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SAFIYAH 404

AND THE...

Cave of Alt Iternative!



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An Interview with

DILANA

15th October 2017

Issue #2

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+PLUS

***Goths vs.
Daytime TV***

***Pulp Fiction:
What's in the
Case?***

and more...



Hi,

This is Safiyah 404.

Welcome to issue #2.

Thanks for a great response last month. I hope that this issue continues in that fashion and provides you all with interesting reading and new alternative music and other rarities to discover.

Thank you to all our contributors and artists this month. I hope you'll check out all the musicians mentioned in this issue as they all have awesome and unique work that I have personally been very impressed with.

I encourage anyone reading who'd like to write an article or share their music, as always, to get in contact at Safiyah404@gmail.com with their ideas as I am always happy to share and discover other people's creative work.

New music is in the works and will be released later this year and eventually a new EP will be out. To hear previews of this head over to the website and join the mailing list.

In the meantime continue to enjoy 'Socially Transmitted Disease' on YouTube and the website and keep in touch with your comments and ideas on all the social media pages.

Enjoy issue #2.....

-Safiyah 404



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“Without the internet I’m as good as dead...”

['Socially Transmitted Disease']

-Safiyah 404

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[Socially Transmitted Disease]

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Safiyah 404 here,

Each issue I will be using this page to talk in depth with you on every one of the songs on my EP 'Socially Transmitted Disease' which you can listen to on YouTube or my website anytime.

It was a year and a half long journey as I was new to electronic music at the start and had to take the time to let my abilities catch up to all my ideas.

With a mixture of basic FL Studio 12 technique, heaps on surreal and frankly disturbing disjointed lyrics saved in both physical and digital form, and my shred guitar skills which I so studiously built up since I got into the narcissistic world of Classic Rock lead guitar as teenager, Socially 'Transmitted Disease' came into being.

In a way this EP *has* been only a year and a half in the making, in another it has been over 5 years, from around the first time I coloured my lips blue and red and covered my eyes with clouds, as the idea has been benign in my mind years before I had the means or knowledge to construct it.

My stylistic direction was ambiguous for a long time, however I feel that this melodic, industrial, electronic, experimental, noise, Punk Rock, type sound perfectly reflects my isolated disposition to working and provides an appropriate soundscape for lyrics which disturb, provoke, expose and confuse.

TRACK 2:

'Third Culture Dysfunction'

'The disappearance in the family has something to do with me...

The disappearance in the family has something to do with me
I am a victim of cyclical fate
Here comes destiny

There was a post-war social government experiment
The research lead to me

I am the subject of a focus group
A study on dysfunction
I know they watch me always
I demand an injunction

The disappearance in the family is somehow related to me...

I am a third culture kid of the third kind
My childhood feels like it wasn't mine

I saw the shadow of a secret community
They will inaugurate me in the cemetery

The disappearance in the family has something to do with me
I am a victim of cyclical fate
Here comes destiny

I saw the shadow of a secret community
They will inaugurate me in the cemetery

The disappearance in the family is somehow related to me...

Here comes destiny...

There was a...

My childhood feels like it wasn't mine...'

This was the first song I completed in full that I had categorically decided was going on the EP. It was a journey of experimentation and I ended up with a piece of music that was half down to luck and chance.

Technologically I was a beginner. I was still searching for the physical means to bring all my ideas to life. This is a technically simplistic piece using only midi with limited use of effects of further editing but it captured my ideas perfectly and it is a song that I am proud of even now after I have come a long way in the realm of music production.

The lyrics are surreal and nonsensical. They are puzzle pieces from streams of my own consciousness from different points in time put together to form a bizarre and ambiguous message.

I found a strange photo once. It was a distant relative on a backdrop that looked photo shopped but it couldn't be because it was from the 60's or even before.

His body was turned to exit like he was just passing through and happened to be captured in this photo by chance. His eyes were vacant. He stood out against this bizarre background; a strange failure of photo realism.

I asked about the photo and learned that he had gone missing for many years after the war and suddenly 20 years later remerged without rhyme or reason.

I thought about how I would like to disappear. I was also in a delusional phase where I saw signs in everything. The universe was talking to me at this point and guiding me to various conclusions. It was easier to believe this at the time than remaining lost in an abyss of meaningless involuntary transition where I felt I was losing everything in vain.

To draw some of the chaotic lyrics together into a vague kind of sense, as a 'third culture kid' I often felt isolated and as if I were of 'the third kind', thus leading to my aforementioned state of delusion and needing to feel as if everything had a special meaning in regards to me; in which case I sincerely believed that 'the disappearance in the family [had] something to do with me'.

I created an organised chaos with this track with a fast paced bass line, intense industrial drum beat, and experimental synths, most of which were achieved through pure chance of messing around with different controls. The intensity levels heighten as the song progresses much like a journey through my mind set of the time context- the further you go more delusional it gets. It is a reflection of me attempting to make sense of outer chaos by organising it into something utterly surreal yet logical within impossible compounds.

The video was simplistic but complemented the music well. I simply took a collection of photos that I had taken for my social media pages and put them together with the lyrics to create a disjointed motion.

Looking back, nearly two years later, though I have progressed creatively since then, I am still happy with the song as I managed to capture my ideas successfully through limited knowledge of music production.

Though much of my more recent music has become



I'm sorry it had to end this way, but I had to make a choice, it had to be the right one, and if it wasn't then another light would go out...and the dark has been prevailing for a while now.



much more progressive and complex, a part of me wants to revisit this state of simplicity and experimentation that came of being a beginner.

It was a concise track, easy to follow, recurring lyrical and music themes. It was my first attempt at bringing many of my ideas into being and half the fun was discovering a new way of doing it.

For me, despite this being one of my first songs, a technologically simplistic one too, it is a staple for my future musical direction. As I got further into the EP, things got more complicated, and whilst it was a necessary move at the time to discover all possible roads for my musical direction, I wish to capture the same electric bolt of chance that came of 'Third Culture Dysfunction'.

To most, this is an unsettling bizarre track that you may either love or hate, for me it's a discourse of a personal break down turned into sonic art.

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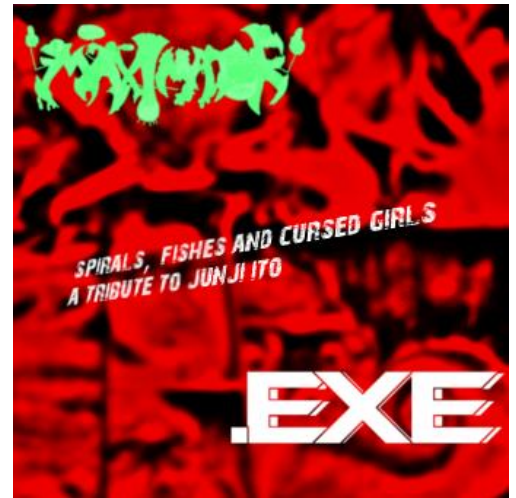
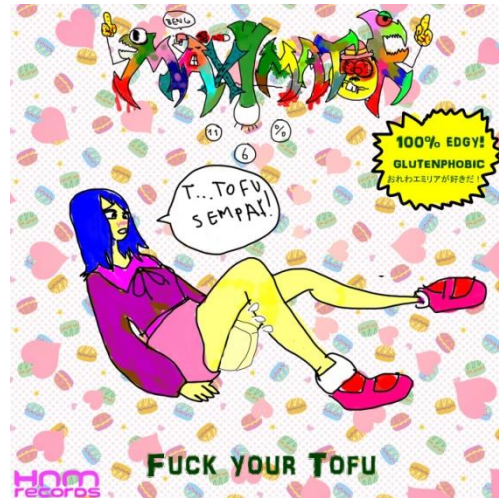
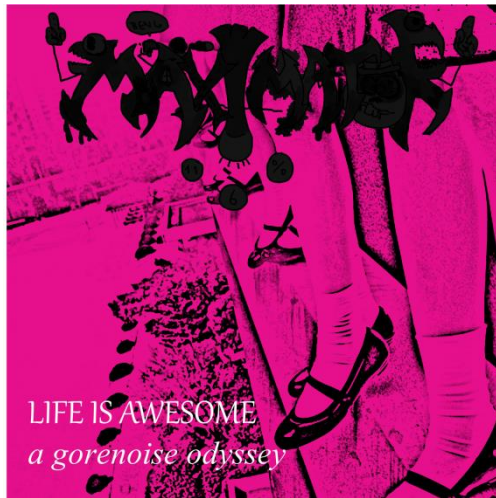
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ARTISTS FROM THE CAVE

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Maximator

Maximator: a harsh noise / gorennoise / dark ambient project by Discount
Grischnackin his own words...



Well, I'm a musician in his thirties, formerly very active in the parisian black-metal and grindcore scene. Now it's 7 years I'm lost in a small city in Indonesia and that I do mainly stuff in solo.

Maximator is a project I started long ago in 2000 when I was just starting (trying to) making extreme music. Problem is I didn't have any electric guitar or anything apart an acoustic guitar, a lousy tape recorder, an Amstrad cpc 464 (from 1983 so you can guess how powerful it was) and drum sticks I somehow inherited from some friend. So I started first by recording demo with my acoustic guitar, doing drums on frying pans and stuff, recording a part and then playing it on a tape player while playing a new part etc.

Needless to say the result was absolutely horrid (and stupid, most tracks being attempts at being a spiritual child of Anal Cunt).

It underwent many transformations from this point, being a duo drum/bass for a while where the first harsh noise tracks went out, then an improvised grindcore band for one "album" (C'ay la patate party, available for free on Maximator's bandcamp). Now it's a solo project doing harsh noise / dark ambient and gorennoise with titles oscillating between black humor, kinda Anal Cunt-esque provocation and more serious ones mainly dealing with

underground pop culture (for example, I released a split cd themed on Junji Ito and a new production will come dealing with Warhammer 40000).

Here is the discography so far :

- Secrets of Anal Arts (2000, lost)
- Secrets of Anal Arts part 2 (2000, lost)
- Sexy Pelican (2001, lost)
- Turkey Christ-mass murder (2002, was to be released on a label, but someone stole my walkman with the tape inside while sleeping in the train on the way to give the tape for release, I'm kidding you not)
- C'ay la patate party! (2005, available for free on Maximator's bandcamp)
<https://maximator.bandcamp.com/album/cay-la-patate-party>
- Fuck your Tofu (2016, sold on HNM records)
<https://harshnoisemovement.bandcamp.com/album/fuck-your-tofu>
- Spirals, Fishes and Cursed Girls: A Tribute To Junji Ito (2017, split with .ExE on HNM records)
<https://harshnoisemovement.bandcamp.com/album/spirals-fishes-and-cursed-girls-a-tribute-to-junji-ito>
- Useful tutorials + bonus tracks by Bootleg Hatsune Miku (2017, available for free on Maximator's bandcamp)
<https://maximator.bandcamp.com/album/useful-tutorials-bonus-tracks-by-bootleg-hatsune-miku>
- Life is awesome! A gorennoise odyssey (2017, available on Moessacre Rex)
<https://moessacrerech.bandcamp.com/album/life-is-awesome-a-gorennoise-odyssey>



DILANA

The South African Rock powerhouse on her journey through hardship, music and Hollywood....

Dilana Robichaux, a rock singer with a unique style and undeniable talent has had a musical journey with twists and turns taking her across the globe.

Growing up in a politically torn South Africa in Johannesburg amidst the apartheid troubles she channelled tragedy into music and found success in Holland in the early 2000's with her debut album 'Wonderfool'.

By 2006 however she left it all behind to partake in the American TV talent show 'Rockstar: Supernova' where Mötley Crüe's Tommy Lee, Metallica's Jason Newstead and Guns N' Roses' Gilby Clarke came together to seek out a vocalist for their newly formed supergroup: Supernova.

After knock out performances throughout the show, Dilana was a favourite to win and although ultimately coming second to Lukas Rossi, the show gave her career a new platform in the US and lead to her to embark upon her first independent US tour soon after and release a further two studio albums.

Now nearly 2 decades after the release of her debut record, Dilana continues to put her passion into music and as always has new projects in the works which she shares here with us here in this interview alongside her journey into Hollywood, early exposure to Rock n Roll and thoughts on the current state of Rock music.....

As a kid in South Africa, what kind of Rock Scene were you exposed to and how did your surroundings influence your musical style?

"I wasn't particularly exposed to rock as a young child. At home my mother listened to 78 single vinyls and loved Elvis Presley, Tom Jones, Fats Domino, Ray Charles and many others. I'd say I was more exposed to 50s and 60s rock 'n' roll and soul. It was only until much later after I ran away from home at age 15, when I started listening more to rock. I loved AC/DC and Led Zeppelin, Metallica and Tina Turner.

My surroundings deeply inspire my music to this day. Growing up in Africa was very challenging. I experienced a lot of personal pain and hardship caused by the apartheid and violence. I remember living in a lot of fear for many years always wondering when it would be my turn to be killed. I base all my lyrics on personal experience. I find most of my inspiration comes from pain which in turn, leads me to victory because I'm a survivor and a fighter and I refuse to allow negative circumstances to rule and dictate my life now and tomorrow. I am the woman I am because of my past. I use it to my advantage, in a positive way."



Being relatively successful already in Holland in the 2000's, what made you apply for *Rock Star: Supernova* and how do you feel the experience has benefited your career?

It was really hard leaving my place in the music industry in Europe and relocating to Houston, Texas. I literally had to start all over again. No one knew who I was. I started singing karaoke then moved onto trying to form a rock band... That definitely didn't work. I was just so spoiled by my amazing Dutch musicians and compared every player to them. Finally I ended up doing what I called a "one-chick-show". I played a lot and made a lot of money all on my own. One day I watched Rockstar INXS and saw that they were asking for contestants for the next season, Rockstar Supernova.

After sending in my songs and information, I never in my wildest dreams thought that I would end up being the runner up, let alone be chosen to audition. That experience, just like every single experience in my life, taught me a lot. I learned how to work under pressure with very limited time. I learned about snakes and sharks in the industry, they're everywhere, beware! I learned how to ignore those who strived on breaking my spirit due to jealousy or insecurities and ego problems. I learned how to stay positive about negative press n media reports or reviews, oh and so much more."

After relocating to L.A., how did the rock scene differ from South Africa and Holland, and did you find any varying audience responses?

"Surviving in Hollywood is definitely not for pussies! Every musician, every artist is out there for themselves. It's an endless cutthroat and competitive industry. But I loved the high energy and the nonstop excitement. I thought I was driven but I learned to be a lot more driven once I moved to Hollywood. I wasn't used to talking about myself. There I definitely learned to say my own name more than 10 times a day LOL. The audiences were always amazing. I got nothing but love, respect and overwhelming applause and appreciation from my audiences."

What is your opinion on the current Rock scene and where do you see Rock n Roll fitting into a Pop dominated world?

"I feel quite torn about the rock scene. On one hand I really want to believe that rock will be alive for many more decades to come. But when I look around me and listen to what's going on, when I listen to the radio, when I see what teenagers are listening to these days, I kind of lose my faith a little. I just have to believe that there will always be a market for rock, even if it's a small one."

When writing and performing do you always have a particular message or goal in mind?

"I think subconsciously I definitely always try to exude positivity and love. Strength, drive, passion and determination are things that i often speak about and try to instill into my fans and listeners. I like people to get out of their comfort zones when they come to my shows, I want them to leave with something to think about."

What are your up and coming projects for the rest of the year?

"Touring, performing, writing and recording. It's the same thing every year LOL. I am constantly working on raising awareness for human trafficking and child abuse. This is always at the top of my list. I'm currently writing a song with my friend and Guitarist, Jeff Zwart for the rock against trafficking foundation here in the Netherlands. And hopefully my first cover song CD will be released later this year."



www.dilanaocks.com

Facebook: @DilanaRocks

Twitter: @Dilanax

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Goths vs. DAYTIME TV

The Middle Class American Obsession with the Scandalous Youth of the 1990's...

It was the decade that followed the 'Satanic Panic' of the 80's, where the world of Rock n Roll went to war with conservative politics and their weapon of mass destruction: censorship...and the 90's was to turn the war nuclear.

Already middle class mothers of America had been driven into a panic centred belief that mainstream Rock n Roll was evil and a danger to their children as the PMRC (Parent Music Resource Centre) a conservative anti-rock political group, headed by Mrs Gore and an army of other bored senator wives had published 'the filthy fifteen' a music chart with a twist, naming and shaming the most corrupt popular songs on American airwaves at the time including Motley Crue's 'Bastard' for violence, Judas Priests 'Eat Me Alive' for sex, and of course the biggest threat to conservative Christian America at the time: occult themes from Venoms 'Possessed'.

Following on from a public hearing on censorship where musicians including Frank Zappa and Dee Snyder met face to face with the PMRC in a formal court room to battle censorship, neither could have seen the next generation of 'youth gone wild' who were more outspoken and outrageous than ever, and 90's Trash Television hosts such as Jerry Springer, Ricki Lake and Jenny Jones took full advantage of this as millions tuned in to watch alternative teens be yelled at by their despairing parents on national TV every week.

Marilyn Manson, mainstream medias favourite scapegoat (one that would once again be capitalized upon by the end of the decade amidst a certain school tragedy), was a hot subject as kids wearing black lipstick and fishnets would be contemptuously compared to the rocker all whilst their

out of control behaviour and dwindling grades were brought to light in just the right angle to fit the narrative of fear and pro conformity that the people in charge were so adamant in pushing upon the masses.

A prime example of such was 15 year old was mini mansonite: Alan Jr. whose appearance on Ricki Lake has been viewed on YouTube over 15 Million times. Decked out with a full face of bat cave makeup, dyed black hair and of course Manson T-shirt, his farther Alan sr. who "says he's embarrassed to be seen with his son" has a string of concerns about him all somehow tied in with his new outrageous look. Alan sr. determined to humiliate his son on TV brings out Alan jr's report card in front of a already hostile studio audience which shows his recent grades to be 2 D's and 4 F's, something he adamantly blames on his sons new outfit choices.

Whilst Alan jr. calls his extreme self expression a "rebellion again society", audience members call him a freak. Despite this he contests that "girls notice [him] now more than they ever did before" however his new found attention according to his farther Alan sr. has gone a little far as he is horrified to relay to Ricki Lake and the studio audience that his sons new look has resulted in him receiving valentine's day cards from boys too.



Manson himself was in fact to make a personal appearance on day time TV to present his case against his many middle aged conservative opposers; In 1995 a very early incarnation of the shock rocker appeared on the Phil Donhue show alongside his band mates joining a panel of alternative teens and horrified parents as they all gathered to discuss the 'horrifying and deadly' past time of moshing at Rock shows.



Whilst fair points were made on both sides from the teens and the adults, the social issues being discussed were as usual aggressively directed at the aesthetic and music of Rock n Roll and of course its mutant super villain representative Mr. Manson and the conservative agenda reared its ugly head again as an audience member digressed from the designated topic of 'moshing' to ask Manson and his band mates why it was that they had satanic signs all over them.....to which the ever tactful Marilyn Manson retorts "was that directed at us or the parents?"

The 90's mainstream adamantly saw the alternative aesthetic as the catalyst for numerous social issues affecting the youth in question: drug and alcohol use, anti social behaviour, dubious job prospects, violence, and academic underachievement to name just a few and beamed this ideology out through televised propaganda to the suggestible and fear-controlled American public.

Luckily the Jenny Jones show, famous for helping to 'cure' teens of their youthful rebellion in episodes such as 'Female fans of Marlin Manson', 'Hey Punk, Lose the Funk' and 'Teen by Day Vampire by Night' was ready to tackle the issue head on in 'Makeover my Outrageous Teen'. The 1994 episode begins showing the audience sweet baby pictures of the teens just before they appear almost putting the words "where did it all go wrong?!" in their mouths as outrageous youngsters take the stage.

Whilst the narrative of dysfunction is in place and certain kids defiantly live up to up to the expected stereotype of the druggie school dropout, a few kids speak up and prove their opposition wrong: Sunnie, 18 whose "farther Dan is upset

with her wild Punk Look" proudly declares her allegiance to straight edge, contesting to an ideologically pre-programmed studio audience and national viewer demographic that she does not drink, take drugs or smoke; an irritating discrepancy in the constructed paradigm created by those desperately trying to shift the blame of real social issues onto something as frivolous as a subculture aesthetic.

Whilst her farther still seems a little concerned that his precious little girls is made out of, not sugar and spice, but "Sugar and *spikes!*", Sunnie's appearance on Jenny Jones actively battled the social generalisations imposed on kids who like to dress a little differently.



Another pierced and tattooed insurgent to the conformity agenda, 19 year old Cherelyn is introduced as an unruly Punk with a Skull scarification, inked up body and a shaved head, a new hair style which is said to have made her mother cry for three days straight. Despite this, the myth of the heroin addicted Punk Rocker is quickly dissolved as it turns out that Cherelyn in fact works full time at a daycare centre and holds those same sacred Christian beliefs that the majority of those Middle Americans watching her in horror through their television screens hold as she proudly shows off her 'Jesus Saves' tattoo even exhorting an audience applause.



Nevertheless, the makeovers go ahead as the teens disappear backstage as rebellious, inked and pierced 'obscenities' and return, stripped of all their individualism as now 'reformed' young members of society to their proud parents.....Jenny Jones saves the day and America is once again safe from all the Punk Rockers, Goths and all other youthful displays of aesthetic self expressions that don't suit their conservative suburban values of conformity.

Something which was, to start with, a benign, source of entertainment for a little shock value, had turned sinister by '99 as the nationwide fear-narrative of Heavy Metal music, Gothic aesthetic and alternative culture was utilized to pin one of the biggest American tragedies of all on the Rock star of the hour, the most obscene, in-your-face, extreme musician of the 90's whose name had been brought up again and again in referral to teen dysfunction: once again Marilyn Manson, the self confessed 'poster boy for fear' was on trial however this time it was little more serious than him having influenced little Johnny to paint his finger nails black thus somehow causing his recent math flunk.

The initial mild concern for Goth and alternative teens who may or may not be Manson fans, had mutated into a national witch hunt at the end of the decade as Eric Harris and Dylan Klebold two seniors of Columbine High School had gone on a shooting spree through their school hallways resulting in 13 deaths all whilst displaying a slightly dark outfitted appearance with long black capes. This along with what turned out to be a false rumour, that they were hard-core Manson fans, turned an entire nation against Marilyn Manson with a hostility causing boycotts and death threats.

propaganda enforced myth. "I wouldn't say a single word to them, I would listen to what they had to say, and that's what no one did" says Manson, obliterating an entire false social discourse of misdirected fear in a single sentence.



Whilst providing a little entertainment at the cost of vulnerable and impressionable teens, the daytime TV era of Goth shaming, many would agree was augmented for viewer ratings and presented as a freak show to keep conformity king, maintaining the comfort levels of the conservative masses who preferred to walk down the street without having to encounter a 'thug-like' teen wearing Punk Rock or Heavy Metal on their sleeves. It was an ideology that induced a very real public fear and at the same time an endless supply of golden mass media material. Despite the constant reinforcement of the dark disturbed teen stereotype, logic and reason have always been there to keep reality rooted for those who don't sit too close to the TV and as Manson put it best, if you have an unruly alternative teen, don't blame their studded belt or leather jacket, try *listening* to them. It might just work.....



On the infamous 2002 documentary 'Bowling for Columbine' Manson was asked what he would say to the two boys, now dead from self inflicted gun shots at the scene of the massacre. What he said next, no one was expecting and would show all the goth-blaming and heavy-metal-scapegoating of the past two decades up to be nothing but a





PULP FICTION

WHAT'S IN THE CASE?

Pulp Fiction, an embedded part of the 90's zeitgeist, a part neo-noir, part crime, part action film that was the staple of 90's sarcasm, humour and pop culture has left a colourful legacy 20 years after it first hit movie theatres and its super-fan cult following are still talking about it today.

One of the things that made the film so different was its ambiguity; mad genius and director of the movie Quentin Tarantino was never one for spoon feeding plots to his audiences. Amongst his disjointed unchronological approach to storytelling, Tarantino casually drops what initially are presented as frivolous yackings of conversation however are actually puzzle pieces for the storyline which is, to an extent, left incomplete.

Examples of such...why did Marcellus Wallace really kill Tony Rocky horror? It's mentioned briefly in conversation but could the truth it reveal more about the character?

Another...remember Mia Wallace mentioning that she had starred in a doomed for failure pilot: Fox force five? In 1995 it was simply another frivolity of the films complex dialogue however by 2000 it all made sense as Tarantino again recruited Uma Thurman in Kill Bill, where the pilot would play out in a full feature film.

The central ambiguity however is the mysterious case that is a significant driving force of the plot...a ubiquitous presence that makes its appearance right at the beginning where Vincent and Jules raid and kill for this precious case, and follows the narrative through right until the final scene where a newly reformed and God fearing Jules puts a stop to Hunny Bunny and Pumpkins restaurant loot the moment the case is put under threat.

The importance of the case cannot be disputed. People are killed and willing to kill for this illusive item of which the contents are never revealed, and the only clue we are given is its golden glow. Here are a few theories:

Marcellus Wallace's Soul.

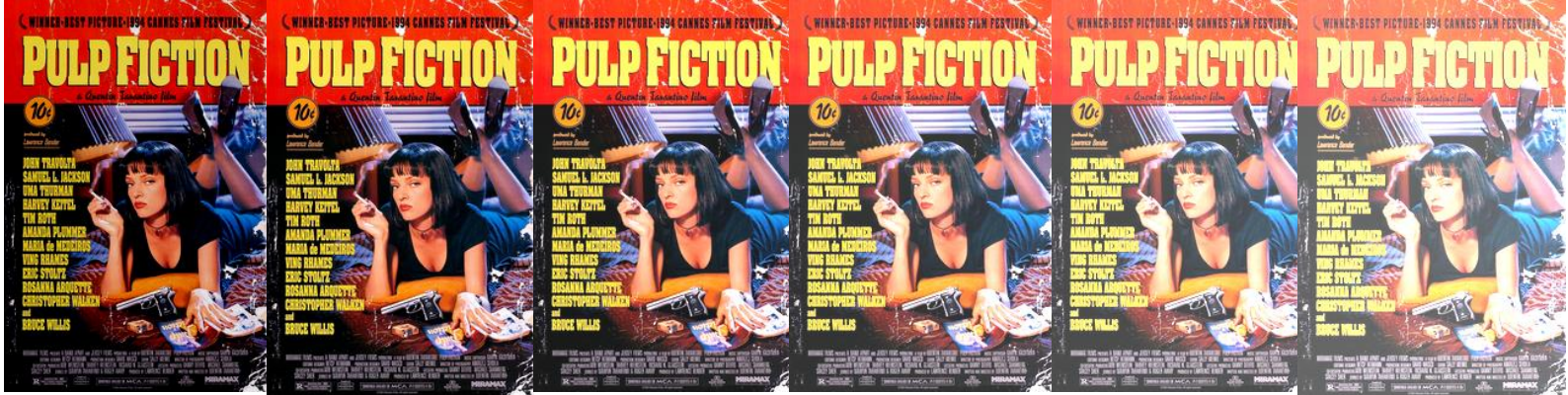
One popular theory is that Marcellus Wallace has made a deal with the devil and given up his soul, and now he wants it back. This gives Vincent and Jules's mission a much more fantastical and metaphorical meaning and would make sense in the context of Jules's new found faith as it would mean that he is combating Satan himself in trying to save his gangster bosses soul.



The band aid on the back of Marcellus's neck is also a big point to consider in this particular theory as in folk lore and legend it is said that this is where Satan takes someone's soul from.



A final point to consider, blink and you'll miss it, is the numerical combination for the case: 666, another genius move on Tarantinos part as



he plants clues across the film allowing it to come to life in the audiences imagination and personal interpretations.

The Holy Grail.

The mysterious golden glow radiating from the case would be a perfect fit for this theory as throughout history this object of legend and fantasy has been depicted in art with the same radiating golden glow.

Its reported divine powers could be an explanation for the Jules and Vincent having very miraculously survived the multiple gun shots right at the beginning of the film amidst their bloody mission in retrieving the case.

There are even some online supporters of this theory that see Pulp Fiction as an allegory for the King Arthur legend, thus making Marcellus Wallace King Arthur, and Jules and Vincent jointly the knight Lancelot leaving the case to be either a parallel of or physically the holy grail itself. However we'll leave it to you to find the rest of apparent parallels the movie's narrative.

Diamonds.

An original proposal for the film but it was deemed to be way too predictable. And if anyone could be less known for predictability, it would most certainly be Tarantino, and besides where's the surprise element in that?!

A Light Bulb.

There it is. The plain truth of what's physically in the case. This is not a theory or an interpretation...the actual case used in the movie was fitted with a light bulb to create the mysterious golden glow on set whenever opened.

Some may differentiate between the case

in the movie, and the actual case being the prop however this mode of thinking requires a particular stance on hyper reality and a



tolerance for lines between film and real life being blurred to a stretched extent.

In any case (accidental pun but we'll keep it) this is the most literal answer one can get with physical evidence. However even this answer is down to interpretation.

Whatever you want it to be.

Perhaps not the solid answer that frustrated movie fans may be seeking however this is the answer that has been provided by the Pulp Fiction creator himself, Quentin Tarantino, so technically one cannot argue.

The case, according to Tarantino is a metaphor for everyone's individual desires and subjective wants and was never meant to be a mystery object to be discovered so from this final perspective, arguably the most credible of all due to its source, there are no wrong answers.....everybody wins.

Still feeling a little confused? Give the cult classic another watch; we're sure that you'll.....



OCTOBER PLAYLIST OF

FUCK!

Not much to say...just random shit that for some reason I enjoyed listening to this month and that you should listen to because I told you so.

-Safiyah 404

'7 Weeks'-InMe ['White Butterfly' 2005]

A typical mid 2000's post-hardcore band that captures perfectly the zeitgeist of the Rock scene of the time: InMe are a band with a particularly unique melodic edge which is displayed in the track '7 Weeks'. With a catchy verse riff displaying all the heaviness one needs from a band like InMe, the chorus provides an unexpected melodic shift that catches you off guard and really makes the song something a little different from the often monotonous pool of post-hardcore.

'Suedehead'-Morrissey ['Viva Hate' 1988]

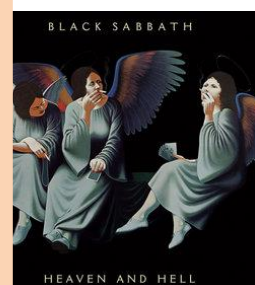
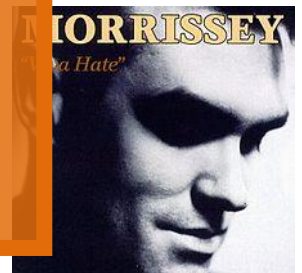
A familiar song to some, possibly not to others, this master piece of the beloved prince of introverts, is an anthem for the socially awkward, misanthropists and pessimists alike. The jovial melody against the melancholy lyrics create a sense of sarcasm that is typical of Morrissey and is perfect for those feeling isolated and misunderstood looking for something, anything to relate to. We all have bad days.

'Bodies'-Sex Pistols ['Never Mind the Bollocks' 1977]

"Fuck this and fuck that!" - Whilst much of the lyrical content covers some very controversial subjects, 'Bodies' by the Sex Pistols releases the staple of punk energy that was so pure and authentic of the first wave back in the 70's. With an unapologetic and solid guitar line against rotten harsh vocals shamelessly screaming out his political stream of consciousness this is a hard-core, honest release of anger and agitation to get your teeth into.

'Neon Knights'-Black Sabbath ['Heaven and Hell' 1980]

Black Sabbath and Morrissey in the same list?! Yes this is happening. From the Ronnie James Dio Sabbath era, this track displays a head bang worthy performance at all angels, a heavy yet beautiful melodic guitar line, raspy yet soaring vocals, and a show stopping solo. Its mythical, dungeons and dragon's style lyrics give the song an interesting edge too. Whether Metal is your thing or not, this song has artistic integrity that can be appreciated by all.





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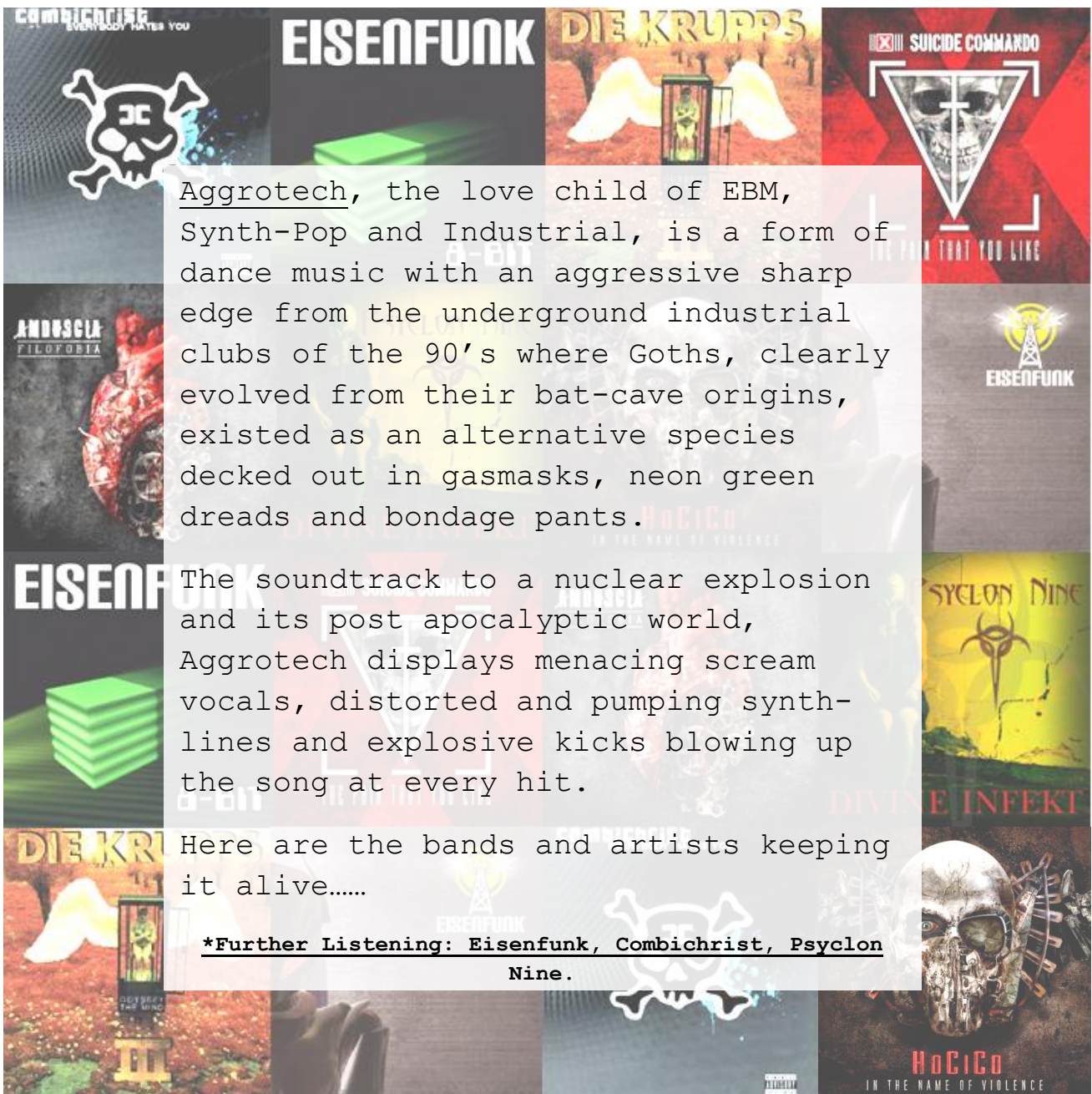
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Spot Light On

AGGROTECH

AGGROTECH

AGGROTECH



Aggrotech, the love child of EBM, Synth-Pop and Industrial, is a form of dance music with an aggressive sharp edge from the underground industrial clubs of the 90's where Goths, clearly evolved from their bat-cave origins, existed as an alternative species decked out in gasmasks, neon green dreads and bondage pants.

The soundtrack to a nuclear explosion and its post apocalyptic world, Aggrotech displays menacing scream vocals, distorted and pumping synth-lines and explosive kicks blowing up the song at every hit.

Here are the bands and artists keeping it alive.....

*Further Listening: Eisenfunk, Combichrist, Psyclon Nine.

XENTRIFUGE

From the NJ/NYC's Underground Music Scene comes Xentrifuge, a brutal assault of Harsh Industrial/Dark Electro, constructed by the collectively innovative minds of Chris X and Lisa Hellen.

Xentrifuge brings a groundbreaking blend of Industrial-based sound, fused with noise, and a touch of heavy guitar work to create a hauntingly melodic, yet raw and unforgiving product.

Chris X started Xentrifuge in 2005 - a blend of Harsh Industrial and Dark Electro.

In 2007, "Light Extinguished" was released on Noitekk/Black Rain Media, Gravitator, and COP Int. (Peaking at number six on the DAC, Xentrifuge established a loyal international following).

In 2009, Xentrifuge continued to break boundaries. The highly anticipated second album "Converting Infinity", was a hit with fans and the world-wide industrial music scene.

Over the years, Chris X worked with a variety of live artists, but by 2012 realized something more stable was needed and Lisa Hellen quickly became an integral part of the band.

Always evolving, in 2014 Xentrifuge returned with a barrage of singles and remixes as well as live performances.

The duo released the single, "Machine Winter" in 2016 which immediately became a fan favorite. A final version of the song will appear on the upcoming full-length album, "Desensitized Parallels" due out early 2018 - available worldwide via Cleopatra Records.

Xentrifuge brings high energy and ravenous presence to the stage and infects the crowd with a raw, relentless, yet unique package for fans of the dance-floor and mosh-pit alike!

Who influences you and how does this come through in your music?

“Well, there are many different aspects of influence in regards to our music and how we apply it. As far as an overall sound, we try to blend aggro-tech with noise sequences to create something familiar yet unique. So far, we seem to get the best response when sticking to this format rather than some of our more traditional sounding EBM songs that we have implemented in our work in the past. In regards of concept, our upcoming album, "Desensitized Parallels", definitely takes on a more brooding somewhat ritualistic vibe, whereas a lot of our past work dealt with more futuristic, technological themes.”

What does your recent record deal mean for your career and how do you hope to develop from this?

“It definitely changes everything for us. We will be able to accomplish and give much more to listeners worldwide. Having a strong home gives us the chance to really focus on the music and bring other ideas to life. The stability gives piece of mind so that we can look forward and plan ahead a bit. Being a 2 piece band is not easy as many would think. We don't have five members and their girlfriends and so on promoting and booking etc... a label helps in so many ways with these things. We are very happy to be part of the Cleopatra Records family. Look for "Desensitized Parallels" via Cleopatra Records early 2018.”

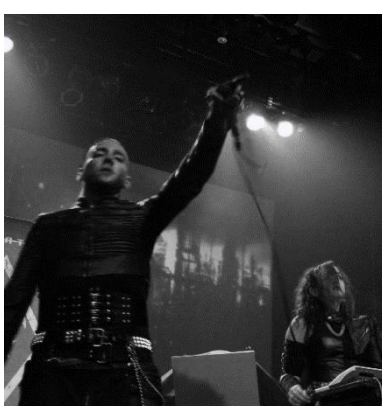
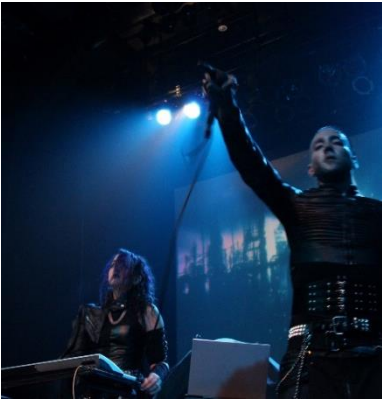
Where do you feel aggro-tech and industrial music fits in to the music scene today?

“As a whole, it's still yet to be discovered by the masses. However, I think it's on the brink, as so many artists today are electronic based and listeners are more open to new forms of it. Then, within the Goth-Industrial Scene itself, we see things are booming. There's constant touring within the scene. We see more high-budget productions, music videos, stage production, festivals and even conventions. Xentrifuge will be in Mexico City for the first time this November for Malificarum Festival 2017. We performed at Dark Side of the Con 2017 and we are scheduled for 2018 as well. It's definitely becoming a more 'in-your-face scene' rather than mainstream and success can certainly be accomplished these days.”

www.Xentrifuge.bandcamp.com - vk.com/xentrifugeofficial - www.youtube.com/XentrifugeOfficial

www.facebook.com/Xentrifuge - www.twitter.com/Xentrifuge - www.reverbnation.com/Xentrifuge

www.instagram.com/Xentrifuge - www.vampirefreaks.com/Xentrifuge



Vault-113

Vault-113 is a dark techno project from south-west Germany with a focus on postapocalyptic themes and industrial influences. Since 2012, four albums and several remixes have been released.

Vault-113 exists since 2010. In the beginning, he appeared on a compilation called "Extreme Störfrequenz 6" with the track "Leichenfeier (Prestige Mix)", which was calling attention to the project soon. Shortly after, he managed to make the first place in two remix contests by Acylum and Wynardtage.

In 2011, the debut album "Leichenfeier" was released digitally first. One year later, Hannibal signed at a new label and re-released "Leichenfeier (Enhanced Edition)" on CD and digital. It contains almost 80 minutes of playtime and unique remixes by well-known acts like Phosgore, Chainreactor, Incubite and many more.

In 2013, a massive in-between album called "Cold Fusion" was released, including other songs from the Leichenfeier era as well as additional remixes - and also the EP "Doom of Decadence" by the side project Terra:cide.

2014 was the year in which the EP "Operation Bass" followed with new material. The title song developed to one of the most popular tracks quickly.

Almost two years later, the 4th album "The Prophecy" came out on march 11th, 2016.

Besides, Vault-113 has released lots of remixes for dark electro acts and put tracks on popular compilations like "Endzeit Bunkertracks 7" and several other "Extreme" samplers.

The releases can be bought on every digital store like Bandcamp, iTunes, Amazon, Google Play, as well as streamed on platforms such as Prime Music, Spotify or Deezer.

Can you describe how your creative process works within the bounds of your genre?

"My creative process always works with a total chaos principle. I never have a plan what to develop before making a song, which is kinda funny and different to most other producers. The results always come out of my subconsciousness. When I start with a plan, I mostly get distracted at some point and go in a different direction, so I mostly don't do that. What's always the same is that I start with choosing a basic harmony and then create the baseline first and the drums second. When I have a nice groove, higher synths are added. The main melody always comes at the very end of everything, to make sure it fits."

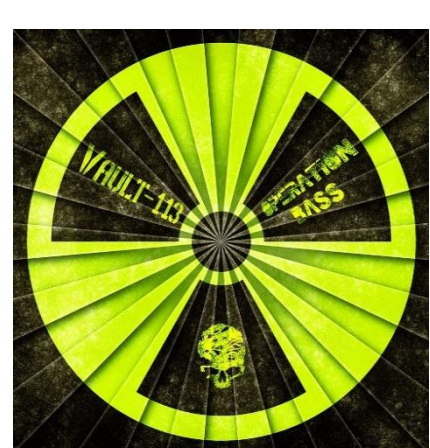
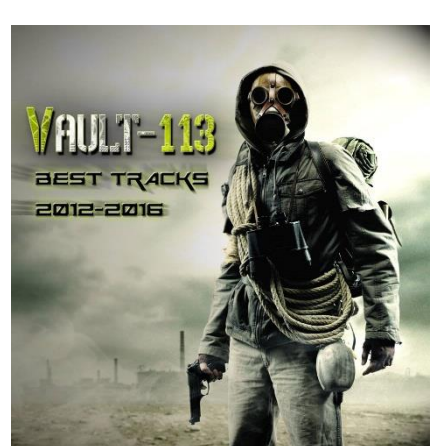
What kind of ideology or atmosphere are you trying to get across with your work?

"With Vault-113, I always wanted to create a postnuclear atmosphere like in the fallout game series, as well as relentless noise to release all anger and despair. As I like black humor, this was an additional point to add. My music also is supposed to have a soundtrack character, to use for gaming, driving, sports and so on. After 5 albums containing such apocalyptic topics, the project ended with the Best-Of album one year ago."

What is your next step as a musician?

"I continue with the next chapter, a new project which has multiplied the quality of sound and is not bound to the dark scene anymore. I will try to start from scratch again. Since some months, I am working together with a professional studio in the US - to create bombastic and danceable darktech music in commercial sound quality. The process of creating the next album takes a lot longer than before, as I am pretty perfectionist over it and it also needs an approximately 20 times bigger budget per album. The next step must become superior to everything I've ever done. That's why it takes so long. So far I can only tell you that the project is called TERRAVALT, but I have only released some very rough track versions on bandcamp (the final mixes are a lot better). Although it has no industrial influences, I'm pretty sure that Vault-113 fans will like it too, cause it's grooving still dark and powerful!"

vault-113.bandcamp.com



SEVERED SKIES

Severed Skies was summoned on October 10, 2014.

A harmonious fusion of light and dark melodies derived from sensations, perspectives, and experiences within the realm of the human psyche and existence.

Severed Skies blends a lot of elements together from various influences such as Old school industrial, industrial metal, aggrotech, EBM, 80s horror movie scores, Synthwave, dark ambient, dark electro, etc.

Some of my personal interests are:

Premonitions, Astral projection, Discovering the meaning of dreams, Levitation, Ouija, Salt Rock lamps, Sake, Conventions, Abandoned houses, Pauwau, Zodiac signs, Dreamcatchers, Cryptozoology, Birthstones, Scented incense, Wolves, sushi, Sci-fi and horror films, Vintage Pianos

What initially attracted you to this style of music?

“Well ever since I was growing up I was always intrigued by heavy/dark music... I started listening to grunge, alternative, metal, and electronic at a young age in elementary school. But then I wanted to start listening to heavier, melodic, darker material.... so I listened to metal and industrial growing up and it was like a calling to me. I dealt with darkness and negativity growing up since my early childhood so I knew fear, low self esteem, and doubt really well growing up. Music has always been there for me no matter what obstacles or struggles i've been through in life...I can't say the same for people. Fear factory, NIN, Skinny Puppy, Agonoize, X Fusion, Manson, COF, Ministry, Leather Strip, VAC, Wumpscut, Hocico, KMFDM..... Metal and industrial was like an escape or vent from reality and was a conduit to channel my anger, fear, and sorrow through and I loved Industrial ever since... plus it sounds awesome.... electronic music can sound like anything you want.... unlike guitar based music which is cool when i'm in the mood.. but strings sound like strings... you can make a synth sound like anything you never heard before...and still add strings if you like lol.”

How do you think working within this genre affects your creative process?

“I have been playing drums since I was in elementary school...so I've played in tons of projects and bands from rock, alternative, punk, metal, blues.. etc... Then I took piano lessons for a year or so....then started learning on my own to play more difficult sheet music... I was offered to play in an industrial/ebm project with a friend so I gladly accepted the offer to help with what i can playing live. And I learned so much more from using song editing programs live such as ableton. So I was exposed and shown the way to write my own music and fell in love with it...I wish I could have been writing my own music at an earlier age but everything is a learning process from A to Z... playing instruments in a band was fun and cool....but writing my own music is so much more rewarding to me. I can write and play anything I want to the way I see fit and use my imagination 100 percent unlike playing drums or keys and just using 20 percent of my creativity towards the music. I have so many influences in different sub genres of electronic music that all these sub styles mold my creativity and writing to what my music is.... a compilation of sub genres into one flowing composition per song.”

What do you think is the future of Aggrotech and Industrial music?

“That's a good question, only time will tell how aggrotech and industrial evolves..... there's a lot of good artists that have been doing both for a long time and some new artists that bring their own element into the fold ...a lot of older artists' music evolve overtime to an extent and some like keeping it pretty similar a lot of the time.... some other artists like newer ones tend to bring back old school influence in their style mixed with their own distinct sound as well such as Youth Code for example.. the future is unbound when it comes to music.... and we will see how it evolves depending on what artists bring to the table.”

severedskies.bandcamp.com

www.facebook.com/Severed-Skies-687695761289456/?ref=bookmarks

soundcloud.com/xenomorph81-1





MICROWAVED

Microwaved is Gabe Wilkinson. Wilkinson started working in music, specifically industrial rock music in the early 90's. He shared a love of all things electronic and sampled. Early influences such as the Beatles "Revolution #9" off of the *White Album* was the first music he had ever heard using the art of sampling and tape manipulation to create art. Through the 80's electronic bands were everywhere and Gabe became more and more fascinated with what seemed the endless possibilities of sound manipulation. Acts like The Cure, Depeche Mode, Prince and many others shaped his mind early on. He lived through hair metal. In 1989 Wilkinson discovered a darker side to electronic music getting turned into bands like Skinny Puppy, Nine Inch Nails and Ministry. This incarnation of what was to become "industrial" music opened up a new horizon of influence with a leaning toward the macabre.



In 1991 Wilkinson set out on his first venture into working with an industrial band. First called "Lintscreen" and later a more menacing name was finalized upon, "EightFoldPath". Demos were recorded, shows played and an overall good time was had. The home base for the project was based out of Front Row Productions in Forrest City Iowa. Here Gabe began his love affair with production and engineering.

Just after his first project folded he joined another local band as their keyboardist and sampler. This band was "Smakdab". Wilkinson was not a song writer with this band, but he did find success with them. Touring the Midwest and playing with countless national acts. Fellow local Iowa band "Slipknot" was still a local band at the time, the first album "www.smakdab.com" was the first release and touted the fact that they had Joey Jordison producing and Corey Taylor contributing guest vocals. Smakdab went on to work with Johnny K who was the producer of Smakdab's last recording "*In Dreams*" Johnny was best known as the producer behind Disturbed's first album. *In Dreams* was the first material that Wilkinson would end up having writing on.



During his tenure in Smakdab Wilkinson was writing his own material and putting out demo tapes under the moniker of Experimental Mind Therapy. The music was primitive, Wilkinson was new to programming and basically taught himself. It was Wilkinson alone for many years as he honed his craft and learned a couple of new instruments along the way. Finally when Wilkinson believed he had enough good songs he pursued finding other musicians to bring his visions to light. Experimental Mind Therapy or EMT as it was often referred as the live version was born. Again a moderate amount of success. Wilkinson had been building his own little recording studio at the time and was able to put the songs together in a much more sophisticated way. EMT started coming apart at the seams and Wilkinson left his own project.

Soon after Wilkinson started another project which would become Microwaved. It has been his greatest outpouring of his music, personal, filled with themes of lost love, addiction, governmental control, the environment and stories of werewolves, vampires and monsters. Wilkinson had worked with producers such as Steven Seibold of Hate Dept. and Pigface. Sean Payne of Cyanotic, Steve Austin of Today is the Day, and working on Butterflies & Buttsex with long time friend Mark Miller of industrial legend Out Out. This album is the most accomplished piece of art Wilkinson has done to date and he is excited to share it with the rest of the world.



What makes your music specifically unique against other music within the genre?

"I'm not sure that I'm that unique. I am creating the industrial music I fell in love with when I first started listening to it. Bands like Front Line Assembly, Ministry, Nine Inch Nails, KMFDM, Depeche Mode, The Cure, 16Volt, Chemlab, Leaether Strp, Godflesh, Skinny Puppy. I am trying to capture a time that was new, innovative and inspired me to create. The influences run beyond just industrial but those were the band's that created me."



What energy and emotions do you draw upon when writing and performing?

"I've had a life of heartache, death, pain, addiction and feeling like I don't matter. I don't really, I'm just a spec of dust in the big picture. I draw upon my life experiences to fuel my personal songs. I'm also influence by social issues, politics, sexism, anti-LGBT, animal cruelty. I am also inspired by horror films. A few of my songs on my last record Jesse were about a werewolf and a vampire. Those are the things that fuel my songs."

What are your near future plans as an artist at the moment?

"I have a new album coming soon, you can check out the first single in my Bandcamp page. This song is a much more deeply personal one this time. I have a friend working in the sex industry. She struggles, I highlighted her struggles and the way some people look at her for her career choice. She a beautiful human being and her pain is terrible for people judging her. I have a song about the suicide letter I wrote. I have two political songs about the collapse of our financial structure, a song with Daveoramma 7 of Society Burning. I have a song about my alcohol addiction. My next step as an artist is to continue to put out music I want to hear and share my thoughts with anyone who will listen."



www.microwaved.bandcamp.com

microwavedgw@gmail.com

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PART 2-'ALTERATION'

- SAFIYAH 404

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The Adolescent Fade- Safiyah 404

Part 2 'Alteration'

A follow up to 'Safiyah 404- The Dubious Truth'
[<http://safiyah404.wixsite.com/safiyah404/chronicals>].

The morbid reality of exiting the teenage self, the confrontation with the existential relationship between life and death, being lost on a plain never to return, wishing that you could more than anything. This series shall be a collection of my deeply disturbed and highly pretentious thoughts stitched into a prose meant to confuse and bewilder, enjoy....

I privately lay flowers at the traffic bypass that I first caught glimpse of you and read this, your eulogy to myself as the cars raced by.

1999 was an odd year, one haunted by the prospect of apocalypse, a murderous blue print was set out with coherent instructions for the high functioning mentally ill outsiders and Saturday mornings ruled with frivolity to the sound of pop music yet you were there- crossing the millennium as was I.

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Cobains post modern world had become so much darker in the decade after his passing. We watched the plane crash and create a political subgenre that would dominate the new decade. I felt disaffected and dead inside because it was all I'd ever known.

Your digital personas became more outlandish as the technology progressed, at the same time you became unintelligible and distant when we'd meet IRL. I could never bring myself to ask. There were so many questions but the right moment never came.

Now in our digitally ubiquitous world, I found you in your new state of mutated alternation imposing and a constant reminder of the you I'd lost. I logged onto the social network where you now lived in my facility, for I could not be around you physically anymore. I deleted you, and I assume you deleted me; we are now no longer human beings to each other.

You are a memory, a ghost, something unrecognisable. I mourn you, I erase you, I wish you well.

-Safiyah 404

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On the day Manson got blamed for Columbine something changed in you. The reference I make to mass mainstream media is but a time marker, unrelated as I am unconcerned. You began to play obscure dark wave and speak in a way the sounded as if it had been written with great thought prior; As if you recited and pre-memorized script each time we met and conversed- a perfectly constructed response each and every time, something my socially nervous disposition could only dream of.

It was unnerving but entertaining, yet utterly melancholy to see the person I once knew so well dissolving within the familiar shell, being eroded by this new dominant unknown presence within the compounds of your bones.

It seemed illogical to hold a funeral since your physical being was intact however I felt the overwhelming need to mark the end of what you were ceremoniously.

