

# THE MICK

Issue 58

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CHRIS & TOYAH PHOTO: Dean Stockings

## CHRIS LIMB

Author of

### I Was A Teenage Toyah Fan

**We're back!!!** with DEEJAY JACK PHOENIX  
+ FAUXCHISELS + FEAR INCORPORATED +  
FRIENDS OF ALICE IVY **and 46 reviews**





# MIGHT OF THE PHOENIX

A photograph of two men at a party. The man on the left is wearing a white jacket and making a rock hand gesture. The man on the right is wearing a black t-shirt with a logo and is also making a hand gesture. The background is dark with some lights and a 'P' sign.

**DEEJAY JACK PHOENIX** is one busy boy! As well as regular live DJ spots in the real world, offering different styles, in different areas, happily criss-crossing the States and with plans to appear further afield internationally, he runs some of the most important group pages on Facebook, as well as an online radio spot.

An influential and interesting figure, he needed to be interviewed.

**The International Goth/Industrial & Fetish Scene group on Facebook:**

[www.facebook.com/group.php?gid=40205539735](http://www.facebook.com/group.php?gid=40205539735)

**The New York/Tri-State + East Coast Goth/Industrial & Fetish Scenes:**

[www.facebook.com/group.php?gid=147400798450](http://www.facebook.com/group.php?gid=147400798450)

**The Artist & Musician's Goth/Industrial Musical Scene:**

[www.facebook.com/group.php?gid=363238219411](http://www.facebook.com/group.php?gid=363238219411)

**The European Goth/Industrial and Fetish Scenes:**

[www.facebook.com/groups/TheEuropeanGothIndustrialFetishEvents](http://www.facebook.com/groups/TheEuropeanGothIndustrialFetishEvents)

**The West Coast Goth/Industrial and Fetish Scene:**

[www.facebook.com/group.php?gid=381694193655&ref=mf](http://www.facebook.com/group.php?gid=381694193655&ref=mf)

**The Midwest Goth/Industrial & Fetish Scene:**

[www.facebook.com/groups/376387046849/](http://www.facebook.com/groups/376387046849/)

Online radio show, **RITUAL NOISE** - [www.wfku.org/WFKU/frontpage](http://www.wfku.org/WFKU/frontpage)

(every Wednesday, 8 EST, 5 PST USA)

### **When were you born, where...any musical influences in the family?**

I was born in 1968 in the capital of New England-Boston MA. My only musical influences in my family were the albums and the 45's I discovered in my mother's 45 collection and Uncle's record collection. My father had no 45's from when he was a kid. I had one other uncle, and he was into the Disco of the 70's, which was my first introduction to 12 inch extended versions of songs, and how they differ from the album or 45/ single release versions of a song.

### **It presumably doesn't just hit people that they want to DJ in clubs, so how did you move towards it? When did music first strike you as interesting?**

Music first struck me at the age of 5 or 6 years old. I was just fascinated with it when the radio was on. In fact even now and as when I was a child I cannot fall asleep without music on. If the music stops I wake up automatically. While I was in high school, I would visit clubs and found I was drawn towards the DJ booth. Even in high school I was more interested in the remix of a song than the radio version of a song as far as club music goes. I would go to the city next to me and instead of buying the 45 see if there was a 12" disc of it.

### **Were you ever in bands?**

I wrote lyrics for a band when I was in high school but I left after I noticed that my lyric sheets were slowly disappearing. I was also asked when I graduated high school to sing for a band and provided one of the lyrics I wrote. They turned me down accusing me of plagiarism. At first I felt insulted but afterwards I took it as a compliment and they lost out on a damn good lyricist. No regrets about it, I still write here and there, and I still get to visit different cities playing music, just doing it in a different way,

### **What scenes were you into as you grew up and while becoming more knowledgeable about music or more into certain things?**

I was originally into the radio in Junior High, eighties pop and new wave. In High School I also listened to hair metal and club dance/freestyle. I was also into listening to classic rock but my biggest musical influence was Prince. I have a huge CD collection that goes from Bauhaus to Sarah Brightman to Aerosmith to Prince to Daft Punk to the Cure to the Pogues....

### **Do you look back on any and find it hard now to identify with the younger Jack?**

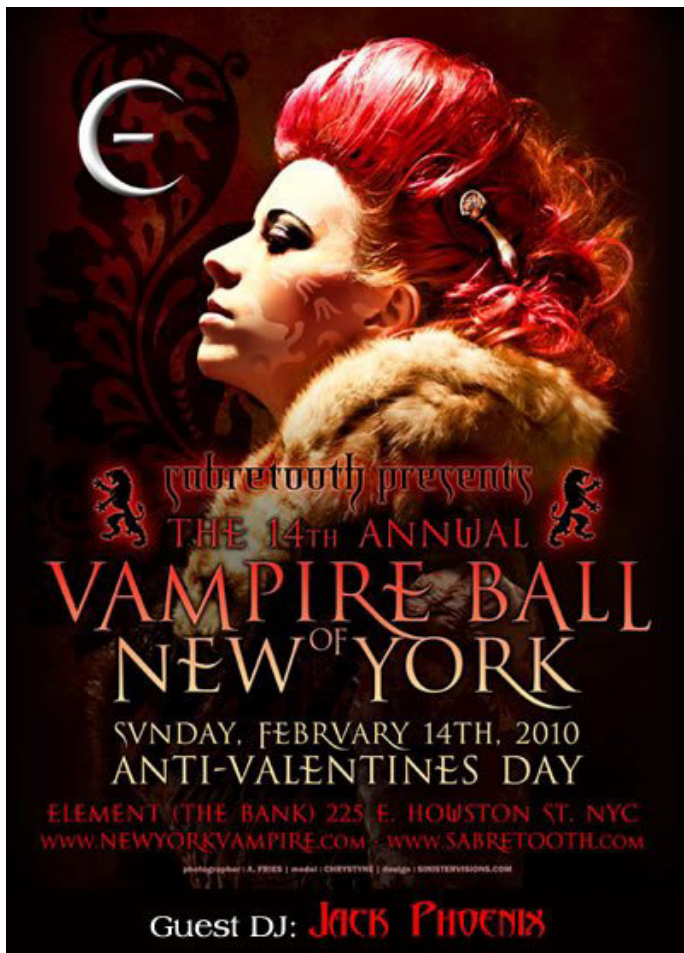
No, the various styles that I listened to has laid the groundwork and help me evolve into being the multi-genre DJ I am now. When DJing the place I do on Friday's regularly I can go from one genre to another seamlessly and keep order. I call my style of DJing "Controlled Chaos."

### **Did you get into DJing live at gigs or clubs first?**

I jumped right into DJing live at clubs right away. My first event was for around 200 people in New York City. I've played some very large events over the years, like Dracula's Ball in Philadelphia, Montreal Fetish Weekend, The Vampire Ball in







New Orleans for Halloween a couple of years in a row, just to name a few. I've been blessed.

**Give me some geographical/biographical details, as I always prefer things with a timeline and sense of place. Always Boston?**

I started off in Manhattan, New York for about two hundred people. Then I did a couple of small local gigs in Salem Mass. Next I went to Montreal Canada to DJ a huge gig. I continued to bounce around the East Coast from Vermont, New Hampshire all the way down to New Orleans, along the way DJing in Washington DC, Baltimore, Philadelphia, Connecticut, New Jersey, and so on. I have even done a gig in Bermuda.

**I would like to know you get them. I am assuming word of mouth can take a while, across distances, so do you have to mainly approach people, or have people act as intermediaries? If it's down to you how do you convince someone to take you on?**

I get my gigs from various sources. A lot is online, via people I ask who are in my groups or know me from the groups and have asked, some are from word of mouth who have heard from

others. Some have just found me and asked me. A lot nowadays are just people who saw what I can do, and have asked me back to DJ their crowds.

**Tell me the Manray story and how you then started building up as Goth collection?**

About ten years ago I went to a club called Manray. It was my first exposure to the Goth Industrial music scene. When I first went I used to stand near the dance floor and watch the crowd. The DJ booth hung over the floor and I used to look up into it and while watching the DJ play, I would see the posters of Peter Murphy and various other artists. I was fascinated with this new genre of music and quickly I was curious about not just the music but the history and the bands behind it. I then started doing research on all of the bands that were in the genre and bought a lot of books on not just the music but the culture and how it came about, buying books by various authors including those by Mick Mercer so I can learn more. Within a quick six to eight months I had what was considered through my research all the essential Goth and Industrial cds that were always highlighted and considered essential or influential on the music-like Iggy Pop's "The Idiot" for instance, or all the Joy Division.. I found them at various used cd stores in the beginning, and then found even more when I would frequent flea markets.

**What did the Goth music and the scene itself give you that you weren't getting elsewhere?**

I was still kind of stuck in the eighties music as the nineties, as the Nirvana led Grunge all sounded the same to me. This music that I had stumbled upon (Goth) had melody, rhythm and substance, which I find essential to my listening pleasure.

**You were known as The Gothic Guardian? Why was this?**

At Manray I was had become a regular after a bit, and when women patrons would be bothered by undesirables, I would hide them in the "Dungeon" that the Mistress had there where I stood outside and would guard the entrance. It always deterred those "men" from pursuing during the rest of club night from there on end. If they didn't stop I would simply let the security know about their unwanted behavior, and they would eventually be let out of the premises.

**Has Goth lived up to your expectations or does it disappoint regularly? I'm tallying here about the scene. It's known to be pretty toxic at times.**

I stay on the outskirts of any local scenes to avoid childish drama and petty jealousies. Such things are not worth expending energy on. So as far as disappointed, No, because I meet wonderful people in every city that I have traveled to and I have made some very wonderful friends along

**"I love going to an event ... and seeing a DJ playing music who seems to really care about the people there and gets into the music as well."**





turned people on to somebody they hadn't known before and they in turn go out to find more from said artists to add to their music library. My radio show on WFKU I will do that a lot more during than at a club, as it's a more casual format and I am able to do it easier. I usually play a lot of UK 80's and 90's of the Goth or New Wave Genre, along with some older Industrial.

**You do a fair bit of travelling around, is that something you enjoy or something that needs to be done for the reputation, like academics attending speaking events because they need to show they're not isolationists?**

I do it because I love the traveling. I love knowing I am going to meet people I never met before, and I want to make sure the music I play for them will be some of the best they have heard in a while. For instance, two of my favorite memories come from when I played at Dracula's Ball in 2011 in Philly, and we had a Goth Line Dance at one point, then later a Goth Conga line. Another time was when I was in New Orleans later that year, and while one of the bands broke down their equipment, I decided to have yet some more fun with the crowd. Since I am from Boston, I decided to give them a taste of my hometown and decided to start the next set off with the theme from the TV

show "Cheers". The bass player from the headlining band got up, turned on his phone, and had the crowd singing along while doing the "lighter" effect with his phone and everyone else joining in, raising their hands with their 'lighters' and singing along in unison, it was pretty cool.

**"I stay on the outskirts of any local scenes to avoid childish drama and petty jealousies. Such things are not worth expending energy on."**

**You want to unite the Goth and Industrial scenes – for logistical support, or because you think there are definable things which the scenes share? What about other scenes? (Bear in mind I don't actually give a toss about the Fetish scene.)**

I think that it's a pity that there are many people in this scene (I include Industrial/EBM as they have intertwined with the Goth Scene after all these years as well) who in all likelihood were some kind of outcast when in High School and now that they are in positions of "power" in their local scenes with very easily bruising-and inflated self egos, can't see past what just involves themselves, and try to partner with their so-called rivals and just have a good scene overall.

I have tried my best to help overcome these silly and juvenile attitudes and one of the many reasons why I have my regional





and global groups that are on Facebook. It gives people the ways and means of being able to get the word out about their events or bands or festivals, and avoid having to deal with someone's ego. NY I watched over the past few years slowly fall pretty much off the face of being vibrant to just being a bunch of small camps sniping each other. I get along with most all of them. It's a pity they, like other regions I know of, can't realize that once they themselves didn't have much of anything, and should do more to help keep everything peaceful and profitable. There is enough money and weeknights where people don't have to step on each other's toes, as well. Life is too short and we all end up in the same place, regardless of what you do in life, in the end. Why live life miserable and spiteful (and at times in unwarranted paranoia), taking such self-centered and egocentric attitudes all the way to the grave? I just never understood such spiteful and potentially harmful actions and/or ways of thinking.

**Do you DJ at clubs or at places with bands playing, and what works best as far as you're concerned? How would you alter things depending on the night's events?**

New Orleans had bands, as well as Dracula's Ball in Philly, to name two. I even went on a small supporting tour for Sonik Foundry (an Industrial/Ebm band) as co-partners. The only things I would alter if I was playing a venue that also had a band-especially a well-known one- would just be making sure I didn't play any of their songs while DJing my set.

**“Why live life miserable and spiteful (and at times in unwarranted paranoia), taking such self-centered and egocentric attitudes all the way to the grave?”**

**What was the best night you performed, and what was the worst? Not in terms of size or success, but just for you as something special?**

Hmmm, some of my best nights? I already mentioned some; but other nights would be when I was in Baltimore and I got to DJ with a dear friend, Umbris, a couple of times. The Dracula's Ball Events in Philly have always been incredible. The Event I did in Montreal, my fourth event, was wonderful as it was my first internationally known event, and instead of DJing with the usual sonic attack that 99% of the Dj's I have seen who open a night, I went with a very Celtic, chill out, melodic opening set for the first 45 minutes of it, and it really set the mood for people coming into the club as something they really never hear, but afterwards was told it was very sensual and a great relaxer to come into...



know they were psyched I was back. The following month the place was packed. I knew why it had been struggling and the patrons confirmed, came on board and it was constantly busy, left and it went back to struggling again. The original patrons from a year ago had enough finally, and just moved on. They got frustrated that they weren't being listened to. Too bad, it was a great crowd.

**What constitutes regular work for you, how many club nights or radio spots, and how many, logically, could do in any month without losing track of what you aim to be doing, or perhaps letting the quality drop?**

I do a local club in Boston that is a gay spot, and it's top 40, disco, new wave, 90s and Modern. I also do a radio show weekly on an Internet radio site, wfku.org, where I play older songs and introduce them to people who may never had heard them. It's my way of paying homage to the bands and artists that were the building foundations of Goth and Industrial, though I don't do as much industrial as much as old school Goth and UK new Wave gems.

**You mention you do top 40 and dance stuff, is this to earn a living or do you find anything of merit in corporate releases? Does this basically subsidize what you actually prefer doing?**

I try to look past the corporate tag when I can as I do the top 40 stuff I DJ. I have found some very good and talented musicians out there that I will play more than just the mindless fluff, and I have found some really good remixes that people always love to hear over the versions they always hear on the radio or what they buy off of iTunes. It helps bring in money yes, but I also have to reiterate I love to DJ no matter what the genre is. I know what genre I should play at whatever venue and what I should not. I won't play Industrial or Deep Goth

**Can you ever be somewhere and it's dead. And stays dead no matter what?**

I've really never DJ'd small venues, and the ones I have spun at, if the crowd was a little thin, I cycle through songs and take requests to see what could get the dance floor going, and then take it from there. I have over 51,000 songs, so I can easily play for a crowd regardless of musical tastes for a region. Being a regional instead of a local DJ has helped hone that.

**Are there places you will never return to regardless of inducements?**

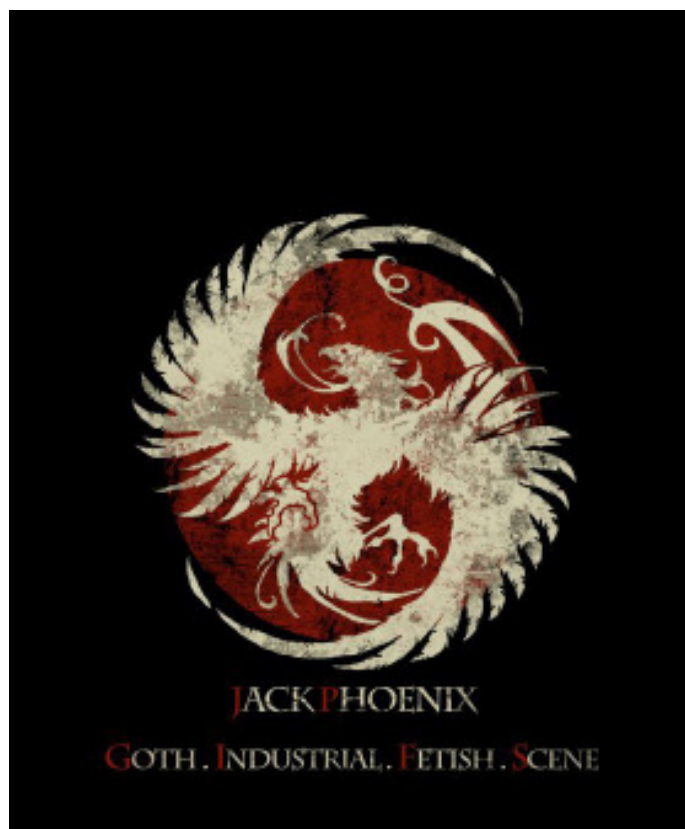
No, there isn't. I have enjoyed every venue I have ever DJ'd at. The promoters seem to know and understand who I am in the scene overall, and are all in my Facebook Groups, so it has worked out well,

**Can you take a desolate spot and resurrect its stale corpse? If so, how?**

I believe I can, and I had done it at a local event that I was a semi-resident DJ at. It was about to fold after I left it originally when it was under a different promoter, and brought back the people who were quite excited that I had come back after a 7 month leave of absence. It's about taking care of the patrons, and never thinking you are better than them.

**That's interesting, do you get feedback from regulars in a situation like that and learn why they think it's been going downhill? Do you find you're on their wavelength?**

In this particular situation, the new promoter needed a last second fill in. I took over without telling anyone, and throughout the night I had people coming up to me thrilled I was back. They even went up to the new promoter to let her





songs at the bar, for instance, and I wouldn't drop Lady Gaga or top-40, old or new, at a Goth /Industrial event. Everything has its own place and time. I love people dancing, making them happy, and forgetting their troubles outside of the four walls they are in at the time, at least for those few hours.

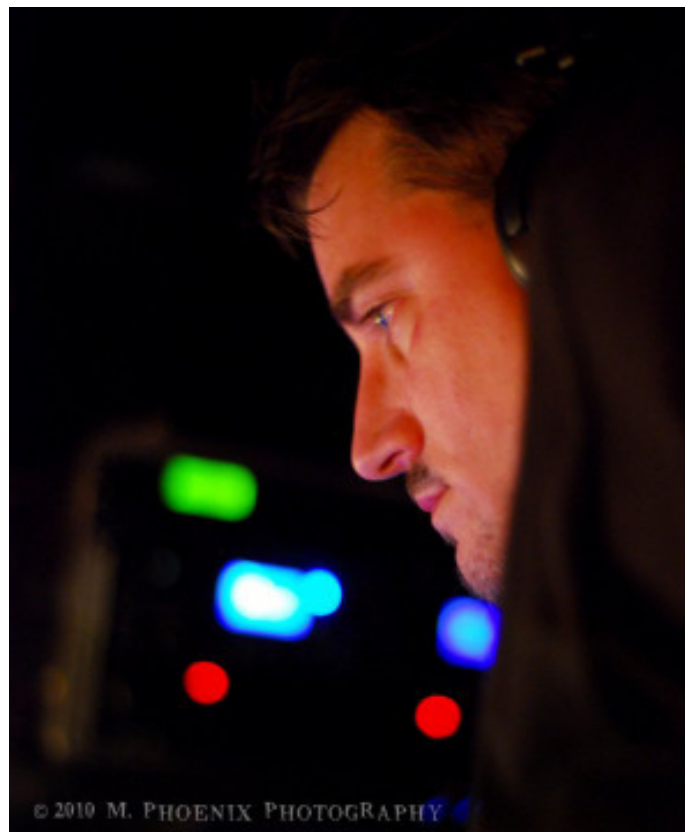
### **WFKU? Is this a normal radio station and you are one of the presenters, or is it an online community?**

It's an online Radio site that I have been doing for a few years now, run by Whisky Utrecht. He's had it going for a while now. I met him at an Event I DJ'd in when I was in New York in 2010, we became friends, he liked my style of DJing, and eventually asked me on to his Radio site for a once a week show, two hours. I was honored, and took him up on it. My segment is called Ritual Noise, and it has a pretty loyal following.

### **How do find the DJing in clubs and radio work differs, in terms of what you find yourself doing, and how it motivates you?**

As I mentioned earlier, I try and use the radio show to uncover Hidden gems that aren't as well known, or haven't been heard in years, and when I can I tell a little story of the background of the song or group that did it over the air. The club venue is different, and I actually relish it and feed off of it as I love reading a crowd and keeping them going.

One time when I did a heavy Industrial Night in New York I dusted off some older songs that had them going non-stop. I actually had a guy who was dancing in front of where I was, and every time he was about to get off the floor to rest, I would transition to the next song and he was actually giving me bad glares because now he wanted to dance to THAT song, so he stayed for that, and then I dropped the next one. Same results. He was absolutely covered in sweat, as he was never wanting

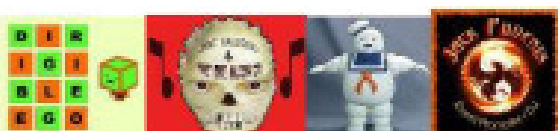


to get off of the floor until my set was done. He told me after that he hadn't danced that much in a while, and while he was aggravated that he couldn't take himself off the floor at the time, it was one of the best sets he had heard in quite a while.

### **On a practical level give me an idea of how two nights would actually go for you, and the preparation involved. Compare a club where you are already known and what that involves, and then when you're going to a new place, and what you might have to do, like scoping the place out first and working out what you think they need, etc. The hours involved, from start to finish on that specific day.**

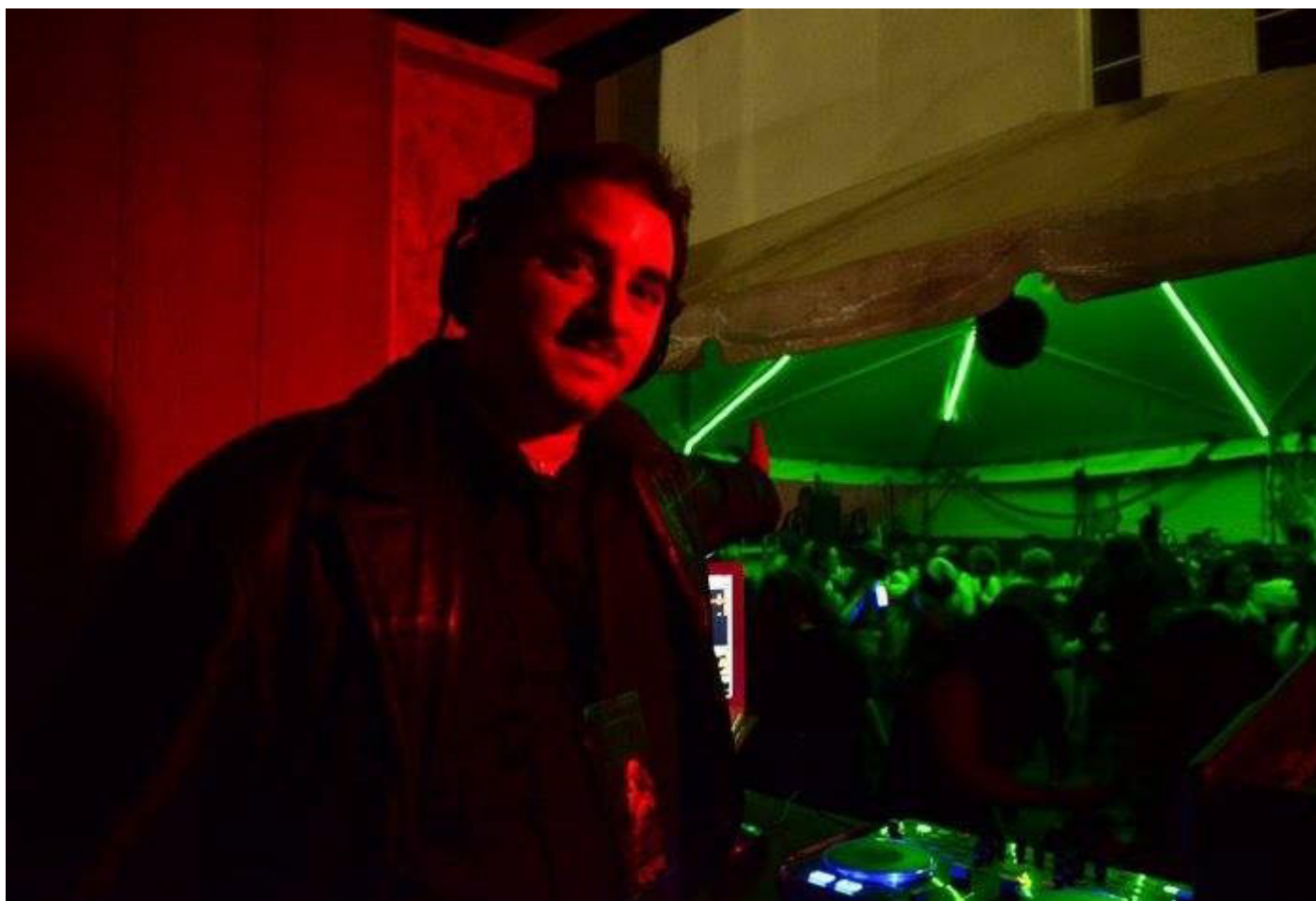
Preparation is simple for me - I actually don't. I have as much of an idea of what I am going to play either on the radio show or in a club, as you would right now. I don't believe in making a pre-made set list. I have seen way too many of these DJ's set them, and refuse to adapt or stray at all. If the DJ before them plays a song they had listed or lined up then they are lost. Every crowd is different as well, and if there is a song that I play that clears a crowd out, I quickly find something else and transition out the dying quail. It's very rare but does happen. I go by feel for both of them, and so far, I have never had a listener or a promoter ever complain. The people are there for me to entertain, and I always do each show or event as if it was my last. I want people no matter where I play, no matter what state or country, to say DAMN I had a friggin blast, that was one of the most fun nights I ever had. I always drop my last song when I travel and say goodnight as people are leaving while standing at the door, and the smiles and the pats on the back are some of the greatest moments of the night for me.

### **Okay so let's get onto the online activity. When did you first start getting involved with the Internet musically? And why? Was it newsgroups and forums?**



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I started doing internet stuff originally to help out with a Festival in the Boston Massachusetts area called the New England Punk/Goth/ Metal Fest, on MySpace. Originally it was called the New England Goth/Industrial Scene and eventually expanded to The East Coast Goth/Industrial/Fetish Scene. While Facebook was still young, I started the East Coast Group on there about 3 years later, as well as the International Goth Industrial and Fetish Scene group too (Now one of the largest groups for our scene on Facebook with 15,000 members). Eventually I would make a group for people in the Goth/Industrial scenes that are artists and musicians (appropriately named The Artist and Musician Goth/Industrial Scene) and round out North America by creating the Midwest Goth/Industrial And Fetish Scene group and the West Coast Goth/Industrial and Fetish Scene groups. For My European friends, there is now a group for their region as well.

**Back in the 90's the internet was actually filling in gaps that the music media had let lapse. Were you involved with anything at that time?**

I was not. I didn't start getting involved with the Internet until the mid 2000's.

**As the Net mushroomed from about '98 onwards things move in waves, from newsgroups to open-access stuff like live journal, myspace and Facebook. Then MySpace goes wrong and we have Reverb nation, bandcamp, tumblr, blah de bleeding blah. How many of these have you been involved with and hopeful of before starting your various Facebook groups?**

With the six groups I have going on Facebook I'm very busy moderating and monitoring everything that goes on in them. I also have within the last year or so have had people who live in the areas a group is based upon ask to help as well in them- which I have been glad to take up the offer. They are passionate and care about the scene, and I have been blessed to have gotten to know them as well. I haven't looked to expand more for the most part into other internet social areas as the six already take up a lot of my time.

**Do you foresee spreading them out even further in regions?**

I always monitor to see if other regions could use their own regional group, but as of right now I can only think of two, and I haven't seen a need to start one up for South America or Australia-yet. I am still looking though.

**Do you spend more time on this than the DJing? It strikes me as being quite an ordeal to monitor?**

I watch over them everyday as mentioned. It does take up a lot of time, but I am so used to doing it now that I can skim through my groups and see what's in them, as well as admit new members, rather quickly. The patrons that became Admins that are also helping me in the groups catch things and add new member requests as well, so it gets maintained very well with help. The Djing is usually a traveling thing, so it is spread out, and doesn't take as much time outside of traveling back and forth and doing the actual event. They are spaced out over the calendar as well





**I can imagine some days are pretty annoying if something goes wrong but overall do you get the same satisfaction on a weekly basis from what you see happening on your groups that you do when you work at a club, or are the ways these satisfy entirely different?**

The two are completely different. I started the groups for events or individuals who wanted to get word out to the overall community regarding any event they may be doing in a large scale forum that could reach any region. I also made them for those in just a particular region who had something they were doing for their local area and wanted to let others in that region know what was going on.

So, in summary, Boston will reach Boston in The East Coast group for instance yes, but the group also has a broad reach and the event will also be seen from Maine to Florida and Montreal as well. If there is a big event in California that wants to let people in the East Coast group know what they are about to do, they have the opportunity to post about it in the same group This way people who are in the East Coast community that may be traveling to the West Coast can check it out, and vice versa with East Coast events that are large in scale can be posted into the West coast group, and so forth. This helps make the long distances for getting news out to a wider range of people shorter and easier to find out what's going on.

The individual side when I work at a club differs, as that is a lot more personal as I am amongst the community in the flesh. It's great to meet people that I have chatted with in the groups, and exchanged ideas or even business talk. The groups have given my name a lot of exposure in the community, and have

helped me as far as events I have helped or DJ'd as well. This exposure in turns helps draw larger crowds to places I have traveled to, making the overall night not just busier but a blast to have done or will be doing, as well. This works both ways, for the patrons who have come out to see me, as well as my enthusiasm and I get the privilege of entertaining them as well.

**Can you imagine what will happen when the next thing comes along to replace Facebook, like a Google equivalent, which I imagine, must be in the wings and would decimate Facebook with its weird desire to constantly find ways to fiddle with things?**

Google tried, and it does have a community, but from what I can tell, it never really took off. Facebook changes stuff yes, but there are so many users who are on it that unless they screwed up royally overall like Myspace did, I don't see it passing off anytime soon. Everything seems to be connected to it, and it seems like you're able to sign into almost every other relevant site through it now as well.

**Are you running the biggest groups that are out there in terms of music, or have you found people doing ones that are even bigger? (Within the Goth/Industrial scenes, I don't mean mainstream dance stuff.)**

It looks to me like I *am* running some of the biggest yes, when it comes to covering and being able to help out regional scenes in North America as well as Europe. I am very loose with stuff being posted and showcased in each group, so people know they can post practically anything as long as it is related to the scenes, and it isn't a post that will piss off Facebook censors -



**and artistic way. (AS in...what have you seen people doing which you often think won't work and you find yourself proved correct?)**

I honestly don't know.

**To a lot of people the Internet seemed the answer, but it gives people so much choice there is no central focus anymore and bands are finding it hard to compete with this. What advice do you find yourself giving people in bands most when trying to help out the ones you really like?**

I ask them to use my groups to post their band events and happenings, if someone asks, I will sometimes even send out event invites to members of my groups as a way for people to get info on the band and where they may be playing, or a release they may have that I found good.

It's not like the old days where record labels helped promote and cover expenses, and everyone now is not just all over the place I find that most bands don't realize how much it costs to do promotions and printings of fliers, covering their own materials to distribute music, and so forth. I think it's harder for bands these days, and I am hoping that my Internet presence online can always help out.

**Is there a Jack Master plan? What would you like to be able to do online over the next few years? Offline?**

I have fiddled about starting a DJ company that I would lead where we travel to and fro to different clubs and events, giving the scene a strong performing DJ troupe to help revive a scene that now not only has gotten stagnant, but forgot there are Goth/Industrial/EBM songs still out there that are great to hear and now seem to play too much of today's top and dance

which only helps drive people away more. They don't want to hear Kesha at a Goth club they are going to, or Katy Perry, and so forth. They want their Christian Death or Cure or Clan of Xymox. The more these "Goth/Industrial" Dj's insist on playing anything but at venues, the weaker it makes the scene as it goes along as far as patrons trying to get out and enjoy the night. It leads to venues eventually dropping these events and going with other styles of music. The scenes in those locations will eventually die off-they have in places like

Orlando and have hurt the NY scene. It's too bad, as there are people who are out there willing to go out, they just need an actual place to go to.

I am hoping that the groups will keep expanding and unite us all...

I have also thrown the power of my on-line groups behind musical groups that tour, and have helped promote tours and

I see that stuff right away and delete it. Facebook is like the Disney of the Internet that way.

**Do you feel your groups achieve real things? I have seen plenty of groups which have thousands of members and yet there's little posting day to day and some seem pretty much dead. How much input can you have, or do you let each do its own thing?**

I feel they have helped out a lot. I have seen and heard from many of the members as well that repeatedly that they are glad they are there and are able to use them, with very good results for what they wanted to achieve. There are many many people applying all the time as well, and over the course of a week each one gets at least 200 more requests during that time (usually a lot more than that). I keep my input down to just moderating that everything is kosher with the rules of Facebook, and nothing gets posted that would be deemed offensive. Other than that, I keep hands off with what members post, only interjecting if there is a post that doesn't fall into the community realm.

**What would you say were your 3 most requested Goth songs when you DJ at clubs?**

Since I DJ'd in different regions of North America all the time, requests are usually varied, as each area has a unique community. What New Yorkers like will vary from what people in Pennsylvania like compared to people in New Orleans or Montreal. It gives me a broad range of bands to hear about or play from one area to the next, so there really isn't a consistent re-request over and over of a certain song.

**What would you tell anyone wanting to start doing something creative on the Net, specifically what to avoid doing – and by this I mean in a constructive**

**“It's an impossible question for me to answer, as what my favorite album or song is changes as much as the winds change direction...”**





events, essentially as an “Official Media Sponsor” for these occasions. In fact, I am helping promote and as media sponsor this summer partnering with FURNACE RECORDS & Voidstar Productions, as they bring Christian Death to Boston in Fall 2014 for “RAISING THE DEAD”.

In a rare appearance, deathrock/goth legends Christian Death will be taking part in a deathrock/gothic unity performance/roundtable in Fall 2014 entitled “RAISING THE DEAD.” As the brainchild of punk/deathrock/industrial veteran Darryl Hell [s6k/FURNACE RECORDS/DJ Darryl Hell], the goal is to bring together the many elements of the Boston goth/deathrock/industrial community as it had never been done before. The event will feature: [+] a rare live Boston performance by Christian Death celebrating the 30th anniversary of its album “Catastrophe Ballet” by performing it in its entirety. [+] a roundtable Q&A with Valor Kahn [Christian Death/Pompeii 99] and a number of key people from the Boston goth/deathrock community, moderated by Darryl Hell. [+] a rare Boston performance by Abstinence, that began as a deathrock/industrial band in 1985. [+] Much, much more... RAISING THE DEAD will be part of a special 2-day weekend event TO BE ANNOUNCED —>stay tuned<——(More info soon at [www.s6k.com/furnacerecords](http://www.s6k.com/furnacerecords) . ☺)

#### **In terms of DJing where would you most like to play?**

I would love to DJ in Europe, and have already inquired to a Huge Festival in the UK that happens in the fall, and I was asked by a promoter in Prague to fly over there this fall as well, and though I was trying to work out the logistics things got

caught on a snag- I won’t give up though. The Scene is huge over in Europe compared to what I have seen in the States, and I would love to visit the UK and Germany, to name a couple of countries where I would love to one day DJ. It will happen.

The larger the crowd the better, I love Djing huge events. I know that when I DJ the patrons always fill the floor packed and leave with the biggest smiles I get to see each time. ☺

#### **Do you remember the first record you bought?**

That’s going back quite a ways. I really don’t remember exactly, but it could have been any of the following: John Lennon’s “Double Fantasy”, The Who’s “Kid’s Are Alright”, or Asia’s self-titled album “Asia”. My mother had a bunch of 45’s from the 60’s and early 70’s, so they also after a while became assimilated into my childhood collection at the time.

#### **What was your first gig?**

The first time I ever DJ’d in front of any crowd was in Manhattan New York City for around 200 people called Fixe Magazine’s “Sunday Night Fixe” Goth and Fetish Party, at the Le Poison Rouge venue

#### **What is your favourite record (single or album) of all time? And why?**



It's an impossible question for me to answer, as what my favorite album or song is changes as much as the winds change direction - depends on the moment, or the feeling I am in.

**Do you have any artists where you maintain a collection of everything they release?**

Older artists that I grew up with before I discovered and entered the scene I do try and keep up with or own their entire catalog. Some are; Prince, Depeche Mode, New Order, Morrissey, Bauhaus/Peter Murphy, Black Tape for a Blue Girl, The Cure, Delirium, Nick Cave, Front Line Assembly, KMFDM, Nine Inch Nails, Skinny Puppy, David Bowie, Stevie Nicks, and Aerosmith

**What's the best gig you attended, and why?**

I went to a club called ManRay, and they always had Goth/Industrial on Wednesday Nights, with the same theme on Fridays, but mixed with the Fetish garbed people as well. It is where I was first introduced to the scene, and where I learned about the music. It's closed now, but those were the best gigs for me. The night has moved to a different venue, but it's too packed now, way too crowded, as the venue it went to is way too small (meant for a local band type of thing) and the club gets too hot at times. I am not a big fan of not being able to dance when you have 6 people stacked upon you, so I've "retired" from going even though I love the DJ, Chris Ewen. My traveling DJ gigs gives me a chance to see different regions, clubs, and hear different DJ sets, it gives me a chance to hear something outside of my region.

That's another reason why I don't go out near where I am - The DJ's all play the same songs for the most part, and these days they incorporate music that has nothing to do with what it's supposed to be (advertised as Goth/Industrial, but Lady gaga or Techno or Dubstep played a lot more than the Goth/Industrial).

**Pets. I like to ask people, what pets do you have?**

I have two lovely cats, Izzy and Peaches. Izzy was saved from a cat shelter, and Peaches I found as a kitten at a school near me. He was hiding behind a paper recycling bin, and I took him in when he was a kitten.

**You know what they say, all work and no play makes Jack a dull boy. What do you do to relax that isn't music-related?**

I love watching movies, music DVD's that are documentaries, music video collections of an artist I am listening to at the time, or past concerts I have bought of my favorite bands.

I also take in my fair share of baseball games as well. ☺

**When we spoke online you showed me the room you were in, and it was crammed full of stuff. Are you an avid collector of things?**

I just love collecting CD's and DVDs the most. My music library is quite extensive, as well as my Video collection of Music, Sitcom, and movies. I like to entertain, at heart, and having a vast library with both have helped me do that in that respect.

**Say you lose the DJ-ing bug, what would you get into? The other plans you mentioned before are an extension of what you do. Is there another area you would like to be involved with but haven't the time right now, but can see ripe for exploration later?**

I've always been curious about one day helping to promote and book bands, but that is about as far as I could see when it comes to veering away from Djing. I just enjoy doing it too much, and I love reading up on music, the history, the discographies, the stories behind an album or a scene and what influenced them to what evolved to the final product or what pushes something to how whatever it is I am researching on at the time is regarded today. When I meet a band or an entertainer, I will admit completely doing the fan-boy thing at the very beginning as far as asking for autographs, but that is it. After that 30 seconds or so, I just try and talk with them as if they were just the person I just met at the grocery store, or as I would an old friend. No gawking or anything like that. (Like I've done with Little Richard, Steve Vai, Bella Morte, to name a handful)

