

Bio

Remote is a heavies band founded by Pavel Stasev, Evgeniy Kravchenko and Roman Makushev in 2011, Kaluga, Russia. Vocals for the first record called "Dualism" was performed by Kirill "Kill.Real" Maximchuk (Edgecrusher, Constructions).

Discography

2012 — Dualism (EP, self-released)
2013 — Оймякон (Single, live in studio, self-released)
2014 — The Great Bong of Buchenwald (Album, CD, Bad Road Records)
2016 — The Gift (Album, CD, Bad Road Records)
2018 — Tronut bogom (Single, self-released)
2021 — Гореть (Single, Addicted Label)
2021 — Дым (Album, CD, Addicted Label)
2026 — Приход (Album, Addicted Label)

Current line-up

Evgeny — guitar, vocals
Sergey — bass
Nikita — drums

Links

- <https://remote-band.bandcamp.com>
- <https://band.link/uNjsx> (all streaming\social accounts)

Photos

- <https://bit.ly/remotephoto>

Bio continue

In 2012, after playing enough metalcore, we decided to try something radically distant from that genre.

At the time, sludge was rapidly gaining popularity, and after a few rehearsals we recorded the EP "Dualism".

We didn't spend long thinking about the title or number of tracks: the artwork was already prepared, inherited from another project.

The recording was done, as we were used to, straight into line-in, but we decided to reamp the guitars through a live rig at a German engineer's studio recommended by Sergey Warkhoros (<https://www.facebook.com/tyrantstudio>), rather than use VST.

There were no vocals yet, so we invited Kirill from Edgecrusher (<https://www.facebook.com/edgecrusherrussia/>) — a friend from the metalcore scene. We spread the finished EP across forums and communities under the tag

#sludge, where Anton from Addicted label (<https://noname666.bandcamp.com/>) left a comment along the lines of: “Not sludge at all, but cool, keep it up.”

Inspired, we dove deep into Bongzilla and Weedeater. Pasha got an Electric MV120, and soon we headed to Machine band studio (https://vk.com/machine_band) to Boris, where we recorded six live takes of the track “Oymyakon”, plus some second guitar layers and vocals by Zhenya, for authenticity. Sergey at Tyrant Studio assembled the single from these sessions. We had no new artwork, but Roma’s friend (whose name, unfortunately, is lost) drew it overnight together with the band logo.

After a few gigs, Roma decided to leave for post-rock. Today he plays in the cult band Uratsakidogi (<https://uratsakidogi.ru/>) and has achieved notable success. We invited Nikita, who remains with us to this day. Within half a year he was recording drums for the full-length “The Great Bong of Buchenwald” at the same studio, while guitars and vocals were tracked at home — back then we were only beginning to build our gear collection.

When the album was mixed and mastered, Pasha sent it to Evgeny from Bad Road Records (<https://badroad.bandcamp.com/>). His feedback was positive, and he suggested we reach out to his friend Masha Phobia for the artwork. Thus came the cover that embodied Zhenya’s provocative idea: the Almighty smoking souls through a crematorium turned into a bong. The album was warmly received, though critics pointed out a certain derivative quality.

We didn’t stop there: within six months we prepared six more tracks and decided to slow things down to the extreme, breaking away from earlier clichés. The recording took place over three days in early 2015, during the New Year holidays, at our home studio, with mixing by Alexey Kurokhtin from Volgograd’s Last Dive (<https://lastdive34.bandcamp.com>). The album was ready by February, but artwork and release dragged on for over a year. By May 2016, with fresh merch printed, we hit the road for a Russian tour with Starified (@starified_band).

Work on the next material took longer. We realized that our live performances of *The Gift* tracks were much stronger than the studio versions, so we decided to thoroughly test new songs at concerts first. The result was the live single “God-affected” — raw, with hardcore energy. Alongside traditional sludge-doom, new songs included black metal elements (“Ablaze”) and even a drone track “Ash” built on a DIY synth’s sound.

By then, Pasha had moved with his family to Moscow and left the band. His Electric MV120 found a new home at Claw Bar (<https://www.csbr.club/clawbar>) with Nikolay Snezhko (@qvrtron). Zhenya was determined to finish the album: Alexey Sivitsky’s (<https://t.me/godlikeikons>) artwork was already waiting. Sasha from Letme (<https://vk.com/letmeklg>) joined on guitar, and after half a year of rehearsals we completed the album “Dym”. However, shortly after the recording, disagreements led to his departure.

The album was finally mixed in 2020 and released by Addicted in 2021. A few weeks before, the single “Ablaze” came out with artwork by the same artist, later reused for merch.

Left as a duo, we chose to continue. Zhenya switched to guitar and embraced a heavy, “cavernous” doom in the vein of Conan and Bongripper. To make the sound thicker, we used a baritone in F# tuning, split into stereo and run through two amps. Still lacking volume and depth, we brought in Sergey — an old friend who had played hardcore in One Punch Over (<https://m.vk.com/onepunchover>) and other Kaluga bands. He took up the bass, whose strings in that tuning had turned into “rubber noodles.”

After eight months of rehearsals and gigs, in summer 2022 we recorded drums for the album at a professional studio in Kaluga, using high-end microphones and equipment. The remaining parts were tracked by ourselves over the following months.

This gave birth to our latest album “Prihod” (Parish), which was released in January 2026

Short link: <https://bit.ly/remotebio>

Короткая ссылка (Russian): <https://bit.ly/remotebioru>