

Goddakk

monument to a ruined age

Goddakk was started while Martin Newman was struggling to piece together his band Plumerai. It started as a project he had intended to form into a band that would take on dark, oppressive songs ala The Cure's *Pornography*. Seeing theremin player Pamela Kurstin & the live guitar works by Brian John Mitchell as Remora impressed Newman with both of these artists ability to create huge soundscapes without other musicians. The appeal of not having to rely on anyone else as he'd been forced to do with his "normal" bands (*burMonter*, *December Sundays*) made him decide to keep Goddakk a solo project. The looping "theremin orchestra" of Pamela was a big influence on how he worked the songs together with the reverse delay and later elements of his more traditional songwriting crept in with song-like structures. That fused with his desire for rhythm and structure (as opposed to noise for the sake of noise) led to the adding of Tricky inspired flow vocals run through a tremelo pedal giving tracks like "One Hundreds," "Unfortunates," & "Crucify You" more song-like qualities.



photo by Bill T. Miller

On Goddakk's debut album *Monument to a Ruined Age*, the dominant instrument is a Fender VI bass run through loops & effects sounding like anything from a normal bass to breaking glass to a freight train. The final results end up sounding like a cross between Colin Newman, Coil, & The Legendary Pink Dots. An aggressive ambient music that could as easily fit the soundtrack to a David Lynch film as a car ride smuggling a dead body to Florida.



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