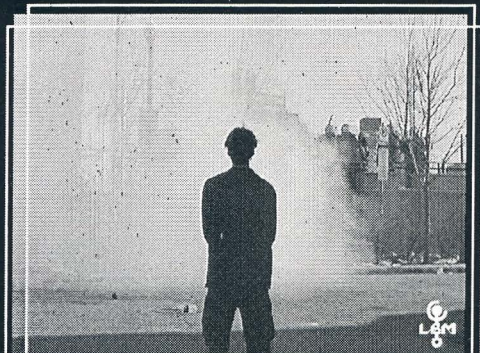


Comatose Rose

magazine
ISSUE # 2
Free



Landscape Body Machine

Revolution E.P.



writhe & shine

Lennon-live in Calgary

Ballet Mechanique-A Grand Opening

Miss Goth Alberta ???

LANDSCAPE BODY MACHINE

Cryptomnesia - Cyber Zen Sound Engine - Theatre of Tragedy

Gotterdammerung - Christopher - Psyche - VNV Nation

KMFDM - Pop Debris - Toxic Shock Syndrome

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Canada

(403) 383-2956

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150 words or less

Demo's Or Singles

250 words or less

All Other Submissions

500 words or less

DEAD AIR

...INDUSTRIAL.EBM.SYNTH.GOTH.MISC...

TUESDAY NIGHTS AT MIDNIGHT

DR WENDY COX
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Driving Rivets Into The Subdued



90.9 FM [CALGARY]

WWW.CJSW.COM [THE WORLD]



Photo By Kaija Pyykonen

From the editor

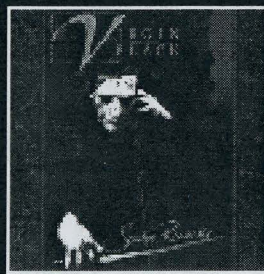
When I started this magazine, the first ideas came to me on the plane back from Toronto in January, I never thought for a minute it would do this well. Furthermore if someone told me a year ago that my shitty web site with 5 reviews, one interview and about 15 hits a day would turn into a local success I would have laughed at them. But here it is, a year later, and we are all proud of ourselves on how far we have come in just a few short months with the print version. I feel grateful every time someone thanks me for starting this, or compliments me on the quality of the magazine.

Issue one had a lot of IDI material and so does this one, we have had a few complaints but this scene needs as much local support as possible. But there will be those that will pick up a copy of CR and say "landscape who?" or "Hypner-what?", there will even be those that will ask what "goth music" is, that's why I did it.

We all hope you will stick around and keep reading Comatose Rose, and I take all feedback into consideration, good or bad.

A huge thanks to Lucifer Media, they made Issue #2 Possible.

—Azriel J. Knight



Virgin Black – Sombre Romantic [The End]

Orchestra and Black Metal Blended: I was really impressed with Virgin Black's capabilities, and the capacity in which one song flows right into the next. There was a lot of diversity in the vocals, from soft and harmonious, to Cradle of Filth-ish, to the chanting of the macabre. Embrace is a good example of that. Sombre Romantic is a two CD release, well, sort of. From my understanding the second CD entitled Trance is a re-release of their first single. I hadn't heard of either Virgin Black nor the Label "The End Records" until this was recommended to me by one of the staff at a local record store. This is for those who are into either black metal or the gothy-goth-goth stuff – **Azriel J. Knight**

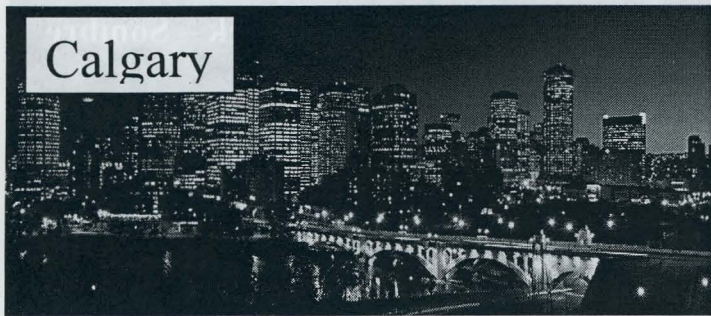
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Per Somnia – Tea & Thalidomide [Inconnu Media]

Gothic with Trip Hop Undertones: I first started listening to Per Somnia (which means In a Dream) over a year ago and have actually interviewed the members. The two most memorable tracks on this mp3.com release is The Perfect Lie and Opiate X, though the entire CD is enjoyable. I have been waiting for another release, this one has been out for over a year now, I enjoy Ross Ingle's other two projects, Sunless and The End Party, Sunless especially. Per Somnia has beautiful vocals done by Julie Davidson, it's really hard to find any flaw in her work. Their biggest downfall is that they have not left mp3.com even though there were major problems with Universal buying the site last October. – **Azriel J. Knight**

Calgary



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University Campus - MacEwan Hall Ballroom

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www.mediaevalbaebes.com

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May 17, 2002

Landscape Body Machine, Trepanation, A Broken Clown, DJ Double D, mister-E,

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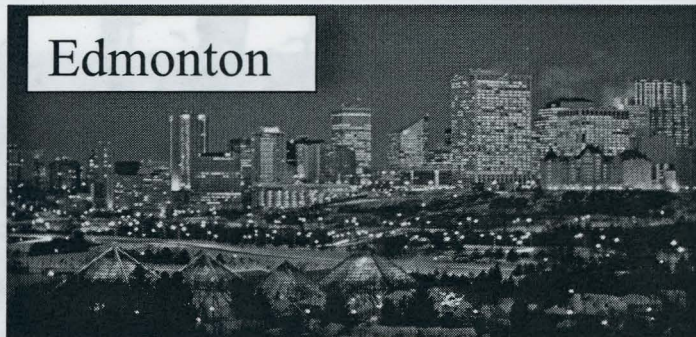
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music starts at 10

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Metal Mondays - music provided by The Monday

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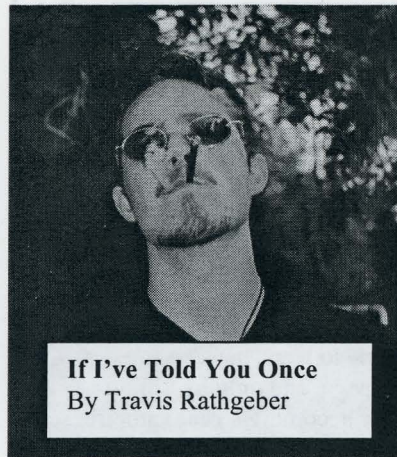
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If I've Told You Once

By Travis Rathgeber

We all have to deal with it. Every time we go out in public we catch it from all sides. It's just one of the many joys of being Goth. In the eyes of the masses we're freaks, fags, wanna-be vampires, basically lesser forms of life. Only by living it can you understand it, and understanding it makes you want to just throw back your head and scream:

"You don't know me well enough to want me dead!"

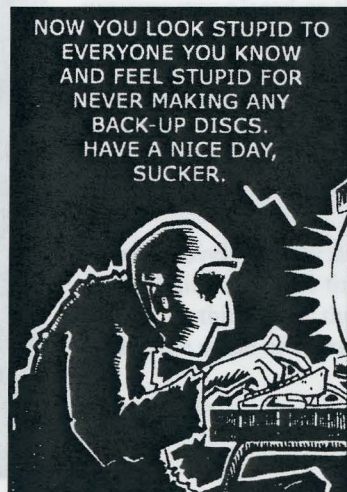
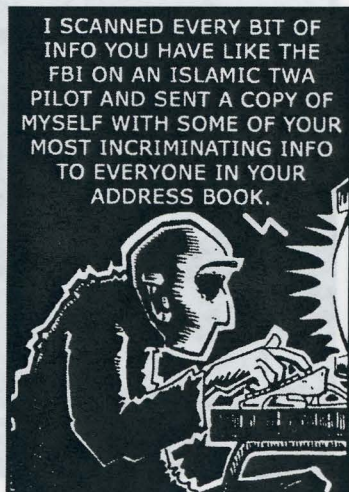
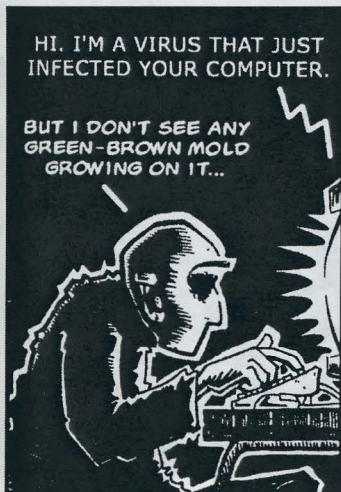
So what if I take my fashion tips from a civilization that died out 5 centuries ago, how does that affect your life? I wear jewelry that resembles some sort of mediaeval weaponry, and yet you try to start shit with me? If I really thought I was a vampire, you'd be nothing more than appetizers to me. Besides, do you honestly believe I would leave the house looking like this if I didn't know how to kick your piddly ass?

According to your philosophies, God gave people free will, the ability to do whatever they like. I'm no God, but if I was, and I gave Man the option to do his own thing, and his own thing turned out to be trying to mimic exactly what everyone else was doing, I'd be pretty pissed off! I exercise my free will, and that's makes me your target.

Does it make you feel brave to yell "Fag!" out your car window when I'm on foot? If I'm such a pussy, why does it take four of you to insult me? Could it be that you're afraid of what this pussy might do to you if you try it by yourself? Do you get cooler somehow when you come to my bar to try to start fights and pick up women? Were you mad when the guys couldn't be bothered to fight you? Were you confused when one song ended and another started, and you could tell the difference?

Did it hurt when the Goth Chick you were hitting on wouldn't give you the time of day? How could she not appreciate your style? After all, the exact same style worked for you and every other guy at your own bar. Besides, if all Goth Guys were gay, she'd have to turn to someone like you if she wanted any satisfaction that night. Did that night make you stop and think? If not, try it now.

<continued on the next page>



© ROBERT TRITTHARDT

The Goth subculture has some of the most beautiful women on the planet; otherwise you wouldn't have sought out one of our clubs in the hopes of taking one home. Even the beautiful women that aren't Goth mimic the image, as any recent movie would attest. And yet, even with all that beauty, all Goth guys are assumed to be gay. It would seem that stereotypes don't have to be logical as long as they're widely accepted. Naiveté is like propaganda. **Don't believe everything you think.** If all the stereotypes were true, I wouldn't even be writing this article. I'd be trying to use this sheet of paper to slash my wrists, because the angst-ridden poem I'd just written on it was destroyed when it moved me to tears, causing my mascara to run and drip on the page, and only by killing myself can I achieve my goal of becoming a **real** vampire, so I can spend all eternity wearing black, worshipping Satan, and eagerly awaiting death.

Is some of the propaganda starting to seem as stupid to you as it does to us yet? Hope so.

Don't get me wrong, I don't think that Goth is the only misunderstood culture there is. Ignorance is a two-way street. I don't claim to understand you any better than you do me. I just don't get why you'd spend \$60,000 to make a \$15,000 Honda drive like a Porsche. Why not take the same \$75,000 and buy a Porsche? Then you get to drive a Porsche that drives like a Porsche, and you don't have to be seen driving a Honda! I can't wrap my head around wanting all your music to sound the same. It's supposed to be about expression. Maybe you don't notice because the bass drowns out the actual music. I don't understand shelling out \$100 for a plain white T-shirt just because it has a little ad on it. If I spend \$100 on a shirt, it had better look like \$100 worth of work went into making it. I just don't have the time or the money to keep changing my persona just to try to keep up with popular opinion. I like being able to express myself just by walking into a room and being seen. I enjoy socializing with people who aren't just carbon copies of each other, and who don't aspire to be.

I don't know you well enough to want you to change the way you think, and you sure as hell don't know me well enough to want me dead.

You've been told.



*Because
you
Are
A
Stinking
Terrorist*

Strong enough for a Camel, but made for an Asshole

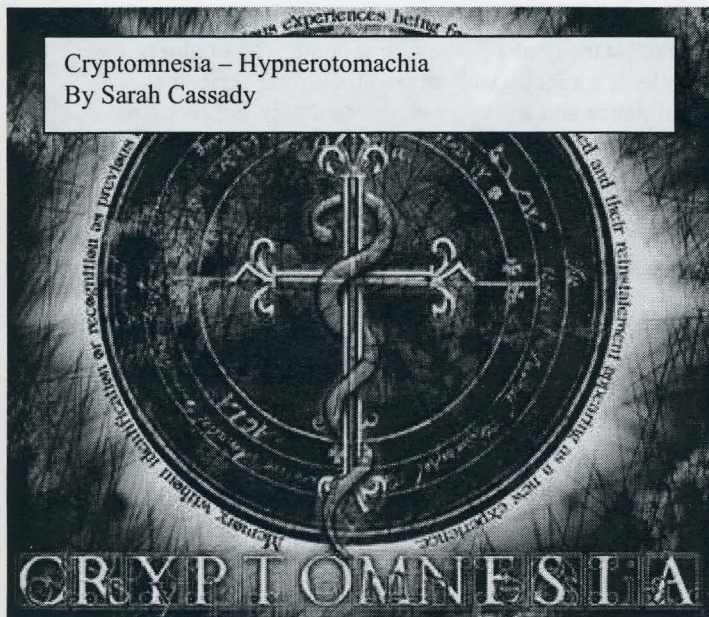
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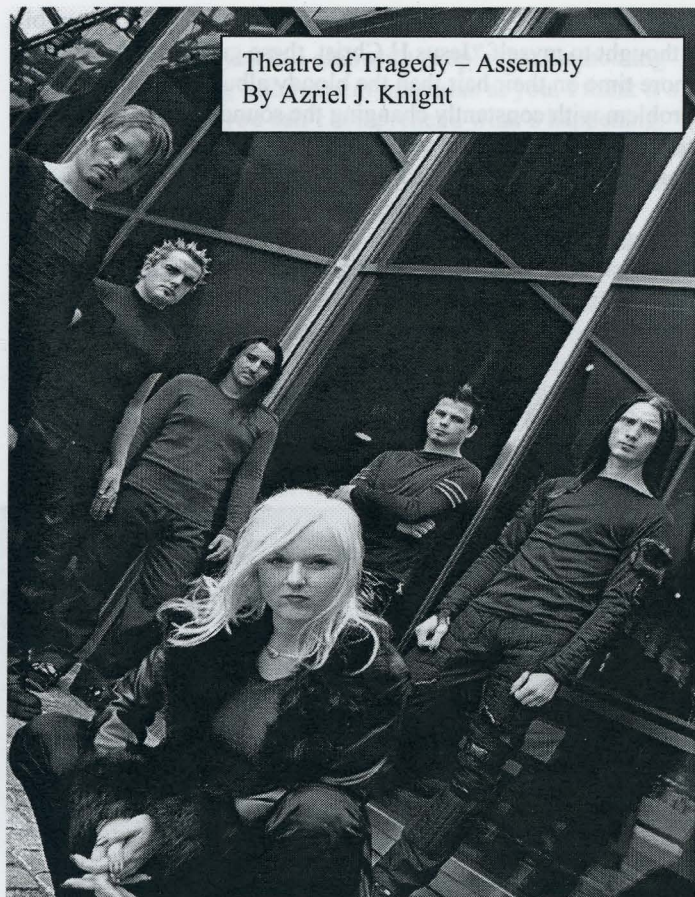
Cryptomnesia – Hypnerotomachia
By Sarah Cassady



So here we have, yet again, another project that does not grace us with the ability to easily categorize it. I will not argue whether or not that is a positive aspect, but I will say that it took me a good four spins of the disc to finally get some kind of grasp on the atmosphere Cryptomnesia created. There are those who call it Heavy Metal and those who may hazard it to be Coldwave. I will openly nod my head and agree that, for the majority of the disc, the material is rather heavy and cold. However, the classification of Heavy Metal and Coldwave does not seem adequate. I will begin with what seemed to cause me the most grief. What took me four spins of the disc to figure out is that, no, this is not just a bunch of guitar noise. Admittedly, the guitar does seem to be the instrument of choice on the album but there is more going on here. The quality of the recording is, perhaps, a point that should have been thought out a little more carefully. In fact, I bet that if the sound quality of the layers were cleaned up (and not even considerably), the tracks would sound far less garage-grunge and fuzzy, and more biting and intricate as a result.

I must laugh though – every so often on the album, what sounds like 80's style synth patches are used and come through the speakers with immaculate crispness! I am under the impression that this phenomenon was not exactly planned. Cute, cute... The tracks themselves are a little more than curious. They almost remind me of my high-school bucket collages... you know, take a few seconds before class and throw some items into a bucket, give it a fancy title, and let the onlookers wax poetically about the deep meanings of your project. In this way, the bulk of the tracks seemed very modulated and loosely related. Some neat ideas here, some promising sounds there, some what-were-they-smoking moments now and again (might I point out the anthemic Brit-Pop sounding chorus in Haunting the Wounded Dove or the jazzy guitar and airy crystal sounds in Systematic Eradication?!). They are sometimes all over the place and making a track come across somewhat unorganized. They are taking some risks that you would otherwise not anticipate working out as well. An interesting collection of work to populate their first album. What will the future albums bring us? I believe only the artists themselves would be qualified to hypothesize! But did I hear a rumor of Cryptomnesia swaying a bit electro....

Theatre of Tragedy – Assembly
By Azriel J. Knight



Ladies and Gentlemen, welcome to the biggest disappointment of 2002.

When I first started listening to TOT, they were still doom metal, some writers even went as far as calling them one of the most influential gothic bands of the 1990's, shaping the sound of other bands, and the genre. Then came "Musique" which I enjoyed, but if you read issue one, our chris parasite had some mixed feelings as well. Now their latest release Assembly makes me say "Okay, enough is enough!!!" I haven't seen someone pull something so obviously stupid since Paradise Lost made **their** little change. Sorry fellas, the only pop I like comes in a bottle.

Assembly is an even more drastic change than before, track one for example, Automatic Lover, utilizes about 4 lines and proceeds to repeat it every chance they get. Liv Kristine is straining to sound cool, and same with male vocalist Raymond, who's vocals here and pushing hip hop. Here, have some more weed.

The entire CD's synth work is weak and flat, way too much pressure was placed on these synth lines and guitars, which are formed in such a manner you would swear belt buckles were hitting the floor for a top 40 hit. As far as vocals go, Liv Kristine is nothing of what she used to be and Raymond could never sing to begin with, he growled in the early stuff when they were still doom metal and did a decent job in Aegis, other than that, shut-up! Oh look, Raymond techs his voice up . . . shut up!!

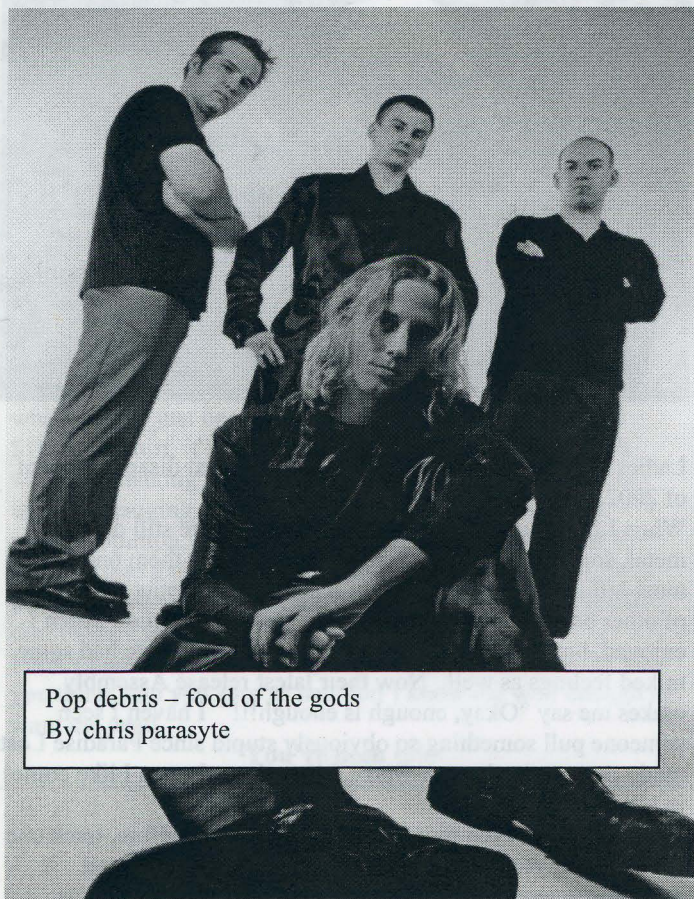
Another lovely quality they managed to pull off is lack of danceability, since the tracks lack oomph I seriously doubt this will be anything more than a floor killer, killer being used in the die die die sense of coarse.

<continued>

When I looked at their web site after I heard Assembly I thought to myself "Jesus H Christ, these guys must have spent more time on their hair than the bloody album" The biggest problem with constantly changing the sound of your music is that it will make you an amateur of your genre, by not allowing yourself to get good at the music you do.

A neutral way of describing this album is perky and happy, which brings me to the next point, where the hell does the "Tragedy" in Theatre of Tragedy come in, or the Theatre for that matter. At least they didn't go with their original band name idea "Suffering Grief" then again, it would probably suit this album.

The album is filled with songs you will hate to begin with and only like after hearing a hundred times, perfect for the radio!



Pop debris – food of the gods
By chris parasyte

Calgary based pop rock group Pop Debris put on an amazing live show. If you ever get the chance to go see them play, be sure to go down and check them out. These guys really know how to play and work well together on stage.

The first time I ever heard them was when I saw them play live in a small dive earlier this year, and after hearing them play there I was looking forward to hearing their studio work.

Their CD, "Food of the Gods", however, falls a little short of the mark. Don't get me wrong, the songs are well written and well played. The guitar lines and lyrics are catchy, and vocalist Neil Gunhold performs with a level of confidence that is unusual for an independent band. The vocals though, at times, sound as if they were recorded in a tin can.

There are some highlights on the CD. The song "Roses in Your Wake" stands out as the obvious choice for a radio release single. It's a really well written rock song performed with confidence and ability - two things that rarely seem to come together in genre rock music these days. "Every Day Since" is another nice song - a bit slower than the rest of the CD, it has an almost dream-like quality in the music and the emotion in Gunhold's vocals is impossible not to hear. It's sure to be one of those songs guys put on mix tapes to give to girls they're trying to sleep with.

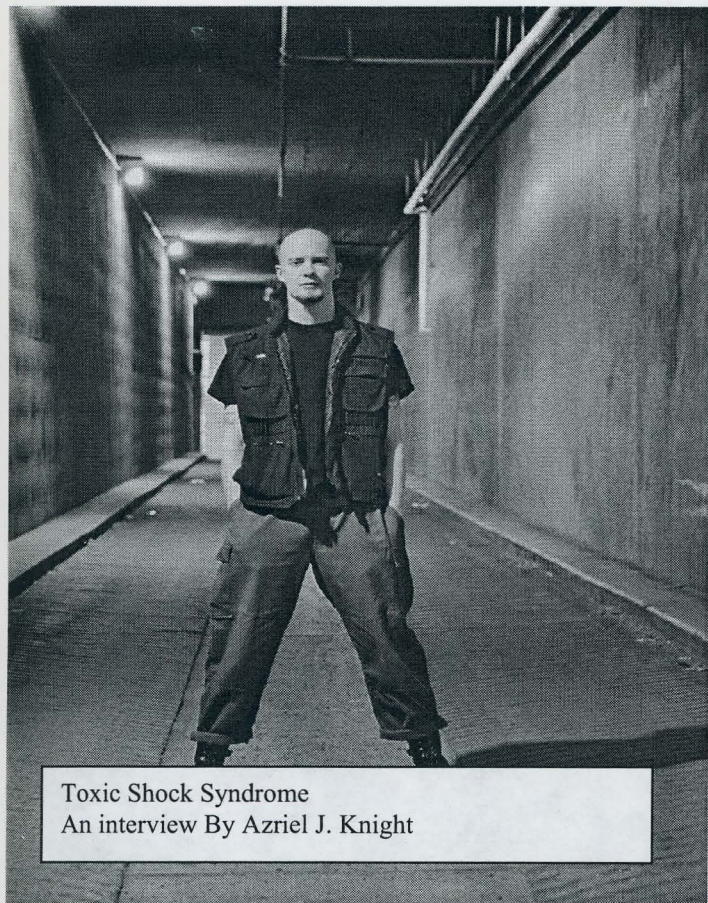
Where this album has its failings, is simply in the production value. This is a common problem on many independent releases, really I have heard much worse production on an album, from independent artists and established Top 40 bands alike. While it is enough to detract from the overall enjoyment of the album The songs on "Food of the Gods" have a lot of potential in the writing, and it would be great to hear them recorded by a veteran big shot major label producer. On this album, the production was handled by Gunhold himself. While he does a decent enough job - a better job than a lot of self-produced indie artists do - he seems to lack the experience on the production side of the board that is needed to make these songs great rather than just pretty good.

Pop Debris, if they manage to stay together longer than most Calgary bands seem to stay together, have the potential to go on to great success. Hopefully, "Food of the Gods" will catch the ear of someone high up in the music scene food chain and land them a shot with major label production and promotion. In my humble opinion, these lads could go far, but let's get a second opinion shall we?

Magic 8 Ball, do you see a bright future for Pop Debris?

"Better not tell you now"

Well now, isn't that cryptic?



Toxic Shock Syndrome
An interview By Azriel J. Knight

What I wanted to start out with is an intro of sorts, background bio, well first I've got to start out with your name, who you are and your project name and a little about the band, the style.

My name is John Mortimer, my project is Toxic Shock Syndrome, from Calgary, Alberta, Canada. No affiliation with Mr. Van Roy's side project from 1991. The style would be best described as electro-industrial or dark-electro with a little bit of EBM thrown in here and there.

The inception of the project was more or less me fooling around with a couple of pieces of electronic equipment that made noise. I began to do some scoring for some plays that were happening around town and I took some of the tracks that I wrote for them and threw them on to a CD and started firing them off to local DJ's distributing them.

Okay and the meaning behind Dead Animal Sodomy?

Dead Animal Sodomy is actually not supposed to indicate or perpetuate anything to do with sodomy of dead animals. It's supposed to be a reflection on the term, Flogging a Dead Horse or slaying a dead horse. Basically the way I saw it when I named it that there is so much redundancy in popular industrial music. It's kind of a critique on what was happening at that point.

What about live performances, you do live shows, tell me about that.

I've been doing a fair number of live shows recently, actually over the last year, year and a half, Calgary, Vancouver and Edmonton. Live shows are a lot of fun I think because it's a very atypical experience for people that are used to going out and seeing either a DJ play or a punk band play. You know you're stripped of a lot of those elements and you end up watching a guy behind a bunch of keyboards making music.

It's fun in the sense that industrial music should be really loud and it should be played in a club with people that are hooting and hollering yelling inflammatory remarks at you. I think it's interesting because you can't comprehend what's happening. And from the perspective of being able to perform live you get to present it and at the same time people can go out and dance, or sit around and talk or...rhythmic spasm in front of you.

So what are some of the good experiences you've had from doing live shows?

There are some very, very dedicated people in [Vancouver] and they do everything they possibly can to promote industrial music, gothic music and the culture and it's interesting to go play in a different city because you typically lack the support of knowing everyone that is there, and also when you go out, a lot of people weren't very familiar, when I went out There, with Toxic Shock material so it was new to them it was new to me it was a fun experience never the less you know? Playing shows in Edmonton and Calgary, a little bit different because I know a lot of the people involved, they are all very hard working as well and it's just fun you know? It's always fun to go play and then get off stage and you get those couple of guys or girls and they shake your hand and you know that it really affected them. Those are the people who are going to remember what you have done and take it to heart and that's the great thing about music.

Tell me about some of the bad experiences you've had from live deals.

I am not going to mention what city it was in. I went and played a show, and usually after the first couple of songs you have to put a break in there and see how people react to it and the reaction of the crowd was just unbelievable silence. Like you could hear people coughing in the back or sucking on cigarettes, it was so silent. It was funny because about half way through the show I just said "Thanks to the three people out of a hundred and fifty that are really enjoying themselves and cheering" and then one guy at the back yells "What about the rest of us?"

What's the worst thing your music has ever been called?
shit ! (laughs)

How do the songs come to you?

I spend as much of my free time as possible working on my keyboards and the way I see it happening more often than not, if I sit down and try to write a song I won't get anything, but if I sit there and do something that is far removed from song writing, I'll get an idea in my head and I'll run to my equipment and start playing it and throw something on to tape so I have it and then it more or less builds from there. Once I have an idea I'll try to perceive the context of where I want the listener to be when they listen to it and then I'll write the song based on that.



Photo By Katja Pyykonen

Miss Goth Alberta Finals
By Azriel J. Knight

In case you didn't know, we won! Calgary that is, and more specifically Danika, former Miss Goth Calgary now has the provincial title.

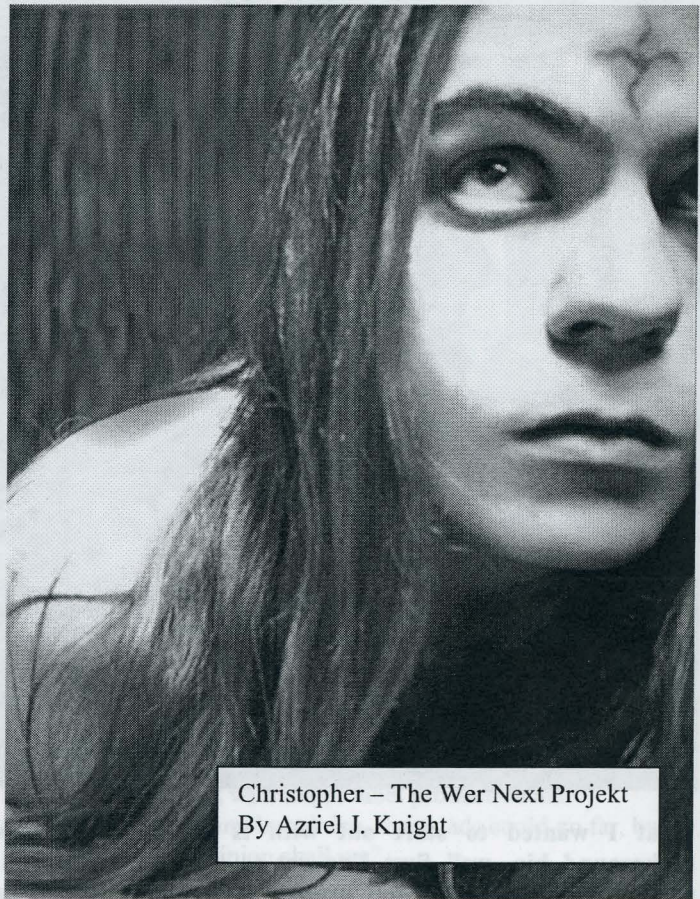
So before this brief review on our victory I would like to take a moment to thank DJ Genocide X for pouring out blood and sweat to get this thing done. Everyone had a blast and the people who whined about the supposed "It's degrading to women" deal did what they were supposed to, they stayed home!

The finals were held at a very nice establishment by the B&D Emporium, called The Eagle, a normally gay establishment, pool tables, a full bar, decent sound system and plenty of phallic symbols decorating the walls for the boys. The hospitality of the staff was wonderful, and the \$3.75 pints sure as hell make me happy, and only partially because I was inebriated. In addition the bathrooms were spotless and my only complaint was getting into the cramped bathroom stall (I hate urinals, something about peeing on the wall beside other men)

Things were in full swing about 10pm, the music was a bit quiet, but there was no actual "DJing" that night. I suppose they didn't have the means, not the end of the world, but should have been louder. Though I suppose it was for the sake of the regular patrons of The Eagle, who were situated on the other section of the place.

Around this time I started saying to myself, "hmm, where is Miss Evil Edmonton" and shortly after Genocide X gets on the mic and announces that she ducked out of the deal at the last minute, so our lovely Danika won by default. I know he was upset, he spent a lot of money to make this happen, a lot of time and effort, and the same effort was not shown from our Edmontonian counterparts. Though in their defense, something important may have come up, we still won. The Miss Goth Alberta sash was placed over Danika and the flashes of cameras filled the room for a few minutes.

This event wasn't a popularity contest, it wasn't about a contest at all in my humble opinion, it was about strengthening a scene that really needed it.



Christopher – The Wer Next Projekt
By Azriel J. Knight

A massive assault of tribal drums, heavy guitars, eastern vocals and tracks so long they can be classified as epic! One of these epics is Nokturne, our seventeen-minute introduction to this phenomenal creation from our humble New Jersey resident/Canadian artist. Nokturne begins with some haunting, eerie, nearly seductive voices that seem to call to you, and the abstract plucking of an acoustic guitar. And like a roller coaster when you reach the peak of the ride, Nokturne explodes into a folly of sound. The adrenaline rush kicks in and your body is strapped in barreling down at 60 mph, and your ears are filled with the beauty of rolling drums, crunchy guitars and Christopher's eastern-like cries beyond the stretches of imagination. Nokturne is so filled with changes of pace, samples, tribal drums, guitars, beautiful singing and emotional bombardments that I could write a review on that one song all in itself, with Nokturne being over seventeen minutes long it is a CD in itself. "Nokturne is based on a 15th century piece called 'Come Heavy Sleep' written by John Dowland, and a piece by Benjamin Britten called 'Nocturnal (for John Dowland)' which is based around the themes of 'Come Heavy Sleep.'" Christopher explains in an interview with Comatose Rose. "Nokturne combines both of those songs together and I added my interpretations of both pieces. As for the length, it just happened to end up like that. I don't take most people's short attention spans into consideration. If it works at 17 minutes, let it be 17 minutes."

<continued>

The complexity of The Wer Next Projekt is above and beyond anything I have ever heard. In The Wer Next Projekt, Christopher uses the sounds of an electric guitar, a 12 string guitar, a mandolin, a violin, a cello, a zither, a Flute, a Digeridoo, a Tabla, a Formica table, a dumbek, a djembe, an arctic wind drum, an udu, a timbales, a snare drum, a porcelain bath tub, drum hardware. * Takes a deep Breathe* The stomach of a girl, various metallic parts of a drum kit, congas, shakers, zils, beaten and broken cymbals, scrap metal, Synthesizers, keyboards and programming/sampling and if that isn't enough for you Christopher has incorporated vocals styles such as Bulgarian, Nordic, Classical Indian, Celtic, Opera and rock. This is not even the full list my dear readers. "No compressors, no noise gates, just a cheap \$100 microphone and lots of imagination" Christopher says. "I didn't think about what instruments I was going to use or how I was going to sing. It just happened that way, and I felt, at the end, the album goes for your throat. I don't remember actually doing much of the record, every time tracks were laid down, I was in a trance or a zone of some sort. Something within me, or maybe even outside of me, drove this record to completion. A lot of fucked up emotions, weird occurrences, blood loss (literally) and a nervous breakdown all contributed to the creation of wer Next Projekt"

The most tear jerking song I have heard in a long time would have to be Not There Anymore (For N) The details are not revealed to us by the artist. But the song is of tragic loss of a loved one and the vocals are sung, on location at her gravesite with portable equipment. Christopher just prayed to any god that his lost love would hear his anguished cries somehow, as he sang alone, amongst the stones.

Christopher and The wer Next Projekt are quite possibly the hardest things I have had to classify out of the eight-hundred-ish bands I have heard in the last year. Which is a good thing in days like these where original gets you everyone's attention. Love him or hate him, Christopher's The wer Next Projekt will get your attention.



Landscape Body Machine
STRUCTURE
By Greg Manz

Through the various LBM live shows I've seen and the fact I use to own this CD (It disappeared a couple years ago, where to? I haven't a clue), I've become fairly familiar with LBM's sound. So when I was asked to review this disc I was curious about how well it has held up through the intervening years (it was released in 1996). The answer is quite well. There is no doubt that this disc is a product of the 90's (to the late 80's). With it's similarities to artists from that era like, Terror Against Terror, and Andrew Lagowski with their use of intricate drum patterns and subtle melodies. Expanding on this theme there are many dark ambient passages and songs on STRUCTURE that are reminiscent of older acts such as Lustmord and Cranioclast. Conversely I find that the music is still quite relevant today.

There are songs such as POINT OF ENTRY whose styles are reflected in some of today's more current releases, foreshadowing some of the percussive and melodic tendencies of many bands, with Toxic Shock Syndrome being one example. STRUCTURE as a result is one of the few releases I have heard that has managed to bridge the gap of time reasonably well without sounding too dated.

To be blunt when I first heard this CD a couple years ago I was really only fond of about half of the album. In particular songs like NO CABLE with that hilarious sample/rant threading it's way throughout the song. There also was SUBTERRANEAN II (TERRAFORMING) which is fairly similar to older FLA in style. Today I find myself gravitating towards the more ambient pieces like PLAIN OF NAZCA, ESOTERIC, and SENTINEL. These are dark excursions bringing to mind your favorite nightmare with a bittersweet smile then letting you go. Don't get me wrong those other tracks are still enjoyable in a nostalgic way but it was great to find songs that seem new and be able to develop a fresh appreciation for. It has been a curious experience reliving past flavors and developing new ones from something I thought was familiar, yes curious indeed.



Landscape Body Machine
An Interview by Azriel J. Knight

My first question is kindava two parter. (i) Where did you find the sample for the track "No Cable" and (ii) what made you say "Hey, lets put music to this"?

The infamous sample is from a bootleg tape recorded somewhere in Canada, Ontario I think but that's just speculation and rumor I guess cause I've heard a few different places mentioned over the years.....Anyways. The tape was given to me by my friend Ryan Bigge (author of "A Very Lonely Planet") who got it from a friend who got it from a friend etc. I mean what can I say? Well, I just about pee-d myself when I heard it. I felt compelled to put music to cause it tells a story in it's own fucked up way. It's beautiful really and kinda fascinating that someone would actually get this upset over a television program not being on TV What it says to me about north America's dependence upon and addiction to and television I thought alone made it worth doing the song.

<continued>

Why "Landscape Body Machine"?

I wanted to have a name that had a multi-facted meaning and, if possible, could even reflect the music and subject matter all at once. The name is a trinity of sorts. "Landscape Body Machine" describes the music (ambient, dance, industrial) and it's subject matter (earth, humanity, technology) all at once.

Was the "butt picture" your idea? Did you have any "issues" with dirt?

Yeah that was my idea. I guess it was a way of avoiding the arms crossed, rock star band photo crap and it was pretty fun to do. It was in a park on Sunday morning so we certainly got some looks from passers by. I don't really have any issues with dirt per se but the photo was taken in early January with the temperature at about 1c. and, needless to say, that I did have some issues with. Oh and these old ladies who were sitting on the park bench 10 feet of from where I was laying who kept giggling at me between shots. After being involved in the music industry for ten years, what's the biggest lesson you have learned?

Only work with people you trust.

Tell me about the new album

The Revolution EP is first album in 6 years and it's going to have 4 new LBM tracks and 10 remix's on it. I'm pretty happy with the way the sound has evolved over the past few years. I'm especially proud of the second track on the CD "Last of the Species" which features a Dr. David Suzuki lecture on earth changes. The 10 remix's are all done by local electronic artists who reside in the Pacific Northwest and I'm particularly proud of that fact. They are all incredible musicians that no one ever gets to hear so I hope that this will also give people a chance to check out some of these other acts. All of the photographs featured (with exception to the "dead shot") were taken from the Summit of the Americas meeting last year in Quebec City. And that's really what this disc is all about. It's about Canadians claiming back control of our country from US business interests. We're fucking pissed off as a people and as a nation with how multinational companies the US government and even the Canadian government for selling us out. It's time to fight back.

How will it be different from "Structure"?

I've been kinda struggling with how to answer that question. The EP is an introduction to the new stuff before the full-length album gets released. In contrast to the full length "Manifest Destiny", the EP only features 4 songs done by me alone and the rest are remix's by other artists. That said because each of the artists very much have their own sound and direction, each remix is it's own individualistic twist on the original track. The full-length album is going to be similar to "Structure" in flow, that is to say a variety once again of ambient, moderate dance and the downright heavy. And with a title like "Mainfest Destiny", you can imagine that this is going to be a fiercely political release.....even more so than Revolution. The focus will be squarely on the many facets of such proclamations and hostile takeovers....even our own as Canadians like the song "gustafsen lake" about the first nations standoff here in BC a few years back. For the most part, globalization is the theme. There's a lot of shit going down not only with Canada's relationship with the USA but many other nations as well that need to be addressed.



VNV Nation

FUTURE PERFECT

By chris parasite

It's great to see that, in this day and age of cut and paste electronica buried under repetitive, meaningless lyrics, some bands can still write good songs and grow as artists with each successive album. It takes more than driving drum tracks in
4/4

time backed by one-fingered pre-set arpeggiation to make a good EBM. While this truth seems to be lost on a lot of artists today, there are a few who rise above the crowd and do the job right. VNV Nation are one of the latter. Futureperfect, their fourth and latest album, is their best offering yet.

Following the success of Empires, many artists were "influenced" to abandon their own unique style and "adopt" the "VNV Sound" (Assemblage 23, anyone?). Some of them did it quite well (see above example), and some of them, to be blunt, just sucked. With Futureperfect, VNV Nation returns to show them how it's done. With songs like "Genesis", "Electronaut", and the excellent "Epicentre", Futureperfect firmly establishes VNV Nation's status as dance floor EBM masters.

Trying to follow up a successful album like Empires might make some EBM acts nervous. If VNV Nation felt that way about recording Futureperfect, it sure doesn't show through on the record. The songs on Futureperfect, both musically and lyrically, are well written and performed with confidence. Vocalist Ronan Harris shines on many tracks, singing with ability and emotion previously unheard. Harris' once characteristic monotone singing, one of the few criticisms previously leveled against VNV Nation, is replaced by a powerful and emotion-fueled vocal. Ronan Harris sings these songs like he means them.

Thematically, Futureperfect is more socially conscious than most other industrial and EBM albums coming out today. With the exception of a handful of artists (Snog comes to mind), most bands in the genre today steer clear of political, environmental and social issues in favor of songs about emotional pain, drugs and girls with shaven pubic hair. With Futureperfect, VNV Nation put forth a record that isn't afraid to show signs of social conscience. Environmental concerns come to the forefront in songs like "Carbon", striking the listener with lyrics like "And in a thousand years, what will be our legacy? A million lights that no one can see."

Unfortunately, I think some fans of VNV Nation might be disappointed by Futureperfect. After hearing previous albums Praise the Fallen and Empires, many fans might be expecting Futureperfect to be more of a dance floor oriented CD than this album actually is. A lot of people first heard VNV Nation's music in the clubs, and the majority of their pre-Futureperfect music fit well in that setting with driving beats and rich electronic sounds.. While this album does have a couple of really great dance floor stompers, it's hardly the predominating sound on the album. Many of the songs are more orchestral in sound than might be expected, and there are quite a few instrumental tracks. It's all well done, and offers a bit of an interesting (and welcome) change from what we've come to expect from artists in the electro-industrial/EBM genre.



Ballet Mechanique Review
By Azriel J. Knight

In well over a year the Calgary gothic industrial scene has had to settle for one single night, we shuffle in on the night of their choice, we pay for our drinks with the price of their choice, we dance to whatever music they want to deliver.

Now let me clarify but stating that I have no problem with any current night that is going on in Calgary *nudge nudge* But I am not all for the idea of a scene that is monopolized, intentionally or not. What I mean by that is even if there is one night, and it's great, people still deserve choice. Why? To exercise that god given, government controlled freedom I keep hearing about. So when I heard that a second night was opening up here in Calgary, I was happier than a fat kid on a smartie, I was happy at the chance to have a choice. (Also another opportunity to shamelessly plug Comatose Rose by handing out copies and CD's) It's the very reason why I opened a night up in Edmonton just over a year ago. We will ignore that my night totally fucking blew and bombed from the four week start to finish, but hey, I tried. Besides, I hear the place caught fire a couple months later *snikker*

So I grab my photographer and chauffeur and went to the grand opening.

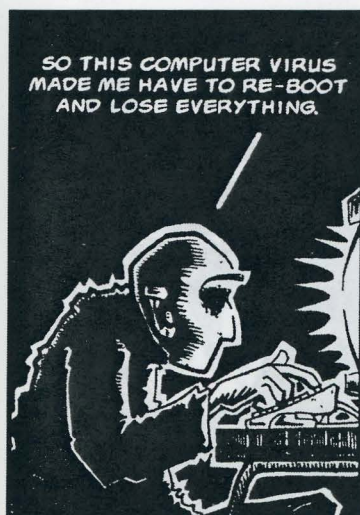
I think the first thing I noticed when I walked in was that it looked a little Mexican, okay a lot, but good golly damn it was big, four levels. The bottom floor consisted of the dance floor, which could probably fit 20 people comfortably, lots of tables, and a full bar. The second/third levels had the bathroom, the front door, and where DJ Dandroid was spinning. The fourth was more tables and a pool table. All levels had a balcony of sorts in which you could look straight down to the dance floor.

So the whole layout in its entirety was a little breath taking. Sitting on the fourth level over looking at Dandroid spinning on the third level and everyone dancing on the first, the only thing missing was a light system, which I am sure they have already thought of and are working on for a later date. Another fantastic point to this night is pints are around a buck less than the norm. So for those of you who usually only get four beers in a night because you only have twenty bucks, well, now you can get five, ahhh, some of the small joys in basic math. I don't know about you but beer number five sure pushes me over the edge, I have witnesses!!

Coming up one a.m. a few of the tracks sounded really bad, at least being right beside a speaker on level four, but with a little comic relief I told our host and he quickly solved the problem.

I left Ballet Mechanique feeling wonderful, and only partially because of the beer (that seems to be the usual with me). I had a really great night there. A lot of familiar faces, and surprisingly people I have never seen in the scene before (we all have to come out of our coffins sometime) I would definitely recommend checking it out, the music was of more of a broader spectrum than I had heard in Toronto. That's something to be proud of.

Congratulations to The Newt, DJ dANDROID, and Lucifer Media.



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Psyche – Sanctuary EP
By Regan R. MacLeod

Psyche has been creating music since around 1982. Twenty years of experience would make them ebm forefathers along with a few others who seem to get too much attention paid to them. Remember 'New Wave'?

The title track alone is worth it for any DJ to add to his cache of collected CDs.

Sanctuary also offers a lot of gems, a re-mix for every taste. The re-mixes are all well crafted, creative, and sure to pack a dance floor or elate any fan of trance, ebm, or any person who drives around town with Chris Sheppard cranked...stop doing that! Do us all a solid bro and buy the Sanctuary EP at www.artoffact.com !

The Negative Format re-mix had a trance feel that was similar to a Laurent Garnier track, which was a welcome addition. I have followed Alex's work since 1998 and he has never done anything I don't like. This treatment of Sanctuary will attract a wider audience.

Misguided Angels is re-mixed by Headscan, which will draw those who missed it to Psyche's previous release. Unbreakable is re-mixed by Massiv In Mensch.

Sanctuary is also re-mixed by Implant and Icon of Coil. All the re-mixes would pack a floor very well in any club. A similar synth line to the lead synth in 'just can't get enough' can be heard in the Icon of Coil mix, which will lock that track in a few people's heads.

There are three DJ mixes of the title track. My cats favored the DJ Coon track over any on the disc actually. The other two are catchy numbers done by Elektrohandel and Akanoid vs. Clark Nova.

One of the most redeeming features of this disc is the vocals. Darrin Huss can sing and doesn't feel the need to overly distort his vocals.

The whole EP moves along at a good clip, has more than adequate amounts of bass, and each re-mix has it's own nuances while not departing from an ebm style. The Logan's Run samples were an added bonus.

My personal favorites were the Negative Format and Icon of Coil mixes.



Lennon
Live in Calgary
By Azriel J. Knight

If you read my article "13 days in Toronto: the perspective of a cow-town goth" from issue one you know I tried to make it big in T.O. and well it only ended up lasting, 13 days. While I was there I has learned that Lennon was to play a show opening for Daniel Ash (Love and Rockets) I was nothing short of ecstatic That I would be able to see Lennon live, but when my Toronto time was numbered and I had to head back I was pretty upset.

Issue one (March 2002) came out with my Interview with her that was done just at the end of the year. I am surfing darkcalgary.com one day and our message board moderator Dallas Anderson posted a message to everyone on DC about Lennon playing in Calgary, well good golly jimmy I was more happy than a hee haw on a ho hum at that! I quickly e-mailed Lennon and let her know I would be stopping by the show. After some major obstacles I made it to the Back Alley.

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When I arrived "My Beautiful" was coming out the speakers, and I headed straight for the stage, it was far less busy than I thought it would be but there she was on stage singing away. I was surprised at how well her live vocals were, and how amazingly close they were to that on the album. Have you ever heard Red Hot Chili Peppers live? Fucking horrible, I could sing better with my balls in a salad shooter.

She played I believe nearly everything off her album (5:30 Saturday Morning) including my favorite, "Couldn't Breathe" plus a new song, the name escapes me.

Our lovely lady in the purple bra and mesh top did encounter a little trouble during "Brake of Your Car" She started coughing and missed the fist chorus, I asked her about that after, I guess something from the ceiling, a little bit of something, went right into her mouth, not very pleasant but she handled it well on stage.

I don't like the Back Alley so much, last time I was there was a couple years ago and all I remember is that it was too crowded and the overpowering stench of vomit. The sound wasn't the greatest but this wasn't the band's fault ya know?

Lennon finished her set with the beautiful title track "5:30 Saturday Morning"

After she got off stage I introduced myself (we had spoken before hand and was expecting me) and handed her a gag gift, a coupon that entitles the bearer to one free slap, person of their choice (see Lennon interview, Issue #1) I also gave her a copy of CR.

Katja, Regan, Jesse, Dallas and I waited patiently as crowds of people gathered asking to autograph posters, T-shirts, CD's, and even some females chest. I introduced her to everyone, had her sign a couple copies of CR, one of which was given away on "dead air" in late March, and we went and sat down and had a good long talk. Mostly things I told her I would keep off the record, the chat was for my own personal benefit (hey, I am aloud to be greedy sometimes)

After all was said and done she hugged me twice goodbye and I left. I cannot emphasize to you how "real" this young lady really is. She took her time to speak with everyone who approached her, signed everything handed her way, and best of all SHE HUGGED ME!!!!

I felt a little star struck when I left, but it felt nice, to converse with someone online, and then, as Lennon put it "It's good too finally match the face with the name"



Gotterdammerung – Morphia
By Azriel J. Knight

This album is chalked full of gothic goodness. For those of you who are looking for that total Sisters/Bauhaus post-punk era music, I think you may have just found it. Everything in the way this album was created would lead you to believe it was released over 15 years ago. Yes, even though we review some older CD's this one just came out in December on UK label "The Nature of Gothic" which by the way is a label I haven't heard anything bad from as of yet. First formed in 1991, this gothic band from the Netherlands wanted to combine their influences, in this case being Sisters of Mercy, Siouxsie, Big Black and Sonic Youth, etc. They released a demo in '92 called "Frantic Flesh" and a second in '93 called "In the Presence of Sorrow" which didn't do as well as the first. They released their full length release in '94 called "A Body and Birthmark"

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Now finally they bring us with their second full length release after eight years, but that's alright, I was twelve when they came out with their first CD :P

The synth work in this is really interesting actually, again, sounds like they have had the same drum machine that they bought in '91, now understand this isn't a complaint, kinda makes me happy that a band would go all the way to sound retro. Even the recording quality sounds like that of an old Sister's release, or even better, it sounds like it's being played on vinyl. The vocals are fantastic; I have always been really picky with how vocalists sing, especially men.

Their title track "Morphia" is more of an intermission really, a short one and a half minutes. The next track "Echoes of Despair" is really interesting. It starts out with a very funky tune, nice bass and guitar work, but then it fades out and a new song comes in, right in the middle of the song, first time I listened to it, I wondered why they did that. But after their Sisters of Mercy cover of "Good Things" The guitar and bass come back to say hello in a track called "6" Eventually those fade out once again and are replaced by some form of background Japanese Music, at least that's what it sounds like. And the most unexpected thing happened, the next track kicks in and it's "Echoes of Despair" again, well, sort of. It's slower, and called is "Without Your Crapes". This band shows some real creativity, I loved it, it makes this CD something you can only really listen to with the random button off.

If these guys had come out when they would have been considered modern Goth and not retro, I believe they could have gone places. There isn't one track on Morphia that I didn't enjoy. The only thing is, unless you're a hardcore retro goth fan, or over thirty, you might not be able to appreciate this.

Cyber Zen Sound Engine
The Intercepted Transmissions
By Azriel J. Knight

There are some album reviews that I can usually write in a few days, usually when I hate it, like Assembly. But when I really enjoy an album I find it hard to write a review, like The wer Next Projekt and Dead Animal Sodomy. The same goes for The Intercepted Transmissions. It has to be some of the best ambient I have heard in awhile.

While most ambient projects concentrate on mimicking the environment, CZSE goes beyond and tries to capture an emotional moment and The Intercepted Transmissions explores the darker regions of the meta-physical and meta-spiritual. They do this with lovely synth work, hidden voices, and haunting echoes. I would not go as far as dark-ambient, on the contrary, I found this album very therapeutic, in fact, I hadn't heard the entire album for the first three months because I kept falling asleep.

The Intercepted Transmissions (I'd use the abbreviation but it spells tit) was not done by CZSE on their own, they did a long-distance collaboration with Matt Borghi. The result was something that neither sounded like CZSE's usual work, or the work of Borghi, but something totally new. Fascinating considering CZSE is on Houston, and Borghi resides in Detroit.

The album can only be listened to from beginning to end, it plays like a story, so don't expect to get the full effect by downloading a couple mp3's and lying down for 10 minutes. Oh! and on another note, this is great to make love too.

When you go to their web site keep in mind that their HTML talent does not match their talent for music, trust me it's worth looking at an ugly web site to get a great CD

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KMFDM



By chris parasite

ATTAK

How many reviews and articles for this CD are going to start with the lines "KMFDM, doin' it again"? (Certainly not his one, at any rate.) Regardless, industrial pioneers KMFDM are back after a three year hiatus with their new album **ATTAK**. The previous (and supposedly last) album from KMFDM, 1999's **ADIOS**, left a bitter taste in the mouths of many fans of the band. The hope is that **ATTAK** won't just be that mouthful of mouthwash you choke on while trying to kill off rancid morning breath.

To all outward appearances, this looks like a KMFDM album should look - a thick black border surrounds artwork by long time KMFDM album cover artist **BRUTE** with the band's name spelled out in big blocky capitals across the top of the cover, as is the characteristic five letter title across the bottom. Looking at the cover of this CD reminded me of days of the days old, but I wasn't really here for a nostalgia trip.

First of all, this isn't the KMFDM you grew up with. When the band parted ways following **ADIOS**, it was clear that after many years of working together, these guys were naturally heading in different musical directions. KMFDM has always been a somewhat loose collective of musicians working together, as the line up of writers and performers was different not only on each album, but on many of their songs on each album as well. The two main constants in KMFDM, Sascha Konietzko and En Esch, more or less ran the show. On **ATTAK**, En Esch declined to be a part of the project.

Following the commercial success of the 1995 single "Juke Joint Jezebel" (and if you don't think that song was a commercial hit I'll remind you of how many soundtracks it appeared on - I think only "More Human Than Human" has been on more), KMFDM seemed to lose their way. The three albums which followed, **XTORT**, **IKONS** (aka **SYMBOLS**) and **ADIOS** were obvious cries for a top 40 hit. The time off since **ADIOS** seems to have helped the returning members of KMFDM to get back on track towards writing decent electronic music again, though **ATTAK** is a far cry from an "industrial" album.

It's hard to get a sense of **ATTAK** as a coherent album. The remaining members of the band all have their own various side projects on the go, and they each bring something of their own to this record. There are songs on this CD that sound like they could easily be rejected tracks from the **MDFMK** project recording sessions, and songs that sound a lot like some of the music Raymond Watts has been releasing under his **PIG** project for the past few years. Some of the songs written by Sascha Konietzko and female vocalist Lucia Cifarelli, "attak/reload" for example, echo the dark days of **XTORT** era KMFDM. Yet there are some real gems on this CD. "Save me", written by Konietzko and Tim Skold, is perhaps one of the best songs ever recorded by KMFDM.

ATTAK gets a passing grade, if only due to the fact that it offers something different under the KMFDM banner than what has been heard on the last few albums. Some of the songs are really strong, and show what these guys are capable of and why their name commands a certain amount of respect in the industrial scene, but some of the songs are just weak and really should've stayed on the cutting room floor. I mean, c'mon guys - what's the deal with

New Releases

April 2

New Clear Sky "Newer, Clearer"
Cosmicity "Pure Sessions 3: Darkness" (MCD)

April 9

Informatik "Nymphomantik"
Die Form "Confessions"
Die Form "Ad Infinitum"

April 16

Alien#Six13 TBA (MCD)
Virtual Server "Wide Awake" (MCD)
Sweep "Miss You" (MCD)

April 23

Black Tape for a Blue Girl "The Scavenger Bride"
Audra "Going to the Theatre"
Haujobb "Penetration" (CDS)
No Return "Machinery"
Peter Murphy "Dust"

April 30

Moulin Noir "A New Frontier" (MCD)
Monolithic "Lulling Us to Sleep" (MCD)
Leiahdorus "Indigent" (MCD)
Primal Fear "Black Sun"

May 7

Icon of Coil "The Soul is in the Software"

May 14

Steve Roach & Vidna Obmana "InnerZone"
Sweep "Two Players"
Voltaire "Boo Hoo"

May 21

Das Ich "Anti'Christ"

May 28

Alien#Six13 "Establishing Alpha"
Neuropa "New Faith & Sins of the Heart" (2CD)

June 11

Neuroactive "Wonders of the World" MCD

June 18

Love Spirals Downwards "Windblown Kiss"
Lycia "Tripping Back Into the Broken Days"

June 25

Virtual Server "Installed"
Various "Punk-O-Rama"

Note: All release dates are tentative and subject to change.

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Comatose Rose Reps

Canada

Alfred Ward (Alberta)
Brooke Chiasson (Alberta)
Francis Peixoto (Quebec)

USA

Jason Naylor (Maryland)
Irish Kelly (Florida)
Greg Masley (California)
Kim Kautz (Pennsylvania)
Tom Munson (Arizona)
James DeBower (Iowa)
Robert Stolsig (Texas)

Europe

David Gardner (Scotland)
Jasmin Benz (Germany)

Shiny Happy People

THE GOOD

Hey,
Comatose Rose and Dark
Calgary are sites I hit on a
daily basis, so I am pleased as
Hell about the print version of
Comatose Rose...especially
since you cover all shades and
nuances of "Goth" music (I
love everything from ambient
to industrial to black
metal)...Keep up the good
work!

~Rita~

P.S. any consideration for an
art or fashion section in the
future? :)

THE BAD

- Everything was written by the same guy
Of course, who else am I gunna give seven
assignments to and not pay them?

- What is this, a magazine dedicated to
Interdimensional?

No, a magazine dedicated to the scene, IDI just
happens to be a large portion of the local music
scene (Calgary)

- All these reviews are outdated, these CD's
have been out forever.

Good point, what we had for issue one was
limited, we worked with what we had

The people who gave negative feedback
obviously had a good look at the magazine, so I
respect that, though everyone's opinions are
valid, some like to pick fly shit out of pepper . . .
so to speak.

With love and gumdrops,
Azriel

THE UGLY

YOU KNOW WHO YOU ARE

Submit Your CD To Comatose Rose

Mp3.com CD's, CDR's and Releases before this day of 2000

What You Get: Your album cover image, and a 100 to 150 word review

Cost: Free

Notes: Some may think this is discriminatory, but any zine will agree that they receive a lot of CDR's and MP3.com CD's more than anything else, and we are limited to a certain number of pages.

Indie and Label Submissions

What You Get: A band photo, your album cover image and a 250 to 500 word review

Cost: Free

Notes: This is a standard review

Feature Review

What You Get: A full page band photo of your choice and a 400 to 500 word review

Cost: \$100 (Canadian)

Notes: The main reason for this cost is too cover the extra money for ink, as it is, these reviews generally do not make a profit. (Please Note: this does not guarantee you a good review, just a larger one)

Standard Interview

What You Get: A band photo, your latest album cover image and a 250 to 500 word interview

Cost: Free

Notes: This is a standard interview

Two Page Layout Interview

What You Get: A band photo of your choice, your latest album cover image and a 600 to 1000 word interview

Cost: \$200 (Canadian)

Notes: The main reason for this cost is too cover the extra money for ink, as it is, these interviews generally do not make a profit.

Now Hiring

We are looking for junior level writers to do album reviews, if interested please send the following information

Name

Address

Home Phone

ICQ

E-mail

Previous Experience

Why you are interested in working for CR

Favorite Bands

Favorite Genres

Favorite Labels

How Many CD's you Own

And an example of your writing

Send this application to: azriel@comatoserose.com

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CALGARY, ALBERTA

9pm Fri. May 17th

20 \$ advance 25 \$ door

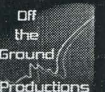
Bridgeland Hall

All Ages

Concession

R.O.A.R.

door prizes



Tickets :

Phonics

Adorned

Counter Culture

Anathema

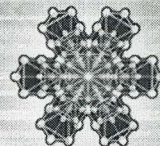
or phone 209.3270

info : www.darkcalgary.com

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GALACTIC TRIPPER ENTERTAINMENT REVIEW

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: dead animal sodomy

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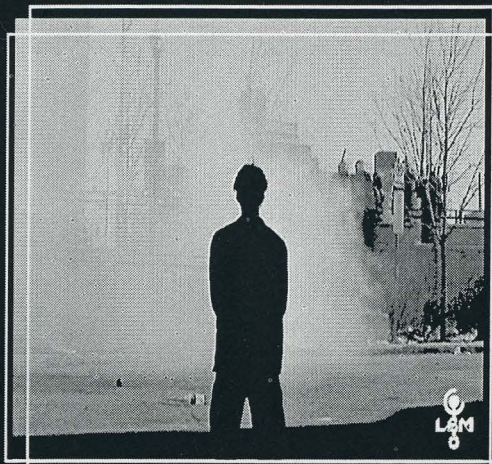
TRILLIGNS

ANTONIO VIVALDI HARL MOHR
THE FOUR SEASONS

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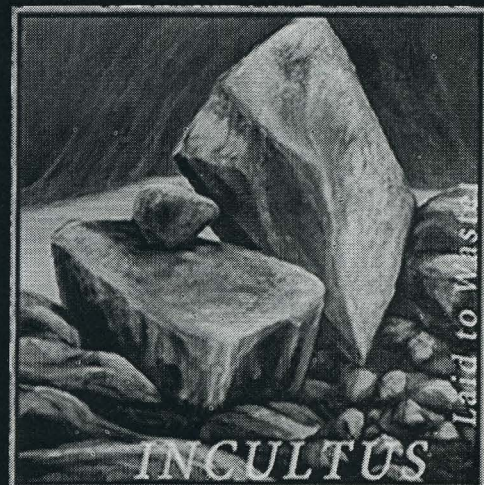
CRYPTOMNESIA

Hypnerotomachia



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