

# COMATOSE ROSE #3

## MAGAZINE



Canada's Only Gothic Industrial Print Magazine

TRIPPING BACK INTO THE BROKEN DAYS WITH

LYCIA

Apoptygma Berzerk • Behind the Scenes • Butterfly Messiah • Dark Muse  
Distant Sun • Emperor • Karl Mohr • Lacuna Coil • Midnight Syndicate  
Mourning After Pill • Neuoticfish • Perdition • Project Pitchfork • Seabound  
Seven 13 • Skinny Puppy • The Cruxshadows

"One of the top 10 must have cd's of 2002"

Starvox Magazine

# SEX, DEATH & EYELINER

"Serves as a beautiful  
and bizarre look into  
the Gothic culture..."

Outburn Magazine

"As the premiere release  
for Dark Future Music  
this compilation exceeded  
our expectations.  
**HIGHLY RECOMMENDED!**

Dark Realms Magazine

"The music on the album  
is really good, I was quite  
impressed with the names  
on this compilation..."

In Perpetual Motion Radio

"It's been a long time since  
a CD with this many  
good tracks on it has  
come across my desk..."

Gothic Radio

Dark Future

Bringing  
Beautiful  
Music



To a  
Troubled  
World...

MUSIC

Featuring:

St. Eve

Xorcist

Godhead

I Parasite

Mindless Faith

Kommunity FK

Soil and Eclipse

Noxious Emotion

The Razor Skyline

The Machine in the Garden

and Enhanced with a video file of

Godhead live at Endless Night in New Orleans

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## THE SOUNDTRACK



## FROM THE EDITOR

Despite a few major obstacles we made it for out third issue, as of this release we'll be six months old.

There are some changes as you can see. The first one you'll notice is I have managed to find a working layout. For those of you who didn't know last issue we had a problem. The layout had to be done all over again at the last minute. The result was gaps and lack of flare.

The next thing you'll find interesting is, we have a lot more content. By no means are we at a point where there is enough, but I believe we have significantly improved. And lastly live reviews have been removed as well as the events section, simply because we are a quarterly magazine and it's too difficult to find events planned three months in advance. In fact, it's rare.

Many thanks to people for making this issue happen, and making it happen well.

First and foremost to our American Representative M. Irish Kelly, who was not surprisingly the hardest working regional representative we have. Irish spent hundreds of dollars sending mail outs, speaking with club managers and making general donations to ensure the prosperity of Comatose Rose

Next is Lucifer Media, who continues to host our web site

and domain. They do this purely out of the passion to strengthen the scene.

### The Comatose Rose Staff

Rosco and Bunny: Who help with production, proof reading, and graphical consulting.

Travis Rathgeber: Who continues to write witty, funny and intelligent rants on our not so fair subculture.

Katja Pyykonen: As always put forth a massive effort to make sure that events are photographically covered (and in my hands on time)

chris parasyte, Greg Manz, Brooke Chiasson, and Regan R. MacLeod: Our Reviewers, who busted their asses through busy schedules, just so you could learn about new music, and so I would be releasing a magazine, instead of a really thick flyer.

And of course (here comes the cliché) YOU: Especially if you took the time to read this.

You the reader, who, for the last issue cleaned out our five hundred copies in less than 6 weeks. You, who also came to me, or Travis or Greg or any of the other staff to express how much you enjoyed reading the last issues, and still have them! It seems that for every hundred or so people complimenting us there is only one or two people that only read the first couple pages and have their minds made up.

Which is fine, because we keep getting better without them. Occasionally we take their advice (but for the most part we just point and laugh)

Anyway, this is already far too long, and I have to get back to finishing the layout in time to have this in your eager little hands. I really hope you like this one, or at least notice the massive amount of time, money and effort that must have gone into making it.

Have Fun,  
Azriel J. Knight  
Editor-in-Chief  
Comatose Rose Magazine





Photo By Katja Pyykonen

## If I've Told You Once By Travis Rathgeber

When did it all change? Was it when we dropped the subculture title and became just another part of the status quo? Was it when celebrities adopted the image? Maybe it was around the time the big name designers went black for their fall line. Whenever it happened, we lost something. My Gothspecs showed me when that was, but they're now far too blasé to wear in public. I realize that most Goths will confirm that it's not what we're all about, but really, IS ANYBODY SHOCKED ANYMORE?

The elderly used to cross the street just to avoid walking past me, now they ask where I shop for jewelry. People used to say I looked like a Vampire, now they're telling me I look like everyone from John Voight to Johnny Depp. Even those who I bitched about in my last column have only seemed to be putting forth a token effort to be assholes. Of course, it's kind of hard to call me freak for wearing black when they're wearing more of it than I am. Goths have always maintained the conviction that Goth is a state of mind, not a state of dress, but can any of you freaks out there honestly tell me that you never got any perverse pleasure out of the shock value? I remember when simply stepping out the door would draw a crowd. (By "crowd", I mean "lynch mob".) I reminisce about the days when I would be dragged into churches so that my soul could be saved before my imminent suicide. Confession alone made

many a priest question the word of God. Nowadays, I'll sit out front with the priest for hours and just shoot the shit as easily as I do with my own group of social malcontents. I almost ran away when the first holy man came up and said, "Brother Travis, I need some advice..." Do I look like a respectable member of society? **I think not!**

Over the last few months I've noticed less and less of the usual shit that the typical Goths bitched about. It's almost as if all the assholes my last column was directed at read it and actually took it to heart. This should be a happy time. I could even delude myself into thinking I deserve the credit for bringing peace between the Goths and the Mundanes. I'd like to believe that this is the start of a new era, full of love and understanding. We should celebrate. But I won't be there. This end to the aggression has left a void in my life. My melancholy now consists of *lack of angst!* Talk about a big inky black ball o'fucking double negative!

Crowds no longer part in fear at my approach. My appearance doesn't make the young ones run to the protection of mommy. I don't even remember the last time someone asked me if I liked Marilyn Manson. (By the way, I still don't.) And now the preppy types are asking if they can borrow my goddamn clothes!

When did we stop being the freaks? Goth was never meant to be the "in" thing! I want to stand out from the masses! I want people to sneer! I want the Mormons to be fucking terrified of me again! For Christ's sake, what do we have to go through to be ourselves these days? When I was in high school, a black T-shirt with no logo was enough, what does it take now?

How do you figure I write these columns in the first place? Without catching the ridicule of the general populace on a daily basis, this incoherent anger is not easy to generate. Do you think I come up with all this shit myself? **Fuck no!**

I just regurgitate a bunch of the insults I catch while thinking about what to write! This rampant acceptance in the eyes of the public must be stopped...

*And now, on to the "rallying of the troops" paragraph.*

I say, "fuck it all!" It's time we take back an image that's rightfully ours! Shock the elderly! Scare entire religions! Make your parents "worry". If you can't handle the realities of being Goth, **tough shit!** Maybe, you'd be better off as a Raver.

You've been told.

Over 70 reviews, interviews, and rants  
Over 140 images of clubs and gothlings  
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## DECODED FEEDBACK

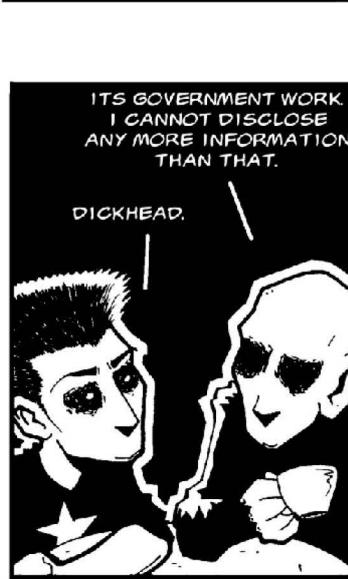
### Mechanical Horizon

[Metropolis]

[www.decodedfeedback.com](http://www.decodedfeedback.com)

Mechanical Horizon is a creative roller coaster ride thoroughly enjoyable throughout! Every song features well-crafted melodies, which morph seamlessly into creative programming, and solid, powerful rhythms. There's a lot of rich texture in this release, which never seems to fade after repeated listening. Decoded Feedback are a hard act to review for the simple reason that every time I get a chance to listen to them, someone will inevitably borrow the disc for an extended period of time. Mechanical Horizon is no exception and has been enthusiastically snapped up by fans of Goth, Trance, and Electro genres. There is a perfect balance between Gothic atmosphere and technological prowess allowing the listener to be mesmerized and interested in what is to follow. Mechanical Horizon is an all around energetic, captivating listen, and a very danceable release. The vocals are reminiscent of Carl McCoy without sounding contrived and they suit the atmosphere of the music very well. Marco's voice is not only expressive but is clear and the lyrics are well conveyed. Mechanical Horizon is one of those rare gems that can be listened to from start to finish and can be enjoyed at home or on the dance floor. 'Reflect In Silence' is my overall favorite and my cats would tend to agree. There is an added bonus in the form of a video on the disc for the 'Relic' track. Well, what does the future hold for Decoded Feedback? We have Shockwave to look forward to in September!

- Regan R. MacLeod



2001

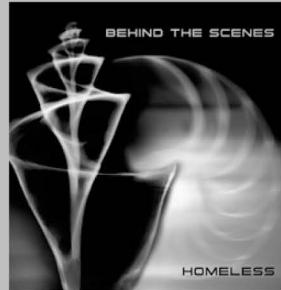
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## BEHIND THE SCENES

### Homeless

#### [Dancing Ferret Discs]

[www.behindthescenes.de](http://www.behindthescenes.de)

German based Behind the Scenes has brought us a fantastic release that is best described as Goth-Pop, or Goth-Electronic. If you don't like either of those titles, pick the other one.

It's been a while since I have been able to review a CD with so many memorable tracks, so bear with me while I attempt to express my passion for Behind The Scenes' "Homeless"

I first encountered BTS through their label, Dancing Ferret Discs. DFD has some great gems, Neuroticfish, Paralyzed Age, The Cruxshadows, and of course, Behind the Scenes. Behind the Scenes has a fantastic blend of guitars, electronics, and vocals. The guitars play a great part in contribution to the overall character of each track, the electronics compliment the character of these tracks and the vocals give you that warm fuzzy feeling inside. I really enjoyed the vocals of BTS - it always seems like there is more than one man singing, this is most likely done with a slight echo effect, but regardless of the technical work, it does have an emotional response for me.

Each track has it's own distinct flavor, but the great part is that once you are a seasoned fan of BTS, you will recognize them right off the bat when hearing them in a club.

Every track has great appeal, but to narrow it down, the tracks that stand out the most would be Human, Protection, Plastic Love (a great track for clubs) and Dark Aggression.

*– Azriel J. Knight*

## Why aren't there any page numbers?

That's a very good question, the average person would come up with some answer like "So you flip through and read more". The truth is . . . Azriel is fucking lazy.



**SKINNY PUPPY**  
**Back and Forth Volume 5**  
[Nettwerk]  
[www.litany.net](http://www.litany.net)

So, despite the bad blood that Nivek Ogre had with the other members of Skinny Puppy in 1996, he and cEvin Key reunited possibly for one time only at the Doomsday Festival in Dresden Germany in August 2000. Thus bringing us the recording of "Doomsday: Back + Forth Vol 5 – Live in Dresden", under the Nettwerk record label. Like just about everything else from Skinny Puppy, this really isn't a CD that I would rush out and pay twenty-some dollars for. There are only a few tracks that really catch my attention (i.e.: Deep Down Trauma Hounds and Harsh Stone White) and a few others that sound a little too weird (not that weird is a bad thing), and a few that were a little too repetitive for my liking.

Whether or not I'd recommend this CD to a devoted Skinny Puppy fan is a completely different question altogether. Being somebody who has been a bit indifferent about their music for a long while all I can suggest is to give it a listen to first and decide for yourself.

*– Brooke Chiasson*



**SEPHIROTH**  
**Cathedron**  
[Cold Meat Industry]

I have decided that anyone who claims to be a Cold Meat Industry fan is in fact *not such* if Sephiroth's Cathedron is not already floating around in their CD collection. This is a beautiful example of dark ambient at its finest and should not be overlooked. This full-length album gives us dark ominous drones, tempos that can change direction as easily as the wind, powerful tribal drum arrangements, and gently threatening sounds that make up the melodies and fill in the body of each track. Sephiroth brings forward compositions that sound real and impose a cold, comfortable atmosphere. So far this is the only release from Sephiroth, but if you're lucky, you can also find some of his early recordings under 'Ulf Soderberg' - worth looking into if Sephiroth has turned your head. All in all, it only took one spin of this disc before I was officially addicted – highly recommended.

*– Sarah Cassady*



**DARK MUSE**  
Sounds From Beyond the  
Silver Wheel  
[The Fossil Dungeon]  
[www.eyescreamjewelry.com](http://www.eyescreamjewelry.com)

This seven track digipak brings back the days when I was really into Silent Watcher of Dark Matter and Not Applicable, two fantastic but under appreciated bands.

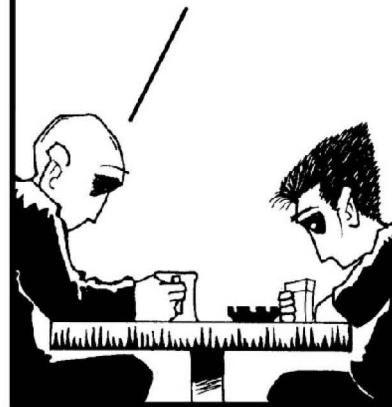
Dark Muse, a solo project by Phyll Smith, has subtle and macabre vocals. The synth work is lovely. Long, drawn out, progressive dark ambient, utilizing panning and echo effects that blend wonderfully with her soft cries. The haunting ambience is gradual and minimalistic, but extremely creative. Smith uses a guitar, a line 6-modeler, a Russian string piano, bells, nails, coils, screws, water and bowed cymbals, among other things to produce her sound. Before SFBTSW, Smith released a series of mp3.com CD's. SFBTSW isn't purely a dark-ambient project, other genre appearances in this seven track experience are ethereal, experimental and darkwave, sometimes as a singular, but mostly in combination.

Track one, Queen of the World of Spirits is haunting, dark and therapeutic in some respects. Certain Angst, our next track has a tribal feel, but not up and close, more like, just beyond your sight in the distance at sunset, again, very subtle. Calm is where I hear the reminiscence of mp3.com artist Not Applicable. Calm has a tunnel effect so to speak. You'll have to listen to understand what I am trying to get at. LunaFlow (The Deep) is track four. If Silent Watcher of Dark Matter wasn't such an unknown artist I would swear this was a blatant rip off, but instead it's more like re-created originality.

I swooned at Phyll Smith's ethereal vocals, a lot of hums and hoos, and they don't overpower the synth work - it mixes very well. Smith takes advantage of the concept of her voice being an instrument and not a centerpiece to take away from the surrounding objects.

This is a must-buy for people who seek out candle and incense music. – **Azriel J. Knight**

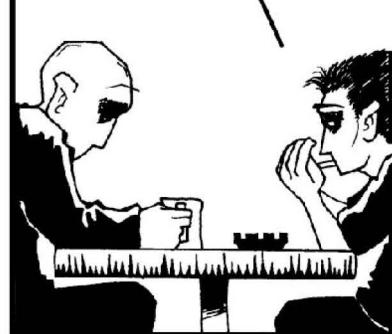
WHEN YOU START TO EXPECT PEOPLE TO LIE OR BE STUPID OR MISCHIEVOS, YOU CAN PREDICT THEIR ACTIONS A LOT EASIER.



YOU WON'T BE SURPRISED WHEN SOMEONE FUCKS YOU OVER OR, BETTER YET, YOU CAN PREVENT IT FROM HAPPENING.



OR YOU CAN TURN IT AROUND ON THEM.

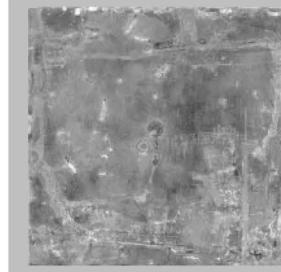


HEH, NOW YOU'RE THINKING LIKE A SELF-PRESERVING, VINDICTIVE BASTARD!

GOOD FOR YOU!

© ROBERT TRITTHARDT

**BAD SECTOR**  
Xela  
[Cold Lands]  
[www.bad-sector.com](http://www.bad-sector.com)



Yet again, Bad Sector doesn't let us down (in fact, I am finding that Italy has been providing us with more and more intriguing artists). Everything you have grown to love about Bad Sector is demonstrated on this album. Xela is a re-mastered recording of the backing tape used in the Sonderangebot performance in Berlin, 1996; a half hour track exhibiting the classic Bad Sector grindy drones, raw textures, intense mechanical accents, and distinct arpeggios. The CD and inserts are cased in a heavy metal box decorated with a spattering of paint and the like. Not only can you have another beautiful album by Bad Sector, you can own an eye-catching piece of work among the plastic jewel cases on your rack! Look for other Bad Sector discs, such as The Harrow, Polonoid, and Dolmen Factory. It seems as though most of what he has released is done in ridiculously small print runs.

Limited to 989 copies.

– **Sarah Cassady**



## MOURNING AFTER PILL

### Ask and Ye Shall Deceive [mp3.com]

[www.mp3.com/MourningAfterPill](http://www.mp3.com/MourningAfterPill)

I didn't think a decent song could be produced using Froot Loops, but The Mourning After Pill proved me wrong.

I have been aware of this project for about a year now, and used to frequent the site to check for updates. I would occasionally plug The Parasitic Need into my Winamp, which is the first track off this single.

Ask and Ye Shall Deceive has some funky twists and turns you'll enjoy, and some you might be mildly annoyed with - there's a bit of boring repetition here. Again, it's all a matter of opinion of the individual, some like repetition, some don't.

AAYSD consists of four original tracks and two remixes. Most of the songs on here have the certain appeal of a pleasant dark ambience - the lyrics are a bit cheesy but Mourning After Pill seems to be a hobby project. My biggest beef is that it's an mp3.com release, and most know about the whole Universal problem that started in October. I must admit, mp3.com produces better CD's now: shrink wrapped and less propaganda.

MAP has some creative elements worth checking out.

**– Azriel J. Knight**

## FEAR ABSOLUTE

### The Truth [Independent]

[www.fearabsolute.com](http://www.fearabsolute.com)

Fear Absolute claim to have influences of technically brilliant bands like Dream Theater and Death. But after listening to this five track demo, I thought that the only thing that makes this Fredericton, New Brunswick - based death metal band unique from the typical "cookie-monster rock", is that they don't sound so much like their on coke or crack (which is a good thing). Other than that, these guys have no surprises.

However, if this death metal thing really does suit your fancy, they are releasing their second demo in the very near future.

**– Brooke Chaisson**

## econocon

Business solutions for the active terrorist



## ECONOCON

### Business Solutions For The Active Terrorist [Old Europa Café]

Straight from the boys of MZ.412 comes Econocon. Don't expect the MZ.412 flavour in its purest form, no, no. Expect harsh electric power noise and harsh vocals to match. Some interesting material here... not all of it portrayed with the greatest of tact but definitely some high points (thank you Old Europa Café!). The lack of tact comes in when the noise element actually becomes unbearable according to your eardrums and not necessarily to your taste. Other than that, the material is arranged in a most reasonable manner and almost comes across as 'coordinated experimental' at times. There is some variation in tempo, sound, and even style. And I don't lie when I say that the vocals are well-suited – very in-your-face with lyrics that give the bird by themselves. Honestly, I cannot think of another noise project that melds the vocals so well! If you want to take a chance, and feel kind of angsty, Econocon seems to be a good direction to head in.

**– Sarah Cassidy**



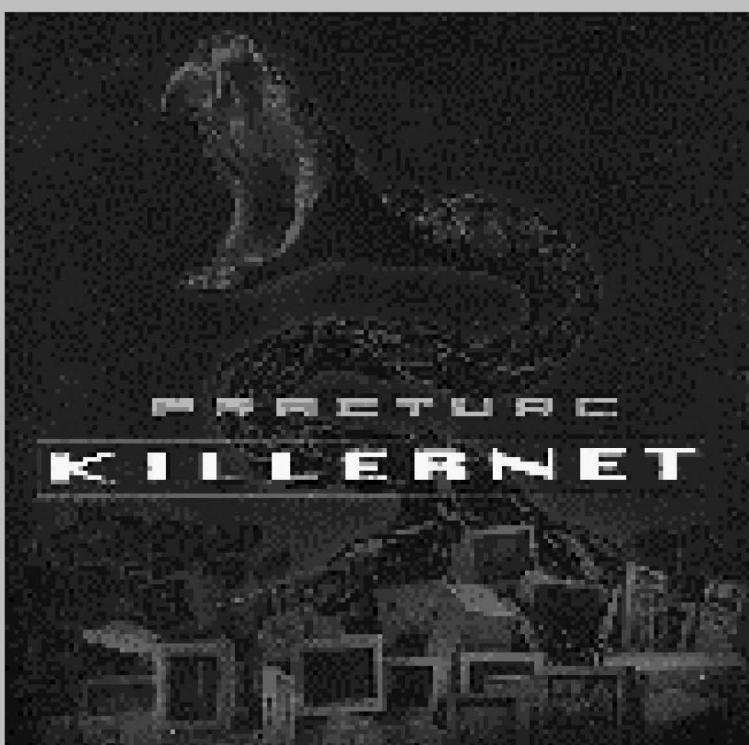
## DARKTHRONE

### Plagueweilder [Moonfog]

[www.darkthrone.no](http://www.darkthrone.no)

The thing I love about this band is that you always pretty much know what you're getting into, brutally raw in your face black metal. Their latest release, Plagueweilder, is no exception to this rule, delivering exactly what you'd expect. The production is a little better than usual, with the drumming a lot clearer and technically executed. These guys really know how to deliver a down and dirty black n' roll groove. You could almost say this is beer drinking music. My favorite song has got to be "Sin Origin", sounding a lot like Bathory in a beer swilling stupor with the lyric, "entertaining Satan on an wet electric stage". Yah man, cheers to that. This stuff is great! So break out a six pack and throw on Plagueweilder.

**– Greg Manz**



FRACTURE  
Killernet  
[Pendragon]

My first introduction to Fracture was their single Terror Eyes featured on Off Beat's [CLASSIX] compilation. Now, Terror Eyes took me somewhat by surprise. The track takes about half the song to build up to full momentum and new and modified layers are constantly being initiated. My surprise? It worked beautifully. Despite its sluggishly progressive timeline, there is nothing sluggish about the material and its toothiness remains a constant throughout. So, on to hazarding the originating album. Killernet does not seem to disappoint. It is a curiously diverse album in that Fracture did not attempt to duplicate the sound of Terror Eyes in any other track. I could rant for hours regarding the hideous redundancy that occurs in so many projects – sometimes it works, sometimes not. The absence of redundancy in this project, however, has proven to be a brilliant stroke. The unvarying quality throughout is welcome as a constant and I am pleased to find that each track did offer a comparable level of sophistication and layered exploration.

Let me explain a little by what I mean when I refer to this album as being 'diverse'. Fortunately enough, the vocals (male) also go in stride with each track's mood – usually under a consistent distortion: not too hot, not too cold – just right.

Soak this album up. Their only other release, Hell, is a real pain to get ahold of. Hell is actually a concoction derived from Killernet so don't be too disappointed if it is nowhere to be found. As for new upcoming material, who knows. But if this is the only real album Fracture releases, better leave it at that rather than with a follow up that may never exceed the expectations put fourth by Killernet

– Sarah Cassady



LACUNA COIL  
Unleashed Memories  
[Century Media]  
[www.lacunacoil.it](http://www.lacunacoil.it)

This is the fourth and latest release from this Italian sextet, consisting of fifteen tracks, including five bonus tracks from their Halflife EP.

Overall, this band is about as progressive as Nightwish of Finland, but not as intense. At the same time, they're not as lame and boring as The Gathering either. Lyrically, the album can range from being well put together, to semi-intelligent, to exceptionally dull. According to Century Media Record's bio of the band, they have an ability "To lure the listener into a thunderously dark and passionate landscape of soulfulness." It's a cheesy phrase, but I'll actually admit that a number of tracks, (i.e.: Tracks 1, 4, and 10) have done so for me, while some others were just typical boring goth-metal.

– Brooke Chaisson

## *AN INTERVIEW WITH TARA VANPORTFLEET OF LYCIA*

**Tara talks about their struggles and how they transformed it into the newly released full length album "Tripping Back Into The Broken Days"**

# LYCIA

**One of the big questions that I have is how is the band name supposed to be pronounced? I have heard Lycia, LIE-ceea, Ly-shia. While we are on the topic, what does Lycia Mean?**

We pronounce it "LIE SEE UH" but I think the proper pronunciation is "LIE CHEE UH". Mike picked the name Lycia because he was studying Mediterranean culture and liked the "LOOK AND FEEL" of the word (he has a degree in geography).

**Before we talk about the new album, could you tell**

**us a little background on what Lycia is all about, the sound and the message. This is mainly for those who have yet to hear your music.**

We really don't have any particular "message" to our music. We just write about what we're going through, our perceptions at any given time. The environment around us is always a large influence on what we create. I think that's evident with

albums like "Cold" and "A Day In The Stark Corner" in particular. The new album is very much in the same vein.....very, very soaked with our emotions and with our environment.

**Tell me about some of your thoughts when you first heard Lycia before you were a member.**

Well, I fell in love with Lycia from the first second I heard it. I popped the tape into my cheapo boombox and my jaw dropped....then Mike's voice kicked in and I knew I had to

know him. I actually wrote Projekt to get his address and remarkably Sam wrote me back and gave it to me. (Sam just recently sent that letter to us in a frame! I have no idea how he still had it!) The music Mike creates never ceases to move me on a very emotional level, I still can't listen to "Stark Corner" without crying. There's just something about his work that reaches somewhere deep inside....and I think it's something intangible....and something he would deny.

**What has been the most successful release? Tell us about that**

Well, I guess that would depends on your definition on success. I think we're probably most satisfied with the current release. Most of the albums have weird stuff associated with them for us – which makes them somewhat frustrating. The current release feels very comfortable to us....and artistically very satisfying. In terms of sales, Ionia is the most successful to date, followed by Estrella. **Utilizing one of your side projects, "Estraya" you and Mike did a fund raiser for the September 11th**

**tragedy, how did that go?**

We ended up having to cancel our set at the last moment. Mike was having some health problems, which caused us to cancel. The event itself was loads of fun! I really enjoyed hanging out with "Fans" and seeing other bands play. I believed they raised a good amount of money. Also, thanks to Angie for the absolutely gorgeous hand printed cookies and fuzzy spider pen! Mmmm!!!!!!

**"We just write about what we're going through, our perceptions, at any given time. The Environment around us is always a large influence on what we create"**

## **Okay, finally onto the new album. Give us some background on what it's all about.**

Well, as is the case with all our releases, "Tripping Back into the Broken Days" chronicles a moment in time for us. Mike nearly died a few years back and this threw us into a huge vacuum of sadness and fear and confusion. Mike was so sick at one point that I would sleep with one hand on his stomach making sure he was still breathing. He had dropped to 112lbs and his body had begun shutting itself down. Coming through that period and into another period of transition really put us into an emotional loop. "Tripping" really sort of chronicles the time before and the few months after our move from Ohio to Arizona and the miles in between; as well as the emotions associated with all we had been through and where we're heading. The album has a very natural and emotional feel to it. I think the people who understand the history of Lycia and us personally will really connect with this release and really understand who we are as people. The album has a very rustic sort of "American" feel to it. It reminds me of driving through the grasslands of Oklahoma.....and the hills of West Virginia. I can't really explain what it feels like to me.....but it gives me the same feelings that some of Steve Roach's music gives me – where the atmospheres are so vivid you can physically see them.....and the mood to me is reminiscent of some of the really old traditional bluegrass music . Just a very earthy, natural, emotionally draining, yet simple and beautiful in it's sadness.

## **I was under the impression Lycia had closed up for good, was that true at the time it was rumored?**

It was absolutely true. We had no intentions of ever working on music again. Mike wouldn't even talk about music for nearly a year. As I said earlier, he was very sick. We had also really gotten frustrated with the whole "music game"....and we were no longer even able to attempt "the game" with his illness and having to work full time for health insurance and to pay our bills.. Mike slowly starting picking up the acoustic guitar and playing for fun...then he started writing songs. After we moved to Arizona he couldn't find work anywhere. He was home everyday waiting for the phone to ring and it was really becoming scary. Basically he decided to record as a way from keeping himself spiraling dangerously deep into depression. He didn't even tell me he was recording until the album was almost half finished

## **What differences on Tripping Back Into the Broken Days will the fans notice from previous releases? What is the meaning behind the album title?**

Well, I think "Tripping" still feels very much like Lycia – but I definitely think there's almost more of an emotional story to this release. We purposely left the vocals a lot drier than on past releases so that the words could be heard and felt. I think Mike could tell you more about what the title means to him as he named the release....for me it just represents that no matter how far you come through something traumatic....you can always fall right back into

it....and there's always something around the next corner. For us that's been the case. As soon as you get through one devastating event there's another right around the corner. I know some people probably hear our music and think "Man, these people just need to get over it"....but the fact is, if I sat here and told you everything that's happened to us in the past six years you'd wonder how we're still standing. We don't write sad lyrics to feel sorry

for ourselves we're writing about very real and honest emotions...hmm...at least we are honest with ourselves.

Writing about these things is in a sense a form of therapy or something. We would like nothing more than to be happy and ride off into the sunset.....unfortunately we haven't been that lucky yet. We're always hopeful though.....

## **Tell us about some of your favorite tracks and the meaning behind those songs.**

I'll just speak for my songs. Blue Heron was inspired by this one day when we first moved to Arizona. We had virtually no money and we basically just went to parks and sat by the water for entertainment. Well, on this particular day we watched this blue heron standing on the water's edge hunting for fish. Because things were so different at the time, it caused a lot of tension... and a lot of real panic. I think the song just

sort of represents things I was feeling inside...and on that day it just really overwhelmed me. Another track is Give Up The Ghost. The idea of this song was inspired by the house on the cover of the album. That house was a mile up the street from where we lived in Ohio and had been abandoned my entire life (who knows how much longer). We went out there to take the photos and I got this idea of this lost, dead girl sitting inside the house wondering where everyone had gone. There was still old furniture in the house and I just got the idea of her sitting in the chair waiting for someone to come home....waiting for someone to come and get her. It also has more relevance to my actual life. Asleep in the River has a lot of different meanings to it. I grew up on the Cuyahoga River, so that obviously inspired me. There's also this vague "rebirth" theme to it.. Cat and Dog also has more than one meaning to it, the real obvious, simple explanation would be that it's a love song between a cat and a dog. The rest of the meaning has to do with me watching Mike fall apart – and in my heart hoping and dreaming to see him happy and healthy. It's Okay To Be Small is about Mike nearly dying watching him waste away. . . and me telling him it's okay to be afraid sometimes.....and that he doesn't always have to be the strong one. I'd like to mention one of his tracks Vacant Winter Day. . . It's one of the most beautifully sad songs I have ever heard .....



# CRUXSHADOWS



THE CRUXSHADOWS  
Tears  
[Dancing Ferret Discs]  
[www.cruxshadows.com](http://www.cruxshadows.com)

It took me about five seconds to fall in love with this CD. Here's the break down for you

#### Track One: Tears

I really enjoyed the synth work on this, and the voice of Rouge is very pleasant. As well, the chorus is very uplifting. You'll love it right off the bat (if at all) and it will continue to grow on you with every listen. Very goth-electro, very cool

#### Track Two: Tears (Apoptygma Berzerk re-mix)

There are still vomit stains on my carpet from when I heard samples of APB's Harmonizer. Lucky for The Cruxshadows, APB pulled off a decent remix of Tears. It has the typical progressive layered build up for the first two minutes and the super synthy overdose we have come to expect from APB, but I didn't add any more stains to my carpet, so it must have been good.

#### Track Three: Within

My personal favorite. As with the original version of Tears, the beat is catchy and Rouge's voice is soft and follows the synth in perfect sync. This is a fantastic choice for DJ's - easily danceable. By now on the CD I notice that the lyrics on this CD are very spiritual and very metaphorical, more so than most lyrics I pay attention to.

The violins in this track are a nice touch, they follow you throughout the song but just under the level of being noticed, at least at first

Track Four: Tears (Robbie Tronco/Knobhead remix)  
This begins with violins, the violins stop and synth replaces it. Then the violins decide to play along, and somehow the total effect gives a very Egyptian feel. This is my favorite remix of Tears - I've always been a sucker for a violin.

#### Track Five: Jabberwocky

Jabberwocky, which means basically gibberish, starts out with some thunder and a narrative from our man Rouge, and some creepy gothy sounds. I didn't enjoy this track a lot, but still enjoyed it, I suppose I am a bit partial to Tears on this CD, but that's just me. If anything this track is creative, but also very short, just under three minutes.

#### Track Six: Tears (Fictional remix)

Rouges vocals are teched in this track, some will like it, some wont. The synth beat gives off the same aura that APB's remix did - good, but generic.

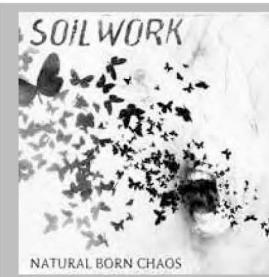
#### Track Seven: Heaven's Gaze (acoustic tears edit)

I am indifferent to this, it's definitely different from all the others, mainly for it's lack of synth. It's goth, its got pianos, and hard to hate. Wait, I changed my mind, the chorus just came on, I like it! Yes, because of the violins.

#### Bonus CD Video Track: Tears Recorded Live (Artifact Tour 2001, Philadelphia, PA)

This was fun to watch, Rouge's vocals were pretty good, and he wears one of those head set deals, which allows him to roam about on stage, and even off stage, he actually walked into the audience during the song, I found that very cool.

Tears has put The Cruxshadows on my list of band favorites – **Azriel J. Knight**



SOIL WORK  
Natural Born Chaos  
[Nuclear Blast]  
[www.soilwork.com](http://www.soilwork.com)

Possibly the best Soilwork album to date, all thanks to the recording talent of Devin (Strapping Young Lad) Townsend. This Swedish band started out in 1995 under the name "Inferior Breed", producing an album similar to the likes of Pantera and Machine Head. Currently, they have a new keyboardist, Sven Karlson, who is a little more diverse in his playing and effects, than the previous keyboard player. At the same time, the rest of the band remains as technically proficient as ever. This album is only recommended to people who can deal with a high level of intensity. No wimps allowed.

– **Brooke Chaisson**



**INNER SURGE**  
**Solus Verum**  
**[Independent]**  
**[www.innersurge.com](http://www.innersurge.com)**

Let's get one thing straight right off the bat. When I go to see a band play live, I want to walk out of there saying "Man, that was great! They played hard, they gave it all they got, they rocked my world and their shit was together... fuckin' cool!" And I'd rather be able to say it without having to have had the entire experience blurred into enjoyment by cheap ass draft.

Inner Surge let me do that. I had the chance to check the band out a few months back at Calgary's Level 4 Nightclub (formerly Bourbon Street, formerly Rebar, formerly Dunes, formerly Gargoyles, etc.) On a cramped little stage, with too many musicians for the space they had to play in, Inner Surge kicked some serious ass. The strength of the live show rests in the rhythm section - a driving combination of bass and percussion that reminded me somewhat of bands like Tool and Rage Against the Machine. They're the only hard alternative rock band I've seen employ a Digeridoo, which made me snicker at first but won me over soon after. They played a great set and I wouldn't think twice about seeing them again.

At the heart of Inner Surge is one Steve Moore. He's a talented guy, don't get me wrong, but on *Solus Verum* he seems to have maybe bitten off a bit more than he could chew. On the album, Moore composed, performed and produced the music almost entirely by himself, bringing in only a handful of guest musicians on very few of the songs. The music is well written and for the most part well performed, but Moore's abilities as a producer are questionable. The vocals on most of the tracks sound, to be blunt, pretty awful, and could benefit greatly from the experience a professional producer would bring to the mix. The problem is not that Moore is bad singer, it's just that on this CD he is pretty poorly recorded. There are places on the album where the music seems to drown itself out in a blur of fuzzy bass sounds. *Solus Verum* would make a great demo, and it is passable as an album, but I'm afraid it doesn't hold up as well as it could.

Despite the points it loses on technical merit, *Solus Verum* has more heart and soul in it than anything in the same vein has shown in years. Steve Moore's passion for his music and lyrics shows through on every song the CD. These songs are some of the most politically motivated I've heard in a long time, especially on the local scene.

Give Moore credit, this is a big project for one guy to try to undertake by himself. Realistically, he should've had more help with *Solus Verum* than he seems to have had. If the live show they put on is any indication of what they're capable of, I look forward to hearing more from Inner Surge in the future.

Live show - 9/10  
CD - 6.5/10

*-chris parasyte*



**ABSURD MINDS**  
**Damn the Lie**  
**[Scanner]**  
**[www.absurdminds.de](http://www.absurdminds.de)**

The second verse the same as the first - Absurd Minds return with their second full-length CD of Project Pitchfork influenced EBM. It's a good thing *Deception* was a really good CD, because *Damn The Lie* shows little evidence of artistic growth in terms of song writing, composition or thematic. The songs on *Damn The Lie* are well produced, and well written, but they really just stay the course as laid out on the previous CD.

While it is an enjoyable album to listen to, it really doesn't break any new ground. It's good, but not great. If Absurd Minds can just break out of this trying to sound "More Pitchfork Than Pitchfork" mentality they seem to be set into, and work towards a more unique sound of their own, they could be one of the groups to watch in the next few years.

*- chris parasyte*



**MIDNIGHT SYNDICATE**  
**Gates of Delirium**  
**[Entity]**  
**[www.midnightsyndicate.com](http://www.midnightsyndicate.com)**

The third installment from this duo who create gothic/horror soundtracks for movies that do not exist. For those who loved their first two releases, *Born of the night* and *Realm of Darkness*, you will not be disappointed. Then again, you may be, for the same reason. There are not many surprises on this release, everything is well done, from the production to the artwork, and yes, even the music! But don't expect any drastic changes. This is great background music for horror houses or anything related to Halloween.

*- Azriel J. Knight*



**PERDITION**  
**Nothing Else Remains**  
**[Seventh-Circle]**  
**[www.perdition.com](http://www.perdition.com)**

Perdition is a band that hails from Toronto. Now I'm not really all that aware of how much this band is representative of the Toronto Goth/industrial scene but if we are to believe the bio and press kit that accompanied this release then they are apparently redefining it. Realistically Perdition can only lay claim to being a very mediocre goth/metal/EBM hybrid, ruling ruthlessly over maybe their apartment block at the very best.

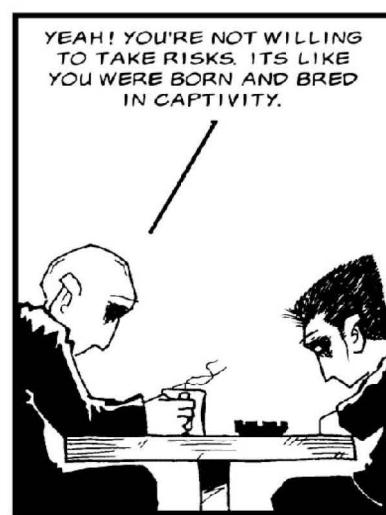
Over the years I've heard too many Goth bands to remember and the one thing I've learnt is that vocals make or break this kind of music. The female vocalist is touted as having taken vocal lessons (apparently opera training too). Well I'll tell ya her teachers were very kind to encourage her to be a singer - kind to her but not to us. For the most part her vocals are the weakest part of this release. The lead vocalist is alright - he delivers an earnest performance while hitting enough notes to make it passable. I hate to harp on one thing but the female vocalist damn near ruins every song she sings on except maybe the song, "Narrow Eyes," which musically is a nice little EBM-ish number, which if the vocals were better could do well in clubs.

I could go on and on about what's wrong with this CD, things like line noise at the end of songs, clunky drum programming, a cheesy metal guitar sound, some truly useless re-mixes and on and on and on...

Despite all these negatives there are a few songs that I find myself going back to. First off there is, "Sorry," which is a mid tempo Gothic rock tune with a good serpentine baseline and catchy chorus' topped off with a crunchy ending.

Next up is "Empty Promises". It starts with a bludgeoning metal intro, then slides into Gothic metal dirge territory, which just builds and builds until – alas, she sings some backing bits. Oh well, I still like this song. Lastly there's the best remix on the CD of the song, "I'm not the one," this is a neat electro version of the original reminding me of mid-era Skinny Puppy. In summation, if you were to rate this CD by the percentage of good songs to bad it would be a 2.5 out of 10, which is somewhat unfair, as it doesn't represent this release as a whole - but it would be tempting to rate it that way. I guess nothing else remains to be said, sigh...

**- Greg Manz**



# DEAD AIR

...INDUSTRIAL. EBM. SYNTH. GOTH. MISC.  
 TUESDAY NIGHTS AT MIDNIGHT

DR. WENDY COX  
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 5PTR, 9/1  
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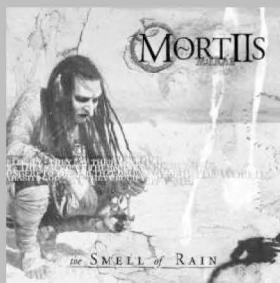


2000

90.9 FM [CALGARY]  
[WWW.CJSW.COM](http://WWW.CJSW.COM) [THE WORLD]



Photograph by: Anna Kallberg



**MORTIIS**  
**The Smell of Rain**  
**[Earache]**  
**[www.mortiis.com](http://www.mortiis.com)**

"What the fuck?"

It's a pretty common reaction to Mortiis, both visually and musically. In the past, any time I've played Mortiis' music for a friend or shown them a picture or his web site, the response has usually been something along the lines of a baffled look of confusion or revulsion.

Mortiis is a weird guy. He looks like a demonic elf, with long prosthetic pointy ears, a hooked nose, heavy makeup and a wardrobe that makes KISS look like Weezer. On past albums, such as 'Crypt of the Wizard' or 'Keiser av en Dimension Ukjent' (which loosely translated means 'Emperor of a Dimension Unknown'), his music was nothing short of epic instrumental. Mortiis produced soundtracks for slaying orcs in a darker world (or at least a Playstation RPG).

Then, with 'The Smell of Rain', something changed. Gone are the long instrumentals. Gone is the sense of epic adventure and consequence. Gone is the enveloping feeling of the fantastic the music of Mortiis once instilled. We've entered Mortiis: Era 2.

'The Smell of Rain' starts like any other Mortiis album could be expected to start - the opening track, "Parasite God", begins as a strange sounding electronic keyboard line with a dark tone to it plays a somber tune. Twenty-two seconds later, the bass drum kicks in, and Mortiis fans say "What the fuck?" At 1:27, Mortiis fans realize why he's never put vocal tracks on his albums before. Mortiis really can not sing very well at all.

Yet his staccato vocal delivery style seems to fit with the music on this album, which is a strange mix of Mortiis' own brand of electronic opus and Sisters of Mercy influenced goth rock. While the music on this album is unlike anything Mortiis has ever really done before, with his solo projects or during his days with black metal band Emperor, 'The Smell of Rain' is actually a pretty decent album musically. The vocals are, perhaps fortunately, recorded at a rather low level in the mix on most of the songs. Not only is Mortiis a poor singer, he's also not a great songwriter by any stretch. There are some pretty awful lyrics on here, more or less reminiscent of some of the early bootleg Nine Inch Nails demos.

When you look at the list of artists Mortiis thanks for inspiration this time around (including Nine Inch Nails, Enigma, Moby, Vangelis, horrible 80's synth pop, Rob Zombie, Tool, KMFDM, The Sisters of Mercy and many more), it's almost understandable why this album sounds the way it does. Key word: "almost". How any artist can make a departure like this from their old style of music is never easy to understand, unless they're going after Top 40 rotation like Apoptygma Berzerk seems to be doing. 'The Smell of Rain' is not going to hit mainstream radio charts, and Mortiis won't be on MTV any time soon. It is a pretty decent album, despite its campy lyrics and almost schizophrenic musical composition. Fans of industrial, darkwave, goth rock and dark synth pop will all be able to find something on this CD they can enjoy.

— *chris parasyte*



**DEVIN TOWNSEND**  
**Terria**  
**[Hevydevy]**  
**[www.hevydevy.com](http://www.hevydevy.com)**

Yep, Devin's done it all, from singing for Steve Vai to playing guitar for Front Line Assembly, and so on and so forth, so I'm gunna shut up because everyone knows about all that shyte already. This is the newest release under his own record label, recording along with drummer Gene Hoglen, who has continued to work with Devin since the production of the Strapping Young Lad album 'City'. This album doesn't sound nearly as drowney as Physicist, nor as popish as Infinity. But like most of the other recording, it does have its lame moments.

Most recommended tracks would be Earth Day and the Fluke (despite that it sounds punky in the beginning).

— *Brooke Chaisson*

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**EMPEROR**  
**Prometheus**  
**[Candlelight]**  
[www.emperorhorde.com](http://www.emperorhorde.com)

Sadly, this is the final release by this great band - and what a farewell it is. They've managed to one-up every other black metal band with this release, Prometheus captures the best of their previous works while making progressions in style, technicality and ferocity. The production is great, showcasing all the musical elements. I wasn't aware before of how good a drummer Trym is, his playing is unbelievable, blasting away into emptiness. As usual the guitar playing is amazing straying from brutal black/death metal riffage to some prog/jazz elements. Wow! Brutality and melody intertwined with symphonic guitar orchestrations equally perplexing and entrancing, what a fitting end to a brilliant career. All hail Emperor!

– **Greg Manz**



**ABSURD MINDS**  
**Deception**  
**[Scanner]**  
[www.absurdminds.de](http://www.absurdminds.de)

Project Pitchfork's latest offering is a pretty decent album called Deception. It sounds pretty much par for the course for Project Pitchfork, and fans of the band shouldn't be let down. The music is pretty well written, as usual, with the signature sound fans of the band have come to know and love over the past decade or so. Peter Spilles' vocals are a bit rougher on Deception than on other Project Pitchfork albums such as Eon:Eon or Chakra: Red!, delivered with a bit of an aggressive growl this time around.

Oh, sorry, wait a second. Now that I take a closer look, I can see that this isn't Project Pitchfork at all. It's the N\*Sync to Pitchfork's Backstreet - Absurd Minds. Listen to this album and you'll see how I could get the two confused.

All kidding aside, Deception is a good album. Sure, it sounds like it was pieced together from the loose bits of tape lying around on Peter Spilles' studio cutting room floor, but it's pieced together very well and is an enjoyable album all around.

– **chris parasyte**

I am starting to run out of things to say in these text boxes



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**LYCIA**  
**Tripping Back into the**  
**Broken Days**  
**[Projekt]**  
[www.lyciummusic.com](http://www.lyciummusic.com)

When I gave away my Metallica CD's and traded them in for more underground gothic music a few years back, one of the bands that I fell for, and just could not get enough of, was a band called Lycia. Arguably the first darkwave band in existence, since the head of the label they are cradled under coined the term, that man is Sam Rosenthal, that label is Projekt.

A couple years ago Lycia called it quits, a project blossomed from the confusing year of 1988 when goth was in one of its many transitions. But Lycia was not gone for good, for they have released a new album, entitled "Tripping Back Into the Broken days" and yes, the rest of this text is on that album, so read on my friends, and learn all about the continuation of this legend.

For those of you who are familiar with Lycia's older material, you are in for quite a treat. Lycia has boiled their music down to the basics, and discovered the power in simplicity. All tracks consisting of acoustic guitars with ambient backing and ethereal vocals from both Mike and Tara Vanportfleet. Our opener is also our title track, TBITBD sounds very much like a welcome back message, this was my impression when the CD first spun in my hard drive. Every track thereafter has intense feeling, melody and meaning. Most songs deal with the artists battle with illness and sometimes poverty, something many of us can relate to. This isn't some bullshit like the Backstreet Boys whining about loneliness - this is genuine.

Some of the most memorable tracks include Fades Down Far, It's Okay to be Small, and the title track, Tripping Back into the Broken Days.

This music has a feeling of being ageless, therefore I believe nearly anyone can, and will, enjoy it.

*- Azriel J. Knight*



2002



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2002



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**KARL MOHR**  
**The End of the Line**  
[Interdimensional]  
[www.karlmohr.com](http://www.karlmohr.com)

Karl Mohr's 'The End of the Line' suffers from a malady that strikes too many albums. There is one really killer song on the album, and then it falls flat. The opening song on the CD, "Unidentified Flying Object" is a great song, with driving chuggy guitars and dirgey drums leading the way backed by well timed and nicely produced electronics. There is also a German language version of the song here to close out the CD, "AuBerirdisches Wesen, UFO". It is an interesting way to bring together the songs on the CD as an album. Many bands have tried in the past to use the same keyboard line or guitar riff in a number of songs to give their album a cohesive theme and sound, and it works on albums like Pink Floyd's 'The Wall' and 'The Downward Spiral' by Nine Inch Nails. Recording the same song in another language is an intriguing idea, and it works well here, if only for the break the second version of the track provides from the rest of the CD.

The following songs are a strange mix of experimental electronic instrumentals and poetry. In a way, 'The End of the Line' reminds me of Pink Floyd's 'The Wall', only much more abstract and without the feeling of a cohesive concept album. Some of the songs almost sound like pop songs, such as "Kleines Feuerstückchen", though I really have no idea what the song is about since I don't speak German. "Have You Seen My Rabbit?" stands out as a depressive lullaby for Pugsley and Wednesday Addams. "Can Your Remains Be Buried With Mine?", which I assume to be the ballad on the album, is more depressing than any song I have ever heard, despite the circus-themed musical instrumental in the middle of the song. It sounds like a musical lobotomy, only with less energy.

"The End of the Line" is one of the strangest albums I have ever listened to. Between the two versions of "Unidentified Flying Object", it's just too slow and depressing for my tastes. Don't get me wrong, some of the songs are not too bad. "Blown Away" is a pretty decent song, with a bit of a Mazzy Star-esque shoe gazing quality to it. It offers a bit of a break from the rest of the CD's depressive electro-goth dirge, as does "Rock and Roll Robot" - a fairly good electronic track in the same vein as Daft Punk's 'Homework' album. Still, on this CD the bad outweighs the good by at least a few pounds.

– **chris parasyte**



**MIDNIGHT SYNDICATE**  
**Realm of Shadows**  
[Entity Productions]  
[www.midnightsyndicate.com](http://www.midnightsyndicate.com)

Realm of Shadows is Midnight Syndicate's second full-length release. The band that makes soundtracks for movies that do not exist have managed to pull off another creepy, pseudo-Beethoven from hell experience in a jewel case.

This twenty-one track Halloweenesque experience from Entity Productions invites you to "Venture to the Realm of Shadows where restless spirits arise from unknown depths to wander the shores of night". Galvin Gozka and Edward Douglas create some very interesting (cheesy in some parts) tracks and my only real issue is with the short lengths of each track - the longest is five minutes. If you are into background tunes, Halloween parties, or making b-rated horror movies, you should already be on your way to get this.

Personally I enjoy it whenever I listen to it, but it's the sort of CD that can only be taken in small doses. I would not recommend placing it on repeat - it will get irritating around hour four.

– **Azriel J. Knight**



**NEUROTICFISH**  
**Sushi**  
**[Dancing Ferret Discs]**  
[www.neuroticfish.de](http://www.neuroticfish.de)

EBM IS DEAD! Or at least, so claims Neuroticfish in the liner notes to the CD 'Sushi'. Which makes me wonder, what is this if it isn't EBM? And what the heck does the name 'Neuroticfish' mean anyway?

Essentially a collection of re-mixes, B-sides and unreleased material, 'Sushi' is thirteen tracks of dance-floor-friendly futurepop goodness. The collection features four different remixes of Neuroticfish's prominent single 'Wake Me Up!', which are varied enough in their sound to ward off sounding stale and boring the listener. Each remix has a different sound to it, and if not for the vocal track you wouldn't know they came from the same song. A pleasant surprise, seeing as most CD's with more than two re-mixes of the same song end up being a chore to listen to ('Head Like A Hole' 10 track maxi single, anyone?). Considering that Neuroticfish produced or co-produced most of the remixes, it's surprising to see so much variation in the sound. Refreshing in a time when every remix of every band's song sounds like VNV Nation reject material. Also included are two different versions of 'Velocity', the best song you've danced to at the club without even knowing what it is.

The best song on the collection is 'Neurocaine'. Reminiscent of the days when New Order were worth listening to, the song has a definite early 80's new wave feel to it, especially in the deceptively simplistic sounding synthesized drum track and retro-sounding arpeggiation. 'Neurocaine' is the song you wish your favorite 80's new wave group would record with today's technology, if they weren't too busy writing their new acoustic indy rock or emo album.

Neuroticfish will appeal to the fans of bands riding the new wave of new wave like Mesh, Beborn Beton and Seabound, as well as current future-pop stars such as Icon of Coil and VNV Nation. The sound on 'Sushi' is pretty tight and coherent, well-produced futurepop that you won't want to sit still and listen to. These songs demand to be danced to. Even the previously unreleased demo track 'Rotten' holds up pretty well against other music in the scene today. It's surprisingly well-produced and competently composed, though compared to the other songs on 'Sushi' it has a more stripped down, borderline industrial feel to it.

Normally hesitant to recommend 'remixes and B-sides' collections, I have to give 'Sushi' its due and advise you to give it a listen. It has a strong, consistent sound throughout, with enough variation to stave off boredom and keep you listening.

*- chris parasyte*



**APOPTYGMA BERZERK**  
**Harmonizer**  
**[Metropolis]**  
[www.apoptygma.eu.org](http://www.apoptygma.eu.org)

Ingredients:

2 cups Scooter brand happy hardcore techno  
1 cup Aqua brand bubble-gum pop  
1 cup granulated white sugar  
caramel sauce, heated

1. In a blender, combine Scooter, Aqua and sugar. Blend on HIGH for sixty-nine minutes and forty-three seconds. Chill in the fridge for thirty minutes.
2. Strain mixture through a sieve to remove anything of substance. Set aside any lumps, as these can be used for an upcoming Assemblage 23 album.
3. Pour the strained mix into a CD jewel case and return to the fridge. Chill overnight to set.
4. Remove from the fridge and cut into wedges. Garnish with hot caramel sauce and horrible, painfully badly delivered lyrics. Wait for teeth to rot, followed by bleeding ears.

Serves 4 – 6

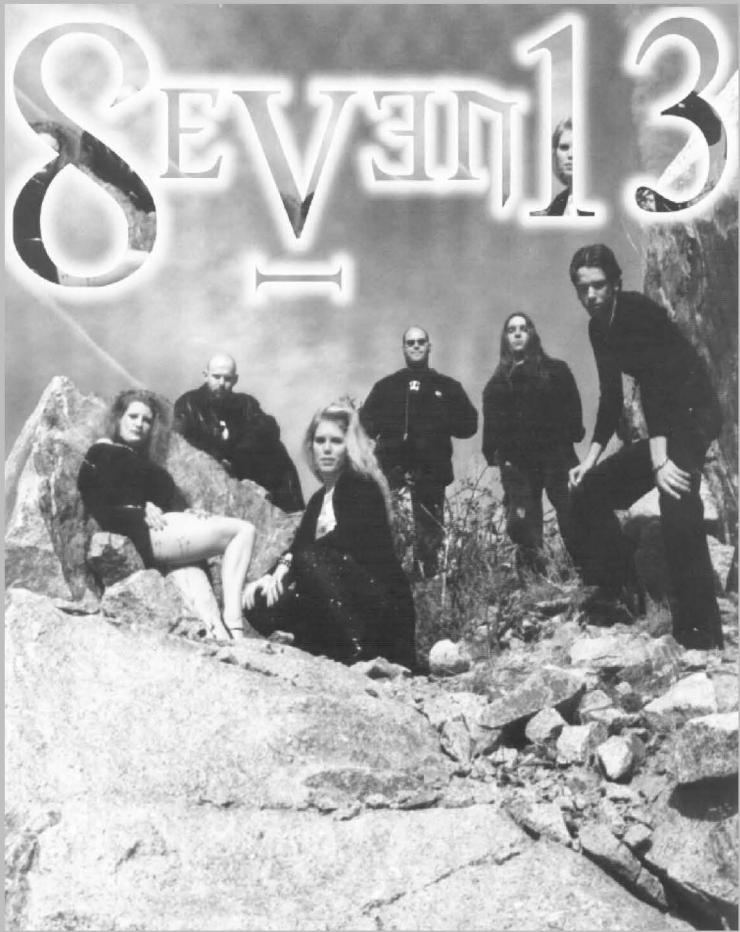
*- chris parasyte*



**MALDOROR**  
**In Saturn Mystique**  
**[Alkaid]**

Everybody knows what a guilty pleasure is, right? It's when you enjoy something without knowing why, with the knowledge that you are one of the few that do. These crazy Italians vomit forth a wild Goblins tinged blackened cult metal at a ferocious pace. It hits the listener with maniacal drumming, wildly mystical piano and organ, magical chanting, a fucked up twin guitar attack and even a kitchen sink or two. There is so much going on it's pretty hard to figure out - and boy it makes my head spin. Maybe it's all the drugs or something but this is music that should be experienced for the sheer spectacle of it. Please give it a try and tell me I'm not crazy.

*- Greg Manz*



**SEVEN 13**  
**Unleashed**  
**[What Matters]**  
[www.coven13.com](http://www.coven13.com)

Quandary of quandaries, how do I review this? Is this music that any of the readers would appreciate, or do I slag it? Should I say that this is a well played, decently written CD or more at home on top forty radio? Who knows? I guess I'll just try to muddle my way through this the best I can.

Seven 13 isn't anywhere near what I'd call goth or industrial, the band lies closer to maybe a prog, glam, or metal outfit. They are also nowhere nearer to my taste in music than Puff Daddy, yet somehow they have earned my respect. My earlier disgust at the material on this CD has slowly been replaced by a begrudging admiration for it's catchy up tempo pop-rock tunes and poignant power/ballads. This music belongs in a smoky pub with one patron alternating between melancholy and hate drowning their blues while another is celebrating life with libations aplenty. There is an intimate and thematic quality to this music that lends itself to live performance in a pub setting. Put bluntly this is bar band music of a very high caliber (think Bob Seger and the Silver Bullet Band meet maybe Queen).

It is hard for me to find a way to recommend the disc Unleashed to fans of pretty much any kind of dark music. In fact despite the hard fought appreciation I've gained towards this release I still found it an unsatisfactory listening experience. Check it out at your own peril.

– **Greg Manz**



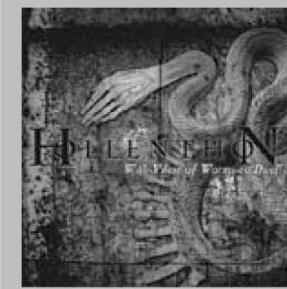
**CODED**  
**Cholinesterase Inhibitor**  
**[Independent]**  
[darkedmonton.com/coded](http://darkedmonton.com/coded)

Cholinesterase Inhibitor is a self-produced, self-released CD from Edmonton's Coded, also known as one Mike Beard. Despite that fact, it is actually quite good.

It's not uncommon for most self-produced efforts to fall flat on their ass, especially in electronic music. Often this is due to the artist's overconfidence in their own abilities as a producer, or a total lack of those abilities. Coded manages quite well on this album, producing a clean sound while keeping all of the elements where they should be in the mix. The lack of vocal tracks on much the album works to Coded's advantage; vocals are often where self-produced artists fall short, and Beard's music itself is strong enough to stand on its own.

With a style that could be best labeled as experimental industrial hardcore, Cholinesterase Inhibitor delivers nine tracks of solid sounding electronica. Interesting sounds and well-programmed percussion tracks force the adrenaline to flow. Overall, an impressive effort.

– **chris parasyte**



**HOLLENTTHON**  
**With Vilest Worms To Dwell**  
**[Napalm]**  
[www.hollenthon.com](http://www.hollenthon.com)

If awesome production was all it took to make excellent music then this would be one of the best releases of 2001, but this isn't the case this time. Wicked guitar sound, vocals clear and concise, percussion right where it should be and all the orchestral keyboard parts just right without overpowering the rest of the music. Yet somehow this doesn't seem to be enough to carry this blackened/death/orchestral release. On first listen I was mightily impressed but after repeated listens only a few songs stuck with me. Overall I guess it feels like I've heard this before. To new fans of this type of music I can recommend this CD, but for veteran listeners, if amazing production turns your crank then give it a spin.

– **Greg Manz**



**ORDEAL**  
**Malan**  
**[Eibon]**  
[www.eibonrecords.com](http://www.eibonrecords.com)

The new album by Ordeal, titled *Malan*, is so deceptively simple in its composition that at first I thought I would have trouble filling my word count requirement when I started writing about it. With subsequent listening, however, what comes across as musical simplicity is peeled back like the layers of an onion\* to reveal a richly layered sound.

At first listen, *Malan* comes across as a fairly anonymous ambient techno album. My first impression was that Ordeal had been listening to too much of Aphex Twin's ambient work, but the more I listened to it, *Malan* started to take on a life of its own. It is close to 51 minutes of clicks and blips, backed by droney sounds and guitar samples manipulated beyond recognition. Beats are woven in lightly and unobtrusively, adding to the ambient mix without distracting from it.

*Malan* is an exercise in musical minimalism. It sounds like slowly sinking in warm salt water. It is subtle, inviting the listener into its world and not letting go. The layers of sound demand that you give this album your undivided attention and soak it up. Listening to *Malan* is a truly immersive experience, and I'd recommend it be listened to through headphones only for at least the first ten listens - that is the only way you'll be able to give this CD the undiluted attention it deserves. Put simply, it is one of the most fluidly organic sounding compositions I have ever listened to. It was made without keyboards or traditional sequencing, which I suspect aids in the organic sound it achieves.

Each of the nine tracks on *Malan* have their own distinct sound, yet they work together to create a whole that is much more than the sum of its parts. Ranging from minimal ambient to, well, not-so-minimal ambient, Ordeal puts forth an album that is somehow more cohesive than most anything I've heard in a long time. This is much more than a simple collection of studio songs - there was some real thought put into this CD.

In a time when everything else is sounding computerized and rehashed, Ordeal manages to deliver the goods with an album that puts everything where it should be, and makes you listen damn hard to make sure that it's there.

*- chris parasyte*

\* I do not like onions. However, I thought it would be a useful metaphor.



**THORNS**  
**Thorns**  
**[Moonfog]**  
[www.moonfog.com](http://www.moonfog.com)

It seemed like I waited forever this CD to come out, and boy was it worth the wait. Snorre W. Ruch is the man behind the music, enlisting the aid of Aldrahn (Dogheimsgard) and Satyr (Satyricon) to carry most of the vocals, while Hellhammer (Mayhem, Covenant) plays live drums. From first glance it appears to be something of a super-group but you couldn't be further from the truth. This is definitely Snorre's baby. Unlike the other contributors' releases Snorre's has this feeling of cold otherworldly detachment, displayed through an album of mostly mid tempo songs. There are some good blistering black metal songs here like, "Stellar Master Elite," and "Existence." But in my mind the highlights are the slower songs with dark ambient soundscapes which are truly chilling like the tracks, "Underneath the Universe." Ahhh, patience is a virtue.

*- Greg Manz*



**DEATHLINE  
INTERNATIONAL**  
**Cybrid**  
**[COP International]**  
[www.copint.com](http://www.copint.com)

Deathline International are one of those groups who still make more or less INDUSTRIAL music, which is becoming a rarity with the current trend towards all things futurepop. Plenty of programmed drum tracks and keyboards, and hey, is that a guitar I hear in there? I think it is! Cybrid is recommended for those who like their rock or electro with an edge to it, but still easy to listen to. Catchy electronics and driving guitars combine to make this a fun, fast-paced ride.

I think some people just listen to Deathline International albums to hear what song they're going to cover this time around. On each CD, the band records a cover song, previous examples including 80's hits like "Tainted Love" and Duran Duran's "Wild Boys". This time around, the victim is mullet rock classic "Paradise City" (by Guns n' Roses, of course). That one song alone is worth the price of admission here.

*- chris parasyte*



**BUTTERFLY MESSIAH**  
**Priestess**  
[The Fossil Dungeon]  
[www.butterflymessiah.com](http://www.butterflymessiah.com)

I loved the music on this CD, I HATED the vocals. The fact that there are two singers only makes things worse. The music has a nice rhythm and a beat you can follow, but everything falls short when the vocals come in. There is one male vocalist and one female. The male is tone deaf, or deaf completely by the sound of the way he sings - monotone and flat. The female's vocals are not as bad, but just enough off-key to present an annoyance to anyone listening.

I have to hand it to the music though – it is enjoyable. Despite my issue with our singers, they pulled off a couple of great tracks. One in particular is Visitor, on which both vocalists actually sound great! So I ask myself “why the drastic difference with most of the other tracks?” If either members of this Florida based duo ever read this review my only recommendation to them would be to concentrate on whatever is it they did on track five (Visitor).

Whereas most CD's I don't enjoy make me angry because the lack of effort has been evident, Priestess just disappointed me. If you listen to it, the effort put into it is obvious - you know from hearing it that it wasn't tossed together over the long weekend.

I am pretty touchy on my vocals so I would still recommend checking these guys out for yourself. Their slower tunes are a lot better. – **Azriel J. Knight**

Miss out on Issue #2 and want to catch up?

[ComatoseRose.com/issue2.html](http://ComatoseRose.com/issue2.html)



**PAIN OF SALVATION**  
**Remedy Lane**  
[Inside Out]  
[www.painofsalvation.com](http://www.painofsalvation.com)



The best way to describe Sweden's Pain of Salvation is a darker answer to Dream Theater and Fates Warning, with a little bit of Pink Floyd influences thrown in. This album is not as heavy as their earlier releases, but is the most emotional. The entire album deals with a concept that is very personal to the band. Thus it has a lot more to say than a lot of the run-on-the-mill "raaaa kill your mother" or "I'm so full of sorrow" BS that has been boring the hell out of a lot of people for a long time. Like most progressive-metal, this is not an album for everybody. In fact, it is probably hard to appreciate unless you're a musician. But if you like bands that actually have something to say, then maybe this album is for you.

– **Brooke Chaisson**



## NOSFERATU The Best of Nosferatu [Dancing Ferret Discs] [www.ferret.com/discs](http://www.ferret.com/discs)

Oh my god, I thought these guys died away mercifully six years ago. Well I was wrong, they have doggedly marched on since I last heard them. This CD is a compilation of their material released on Hades Records since about 1994. Much has changed since I last heard this band. Gone is their old label Possession Records, replaced by Hades Records. The only band member remaining from the album *The Prophecy* (released on Possession Records) is the guitarist/songwriter (Damien Deville). A new vocalist (Dominic LaVey), who is a shit sight better than the twit they had on *The Prophecy*. Doc Milton who never really was a band member is still kicking around helping with some bass and production work (it should be noted he produced the better songs on this disc). Lastly, Rat Scabies from The Damned lends some of his drum skills to about half the songs on this comp. Now about the music - it's good to see them desert the glam rock gothica on *The Prophecy*. The material on this CD sees a return to their older style (ie. *Vampyres Cry* and *Dark Angel*) but without the overt Sisters of Mercy worship going on. This time though the sound of The Damned rears its maggot infested head on many more than one occasion. This is not surprising though considering who they have on drums but even Rat Scabies can't save all the songs he plays on, the best being *Lucifer Rising* and the worst is *The Gauntlet*. I can't get over the disparity in production value on this compilation some songs sound great and others like they were recorded in a very large shit filled toilet. My favorite song without a doubt has got to be *Ascension* with its great old fashioned gothic rock groove a la *Phantasmagoria* era The Damned. The ultimate low point of this release has to be the ill-advised electro remix of *Uninvited Guest* (uninvited indeed). Well, what a cheesy slab of old school goth this turned out to be. Yet what fun (giggle). So, be it morbid fascination, or the need of a good chuckle (better yet if you actually like this sort of stuff) check this CD out.

- Greg Manz

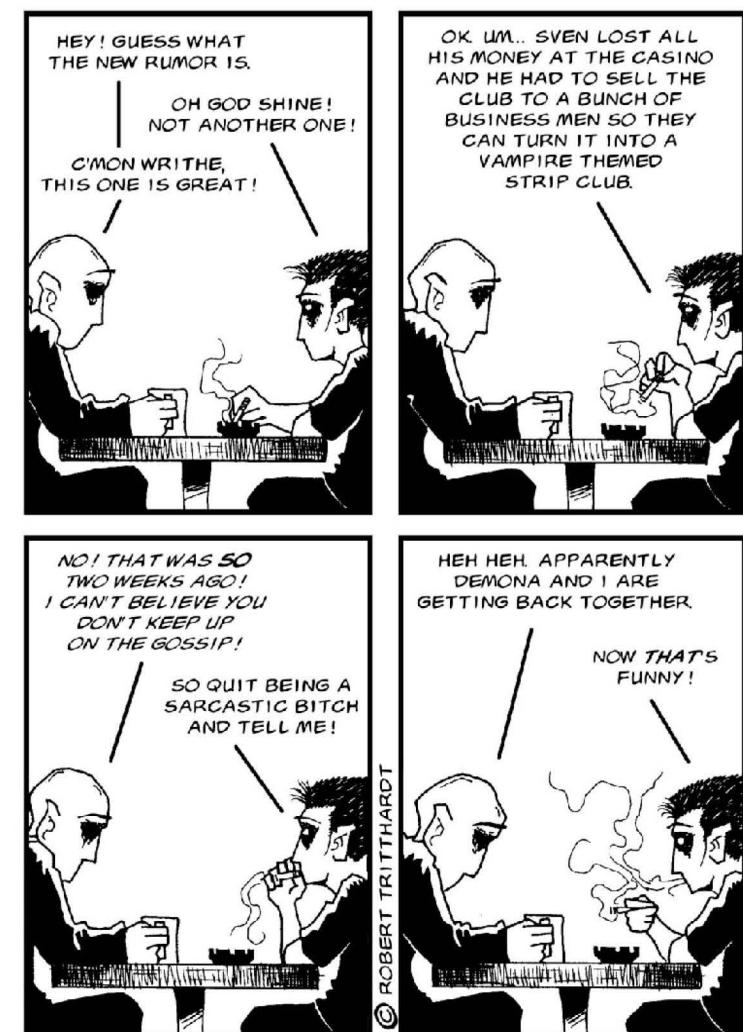
## The Many Names of Comatose Rose

1999 – Knightimes

2000 – Sidestream

2000 – Pandæmonium

2001 – Comatose Rose



## DISTANT SUN

Blinding Sun  
[Hexagon]  
[www.hexagonrecords.com](http://www.hexagonrecords.com)

Toronto based group Distant Sun's new album *Blinding Sun* is a bit hard to get a handle on. Each time I listen to it, I alternate between dislike and hatred. The songs all pretty much sound the same, a strange kind of mix of fast paced melody and generally sleepy, droney feelings spurred on by the heavily distorted, lethargic sounding vocals. It's not really metal, not really industrial, and not really anything else either. *Blinding Sun* is an album that refuses easy categorization - which is not always a good thing.

The songs on the album are pretty darn repetitive, almost to the point of redundancy within each song. Over the course of the album, the overall sound doesn't change much at all from song to song, and the experience is somewhat tiring. Vocals distorted past the point of being able to understand them on some songs don't help the mix either, rather adding to the lulling sense the repetitive music brings on. Overall, lack of variety in the song structure is what more or less kills this album.

- chris parasyte



**SEABOUND**  
**No Sleep Demon**  
**[Dependant]**  
**[www.seabound.de](http://www.seabound.de)**

Seabound's first album, *No Sleep Demon*, is an impressive debut effort. The sound is pretty much standard dance-floor EBM for the most part, but it's really well done. Well-produced, catchy hooks give each song on the album "dancefloor stomper" single potential, with songs like "Smoke" and "Hooked" destined to become fan favorites.

Where Seabound has their major failing is in the vocals. Martin Vorbrook has a real penchant for aping the vocal styles of established EBMers such as Ronan Harris, Stephan Groth, Eskil Simonsson and others. It'd be nice if he would pick one style and work with it, as trying a little bit of everything on this CD doesn't seem to be working out to well. Weak vocals won't kill a song on the dance-floor, but on the stereo at home it can hurt the listening experience. The only other complaint about this album was the endless repetition of inane samples on the track "Exorcize", which make an otherwise great song damn hard to listen to - "Jesus Christ died with a hard-on" indeed. What is this, *Velvet Acid Christ* now?

*- chris parasyte*



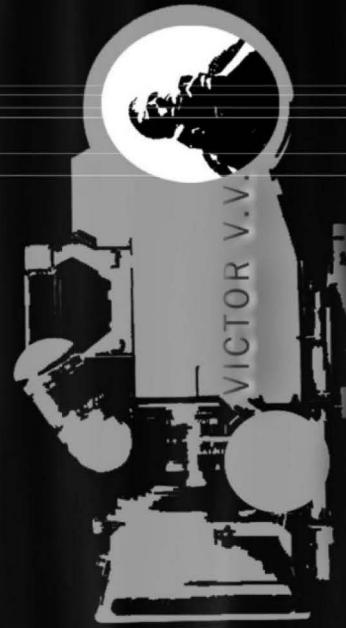
**PROJECT PITCHFORK**  
**Collector – Lost and Found**  
**[Candyland]**  
**[www.pitchfork.de](http://www.pitchfork.de)**

A 2 CD collection of rarities and unreleased material, *Collector - Lost and Found* offers fans 33 hard-to-find tracks from Project Pitchfork's past. Going all the way back to 1986, the first disc of the collection includes demo songs, B-sides, live material and various other bits and pieces. For the most part, the songs on CD 1 of *Collector - Lost and Found* may have been better left lost. While it may be unfair to criticize demo tracks from 1986, some of the stuff on this collection is pretty rough sounding. As well, the live material comes from some of the band's rather early performances, dating from 1990. It sounds pretty bad too.

The highlight of the collection comes on the second disc. There are 10 tracks originally intended to be soundtrack music for a film called "Straight Shooter". While some of these pieces sound unfinished and rushed, some of them are pretty nice instrumentals. From the Eon:Eon era, the music was not used in the movie, but some of the pieces were later reworked into B-sides for the "I Live Your Dream" single - "Theme For a Movie 6" later became the song "Sin". There is some pretty nice stuff included here, and it would be interesting to see more of the unused soundtrack music reworked into new Project Pitchfork songs.

*- chris parasyte*

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