

ISSUE 001

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INDUSTRIAL MUSIC, ART & CULTURE

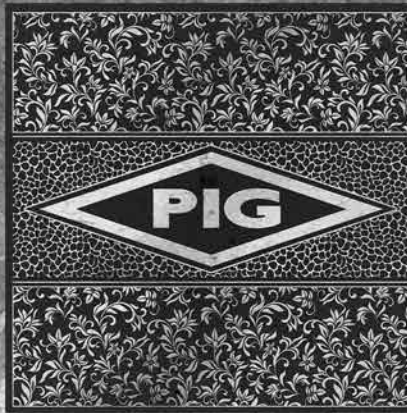
STATIK



ARMALYTE INDUSTRIES P R E S E N T S



THE JOY THIEVES
DISSENT-ERTAINMENT:
6 TO 3 REMIXED
OUT NOW



PIG
CANDY (REWRAPPED)
OUT 07.07.23



PARESIS
CHAOS IN THE EYES
OF GOD
OUT 07.28.23



DER PROSECTOR
STARING DOWN DEATH
OUT NOW



RED MEAT
PROVIDENCE
OUT 08.25.23



DROWND
[AN]AESTHETIC
OUT NOW



ANASTASIA PAYNE

MEMORIAM * IN MEMORY



MARIA NARCISO

I sometimes hold it half a sin
To put in words the grief I feel;
For words, like Nature, half reveal
And half conceal the Soul within.

But, for the unquiet heart and brain,
A use in measured language lies;
The sad mechanic exercise,
Like dull narcotics, numbing pain.

In words, like weeds, I'll wrap me o'er,
Like coarsest clothes against the cold:
But that large grief which these enfold
Is given in outline and no more.

-Alfred, Lord Tennyson





Welcome to the premiere issue of STATIK. Having managed and published zines in the 1990s - the most notable of which was *Interface* - I know how much work they can be. Like so many other labors of love, the passion such work takes can be both exhilarating and exhausting, soul-fulfilling and soul-crushing.

They say that if you love something, you should let it go, to see if it comes back to you. Welp - as they say in Wisconsin - here I am, about to do this all over again...and I couldn't be more excited.

Perhaps I'm delusional - or just a glutton for punishment - but I love industrial music. I first discovered the genre as a teenager in the 1980s. I was an angry youth, looking for something harder and darker than new wave, but more electronic than punk. I found community - and acceptance - in Rivet Head Culture.

Popular interest in goth-industrial music has grown dramatically in recent decades. A lifestyle once subject to social ridicule is now, ironically, **in**. So, why do so many of our scene feel so divided, such a lack of community?

With STATIK, we hope to shake the "dust" off "industrial" and provide a safe and welcoming fallout shelter for all. We're glad you're here.

- Rexx

For Andy and Dave

STATIK

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Special thanks to René Ramos (www.instagram.com/The-FaceSpotter) of PROCESSION Magazine for designing the Rue Oberkampf feature this issue.



NEWS & NOTES	6
BRICK & MORTAR	8
THE CUTTING EDGE	11
MANIFESTOS	12
SIGNAL AOUT	42 17
RUE OBERKAMPF	20
SYZYGYX	22
THE POLITICS OF DANCING	24
BOOTS & BRACES	27
FILM & VIDEO	28
GAMING	29
TECHNOLOGY	30
REVIEWS	34

This world is a dark place;
BE A LIGHT.

The ***Cruel World Festival*** in Los Angeles recently turned literal for attendees, when the event was evacuated before headliners **IGGY POP** or **SOUIXSIE SOUX** could take the stage. Apparent bad weather pushed their performances to the following day, when sadly many out-of-town attendees were already heading home. Bummer...Berlin-based artists Gary Wagner and Falgalas (nee Heiko Duus) - formerly known as **DANCE OR DIE** - have returned as **DARKNESS ON DEMAND**. New album announced for a September 2023 release on **Alfa-Matrix**...Speaking of Berlin, **WIE EIN GOTT** Records just hosted their first party at Urban Spree on June 16th, featuring DJs and live shows from **XTR HUMAN**, **VOID PALACE** and **ULTRAVIOLET**...Spain's **Soil Records** celebrates their five year anniversary with a limited edition five disc compilation boxset, including insert stickers and more. Act fast, as there are only 100 copies available...Fans of Italian dance wave should check out the new *Visione Lontana* EP from Milan's **UA-BOS** and **ANDREA TEMPO** on **Slow Motion Records**...*Jack Vegas* is the latest album from Swedish outfit **AGENT SIDE GRINDER**. On it, the band explores the beatnik era of American culture as central thematic, as seen through the project's industrial proto-punk lens. Out now on **Progress Productions**...Claus Larsen of Denmark's **LEATHER STRIP** continues

to be one of the most prolific artists in the industrial scene. You'll find him collaborating with German synthwave electro outfit **DOS ASMUND** on their new single, *These Broken Things*...Bogota's **Black Leather Records** - home to Victor Lenis and **CUTE HEELS** - has welcomed 2023 with a slew of hot releases from **STATE OF MIND**, **CENTRAL DE RUIDO**, **IMPRESSIVE FAKTORIA** and **ZERO 67**... Not exactly industrial, but still cool as funk: brothers Ron and Russel Mael, better known as **SPARKS**, have a new album out. You can order directly from the band at their website...Greek duo **PREEMPTIVE STRIKE 0.1** return to their original label **Infacted Recordings** for their new single "Marauders From Earth." Meanwhile, label mates **ACCESSORY** have dropped the new single "Opposite." Lots of hooks and melodies for you harsh electro fans...New York City's **NØIR** is back with the new *Fallen* EP. Led by vocalist Athan Maroulis of **SPAHN RANCH** and guitarist/producer Erik Gustafson (**ADORATION DESTROYED**), the band has dedicated the release to recently-deceased Metropolis mastermind Dave Heckman...Speaking of Gustafson, he and his partner's **EVA X** project just came off the road with **DANNY BLU** and **MORIS BLAK**. What a lineup...New releases from **SA42** and **SUICIDE COMMANDO** from Out of Line Records. See this issue for thoughts on both...

TUNE IN TO STATIK TV ON YOUTUBE @ WWW.YOUTUBE.COM/STATIKINDUSTRIALTV



Industrial hip-hop innovators **MEAT BEAT MANIFESTO** have formally teamed up with longtime collaborator Benjamin Stokes' project **DHS** (whose banger "House of God" is a club legend). Available direct from MBM is the fresh new 12" EP ***Man From Mantis***. While only the A-side "Pandemic" was available for preview as of editing, it's logical to expect greatness here. meatbeatmanifesto.bandcamp.com

While WGT is over, preparations for **Amphi Festival** are nearly complete. For rivetheads, this year's program includes **CALVA Y NADA**, **CENTRON**, **FIX8:SËD8**, **FRONT 242**, **SOLITARY EXPERIMENTS** and **XO-TOX**, amongst others. This month's featured artist **RUE OBERKAMPF** is also on the bill...Chicago post-industrial act **5RVLN5** (SURVEILLANCE) has been gigging in the area, with recent shows in IL & IN. We are all about supporting live music... Speaking of, **SILVER WALKS**, **SOLEMN SHAPES** and **THE RUSSIAN WHITE** just completed a small run of dates together. If you caught any of these shows, let us know what you thought...Vocalist **ALICE GIFT**'s most recent is **TROPICAL HEART**, a collab with Berlin-based composer Marco Freivogel. The self-titled new album, mixed by Ewan Pearson (Chemical Brothers, M83) is out now on Cymbeline...OG vampire goth Chris Pohl is celebrating the 25th anniversary of **BLUTENGEL** with live shows

throughout Germany. 25 years might not equal immortality, but it's a legit measure of success in any genre. Kudos Chris...**DE-TRITI** Records founder Davide Lace has released two new tracks from his own project, **WORDS AND ACTIONS**. Available now from the label; see review this issue...If you prefer industrial that pierces your skull like a power drill, check out **SLIT THROATS** on **Phage Tapes**. Tracks on the new album, the incredibly titled *King of the Monster Trucks*, begin with random truck show samples before exploding into utter musical (?) chaos..."Luna" is the new cut from Colombian artist Mel Zb, dba **NOROMAKINA**. Their sound is truly unique within the South American industrial scene, a topic we'll explore further in our next issue...Rivet OG **ATTRITION** has dates lined up for September, if you've never seen them... Finally, **NNHMN** has a new album out, *Circle of Doom*...Back next issue with more news and notes from rivethead culture.



More than three years of work went into the 600-page *Elektronische Körpermusik*, a German-language history of EBM music. Authors Yuma Hampejs and Marcel Schulze created the impressive compendium with graphic designer Eli van Vegas. Wunderbar.

elektronische-koerpermusik.de

Submit your News & Notes items to:
statikzine@gmail.com Attn:News



The new edition of B&W glossy *PROCESSION MAGAZINE* is out. This issue features a cover story on scene icons **KMFDM**, as well as insightful profiles and Q&As with **<PIG>**, **ALICE**, **BLACK TAPE FOR A BLUE GIRL** and even *STATIK*'s own Editor-In-Chief Rexx Arkana. For a small taste of the mag, check out the Rue Oberkampff spread in this issue, guest-designed by *Proceßion*'s own René Ramos.

Brick & Mortar

Brick & Mortar showcases small businesses operating in the physical realm. Let us know if you have a favorite that you would like us to feature.

Streaming video services have forever altered the way in which we consume entertainment. According to film critic Luke MacQuoid, "a survey conducted in 2022 found that over 70% of American households have a subscription to at least one streaming service." The data clearly indicates that people now prefer to watch at home, rather than at traditional establishments.

This has further endangered the local independent theater, no stranger to struggle. After competing with their bigger and better-financed corporate peers for decades - and enduring the rise (and fall) of video rental stores - many finally succumbed to the global pandemic.

Those who have survived - like NYC's storied Angelika Film Center - have typically done so by finding their niche, oftentimes by screening independent and foreign films not available elsewhere. Brooklyn's **NITEHAWK CINEMA** follows that formula, with an emphasis on the obscure: science fiction, fantasy, horror - the lower the budget, the better.

But they don't stop there. The joint's other main attraction is its full service food menu - including themed alcoholic drinks for the daring - all of which is served to you seat-side while you enjoy your film. Various vegan and snack options are also available.

With locations in Williamsburg and Prospect Park, Nitehawk is easily accessible from all the nabe's most desirable, hipsterish spots. So, the next time you're in the mood for a movie, make a night of it at Nitehawk. You won't be disappointed.



cardboard box

p.p.im

MUSEUM OF

POST PUNK &
INDUSTRIAL MUSIC

Runs in The Spring

PIL
LIVE
(Paris ou Praticamps)

PIL

JKL

BY MISTAK
83

Rivetheads have long been familiar with the work of **Martin Clive Atkins** - the former **PUBLIC IMAGE LTD.** drummer who launched **PIGFACE** and **INVISIBLE RECORDS**. Now, meet Martin Atkins, museum curator, founder of Chicago's **MUSEUM OF POST-PUNK & INDUSTRIAL MUSIC**, or PPIM for short.

STATIK's own Gabe Wilkinson recently visited Chicago to meet with the museum's creative director. Atkins provided the magazine with a guided tour, in which he shared the backstories on several notable items from the museum's expansive collection of musical memorabilia from the 1970s through today.

"When I started this museum," Atkins explains, "it was all *my* stuff. It was about *me*. Today, it has moved beyond me and my stuff. I like that." More from Martin and PPIM in our next issue.

BUILDING BRIDGES

I was born in rural Pennsylvania in the late 1960s. This placed my high school years from 1983-1987, square in the middle of the decade. To say it was a different era would be an understatement of considerable magnitude, as those who were there can attest.

In recent years, pop culture has possessed a sort of nostalgic infatuation with the decade. So much attention is paid to it in contemporary media that even those who didn't experience the 80s can feel like they were there.

The thing is, truth - like tradition - is easily eroded over time. It is not simply a matter of hindsight granting us better vision, but more our innately human ability to forget. We often fantasize about things we've lost, even when those things weren't always great.

I've never considered myself a goth. I'm a reformed punk and new waver who found industrial to be the perfect crossroads of the two. This nuance was largely lost on everyone else at my high school - the so-called "normals" or "cool kids" - who thought Echo & The Bunnymen was a spoofed name.

If you were lucky, they'd call you "alternative" or "punk." Where I grew up, the term of choice was "freak."

Time has erased most of my memories from the mid-80s, but one feeling persists unabated: how socially unacceptable it was to break from the norm. Being different was not celebrated, and this was especially true for "self-selected" freaks like me, people who could be normal *if they wanted to be*.

I am reminded of a scene from *Pretty In Pink*. The protagonist, Andie Walsh (played by Molly Ringwald) is being scolded by her principal after a verbal altercation with classmates in gym class.

After unsuccessfully coaxing her to try to be more *normal*, he offers up some unsolicited life advice. "You know," he says, his exasperation clear, "if you put out signs that you don't want to fit in, people are going to make sure that you don't."

That line always stuck with me. It resonated. I found it entirely relatable to my own experiences. I had seen normal, and I wanted no part.

This is how I remember goth in

the 80s - not as something cool, but as a haven for the decidedly *uncool*: the freaks, the outcasts, the misunderstood. Those who came before me had it worse. My wife - many years my junior - said her high school days were better, but that she still experienced harassment and unwanted attention due to her gothic lifestyle choices.

As elements of goth - and to a lesser degree industrial - have been appropriated by popular society over the last 20+ years, its appeal has grown dramatically. Somehow, goth found itself on the A-list; even Sam Smith is getting up to unholy things.

Perhaps I am wrong to worry what impact this will have on our beloved coven. Maybe it is the vestige of my primitive reptilian brain that inspires a protectionist instinct. Or maybe one's passion for a thing are directly proportional to how much they've suffered for it.

In future issues, we will discuss further challenges - and possible solutions - facing today's global industrial scene. I hope that now you have a better of where I'm coming from, and I look forward to seeing you next time around.

by Rexx Arkana



Long before she started having sex in the city, Sarah Jessica Parker was a square page in search of the cool clique. (CBS Networks, 1982)

THE CUTTING EDGE

The goth-industrial scene has been thriving in small pockets across the globe for decades. Each city has a unique scene, but also unites with the general subculture. In recent years, there has been a shift in our culture regarding diversity and inclusion. As much as we aim to provide an open community, there is always room for improvement. A persistently trendy topic is the subject of **gatekeeping**.

Gatekeeping can take many forms - from being unwelcoming towards new people entering the scene, to a promoter only booking certain bands. Many have debated the scene's issues regarding gatekeeping. People don't always say how they truly feel, though, for fear of being perceived as a complainer, as entitled or as some sort of "keyboard warrior." If you're a musician, this can be even more true. We often don't broach the subject for fear that one day we piss the wrong person off. Unfortunately, this prohibits open, honest discussions about change. We don't always call people out that might deserve it and as a result, we don't grow as a culture. As such, are we ourselves engaging in gatekeeping?

STATIK recently conducted an anonymous survey of goth-industrial fans regarding their perceptions on the scene and the practice of gatekeeping. Questions were targeted to obtain a generalized sense of those areas people felt most in need of change. Participants were asked to express their level of agreement with a series of statements and then offered the opportunity to provide additional comments.

When polled on the question, ***I feel the G/I scene is welcoming/does not engage in gatekeeping***, 40% of respondents stated they disagreed with the statement. Comments included:

"Dress codes at clubs... some people/venues still making this an issue, while I don't care what someone wears to a club. I don't subscribe to the mentality that wearing X means you like X."

"It's not so much 'gatekeeping' as people clique-ing up. I don't go to events to get the cold shoulder."

While these two answers seem specific and merit their own discussion, it demonstrates the broad definition of what people call gatekeeping. Favoritism and other cliquish behaviors were repeatedly called out in provided answers. This was evidenced in responses to the statements ***Reviewers of the G/I scene cover a diverse mix of music and bands*** and ***Interviewers in the G/I scene interview a diverse mix of bands***. Respondents said the following:

"They interview the same bands that get reviewed year after year."

"Keep seeing the same bands over and over again. There are a lot of behind-the-scenes cliques."

"Reviewers review their friends and bands that they like. It's an exercise in ego."

Other questions received a mixed response. When presented with ***My local scene's promoters actively support bands/live acts***, 44% of people agreed, but further comments suggested some underlying discontent.

"Lack of promoters isn't the issue...the club-going audience doesn't support live music."

"It is challenging (for) bands who don't fit the (current) post-punk mold in our scene right now. Promoters here place their bands and friends on bills to the exclusion of others in the scene."

A mixed response was also observed for questions aimed at diversity. The statements ***the G/I scene is culturally diverse***, and ***the G/I scene has adequate LGBTQ+ representation*** garnered a mere 37% agreement. Meanwhile, 66% of those who answered disagreed that ***the G/I scene has adequate female representation***.

(continued on page 38)



by Vanessa Saw

MANIFESTOS

STATIK - that thing you're reading right now - is part of a long, weird heritage of industrial literature. For over forty years, our music has been documented in hand-stapled newsletters, xeroxed fanzines, cash-strapped quarterlies, pseudo-academic journals, typo-filled pamphlets, artsy provocations, local gossip roundups, and the occasional well-funded glossy. In this column we will unearth some of the most interesting print documents of industrial music's history.

In coming installments, I'll dig into the music's esoteric roots, way back to its origins. But for now, what better way to start than by showcasing the best publications of the 1990s? After all, a lot of folks writing for **STATIK** - myself included - are veterans of that particular alt-culture boomtime. Desktop publishing empowered anyone with a computer. For aspiring journalists or moguls of the underground press, all it took was a little persistence to convince **Tower Records**, **Virgin**, **Newberry Comics**, **HMV** and **Hot Topic** to stock your upstart scene rag. Here are a few of my favorites from the decade.

IndustrialNation planted a flag in 1991 with its titular commitment to the genre. Editor Paul Valerio guided it from a humble 100-copy hobby zine to a full-sized tastemaking authority. Its home was originally Iowa City, but by 1994's Issue 8, **IndustrialNation** had moved to Chicago. (Later, after a few hiccups and unplanned breaks, it would go west to Oakland.) Its focus always centered on the emerging electro-industrial, coldwave, and cyberpunk-adjacent styles of the day.

The best coverage of industrial's more artsy exponents appeared in the UK magazine **Music from the Empty Quarter**, published 1990-1996 by Barry Fry, a.k.a. Deadhead. Less commercial than **IN**, **MFTEQ** elegantly bridged the gap between the avant-garde concerns of first-wave industrial and the post-EBM club music that followed. Across a dozen-plus issues, it bloomed into a defining document of the scene. If you're lucky enough to snag a copy today, do so.

Permission was the first and smartest magazine to straddle industrial and goth culture. (Goth purists, for their part, had **Carpe Noctem**, **Ghastly**, **Propaganda**, **Phantazmogoria** and more.) Founded in Chicago by Jayson Elliot, its classic run lasted nine issues from 1992 to 1997. To this day, it's one of the most comprehensive documents of the subculture. Starting with a paper cover but pivoting quickly to gloss, **Permission** not only gave coverage to a host of top-tier and underground musicians alike, but also published features on industrial art and typefaces, experimental theatre, vegan food, and editorials confronting misogyny and homophobia in the scene. A great read.

Interface holds a special place for me. Shortly after it was founded, the magazine absorbed a newsletter called **Cyberlogue**, whose head honcho - **STATIK**'s own Rexx Arkana - took over editorial duties. He recruited me to write for **Interface** when I was still in high school, and it was a real trip to see my work reach a circulation of 15,000 readers. My first piece was a feature on **Crocodile Shop** (whose lead singer Mick Hale, by the way, ran his own zine called **DAMn!**). The coverage at **Interface** was forward-looking, unafraid to commingle the likes of ambient, EBM, synthpop, trip-hop, and that late-nineties catch-all, *electronica*. Its roots always lay deep in the industrial sound, though. Some of the funniest columns you'll ever read came courtesy of Re-Constriction Records' own slumlord Chase. (True story: It was Chase who initially suggested that I should merge my zine with Andy's - Rexx) Elsewhere, you could find tips from **Sister Machine Gun**'s Chris Randall on hardware, software, songwriting, and touring. **Interface** lasted 16 issues, which I still revisit often.

And the list goes on. Find a big enough rivethead yard sale and you'll stumble on other industrial glossies boasting grand ambitions. **Outburn** launched in 1996 with very promising coverage, but by 2000, it pivoted disappointingly to nü-metal.

“...we salute the zero-budget zines that arose with no commercial mandate, no editorial staff and... no reason to exist aside from passion...”

Better (but shorter-lived) North American efforts of the 1990s included: New Jersey's electro-industrial-themed *Culture Shock*; the sweeping but homey *Apocalypse*; the hyper-focused *Industrial Gear* (later just *Gear*), *Nexus Six*, *Arc*, *Terra X* and the snarky *Renegade Spectrum*. From Australia, *Dark Angel* resembled *Permission* in its nod to goth, but was more tightly focused on music. In Italy, the bilingual *Chain D.L.K.* began life as *D.L.K.: The Hell Key Zine*, published since late 1994 by Swiss-born Marc Urselli-Schärer, offering a deluge of industrial news and reviews. In Belgium, *Side-Line* launched in the early 1990s, and by the millennium had secured a stateside reputation as the go-to for futurepop-adjacent news. Meanwhile, from across the channel in Edinburgh, the magazine *Convulsion* gave deep and earnest coverage to industrial and electronic music at large. Other magazines were available in French, German, Spanish, Italian, Russian, Japanese, Polish, Portuguese and Dutch.

It may seem wild now that industrial was a going concern in wider media, too. Sure, the genre regularly showed up in regional alt-weeklies and big-name music magazines: *The Wire*, *Reflex*, *Huh*, *Raygun*, *Off Beat*, *Option*, *Spin* and especially *B-Side* and *Alternative Press*. But tech and culture folks had their ear to the tracks too: *Mondo 2000*, *Fringewear Review*, *Hypno*, *Implosion*, *Cyber-Psycho's A.O.D.* and *2600* all devoted substantial ink to our noise.

You won't hear industrial music's vital heartbeat in its most mainstream coverage, though. In fact, my very favorite industrial writings from the 1990s, by and large, don't even come from the scene magazines outlined above, beloved as they are. Here's

where we instead salute the zero-budget zines that arose with no commercial mandate, no editorial staff, and seemingly no reason to exist aside from passion. These were hard to find back then (and are hopelessly rare now), but by some measures, they're where the real discourse buzzed; where far-flung fans traded reviews, hawked cassettes, toed waters often more experimental than beat-driven, and interviewed the local bands who might never have made it onto a Cleopatra Records compilation, but whose efforts collectively make up industrial music's real history.

Thus a shoutout to: *Base Asylum*, *Crown of Thorns*, *Cryptic Static*, *Cyber Optic*, *Dead Eyes*, *Dysmetria*, *Emerald*, *EST*, *Fever Pitch*, *File 13*, *For Crying Out Loud*, *Futureshock Incision*, *Gneurosis*, *Godsend*, *Hard Wired*, *Hortechk*, *In Faction*, *Infectious Substance*, *In Perpetual Motion*, *Interference*, *Milk Man*, *Minotaurus*, *Spontaneous Combustion*, *Technology Works*, *Terra Industria*, *Vivisect*, *Voltage* and *ZOOM!* You are not forgotten! (And, uh, if you have old issues lying around, hit me up. I run the *Aegis Archive*, a non-profit devoted to preserving this stuff.)

It's my plan in future columns to address the broadly eccentric nature of these weird little rags. It was through this cut-and-paste medium, after all, that the subculture communicated in the days before *IN*, *Interface* and their well-coiffed kin. To understand where these underground zines came from, we'll have to go back to the 1980s and even earlier.

It's gonna get weird. Be seeing you.

Alex Reed is known for his work as *Seeming* and *ThouShaltNot*. He is also the author of the book: *Assimilate: A Critical History of Industrial Music*.



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"I Wear Black On The Outside Because Black Is How I Feel On The Inside"

"Unloveable" - The Smiths

We're all dolls that wear different outfits. The costume simply depends on which accessory packs we buy.

Industrial, goth, metal, punk... these music-centered cultural movements are *opt-in*, no one is born into any of them. As these descriptors and adjectives are intangible ideas, worrying about policing any of them is an exercise in futility. They are nebulous, transcendental concepts whose influence can alight on fashion, film, music or art, all of which you find on these pages.

Goth - as an easy example - is a culture we willingly adopt and choose to participate in and most people could put together a "goth costume" if pressed. All clothing is a costume and the selection of such costuming determines the signals sent. *I am goth and into goth culture* is a statement easily communicated via fashion, even if the signifiers are rearranged into different configurations. This is true of anything, a metalhead, a raver, a hip-hop head, and so forth - these can even be the same person, choosing that costume

to associate with that culture in that moment. I dress differently if I'm going out to a metal or industrial show than if I'm going to the movies and that's okay.

Sometimes these cultural signifiers are meant to send a clear message to prospective members of our elective tribe. The aesthetic costuming in any music scene allows us to adorn ourselves in the fashion of *our people* and align ourselves to a concept and style. By dressing in black, we telegraph our damage to kindred spirits in hopes of finding other souls who share our affinity for the black-tinged translations of the ethereal which has spoken to us. We gaze into the abyss, eagerly wondering if others see in it the same beauty.

In this brave new world of cyberpunk neo-tribalism, it's important to welcome and educate newcomers, while still honoring their personal identities. Some of us have colored every aspect of our lives in the various shades of the thing we love, but it's fine if you haven't.

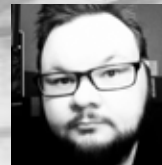
That arduous, mad love for

the thing in its purest, most uncompromised form is what drives many to erupt their insecurities at any willing ear. There is pity for those incapable of loving with confidence and experiencing the security of self that comes with unabashed adoration. To try to keep it from others is to make it small.

We all love things at different levels, and when something is my favorite - because I cherish it so dearly - I tend to be protective of it. But I can't control other people or the thing I love, for that matter. They exist outside of me and I have to love it for what it is, not what I expected it to be.

Sharing what you love can be an enriching experience. So enjoy this issue. We hope you'll fall in love with something you find inside.

Brian McLelland is host/creator of the Void Signal music podcast - which has featured HEALTH, IAMX, Stabbing Westward, Cubanate and more.





SVMMONING SOULS

At NYC's Sexiest Soiree

Over the last six years, **DJ JOE HART** and cohorts have cultivated a dark fantasy world full of sensual mystery, enveloped in a fog of modern post-punk and EBM. **SVMMON** - held monthly Fridays - is one of the city's few parties that attracts the broad gamut of old and new school scenes, fostering a sense of deviant community. "The music is the foundation of the party," Hart tells *STATIK*. "That sets the tone of the night, but every input feeds off of the other." Party extras include video, guest DJs, release parties and gothic burlesque at the witching hour. "Having all types of sensory inspiration creates a more interactive experience that I think people enjoy. At the end of the day, the goal is to give people an enjoyable distraction from the world, and I think it's helpful to try to provide that from every angle."

"DANCE FLOOR CRUSHING BEATS..."

"SPANKTHENUN HAS STEADILY RISEN OVER THE LAST SEVERAL YEARS TO
BECOME ONE OF THE MORE EXCITING ACTS IN THE NEW BREED OF
INDUSTRIAL AND DARK ELECTRO MUSIC."

REGEN MAGAZINE ONLINE

TBTVIII

STNHHII

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BVNH3 TAPES

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MIRLAND DREAM BLACK MAJESTOLUKE**

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SA42

Belgian **JACKY MEURISSE** formed **SIGNAL AOUT 42 (SA42)** in the early 1980s with a pair of school mates, brothers **DAMIEN** and **LUC VANDAMME**. "It was a time when there were many different musical styles," MEURISSE recalls. "The brothers were more into hard rock, while I was more into punk and New Wave."

"At sixteen, we couldn't buy musical instruments, so our first concert was more of a visual performance than anything else. We had oil drums for percussion, a chainsaw to make some noise, a borrowed drum kit and a synth. In time, our performances became a little more elaborate, but they were still more or less improvised."

Soon, it would be time to get serious. "We needed to progress," MEURISSE admits, "so with my first salary I invested in affordable equipment. Roland had just released the Bass Line TB303 and the Drumatix TR606. These instruments - which nobody wanted because they were too complicated to program - had a very distinctive sound. With these I composed my first real songs (*Pleasure and Crime* and *Lovely Trees*)."

The distinctive sound of these tracks made them popular in dance clubs. This allowed MEURISSE to invest in more equipment and set up his own recording studio. "I have no qualifications in music or sound engineering. My motivation was my only driving force," he admits. "I've made lots of mistakes, but I think what makes an artist special are the mistakes he makes."

"Haunted Souls" is the first single from the upcoming album, **Ex+Voto**. "It is a tribute," MEURISSE says about the record. "A tribute to my all fans, family and friends who have supported SA42 for the last forty years."

As a native Chicagoan, **DJ CLARISSA** (nee Clay Adamczyk) literally grew up on Wax Trax! Records. Little did he know, this soundtrack of his youth would perpetuate throughout his life. Soon, he began DJing; first in New York, then in Berlin, where he would assist in running **Fleisch**, the record label operated by Zoë Zantias. Ultimately, he would establish his own outfit, **BRAID RECORDS**, specializing in techno, EBM and wave music. For the label's sophomore release, Adamczyk enlisted fellow Berlin beatmaker, Johannes Stabel of **XTR HUMAN**. **STATIK** sat down with the two of them to talk about music, success, and what it's like to work with friends.



STATIK: You've been friends a long time. Do you remember your first impressions?

A: I first met Johannes through a mutual friend. We hit it off really well and I would end up directing the video for 'On A Greater Scale' like a week or two later. We've been friends and collaborators ever since.

S: Clay's very creative and easy to work with. It's always important for me when you enter into a creative collaboration, that you are on the same wavelength.

STATIK: What led you to want to release the G.O.L.D. album on Braid Records?

A: I was an instant fan of XTR HUMAN when I first heard it. As Johannes and I became better friends, he told me that I had been an influence on him musically. So, it just made sense that I would put out the record. We were at Dream Baby Dream one night and I just flat out told him that I wanted to put out (the album) and we shook on it right there.

S: During the Corona lockdowns I spent a lot of time with Clay and our friendship deepened. When he offered to release the album, I didn't have to think twice.

STATIK: Johannes has gone on to launch his own label, WIE EIN GOTT. What advice can you offer him or others?

A: I think he's doing a fantastic job with his label. It has a great aesthetic and impeccable curation. I'm very proud of all he's done so far. For everyone else, do it for the right reasons. Do it for the love of music, because it can be an expensive hobby. There are rewards, but not always of the monetary variety.

STATIK: Do you think your relationship will change, now that you run competing labels?

A: I don't believe any of the independent labels in Berlin see each other as competitors, and that goes double for Braid and WEG. We are constantly asking each other for advice. It's such a supportive community in this scene.

S: Since the label launch, I've gotten so much positive feedback. I've also realized how much fun it is for me to really have everything under my own control.

STATIK: It sounds like nothing can come between the two of you. Except maybe a love interest, we hear?

A: (laughs) Ah, yes, Johannes has been gracious enough to be taking care of my cat since I had to leave Berlin. He's obviously become quite attached and no doubt loves him very much. I sadly couldn't take him while I have been recovering from a recent accident...but I'm coming for him soon. Sorry, Johannes.

S: We are best friends who love the same cat. It is an epic love story.

XTR HUMAN



DJ CLARISSA



RED TALK

Sean Templar has been part of the New York City goth scene for over three decades. As a DJ and promoter, he runs the recurring RED Party and the annual Murder of Crows Festival.

Today, I sit down with singer, songwriter and guitarist of **ROSEGARDEN FUNERAL PARTY**, the indomitable **Leah Lane**. We speak of life on the road, depression, Germany and even beer.

Where are you right now and how are you doing?

I am doing well. I am inspired in a way that I haven't been in a long time. I believe our most recent tour in Europe really did my heart a lot of good.

So I take it your European tour was a success?

Absolutely...I don't think it could've gone better. WGT was even more insane than it had been explained to me beforehand. I doubt I'll ever miss another fest if I can avoid it.

How long were you in Europe? How many shows?

We were in Europe/UK almost all of May and we played 13 shows. It was nice to have some days off to do some exploration. We got to see some places that we otherwise wouldn't have, such as Vienna and Krakow.

Two places I really need to visit soon. How was Rosegarden received? Did you already have a fan base or was it mostly new converts?

We already had a fan base over there, which surprised the heavens out of me. I couldn't believe it. I found myself overwhelmed with gratitude and disbelief a lot on that tour. It was humbling and inspiring. I was floored. I'm looking forward to going back and continuing to nurture our presence in the EU/UK. I love the energy for this kind of music over there.

Does that sort of reaction push you to create new music, or is that already instilled in you already?

I am always pushed to make more music, unless I become depressed. Then my ability to create completely shuts down. It's a terrifying feeling that - since the shutdown - I find myself fighting off all the time. I find that the deeper you allow yourself to sink, the harder

you have to fight to pull yourself from the depths. I keep a sharp eye on my depression levels nowadays because of that. I think that when things get too chaotic, I start to shut down. I need a balance of dark and light to exist in my creative space. A balance of noise and quiet.

You speak openly about self care and depression from the stage. Do you enjoy that bit of performing?

That is my favorite part of playing live. It is a harrowingly vulnerable and cathartic aspect of our show experience. Brutal honesty and complete transparency is what I strive for as an artist. I don't like the rockstar mentality. I like humans. Feelings are real and important and everyone experiences them.

It's great the way your music gives people a voice. Let's leave it off on a lighter note. Which country had the best cuisine. Also would you plan a tour around food?

(Laughs) Not really...maybe beer, though. I'm looking to move to Germany in the next couple of years. I've been trying to get out of Texas for a long time. I've wanted to move to Germany since I was 16 and this tour really solidified that dream for me.



photo by Xochitl

RUE OBERKAMPF

It's the late 1990s in

Passau, a beautiful city on the

Germany-Austria border known

for its rolling rivers. The weekly

goth night here is called **CAMERA**.

It's a small venue, like so many others around

the world, but it provides a safe sanctuary

for local dark music fans. It was here that

Damien, Oliver and Julia – the Munich trio

known as **RUE OBERKAMPF** – would

unwittingly build the foundation for

their future work together.

Photos by Alex Beran & Sylvie Tillard

Fast forward a decade and the clubbing threesome had moved from the dance floor to the DJ booth, independently spinning parties and events throughout Bavaria. In the years since, Damien had been playing and gaining experience with synthesizers. One day, he invited Oliver, who shared an interest in sound manipulation, to try working together. Oliver had spent some time playing the drums for various alternative bands in his youth but, at the time, neither had any intention to start a band.

Their initial exploits in the studio went well enough that they considered expounding upon their sketches with vocals. The pair were acquainted with Julia, who at the time was working on material herself, under the intended solo project name Sunday Victim. (Interestingly, the two projects appeared together on a split 7" from DIY label Circonstances Aggravantes in 2019.) More colleagues than friends, they at least had a sense of shared musical interests. "In our DJ sets, we would mix Throbbing Gristle and Sven Văth," Julia explains. So, the duo asked Julia to join them and the rest, as they say, is history.

To ease into their efforts as a newly formed union, RO started off by covering one of their favorite songs: "Melting Away" by Absolute Body Control. Recreating something familiar enabled them to focus on learning their gear and software. Deciding on a sound took longer. "We don't want to sound like a specific era, our band. Neither do we exclude any specific era," Julia informs. "We've gotten much more open minded about music in the last six years of the band. We're listening to every kind of dark

goes by. Maybe Futurepop is still too young to be credible."

The band's vigor has proven them not only credible in today's scene,

but rather active as well. Young and Cold Records issued their 2019 full length debut – Christophe-Philippe. (Both band name and album are named for an 18th-century French industrialist.) They've been either on the road or in the studio ever since. Such a demanding schedule is not without its benefits. "I'm always surprised by the bands we get to know on tour,"

Damien smiles. "We've (almost) never experienced any negative or arrogant attitude. Meeting bigger bands that I've admired since my early youth has never been disappointing, either."

Oliver adds: "The moment when I encountered people singing our lyrics for the first time was one of the biggest happy surprises."

"I will never forget the day we got asked to open for DAF," Julia recalls. "We had joked about the possibility before, as it seemed an absolutely unrealistic vision. We never thought we would see it come to life."

The band recently performed a few dates in North America, most notably at Vancouver's Verboden Festival. A subsequent U.S. tour was planned but waylaid by visa issues. Alternative options are currently being considered. Until then, the band is focused on the release of new material (scheduled for early June, as of press time) and on continuing modern synth scene.

"We're lucky to have known each other for a very long time," Julia reflects. "We're basically three close friends with individual talents. We have slightly different tastes in music, but we share the same vision and work surprisingly well together. As a plus, it helps that we're all morning people."

RO is a German electronic music band consisting of Damien, Oliver, and Julia. They are known for their dark, industrial-influenced sound and their long history in the scene. The band has released several albums and EPs, and they have performed live shows across Europe and North America. They are currently working on a new album and planning a tour.

*"You can connect with people
through music and movement.
That's such a powerful thing."*

SYZYGYX

by Toyah Hollidae
photos by Eran Yardeni

SYZYGIX is the dark synth brain-child of **Luna Blanc**. Based out of Washington D.C., Luna is the project's sole producer and vocalist.

STATIK: Thank you so much for taking time out of your schedule for us. You were just at Wicked Weekend in North Carolina. Your upcoming schedule includes Calgary's Terminus Festival, Synth Fest 5 in Mexico City, and Cold Hearted Festival in Germany in November. Are you still planning to do all of those?

Yes, the *Wicked Weekend* was a lot of fun. I really love Raleigh. I had never been there before. I didn't know what to expect, but I was pleasantly surprised. The people were lovely. I had a really good crowd. I had a lot of fun and, yeah, I'm doing all of those festivals. I'm starting to focus on playing more festivals and bigger shows. I realized after touring too much that I was getting kind of tired of it. That's on me. Promoters, fans and people who go to my shows always show me a good time, and I love it once I'm on stage. I really do love (touring), but it's been taking a toll on my mental health a little bit. I'm not that social, so sometimes being in one place one day, then in another the next, and then another...it was a little too much for me. So, I'm starting to focus on playing festivals, and I'm really excited about the upcoming ones.

STATIK: Does that include playing

more stateside and overseas festivals?

I am open to playing festivals here in the U.S. and overseas. I like going to new places, even in the United States, where I haven't been everywhere. I'm always open to new places.

*STATIK: We're happy to hear that. We are also excited about your side project, **Bad Hombre**. Is an EP still in the cards?*

The cool thing about **Bad Hombre** is there's no pressure or deadline. I'm just doing it for fun. I did feel at some point that I needed to say more. **SYZYGIX** is a romantic dreamer type project. It's about love and dreams. I don't touch on social or political subjects. In **Bad Hombre**, I wanted to say more. The name of this project is a hint it's more towards the political and social issues that I felt I needed to touch and have a voice on. I also wanted to challenge myself to play more instruments. I've been playing more bass guitar and stuff like that. I've always been a lover of punk, so I wanted to do something with that, too. That's what **Bad Hombre** is. So, I'm excited about that. The EP is still in the works. I don't have a date for it yet.

*STATIK: Will there be live shows for **Bad Hombre**?*

That is probably way ahead. I am



not thinking about that yet, because I am still learning bass. I've never played guitar or bass live, so I'm not confident with it. I would have to get myself a four piece band before I could play shows, but I would love to. If anyone lives near the D.C. area and is interested in being part of the live show for **Bad Hombre**, I am open to meeting people.

STATIK: Well, that's going into print, so we expect you might find some interest. On a more personal note, 2022 was an emotional and trying year for you. You suffered personal loss - the passing of Josh Clark - along with the cancellation of your tour in October. How are you doing? How did those events shape your outlook or affect your music?

It has had a lot of impact on me. I think it still does. Probably one of the hardest things I've been through. (With) touring, I felt a little guilt with my grief, because he was my partner in music. So, I felt a lot of guilt for him not being able to play live shows anymore, while I still could. I needed to take a step back from **SYZYGIX** because we both started that together. That's when I started focusing on **Bad Hombre**. Both of those things - touring less and starting up **Bad Hombre** - have to do with that.

(continued on page 40)



The Politics of Dancing





"We need a revolution to rip the system."

More & Faster - KMFDM

My introduction to industrial music was unintentional. It happened in a high school art class in Arizona circa 1989. My classmates would often bring in their favorite cassettes to play in the boombox while we worked. Luckily for me, these would often be industrial bands.

Through this social musical exposure, I discovered the genre. I found the ideas of deconstructed and synthesized sound interesting and innovative. Yet, what appealed to me most about industrial music as a construct was its proclivity to harbor seemingly endless alternatives to accepted thought on everything from science and technology to philosophy, politics and religion. Unlike so much of the pop music that surrounded me, this seemed to stand for something. For me, the ideology of industrial music was – and remains – as important as the music itself.

In many ways, industrial has always been indeterminate in its politics. It is frequently rife with intentional ambiguity, often more intent to criticize than offer solutions. Still, certain aspects of the music's message have always been easily ascertained, even to novice ears such as mine. *Authority cannot be trusted. Capitalism is a racket. Spirituality and gender are flexible and fluid.* Through all its cacophony, industrial music made one thing clear: *trust no one*. While the uncertainty of knowing everything around you might be a lie may be unsettling, it is also liberating. The world is constantly evolving. The need to challenge the status quo is persistent. We adapt or we die. Dissent is necessary.

How has this instinct for opposition survived the prevalence of contemporary *cancel culture*, where people are reluctant to raise their voice for fear of retribution? The short answer is: not particularly well. Somewhere along the way of goth's appropriation by popular society, the form has become de-concatenated from the fashion, with the latter becoming the unfortunate emphasis. Ironically, while a plethora of media platforms have rendered individuals louder and more opinionated than ever before, the contemporary industrial scene seems to have become a village of mutes.

by Michael Renfield



I appreciate that some might find my thoughts confrontational. That's a good thing. In fact, it's the whole point of the genre. If you're offended, you're in the right place. At its core, industrial music is not meant to entertain. It is about freedom of expression – artistically, politically – and about providing a voice to the forgotten and ignored. It is about the DIY spirit to accomplish this goal through any means necessary.

Original "industrial music" was never meant to be marketed. Hell, it wasn't even meant to be palatable. Rather, it represented an ideal, a calculated approach to an audio artform that was purposefully unfamiliar. Uncomfortable. Unpredictable. As Lady Jaye Breyer **Genesis P-Orridge** once said: "It's about finding your own sound and voice and believing in it, regardless of its commercial value."

***"If you're offended,
you're in the right place.
Industrial music is not
meant to entertain."***

What responsibility, therefore, does the genre have as the world's political axis seems to be collapsing in front of our eyes? Extremist groups and lobbyist organizations are funded by billionaire elitists to protect their own self-interests. News media now wear their biases on their microphone flags, and so-called public social medium platforms engage in methods of censorship and exclusion to propagate a narrative. Corruption is rampant across the political spectrum. A polarized citizenry is duped and distracted while controlling factions operate with impunity in the shadows, manipulating the proletariat like marionettes. David Thrussell of **SNOG** has said: "There is no disease except for the disease of the mind; no infection, save the infection of unquestioning obedience." More than ever, we need industrial music to raise its angry voice.

Giving credit where it is due, our scene does still have socially conscious bands that embody the genre's revolutionary roots. **CONSOLIDATED** and **Dälek** have been performing leftist industrial rap for decades. **MERZBOW** and **SKINNY PUPPY** are well known for their efforts in support of animal rights. Puppy also threw a middle finger to the Department

of Defense when they invoiced them for infamously using their music to torture prisoners at Guantánamo Bay. Speaking of the military, **FGFC820** has never faltered in their criticism and exploration of patriotism and U.S. foreign policy.

In the ambient-noise spectrum, **BEN FROST** is a contemporary composer from Australia who blends provocative ideas between organic orchestral devices and noise textures. His socio-political multimedia presentations recall industrial music's early days, when **CABARET VOLTAIRE** and **SPK** were leveraging music to convey complex concepts around political corruption and hypocrisy. Elsewhere, acts like **YOUTH CODE** and **AUTHOR & PUNISHER** have used their platforms to opine on the pitfalls of consumerism and mental health. But is it enough?

This may be strictly a matter of opinion, and I recognize that the world hardly needs more of those. Still, I worry that the gentrification of industrial music – the more that aspects of it infiltrate modern culture – could result in further disconnection of the genre from its operational intent.

To be clear, this is not a matter of ageism but authenticity. New artists rebelling against the protocols and technologies of the past? That's hellas' industrial. What isn't, though, would be a trendy reduction of an experimental musical movement down to mindless 4/4 beats that provoke only the body, but never the mind. We need to progress in our ideas and our execution. We need to do better.

Michael Renfield has been writing and recording industrial music since the late 1990s through various projects, most notably Ro10R.



BOOTS & BRACES

By Jeremy Rodell

As a regular column, **Boots & Braces** will examine historical trends and traditions associated with rivet-head culture. In this issue, we tackle *lace code*.

Original punks and rivetheads used colored laces in their Doc Martens not as a fashion statement, but as a way to telegraph political affiliations. Here's what your laces may say about you.



WHITE

You guessed it, white laces were originally an overt sign of hate. During Great Britain's skin-head movement of the 1970s, racist skinheads associated white shoelaces with "white power." It was also common to use a manner of threading called *ladder lacing*, in which the laces do not cross.

RED

NEO-NAZI. The red lace represented organizations like the National Front or Blood and Honour and support for Adolf Hitler's ideology. The recognizable color of aggression, red laces indicated a penance for violence.

BLUE

COPKILLER. Wearing blue laces meant you killed a cop. They were originally codified by "sharpies" or SHARPS, gang members who used violence to rule their neighborhood communities. (Not to be confused with S.H.A.R.P.s, who came later.) Note that the use of blue laces has evolved in recent years and now may simply indicate a general anti-police brutality stance, not commitment of an actual felony. As with all colored laces, it's good to know the wearer's intentions.

YELLOW

ANTI-RACIST. Yellow has been used in many cultures to symbolize peace or hope. S.H.A.R.P. members - *Skinheads Against Racial Prejudice* - wore these to separate themselves from their racist counterparts.

GREEN/BLACK

NEUTRAL/NO AFFILIATION. The tried and true original, green laces are the hallmark of neutrality. Depending on the individual, black laces may indicate either an openness to all or - for isolationist rivetheads, perhaps - that you dislike everyone equally.

Film & video



by Jamie Blacker

You've probably seen some of the press for *Infinity Pool*, released through the high-end crackhouse of slow creeping horror, A24. On this, his third film, director **Brandon Cronenberg** seeks to supersede his father's work. I managed to avoid the leaked crooks and concept of the movie before getting my toes wet in its chromosomal waters, and I was glad I kept dry before the big splash.

Let's start with the most uncomfortable and fascinating element of the film, and believe me when I say there are many. Some actors adopt the role of "dissociating psychopath" so well it can suggest they might hold homegrown sniffs of that personality trait themselves to draw upon. (Christian Bale's portrayal in *American Psycho* is an oft-cited example, but I personally never felt any real sense of danger from his overly manicured ego.) Then there are actors like **Mia Goth**...

After watching her in *Pearl* - the prequel to the brilliant *X* - I was fascinated not only by her character, but also the extremity of her acting limits. The near 7-minute monologue in the last quarter of

Pearl was breathtakingly convincing acting, leaving me feeling uncomfortable and captivated in equal measure. *Infinity Pool* is not designed as quite the same one-person show, but that doesn't stop Goth from pulling attention away from everyone else, with her almost child-like malice. Yes, she is absolutely frightening, and absolutely riveting.

We start on vacation. **Alexander Skarsgard** and **Cleopatra Coleman** are an impossibly attractive married couple experiencing an incredibly unsatisfying vacation. The narrative suggests that this is due to Skarsgard's passive and self-defeating personality, which leaves the failed author without motivation. He is docile, weak and trapped in his own head.

Enter Goth, accompanied by her rugged and charismatic French high-balling husband (played by **Jalil Lespert**). She quickly proceeds to stroke Skarsgard's ego in ways that bring discomfort not only to his wife - the only remotely likable character in the film - but also the viewer.

It's all very slightly sensual, before becoming explicitly

sexual - including one of the most dispassionate hand jobs ever committed to film. We begin to suspect Goth might have something more in mind than romance.

Skarsgard soon inadvertently kills a domestic islander whilst driving an illegal rental car and is taken into custody. It seems that on this particular island, the judicial custom is for offenders to have themselves cloned so that their "twin" might be offered up for a vengeance killing by a representative of the victim's family in a kind of bizarre death-kink trade off.

Goth introduces Skarsgard to a group of holiday goers who have made this touristic treat an integral part of their vacation experience. As you might guess, this all ramps up pretty quickly. Hastily helped along by Goth's manipulation, Skarsgard acquires a taste for sadomasochism - to the point of becoming a clone-killing junky.

There are lots of stylish and dark elements of hedonism, but they almost feel redundant here. The real power of the film is Goth's macabre and uncanny ability to exploit.

(continued on page 38)





Over the last decade, the power of nostalgia has permeated almost every aspect of our lives. In music, movies, even video games, you will find a certain longing for the 80s and 90s. Science fiction, as beloved as it is by our scene, often gets the short end of the stick regarding tie-ins to popular film franchises. Outside of *Alien Vs Predator*, most adaptations of sci-fi properties fail to embrace the mood of the original inspirations.

In recent years, gamers have been luckier with sci-fi games in the indie and AA gaming spaces that just get it. Like *Terminator : Resistance* before it, I'm happy to report that *Starship Troopers : Extinction* gets far more right than it does wrong. The references, attitude and aesthetic of Paul Verhoeven's 1997 film are all in the forefront of this Early Access game.

In *ST:E*, you and fifteen other players - yes, this is a sixteen person co-op game - take the role of Mobile Infantry soldiers attempting to prepare a planet within the Quarantine Zone, for recapture by the Galactic Federation. The story is simple and straightforward, but that's fit for a game of this type. The basic mission - each of which takes approximately 20 mins: after planet dropping with extraction orders from Central Command, your team must do battle with various swarms of bugs, which grow more aggressive and powerful in each wave.

For a title that has only been available to the pub-

lic for three days as of the time of this writing, the gameplay and server stability are extremely polished and surprisingly stable. We've had major AAA game releases in recent memory with far less stable launches; and these servers have been pretty packed at all times.

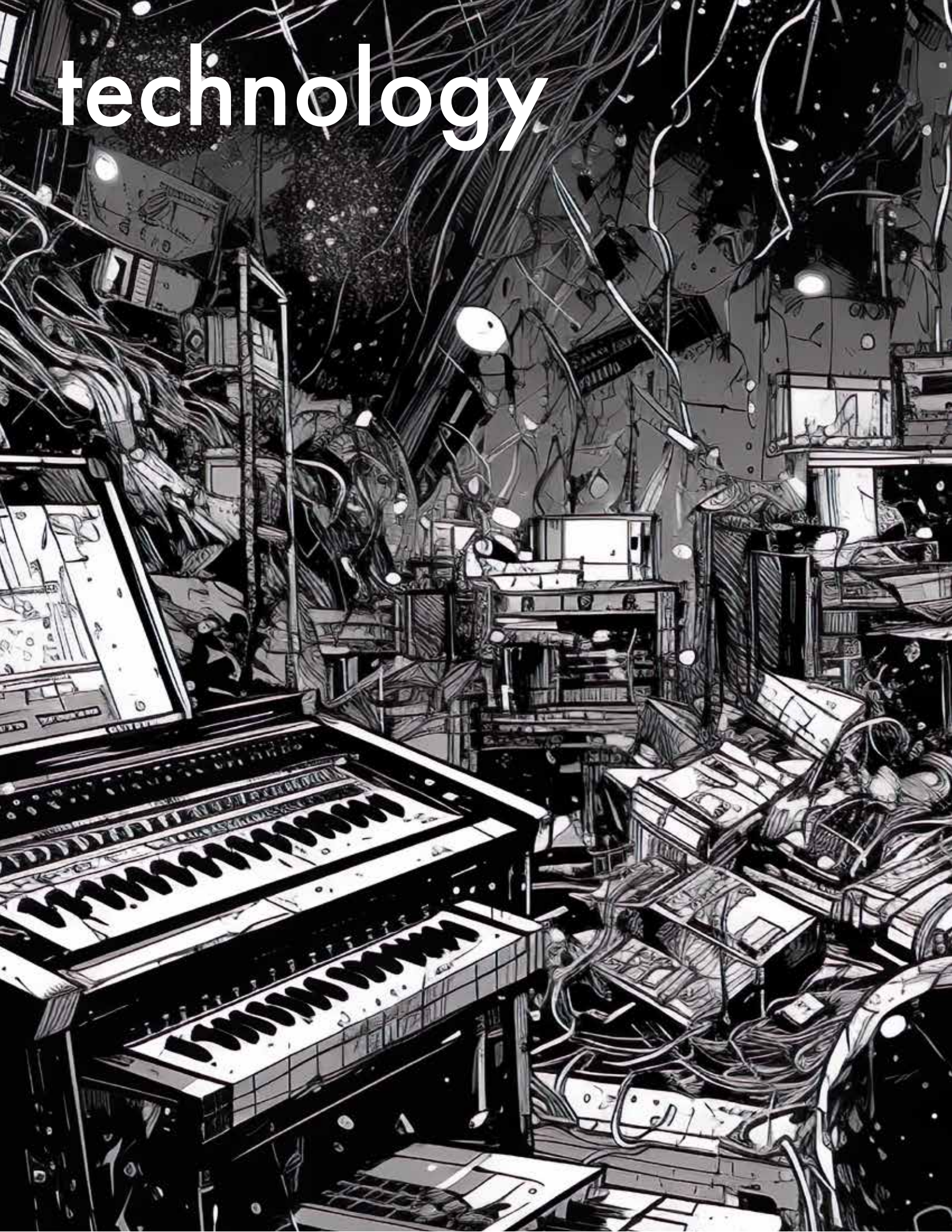
That being said, it is a title with much still in development. At present, there are three playable classes with a limited set of weapons - all film accurate and present in the 1997 original. There is currently one planet with a few different major objectives shuffled into each round. This may not be enough for those who want to deep dive and aggressively progress, but the development team has been openly communicating and presenting updates rather quickly. This gives me hope that this game will be expanded on and fleshed out even more in the upcoming months.

If you're looking for a deep story and tons of customization, I cannot yet recommend this game, even at its reduced \$25 price tag. However, if you're looking to get your crew together and live out the intensity of the major action set pieces and the militaristic aesthetic the film is known for, this would be right up your alley.

Overall, a stable foundation with plenty of room to grow makes this an easy recommendation for fans of the films and sci-fi multiplayer games overall.

The only good bug is a dead bug; join today!

technology



Over my years as a touring engineer, I have pushed faders in venues spanning from empty bars to sold-out arenas. *STATIK* has asked me to share some of my lessons learned to help any aspiring artist achieve the results they want with minimal drudgery and the best use of their budget.

In this issue, we'll feature three lighting fixtures currently on the market which suit the financial and physical constraints of most artists. Each lends itself to working well with other fixtures performing specialized roles, but also has enough individual merit for a standalone design.

First, let's look at the ***StormChaser Supercell*** by Blizzard Lighting. It's a meter long bar loaded with 224 low-power .2-watt red-green-blue (RGB) LED emitters. These emitters allow the user to create nearly any color imaginable (over sixteen million distinct combinations), and the relatively low power makes it ideal for use on smaller stages or in venues where the ceilings aren't very tall. The Supercell can be laid on the floor or clamped to a truss. I've even seen them mounted to a microphone stand. The fixture comes equipped with three lenses (clear, opaque, and frosted) which allow the user to tame the output intensity for direct-view applications, or diffuse the light over a wider area. The fixture's LEDs can be controlled individually in 16 separate blocks, or *cells*, so complex animations and pixel-mapped effects are possible. However, beware that with control that fine, a high number of DMX channels are used (52 channels per fixture). Thankfully, the Supercell is also equipped with 59 built-in programs that are easy to use with basic controllers. The unit uses PowerCon type AC connectors, so you can quickly daisy chain several units together on a single stage power outlet without worry. ***The StormChaser Supercell retails for \$199.99 and is available now.***

Next, we'll examine the ***DOTZ PAR*** by ADJ. The DOTZ PAR is a compact, bright and relatively inexpensive RGB LED wash light. Due to its Chip On Board (COB) emitter design, this unit is uniquely suited for maximizing performance within the space constraints of smaller venues. The 36-watt emitter gives the DOTZ PAR a beam width of 60 degrees, more than double that of most traditional PAR type lights. Put simply, it covers more area from a shorter distance. As such, it makes an ideal primary light source onstage. Head-

to-toe coverage of a 6' tall performer is possible with the light located a mere five feet away — traditional 25-degree-width beams would throw a modest circle of light at that same distance. That said, if you desire that traditional PAR look, an accessory lens to narrow the beam width is supplied. As with all RGB fixtures, there are over 16 million unique shades of color that can be created, and the homogenized output of the COB emitter eliminates the multi-colored shadows common with entry-level LED lighting. The DOTZ PAR can be stood on the ground using its split yoke for support, or clamped to a stand or truss. It lacks the more professional locking power connector of the Storm-Chaser Supercell, but this fixture's low cost takes some of the sting out of that inconvenience. ***DOTZ PAR by ADJ retails for \$179.99 and is available now.***

Finally, we'll discuss the ***Stealth Wash Zoom*** by Eliminator. Like the previous entries in this article, it's a color-mixing LED wash light. However, this one is equipped with an additional white LED, increases the range of possible colors to an astounding 4.2 *billion* individual shades, including soft pastels and more-natural "white" light. Its complement of seven 12-watt LEDs is well-suited for usage in small venues. As this fixture is a "moving light", its pan and tilt motors allow the beam to be repositioned to aim nearly anywhere onstage, allowing the programmer to create more individual looks with fewer units. In addition to motorized pan and tilt, the Stealth Wash Zoom features a motorized zoom which adjusts the light's beam width from a needle-thin 4 degrees to a broad 45 degrees. At its most simplistic, this lets you choose how much area you wish to illuminate. Remember: varying beam-width dynamically within your show's programming can add another layer to your look and keep your show fresh. ***The Stealth Wash Zoom retails for \$399.99 and is available now.***

Ian Staer has toured professionally as a lighting director for Atari Teenage Riot, IAM{X} and HEALTH, as well as mainstream artists like Eve6, Gin Blossoms and Blues Traveler.





Product: RX1200 12-bit drum sampler

Developer: Inphonik

Format: VST, AU, AAX, Reason Extension for
Mac, Windows, and Linux

Price:\$29

There's a funny trend within audio technology. As soon as progress allows us to eliminate an "undesirable" audio artifact - whether it's the hiss of recording on physical tape or the gritty aliasing distortion of early samplers - within a number of years, there will be plug-ins on the market that re-introduce those very same artifacts. The perfection of modern audio is terrific, but we often grow nostalgic for the character and texture those imperfections offered.

Enter *Inphonik's RX1200*, a plug-in sampling instrument aimed at recreating the crunchy sound and quirks of the 1987's *E-mu SP-1200* drum machine, one of the earliest hardware drum machines to offer user sampling. Despite its hefty price tag at the time, the SP-1200 became an integral part of the sound of hip-hop and house music and to this day commands eye-watering prices on the secondhand market as acts like **Daft Punk** have reintroduced its gritty sound to a new generation.

RX1200 replicates the distinctive visual layout of the original instrument, complete with the pitch/decay sliders that made the original so hands-on and fun to play with. Starting at the top, there are buttons to clear, load and save instruments; an edit button that takes you to a rudimentary sample editor (more on that in a bit); and two displays - one that shows the patch name, and one that has some per-pad editing parameters (such as stereo/mono, whether the rather subtle filter is active, fine-tuning and gain functions, and even a cool "Speed" parameter that replicates one of the favorite techniques SP-1200 users were fond of). Because the original unit only had 10 seconds of sampling time available, people would squeeze more into the memory by speeding up the sound they were sampling, thus making

it shorter, and then pitching it back down to its original length. This added another layer of lofi coolness to a machine that was already oozing with character.

Below that are per-pad sliders. A switch to the left lets you choose whether the sliders control the tuning of the sample (+/-8 semitones), the decay/length of the sound, or the mix level. Mapping these to a controller is a blast and encourages experimentation and automation fun.

Then you'll find 8 drum pad slots. A button to the left lets you switch between four different banks, so your drum kits can have up to 32 different sounds in them. To the right of the pads is a knob that lets you adjust velocity sensitivity.

As I mentioned, the edit button will bring you to a very basic sample editor that allows you to adjust start and end points, normalize, truncate, and reverse functions, and a browser that allows you to build kits from either the factory samples or you can load your own. To build a kit, just drag and drop samples from the browser onto the individual pads. There is also a method for mapping sounds chromatically, if you want to use RX1200 for melodic instruments and not just drums. The pads have assignable colors as well, which is handy if you want to visually organize similar types of sounds together within a kit.

Unlike, say, the Akai MPC-60, there was nothing particularly special about the feel of the sequencer on the SP-1200, so Inphonik don't include a sequencer here. Instead, their focus is on recreating the 12-bit sampling engine that made the original have such a distinctive sound. This gives the best of both worlds allowing you to get the authentic sound of the SP-1200, but utilized with your DAW's undoubtedly more modern and full-featured sequencing abilities. In the same vein, the plug-in version lifts the short sampling time restrictions of the original, allows for stereo samples, and has a few other bells and whistles the original never had. They've struck a good balance between imposing the restrictions of the original and giving some extra firepower that makes more sense in 2023.

RX1200 comes with a really great-sounding factory library to start you out, but you can, of course, add your own samples to build custom kits. Lots of formats can be loaded including WAV, AIFF, FLAC, MP3,

OGG, M4A, AU, SND, W64, WV and PCM. Inphonik has also promised to release regular, free expansion kits in the future. If they're as good as the ones that ship with the plug-in, that is definitely a nice perk.

All of this is well and good, but how does it sound? AMAZING. I'm a sucker for the sound of old samplers and even keep around my old Ensoniq EPS-16+ because of it, but this is next-level in sound quality compared to a lot of other plug-ins that model the sonic characteristics of old sampling. It sounds convincing, weighty, and punchy. Amazingly, it somehow even keeps its punch when you use the sliders to pitch the samples down. If you want pristine quality of the highest quality, keep walking. This one isn't for you. But if you love sounds that sound old, beat up and with a certain vintage quality, this is for you.

Who will get the most mileage out of this? The original machine obviously already has some pedigree in the boom-bap/hip-hop and house styles, but ***if you make trip hop, synthwave, lofi, or, yes, industrial, you really owe it to yourself to check this one out.*** The E-mu SP-1200 shows up regularly on the user market for upwards of \$7,000. Inphonik brings a spitting image recreation of that sound to your computer for only \$29. Sounds like a no-brainer to me.

Tom Shear has been writing and recording electronic music since the 1980s and has toured worldwide with his project Assemblage 23.



audio interference



Years of Denial
Suicide Disco Vol. 2
VEYL

It's been a little under four years since the release of *Years of Denial*'s debut album *Suicide Disco*, and if one thing is apparent, it's that this French and Czech duo isn't slowing down. *Suicide Disco Vol. 2* takes all the qualities fans loved about the band and amplifies them. This album quantifies the essential ethos of their newest evolution of alternative electronic music; combining elements of dance-floor anthems with ethereal noise to produce a soundscape that is both thought-provoking and catchy. Here the songwriting is more concise. Gone are the intro-laden tracks that built themselves up slowly on simple patterns and repetitive themes. Rather, the release gets to the point quickly, with jam-packed numbers predominantly focused on groovy bass lines, staccato synth melodies, slithering overdriven vocals, and hard-driving beats. Notable songs include the mid-tempo "Wrong"; the warbly four-to-the-floor of "Never Satisfied"; and the playfully dark lead single "Dancing with Demons." Overall, *Suicide Disco Vol. 2* is a delightfully dark and decadent trip with enough consistency and contextual variation to warrant several listens. - **C2**



Sequence 87
I Am Sequence
Braid

Pittsburgh's Shawn Rudiman, the name behind the alias, may be remembered by old heads for his work with T.H.D. Here, he returns as Sequence 87. From the percolating loops of "Numbers, Passion and Desire" to the Absolute Body Control-inspired "Automatik Response," Rudiman knows his way around a good sequence. The project largely eschews traditional pop song structure in favor of the trance-inducing ambience of repetitive beats. On *I Am Sequence*, the artist navigates through several industrial-adjacent genres, from classic Nitzer to modern day Berghain. The result is pure dance-floor fire. - **RX**

Wydma
Wieszaj Siekierę
DYSTATIK

Welcome from Warsaw new Polish dark industrial/dungeonsynth producer Wydma. *Wieszaj Siekierę* - or *Hang The Axe* - serves up six slices of groovy beats. At times, tracks suffer from a lack of dynamics; at others, the repetitive nature and mid-tempo dirge of the art entrances. The best songs, like the title track, add vocal atmospherics to the vibe. - **JR**



Mari Kattman
Swallow
COP International

A figure who's synonymous with the scene due to her powerful melodies and strong releases, Kattman's latest offers hard-hitting bass, trip-hop trickery and all-out attitude. The title track contains dirty synths, brutalizing bass that kicks and punches hard and her signature reverberating voice. "You Can Show Yourself Out" is another powerful, self-assuring single. There are two remixes attached to the single, from Baby Magick and MKUHLTRA. Another satisfying dose of heavy electronics from Mari Kattman. - **SG**

The Joy Thieves
Dissentertainment: 6 To 3 Remixed
Armalyte Industries

The Armalyte roster is stocked with marquee names of 90s industrial: Pig, Chris Connelly, C-Tec, Chemlab and Cubanate, for starters. Mix them and you've got drummer Dan Milligan's all-star rock party, aka The Joy Thieves. This new EP features remixes from last year's *6 to 3*, released in response to the overturning of *Roe v. Wade*, with proceeds going to the National Network of Abortion Funds (NNAF). All the more reason to support - **AN**



Sigbefia Five/Formal Defect
Behind Impuls Records
 Oráculo

Big punchy gated drums carved from a solid block of early-digital grit. Edgy vocals from the back of the throat issue a warning. Driving subtractive and FM synth lines complete the formula. You make that good-industrial face and your head starts to move. Could describe any of our favorites from the late 80s, yes? Mine for sure: Something from Dirk Ivens maybe, but after sneaking home through FLA's *The Initial Command* at 4am, sweaty and intoxicated. An easy, even lazy, comparison, since both artists have been active since then. But this is the 2023 split release from Sigbefia Five and Formal Defect on Oráculo Records, a reworked retrospective of rare and unreleased tracks - including a new remix from DJ Rexx Arkana - from the founders of Impuls Records. I'm here for it. -JH

TET TRAVAILLEUR ENTRANCE
Mission Disk 1: Intro to TET
 TET

The new *Mission Disk: Intro to TET* is an impressive compendium of this Hamburg band's brand of EBM. Featuring material produced over the course of 30 years, it's an ideal wrap-up for both longtime listeners and those new to the band. If the latter includes you, expect from TET a sophisticated synth-driven sound reminiscent of early Zoth Ommog or Machinery Records industrial dance. -JR



Various Artists
New Flesh
 Murder

From Tblisi, Georgia-based electronic imprint Murder comes this new compilation series celebrating underground dark electronic music. Plodding dancefloor numbers like E-bony's "Movin In On Delta" and Notausgang's "KILL KILL BUSINESS" and the Middle Eastern flair of "Zankat Mimosas" by Zaatâr - reminiscent of acts like iVardensphere or This Morn Omina - are but a few standouts. This is modern day techno-industrial crossover: expect 4/4 beats and long, looping cutoff sweeps. Accordingly, a lack of vocals or other dynamics hinder some contributor's efforts, but top-to-bottom this sampler is stacked. -RX

VNV Nation
Electric Sun
 Metropolis

Those who feel that futurepop is dead could learn a lot from epic world-tourer, VNV NATION. Say what you will about the genre, most of today's artists would kill for the kind of musical success Ronan Harris has achieved for himself. *Electric Sun*, his new full length album, finds the popular vocalist and dreamer pontificating - as usual - on love, life and loss to uber melodic electronic dance. By now, you know what you're getting from the project. You either respect the artist or you don't. This album is not going to change any minds. -AN



Daniel Myer
Hingabe
 Sonic Groove

This review could just be as simple as "Daniel Myer has done it again!" While that wouldn't be saying much, it also says everything to fans of his great many works. One of the most prolific and influential producers/musicians of dark music, Myer here builds on his past work as Rendered and Liebknecht. The result is as tight and crisp an album as I have heard in a bit when it comes to techno industrial crossover. Myer is not afraid to give his chosen sounds the space to breathe, with only the beat to propel the track forward. *Hingabe* delivers on track after track and features collaborations with Static Sky, Skelesys, DSX and Hypnoskull. It would be hard to choose a favorite on the album, but I would suggest "We Are Going Down" or "Atomic Rave" to get yourself started. -TW

Incendie
One Cursed Dance
 aufnahme + wiedergabe

This act is the brainchild of Berlin producer Arthur Boudet, who has released before on Strange Therapy as ATTCorp. On *One Cursed Dance* he delivers five tracks of schizophrenic technoid industrial, plus a bonus club mix. Heavy beats, synths and layers of percussion weave together an a trance. Boudet sets himself apart by including vocals, something that give this EP some dynamics. -AN



Filmmaker
Code Breakers
Disidencia

The latest EP from Filmmaker - aka prolific Colombian producer Faunes Efe - is Berghain-inspired techno-industrial crossover. Like much of that ilk, the lack of vocals or progression can quickly become repetitive. Fair fodder for the club floor, less so introspective listen. At its high points - tracks such as "Disputed Usage" or "Shenanigans" - *Code Breakers'* heavy beats prove the formula works. -RX

L
Lonestar
CrunchPod

L's new single magnifies on the rawness of solidarity, with ferocious electronic stabs leading us into evocative synths. This harshness is roughly euphoric as beats develop into melodic synths that ease the uneasiness. In the music video for the track, we see the luscious L in industrial black, spying onto us like prey. Whipping ferociously, each lashing is the fight against grief, taking control and finding oneself whole, strong and confident. She enters the wild nature, entering the healing process amongst the effervescent grass, becoming lost in a world where seclusion is the new home. Her stirring vocals "Rust and steel. Need to feel. My body and soul. Possession to heal", soothing and entrancing us into her journey of overcoming the unknown, all alone. - MS



Various Artists
Shedding Skin
BITE

If you're a fan of techno music's recent appropriation of EBM and industrial dance stylings, you're likely already familiar with Berlin's BITE. Founded five years ago by Hayden Payne of Phase Fatale fame, the label has been the darling of that scene ever since, with showcases in NYC, L.A., Tokyo and more. On this 18-song comp, it dips a tentative toe into deeper waters, expanding the sound palette beyond typical techno. Anchored by iconic acts Terence Fixmer, Pablo Bozzi, Phase Fatale & Silent Servant and Devikorps, the release also introduces Omon Breaker, Gael and more. If you've slept on BITE, here's your chance to catch up. -JR

Ministry
Toronto 1986
Self-Released

ICYMI Ministry issued this mid-80s live recording from Canada on vinyl and digital formats earlier this year. The set finds Al Jourgensen and crew in top form, raging through Twitch-era classics like "Over the Shoulder," "All Day," "We Believe" and more. The concert builds to an energetic conclusion with a vintage performance of "Every Day Is Halloween." The audio of the digital edition is of impressive quality, especially given the age. This is the band at their club-dustrial apex. My favorite variant. -RX



Suicide Commando
God of Destruction EP
Out of Line

The new EP from the Godfather of Hellectro, Belgium's Suicide Commando, shows off two songs from the album in remixed form, plus a bonus track. The first is the album title track, which showcases Johan van Roy working at a slower beat than usual. There are those great synth lines, too. But it lacks the power we've come to expect from the artist. That is not true of the second song, "Destroyer of Worlds" - that delivers all the powerful raw energy. -AN

Various Artists
Passing Strangers
Haus Arkana

Most compilations that I come across are extremely hit or miss; but when you have a juggernaut of the American industrial scene gathering talent from all over the world, there's not much harm that can be done. And that's exactly why the quadruple compilation *Passing Strangers* has done so well. Headed up by REXX Arkana of FGFC820 fame, this international compilation takes into account what makes the industrial scene so fantastic: variety. You'll see some of the largest acts within the scene on it such as Covenant, ESA, The Gothsicles, POUPÉE FABRIKK, Suicide Commando...while up and coming acts such as Dead Lights, Her Noise Is Violence and Moris Blak also make an appearance. As per usual with comps

like this, not every single song will be everyone's cup of tea. But with 60 artists and four CDs' worth of material to shuffle through, you're going to find a bunch of new bands and artists to start following. -SG

Puerta Negra
Playa Sola
Synthicide

The Portland Oregon-based duo Puerta Negra is back at it again with a fantastic new EP released on SYNTHICIDE titled *Playa Sola*. Their sound can be described as if a young rivethead discovered Italo-disco, dyed their hair neon pink and green, and learned to breakdance. Bright synth leads stab between powerful beats and bass lines complimented perfectly by raspy and forceful percussive vocals that compel your body to move. If you gravitate towards the darker and aggressive side of things, skip straight to the record's B-side for the last track "No Olvidado," whose classic EBM-inspired bass line and punchy beat paired with creepy dissonant synth strings will inspire you to stomp until your feet bleed. -C2

HALLOWS
Talk To Me (single)
Self-Released

"Talk to Me" is the powerful, yet somber, first single from the dark electro duo HALLOWS' upcoming sophomore release, *A Quieter Life*. The song is moving in the way it captures isolation and desperation from a first-person point of view. Endless longing for attention and humanity can be heard in Vanee Dusoruth's voice, and in the pounding dirge delivered by Dom Rolando. There are breaks of hope in the beautiful club-ready track, extending an invitation to the listener to feel the hopelessness. The song highlights the duo's growth, with strong storytelling to convey emotions and brilliant musical arrangement. "Talk to Me" is an indication that the album will lead listeners on a passionate - but very dark - journey of the human soul. -TH

FROM THE VAULT



DRP
Electro Brain 586
Body Records

When I think of underrated EBM industrial records of the early 90s, one of the first to come to mind is *Electro Brain 586*, an album by an enigmatic Japanese duo called DRP. I first purchased the vinyl at New Jersey's legendary, now defunct record store Café Sounds. When the needle hit the groove, I was immediately blown away by it all: the tough, but danceable drum sounds and stabbing basslines alongside the menacing whispered vocals of Tomoyuki Murashige. I absolutely loved it and still do. I don't know why they were never bigger or better known. The album was released in 1990 by the Body Records imprint of Antler Subway, helmed by EBM legend Dirk Ivens (Dive/Klinik). It has since become a highly sought after collectors item for enthusiasts of obscure EBM. Highly recommended. I'm anxiously awaiting the inevitable deluxe package reissue. -Mindsolvent

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IVARDENSPHERE
DSTR
ESA
BESTIAL MOUTHS
CURSE MACKAY
JOSIE PACE
ORDER OF THE STATIC TEMPLE
PANIC PRIEST
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GOTHIC
CRUISE

FGFC820
American History Vol. 1
Haus Arkana

FGFC820 sends out a sign of life after almost a decade of silence. *American History Vol. 1* is kind of a "Best of..." compilation and provides the most remarkable tracks of this harsh electro project. Often praised for its versatile dance-floor attitude, the subgenre is also cursed for its repetitive, one-dimensional sound design. FGFC820 has always been one of the best horses of this style and can count on a loyal fan base worldwide. This comp offers their most recognized tracks in remastered versions, to bring themselves back into the ears of their audience. One small complaint: a decade after their last album, wasn't there the possibility to release at least one new track to the fans? I find it a pity that this collection doesn't offer any hint of this. – **Marc Tater (Chain DLK)**

Hot News
Pharmaton Ginseng
Khoenix

This is a new label with dual offices in London and Istanbul, aimed at the dark techno, EBM and industrial subgenres. Hot News is a duo from Argentina whose chosen moniker does them a disservice on most search engines. They also happen to create up-tempo techno tracks that incorporate elements of drum and bass and old school rave (hear those vox chorus stabs on the title track). Between-song spacing is negligible, rendering three songs that rapidly fire from one to another, giving the feeling of late-night raving, South America-style. -RX

Gaarn
Magellan
Infacted Recordings

STATIK is a magazine about industrial culture, but I know that our editor would agree this includes sister musical styles synthwave and synth-pop. Gaarn lies somewhere between synth and industrial - not dissimilar to X Marks The Ped-

walk's output in recent years. This Danish project is the namesake of one Thomas Gaarn, known for his role in Lights of Euphoria (whose founder, Torben Schmidt, releases this as Infacted Recordings). With that pedigree, the industrial roots run deep. Yet, like XMTP's Sevren Ni-Arb, Gaarn has grown up, and so has his music. This isn't an album of club bangers. Rather, it presents intelligent electronic music that is not only dark and mysterious, but also sophisticated and intricate. -JR

Decent Ruins
Too Weird To Live
SwissDarkNights

This is a new name to me. Decent Ruins adapt a hint of old school industrial electronics into darkwave manifestations, appealing to both rivetheads and classic goths alike. I think the old-school approach is both a curse and a blessing. The instrumental tracks usually sound decent, but a few of the background electronics could be brought to the front of the mix to make them shine a bit more. I struggled to hear some of the elements without turning up my speakers to the point of being blasted. I also found the band sometime struggles to sing harmoniously; take a look at "Downwards" and "Give Up" as examples. Vocals work better on songs such as "Fire", where they either take up a scratchy grit

to their voice or go solemn with bleak tones. It works, and sounds good. A bit of a mixed bag in terms of polish, but a band that could easily evolve and come to prominence in the future. -SG

The Pixel Rain
The Pixel Rain EP
Self-Release

The Pixel Rain is a London-based dark/synthwave band debuting with this EP. Full of muted electronic kicks, 80s synth melodies and effected guitars, perhaps most striking are founder Áron Siegler's rich vocals. It's unusual for a singer to sound so boldly confident the first time out, here at times reminiscent of a thickly-accented Leonard Cohen on tracks "Unplugged God" and "Nero's Children." On the up-tempo dance track "Asymmetry," Siegler reminds of early Beloved or Neuroactive. This is smart music smartly written. We're impressed. Recommended for fans of the softer sounds of Depeche Mode, Born Born Beton or Empathy Test. -RX

Words and Actions
The Snakes Head/A New Dawn
Detritri Records

Words and Actions captivates listeners with their latest single, The Snakes Head/A New Dawn. If you are a fan of Joy Division or Sisters this should appeal to you. This re-



EBM: THE GATHERING

These trading cards - to go along with the *Passing Strangers* compilation from Haus Arkana - feature pics and stats for all the contributing artists. Pretty cool. -AN

lease showcases the band's ability to blend haunting melodies, poignant lyrics, and atmospheric instrumentation to create a truly immersive musical experience. Compared to their last release *Sensa Veleno* from 2018, there definitely is a new sense of direction, with more of an 80's vibe. Everything has a more polished sound. *The Snakes Head* immediately draws the listener into the band's world of melancholic beauty. The song envelops you with its brooding atmosphere, driven by pulsating basslines, ethereal synths, and intricate guitar work. The haunting vocals, delivered with a perfect balance of vulnerability and strength, evoke a sense of longing and introspection. As the track progresses, the intensity builds, culminating in a climactic chorus that resonates with raw emotion. I found the lyrics to be poetic. One example: *because your life isn't meaningless/because your heart fills the emptiness*. Transitioning seamlessly into *A New Dawn*, the act continues to mesmerize. This second half of the single takes a slightly more optimistic turn, conveying a sense of hope and renewal, with lyrics like: *because you are my world/because you give me hope*. The band expertly weaves together layers of atmospheric textures, combining driving drum patterns with ethereal electronic elements and melodic guitar riffs. You can tell there is some personal growth in songwriting and music for this artist, which is exciting to see and hear as a listener. With just two tracks as a teaser I am excited to see what is comes next. The artist is taking their time to understand themselves and to create the best possible album in the end. As the artist does everything himself, we may or may not see a new album by the end of this year. -JJ (Julie Johnson is publisher of **GRAVE CONCERNS** ezine, dedicated to darkwave, goth rock, industrial, post-punk, metal and more since 1999. www.graveconcernsezone.com)

STKD:999
Borders of the Mind
 X-IMG

STKD:999 - pronounced "stick-dee-999" - is an emerging techno producer from Ukraine, here making their debut for X-IMG. The album doesn't release until after press time, but the two tracks we previewed made this worthy of a mention. *Borders...* presents old school electro-industrial sounds circa the early 90s, minus the vocals one would have expected from music of that era. The sound patterns here aren't especially diverse, with "Paranoi" more reliant

on textured layering of evolving synth loops and a driving beat. "No Way" slithers along similarly, introducing percolating synths, vocal chants and a tribal rhythm that reminds a bit of Meat Beat Manifesto, though the vibe here is considerably more chill. If you like the work of label head SARIN, you'll find a lot here to groove on. -JR

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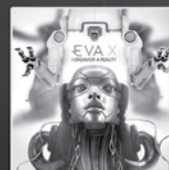
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(continued from page 22)

My new album for SYZYGYX has a lot of emotional outbursts. I am talking about it in my music. So, yeah, it has been very big for me, but I love music and that's the way I grieve. That's my outlet for feelings. I'm sure he would want me to go on.

STATIK: How did you know you were ready to return to performing?

Not to sound horrible, but I felt like I needed to be there for others. I wanted to give that a try, because Josh touched a lot of people's lives and I know the band has, too. I had so much support and love from people when I experienced the loss that I wanted to be there for them as well. I didn't want to just disappear. So, I was like 'ok, I guess I feel strong enough to go back on stage and see how that goes.' It was comforting in some way. I experienced a lot of love from people and I realized I could get through it with the help of the community. I'm very grateful for that.

STATIK: On a lighter note, your live shows are very energetic. You really move around to the music, which makes for an exciting performance. What artists - recorded or live - are exciting you right now?

That's a hard question for me. Because I can listen to old Backstreet Boys and then new stuff from The Weekend and I'll get inspired by it. I am not picky when it comes to things that make me move. I can't specifically say that one artist moves me more than the other. It's just whatever makes my heart and soul really happy. I'll take something from it that inspires me.

STATIK: What's in your head when you're dancing around on stage? What are you thinking?

The energy from the audience is very important to me. If people are dancing, it makes me feel like they feel it, and we feel each other. That's such a powerful thing. My new album has a song about the energy of people. It's this bubble where we're all the same at that moment. It's so powerful. I never knew that existed until I got on stage. You can connect with people through music and through movement and we are just all the same. So, really it's just the moment and the fact that I am experiencing that with other people. It feels great that my art can make others move, too. It's just so inspiring. It's just this adrenaline shot to be up there on stage. My body just moves. I don't even think about it. At some point, I realize that I'm moving around and jumping around. Then, at the end of the show, it's really funny because I just become this quiet person again. It's something about the stage that is just so powerful with the people there.

STATIK: We definitely get that. So, what's next in the evolution of SYZYGYX?

Things were very difficult during the pandemic because a lot of events got canceled. Musicians lost a lot of money and motivation. I started feeling music was like homework, something I had to do. I don't want to feel that way. I want to write music because I love doing it. So, I'm focusing on writing for myself and even for others. At some point, it's part of my plan to make music with other people and collaborate, but I am very much focused on the writing process rather than playing shows, for now. I still love it very much. Sometimes it's a struggle, but I'm very excited about the new stuff. I have my inspiration back, which I thought I lost. I have a new album coming out this year, maybe at the end of the summer. Actually, right before this interview I was working on a song. I have some songs already that I'm very excited about.

STATIK: We certainly can't wait to hear those. Thank you for your time today. Perhaps one last fun question: what are you doing in your downtime? What is Luna's secret hobby?

The problem is that I have too many! I have so many things that I love doing. I've started making handmade rugs. Tufted - meaning I have a gun and everything - so I've been making those. I want to show them to the world, or sell them at some point. I'm still learning and I love it. I've been quad skating a lot...with the four wheels. I ran into a group of women in California that were so cool. They do tricks at the skatepark. I want to do that, so every day I have been skating so I can get better at it. And I've been drawing a lot. Even my 9 to 5 job is a creative one - I'm an artist for Trader Joe's. I get to paint, draw and do typography all day. I am in a very happy stage of my life. I'm doing a lot of things that I love. I finally found my green thumb! I have been repotting a lot of my plants. They are very happy, and that makes me very happy. Not enough time in the day for all of the things I want to do. And they all help each other. I could be rugging and then think "I want to make music about this" Or I could watch a film and write a song about that. It all comes back to music. I think that is my main muse.





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(continued from page 26)

By the end of the film we find Skarsgard even more broken than before his stray into the world of the super-violent. His only release is to continually clone and delete himself, a means of venting his deep-rooted self-hatred.

So what's all this about? Well, to me there are at least a few central ideas. First, the film poses the question of how badly the financial elite might behave if given the chance, then suggests those bounds might be endless. Got a violent streak? Exploit it at *Infinity Holidays*. Deep-seeded trauma you'd like to take out on someone else? Come for a stay...and bring your wallet.

Then there are the themes of manipulation and control; the powers of suggestion and peer pressure and how that power can be exacerbated by adding a dash of vulnerability exploitation. This film literally and metaphorically depicts the process of breaking someone, in order to start again...and again....and again, all for the weaker. It's emotional abuse and control taken to the absolute limits.

What Cronenberg manages to do very nicely is offer you absolutely no protagonists, a bold move in film-making. Sure, Skarsgard goes through the mill/pool, but the audience never feels much sympathy for him. He becomes addicted to deleting himself because he hates who he has become. He never attempts to take back control, and ultimately finds himself stuck.

The last scene sees the group of decadent deleters disband, as if nothing ever happened, a casual sort of *see you next year* affair. Skarsgard meanwhile is unable to emotionally detach as off-season approaches. It's a wonderfully satirical stab at the moody blues of returning home after a holiday. The weather turns gray and the hotel is shuttered, but longs for those magical masochistic moments of his vacation.

I loved this film. It never lost my attention. Goth had me on edge for the entirety with her terrifyingly playful whinge. As each step of the manic journey unfolds, the story never loses its impact. It's both interesting and uncomfortable, and if you are someone who loves an uneasy psychological meltdown flick, take a dive into the warped self-reflecting waters of *Infinity Pool*.

Likeability: 8/10

Acting: 9/10

Cinematography: 7/10

Originality: 8/10

Total Score: 32/40

(continued from page 11)

Comments indicated respondents wanted change in this area:

"We have lots of female singers and DJs, but not enough female producers."

"I feel it's getting better. It's not helped, though, by people trying to actively stop newcomers to the scene or dismissing them for not being able to name all members of Skinny Puppy."

"I have seen more diversity in other cities that I have visited. It seems to be improving, but (still) something that needs to be encouraged."

In reviewing the results of this survey, it is clear the scene still has room for growth in multiple areas. How do we facilitate this change? Are we looking at this through all available lenses? Tune in next time as we continue to explore.

Vanessa Saw is the live drummer for industrial noise band W.A.S.T.E and producer for solo act Ratio Strain. For comments and questions, you can find her at ratiostain@gmail.com



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