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Gothica 28



Gothica

magazine
Dark music & lifestyle

MUSIC
CINEMA
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EVENTS
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IN ENGLISH!**



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SINCE 2006

COVER MODEL: **MARGOT**

FIRE SHOW: **PYROTERRA**

DARK PHOTO: **TESSA**

TRAVEL: **COVENTRY, ENGLAND**

GOTHICA MODEL: **CASSANDRA ANN**

**ATTRITION ~ BRIGHTER DEATH NOW ~ DISJECTA MEMBRA
RAISON D'ÊTRE ~ ALIEN VAMPIRES ~ DOLLS OF PAIN
STAHLNEBEL & BLACK SELKET ~ A7IE ~ LARVA ~ WORMZ
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Gothica Magazine #28

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We are happy to present you the 28th issue of the Gothica magazine. It took us almost 15 years since the first issue of the journal in 2006 to reach this milestone. This is the first time Gothica is published in English. In the future, we plan to publish the magazine in English on a regular basis.

The highlights of the 28th issue include:

- the monumental material dedicated to the 40th anniversary of the British project - Attrition;
- huge interview with the «granddaddies» of the New Zealand gothic scene - Disjecta Membra;
- an interview with Roger Karmanik (Brighter Death Now / Cold Meat Industry) about his performance in Kiyv and his trip to Chornobyl;
- the 10 years story of the industrial festivals Energy Open Air and Winter Energy under one cover;
- continuation of our regular section "Fire Walk with Me" on the best fire theaters in the world. This time our guests were Pyrotterra - an art group from the Czech Republic;
- you can discover more about photography in an interview with Tessa's Welten Fotografie.

German model Margot is featured on the cover of the journal issue. You can also enjoy photos of the US based model Cassandra Ann in our permanent column «Gothica Model».

Enjoy your reading!

Andriy "Featon" Harkusha
Editor in chief

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COVER MODEL

Photo: Silverpearl Photography
Model: Margot
Outfit : Damaris Luhn
Headpiece : MyWitchery

Margot

Margot

Photo: Silent View
Model: Margot
Outfit : Isabeau Ouvert Latex

German alternative model, industrial and jewelry designer, artist with ukrainian roots, living in Berlin.

Modeling experience over 15 years: first magazine print publication 2005, first fashion show 2011.

Illustrators and Photographers

worked with: Bastien Lecouffe Deharme, Laura Sheridan, Viona Art, Silent View, Igor Voloshin, Claudia Wycisk, au contraire photography and many more.

Hobbies : product and portrait photography, learning languages, sculpting, drawing, aerial and pole acrobatic, mountain hiking and bouldern.





Photo: Silverpearl Photography
Model: Margot
Outfit : Tourniquet Costumes
Jewelry : Cu Nature



Photo: Blyg
Model: Margot
Outfit : Isabeau Ouvert Latex
Make up : Esteem Make Over

Photo: Alexander Milde
Model: Margot
Outfit : Johanna Macht



Photo: Laura Sheridan
Model: Margot
Jewelry : Katzlittlefactory







Photo: Laura Sheridan
Model: Margot
Outfit: AMF Korsets

GOTHICA STORY

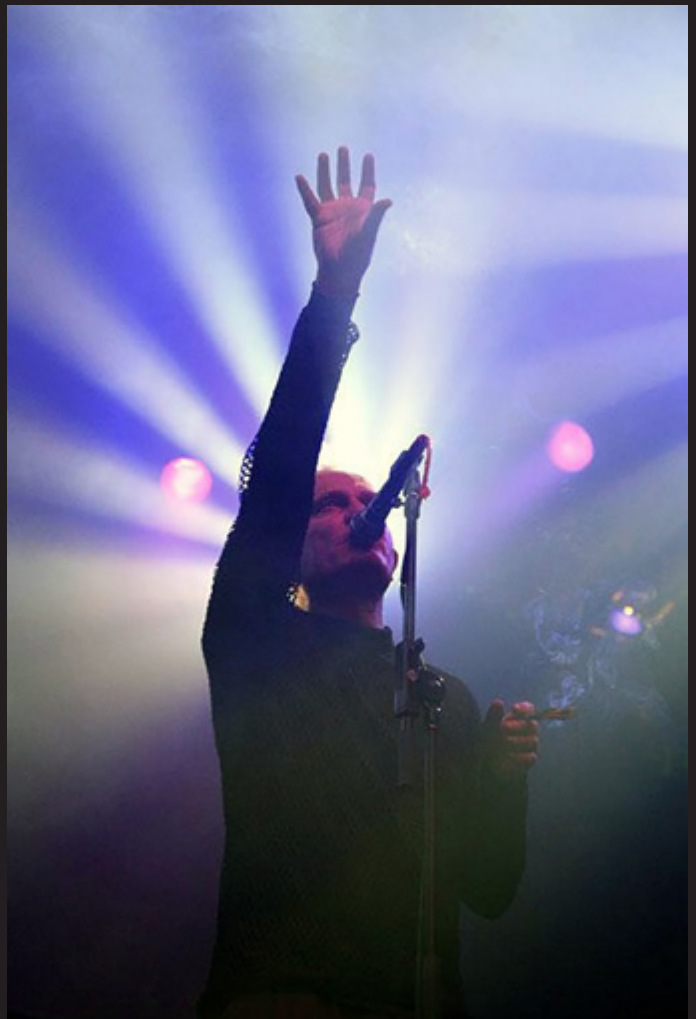
A T T R I T I O N

40 YEARS IN THE DARK
1980 - 2020

« Inside a cage of sound, Cold waves of electronics are juxtaposed against voices that seep through cracks in the walls of machinery and wires. Lyrics dart out in bullets from soundscapes peppered in sharp vocals and sound bites. A viola plays in the distance, giving life to this inorganic mass... Such is the imagery that spawns Attrition, who, with its marriage of the classic and modern, has brought to music the equivalent of a surrealist painting. From its earlier sparse and stark soundscapes, to a more expansive palette of orchestral work, Attrition has successfully melded several genres into one. The music flows - from gothic to industrial to experimental to classical - so smoothly, they might as well be making their own category. With more than twenty albums of constant variety, and an ever-expanding sound, they remain one of music's darker and fascinating lights. » **Akane**

ATTRITION are pioneers in a darker electronica. Formed in 1980 in Coventry, England, influenced by a mix of punk ideology and experimental art aesthetics, they emerged as part of the early '80's UK Industrial scene alongside contemporaries Coil, Test Department, Legendary Pink Dots, In The Nursery, Portion Control et al. Founder Martin Bowes has steered the band through a 37 year career, fuelled by a succession of critically acclaimed albums...a selling over 100,000 to date. The band has regularly toured Europe, North America and South America, Russia and Asia, appeared at major festivals and had their music included on a number of TV and film soundtracks.... Through their career Attrition have worked with musicians as diverse as psychedelic veterans The Legendary Pink Dot's to punk legend TV Smith to Franck Dematteis of the Paris Opera. Attrition's music has featured on countless releases - from 1984's "Bullshit detector 3" on Crass records to the hugely successful "Animal liberation" album alongside Siouxsie & the Banshees, The Smiths, Nina Hagen & Lene Lovich etc... Their song "Acid Tongue" featured on KTEL's Industrial story CD - a who's who of industrial music with Cabaret Voltaire, Throbbing Gristle, Ministry, Nitzer Ebb, Neubauten et al... In Germany Orkus magazine's Best of the 90's collection featured their darkwave classic "A girl called harmony"... Martin's increasing studio production work at his studio, The Cage, has included mixes for The Damage Manual (Martin Atkins, Jah Wobble, Geordie Walker, Chris Connelly et al...), Die Form, In the Nursery, Black tape for a Blue girl, Mona Mur/En Esch and mastering for countless bands and labels... He contributes synths and vocals on a song on the last Pigface album, is the narrators voice on US horror series, "C for Chaos", has written the score to US horror film G.H.O.S.T from Mutantville productions ... Their most recent album,

Millions of the Mouthless Dead (inspired by Martin's grandfathers experiences on the Western Front in 1917) includes collaborations with Anni Hogan (known for her work with Marc Almond through the 80's) and the legendary Wolfgang Flur (ex-Kraftwerk)... ATTRITION toured in the UK, Italy, New Zealand, Transylvania, Canada and Japan in 2018/19, and are currently working on an all new album for release early in early 2010: The Black Maria. Meanwhile setting up shows around the world in support of it... «Attrition have always been a nexus of industrial fury, gothic drama, ambient structural finesse and classical chamber orchestrations. Stunning in scope, character and intellect, Martin Bowes has been a paragon of true creative prowess, holding in two hands the past and future of music, and smashing them together with a calculated and charismatic menace. Bowes builds his dark industrial music with all the compassion and attention to detail of a classical musician...»



1980

Alternative Sounds. The Coventry music fanzine Martin published between 1979 to 1981. It ran for 18 issues, compiled an album of local music – Sent from Coventry on Cherry Red records, and Martin made an appearance on the BBC TV's Something Else youth programme. It was never enough. He met Julia at a local gig. The first attrition shows were in their hometown area of Coventry, England in December of 1980 as a post-punk line up of guitar/bass/drums and vocals.....

1981

Julia's brother Ashley joins on synthesiser – replacing the guitar of Martin's brother Chris...the first demos recorded in a 4 track studio in Warwick...(released as "The 1981 Tapes" in 2014 ..)...tour much of middle England...open a show for legendary Sheffield band Artery ...after he misses a show the drummer is permanently replaced by a machine...the band begin to explore the sonic possibilities offered by the emerging new technologies...

1982

Fear/Devoid – two early home recordings appear as a flexi disc with Adventures in Reality 'zine – run by the bands live visuals engineer Alan Rider...also of synth pop band Stress...Early experiments with electronics and hallucinogens released as This Death House ..an instrumental ambient work released on cassette along with other early tracks on cassette compilations including contributions to the legendary Rising from the Red Sands tapes (a who's who of the

industrial scene released on Gary Levermore's fledgling Third Mind label)...

1983

The first national recognition through Dave Henderson's "Wild Planet" column in Sounds. The Action & reaction cassette collaboration with US art-rock group Audio Leter released on Adventures in Reality. First London show with Coil in October, after an abortive attempt to open for Chris & Cosey a month earlier ended in a motorway breakdown...



First appearance on vinyl proper – Dreamsleeper on The Elephant Table album.. a double album of "difficult" music...from Nurse with wound to The legendary Pink Dots to Coil to Portion Control... and the natural successor to the Red sands series.

1984

The first single – a split 4 track 12" with Swiss band Schamanen Circel – The Deliverance EP with Monkey in a bin ...their anti-vivi-section anthem and single of the week in UK music paper Sounds.....The song In your hand is included on anarchist punk legends Crass's "Bullshit detector" series...suprisingly open for the UK Subs in Blackpool!

The first tour on mainland Europe in the spring – Holland and Switzerland with The Legendary Pink Dots...(live recordings later released as "The Terminal Kaleidoscope"...)
 The band moves to east London, sharing studio and living space with the Pink Dots...
 The second Dutch tour in the summer culminates in a live performance on national VPRO radio. Sign to Third Mind Records and release *The Attrition of Reason* in August – the debut album recorded at home and mixed at Coventry's Cabin studios...dubbed "a punk Floyd" by Sounds...
The Voice of God EP, recorded at the legendary ips studios in Shepherd's Bush, London, follows in November...

"If only they were humans we could fall in love!..." Zigzag/UK



1985

The song *Shrinkwrap* makes the cover cassette of the UK magazine *Electronics*

& Music maker. It becomes their next single. Julia is guest vocalist and Martin is cover model on Gary Levermore's *Bushido* project...
 Start a series of live collaborations with films and projections from Czawsa cinema. Tour Holland in the spring. John Peel plays. Start up the original Terminal Kaleidoscope distribution company with the Legendary Pink Dots...
 Julia leaves attrition for the first time and later joins the Pink Dots for the "Asylum" album as Poison Barbarella...
 Dutch girl Marianne joins a new band line up including Alex Novak of *Venus Fly Trap* and Pete Morris (who later appeared on *Psychic TV's "jack the tab"* series). Released the seminal *Smiling*, at the Hypogonder club, recorded at Berry House, a country retreat in Sussex with producer Curtis Schwartz.

"a sumptuous and inviting package of attractive ideas..." Music Week/UK

1986

The Hypogonder line up dissolves...
Mind Drop is included on the first sampler from new US label *Projekt..co*-incidentally a drum loop sampled from that song appears on label owner Sam Rosenthal's first album from his *Black Tape for a Blue Girl* project!...

In the realm of the hungry ghosts ('82-'84) "dazzling, ice cold, beautiful music.. swinging winter landscapes..." Spex/Germany.

An archive collection of B-sides, rare, and un-released tracks, remixed at the *Surgeons Lab*, Ealing with Terry Burrows. It ends the era with *Third Mind*...
 Ashley leaves the band to pursue a lucrative career in computer systems...
 Martin moves to Holland for a few months and puts together a short lived line up of bassist, percussionist...and Julia joins him there for the first tour of Germany which ends with an appearance at the Berlin *Interference* festival with *Young Gods*.

1987

A reworking of Monkey in a bin is included on the massive "Animal Liberation" benefit album alongside The Smiths, Siouxsie & the Banshees, Howard Jones, Chris & Cosey, Nina Hagen & Lene Lovich, Colourfield...the first attrition song on CD...play the London launch party at the Limelight... This Death House is re-issued on vinyl...The For your ears only compilation is issued on Third Mind including the last two songs Ashley was involved with under the name All singing, all dancing...Play the Third Mind festival in Paris and make their first trip to Norway. Release the Take Five EP on Italian label Supporti Fonografici..recorded at Cabin in Coventry, Pete Morris guests again on bass. This record would have been the first attrition release to feature violin had Pink Dots violinist Pat Paganini not broken down in a snowstorm on the way up from London...

1988

As Julia takes a break from Attrition Martin collaborates with guitarist Garry Cox, who had already been providing live keyboards during '87. They sign to Antler-Subway in Belgium – home of EBM and Newbeat.

At the Fiftieth Gate "Tense, aggressive, minor-key synths, raw guitars, and dark, mysterious vocals". Option/USA.

Recorded in march with Ludo Camberlin (of Neon Judgement fame) in march at Anything but... studios below the PIAS offices in Brussels...closely followed by the Haydn remix singles...the final cut a mix from New Beat creator Jo Casters (of Poesie Noire)....

"A hypnotic, high pressured journey into the inexorable world of machines..." Rockpool/USA

Joined by percussionist Bob Oliver the band tour Germany and Italy in the spring (playing the Anhele festival near Pompei)...Paul Tyers replaces Garry for the autumn tour of Austria, Belgium and a major tour of pre-war torn Yugoslavia ending in Sarajevo (touring in a Ford Fiesta...)...Martin moves to Holland again and marries Marianne in December 1988...

The Pink Dots Silverman is best man...

8 months later they split...



1989

Release the Turn to Gold EP combining tracks recorded with Ludo at ABS in Brussels with two remixes from Take Five... Marianne puts in a guest appearance...a notable recording session for being held up at sub-machine-gun point by Belgian police outside the studio!...the final record for Antler-Subway who are fast becoming a dance label. Martin returns to Coventry. He takes a 6 month break from music and returns to his earlier love of painting and sculpture...the themes of which are to re-occur in many subsequent attrition works...

1990

Recollection. The first full length CD and a compilation of ATTRITION's early years is released on Projekt records in the USA. (The cover of the original edition features one of martin's collages..) The start of a long label relationship. Martin works on a rhythmic industrial side project with Garry Cox..XYZ. the album remains unreleased...Julia rejoin.

1991

A Tricky Business recorded at Cabin studios in Coventry for Contempo records in Italy... includes the paen to love lost – A girl called harmony – “the most glorious gothic anthem since “bela”...” National Chart/Canada. Cover artwork from Mark P. Lomax includes the first appearance of the attrition “hand” logo. The Thin Red Line single precedes it with a remix from Pankow.



1992

Something in my eye...the follow up single with promo video shot on location in Rome. The Cage Studios. Martin starts building the band's own professional studio...enabling a lot more diversity and experimentation and the first outside production work. Remix work begun for bands such as Die Form, Regenerator, Midnight Configuration, New

Mind...Play Cold Spring's "Pushing against the wire" festival alongside Meat Beat Manifesto, In The Nursery, Legendary Pink Dots...

1993

Contempo collapses – label manager Sebastien Koch goes on to form Audioglobe distribution-

The Hidden Agenda – “fusing classical textures to clean, precise minimal electronics...” Compulsion/UK – the first album recorded at The Cage...with engineer Mark Beswick (Martin later does live sound for his band Pillow...) The album and Lip Sync single released on Hyperium records, Germany...an early version of I am (eternity) appears on their Heavenly voices box set.

The Cage expands briefly into a promotion company for dark, ambient and industrial musics...

1994

Martin travels to Los Angeles to work on re-mastering the early Third Mind albums for CD re-issue on Projekt...they are re-issued over the next two years with the tracks from the singles and compilations included... perform at festivals in Europe including the UK electronica festival...an embryonic Apoptygma Bezerk open for them in Oslo...

1995

Ephemera – “a cutting-edge industrial masterpiece” – The Wire/UK...A dark ambient instrumental follow up to the Death House album – initially planned for release as a solo album on the Artware audio label...

released on Hyperium records when they hold Martin to the contract!...Martin's first child Naomi is born...he co-founds the music technology dept. at City College in Coventry...later Garry Cox and Mark Beswick join him on the staff and several attrition extras are recruited from the students... Martin collaborates with Lydia Tomkiw (of Algebra Suicide) on her Incorporated album... attrition's classic haunting version of Silent night appears on the first Excelsis: a dark Noel compilation on Projekt.



1996

3 arms & a dead cert. "an entrancing blend of insistent electronics and beautiful orchestration...Bowes is without doubt one of the greatest living composers..." Industrial Nation/USA.

The last for Hyperium and the first new album for Sam Rosenthal's Projekt Records. The first appearance of viola player Franck Dematteis. The band go to the States for the first time and play the Projekt festival at the Vic Theatre in Chicago ...Martin works the live sound for Black Tape for a blue girl...They follow this with their first North American tour. Joined by John Waller on keyboards (Julia's husband...). Sam Rosenthal handles much of the live sound with help from now tax-exile Ashley who helps out on much of the tour. The band perform 10 dates in the

east and mid-west with Sean Bowley of Eden. After an exhausting tour Julia leaves the live line up for the last time...

Martin's side project Engram has it's only released track (until many years later) on the Alleviation compilation on Silber records... The band are featured in Mick Mercer's Hex files:the goth bible...

1997

Etude "...an elegant music of a baroque and even medieval cast." Alternative Press/USA

an album of classical reworkings of earlier material in collaboration with Franck Dematteis, a member of the orchestra of the Paris opera. On Projekt. The Eternity EP is a rhythmic electronic reworking.... Touring in Germany in the spring ends in a car crash hit and run in Braunschweig, thanks to a drunken member of their secret police...Polish dates are cancelled...the events are mentioned in the German parliament...Play the Carnival of Magick festival in the UK and with Die Form in Belgium....Martin introduces Franck to them and he contributes viola to their Duality album...Stromkern's debut album Flicker like a candle takes it's title from the lyrics of My Eyes from the Hypogonder club album...Martin remixes a song from that CD and also produces the Venus Fly Trap's Dark Amour album...a second successful tour of the US east and midwest in the autumn, including some shows with Lycia in Texas and a crumbling club 680 in Atlanta with Apocalypse Theatre...

1998

Tour Germany and Switzerland with In the Nursery. Festival tours in the U.K., Germany (The Leipzig Wave Gothic Treffen...

the world's biggest gothic festival...with Christian Death, Clan of Xymox, Das Ich, L'ame Immortal etc...), The Teplice festival in the Czech Republic, Poland (headlining the first night of the Castle party festival with Inkkubus Sukkubus)...Martin starts an abortive collaboration with Caroline Seaman (This Mortal Coil/Heavenly bodies etc...)...

1999

The Jeopardy Maze... "an almost perfect example of darkwave-ambient"... Rocksound/UK.

The first album to feature cover artwork from renowned dark fetish artist John Santerineross...and liner notes from Australian writer Maggi Deguchi – on Projekt for the USA and German label Trisol for Europe...It is Franck's last appearance...

After a succession of new female singers Christine Reid joins...

The third and eventful US tour...Boston to LA in a white cadillac – via CBGB's in New York and a show on Route 66 in New Mexico...braving snow storms over the Rockies, a car breakdown in Lake Arrowhead while visiting Regenerator and a narrow escape from an armed attacker in Los Angeles... lose keyboard player James half way through the tour in Chicago after a fall from the stage results in a broken leg...Pat Ogl and the late William Tucker help us sort out the mess... sound engineer Craig Ward takes over on synths for the rest of the tour...

Embark on the biggest UK tour for years and the first shows in Scotland and Ireland – including the Cerebus festival in Edinburgh with Sneaky Bat machine, Narcissus Pool, ... European dates in Belgium, Holland...the Dark Nights festival in Amsterdam... they walk out on a tour of Germany with Italian band Kirlian Camera after experiencing that



bands right wing following first hand... .Kissing a virtual angel a limited edition 3" CD of classical pieces out on Ars Benevola Mater in Italy..(a division of Amplexus).

2001

Festival tours in the UK (the spring Whitby gothic festival), Poland (a return to the Castle party festival...headlining by default as lightening storms cancel sets from The Legendary Pink Dots and Das Ich..!), Sweden (Electric gathering with Apoptygma Bezerk, In Strict Confidence etc), Italy, France.....

Martin's son Jordan is born...

Christine appears as contestant on the UK edition of Blind Date!...

Fly to Los Angeles at halloween to headline the Bizarre Vampire Bazaar in Long Beach...

Martin and Simon run a series of club nights in Coventry as The Glitch room, playing old school industrial to warped electronica... re-mastered versions of The Hidden agenda and Ephemera issued in the US on Invisible and the entire ATTRITION back catalogue is re-issued over the next year in Europe on Big Blue (formerly SPV Poland) ...Martin contributes liner notes to "Rash"...a book by Charles Romalotti...Keepsakes and reflections released...a collection of singles and rarities...A girl called harmony appears in Germany on the Orkus magazine "best of the 90's" CD...



2002

Martin donates "heart and soul"... an ambient remix for the Lord Mayor of Coventry's children's charity CD...Marianne visits Martin for the first time since they split and contributes some vocals parts towards the as yet untitled new album...she later asked her name to be removed...CD Reissue of 1983's Action and reaction and The Eternity LP – a collection of the original EP and the kissing a Virtual angel tracks for Europe...Martin contributes spoken words on Black Tape for a Blue girl's Scavenger Bride album...

2003

Recording sessions for Dante's Kitchen with Julia, Christine, Liz Green from Swarf and

new violin player Raf (Franck was last seen somewhere in South America...)...A '97 re-recording of the song Mercy Machine appears on the soundtrack and promo video for the cult vampire movie "Shower of Blood"...Martin plays synth onstage as surprise guest of Synthetic in Colchester in March...his first ever onstage performance outside attrition!...Two Gods is lifted from the album for the New Face of Goth sampler on Projekt...

2004

Dante's Kitchen "dark, atmospheric electro ...a trip through a shadowy house of mirrors"... Starvox/USA.

released on Invisible (USA)...launch party shows in London...Martin remixes the Damage Manual...The Last Dance, Black Tape for a Blue girl...Christine sings on the new Sheep on drugs album...The first ever drum n bass single remixed by renowned drum n bass act Rascal & Klone (of Grand Theft auto soundtrack fame...)...Martin is featured in Godiva Rocks...a book on the history of the Coventry music scene...

2005

Dante's Kitchen released in Europe on Big Blue.

The US tour runs for 25 dates in January and February...the most successful so far...joined on stage and on the tour by Laurie and Brian of US band High Blue Star...play the Gotham festival in London (with Clan of Xymox, Cruxshadows...) and the Castle Party festival – Poland (with Wolfsheim, Cruxshadows...) ...The Terminal Kaleidoscope live recordings from 1984 re-issued in beautiful packaging

on French label Mecapop...Martin remixes Emilie Autumn, Zeitmahl, High Blue Star...

December 8th... 25 years since the first ever Attrition show...



2006

Two Gods appears on the soundtrack to independent film The Sun and the moon...

Cosmetic Citizen and Dreamsleep appear on the soundtrack to US cult film "Mint in Box"...

The Tricky business album is re-issued on projekt as a 25 year anniversary edition with extra material.. Skander Keynes (Edmund in the film Narnia..) featured on a bizarre remix of the title track to Dante's Kitchen

First release of a critically acclaimed new video for A girl called harmony by Russian film maker Edward 209.

Coventry, England is a city twinned with Dresden, Germany after both cities suffered devastation during the second world war...

Two Gods chosen for the album Songs for Dresden celebrating that cities 800 years...

Martin contributes vocals and synthesisers to the upcoming Pigface album..(alongside Martin Atkins, Chris Connelly, En Esch, Die Warzau...)... Remixes for Russian bands

Necro Stellar and Requiem... Martin working on the narrators voice over dialogue for upcoming horror film C for Chaos ...

Launch "Two Gods", the band's own record label with the debut release on april 10th..

Tearing arms from Deities.... the 25 year anniversary collection...

" A unique collection...Attrition provides a satisfying ride into the heart and soul of imagination..." Musictap.net, USA

Play the Convergence festival, New Orleans in April (with Stromkern, Rasputina, Bella Morte,Voltaire, Combichrist)...

Undergroundinc release an anniversary edition boxed set of 4 albums ...The Hand That Feeds. The Hidden Agenda. Ephemera & Keepsakes & Reflections...with new artwork from John Santerineross and a free poster...

Release a limited edition interview CD...45 minutes including extracts from "Tearing arms..."

Perform for the first time in Mexico in September... Dada X in Mexico City...Play the Eccentrik festival in North Carolina/USA in October (with Ego Likeness, High Blue Star, Americlone, Andars Magna).. Martin makes his film debut in a cameo role for C for Chaos.

The second release on Two Gods is Something Stirs :a collection of those early 4 track and live recordings...1981 – 83

End the year touring the mid west and west coast USA – 18 dates again with High Blue Star as the first leg of the US anniversary tour

2007

Dante's Kitchen released on the Shadowplay label for the Russian territories with 4 bonus remixes....

Take on a short European tour in April...7 dates in Belgium, Germany, England and Scotland....

...“Moments of euphoria like this are as rare as they come...”

DSO zine live review

The Two Gods reissue series continues with a remastered version of The Attrition of Reason and new versions of Esoteria , Action and reaction and The Eternity LP ...

Return to the USA for the second leg of the anniversary tour...another 18 dates this time in the mid west and on the east and south coasts...

Martin has a chapter on the infamous '97 German tour in Martin Atkins new book on the business of Touring...His Pigface track – Missing Angels – is included on the Undergroundinc label sampler...

Perform for the first time in Portugal and the Recession festival in Denmark..

Etude and This Death House remastered and reissued on Two Gods...

2008

Start the year with the first ever Attrition tour in Russia – touring with Russian band Purple Fog Side...6 shows (down from 8 after snow storms cut off 2 of the cities on the itinerary!)..including the first show in Asia – in Siberia...More re-mastered Two Gods reissues in Hungry Ghosts and 3 arms... Play the Black Sun festival in New Haven, CT in March (with Assemblage 23/Seabound/Iris etc.)..All mine enemys whispers – the Story of Mary Ann Cotton is released on Projekt records to much acclaim and not an insignificant amount of drama.... Sin D'rella joins as new attrition vocalist....start touring in the UK in the summer with Sin's solo project Imprint as support ...with Martin joining her

on live synths...Tour the west coast USA in October as the “Trial and verdict tour” ... Including the Conflux festival in Portland, OR...Ashley rejoins Attrition on stage for the San Francisco show after a 23 year hiatus!... in Los Angeles Shok from Zeital joins the band on drums....! ...play the UK Whitby gothic festival at Halloween..Artist Mark Lomax exhibits his art in his native Scotland as the “Ephemera” exhibition...including many of his works for attrition album covers.... the Ephemera album provides the soundtrack... .All mine enemys whispers used as the soundtrack to a UK documentary on victorian serial killer Mary Ann Cotton... First recording wirth Sin...“Lullaby” released on the US Sin-tech compilation...The song “Two Gods”featured on US vampire movie “Revival of Darkness”... At the fiftieth gate, Smiling at the hypogonder club and the Jeopardy Maze all reissued on Two Gods.



2009

Kill The Buddha on the 25 year anniversary tour of Europe , the USA and Mexico in 2006/07... released on Two Gods in Europe and Projekt for the USA... "a layered, haunting, hypnotic collection of genre-defying soundscapes that alternately seduce and frighten"

Play Stettin in Poland and the first ever show in Greece in Athens in March...

Across the Divide – Live in Holland. 1984 and Heretic Angels – Live in the USA remastered and reissued on Two Gods... completing a trilogy of Live recordings to represent each of attrition's 3 decades.... Play Vienna and Paris...for the first time in over 20 years!... More Two Gods reissues...release Wrapped in the guise of my friend – and album, and digital EP, of bands covering ATTRITION songs from over the years....play Edinburgh and a first show in Kiev in the Ukraine in September, the amalgamation festival in Leeds in November and end the year with a show in Vicenza, Italy...

"Attrition is opera, Attrition is experimentation of the highest order, Attrition is in a world all of their own, orbiting some strange star with an atmosphere of fear to breathe. Attrition is extraordinary music for connoisseurs of challenge" Musictap.net

2010

We enter our thirtieth year... The Two Gods reissue series is completed with remastered versions of Ephemera and Dante's Kitchen... 24 albums to date...Sin leaves ATTRITION to concentrate on her solo work.....

Return to Russia for shows in Moscow and Kursk in March and play Manchester, England for the first time at Sacred Trinity church in April... play The Wave Gotik Treffen in



Leipzig in May and then Canada for the first time ever with shows in Ottawa and Toronto in June...

Play the dark side of Worcester festival in August and return to Paris in October...

End the year with a 30th anniversary show at the Slimelight in London... with an all new line up of Martin, Sim on synths, Alexys on vocals and electronic drums and Ian Arkley of My Silent Wake on guitar...

2011

UK shows in Weston super mare and London... Play the Dark Waters festival in Nottingham in May...

a 2 disc vinyl set – Demonstro 1981 – 86... is released on german label Vinyl on Demand.. a collection of the rarest early material... Return to Canada for 3 shows in June...

then Pisa, Italy... then the first trip to Brazil for the Woodgothic festival in the mystical mountain town of Sao Thome das Letras... then play our debut in Finland at the 11th Lumous festival..along with Klute and Anne Marie Hurst...

Alexys is asked to leave the band after her untoward behaviour...

Russian label Other Voices releases The truth in dark corners – a live collection from the ATTRITION 1985 tour of Holland...

Martin finally opens the doors of his studio the Cage... starts producing albums for other bands... Canada's Dark Digital in September...he adds a guest vocal... 3 Cold men album in October...

Kerri joins us as special guest for the next show in Belgium in September... organised by Der Klinke... ATTRITION feature in their promo video for their song "The Game", filmed in Ostend that same weekend... Martin lends his vocals to the recording... Play Turin in October... Martin is re-united with Tylean onstage at her solo show in Manchester UK... they perform a number of Attrition favourites...Martin and Kerri start work on composing the film score for upcoming US horror film G.H.O.S.T for Mutantville productions...

2012

As Martin is finishing recordings for the upcoming ATTRITION album "the unraveller of angels" he is taking on more and more production and mastering work at the Cage... upgraded and moved to new premises in January... Producing albums for Scene Noir and Contaminated Intelligence in the spring ... Strange Walla and Acclimate follow... mastering for Psychic TV, Steven Severin, Ed Kaspel, Merzbow, Anni Hogan with Nick Cave and Marc Almond and many more.... Martin

ressurrects old project Engram with friend John Costello... starts work on a full length album... also joins Justin Mitchell's Satori on live synths...play Dresden in October

Invocation:The soundtrack score for G.H.O.S.T. is completed and released on Russian label Infinite Fog in time for Halloween....



2013

Preceded by Narcissist, ATTRITION's first download only ep in March – the new album, The Unraveller of Angels is released in April on CD...May on vinyl.... and the band begins another series of shows around the world... starting in Athens, Greece, then the Reproduktion festival at the Roundhouse in London... then set off on their third and biggest tour of eastern Canada late in May... Martin and Kerri perform Invocation live at the Tower Transmissions festival in Dresden in September...and the band play a show in Koln, Germany with Chameleons Vox in November... Start a series of digital only releases : Live at The Belgrade: the first ever show from December 1980.... The Cage goes from strength to strength and Martin begins a series of live in the studio sessions, in the spirit of John Peel... Rossetti's Compass in November... TyLean in December... ENGRAM...the side project Martin started with John Costello in 1996, release their debut ep.. "What Am I" at the end of the year...

2014

Kick off a show with The Arch in Belgium in January then release the second in the digital series with Live at The General Wolfe, 1983.... Demonstro is released with revised tracklisting on CD for the first time... followed by another digital release in Live at The General Wolfe -1983. Martin guests on live synths with doom metal act My Silent Wake in Birmingham in March... 30 year anniversary of the first ever ATTRITION single – Monkey in a bin – remastered from the original 4 track tapes and reissued on CD.... the One Horse Rider season starts with a limited 7" lathe cut vinyl edition of a remix by Density of State and a 6 track CD of remixes...Play Belgium and Holland (with The March Violets) in April...in May, Live at The Pushing against the Wire festival. 1992 is the third in the digital release series... release Narcisist vs One Horse Rider 26 track remix album as digital only... Play The darkulture festival in Manchester in September with Frozen Autumn and more.... In December release "In Dark Dreams : 1980 – 2015" a 30 track retrospective, as download only....



2015

Start the year with shows in Athens, Greece and Balstahl, Switzerland... Play a hometown show in Coventry with Wrangler (featuring Stephen Mallinder, Ex-Cabaret Voltaire)... ENGRAM release their second single: Karl Marx. In June release ATTRITION VS TV SMITH "Gary Gilmore's Eyes" a re-recording

of the Adverts classic punk song begun in 2000 and finally completed and released through old Antler Subway boss Roland Beelen's new label... Anni Hogan works with Martin on a soundtrack album inspired by his Grandfather, William Bowes, experiences in WW1: Millions of The Mouthless Dead is released in August...

"...an epic soundtrack...a true monument of modern culture" Bunker Magazine/Russia.

Martin contributes guest synth parts to doom metal act "My Silent Wake"'s new album. A collaboration with Anni Hogan, "Alphabill" : the soundtrack to Billy Chainsaw's art show, is released through Hong Kong Label "Ultra Mail"...

2016

Play the Black easter festival in Antwerp, Belgium... Reissued the 1983 Onslaught and 1982 This Death House releases, both on limited edition cassette...An extract from Death House included on Cherry Red records "Close to the Noise Floor" a 4 CD collection of early UK electronic experimentalism... alongside the Human league, John Foxx, Blancmange, Throbbing Gristle, OMD etc etc...Martin spends a lot of the year on other bands productions and mastering at The Cage studios... Release 2 cassette re-issues: This Death House and Attrition Onslaught... Two Gods records expands and signs other acts....label sampler released in December... end the year with 2 UK shows, Northampton and London with Venus Fly trap and french band Vuduvox...

2017

The 1982 song "Birthrite" appears on "Silhouettes and Statues" : the Cherry

Red records 5 CD box set of the origins of "Goth" (alongside Bauhaus/Joy Division/The Cure/Birthday Party/PIL/Adam and the Ants/The Damed/Cocteau Twins etc etc.... The Attrition of Reason Redux is released, a remixed/remastered 2CD set including the debut album, bonus tracks and early compilation tracks... Played a lot more shows around the world... UK, Belgium, France, Spain, Hungary, East and West coast of Canada and a first show in Hawaii in September... Released a live ep from the Toronto show... "A girl called harmony appears on the "Alternative Sounds" CD collection of Coventry area music that Martin compiles, the name harking back to his early 80's fanzine.

Recording the upcoming album...



2018

Start the year with a first show in Rome in February...get snowed in and return home 2 days late...

First ever tour of New Zealand follows in May with shows in Wellington and Auckland... released Live in Wellington, New Zealand as a free download ep, a track also features on Cage 25... the 6th annual collection of work Martin is doing in his studio... Play York Black Rose all-day in June. Undertake a series of photo shoots towards the upcoming new album at the old derelict Coventry newspaper buildings. Appear on Prophecy & Progress, a vinyl collection of early UK electronics with

a the 2006 remaster of Beast of Burden from the debut album (1984).

August sees the first ever trip to Transylvania where ATTRITION play a live rendition of the Invocation horror film score at the Bala festival...

The ENGRAM side project begun with John Costello in 1996 finally complete the debut album "Das Kapital"...released October 2018...

2019

The sixth trip to Canada in March on the "Ides of March" tour with Indarra, Rational Youth, Vancorvid and Subterranea joining on some of the dates.. Release a live recording of the Invocation soundtrack performed live in Toronto... Play London's 100 Club with old friends Siglo XX at the end of March... Play Birmingham after many years...with Psydoll from Tokyo... Play "In the Black Midwinter" fest in Sheffield in December and end the year playing 4 shows in Tokyo in December...

2020

The Great Derailer – the new single released for Brexit day... January 31st

"Attrition have always been a nexus of industrial fury, gothic drama, ambient structural finesse and classical chamber orchestrations. Stunning in scope, character and intellect, Martin Bowes has been a paragon of true creative prowess, holding in two hands the past and future of music, and smashing them together with a calculated and charismatic menace. Bowes builds his dark industrial music with all the compassion and attention to detail of a classical musician..." Electroage /USA





PART I: ATTRITION

Hey. Immediately I want to congratulate you on the 40th anniversary of Attrition! It's incredible. How do you manage to make music for such a long time? Have there been periods when you wanted to quit this?

Thank you! It's crazy it has been 40 years as it doesn't feel like that at all... I think the trick is to keep some of that wonder we have as a child... always looking for new adventures... trying new things... and yes of course I have had times when I felt what's the point... but it never lasts long, and I never found anything better to do really!

In addition, I regularly follow the band's news and releases. What are you working on now?

Well I am completing the new single and video for The Alibi ... due for release at the end of January, alongside some wonderful remixes.

It is the second single from the upcoming album, The Black Maria... originally planned to coincide with a tour last year but inevitably things got postponed... so I have the new album and then I am planning some special releases for the 40th anniversary... starting with a vinyl reissue of our first release...the 1982 Death House dark ambient soundtrack album, this february!

We have regularly written about Attrition on the pages of our magazine, did interview. And we even met in person when you had a great show in Kiev at the Children of the Night festival. What are your impressions of Ukraine?

I have only been to Ukraine one time... for that festival in 2009... I loved it there and we met some wonderful people. Since then I have worked on mastering for many Ukrainian releases here in my studio, The Cage... I hope to be back one day soon!

Well, the global question is, how has the pandemic affected Attrition and the music industry in the UK?

Well of course we lost all of our shows last year (I had been looking forward to a big South American tour last summer, amongst other plans that were lost) So its been hard for

bands and venues here... and everywhere... but ive noticed at the same time people have been more into buying music during the pandemic... listening at home... so with the bandcamp sales and streaming and all the bands coming to me for production and mastering things have been ok...I just miss those shows and travels... and people!



PART II: COVENTRY, ENGLAND

It's time for the second part of the interview. I came up with a new rubric, or rather improved the existing «Dark Travel». The idea is for the musicians to talk about their city. It can be various

sights, events, stories, tips for those who will come or your personal top places. Actually, further, as you understand, the conversation will be about Coventry.

Coventry Cathedral Ruins



What would you like to tell about your city to those who have never been here?

Coventry is an old, originally medieval City in the centre of England... it was bombed terribly in the Second world war so has suffered from that... and the death of the UK car industry in the 80's as Coventry was a big car City... The UK's Detroit maybe...

Famous for The Specials and Two Tone, it is slowly crawling back and I do like living here... It will vbe the UK City of culture for 2021 so there are lots of things planned... in fact they already released an online collection of local music...of which ATTRITION was a part... with this track, "The Voice of Truth"

I personally like to visit all sorts of ancient buildings and cathedrals on trips. I know there are many places like this in Coventry.

Yes, we have still got some medieval places... old Cathedral, St mary's Hall, medieval cellars, pubs... and just outside the city we have Castles like Kenilworth... which I visited over Christmas... I love all those places too

Museums deserve a separate talk about which I saw on the Internet. Museum of Music and Museum of Transport. Especially the first one sounds great.

The are both wonderful places... my friend Pete Chambers runs the Coventry Music Museum and of course you can fine ATTRITION in there, as well as my 1979-81 fanzine "Alternative Sounds"... I did a guest talk there a couple of years ago... Its not very common for a city to have its own music museum so I try and support it when I can!

www.facebook.com/groups/Covmusic



Well, in the end, at the expense of the weather and other things. Which season is better to come to Coventry and to UK?

Hmm... its never to extreme in the UK, and Coventry is sheltered a bit in the centre... so as long as you bring your umbrella I think you can enjoy it any time you want to!!

Thanks for the interview...



if people want to check out more from ATTRITION then do find us on these links.

All the best for 2021

Martin Bowes. Coventry, England.

January 2021

www.attrition.co.uk

www.facebook.com/ATTRITIONMUSIC

<http://attritionuk.bandcamp.com/>

www.youtube.com/user/attrition

<https://twitter.com/attritionuk>

<https://sptfy.com/attrition>

www.thecagestudios.co.uk

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Hey. I'm glad to hear you! What are you working on now?

Hi, in Corona time we have a very limited number of concerts. I am personally have make the pictures last time in February on the show of my friends "This Eternal Decay". On the show in Stuttgart we have made a shooting, the result of it is a part of design of new CD of Band and CD Promo company. I miss the concerts and my camera, but there is nothing what we can do to change the situation. So now i invest my time in my project "Artists and their Tattoos" and some other stuff. I still have many interviews which i need to make ready for release.

You have been to a many concerts as a reporting photographer. What are the features of such photosets? What are your tips for getting good event photos?

First of all, there are some general rules which will make your life easier when you follow them:

- Be polite with organizer and follow up the rules. Normally, by the show you have only 3 first Songs to make the picture after that you need to left the photo pit and in some cases the show.
- You are not alone in the photo pit so take care that you are not running in

Maria Mantis Photography ©





Red Hot Chilly Peppers, Frankfurt

Dead Can Dance, Frankfurt



Depeche Mode, Frankfurt



Michael Bublé, Mannheim



the camera of your colleagues. Don't try to make a party in photo pit during your shot.

- If you are on the show where the public is surfing, look that you are not on the way of security and keep the distance, it will save your health and your camera

Concert Photography is as a hunting, hunting for a special moment. In this case is important how you see the stage and not which equipment you have. I have seen the photographer with equipment for thousand euros but the result was boring or not usable. Try to find the interesting lite or catch interesting moment. Don't forget the photo is art too.

I know about your project "Artists and their Tattoos". Tell us how it all started and what did you have now?

Maybe some bright moments from the life of this project.

I had got the idea of this project for a long time. I have tattoos too and for me it is amazing art, but I have seen that there still many people which does not accept this as a normal. So i have discussed this with my friend Daniela Vorndran from Reflections of Darkness and we have made the set of questions. The concept of Project is to do an interview with the respective artist only about tattoos. There are many aspects related to tattoos, from social aspects to lifestyle. As illustrations for this interview, we use pictures of the tattoos of the respective



verlorenes.deutschland
webzine & photography
© Marcel Kalmer



*Reflections of Darkness and Ukrainian Gothic Portal
are presenting:*

Special Project "Artists and their Tattoos"

<http://www-reflectionsofdarkness.com/> // <http://gothic.com.ua/>



With this project, we want to show that tattoos are also art. And nobody can tell about this better as the artist himself.

The first interviews for this project we have made in september 2016 by the NCN Festival in Deutzen. As a photograph and music journalist i have worked with many online magazines, so with the time i have come to constellation that the interviews of the project will be released in three languages and on three different online magazines.

Currently, we have more then 100 Interviews online and it make still much fun. Because of this project i have meet so many amazing people and saw so many tattoos but it is not enough for me. So i am searching each day for the new participants.

Can you remember the festival that impressed you the most, and also solo concert?

I have had a few dream concerts on my list to make the pictures and most of them i have already had: Depeche Mode, Panic at

the Disco!, Three Days Grace and The Calling. And i was not disappointed, it were really great shows.



Tokio Hotel, Frankfurt



Mike Shinoda, Ludwigsburg



Rea Garvey, Mainz



Red Hot Chilly Peppers, Frankfurt





The BossHoss, Frankfurt

But there is one musician which impressed me by each show independent of which of his projects it is – Riccardo Sabetti (Spiral 69, This Eternal Decay), and i have seen many of them.

There is one Festival which is not existing anymore, but it had still a place in my heart – Blackfield festival. There i have had the possibility to see live “She wants revenge”, and i will never forget it.

What is special, in your opinion, of the German Schwarze scene? Why is this music so popular there?

It’s not a secret that in Germany we have the main number of Schwarze Scene Festivals as somewhere else, don’t forget the most famous Wave Gothik Treffen. But the festivals are not only interesting because of the band, but the people which visit them, it’s always such nice atmosphere, that you want to come again.

This is a difficult period for the entire music industry. What is your prognosis for future?

It’s very pitty but my prognosis is not very optimistic. When we will got the second lockdown in Germany we will lost the most part of clubs and concert halls. In concert and entertainment branch we have currently red alert. If the government will not help, I see it’s very difficult for these branches.

And finally, traditional wishes for our readers.

Stay healthy, take care of each other and support your musician.

Andriy «Featon» Harkusha

photo: Tessa’s Welten Fotografie

All Concert Pictures made for CityGuide Rhein-Neckar-Main
(<https://cityguide-rhein-neckar.de>)

Ignatius von Schneeberg © M’era Luna 2019: all festival photographers



Gothica Story



Disjecta Membra

The "granddaddy"
of New Zealand
gothic scene



© 2016, David Simpson

DAVE SIMPSON.ORG

If we would need to find a place on this planet located as far from Ukraine as possible then New Zealand's capital Wellington could be one of such places. Yet today I want to tell you about absolutely magnificent and I would even say legendary (according to Mick Mercer) band called Disjecta Membra and it's founder and all-time leader Michel Rowland.

First of all, I know that your fingers are itching to google what Disjecta Membra means and you will be thinking about that and not focused on what I write further. So here it is: "Disjecta membra, is Latin for «scattered fragments» and is used to refer to surviving fragments of ancient poetry, manuscripts, and other literary or cultural objects, including even fragments of ancient pottery." Now, when you have the answer we can move forward to the band itself.

DM is covering one of the widest specters of genres I've ever witnessed in one band. During different periods of their activity, they played "spiky post-punk, swampy blues, folk, western, noise rock, synthpop, ebm, ambient/drone, neofolk" and what you will hardly find in any

other band on the dark scene - elements of kiwi rock and traditional Māori influences. DM is regarded as one of the most well-known and influential New Zealand bands (if not the one) on the international and local gothic scene.

To my shame, the first time I heard Disjecta Membra was in 2017 when they released absolutely beautiful neofolk cover of IKON's song Subversion. I was deeply impressed by the song and listened to it hundreds of times. I even found their website and left a short message to the band, praising the song. To my surprise, the next day I received a half-page reply from Michel, frontman of the band, writing about this song, their friendship with IKON artists and other interesting recent releases. Michel loves writing, and you can tell that from DM's website which is an invaluable archive of the history of the band and AU/NZ gothic scene history in general.

You know how it happens, you receive an important email, tell yourself that you will reply tomorrow, get caught in daily routine and then happen to reply two years later.

Maybe you never had such experience, but that is how it happened with me and Michel. After two years of receiving his reply, I wrote mine, proposing to make an interview for the first English issue of the Gothica journal. Michel kindly agreed but asked to do some research and if possible, avoid repeating the same questions that he regularly received from hundreds of interviewers during 25 years of the band's existence.

You will hardly find any self-respecting goth who doesn't know about Australian Dead Can Dance or IKON. On the other hand, it might be my limited worldview, but I suppose that the average Ukrainian fan of a dark scene knows about New Zealand's gothic music approximately as much as average Kiwi knows

about Ukrainian, meaning close to nothing. So in order to avoid asking repeating questions from Michel and not to leave my readers in the middle of nowhere, I will provide a short outline of key facts about DM's history and mention a couple of facts about the NZ dark scene as well.

We can trace the roots of Disjecta Membra to the early 1990s when the band's mastermind and founder Michel had a couple of dark-oriented music projects, one of which grew into something big and permanent. Initial members of the band started making music together in a garage in NZ city Hamilton in December 1993. First recordings were made in 1994-1995. And some of that music can be heard on the Twentieth Anniversary 3-CD reissue of the band's album called 'Achromaticia'.

© Sarah Kidd 2017

© 2017, Sarah Kidd, Ambient Light



By the way, it is the same time when one of the best known Ukrainian gothic bands Komu Vnyz was formed. In general, I find some similarities between Ukrainian and NZ dark scenes. Both are a bit peripheral, feature a small family-like dark scene where everyone knows everyone and both have awesome local bands that have

cult status in their countries and are well-known abroad.

The first live performance of the band took place in 1995 in Hamilton. There are some recordings of that gig on the 'Achromaticia' Twentieth Anniversary 3-CD set as well. And it sounds

awesome! Especially taking into account that it was performance made by kids who played for a relatively short time in a garage, bought the cheapest drum machine just recently and performed live in some half-apartment without any professional sound editing.

During 26 long years of existence, DM performed live together with such monsters like Peter Murphy (Bauhaus), The Mission, IKON and Death in June.

In the 1990's when the band regularly performed live, they had the whole group of fans who traveled around the country to be on all of their gigs.

In 1999 Michel became one of the cofounders of the dark-oriented label in New Zealand called Mediatrix. This is where he switched for some time the role of DM frontman to being a prominent contributor to the scene's "social life", organizing numerous gothic events in NZ, including two-days annual gothic festival Darkness Gathering. Worth noting that the first major gothic festival in Ukraine: Children of the Night took place around the same time. According to the DM website, the Darkness

Gathering was the largest dark music festival in the Southern Hemisphere; only more recently surpassed by one-time event Australia's Fiend Fest in 2014.

Michel was actively engaged with Mediatrix until 2004 when the label was closed and he had time and energy to come back to creating new music with Disjecta Membra.

From this hibernation period, the band completely evolved in 2010's when they recorded several exceptionally popular EP's. In 2017 they recorded a small CD called Songs to Scattered Symbols together with IKON and Sounds Like Winter. This is when I heard them for the first time and had the first urge to write about them and/or make an interview.

When I get acquainted with the history of Disjecta Membra better and get to know about Michel's role in NZ gothic scene I understood that it will be hard to stick in my questions just to the band. This is a unique opportunity to know about the gothic scene of this distant and exotic country from one of its leaders. And here is what we get as a result.



Hello, Michel! I am excited that we are finally doing this interview. How are you doing? How is it in New Zealand now? In Ukraine it is late autumn with fog, dark colors and cold weather outside. Seems like quite a gothic picture that motivates to stay home and do something creative.

Hi, Yaroslav. I'm well, thanks. It's mid-late Spring here, heading towards Summer but today's been a cold, dark, grey, cloudy day. The weather seems to have no idea what season it is anymore.

We have agreed that I will do my research before the interview in order to avoid asking the same questions that you have been hearing for the last 25 years. But unfortunately I can not guarantee that I read all your interviews and will ask unique questions. Maybe you can tell me about the question that you have never been asked but always wanted to answer to? :) Like is it true that you did not have a surname before you met your partner, or was it simply not a suitable surname for a gothic scene?

There's no particular question I was hoping to be asked, but I can't remember answering this one

before: It's true that I was just called Michel before I met Déonne Rowland. But before I was just called Michel, I did also have another name (complete with a beginning, a middle and an end). I didn't change it to be gothic, no. I changed it because I hated my birth name. I liked "Michel" because I used to watch a lot of arty-farty French films and noticed that Michel was quite a common name in France, whereas to anyone in the English-speaking world it seemed more ambiguous, and tended to confuse people, and I liked that about it. People would hear it as "Michelle", and when I was young, I looked a lot better in a dress than I do now. And I thought it was a bit like Madonna or Cher, to just have one name, so there was that. More than anything, I suppose the idea of taking on a name that separated my "private self" from my "public self" made it a bit easier to front a band. After I met Déonne, I liked the name "Michel" even more because we would get introduced to people as "Déonne and Michel", and everyone heard, "Deon and Michelle", and assumed that I was Deon and she was Michelle. The song 'Skin Trade' was partly inspired by that; I fancied the idea of being Déonne and not Michel. I haven't caught up with her in several years now, so hopefully she doesn't mind too much that I still have her surname.

Michel Rowland © 2016, Alexander Hallag, The Music is Talking



Usually bands stick to some particular genre with their music, but that is not always about Disjecta Membra. Your fans can enjoy so many completely different genres in your music, like gothic rock, ebm, neofolk, ambient. How come you produce this diversity? Is that because so many musicians participated in the band and each of them made their impact, or DM's music, first of all, reflects your personal diverse musical influences and interests?

It's just boring to do the same thing all the time. I think we were quite good at giving the goth thing our own stamp/spin for a while, but that was a long time ago, and it was already an old, slightly worn out idea then. It's almost impossible to do anything new and interesting musically if you're going to tie yourself down to the parameters of one particular style.

I still love the music that I grew up with, and obviously that's always going to be an important part of what we do, to some degree or another. I do admire the tenacity of those old diehards who are absolutely devoted and committed to being 110%

goth, forever and ever, Amen. I feel the same way about old punks. Good on them. But for me, the prospect of regurgitating one overarching theme over and over again, for decades on end, is just horrifically boring.

I don't think we've ever really done EBM though, aside from one of the extended versions of 'Death by Discothèque'. I got this producer/electronic music guy involved, Raymond Ross, and I told him, "Make that bit right there sound like really bad, generic EBM", so he did. A few other artists have remixed us in the EBM/electro-industrial (etc) style; I think that's why some of our releases get described as a mix of EMB and this or that. But it's not something we know much about. We have to get a man in for that.

Do you believe in the supernatural? There is a saying "As you name the boat, so shall it float". So maybe it is possible that fate of the band that struggled to find a constant cast and invited dozens of participating musicians over the years was predetermined by the band's name when you came up with it?





Disjecta Membra © 2019, Bern Stock, Intrepid Photography

Yes, absolutely. I have no doubt that the name of the boat contributed to how it floats. And that diverse cast of players has in turn fed into the wider range of influences that come in and out of the group. It's all contributed to the overall development of what Disjecta Membra has become; a name that fits the thing, and a thing that fits the name.

In the early 2000s there was a time when you switched the role of band's frontman to the role of label owner and organized the whole set of gothic/dark festivals in NZ. Can you tell a bit about that time? How was it to organize

the largest thematic festival in Southern hemisphere?

Aside from the incredible stress and near-financial ruin? The part that stood out to me was the opportunity to collaborate with even more interesting, creative talents than even the revolving cast of Disjecta Membra would have allowed.

In 2015 DM have recorded a breathtaking traditional Māori song called Whakataurangi Ake. Apart from that experiment do you think that New Zealand's culture influences the music

of your band or other gothic bands in your country in some special way?

Yes. I can't speak for anyone else's band, but being Māori and experiencing the unique cultural environment of New Zealand and the uniquely New Zealand musical landscape certainly influences me. I like to work with other Māori artists as often as possible, and I'll talk more about some of the unique New Zealand music that has influenced me in response to your next question.

You have witnessed the dawn of the gothic subculture in New Zealand in the early '90s. How different are goths and gothic bands nowadays in NZ compared to that time?

I definitely didn't witness the dawn of gothic subculture in New Zealand, that was well before my time, but I'll take this opportunity to write a longer answer detailing some of what I do know about the early dark music scene here in NZ. The origins of New Zealand punk, post-punk and the beginnings of what became goth stretches back almost as far as it does in the UK, Europe, America and Australia; i.e. from around the late 1970s and early 1980s.

Some of New Zealand's first prominent, influential punk bands around 1977-78 included The Scavengers, The Suburban Reptiles, The Enemy and The Doomed. There were dozens of other punk bands, of course, especially around Auckland, but those were some of the front-runners. Between 1978 and 1979, The Scavengers renamed themselves The Marching Girls, and members of The Enemy formed Toy Love; both eventually going in a more post-punk/new wave direction, and in the case of The Marching Girls, their members would go on to have a significant international impact on what became termed 'goth'.

Brendan Perry (alias Ronnie Recent) and Des Hefner (alias Simon Monroe) from The Scavengers (1977-78) and The Marching Girls (1978-87) were both founding members of Dead Can Dance. The Scavengers had moved from Auckland, New Zealand to Melbourne, Australia in late 1978, where they changed their name to The Marching Girls. Meanwhile, between 1979 and 1981, the earliest Dead Can Dance demos were recorded by Brendan Perry (vocals, bass) and Des Hefner (drums) from The Marching Girls, joined by Australian guitarist Paul Erikson and, eventually, Brendan's then girlfriend Lisa Gerrard,

from Melbourne band Microfilm. Early demos from that first Aus/NZ incarnation of the band, like 'Means of Escape', sounded very Joy Division, and Brendan Perry later complained that the band were "berated for being gothic two years too late".

Dead Can Dance moved to the UK, perhaps about 1982 or '83, but Des Hefner later returned to Melbourne, where he and original Scavengers/Marching Girls guitarist Johnny Cooke (alias Johnny Volume) reformed The Marching Girls, and carried on with new vocalist/keyboardist Debra Schulze, and another expat New Zealander on bass, Bryan Colechin. Their next few singles and EPs released between 1983 and 1987 went in a more atmospheric goth-meets-new wave direction. The Marching Girls also joined The Birthday Party as support on their final tour of Australia and New Zealand in 1983, with Des Hefner playing drums for both bands (Mick Harvey having quit The Birthday Party shortly before the final tour).

Bryan Colechin from The Marching Girls was later a member of the dark, swampy "southern gothic" Australian post-punk group The Wreckery; fronted by Hugo Race (previously of Nick Cave and The



Kane Davey © 2017, James Black



Mortal Coil and Dif Juz. One of their records was also produced by Robin Guthrie of the Cocteau Twins.

Jed Town, founding member and frontman of The Features, was also an early collaborator with SPK, and was the main creative force behind Fetus Productions (1980-1989); another influential, long-running industrial music and audio-visual multimedia project, which both James Pinker and Karel Van Bergen were also early contributors to, among others.

It's impossible not to also mention the influence of the Skeptics (1979-1990) and the Gordons (1980-1986), even though the members themselves would balk at the idea of being associated with goth in any way at all. But both bands were pioneers of the post-punk era in New Zealand, and certainly had a huge influence on darker, underground NZ music. Initially compared to bands like Wire and Joy Division (but much weirder than both), the Skeptics over the course of the 1980s ultimately went in a more experimental electronic/industrial direction, until the death of frontman David D'ath from leukaemia near the end of 1990. Over the same period, the Gordons ultimately morphed into Bailterspace (1986-?), who had a fairly significant impact internationally on what became known as noise rock, shoegaze, post-rock and so forth. As I say, neither the Skeptics nor the Gordons/Bailterspace could be reasonably described as 'goth' at all, but they had a profound influence on a lot of underground New Zealand music during the '80s and '90s, including many local post-punk, goth, swamp-rock, sludge, no wave, drone/noise and industrial bands.

Another notable musician to emerge from the New Zealand music scene during the late '70s and early '80s was the late Chris Sheehan, alias Chris Starling, who cut his teeth as a teenager playing the local post-punk/new wave circuit between 1979 and 1983; initially as guitarist for several working pub bands who played mostly covers with a few originals, including Lost Cause, Shades of Grey, and The Dumb Waiters. An incredibly talented and innovative guitarist, Chris was nicknamed "whizzy" by the Skeptics, and became much more widely known in New Zealand when he joined the commercially successful new wave/kiwi rock band the Dance Exponents, from 1983-1990. Chris's musical influence on the Dance Exponents is probably most pronounced on their second album, 'Expectations' (1985); easily my favourite Exponents record.

The Bad Seeds, and Plays With Marionettes), and at that time featuring the late John Murphy on drums (who played with Shriekback, Associates, Gene Loves Jezebel, SPK, Current 93, Death In June and countless others). Des Hefner and Johnny Cooke have both played in an untold number of bands; Bryan Colechin still plays with Hugo Race & The True Spirit; and obviously Brendan Perry is still one half of Dead Can Dance, as well as a solo artist.

Important NZ post-punk bands that formed between 1979-80 included The Features, Shoes This High, the Gordons and the Skeptics (and many, many others); in common with The Marching Girls, former members of The Features in particular would in turn play a key role in the international scene. They too relocated from Auckland, NZ to Sydney, Australia, where James Pinker and the late Karel van Bergen both became early members of the pioneering industrial group, SPK; led by another expat New Zealander, Graeme Revell. James Pinker in turn went on to play drums with Dead Can Dance (replacing Des Hefner in 1982), The Jesus and Mary Chain (in about 1986) and many others, and co-founded Heavenly Bodies (1986-1990); another 'ethereal' group featuring members of Dead Can Dance, This



The sound was influenced by the band having played with Australian groups like the Models and Hunters & Collectors; it was produced by Ian Taylor (Ministry, Psychedelic Furs, Romeo Void); and featured drummer Vince Ely from the Psychedelic Furs, who'd recently been touring with Chris's favourite band, The Cure. During the late '80s while the Exponents were based in the UK, Chris meanwhile started his own band, The Starlings, who toured and shared members with Curve and The Jesus and Mary Chain, and signed to Anxious Records run by Dave Stewart of the Eurythmics. Chris also played guitar in the earliest incarnation of Curve in 1991, and is probably best known to international fans of gothic rock for his two stints as guitarist for The Sisters of Mercy, from 1996-97, and 2000-2003. He played with a number of other bands and recording artists over the years, and also recorded several solo albums. New Zealand drummer Barry Blackler, who likewise played alongside Chris Sheehan in both the Dance Exponents and The Starlings (and previously with early '80s new wave/kiwi rock band The Idles), also went on to play with The Jesus and Mary Chain during the early '90s.

After the initial emergence of punk, new wave and post-punk, there were a lot of bands in New Zealand formed around the period from 1980-81 who predated the existence of any local "goth scene", but who had a darker post-punk sound, influenced by Velvet Underground, Joy Division and The Cure, in particular. Those three groups (despite VU being much earlier) had a huge influence on the direction of NZ music at that time. A few noteworthy local bands formed during this period included The Pin Group, who are most often compared to Joy Division and Velvet Underground; Danse Macabre, who were very similar to early Cure and Joy Division; and Beat Rhythm Fashion, whose sound was usually compared to The Cure's 'Seventeen Seconds' album (although BRF themselves hated the constant comparison).

Some of the first few more overtly gothic New Zealand bands to form in the early 1980s included Silent Decree (1981-1983), who were like a cross between Bauhaus, Sex Gang Children and Virgin Prunes; and Sons In Jeopardy (1983-1984), who were similar to Silent Decree, with that 'Batcave-era' goth sound, but a little more synthy and melodic, like The Danse Society. Sons in Jeopardy also got fair bit of attention for their image.

Nocturnal Projections (1981-1983) and Children's Hour (1982-1985) were much more unique and harder to pigeonhole, but they had in common a dark, visceral mix of punk, post-punk and very early 'proto-goth' influences; reviewers likened the type of music that both bands played to Joy Division, Siouxsie and The Banshees, The Birthday Party, Bauhaus, The Fall, The Cure, and so on. The two groups had a close relationship, and both became very influential in New Zealand music, while their records still have an international cult following. Both bands are often cited as influences by musicians who might also cite Skeptics, Gordons and Bailterspace as points of reference.

A few other darker, harder edged punk and post-punk bands worth a mention from this period included Eight Living Legs (1981-1985), Neoteric Tribesmen (1981-1983), Unrestful Movements (1982-1986), and K4 (1983-1985). One of the first New Zealand bands to describe themselves as "Death Rock" were Flesh D-Vice (1982-1998), whose core members reformed about 2003 and carried on playing intermittently into quite recent years. They were influential on a lot of later NZ punk, hardcore, deathrock, horror punk and sludge rock.

The brothers Peter and Graeme Jefferies from Nocturnal Projections later formed the excellent This Kind of Punishment (1983-1988); whose members also included Chris Matthews and the late Johnny Pierce from Children's Hour, among others. Again, This Kind of Punishment had a lot in common with the darker end of post-punk music, but were even more varied and diverse than the members' earlier projects.

Chris Matthews and former members of Children's Hour (among others) meanwhile formed the Headless Chickens (1985-1998), who branched out to explore industrial, electronic, alternative rock and melodic pop influences and had a lot more commercial success than some of their peers, but still retained some of those darker, unsettling post-punk influences as well, particularly on their early singles and the first self-titled EP (1986) and the debut full-length album, 'Stunt Clown' (1988).

Peter Jefferies' solo work from the late '80s/early '90s to present (not to mention many other projects and collaborations), while also much more varied and experimental, continued to be influential to fans of darker underground NZ music. He and Chris Matthews still collaborate on various projects.



Kane Davey © 2016, Alexander Hallag, The Music is Talking

THE MUSIC IS TALKING

So far as witnessing “the dawn of the gothic subculture in New Zealand” goes; I wasn’t much more than a few years old at the time. I can vaguely remember UK bands like Joy Division and The Cure topping the NZ singles charts back then (‘A Forest’, ‘Love Will Tear Us Apart’ and ‘Atmosphere’ all went to Number 1), and I grew up around a lot of older people who’d followed The Cure, The Banshees and The Birthday Party on tour here between 1980 and 1983 as well. About 1985-87 is when I started taking a more active interest in music – collecting tapes, listening to student radio, reading music magazines and watching late-night music TV shows; gradually becoming more exposed to a lot of the local and international bands that I’ve mentioned. Seeing the Headless Chickens on TV in 1987 was a fairly formative experience.

But I had no idea what “goth” was until about 1988. I was thirteen, just started high-school, and some older kid told me that all the bands in my tape collection were “gothic”. By that time, goth was making a lot of sensationalist news headlines in New Zealand, because of ultra-conservative parents, churches and schools who’d decided that it was some kind of “youth suicide cult”. It was only then, after being told bands like The Banshees, The

Cure, Bauhaus and The Jesus and Mary Chain were supposedly “gothic”, that I started to dig deeper into the underground roots of that scene.

Some of the earlier New Zealand bands who were still active and first caught my interest from around the late ‘80s and early ‘90s were Skeptics, Headless Chickens, Bailterspace and Peter Jeffries, alongside newer bands like Cygnet Committee (1987-1991), S.P.U.D. (1988-1992), Trasch (1988-1994), Book of Martyrs (1988-1993), Lung (1989-1995), The Haunting (1990-1991), The Flickering (1991-1993) and King Loser (1991-1997). The song ‘Rats’ from Disjecta Membra’s first album is a cover of The Haunting; a band I first saw practicing in a basement under a record shop in Hamilton, and who more than any other group made me want to learn to play guitar properly and start my own band. Again, some of those bands (Cygnet Committee, Trasch, The Haunting and The Flickering) were very obviously gothic; others were comparatively diverse and reflected something much more unique to New Zealand music, but were popular with local goths, nonetheless.

This all means that, in answer to the original question, I really can’t make those sorts of comparisons bet-

ween the very early days of the scene and today, because I was too young to witness it first-hand. I do know that it's quite different now to what it was like when I became more interested and involved. But it's to be expected that things would inevitably change and move away from what had initially interested me about it.

I still have a few friends in the local goth scene, but apart from the music I don't take any active interest in the scene/social side of it myself; it isn't part of my daily life. I'll tell you one good current New Zealand band, though, and that's DEAF; dark post-punk with elements of synth/wave/gaze influences going on as well. I've managed to catch them live a couple of times now (opening for Peter Murphy and David J last year, and The Jesus & Mary Chain earlier this year) and they're fantastic.

Do you think that New Zealand's gothic bands are predestined to shine on the local scene but can hardly get famous in other parts of the world because NZ is so far from anywhere? If you lived in Europe you would have already had hundreds of gigs on different festivals across dozens of countries.

The geographical distance and isolation for any underground/independent New Zealand band is definitely an obstacle, for sure. You can't just drive across a border and be in another country. But obviously there are a lot of online platforms that make it easier to get your music heard internationally.

During 25 years of band's history you have performed with many great bands. What was your favorite show and why? Which bands would you love to play on one stage with?

In terms of touring international acts, I probably enjoyed the shows we played with The Mission more than anyone else; and opening for Mick Harvey (ex-Birthday Party/Bad Seeds etc) was another highlight. Obviously, I'm a fan of most of the bands we've had the opportunity to play with, otherwise we wouldn't have played with them. But I probably enjoyed playing with The Mission and Mick Harvey more than others because the shows went well, there was very little stress, we were treated well by the promoters, and the artists themselves were enjoyable company. I also enjoyed meeting John Murphy from Death In June, he was very nice; and Andee Blacksugar who was touring as the guitarist in Peter Murphy's band

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when we played with them. Andee's in KMFDM now; he's been very kind and supportive, and so have both Simon Hinkler from The Mission, and Mick Harvey. We're good friends with a couple of Australian bands like IKON and Sounds Like Winter, so obviously playing with friends is always nice, but it's also a lot more stressful doing shows like that together when you have to fund, manage and promote everything yourselves.

I really can't think right now who I'd most like to play with in the future; it's the sort of thing I usually think about when I hear that someone I'm a fan of is planning to tour here, and then we decide whether or not we should put ourselves forward as support.

So what is the band and you personally are up to now? Last posts on Facebook feature some works of recent years but no hints about the near future.

Well, the reason there are no hints about the future is because I have a policy of not telling people what we're up to until there's something worth announcing. I've learned the hard way that it's just

a bad idea to start announcing future plans that are still in development; anything can (and usually will) happen to intervene along the way. We're always busy working on something, but you'll only hear about it once all the details have been locked into place and there's no turning back.

Thank you for the interview, Michel! I hope we will see a lot of new and beautiful scattered fragments of Disjecta Membra's sound soon!

P.S. Covid-19 and other things distracted the editorial team from publishing the first English issue of the journal for quite some time. So this interview is published more than a year after it was originally taken. Since that time the band has published a new song called "Rose Petals and Confetti" and you should definitely check it online. Michael keeps writing interesting blogposts and chronicles the DM's history. The story of Disjecta Membra continues and there will be many new exciting fragments in it. I am sure of that.

Yaroslav M.aY

ENERGY FESTIVAL 2010 - 2020



RAISON D'ETRE / BRIGHTER DEATH NOW / ALIEN VAMPIRES / STAHLNEBEL & BLACK SELKET
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T_ERROR 404 / ALPHA POINT / MIND:|SHREDDER / REPUS TUTO MATOS / DIRTY BIRD 13 / RSM / QX-RH85 / WOID
TATLUM / NITEMARE MACHINE / VERGELTUNG / NA-HAG / CYCLOFILLYDEA / ERROR::GENESIS / MAJDANEK WALTZ
ID MOLOTOV / NEDNIM / DISHARMONIE / 2525 / GROSSVIER / DEXESSUS / FILIVS MACROCOSMI / PRIZON DZ
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Andriy «Featon» Harkusha
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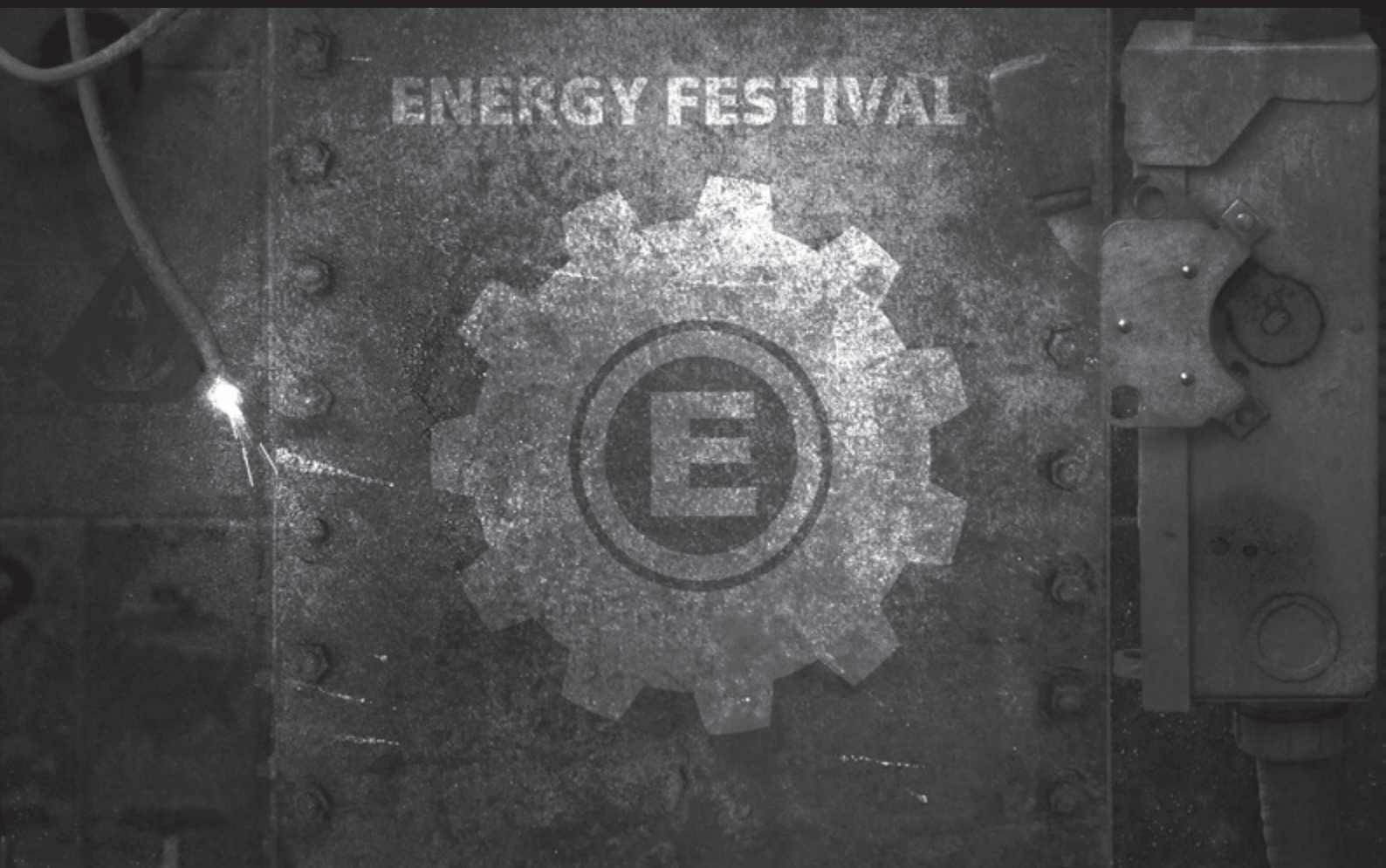
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CHERKASSY, DAKHNIVSKA SICH

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Daryl-Night Stal Ker

Alien Vampires, Italy/UK



It was a great experience to begin with. we recall first off the location within a sort of big forest and that made the experience even better. but what was the best of it that was the people attending the festival as they were all into it enjoying the festival. atmosphere was good and the organisation was really good.

The crowd for sure and the welcoming atmosphere from all the people. also the stage was cool and we recall performing

in the evening till dark and that was awesome. we recall for sure that we were engaged in a drinking competition with some weird drink and we are not sure we won it ahah but that was a lot of fun. Also it was cool to having learnt some bad words in ukrainian ahah! always handy in case of a need.

For what we can recall our performance was good and we got the best out of it and the public was very warm.

The ones had with the fans and the possibility to spend as much as time as possible with them. of course we remember more the alcohol speeches than any other. It was very important as it was giving not just the opportunity for band like us to be known but also to create connections among different bands and fans enforcing the scene over all. a lot of bands that were hardly knows like us got much bigger afterwards and we can certainly say EOAF contributed to it.

We recall a good organisation overall, with a good stage, catering, accommodation and transportation. The festival was really well done in our view and possibly the sound system would have been even stronger but that's the same for all the Air Festivals as it is much harder to generate a stronger sound in the open environment.

For those who participated to the festival I am sure that they enjoyed it as much as we did and we would be really glad to come back one day to perform to it as this is truly an amazing experience which is worth to be lived once in a lifetime.



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Guillaume Letellier

A7IE, France



I can say the trip was quite unique. Firstly because it was the first A7IE gig outside the European borders. It was also an endless travelling from Budapest to Cherkassy basement with Hungarians of SchyzzoDotCom, Nightshift and Dima from Advoxya Records.

The festival, at least this first edition, was a perfect melting with artists and the audience. the «roots» ambiance was really far from all the others festivals i know. was easy and really friendly to share talkings and drinks with people, listening to good music lying on the grass or in front of the stage.

This is really difficult to rate its own performance, but the crowd was dancing and screaming i far as i can remember. That was a warm welcome because we played late and people still stayed.

I would like to thank Viktor from SchyzzoDotCom who played keyboards during the performance, a well appreciated support for this event.

I think i was drinking vodka during Alien Vampires performance, but i stayed to listen to the other bands during the whole festival. There was also some nice DJ sets.

As i said, i only know the first edition of this festival, but i would have been pleased to come again (sadly 2014 was canceled..)

In my opinion EOA 2010 was the only 100% music festival. There was no gothic parades, no real merchandising stands, and a great DIY by the musicians and technical crew. I guess it shall remain a great memory to all the people there.

Everything was ok from the sleeping/catering to the stage. Every artist who came to EOA must come as underground artist, not as superstar.

I was really pleased to visit the country and to play, thank you again for that. I hope there will be another opportunities for you to make EOA again, stay authentic !

Fredrik Djurfeldt

Severe Illusion / Instans, Sweden

I arrived in Kiev a day early, to hang around and be a tourist. It is one of my favorite cities in the world, and I love to spend some time there whenever I have a chance. Then the next day, we went with a group of other people in a small bus and I believe we were lost for a while but finally arrived at the festival.

The location was beyond awesome. The heat was quite intense. We stayed in a small house at the location together with some of the other performers, so we did not have to travel into town to a hotel. There was a bigger building with broken windows, the paint was coming off the walls and there were some old paintings on the walls. We climbed up on top of it, I think it was four or five stories tall, and from there we could see the main stage but from behind.

The good people from Error Genesis also showed us the way down to the river, so we could go for a swim and not die from the heat.

We used to be three people on stage, but it was only me and Ulf at the festival. We tricked one of the organizers to join us on stage, because we needed someone to do a few things with a synthesizer. She was probably as confused as we were.

The light on stage was so powerful, I could not see what was happening in front of us. Like literally nothing. From the comments we got later when talking to people in the audience, it seems the show was successful after all.

We spent far too much time away from the main stage, something I sort of regret now. On the other hand, we got to meet lots of amazing EBM-heads and that is nice too. Some had travelled longer than we had to be at the festival.

We were totally blown away by Dirty Bird 13, and after their show we ran off and bought their CD right away. We had discovered Error Genesis a few years earlier at another festival, and their show was great too.

There was a DJ whose name I can not remember right now who played a lot of Esplendor Geometrico,



Download, early SPK and other not so dance floor safe music and that is always a good thing.

International festivals have a natural tendency to gather both bands and fans from all over the place. We are all learning from each other, and that makes us all grow in one way or another. We're usually avoiding the commercial mega festivals, where it is all about mass consumption of culture. Smaller events like Energy Open Air make more sense to us.

As far as I can recall, now ten years later, the sound was good. The light was probably good too, but far too powerful for a stage of that size. Unlike many festivals, we had a chance to do a proper sound check and that is always welcome.

To the organizers, thank you for fighting on for a whole decade. To the visitors, thank you for being there. It was great to meet you all.

Right now I hope enough of you people will fight back against the restrictions on gatherings and travel that are being rolled out world wide, so we can all meet again at yet another festival.

ENERGY OPEN AIR FESTIVAL COMPILATION 2010

INDUSTRIAL EBM DARKWAVE IDM HARDCORE DNB NOISE TBM AMBIENT



ENERGY

INDUSTRIAL FESTIVAL
MUSIC COMPILATION 2010

ENERGY INDUSTRIAL FESTIVAL MUSIC COMPILATION 2010

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- 02 **DIVERSANT:13** WTF (ENERGY SPECIAL EDIT)
- 03 **DEXESSUS** СМЕРТЬ
- 04 **FLESHSTATE** ОСТАННИЙ РЫБЕК
- 05 **INXERA SYNDROME** CHEMICAL MIND
- 06 **TERMINAL ZERO** DOG STREET (ENERGY VESION)
- 07 **MATTER IN MOTION** HILDE KOCH HABTE LUFTSCHIFFE
- 08 **TRUART** PANZERTANZ III
- 09 **T_ERROR 404** ENERGY
- 10 **THE_MAAAIGS** MAIL (ACID VERSION)
- 11 **GROSSVIER** TRUTH
- 12 **RSM** ZYCLE BEZ CZULOSCII (T_ERROR 404 RMX)
- 13 **MIND:|:SHREDDER** I AM WORSE THAN YOU
- 14 **NO:SOUL** NEOBREAK
- 15 **ABSURD INSPIRATION** FIRST THEY SLAUGHTERED THE ANGELS
- 16 **ARTANTIQUE** SILENT WAVES
- 17 **MAJDANEK WALTZ** ПЛАВАЧНИИ КОРАБЛЯМИ

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(BIG BEAT/ELECTROPUNK)

DEXESSUS

(INDUSTRIAL METAL)

T44

(SOVIETCORE)

MATTER IN MOTION

(DARKWAVE/FUTURE POP)

MONOCUBE

(DRONE/DARK AMBIENT)

DISHARMONIE

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Peter Andersson, Sweden

musician who created the canons of dark ambient music

In general, what are the memories from a trip to Ukraine on Energy Open Air?

Going to Ukraine was a kind of surreal experience, strange but mostly fun. First things went just wrong. On the aeroplane the captain reported something, a serious issue it seemed, which I didn't understand since the message was not translated to English. When arrived at the airport I just thought, wow, this airport is much bigger than the airport I saw on some photos in prior of the journey. So, we had landed at another airport. So I tried to communicate with the one who was supposed to pick me up but I just remember it was difficult to explain the situation since I did not were I was. After I while I understood at least it was another airport in Kiev. I also had big issues to find my check-in bag. It was just not showing up. I went around the airport a few times, and suddenly just found a pile of many bags in a corner near the toilets. I had a quick look, and somewhere in that pile I found my luggage. Then, while going to the festival in a mini-bus taxi, I thought this will be my last journey. I have never seen such a bad road, holes in the road everywhere. Every five minutes or so we passed by car accidents. Then, after 2 hours the driver stopped and screamed something at me. It was time to get off, but we were in middle of nowhere. He pointed in a direction, so I walked and soon after I arrived to the festival area. Finally I met Andrey, the organizer, and he too good care of me. He arranged so I had a "guide" with me that could speak pretty good English. Don't remember her name though. I was in my hotel room, well, it was not really hotel standard, just a small room with no modern facilities. A hard bed and a very dirty bathroom. I was taking a shower and the water was just brown with a heavy smell of iron. I slept for a while and suddenly the guide girl was knocking on the door. We had a walk around the area and then I wanted to drink beer. We walked with some others to a petrol station to buy alcohol, filled up to big bags, and went back to the festival. At the gate the first refused to let me in because I had two bags of alcohol (festival visitors are supposed to buy alcohol in the festival area only). But after some minutes of explanation that I was an artist to perform on the festival it was all ok. Then I went drunk, and later in the evening I performed. And in the middle of the night I was waken up by heavy knocks on my door. Andrey told me that plans had changed and I had to go to the airport now instead of 3 hours later. It was a pretty short but very intense journey.



What do you remember about Energy Open Air?

The festival was in a nice realxing area, i liked that a lot. The occasionally rainy wheather caused some trouble but I had a good time. I can't remember so much fron seeing other bands performing.

How do you rate your performance? How is the public?

I remember making a pretty long erformance, since someone from the crew appeared a few times on stage to tell me that I should stop performing. And in the middle of the performance it started to rain heavily, and I think I had to use my umbrella to protect my equipment during the rest of the show. So despite those issues I think it was a great performance. I enjoyed playing there. I would give it a 6 out of 10. Audience were good,

and looked interested fromwhat I remember, at least before the rain.

What was the technical level of the festival (sound, light, etc.) at the festival?

Not sure, avarage level I guess. I think the sound system was good. Stage monitor sound was nice, nromally I just don't hear much good sound from stage monitors, but on this festival it was a clean non-distorted sound.

Well, the final words to the organizers and visitors of the festival.

Thanks for inviting me to perform, and thanks visitors for showing up!

Andriy «Featon» Harkusha





r a i s o n d'ê t r e

*When the Earth Dissolves in Ashes
(Live 2010 / 2011)*

raison d'être

When The Earth Dissolves In Ashes (Live 2010 / 2011)

Cold Meat Industry – CMI213

Live album 2012, 7 and 14 tracks record on Energy Open Air 2011

I	The Everlasting Fire (Linecheck)	Released in 6-panel Digipak.
II	Summoning	Track I, III, VII - Live 20/03/2011 @ Werkstatt/Cologne/ Germany.
III	The Unclean Spirit	Track II - Live 30/04/2011 @ Club Revolver/San Dona di Piave/Italy.
IV	Shedding	
V	Darken My Soul	Track V - Live 02/10/2010 @ Bazillus Club/Zürich/ Switzerland.
VI	The Water Of Cleansing	
VII	Disowned Before The Angels Of God	Track VI - Live 19/03/2011 @ JH de Klinker/Aarschot/Belgium.
VIII	The Dark Age Will Come	Track VII, XIV - Live 26/06/2011 @ Energy Open Air/ Cherkassy/Ukraine.
IX	Spira Mirabilis	
X	Sharing The Guilt	Track IX - Live 13/11/2010 @ Sophienkirche/Wuppertal/ Germany.
XI	My Soul Is Darkened	
XII	The Everlasting Fire	Track X, XII, XIII - Live 12/06/2011 @ Wave-Gotik-Treffen/ Leipzig/Germany.
XII	Reconstructing The Void	
XIV	Shadow Weaver	Track XI - Live 18/03/2011 @ Baroeg/Rotterdam/The Netherlands.



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Riko

WORMZ / DJ RIKO FRANKENSTAR, Italy



Almost ten years but i still immediately remember the intro of the show «Energy Open Air festival, hello, we are WormZ» sang into the vocoder, i have few things like posters i keep around but one of them is the poster of that 2011 festival.

I have a lot of memories from the trip there, it was our first big time show, i was so excited. Personally, coming from the cyber/industrial scene, and it may feel dark to say, but Ukraine has always been a fascination of mine. The country is the location of one of the most important events of modern history, there is a reason why i feel part of something called the Chernobyl generation. So getting there, even if not close to the actual thing, seeing the landscape, talking with other young people, it was something like traveling to the Mecca or Jerusalem.

I remember how everything i saw felt special, if i had to pick a single memory that would be when, the second morning, we and some other people went to a little creek close to the location of the stage and i asked a dude «where is Pripjat?» and he pointed a direction, that moment has been so cool for me, after almost 10 years i can still picture the tree line i was looking at.

There are other stories of those days i remember and they make me smile but i don't think i should put them in a magazine!

One more i want to add is that, during a colder day, me been me, i didn't have any jacket or hoodie, and a guy simply gave me one to keep it, i still have it.

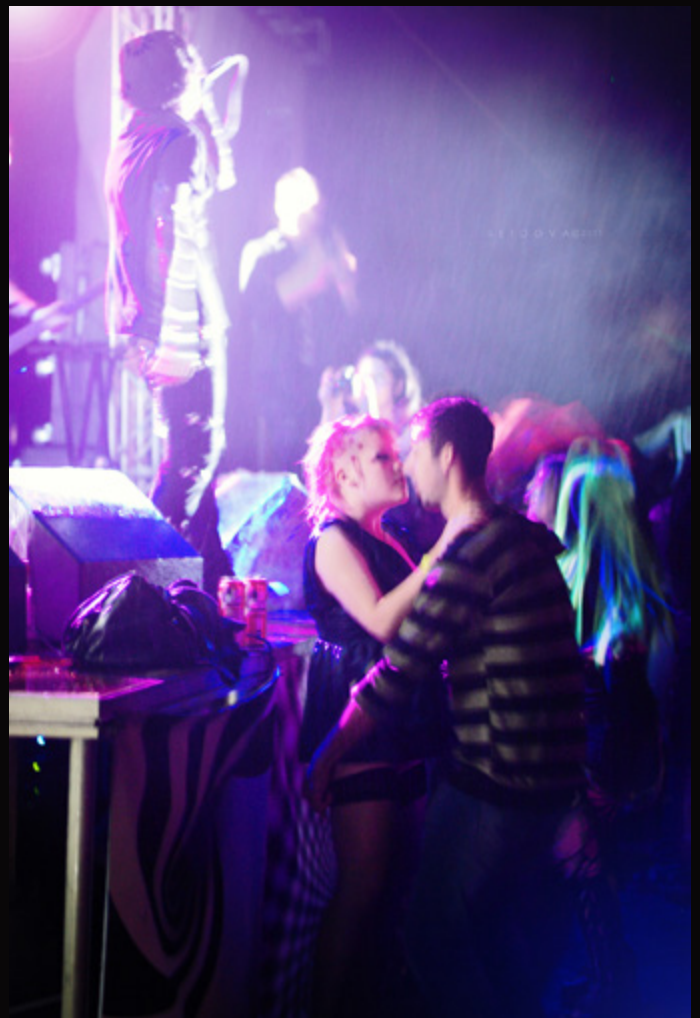


People were very kind, social and laidback, after a couple of hours i felt like i knew everyone, like a big group ready to party together.

As i already said, the location was so cool for me, and i liked the fact that the rooms for the night and the stage were close, also there were trees near the stage, there was some shade during the day and the few hours it happened to rain the audience had some cover. This may look like small things sometime, but there is nothing worse then going to a big event and not been able to enjoy it cause you are soaking wet or cooking in the sun.

Of my show i remember how i loved the stage background, there were this huge yellow symbol and other big posters, and if i remember correctly, it was just the second edition, the stage had good lights and a nice technical service, a club can be the coolest ever, but if the lights and sound are trash and they don't impress you, you quickly forget about the venue.

I was very happy with the performance, everything went fine and the crowd reacted, when you hear people screaming your lyrics, you know you have something special going on. It started raining at some point and no one left, they opened umbrellas or kept dancing in the rain, you can see it in the videos, i appreciated that greatly.



The Energy Open Air festival was a huge opportunity for me, it's very rare that a big event takes risks into investing in small new projects but this is how you get bigger and grow any scene, by connecting people from different walks of life and by bringing the audience something they are curious and it's exotic to them. Also open air festivals are the best, no doubt about it and it's the best way to experience any music or alternative community gathering, an open air with also buildings with services? Golden.

As i already said a little but i want to reiterate, i appreciated the quality of the tech service, they asked us for a rider before, a list of what we needed on the stage for the show, and it is more rare then it should be. I immediately felt in good hands, we readied our show smoothly and i didn't have problem communicating anything i needed differently, also during the

show i felt happy with how the sound was reproducing and, when i saw other shows before and after mine, it felt good, i'm not a fan of huge nonsense deafening walls of speakers, what you need is a solid sound and that the crowd can experience the energy of your music, not to get dumb and have to take a break after half a show.

I'd like to thank again the promoters of the festival, i will always remember fondly that event and those days, the nice lady who guided us around from when we got there to the moment we left, we always had everything we needed and all those great fans that made me feel amazing by enjoying my project, there is nothing better then ending a show and having people rushing to you wanting to chat and get in contact.

Cheers, people!



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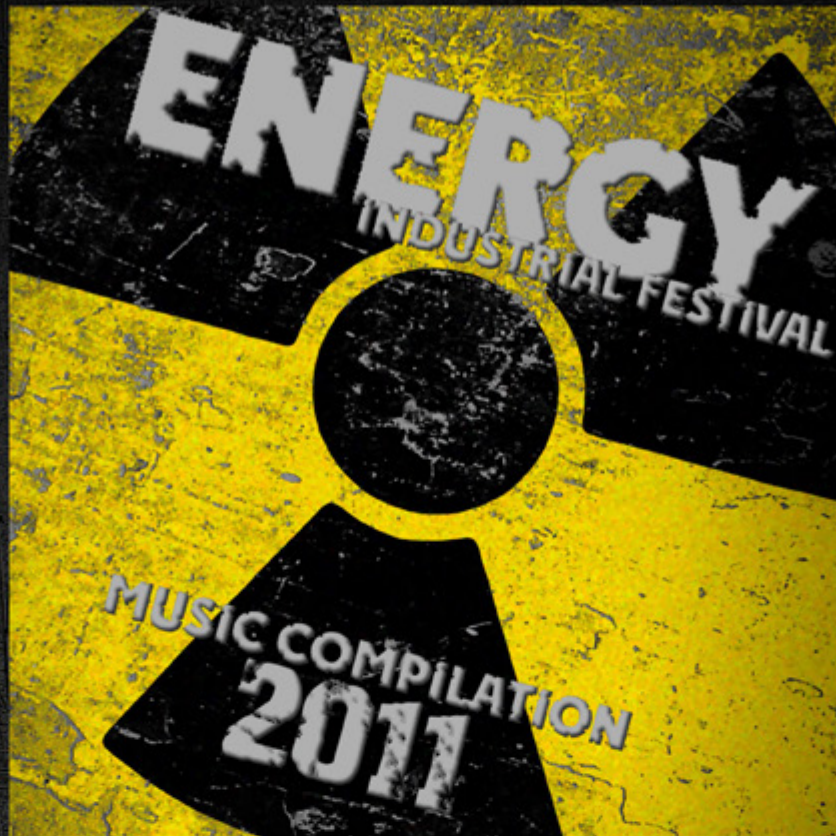


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ENERGY OPEN AIR FESTIVAL COMPILATION 2011



ENERGY 2011

industrial festival music compilation

01. SCHYZZO.COM - FADE TO GREY (VISAGE COVER)*
02. T44 - DONT FUCK WITH USSR
03. SEGENTOT - INTERCEPTION
04. COLLAPSE GENERATION - SOCIAL
05. HOLOCODER - GOD MISSION (NITEMARE MACHINE REMIX)
06. ALPHA POINT - HIGH LIKE THE ANGELS (CUTTIN WINGS MIX)
07. CRYONIX - NO CURE
08. THE CHERRY MEN - HELLO, SPACE GIRLS (FUTURE VERSION)
09. NEOHUMAN & NO:SOUL - NEONO
10. DIRTY BIRD 13 - CUNT COLLECTOR
11. SOUND WAVE PRESSURE - WINTERMUTE
12. STRING ELECTRO - EMOTIONAL CONFUSION
13. POMYLKA+REZYDENTA - RUSSKAYA KRASAVITSA
14. REPUS TUTO MATOS - LORA PALMER (MORLOX COVER)
15. NA-HAG - MADNESS OF THE GODS (ENERGY VERSION)*
16. MONOCUBE - THE SUN THAT NEVER WAS



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Olivier Wms

Dolls of Pain, France



First of all, thank you for offering us this interview.

Unfortunately our band doesn't exist anymore and it's very nice of you to have contacted us to share this memory. We had the chance to do concerts in many countries and I admit that your festival remains for us one of our best memories.

A great memory. I must admit that we were very surprised when we received the invitation for your festival in Ukraine. It is far from France. We did not think to play in this country one day and it was a very nice surprise. When we arrived in Ukraine we were very surprised by the difference with France. The thing that surprised us the most was the roads and driving. You have no highways and everyone doubles even if cars arrive in front. I must admit that at first we thought it was funny but that we also had several fears.

The most important point during our stay was to find that everyone is really kind and caring. People give

you everything. You really have a sense of welcome at home, in addition your cigarettes and your beer are really cheap for us:) On the other hand you have very big aggressive mosquitoes.

An improbable festival in an improbable place lost in the middle of nowhere in an abandoned former boarding school. The perfect place for a festival of this kind of music and so impossible in France. An atmosphere worthy of a film.

We were especially able to make great encounters among all the bands.

Honestly I don't know if the festival was true or if I was in another world. Improbable I tell you and say it again but reassure you, it is in the good sense of the term that I say it. The organization was really perfect.

what was great was the mix of the bands, the kindness of everyone. A real closeness as we have rarely met.

I drank something weird from festival goers and got yelled at. It seems that the mixture I drank was not just alcohol-based, but I didn't know. Otherwise it was hot, very hot with the fire-eaters in front of the stage. I thought I was in a David Lynch movie.

The audience was really fantastic and tireless and we really enjoyed sharing our music with you. Sincerely this festival remains for us an unforgettable memory.

The audience was reactive and passionate, we had a great time!

I have a very good memory of the group Умбиликус (Umbilicus) which really made me travel mentally. A good mix of electro rock wave perfectly dosed between power and melancholy. I hope they were able to evolve because they have talent.

Also good memories of Impact Pulse, Nothing nada and Larva (Advoxya Team:-))

I think that this festival must endure to make discover the most groups of different backgrounds and countries to the festival-goers. But also to be able to make discover this great festival in Ukraine to the Europeans. It is unfortunate that Cherkassy is more difficult to access than Kiev.

Apart from Germany, there are no countries that organize this kind of festival. Unfortunately, those who have tried in France no longer exist.

the dark scene is not represented enough and today it is very ambitious to organize this kind of event. A big thank you to you for your commitment to help us make our stage exist.

The scene was worthy of the best technical equipment we could see. We really played in good conditions with a very professional team. I still have the memory of this big storm with a torrential rain on the last day when the whole technical team moved the scene under shelter in a calm and without haste. A true demonstration of courage and determination for the entire organization to finish the festival! Respect!

Thanks to the organizers and festival-goers very nice for all these unforgettable memories. We were welcomed into your house, you trusted us. We felt really invited and you all have a big heart in Ukraine. A great moment in the life of our band. We love you.

Thanks you!





**Vladimir Maliy
Vladimir Yakovets
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« GENERATION X »**

**photosession at festival
ENERGY OPEN AIR 2012**

















SUICIDE COMMANDO

























InqUesT

Larva, Spain



It was our first time over there, so we were really excited about it. To visit a new country, and to play in that awesome place. The festival location was awesome, surrounded by nature everywhere.

And another unforgettable thing. You drive reaaaally fast over there! So our trip was really funny!

I miss those days so far. I remember to be in really good mood all the festival.

To enjoy and have fun with every person over there.

The huge storm just before our performance.

The awesome sound equipment, that sounded really great. And of course, the crowd was amazing, really powerful. Despite of the storm, we gave all we can to the crowd.

Was a really raw performance, with the people really near; and the feedback with them was really great. Of course, we would prefer the big stage that was planned; but the storm was so huge, that we were lucky enough to play.

And even in the case, we really love to be near the people. Wow!

Even now, we are in love with that public. Festivals like that are really important. They are the spine of all the movement. Because it's the way to meet people, to interact with the bands, with another artists, to buy music, merch, etc.

And of course, to share awesome and unforgettable moments with everybody. I was completely blown away the first time I looked at the stage.

100% pro equipment, and working people.

A-M-A-Z-I-N-G

What a shame we didn't can play on the big stage, because of the storm (hope we can come back and perform on the big one). But that was another sign of professionalism, the tech guys really build another stage under the roof, in a few minutes; so we can finally play. Hats down, that was awesome!

We only can say, thank you very much for all your efforts, and for coming to the fest.

We felt like home.

And that will be in our memories forever.

We love you!

Andrew Gunmaker

Impact Pulse/Nothing Nada/Gunmaker, Hungary



I just have some really good memories of this!

To the special place. It was a breakwater camp site, if I remember correctly. To the very enthusiastic peoples who were here.

We gave two very good concerts here. The reception was very good.

I remembered Andrey Hakusha and his father.

This festival scene is the defining festival of space in my opinion.

One of the best festival techniques was here. Which was all right.

Guys, everything Pushing! Get back to the Energy Open Air Festival!



ENERGY OPEN AIR FESTIVAL COMPILATION 2012

INDUSTRIAL | DARK | SYNTH | DNB | PSY | IDM | AMBIENT

POST-APOCALYPSE



ENERGY 2012

INDUSTRIAL FESTIVAL MUSIC COMPILATION

ENERGY 2012 INDUSTRIAL FESTIVAL MUSIC COMPILATION

- 01 **HYPERHATE** TOXICATE
- 02 **DOLLS OF PAIN** HURTS ME (CLUB MIXXX)
- 03 **T44** COLDWAR
- 04 **LARVA** BREATHING VIOLENCE
- 05 **ERROR::GENESIS** DISACTIVATION (VIDEO MIX)
- 06 **WHITAR** DESPERATE TECHNOLOGY
- 07 **DIRTY BIRD 13** NO LONGER (FEAT. NYKU DECODE)
- 08 **CHEKARINO PROJECT** I LOVE ME
- 09 **УМБИЛИКУС** 99
- 10 **TORCH PROJECT** НЕМОЛИТВА
- 11 **CYBERBROTHERS** CHILDREN OF HELL
- 12 **THE_MAAAIGS** BERLIN
- 13 **OTRUJA** JACKET
- 14 **NO:SOUL** LAPSERDAK (ENERGY EDIT)
- 15 **MINDVOID** ULTIMO MONDO CANNIBALE
- 16 **NA-HAG** THE LOWEST DEGREE OF INTELLIGENCE
- 17 **WOID** ZEIT



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ІНФО-ПОДДЕРЖКА:

Gothica *allradio*

MORE INFO

WWW.LABEL.ENERGY.ORG.UA

INDUSTRIAL | DARK | SYNTH | DNB | PSY | IDM | AMBIENT

ENERGY2015

5-7 июля, Черкассы, Украина

AKTIVEHATE
STAHLNEBEL &
BLACK SELKET
CYGNOSIC
SCHYZZO.COM

HOLOCODER · CYCLOFILLYDEA
AUDI SILE · TOTTEN MECHANISMUS
EVILDOZER · SILICON · EKAM SAT
SPIRIT MEDICINE · DIRTY BIRD 13
PROJEKT NEPLECHA · HYPERHATE
KINDER · TORCH PROJECT
ARTANTIQUE · ELEKTROKLEW
NA-HAG · T44 · WHITAR
THE_MAAAIGS · AKINESIA
PROTESTER ATOM · DEZTRUCTOR
MANDRAGORA'S CHAIN · CYBERBROTHERS
मौत का चौथा राज्य · DENIS CHERRYMAN & THE MARSH BOTTOM

DJ NIGHTS: 5.07 - DNB / DUB STEP; 6.07 - TECHNO / PSY / SYNTH; 7.07 - INDUSTRIAL



organizers:



[ENERGY PROMOTION]

Gothica

[ROPMAN GOTHICA]

Altradio

[ALTRADIO]



[FAKTOR RECORDS]



[DDB]



[ADVEERA]





STAHLBLACK
BLACK

S
STAHLBLACK
PRODUCTIONS





Kocmik 2013



Kocmik 2013





Kosmik 2013



Kosmik 2013

[RALPH]

STAHLNEBEL & BLACK SELKET, Germany

It was a damn exciting trip for us from Germany, with countless controls at the airport (probably because of our looks & the technology) and an equally exciting car journey into the interior of Ukraine. The whole trip took a lot of nerves and money, but the hospitality and joy of the festival goers was absolutely worth it for us ... a great and unforgettable experience for the Stahlnebel & Black Selket Live crew!

I remember a great audience, who quickly got into a good mood despite the bedtime due to great delays and really pushed us.

We had the feeling that people from all corners flocked to the stage and really celebrated us. THANK YOU !

Around the festival but also on very bad roads, 1000 mosquito bites, warm beer, a label chef from Advoxya who brought us cold beer in the morning and stood and cooked for us in the kitchen and the incredible hospitality of the organizer & his father!

Our show was ggod! The stage was very full and so we lacked some space for our show but the audience went with it from the first minute and celebrated every song with us. Our performance was OK, but the audience was better :)

I remember ACTIVE HATE, CYGNOSIC, SCHYZZO.COM and there was a really incredible RAMMSTEIN cover band whose singer was almost burned down on stage ...!

The atmosphere of the festival was really awesome, it was like a big family reunion of our music scene.



© Oleg Andros



© Oleg Andros

I think the festival is and was especially damn important for the Eastern European music fans, we met people who traveled by train especially for our performance over 2000 km, which was really incredible and impressed us very much. Basically, however, this kind of passion seems to have almost disappeared into our music scene among music listeners and organizers ... that's very unfortunate.

The technical stage standard was really perfect and just as good as, for example, our performances in Germany, the infrastructure, such as access roads to the site, food & beverage stands was unfortunately years behind Western European festivals ... but so the visitors

felt like they were beautiful Family reunion.

We at Stahlnebel & Black Selket still like to remember our three days in Cherkassy, it was an honor and a pleasure to perform there and to meet so many nice people. We also got to know such warm hospitality there that we did not know from Western Europe. The organizers made everything possible that we felt comfortable there and we can only hope that at some point it will be possible to organize such a festival in Ukraine again. Our team says THANKS to the Energy Festival 2013 ... stay strong and keep the music scene alive.

The audience



more ...



110
Trance



altradio
ALTRADIO.COM/LJA

ENERGY
UPEN

More
Noise

Are you ready?







© Oleg Andros















S E I D O V A ©2011

Karl Zack

Schyzzo.Com, Hungary



I remember Visitor & Artist-centric, deep, mesmerizing and not the same as the similar festivals. It worked like a very big underground family, unforgettable. The speciality of the Energy – among others – the special locations and the open minded organization.

I remember, when I was there first time we had a feeling so we arrived at home. I think it is the most important memory of us.

Can you imagine, how feeling is to see the sunrise during the show? Fantastic, ...and the audience, and the energy level of the audience what runs to my brain and body through the air... guys, I loved it.

We could cut the hype, and the intimacy of the audience. I'll be serious, I can't remember similar experience. I think these scene needed urgency fresh blood as regards the Artist. So, I think I'm a old school guy, but its time to change something in this

scene. Beside the classic oldies, and the classic but boring Artists exists the new and exciting musical solutions, and very f..ckin good bands. As I see, this fest gives free vent to they, and possibilities for something new. The world is changing, everything is changing...the thinking is must to changing.

I have to admit, can't imagine the sound but the soundcheck was a surprise. Good sound, good lights, good surround despite the natural location. However the development and expansion of the catering is necessary.

Very necessary. Not much option buy a beer :)

More, more, more ! Finally exists an advanced thinking festival, hope nothing can stop YOU !

Im sure, the Energy may be the one of the greatest in own style.

Thank you!





© Oleg Andros













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Kocmik 2013

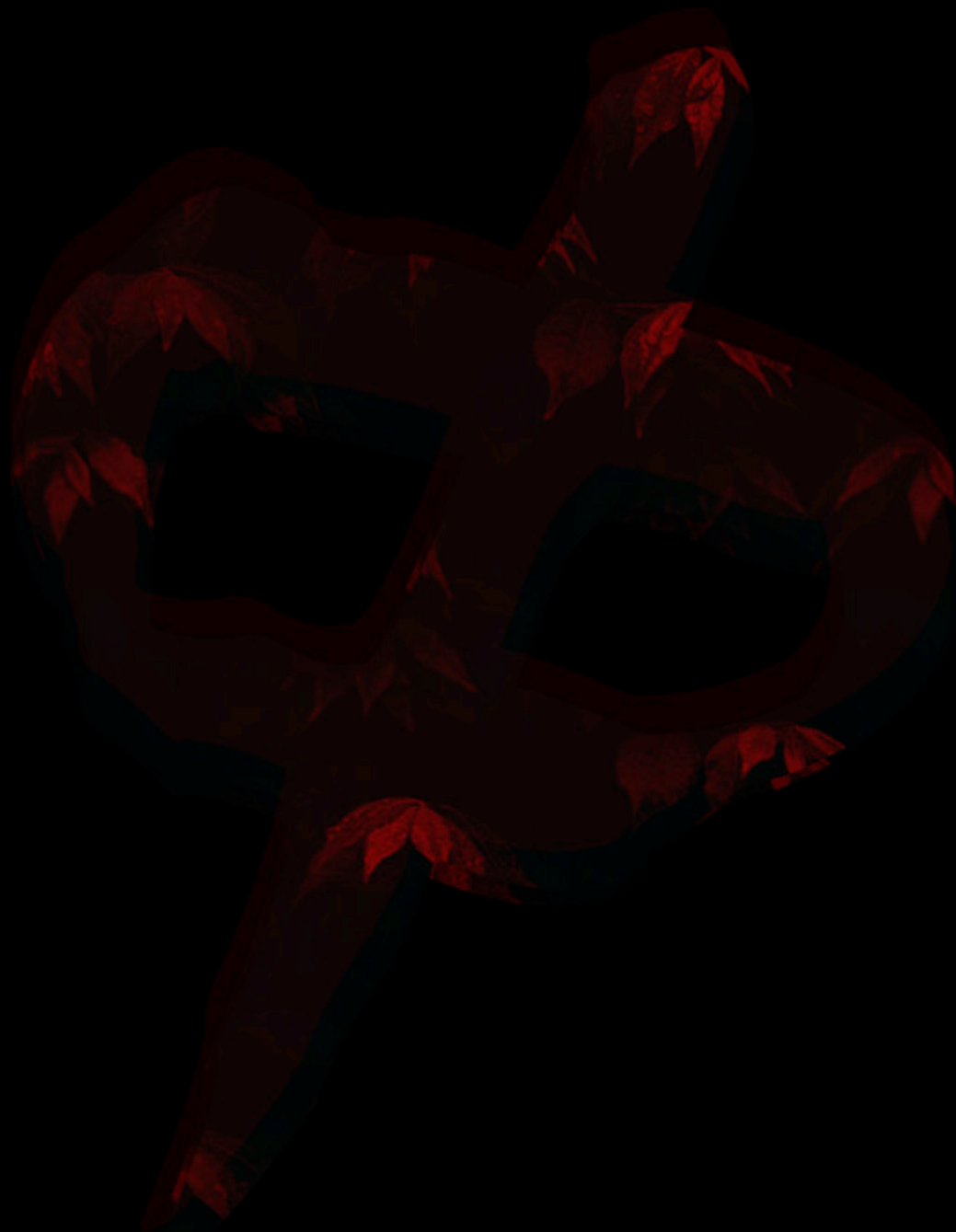


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mylady-victory



FEATON FOTO

CREATIVE, PORTRAIT, LANDSCAPE, EVENTS

WWW.FEATON.INFO



ENERGY OPEN AIR FESTIVAL COMPILATION 2013

INDUSTRIAL FESTIVAL MUSIC COMPILATION



ENERGY2013

ENERGY 2013 INDUSTRIAL FESTIVAL MUSIC COMPILATION

- 01 **SCHYZZO.COM** IT'S YOUR LIFE
- 02 **T44** POWER OF THE SOVIET WILL (NO:SOUL REMIX)
- 03 **AKTIVEHATE** SPITE
- 04 **DEZTRUCTOR** FLUTE FATE
- 05 **STAHLNEBEL & BLACK SELKET** DEAD SILENCE
(FEAT. CANTALINO YOUTH CHOIR)
- 06 **DIRTY BIRD 13** NO LONGER (MIND-SEX MIX BY FREAKY MIND)
- 07 **HYPERHATE** AND LIES
- 08 **HOLOCODER** GOD MISSION (NITEMARE MACHINE REMIX)
- 09 **MANDRAGORA'S CHAIN** RENEGADE
- 10 **EVILDOZER** RITUALIZING
- 11 **CYCLOFILLYDEA** DECHUE SADAS
- 12 **THE_MAAAIGS** NOTHING HAPPENED
- 13 **CYBERBROTHERS** NOISE OF HEART
- 14 **SILICON** NECROMANTIKA
- 15 **TORCH PROJECT** СУРОВЫЙ МУЖСКОЙ ТАНЕЦ (LIVE)
- 16 **SPIRIT MEDICINE** CHRIST AS KALKI



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WWW.LABEL.ENERGY.ORG.UA

INDUSTRIAL | DARK | SYNTH | HARDCORE | DNB | IDM | NOISE



30.11.2019
КИЇВ, ТЕПЛИЙ ЛАМПОВИЙ

Gothica
magazine

INTERNATIONAL INDUSTRIAL FESTIVAL



**WINTER
ENERGY
2019**

BRIGHTER DEATH NOW ШВЕЦІЯ

ВПЕРШЕ В УКРАЇНІ КУЛЬТОВИЙ DEATH INDUSTRIAL ПРОЕКТ РОДЖЕРА КАРМАНИКА
ЗАСНОВНИКА ЛЕЙБЛУ COLD MEAT INDUSTRY - "ДОМУ" ДЛЯ БЕЗЛІЧІ INDUSTRIAL АРТИСТІВ ЗІ
СВІТОВИМ ІМ'ЯМ. СПЕЦІАЛЬНИЙ ВИСТУП ДО XXX РІЧНЯ ПРОЕКТУ

HOLOCODER РОСІЯ
EBM / INDUSTRIAL

PR3GNANT WHOR3
METAL / INDUSTRIAL

UNITY ONE
FUTUREPOP

WAHOMO
INDUSTRIAL POSTFOLK ROCK

AFTERPARTY "ENERGY NIGHT" 3 00:00

ВХІД: 150 ГРН. (ВЕСЬ ПРИБУТОК З НІЧНОЇ AFTERPARTY ПІДЕ НА БЛАГОДІЙНУ ДОПОМОГУ)

TERRORISMO (АВСТРІЯ) & FEATON | ELECTRO-INDUSTRIAL
COUNT_DEATH (ЧЕХІЯ) & DENIS CHERRYMAN | GOTHIC/NOISE

NO:SOUL & IZVNE | DRUM'N'BASS

VOLTEN & TONY GREEN | TECHNO

AMNESIA & CORRESPONSIBLE | HARDCORE

ALICE VAN SCOTT & SOL | TBM/EBM

КВИТКИ:

400 ГРН. / **500** ГРН.
ПЕРЕДПРОЖАЖ НА МІСЦІ

WWW.ENERGY.ORG.UA

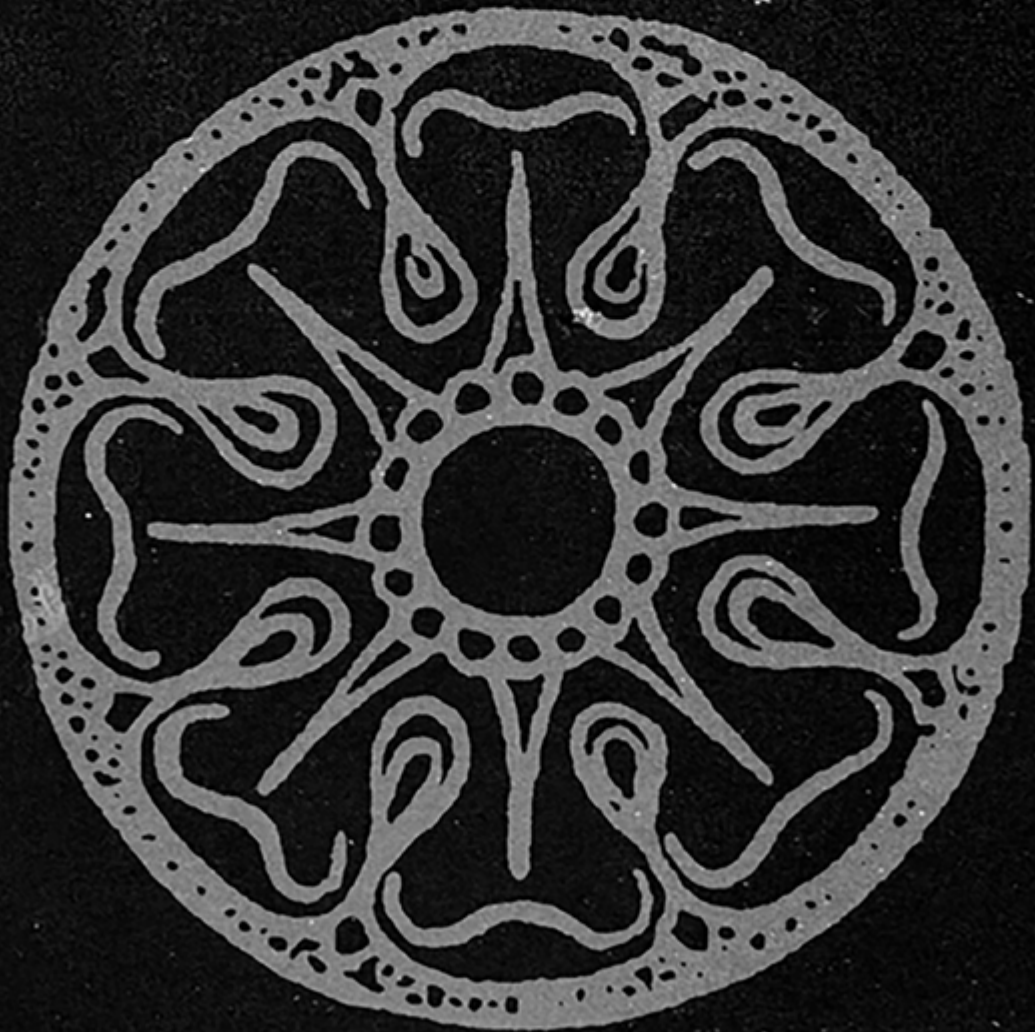


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BRIGHTER
DEATH
NOW



GREAT AND AWFUL

On the last day of autumn 2019, the cult death industrial group Brighter Death Now arrived in Kiev for the Winter Energy 2019 festival. This is a project by Roger Karmanick, founder of the COLD MEAT INDUSTRY label - "home" for many world-famous industrial artists. Special performance for the XXX anniversary of the project. Of course, not everyone listens to his music at home, few people can listen this, as the mayor of Kiev would say. But such music must be heard live if you want to fly into electronic nirvana. This is practically the best thing about the industrial hard wing. And at the same time, it is practically the worst music in the world for perception. Mechanical satanism and just fucking wall of noise.

"Karmanick is a great man who has changed the lives of thousands and thousands of people around the world. He also changed my life forever - if not for Cold Meat Industry, you would not have read this magazine. If it were not for Roger, people from different continents would NOT sail in mid-September on a liner across the night Baltic. He made our world better and more interesting. Thank you very much for that."

Stigmata Magazine





© Oleg Andros



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Part 1: Brighter Death Now

Hey. How's Brighter Death Now and you doing?

Hey there! Me and Brighter Death Now is oooold, sick and tired.. sometimes even full of anxiety over things we don't even know what to stress over. Sometimes we are king and queen at the same time.. Life is never easy but it's often worth it!

Fall 2019 was an interesting event Wave of Darkness. Tell me how everything was organized there. Are you satisfied with the result?

It was fully organised by Death Disco Production, which is a very professional organiser here in Sweden. Vlad, who is the manager is an extraordinary person who can do these big crazy events. He was also behind the 30 year anniversary of Cold Meat Industry a couple of years ago. Apart from too many folkish bands it was a weird experience. We dug out lots old stuff from my cellar and archive and sold at

the event. Let stay with saying it was a good weekend!

I would like to talk a little about your Cold Meat Industry label. You can briefly tell your vision of his history and how it all began. And, of course, why did you decide to close the label.

When I started the label in 1987 I had already been releasing some obscure tapes etc but wanted to do something more of a "real" label, professional but obscure and underground. I knew interesting people, so I picked their music up and released it, it grow very fast in the early 1990's and we opened a small shop too. In the 2005 or so, and with all negativism around the internet and dying sales. It just became a burden to me, all bands, people, work where just draining me completely and I was burned out. So I ended up in a mess, lost myself and left that life, the family, label and our house to rebuild and cure myself, and find out who I really am.



Part 2: Winter Energy Festival

In general, what are the memories from a trip to Ukraine on Winter Energy?

Very good memories! I realised how close our countries are! Always thought it was much further away from us but it was a new pleasant surprise!

What do you remember about Winter Energy?

That we had fun! Very nice people all around and an excellent organisation!

How do you rate your performance? How is the public?

Well I should note rate my own performance really, but I think we did pretty good, it was the first time we didn't had Lina Baby Doll on stage. Hmm well that's not really true either as it has happen that he manage to destroy his bass guitar and left stage only after a couple of tracks, or that he was too busy drinking wine in the backstage and didn't had time to play

on stage with us... so this time we just did it ourselves, Åsa and me. And she played also the bass, which worked pretty well! Audience was not crowded but still very present!

Whose show besides yours are remembered?

Holocoder! And the "whores..." what was their brilliant name? Can't remember, but funny guys!

What was the importance of holding Winter Energy festivals for the development of the industrial scene?

It is always important to find new place to play at and audience to meet. Ukraine has been a wonderful new experience!

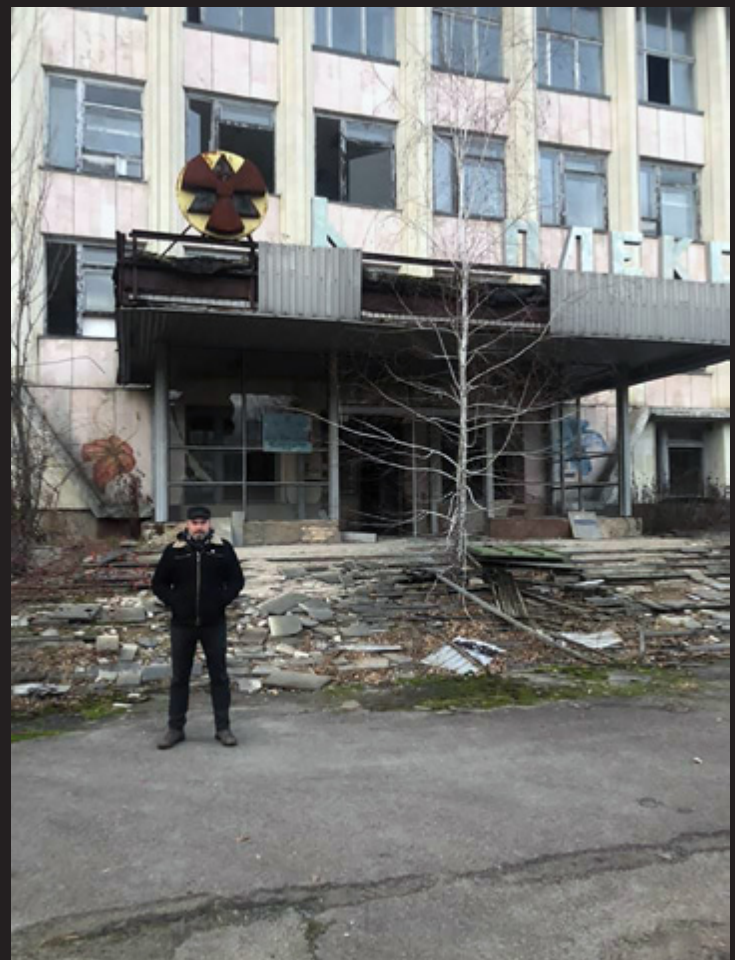
What was the technical level of the festival (sound, light, etc.) at the festival?

Sound was pretty all right as far as I can remember. Too bad about the video projection but that happens from time to time.

About travel to Chernobyl with Chernobyl Tour:

«Chernobyl was a lifetime experience! The tour was simply amazing and very informative guide with a great insight. As being as old as me I certainly remember that time in the 80's when this disaster happend and how it effected our lives in Sweden too. The tour was for 12 hours and we got to see a lot of the surroundings, truly recommend this company! Very friendly and relaxed people!»

Roger Karmanik





Part 3: Ukraine, Kyiv, Chornobyl

You have been in Kiev for several days. Did you see the city?

We got to get a brief picture of the city with a friendly and personal guiding. A very rich and dramatic history. A teaser that gave taste to see more!

You also visited the Chornobyl zone. Tell me about this trip. You traveled to Chornobyl with a company "Chornobyl Tour". How do you like their tours?

Chornobyl was a lifetime experience! The tour was simply amazing and very informative guide with a great insight. As being as old as me I certainly remember that time in the 80's when this disaster happend and how it effected our lives in Sweden too. The tour was for 12 hours

and we got to see a lot of the surroundings, truly recommend this company! Very friendly and relaxed people!

Well, the final words to the organizers and visitors of the festival.

Keep fighting, and hold on tight to what matters most in your life!

Andriy «Featon» Harkusha
photo: Andriy «Featon» Harkusha

Raimund Eberl

dj Terrorissimo / Electronic Saviour, Austria



Energy Open Air was one of the best festival in my life. And I was happy to play as a dj at Winter Energy 2019. All in all, my time frame for the whole trip was less than 24 hours and I even had to switch to another hotel after arrival. But as soon as I entered the club, all my stress fell off immediately. The most notable memories are the people. Like in Cherkassy back then, I got in touch with many awesome sympathizers who gave me a real warm welcome.

This question is always hard to answer. I did my best and got people dancing, so hopefully I did it right.

Basically, I remember- and enjoyed all of them. Holocoder made me dancing the most.

In general, a place for people with the same passion is always needed. Energy is the place to enjoy new music and experiences, also a great platform for artists and audience to get together personally.

The place itself was well equipped and adjusted for the size of the place.

Keep it up. This get-together is totally pure and underground, compared to many other fests – and in times like that even more needed.

Thanks you!



© Oleg Andros



music · dance · fashion · shows · art · style



26.09.2020 19:00 /

Теплий Ламповий

Gothica Party

щорічний dark івент

14

Обійми Дошу / Aghiazma

They Drink Champagne / Interiia

Dark Crystals / Proxima Thule / Serh II

DJ's: IZVNE / Alice Van Scott / Featon

* детальна інформація



GOTHICA.INFO



Gothica Party 14, 26.09.2020
Photo by Anton Korepanov



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Gothica Party 14, 26.09.2020
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Fire walk with me



~ PYROTERRA ~ FIRESHOW & LIGHTSHOW

Pyroterra is a Czech art group, offering fire and light shows, acrobatics and other art products. In addition to specializing throughout the Czech Republic, it also has a prominent cultural presence abroad. The group was founded in 2006 and currently consists of 11 permanent members.

In all its performances, Pyroterra combines traditional juggling and artistic figures with modern music and dance, with the main expression being a combination of fire, fun pyrotechnics and lighting techniques. The style of the group is characterized by dynamic undertones colored with corrective, metallic or electronic music. The team differs from other artistic groups, which put the tento type of representation predominantly on stage dance and ethnic music. Pyroterra can be used both at home and abroad.

Modern and stylish fireshows with pyrotechnics and special effects.

Creative choreographies, WOW effect and maximum safety.







Extraordinary stage pyrotechnics for indoors and even bigger effects for outdoors. Better than traditional fireworks.

You can look forward to handheld and stage flamethrowers, pyrotechnic effects and now also Visual Poi in each of our freshows.

Flamethrowers - we are able to offer up to 10 meters high stage flamethrower effects. For certain types of performances, we use handheld flamethrowers, which can be also lent to you for use after one safety training session.

Pyrotechnics - to achieve a grand finale for our show, we use impressive interior pyrotechnic effects. The types we use are safe, certified, have no heat capacity and are non-toxic.

Visual Poi - this is a technology we have developed that can display any logo or graphic in the hands of artists when spun. This very popular effect allows us to present clients in an unconventional and creative way directly in the show, and we have also newly added it to our freshows.





Magical Fountain

8th July 2021, 21:30

60 minutes | open-air theatre | world premiere

The light dancing fountain is re-lived by a spectacular show by company Pyroterra.

Let's experience the grandiose open-air performance which combines contemporary art with a monumental technological venue. This live-action show tells the story inspired by the Czech inventor himself using many advanced stage effects including a projection on water or music played live by the electric discharges from the real tesla coil in front of your eyes.

The story inspired by a vision and the events of the Czech Inventor. Mr. Křižík, the visionary technician was born in the year of 1847. He founded the very first city electric plant in our country. The light fountain is one of his great

creations which brings him an immortal glory.

The Magical Fountain is an evening open-air show performed on a beautiful venue of the Křižík's Light Fountain. This one hour long show is loosely inspired by the life and vision of famous Czech inventor František Křižík.

The producer of the Magical Fountain is the Czech artistic company Pyroterra. The magnificent open-air performance combines state-of-the-art technological effects with the monumental work of the Czech inventor František Křižík. An elemental combination of fire and water together with the electrifying performances of light dancers and fire acrobats. Experience František Křižík's Dream for the first time on the





anniversary of his birth on July 8, 2021 and then on the next available dates of our show. The Magical Fountain helps the Křižík's Fountain to return to cultural life and events with the ambition to be recognized around the world.

Křižík's light fountain is a timeless work of the Czech inventor František Křižík, first presented to the public on May 24, 1891. Today's appearance is based on the reconstruction in 1991. The magical play of lights is possible thanks to 1,300 different lights. One of the most remarkable sites of the Výstaviště Praha Holešovice is still amongst the popular attractions of the capital city. In the previous years, it was closed due to technical problems.

The Czech visionary was born in 1847 to a poor family in Pošumaví. Despite the lack of finances, he was accepted to study technology in Prague thanks to his talent. He celebrated a huge success with an improved arched lamp, thanks to which he lit up the city Písek and Jindřichův Hradec. He founded the first municipal power plant on the Czech land in Žižkov.

In 1891, he supplied complete lighting for the Jubilee Provincial Exhibition in Prague and ceremoniously opened the sensation of his time - the tram line in Letná. However, his immortal glory was secured by a light fountain at the Výstaviště Praha Holešovice, first presented on the same occasion.





Gothica Model

Cassandra Ann

Minneapolis, United States

published alternative model

lyra aerialist

IG [@cassandra_ann_noir](#)

FB [@cassandra.ann.noir](#)

photographer: **James Gross** of JG Studios

([@jgstudiosmn](#) / [@jamesgro2199](#))

HMUA: **Summer Rose** ([@tentaclehaus](#))



photographer: **James Gross**

HMUA: **Summer Rose**



photographer: **James Gross**
HMUA: **Lindsey Nicole**
(@lindseynicoleartistry)





photographer: **James Gross**
HMUA: **Summer Rose**



photographer: **James Gross**
HMUA: **Bailey Strobel**
(@baileystrobel1)

photographer: **James Gross**
HMUA: **Lindsey Nicole**
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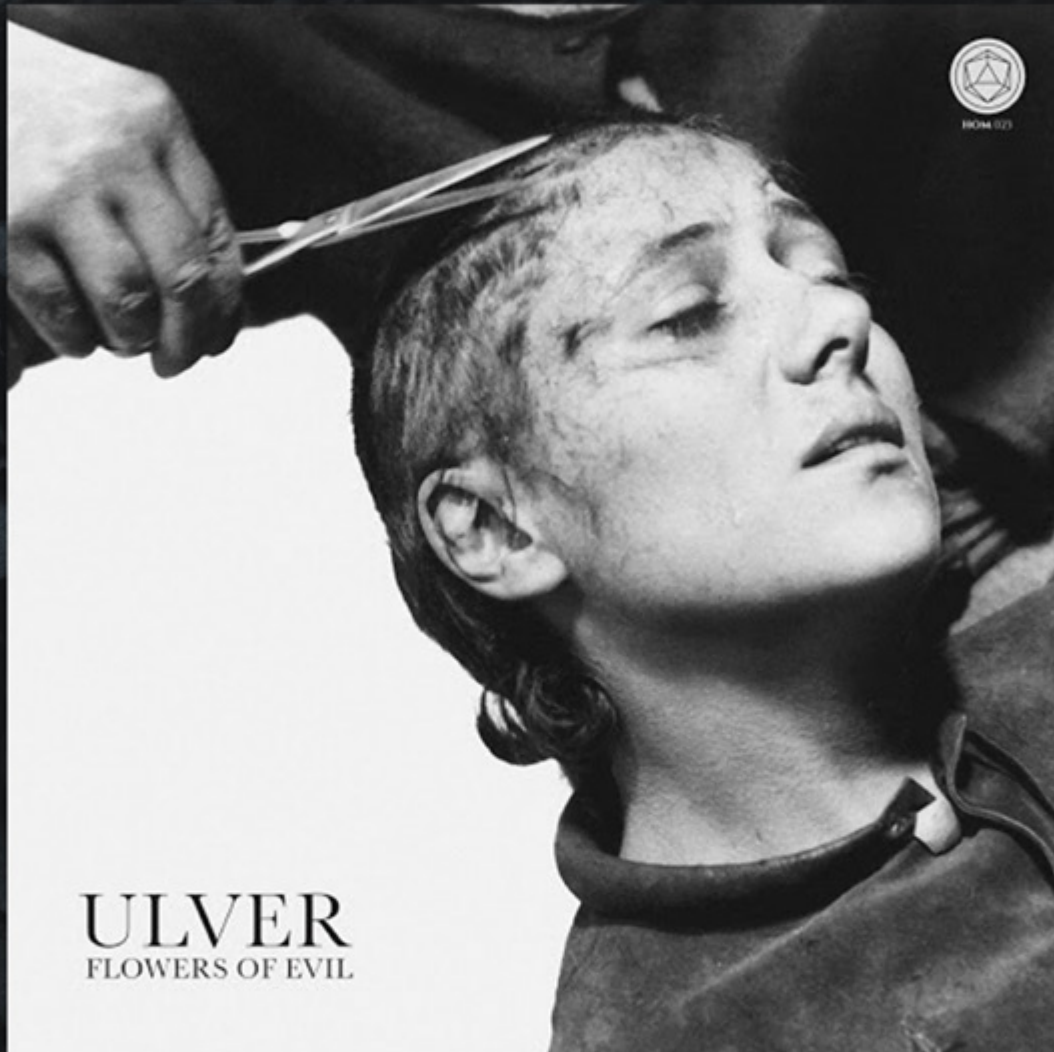
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Gothica

MAGAZINE MUSIC AWARDS 2020



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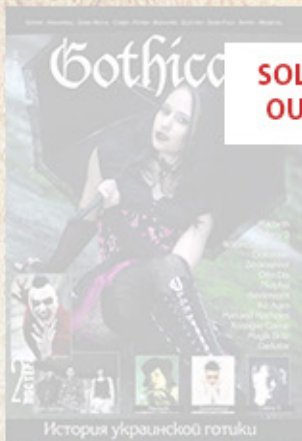
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Dead Can Dance, Lord of the Lost, In Strict Confidence, Otto Dix



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Manowar, Rammstein, In Flames, Tristania, Pink Floyd



26.02.2021

KYIV, TEPLIY LAMPOVIY

Gothica
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WINTER X ENERGY

INDUSTRIAL FESTIVAL



10 YEARS ANNIVERSARY

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SPECIAL GUEST

STEREDIGOR

AUTHOR AND PRESENTER
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