



A mystique of magic has lurked around books since the first scrolls were inked. Today a well made tome can hold just as much fascination. The one I hold in my hands casts a hypnotic spell as it looks back over the history of what has been termed the dark scene or dark culture. Editor Alexander Nym argues that the differences between the various subcultures surrounding industrial, gothic, darkwave and black metal music are all superficial, and that they share a number of common aesthetic positions. Looking through the 800 plus photographs in this book, many published here for the first time, it is easy to see that this is the case.

[Plottner Verlag](#)



I don't read German, but the editors assistant was kind enough to send me the English versions of thirteen of the texts included in this gravestone of a book. I had planned on writing about it anyway, because the photographs alone make this a worthwhile addition to any collection that touches upon the genres mentioned above. It is a comprehensive reference and sourcebook whose contributors include John Murphy, Mike Browning, Genesis Breyer-P-Orridge, Klive Humberstone, Dr. Pete Webb, and a slew of others, over 70 all told. Broken down into five broad sections such as "Fashion, Aesthetics, and Cultural Life," "Genres and Subgenres of Dark Music and Culture," and "Developments since 1990," it covers everything from the origins of this broad scene to current discourse within it. Over 400 glossy pages are set in a hard quality binding giving the subject the lavish treatment it deserves. No longer just a bunch of kids, the dark scene has grown up.

John Murphy, in his piece, sets the record straight regarding the Equinox Event (which took place on the summer solstice of 1983), filling in the gaps David Keenan left out of *England's Hidden Reverse*

. Dogs Blood Order, Nurse With Wound, and Ramleh among others all shared the stage at this meeting of warped musical minds. His tale is the origin story of that nexus of ferment and takes the readers on a stroll through the streets of Antwerp to the home and studio compound of Club Moral, who provided the necessary inspiration, and also played the gig. The event developed in part as a way of bringing Club Moral to England. Murphy writes of his tumultuous relationship with Mary Dowd as well as the organizational issues they had to contend with and is a ringing endorsement of the D.I.Y. ethic.

