

Blam Ka-Pow Krak!

Budapest, Hungary is off the beaten track for many avid British and American music fans, and shamefully so. Shamefully so, because this locale is home to such extraordinary artists as the emphatic **Jakab Peter**. With a dreamy yet colourful sound in tow, venturing into ambient indie pop spaces, this continental singer-songwriter carves exquisite soundscapes that have an almost ethereal undercurrent. This is fantastically evident on his recent release with the Klinik Label, entitled *Blam Ka-Pow Krak!* This outstanding collection of tunes explores an alternative shoegaze universe where My Bloody Valentine are king, but also delves into songcraft in the vein of iconic new wave troubadour Elvis Costello. These are the complementing two sides of Jakab Peter's output. As the buzz and excitement surrounding *Blam Ka-Pow Krak!* continues to build, this Hungarian musical maverick sat down with *Aldora Britain Records* to chat about his worldly musings to date. We discussed a selection of his recorded output, popular original compositions, his growth and evolution as an artist over time, and much, much more. That exclusive conversation is published here for the first time.

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Aldora Britain Records: Hello Jakab, how are you? I am excited to be talking with such a fantastic artist from over in Hungary. It is amazing how music can bring us together. Let's start off by travelling back in time. What are some of your earliest musical memories and what was it that first pushed you towards pursuing this passion of yours?

Jakab Peter: Hi Tom, I'm really happy about this interview. Thank you for the opportunity. My earliest musical memories are tied to my mother. We spent a lot of time together, and she sang to me a lot. My first independent attempts were mostly related to writing lyrics. I wrote my first few lyrics when I was nine years old, and looking back, they were quite funny. They were mostly little rap songs. I remember not being familiar with musical terms yet, so when the chorus came after the

verse, I simply wrote 'music' there. Later on, songwriting stayed with me for a long time because my parents didn't enrol me in music school, even though I was really interested in drums. So, I could engage with music without an instrument or formal training. Though I think I could have been a decent drummer.

Aldora Britain Records: And now, let's take a leap forward to your brilliant solo output. Despite being a native English speaker, I am definitely drawn in by your impressive songwriting and songcraft. How do you approach this part of your process? Are you drawn to specific themes? Perhaps coming from more of a personal, observational, or even fictional perspective?

Jakab Peter: Thank you, it's funny you say that because I'm often told that my lyrics are hard to understand. This is partly because I pronounce the words in a very muted, soft articulation. But also because my recent albums feature lyrics that are quite fragmented, offering the listener few clear footholds. I like to use the musicality and mood of the Hungarian language as a kind of texture. That might be why it resonated with you as well. In terms of themes, my songs usually centre on personal exploration and continuous self-reflection, often presented through stylised approaches.

Aldora Britain Records: Just recently, you have unveiled an outstanding album entitled *Blam Ka-Pow Krak*. This was also my introduction to your work, so thank you so much for the music! What are your memories from

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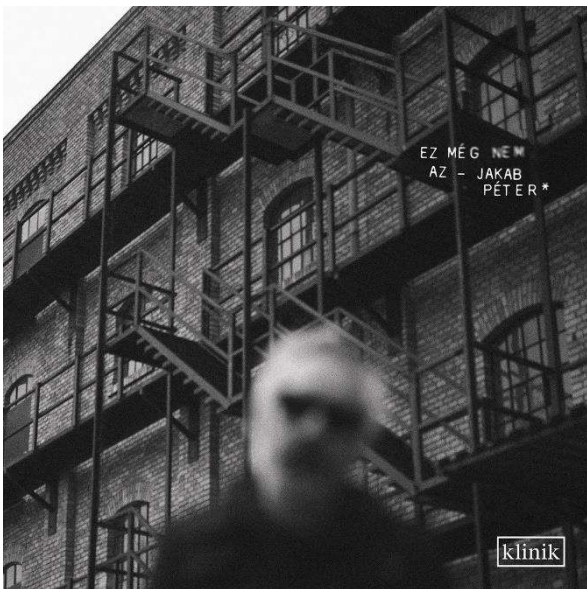
“I like to use the musicality and mood of the Hungarian language as a kind of texture ... my songs usually centre on personal exploration and continuous self-reflection, often presented through stylised approaches.”

writing, recording and releasing it, and how would you say you grew and evolved as an artist throughout this process?

Jakab Peter: I usually create my solo material in a very short time. It's a bit of a challenge, I give myself a few weeks and see what I can produce in that time. With these projects, I always push my boundaries. For this album, I had collected some melodic fragments over the past year, but writing the lyrics and arranging the songs didn't take more than ten days. That was followed by about a week of mixing and finalising. As I mentioned, I've never formally learned to play any instruments, so it's always exciting that, apart from the drums, I play all the instruments myself and do most of the mixing as well. This lo-fi attitude is very liberating when you're creating alone. Members of my band contributed as well, Zoltan Mozes on drums and Aron Hajba on guitar played on the album.

Aldora Britain Records: It is an awesome album from start to finish, but I would like to focus on two specific tracks now, 'Blam Ka-Pow Krak' and 'Tuz, Tuz!'. For each, what is the story behind the song, and can you remember the moment it came to be? Did anything in particular inspire them and what do they mean to you as the writer and performer?

Jakab Peter: Sure, for both songs! 'Blam Ka-Pow Krak' was written based on an idea that came up during a concert. After the performance, only a few listeners were left in the room, and I was fooling around on the piano with my son. As for 'Tuz, Tuz!', or 'Fire, Fire', it came about on a completely ordinary morning. Our drummer, Mozi, sent me a recording and said, 'I'd love to play this type of music someday.' I wanted to respond humorously, so within half an hour, I sent him the bassline for this song.



Aldora Britain Records: Previously, if we travel back to 2023, you released another really cool record called *Ez Még Nem Az*. I have just listened to this one on Bandcamp, and it has made a strong impression already. How do you reflect on this outing as a whole now, and is there anything that you would edit or change looking back with the benefit of hindsight?

Jakab Peter: This was my second solo album where I attempted songwriting in the classical sense. Previously, I mostly worked with groove based music. But on this album, the songwriting was driven by harmony rather than groove, and it was thrilling to experience how the lyrics and melodies evolved organically together. If I were to change anything, it would be what is also the album's strength, because it usually takes about a month from the first recordings to release, I

don't spend enough time letting the songs mature. This is both exciting, because it's raw and honest, and limiting. A more professional studio and a skilled sound engineer could add layers that would make the outcome even more exciting. But within such a short timeframe, that's never possible.

Aldora Britain Records: As you well know by now, I love the Jakab Peter sound and your approach to making and creating music. That dreamy singer-songwriter foundation. How would you say this style of yours came about, what goes into it for you, and who are some of your biggest influences and inspirations as an artist?

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Jakab Peter: This dreamy world and melody style have always been close to my heart. In my main band, Jazzekiel, I don’t compose the music, but this kind of purity and slow, soft sound was evident on our recent albums too. This shift came after years of playing loud and wild concerts, and as time passed, we felt an increasing need for this contrast. Naturally, there are influences in this genre, I love My Bloody Valentine, Beach House, and Low. Recently, I’ve also been listening to a lot of Elvis Costello.

Aldora Britain Records: A broad question to finish. We have been through such a unique time in history over the last few years. Both politically and within society, and that is before you throw in the pandemic. How have the last several years impacted on you personally and as an artist? How do you think this time has changed the music industry, both for the good and the bad? I am curious to hear your insights.

Jakab Peter: Jazzekiel’s last album, *Szep Napok*, meaning ‘Beautiful Days’, came out just before the pandemic and was about the sadness of the last carefree moments. It resonated with what later swept through society mentally. This whole situation has made people more reserved and distrustful, and it has also broken habits that my generation used to rely on. On the other hand, as we’ve spent so much time online, we’ve adapted to it, and for some people, it’s not social isolation but intellectual expansion, a chance to erase borders and allow the free flow of information and opportunities. That’s great.

Quickfire Questions

AB Records: Favorite artist? **Jakab Peter:** Nick Cave. **AB Records:** Favorite album? **Jakab Peter:** *Disintegration* by The Cure, *Fragile* by Nine Inch Nails, *The Doors* by The Doors, *Sticky Fingers* by The Rolling Stones. **AB Records:** Last album you listened to from start to finish? **Jakab Peter:** *Purple Sugar Coated Dreameater* by Trillion.

AB Records: First gig as an audience member? **Jakab Peter:** I don’t remember, probably Gabor Presser. **AB Records:** Loudest gig as an audience member? **Jakab Peter:** Probably Grand Mexican Warlock. **AB Records:** Style icon? **Jakab Peter:** Jeff Goldblum.

AB Records: Favorite film? **Jakab Peter:** *Apocalypse Now*. **AB Records:** Favorite TV show? **Jakab Peter:** I don’t watch TV shows. **AB Records:** Favorite up and coming artist? **Jakab Peter:** Aviary.



Photography by Peter Koza.