

## Vampires, Emotions, Poison and a Night Full of Surprises

With October comes the celebration of the start of “Spooky Season” on social media. Yet beyond the countless purchasable accessories—which often fail to last the month in any case—there is music. In their new tracks, Cecilia Dassonneville, Tina Boleti, Caitlin Stokes and Maniaclina create worlds of nightmares for the darker months of the year: worlds that demand to be heard.

### Echoberyl: Poison of Emotions

Waking from a dream, only to take another sip of the poison that sends you tumbling back into a world of dangerous dreams. Driving rhythms and a track full of interwoven layers: Echoberyl release their new song, “Your Poison”.

The verses dance lightly, yet their content is steeped in darkness and in the realisation that another person can fill one’s life with poison. At the same time, the idea can equally be applied to social contexts. We depend on the mechanisms of this world, yet they kill us, piece by piece.

Echoberyl make the direction of their project very clear on their website: “Dark Music and Storytelling”. It is remarkable how few words are needed to devise and tell a story. The new track joins a multitude of narratives—every song could fill an entire life. Particularly compelling is the poetry with which these pieces present themselves.

This is a track for every carefully curated playlist. It has everything: a strong, memorable melody, a dreamlike voice, and a story that almost everyone will have encountered in their own way—or, perhaps more accurately, been forced to encounter.



### Night in Athens: Requiem of Emotions

Tina Boleti of Night in Athens paves the way for her new album. Part of that journey is “Requiem Mécanique”, released today: a piece that combines cold, mechanical rhythms with the tenderness and playfulness inherent in the artist’s work. The track opens with a radio sample from 1958 and the documentary feature “Have I Told You Lately That I Love You?”. It feels strangely distant, recalling the art of the Danish painter Vilhelm Hammershøi, whose paintings depict solitary figures who are nevertheless part of modern society.

Distance and closeness are two key ideas that fit organically into the track. They symbolise the anxieties of our modernity, under the strain of which we often seem close to breaking. The choice of a sample

from the late 1950s makes one thing clear: the emotions explored here are not new. The fear of isolation is nothing new; it is part of the universal range of human emotions.

Above all, the track asks: “I wonder, is this the end?” It tells of loss, memory, and the constant transformations of our homes and cultural forms of expression; finally, too, it reflects on the passing years—and the all-powerful technologies operating in the background.

The track is outstanding. It follows a narrative that carries the listener along and remains suspended in the air, even as its final sounds gradually fade into silence.



### **Background information**

Written, produced, programmed and performed by: Night in Athens

Mixing and mastering: Fabrika Music Studio

Visuals: Night in Athens / Tina Boleti

Intro sample recording: Have I Told You Lately That I Love You? (Internet Archive / Public Domain)

### **Corlyx: Between Dark Aesthetics and Bright Light**

Corlyx's new track, “The Holy Vampire”, is released alongside a video. The video repeatedly shifts between different narrative spaces, moving from dark colour schemes to a bright, elevated atmosphere. The colours remain the same throughout: red, black and white. At the end, the protagonist—played by Caitlin herself, who also directed the video—wears a red sash: the apparent opposites come together.

Yet it is not only the video that possesses a powerful visual language. “The Holy Vampire” is a track drawn deeply from the artist's biography:

“I discovered horror literature at the same time as I was attending Bible school as a child. I spent a large part of my time in the library back then, so it was only natural that the two worlds would somehow become intertwined. The symbolism of Gothic fiction and horror literature is permeated with religious imagery. These stories have a great deal in common, both thematically and philosophically.”

In her tale of the holy vampire, Caitlin therefore equates him with the father archetype: the figure who claims the authority to decide who is right and who is wrong. She also alludes to the story of the false prophet. Her criticism of institutional religion is always apparent. Caitlin recalls the many atrocities

committed in Christ's name, even though Christ himself stood up for the poor. Here, she equates the vampire with institutions that, rather than feeding those in need, feast on their blood.

The new single is powerful and, as Brandon Ashley puts it, "super danceable—and it might even inspire a little mosh pit in the goth club". Overall, the track strongly recalls the songs on the album *Purple Pain* and is, as ever, highly catchy. It belongs on every playlist.



### **Background information**

Written by Caitlin Stokes and Brandon Ashley

Production and arrangement: Caitlin Stokes and Brandon Ashley

Lyrics and vocals: Caitlin Stokes

Drums, written and performed by: Flow Toulman

Bass: Davide Rocco

Guitars, written and performed by: Brandon Ashley

Mixing and mastering: Brandon Ashley (Dtuned Brighton Productions)

Artwork / photographs: Caitlin Stokes

Music video: Directed and edited by Caitlin Stokes; filmed by Seraina Winters and Caitlin Stokes. The live footage was recorded at the Prague Gothic Meeting (2026).

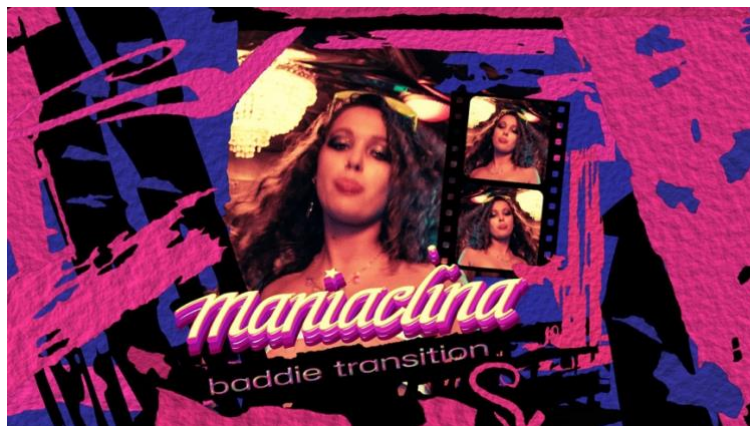
## Maniaclina: Transformations



Maniaclina makes her debut with “Baddie Transition”. The soundtrack bears a distinctly individual signature—something that is both surprising and exciting for a first release. The track meanders between different elements, telling of becoming lost somewhere in the web of time: somewhere between the dance floor, the lingering reverberation and the journey home, until the sun ushers in a new day.

The track features explosive basslines, groovy elements and vocals that invite the listener into a night of sweat, glitter and the desire not to go home just yet. Overall, it portrays Berlin after entering its nocturnal world: a night full of hedonism.

The track brings together Maniaclina’s skills as a DJ and production by Dynamic Berlin. The song is shaped by energetic rhythms and does not shy away from changing direction. The result is a debut that combines hypnotic basslines with striking accents: a monument to the moment. And that moment lasts all night.



### Background information

Music and vocals: Maniaclina

Visuals: Steppsen Emcee, Milla\_Van1lla

Music video: 9 October 2026