

# SCHKEUDITZER KREUZ

## ABOUT SCHKEUDITZER KREUZ – BIO:

New Zealand punk veteran Kieren Hills has played in punk, deathrock, hardcore, crust, grind, noise, and d-beat bands from Australia, Germany, and New Zealand since the late 1980s. Following “the wreck of the plague year twenty-twenty”, he says there has been a “greater affinity with machines, making the creation of Schkeuditzer Kreuz inevitable”. As [Schkeuditzer Kreuz](#), Kieren now creates harsh, dark, confronting and apocalyptic post-industrial music from a cabin that he built in the Blue Mountains of New South Wales, Australia.

Kieren began his journey into underground music in New Zealand during the 1980s, before relocating to Australia with riotous Wellington NZ punk rock group [S.M.U.T.](#) in 1993. Over the years, Kieren has played in countless underground bands, including Sydney hardcore band [Dark Horse](#), Stuttgart, Germany’s [Murder Disco X](#), and occasional Australian deathrock/gothic punk outfit [Death Church](#).

Kieren meanwhile traces his discovery of noisy industrial and experimental post-industrial music to his youth in New Zealand, influenced by a previous generation of punk musicians who had begun to explore different possibilities: [Skeptics](#), [Froit Head](#), [CeLL](#), [Invisible Dead](#), and [Children’s Television Workshop](#) among them. These local groups in turn led Kieren to the music of Laibach and [Einstürzende Neubauten](#), [Big Black](#) and [Butthole Surfers](#). In later years, leading up to the creation of [Schkeuditzer Kreuz](#), Kieren also became a fan of artists including Australia’s [Knife](#), [Religious Observance](#), and [Kollaps](#); and [KUBINE](#) from Yokohama, Japan.

The first [Schkeuditzer Kreuz](#) record was a five-song 12” EP called [Give Me Nothing](#), launched with a 15-date tour through Eastern Australia in March 2021, and which produced the video-singles [Give Me Nothing](#) and [Amerika](#). The record sold out on tour, leading to the second record: a 7” released on the [Inner City Uprising](#) label, titled [D-Beat Raw Synth Punk](#). This record is an industrial tribute to the noisier end of punk rock, and has two songs – one original, and a cover of Australian hardcore / d-beat band [Fisschrikt](#). The third [Schkeuditzer Kreuz](#) record was a split EP with Sydney legends [Low Life](#) – both covering [Discharge](#) – [State Violence State Control](#), released by Winter Garden Records to coincide with an art exhibition with the same theme.

The fourth [Schkeuditzer Kreuz](#) record was the debut full-length LP – [Isolated and Alone](#). Originally pressed in China and planned for an October 2021 release, local authorities deemed the record “not fit for export” due to its allegedly “subversive content”, and all copies were destroyed, along with the stamper plates and artwork. A second pressing of the album was finally released in December 2021 through [Bad Habit Records](#), distributed by [Bad Habit](#) and [Already Broken Records](#) in Australia, and [Pyrrhic Defeat Records](#) in the UK and Europe. The album included the video singles [Broken](#), and an updated album version of [State Violence State Control](#); the latter video showcasing [Schkeuditzer Kreuz](#) live in Melbourne. Met with rave reviews, the [Isolated and Alone](#) LP sold out largely on the strength of extensive Australian touring.

The second album, [No Life Left](#) was released in August 2023 through [Bad Habit Records](#) (AU) and [Sorry State Records](#) (US); featuring the video-singles [Joy](#) (May 2023) and [Second Life](#) (July ’23). The album displays an obvious progression from its predecessor; with [Schkeuditzer Kreuz](#) moving more confidently into the post-industrial space, while retaining the industrial-noise-punk roots of previous records. Garnering attention from [Cvlt Nation](#) (US), [Side-Line Magazine](#) (Belgium), [Auxiliary Magazine](#) (US), [Orkus! Magazin](#) (Germany), and [ReGen Magazine](#) (US), among others, the album also saw [Schkeuditzer Kreuz](#) embarking on a 30-date tour of Europe, between September and October 2023.

The remix release, [Second Life: No Life Left Remixed](#) followed in December, bringing together glitched-out breakcore, synth-driven dark electro, and sludgy industrial doom, from guest collaborators [Distruster](#) (US), [Max Rael](#) (UK), [Creassault](#) (NZ), [Non-Bio](#) (UK), and [Crash-Scan](#) (NZ). January 2024 took [Schkeuditzer Kreuz](#) across the ditch to New Zealand, before returning for Australian shows with [Striborg](#) and [Mortiis](#) during March. More tourdates across Australia are currently underway, with live dates in Japan scheduled for August-September 2024. [Ratchet // Amerika 24](#) is the third video and single from the [No Life Left](#) album, which is now entering its second pressing.

## Recent press:

*“Roaming from ear-scraping breakbeat-scapes reminiscent of Tetsuo: The Iron Man to pulse-pounding EBM to skull-trepanning powernoise to mind-mashing doom, Second Life: No Life Left Remixed provides an ominous appetiser before Schkeuditzer Kreuz’s first ever NZ tour.”*

– [Undertheradar](#) (New Zealand)

*“...listening to the chaotic sounds of industrial synth crust // d-beat raw synth punk multi-machinist SCHKEUDITZER KREUZ perfectly captures the disgust and fear I felt watching the country descend into yet another Libs vs Cons debate... On “Second Life”, he samples soundbites from the dizzying and disorienting media bullshit that follows a mass shooting, chanting “Another one dead / and another one fucking dies!”*

– [CVLT Nation](#) (USA)

*“Anyone who has delved into the back catalogue of Schkeuditzer Kreuz will already be aware of the project’s penchant for grinding electronics, disquieting samples and savage, distorted beats, over which mastermind Kieren Hills howls lyrics of anger and despair... (‘No Life Left’) is an ever-topical soundtrack to the apocalypse, equally suited to noiseniks, industrial music aficionados and anarcho-punks – or anyone who can have a good time with bad time music. A sonic tapestry of fury, if you will. And you can dance to it.”*

– [4ZZZ](#) (Australia)

*“Kieren Hills’ music is raw and at times brain rattling but speaks of profound humanity and dealing with one’s own mental health... If you are looking for some nice, melodic electronic music, this ain’t going to be your thing. It is full on head trauma rhythms, with screaming electronics extruded through pedals and near manic vocals from Hills. Industrial d-beat noise on a grand scale.”*

– [Auxiliary Magazine](#) (USA)

## More press (2923-24):

- [Side-Line Magazine](#) (Belgium / Europe)
- [Orkus! Magazin](#) (Germany)
- [ReGen Magazine](#) (USA)
- [Onyx Music Reviews](#) (Australia)
- [Devil’s Horns Zine](#) (Australia)
- [Brutal Resonance](#) (USA)
- [Turbo Nun Entertainment](#) (Australia)
- [Underdog Fanzine](#) (Germany)
- [Muzic.net.nz](#) (New Zealand)

## Earlier reviews (2021-22):

*"There's nothing nice about Schkeuditzer Kreuz and that is the intention... If you close your eyes and stick your headphones on, you're going to be afraid. If you read the lyric sheet, you're probably going to feel disturbed too. Isolated And Alone is a heavy brooding self-abusing slab of darkness that seeps menacingly over an arid soundscape, enveloping all in its path... you are sucked into a blackened metallic world of pain, fear, genocidal awkwardness and vexation... There's no signs of spring, no green shoots appearing through the cold ground. Schkeuditzer Kreuz is a bleak, deathly and desolate project."*

– [Louder Than War](#) (UK)

*"Should you ever get the chance to see Schkeuditzer Kreuz live, take it. The experience will blow your mind."*

– [Onyx Music Reviews](#) (Australia)

*"The album is a perfect example of how to make dark, menacing industrial music with gothic and d-beat hardcore elements. The music has real edge to it that makes it feel almost dangerous... If I had to pick a single word to describe the album it would be 'ominous'. It feels like the music you're hearing is preceding something terrible, something that is coming your way that cannot be stopped or avoided... Somehow despite making a release that comes across as being so harsh and abrasive, there is still plenty of catchy industrial rhythm flowing throughout the album... There is something for all types of industrial fan on this album. Whether you like fast paced high energy rhythmic tracks, dark ominous offerings or poundingly heavy/harsh tracks it's all here."*

– [Cave Dweller Music](#) (USA)

*"Taking the politics and fury of d-beat and anarcho-punk, then blending them with treated vocals, harsh industrial synths and queasy dance-punk rhythms, Isolated And Alone is a terrifying yet enjoyable journey into the darkness of dehumanised, repressive society. Imagine the drum machines from John Foxx's icy electro classic Metamatic turned up to eleven, combining with the squalling electronics of Throbbing Gristle or early Cabaret Voltaire and you get some idea of the maelstrom that awaits. The musical outlet for crust/hardcore specialist Kieren Hills, Schkeuditzer Kreuz is electronic punk that details his industrial influences, allowing it to soundtrack post-Covid western society in a manner that reflects our sense of hopelessness and disorientation... It will never be mistaken for an easy listen – it's challenging and even nightmarish – but Isolated And Alone sounds emotional and vital despite its synthetic elements."*

– [4ZZZ FM](#) (Australia)

*"Dust-dry, tough and extremely dirty... It is immediately evident that this is a reaction to the mental strain caused by the protracted lockdown in Australia. As if encouraged by nothing but hopelessness, this mixture of d-beat and synth-punk chugs stoically through unadorned, raw tracks that convey their fairly manageable variance as an expression of absolute sincerity..."*

– [Sonic Seducer Musikmagazin](#) (Germany)

*"New South Wales-based artist Schkeuditzer Kreuz (alias Kieren Hills) unleashes a ferocious reworking of [State Violence State Control], combining dark, abrasive post-industrial influences with DIY punk. Difficult to pigeonhole musically, Kieren defines the Schkeuditzer Kreuz sound as "D-Beat Raw Synth Punk" – also the name of an EP from earlier in 2021. This cover is dissonant static, an eerie voice cutting through the din and scratches; a disembodied Big Brother."*

– [Post-punk.com](#) (USA)

*"Australia continues to set the standard for extreme music, pretty much year after year. This one-man assault declares this premise perfectly... The album from start to end is a raging beast of a release... S.K. is that fantastic intersection between crust punk and hard industrial synth... This band is doing something way different for extreme genres, it's also amazingly original and heavy as hell... an essential purchase."*

– [Devil's Horns Zine](#) (Australia)