video camera . The resulting footage was incorporated into the following year 's 20th Anniversary World Tour DVD , which included fan photos submitted to the KMFDM official website . KMFDM encouraged fans to call a special " FanPhone " and leave a voice message in March 2007 . The song " Superpower " from 2007 's Tohuwabohu includes sound @-@ clips from these messages . The band used the Fankam project again for its 2011 " Kein Mitleid " tour in the United States .

= = = List of tours = = =

All tours featured KMFDM headlining , except where noted .

= = Album artwork = =

KMFDM has a long @-@ standing relationship with commercial artist Aidan " Brute ! " Hughes , who creates the artwork adorning almost all of the band 's albums and singles , which has been called " one of rock music 's most memorable cover art collections " . Hughes ' artwork is featured in KMFDM 's music videos for " A Drug Against War " and " Son of a Gun " , and on the band 's promotional t @-@ shirts . Art critic Brian Sherwin said Hughes is probably best known for the collection of KMFDM artwork he has created .

All of his work , which has been called " striking " , shares a distinct visual style inspired by Golden Age comic artists , Russian Constructivists , Italian Futurists , and woodcut artists . In an interview with Sherwin , Hughes stated , " KMFDM have cornered the market in industrial post @-@ modern angst and so my work reflects that . " Hughes said that initially he based his work on the music , which caused " artistic block " . Konietzko gave him more freedom to use whatever themes he wished , resulting in the cover to Money , which Hughes said " was based upon my disillusionment with the street lifestyle I was experiencing at the time , and the art carries with it the implication that no matter what temptation lies in your path , you still gotta pay ! " .

The only studio album covers not designed by Hughes are Opium , which consists of a black and white photo , and Nihil , which was designed by Francesca Sundsten , wife of drummer Riefkin .

= = Members = =

= = = Official line @-@ up = = =

The official line @-@ up of KMFDM consists of :

Sascha Konietzko ? vocals , guitar , bass , programming , keyboards , synthesizer , percussion

Lucia Cifarelli ? vocals , keyboards

Jules Hodgson ? guitar , bass , keyboards

Andy Selway ? drums

Steve White ? guitar

= = = Key former members = = =

En Esch ? vocals , drums , guitar , programming

Raymond Watts ? vocals , programming

Günter Schulz ? guitar , programming

Mark Durante ? guitar , steel guitar

Tim Skold ? vocals , guitar , bass , drums , programming

= = Discography = =

= = = Studio albums = = =

= = Associated acts = =

Members of KMFDM have either founded , fronted , or supported a score of other bands throughout the band 's history , before , during , or after working in KMFDM .

Shotgun Messiah ? Tim Sköld (1985 ? 93)

Pig ? Raymond Watts (1988 ? present) (Pig members Jules Hodgson , Andy Selway , and Steve White joined KMFDM in 2002 and 2003) , Günter Schulz (touring guitarist 2006 ? present)

Pigface ? Bill Rieflin (1990 ? 93) , En Esch (1990 ? 93 , 1999 ? 2005) , Schulz (1999 ? 2005)

Excessive Force ? Sascha Konietzko , Esch , Schulz , Mark Durante (1991 ? 93)

Esch released two solo albums : Cheesy in 1993 and Spänk in 2014 .

Schaft ? Watts (1994)

Drill ? was fronted by Lucia Cifarelli prior to her involvement MDFMK and KMFDM . (1995 ? 96)

Skold (1996 ? present) ? Sköld has released material as a solo artist .

MDFMK ? Formed by Konietzko , Skold , and Cifarelli during KMFDM 's hiatus (2000 ? 01)

Slick Idiot ? Formed by Esch and Schulz following the 1999 break @-@ up of KMFDM (2001 ? present)

Marilyn Manson ? Skold (2002 ? 2009)

Schwein ? Watts , Konietzko , Cifarelli (2001)

Cifarelli released the solo album From the Land of Volcanos in 2003 .

Schulz ? Schulz 's solo project (2004 ? 06)

R.E.M. ? Rieflin (2004 ? 11)

KGC ? Konietzko , Cifarelli (2006)

Gare du Nord ? Dorona Alberti (2006 ? present)

Mona Mur & En Esch ? Esch 's collaboration with German vocalist Mona Mur (2007 ? present)

The Spittin ' Cobras ? Hodgson , Selway (2009 ? present)

PROLET ? KULT (2011) ? A solo album released by Konietzko under the name OK ? ZTEIN ? OK

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