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COMATOSE ROSE

#4



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Mlada Fronta

Mannequin Depressives

Voltage Magazine

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A Gap in the System
By DeAnna Daly

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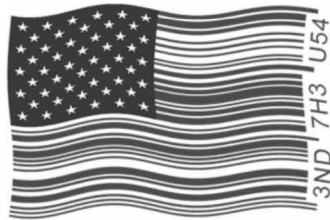
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It's Only A Matter of Time





From The Editor
By Azriel J. Knight
Azriel@comatoserose.com

Dear Readers,

Welcome to Issue #4. Another long and grueling three months and more changes have been made

to the layout, i.e. the text is smaller, so we can fit more. Plus an additional four pages have been added.

Some staff have left us, and we have some new names on our staff listings.

chris parasite: Now promoted to assistant editor, chris continues to entertain us with witty, insightful and humorous reviews.

Robert Paradis, our Merchandise CEO who creates some real interesting stuff under his company Wrapped In Metal.

Graham Misiurak: A photographic journalist from Toronto with a flare for photos and great penmanship.

David Lucifer, who continues to host comatoserose.com under Lucifer Media.

Newcomer DeAnna Daly who wrote a nice rant/fashion tip column for us, we hope she will continue to donate insightful material.

Travis Rathgeber: Heh, if you thought he pushed the envelope last time wait until you flip to the next page.

Brooke Chiasson: For a man who is so quiet in person her sure has a lot to say in his reviews. Informative, funny, and sometimes over the edge.

Danny dANDROID: The front man behind Calgary's industrial night Ballet Mechanique. Danny is a veteran of the scene and does well in all his pursuits.

Regan R. MacLeod: Quite possibly the most experienced member of the Comatose Rose staff. Regan runs his own record label, Interdimensional Industries, and is involved with several other projects.

Greg Manz: Our metal expert continues to write for us on a part time basis. Greg is one of the original members of CR.

Subdermal: webmaster for DarkCalgary.com and long time promoter of the scene.

Julie Campeau: Currently, Comatose Rose's only female member. Julie is out Montreal Representative and promoter.

M. Irish Kelly: Our American Rep, still at it down in Florida doing everything he can to promote us.

Thanks for all your support, and suggestions.



Submit

Comatose Rose Magazine accepts books, CD's, merchandise, videos, and most other things of a gothic or industrial nature for review. Send all press kits to...

Comatose Rose Magazine
 c/o Azriel J. Knight
 #204 - 9770 - Bonaventure Drive S.E.
 Calgary, Alberta
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 CANADA

If you want your club night, shop, or company reviewed please contact us, we'll send someone down to take pictures and interview you in promotion of your established business.

Azriel@ComatoseRose.com

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DEADLINES FOR COMATOSE ROSE #5

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Contact: Azriel J. Knight

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AD SIZES & SPECIFICATIONS

All Ads must be

- In jpg format
- 300 dpi
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Quarter Page: width-4.25 height-5.5 inches

Half Page: width-4.25 height-11 inches

Full Page: width-8.5 height 11 inches

ADDITIONAL MEDIA KIT INFORMATION

For a complete media kit, email us at

azriel@comatoserose.com

DISTRIBUTION

Our current distribution consists of four Canadian cities.

Calgary, Winnipeg, Toronto, and Montreal. We do an average run of 500 copies per issue and are usually all gone within 2 months of it's release.

OVERVIEW

Comatose Rose Magazine is Canada's ONLY gothic/industrial print magazine. The distribution is on a national level and the popularity of CR nearly doubles each issue. With an online and offline presence Comatose Rose is a reliable resource for darklings all over the great white north.

INTERNET

Web links for advertisers, bands, and labels featured in each issue of Comatose Rose are easily accessible to readers on our web site, which averages 20,000 "page views" per month.

FOUNDED: 1999

FREQUENCY: Quarterly (Feb / May / Aug / Nov)

SHELF LIFE / ON SALE DURATION: Three months

COVER PRICE: FREE

Travis Rathgeber

AMERICAN IDOL

... sehen Sie genau hin



If I've Told You Once By Travis Rathgeber

Remember the story of the cat? You know, the story in which curiosity results in death? Unfortunately, the moral of this fable had been lost to me over the years, and it took severe emotional trauma to remind me to take it to heart, because it was through pure morbid curiosity that I watched something which will be burned onto my soul for as long as I draw breath. A spectacle known to the viewing public as:

AMERICAN IDOL.

It makes me want to weep tears of flaming vomit to think how appropriate the title of this phenomenon really is. I sat in shock watching throngs of star-struck teens cram into the Kodak Theatre, known in better days for hosting the Academy Awards. The mood could best be described as "giddy" as they eagerly awaited the arrival of their newly appointed heroes. And what a set of heroes Corporate America has chosen for the youth of the nation this time around.

A cardboard cutout of Justin Guarini would probably get the same ovation as the real thing, provided that it sported his candy striped afro. In fact, the 'fro seemed to be the only talent in the act, showing more poise and confidence than the skinny frame that did little more than support it. At least it had the wherewithal to stand up straight when appearing on the #1 show in the free world.

As my gag reflex subsided, and I began to believe that the worst was over, (after all, it would take the combined acts of multiple gods to present a less stage-worthy presence than this stick-boy proudly displayed) things became much, much worse. Kelly Clarkson, the latest Britney clone was attempting to speak. Unfortunately, that roaming brain cell didn't stick to the lining of her bleached-blond skull long enough to form an actual thought, and the resulting squeaks and giggles sounded like a botched felching experiment involving the Vienna Boy's Choir and a flock of rabid budgies. This is broadcast around the globe and immediately lapped up by the hoards of 15-year-old boys in the crowd, all decked out in their do-rags and size 66 pants. When they think she's looking, they'll flash her the

"gang signs" they came up with in the back of Mom's minivan on the way to the show, all the while exclaiming how they'd like to "get them a piece 'o' dat." Their broken and forced Ebonics serves to showcase just how painfully white these little wanna-be homeboys truly are.

This wave of disgust is again eclipsed as Justin takes to the mic to translate the gibberish emitted by his "dumber than the average blonde" counterpart. Finishing his little speech with a thoroughly rehearsed smirk and a coy little head tilt, his clown-like hair jiggling like the cottage cheese ass cheeks of some morbidly obese cougar dancing up a storm down at the local ginos n' sluts bar. All that was missing was a computer-generated tooth sparkle.

Sparkle or not, his ability to piece together an entire sentence set off his portion of the crowd, screeching in an octave that can only be achieved by a mass gathering of young teen girls, each trying to prove their love by out-screaming the girl in the surrounding chairs. As the camera panned across this near-ultrasonic mob, we're treated to extreme close-ups of bawling, tear streaked cheeks, incoherent "hopping", and even the classic "I feel faint" hand to forehead pose not seen since Michael Jackson could still pass as human.

At this point, thankfully, the stage became a solo platform where the world's two most popular finalists face off to sing the "original" songs written especially for the show. Justin's performance seemed sufficiently manufactured, complete with the pedophilic move of reaching longingly for the nearest pre-pubescent howler monkey posing as a fan. When he finished, the din was at such a high pitch my dogs began to howl. Of course, the tortured howling and frantic screaming was significantly better than the off-key whining that was being presented as talent.

When it came time for Kelly's turn to sing the SAME GOD DAMNED SONG, it seemed as if she'd made a conscious decision to avoid the rhythm to attempt the R&B trick of singing at least 26 notes in every syllable of the lyrics.

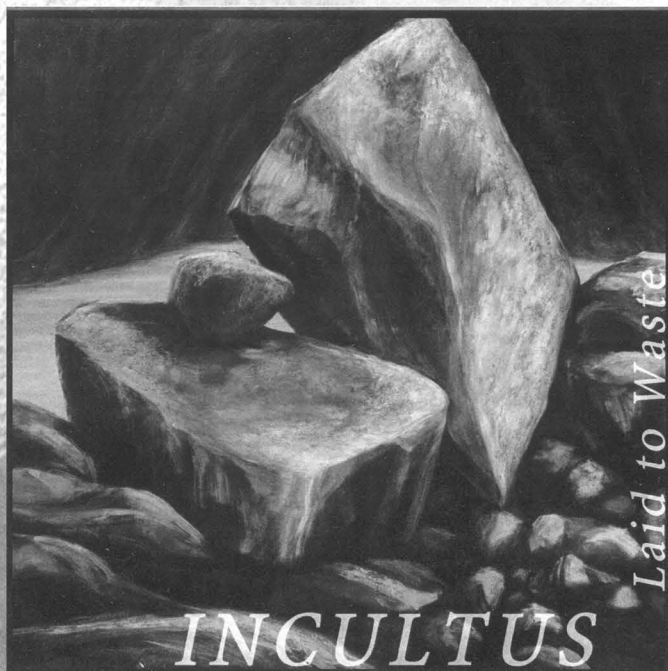
I think I'm going to cry, then check my dog's ears for signs of bleeding.

I've heard these hacks referred to as the "Leaders of a new music generation". Let's face it, these corporate puppets couldn't lead a bulimic's convention to the nearest vomitorium. All they're doing is convincing a worldwide demographic of young fans to roll over so that entertainment industry execs can feast on the soft underbelly of what we used to call music.

Don't get me wrong. If they feel we need another reality show, this time populated by musical hopefuls, they have every right to make one, but please, lets make it more like The Contenders, from the film Series 7. Sure, sing your little song if that makes you happy, then brutally murder your competition if you want to advance. Hell, even I'd watch that, if only to justify the prominence of the mute button on a universal remote that could double as a coffee table if it had only come with legs. Just imagine how the ratings would spike the night we all get to watch little bitch Britney get her skull cleaved by some starry-eyed nobody with a song on her lips, a dream in her heart, and a blood soaked mic stand still clenched in her sweaty little fists. We could crank the sound and sing along en masse to the pop princess' gurgling death rattle as it snakes it way through the maze of digital filters and voice enhancers that make up her studio to emerge at the far end the closest thing to an actual song to ever pass her lips. You're fucking right I'll tune in next week!

Music as we know it is on life support after all these years of being drowned in an industry where the talent lies not with the performers, but the marketing team behind them. And if it doesn't get some fresh blood and CPR right quick, we might as well just pull the fucking plug and go back to banging two rocks together outside the cave.

You've been told.



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Siren – A Review of Toronto's Dark Clothing Outlet

Review By Graham Misiurak

West of the cluttered skyline of the Toronto financial district, there rests a small shop by the name of Siren. Far from just a gothic boutique, Siren stands as a local landmark of the gothic subculture and the community. Established in 1988 by entrepreneur Groovella Blak, Siren remains one of the most highly regarded purveyors of gothic and dark romantic clothing, literature, music, and related paraphernalia. In addition to supporting local talent in fashion and music, as well as importing unique items from Europe, Siren also has its own line of fashion for women and men, ranging from T-shirts to elegant dresses and jackets. During an interview that the lovely Groovella was gracious enough to give me, I got a little more insight into the store that has now become an icon in the Toronto Goth scene.

In 1988, there was hardly a place in Toronto that one could go to find exotic fashions and jewelry in the gothic vein. During a trip to London, Groovella was enamoured by the romantic medieval culture and the goth scene that was taking place at the time. There was an active community, which held events such as Victorian-theme picnics in the park. Through some good fortune Groovella came into some money and was able to open up Siren, the type of place that she felt Toronto was sorely missing. The name itself, as she explains, was inspired by the Roxy Music album of the same name. A siren is of course a mythological creature otherwise known as a mermaid, notorious for songs that captivated the attention of lonely sailors and ultimately ended up in them drowning. "I like the idea of the luring the sailors to their doom, (*laughs*) but also the idea of a siren like a police siren, being loud and magnetic, attracting people to it's sphere". And attract people it did, but not to their doom, more to a new and exciting lifestyle, encompassing exotic music, clothing, and art shrouded in dark and romance. On her next trip to London she packed her suitcases full of clothing and jewelry and headed back to share with Toronto. "On my next trip to London I just filled my suitcases with all sorts of unique items, the guys at customs were a little

curious when my suitcases weighed more than I did." Since then Siren has grown into the shop it is today, home to 3 full-time and 2 part-time employees and a haven to the countless of Torontonians seeking creative outlet.

When you first walk into Siren you are greeted with the pleasing scent of burning incense and the lustrous shimmer of goblets, flasks, and jewelry, balanced by the velvety warmth and tender sensuality of the clothing a little further back in the store. Groovella has obviously made it a point to cater to both men and woman in all aspects, housing perhaps the biggest collection of unique men's fashion in Toronto. Along the right side behind glass displays are wonderful necklaces fashioned into barb wire, vines, and spikes. Just right of the bookshelf, filled with hard-to-find gothic literature, and beneath the vast display of T-shirts, lay small stone gargoyles and dragons, bracelets, candelabras and other neat little items that complete any ensemble or decorating scheme. Good music is always playing, which incidentally can be purchased there as well. Patrons are encouraged to look around freely without having to worry about being pounced on by sales personnel. Just past the clothing section which is filled with an orgy of fishnet, PVC, velvet, leather, and silk textures you'll encounter the footwear section. Draped in lush curtains and a large stand-mirror, two walls are literally covered with some of the wildest boots and shoes you've ever seen, ranging from knee high, belted, spiked boots to the more casual black 3-hole shoe. There is also a variety of bags and fluffy heart pillows with fun messages like 'kinky' which the Groovella was nice enough to display for me. "it's all about creativity, if people don't feel intimidated then people feel that they can be who they want to be. Bringing out peoples' individuality and creativity in life." But even if you haven't got a labret

piercing or own a zillion pieces of black clothing, Siren is a place where anyone can walk in and feel comfortable to just look around at some of the amazing things on display. "It's a sensory thing, the looking, listening, and touching. I wanted it to sort of feel like a club atmosphere, but also I didn't want it to be too obnoxious for older or more conservative. We are sensitive to all walks of life."

If you haven't been fortunate enough to have visited this great store then you're still in luck, since Siren is growing with an online presence including wholesale. Which means all the great things that I've mentioned and others like hair dye, gloves, corsets, make-up and more can be bought online at www.sirenweb.com.

Siren not only preserves an essence of romance and mystery that is vital to all forms of art and creativity, but it also serves as a breathe-of-fresh-air from an increasingly homogenized, commercialized, and mass-produced culture.

Siren is located at 463 Queens St W - Toronto, Ontario.

Full Gallery

www.comatoserose.com/Siren1.html



© ROBERT TRITTHARDT 12-08-02



Optimizing Your Press Kit By Azriel J. Knight

gave it to someone whom I thought would enjoy it.

MAKE SURE YOU FIT THE PROMOTER'S STYLE

Just like stated above, someone sent a country band to me, this of course was out of the area, genre wise, for a gothic industrial magazine. Always check the promoter out first. Read the magazine, listen to the station, and read the DJ's playlists.

WHO ARE YOU?

This is the biggest one of all, I would say. So many times I have received a package in the mail with a CD and nothing else. Do not send a CD with no information - if there are other packages that day, you'll be set aside and start to collect dust.

Some promoters will tell you to just send a little information - a basic bio. I say that's wrong. Send as much information as possible. There are two reasons for this. The first is because it's a time saver, the promoter will not have to contact you, requesting more information, and most of the time they won't bother asking you. They will seek out info on the internet that may be false, or at the very least, inaccurate. Include a bio, other reviews, statistics, where people can get it, any other relevant information.

AVOID MEDIA MASTERBATION

You know who you are, the ones who have a zine, and are in a band, and continually promote and feature yourself. If you are going to try and pull that off, do not patronize us by adding those reviews to a press kit, I have seen it before, and it does not impress anyone.

THE CD-R REVOLUTION

Generally promoters do not mind CD-R's, it's something we have had to get used to but there are a couple of important things to remember. If you have a professionally pressed CD, don't be cheap and send us a CD-R. And also make sure your CD-R look professional. When I mean professional, I mean make sure the only way they can tell it is a ROM, is if they turn the CD over. The following are a few tips for a great looking CD-R:

- Use stickers that go right to the edges, and make sure they are not see through.

- Print the sleeves on a printer that uses wax, instead of ink.
- Always put a track listing on the back of the jewel case, or at the least, a design, do not leave it empty.
- CD-R's that have a black bottom rather than traditional green generally look better.

If you are careful with costs, this should all still cost half the price, as opposed to if you had them pressed. Another great idea is have the CD's pressed, but print the sleeves off yourself, this will cut your costs greatly.

INCLUDE MERCHANDISE

The Press kit is your first impression to any magazine, or DJ. If you are sending one to a busy or popular company, how you present yourself will decide weather you end up on their desk, or in the garbage. The following are some easy tips to ensure a good chance of being reviewed, broadcasted, or spinned. Even by utilizing at least one or two of these, you should increase your chances.

SEND TWO COPIES OF YOUR RELEASE

How come? Simple. Even if you get a bad review, or no review at all, chances are they will give the second copy to someone whom they think might enjoy it. Or send it off in their next mail out. I received a country album in the mail once. I



If you have stickers, postcards, pens, whatever, send some with the CD. We do give them to friends and family. I got one press kit in the mail which included a T-shirt and video once, and it only made me enjoy that band that much more.

YOUR TOP 5 BOO-BOO'S

5. Calling yourself a Mastermind, musical genius, or anything to inflate yourself. Always let the reviews do

the talking.

4. Make sure your CD-R works & make sure your Enhanced CD is not impossible to play on a computer.
3. Never threaten to sue a reviewer for giving a bad review (it has happened to me). It's called free speech and if you cannot take it, you're in the wrong business.
2. Do not send one press kit to one magazine and expect to see results. Reviews are usually effective in herds, especially if no one has heard of you before. People usually have to see your name in multiple publications before seeking you out further, just as people will not dance to a song until heard more than a few times.
1. Do not classify yourself as unable to be placed into a genre of category. Your reviewer or DJ wants to know what you sound like and what you are all about before plugging you into his boom box. This is the main reason for a press kit, because the busy ones that get a dozen CD's a day do not have time, nor the patience to listen to 13 hours of music. If you cannot think of a genre, tell them what instruments are used, and describe your music in metaphor. Also, use lots of references to artist you sound like, and do not say you do not sound like anyone, because we know it's bullshit, even if you don't think so.

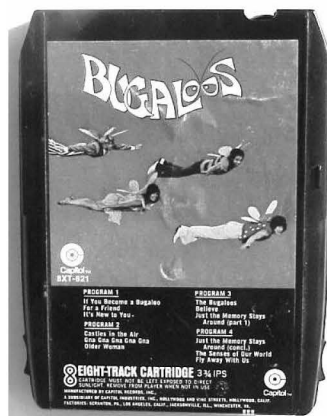
YOUR TOP 5 HOORAH'S

5. Personalizing the letter of thanks. Even if it's a fill in the blanks deal, be sure and include the promoter's name.
4. Include a high quality photo. Don't make us surf the net for an hour looking for a picture of you guys, and one with a high enough quality to use in print. If your budget is limited, enclose a direct link to a press photos page and make sure the images are at least 300dpi.
3. Ask ahead. Let them know you are sending a CD, this increases the chance of them contacting you when it comes in, and letting you know how long it'll be before they'll see it in print.
2. Ask to see the review before it goes to print. This will combat inaccurate information. Most of the time the reviewer will not volunteer to send, but will if requested.
1. Give back to the establishment. At least be sure and link to them, if anything. Most of these people do not get paid much beyond their free CD's and don't always have time, not the energy to promote their site. By you, linking to their site, you give back residual traffic, even if it is minimal.

The big time bands and labels can get away with sending a CD, postcard, and a 300 word bio, because there is usually an established presence. But for the underground artists of the underground scene, you need to grab their attention. There will still be a lot of trial and error and even by

following this lesson play to the mark, and there will still be rejections. It's important to remember that any review will do you good, positive or otherwise. No magazine is too small for your CD, and in fact, the smaller ones for the most part will work harder and do more to see you sell your art if they like you. There are literally thousands of well-established e-zines on the internet, where most people are seeking new music nowadays. Also, remember that even some of the more well-known artists still struggle, and most still have day jobs. *

*this is of course referring to the gothic/industrial scene, not the mainstream.





We'll begin by telling me a bit about yourself.

Heh, if you read the comics, you pretty much know who I am already. I'm a 29 year old suburban white kid with asthma who moved to

"the big city" four years ago. I started really drawing in college. It was a comic strip called Schwartz that ran in the newspaper for a year and a half. Schwartz was about an alien who was attending college and didn't really know how to deal with being different from all the other students (yet another story about me). Except, in this case, the main character ends up killing himself. I read cool looking comic books, am currently single and happy and I DJ off and on. I listen to lots of electro industrial, trance, punk, ska and classical music. I always have ideas for artwork bouncing around in my skull but never really find the time to complete any of them. Although right now, due to a recent lay-off at work, I have found the time to work on a bunch of industrial looking wall sconces. I don't have a cat (yet/anymore), don't smoke and like to make people laugh. The word "Arbeit" is tattooed on my left shoulder, I'm a textbook Taurus and I have fun answering everyone who e-mails me about Writhe and Shine.

How did you come up with the name "Writhe and Shine"?

It was my second year of college and I lived in the dorms on a co-ed floor. My next door neighbor, Denise, was this punk rock chick with a dark side. We got along really well and one day I left a note on her door letting her know it was yet another day to wake up to and be "thrilled" about *dripping with sarcasm*. The perfect way to say this just popped in my head, "writhe and shine" (as opposed to rise and shine). It didn't become the name of my comic strips until 3+ years later when I had moved to New Orleans and started writing/drawing about the goth scene. I developed the look of the two main characters around their names.

Tell me about the first book.

I was tired of doing just regular 4 panel comic strips. It was fun for a while but coming up with a punchline that wasn't stupid is really difficult. So I decided to tackle something different and bigger. It was my first attempt at something that big (24 pages) and there are a few problems I am working out in the second book, like being too text heavy. Anyway, the first book is kind of an introduction... of readers to my characters and of the characters to my settings. It's about a DJ called Writhe who is the new guy to the city and it's scene. Shine is Writhe's best friend, Boo is the club's bartender and Sven is the club owner. It takes place in downtown New Orleans. I like to sum up the story in a few words: coffee, cloves, scene politics, bitchy ex-girlfriends and mule dookie.

Tell me about some of your personal experiences that relate to what happens to writhe in the first book.

99% of everything that happens in my comics is from real life, my every day experiences as well as things that happen to those around



Writhe and Shine

in
Lies, Rumors and Twisted Words



An interview with Writhe and Shine creator Robert Tritthardt By Azriel J. Knight



me. Sometimes I take my friend's stories and morph them into my own for the comic book. Basically anything I find that is funny enough or would get a point across I put in the book and the strips.

What can we expect from book two?

Less words, more pictures, more pages, better drawings. Shine has a lot to say about the scene and himself. We will find out about Boo's "dark side". Writhe's favorite band, Manual Insertion, is going to play at the club...

Manual Insertion, which is Writhe's favorite band, is that an actual band?

Nope. I made that one up. It's actually a position I once held while I worked on an assembly line for Motorola. Transceiver boards came down the line and a handful of us had to manually insert these small parts that would be soldered in. It was cool and I got paid really well.

AND ON TO THE LIGHTING ROUND!

Favorite band?

VNV Nation (I really don't care if your readers think that VNV is passe. I like them because I like them and not because my friends said that I should like them.)

What did/do you take in school?

I have a BFA in Illustration.

Why don't Writhe and shine have any mouths?

It's an excuse not to smile when people tell them to.

...eyes?

Just dark sockets to reflect their dark souls.... *smirk* It's something to set them apart from the rest of the characters.

Anyhow, what else can we see come from "Uber Comics" in the future?

Hopefully more altered religious tracts. More Writhe and Shine books and merchandise (I really want to market those skull boots). If I had enough money to do this all professionally, I would sign on a few of my friends who do comics... There's some really cool shit out there that doesn't/can't get enough exposure.

What can we expect from the direction the characters are going in the strip version of Writhe and Shine?

I think we'll just get deeper into each of the four characters... learn what makes them tick...

When will the second book be out?

You just had to ask that didn't you.... *sigh* Hopefully this winter.

Thanks for this opportunity to interview you, and for the donation of the Writhe and Shine strips for Comatose Rose Magazine

no problem. Thanks for the exposure and thanks for reading the strip!

mladafronta



Review By chris parasyte

Interview Conducted By Azriel J. Knight

Mlada Fronta is currently two-thirds of the way through an ambitious musical journey. Starting with Fe2 O3, and continuing with Oxydes + Remixes, the goal is to create a trilogy of double CD, multi-fold digipacks, crammed with hours of music and video content (which will conclude with next summer's Dioxides). The two parts of the trilogy released thus far are beautifully packaged and masterfully composed, leaving fans itching for the next chapter.

One of the most interesting things about Mlada Fronta is project mastermind Remy Pelleschi's fetish for giving his songs codes that resemble chemical formulae rather than titles. As Pelleschi explains it: "What seduces me in this approach is the free interpretation that anyone can have with such titles, with names not so evocative given on Fe2 O3 and then Oxydes. Giving chemical elements names for instrumental electronic music is, in my opinion, forcing each listener's imagination, and lets sounds express themselves as they should. Sounds can tell a story, it's your own images you put on."

As far as concept albums go, I had thought I had heard it all - isolation, suicide, the blurring distinction between man and machine, etc. I've even heard concept albums about Star Trek. Mlada Fronta managed to surprise me this time though. "Fe2O3 is a trilogy based on the concept of a chemical element. Fe2 O3 is the first part. Oxydes is the second one and Dioxides will close the whole thing," Pelleschi explains. "This trilogy tries to show different aspects of the decomposition of a substance."

This concept is reflected in the lavish artwork the music is packaged in. "Fe2 O3 is rust, the oxidation of metal. And so we have chosen a kind of orange tone in the graphics to recall rust. With Oxydes, we have gone with blue as predominating colour in the graphics to emphasize the cold part of the thing, this can give something a kind of liquid metal aspect. Dioxides will have green as the predominating colour." It's always nice to have slick looking art on the cover of an album, but to call the packaging on Fe2 O3 and Oxydes anything less than works of art would be an insult. Each multi-fold digipack and accompanying booklet is a carefully created graphic delight. The art is important to the concept of the project, as Pelleschi explains: "Artistically speaking, what's new is the wish to communicate ideas with sounds and images in unison. There are no lyrics, no vocals, no conventional structure in music. Images are carrying away the listener in the record's concept and the music tells a story everyone can figure out his own way."

When asked to describe the sound of Mlada Fronta, Pelleschi says "it's always difficult to describe your own work with objectivity. Going by what the press has said during the last few years, we could say 'pure electronic music full of complexity, very harsh dancefloor orientated with dark cinematographic soundscapes'. What's more important to me is each person's point of view."

"Everyone has their own interpretation, and that makes every critique or analysis more interesting."

While it may sound like Remy Pelleschi is trying to avoid a direct answer to the question, it could be that there is no direct answer. Mlada Fronta's music is complex and constantly evolving. The first double album of the trilogy, Fe2 O3, is difficult to categorize. Some of the songs sound a bit like light trip hop - the beats used in the first few songs on the first CD will be familiar to anyone who has listened to Massive Attack's Mezzanine. Other

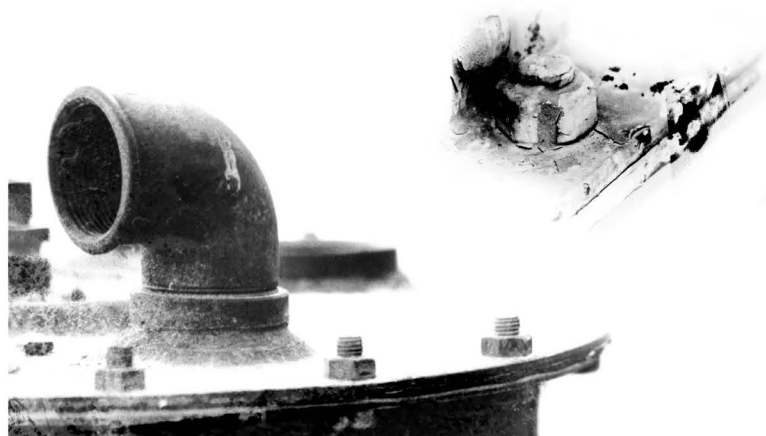
tracks sound like the kind of ambient music you might expect to hear from someone like Ordeal or PVP. Throughout the double album, intelligent sampling and composition work together to create a dark atmosphere, pulling the listener into the surreal aural world that is Mlada Fronta. This is headphone music for late night walks in suburbia. Each track flows into the next seamlessly, giving the listening experience a very immersive feel.

Oxydes + Remixes is another animal entirely. While it sounds quite a bit like Fe2 O3, it has to be said that Oxydes + Remixes is much more than just "more of the same". The first disc is an entirely new album of music, with the second disc being a collection of remixes by artists including Data Raper, Mimetic and Tarmvred, as well as Mlada Fronta, among others.

Similar in sound to its predecessor, Oxydes expands on the aural concepts and sounds heard on Fe2 O3. At the same time, the songs seem to be tighter and more streamlined than those on Fe2 O3. "It's true that Oxydes has been created to be more concentrated than Fe2 O3," admits Pelleschi, "but with the same direction in sounds. What's new with Oxydes in difference of Fe2 O3, is the addition of analog synths everywhere, and that gives a harder touch. There is a colder feel to the record's landscape... you can find this coldness again in the graphic concept of the CD, metallic pieces dominated by the color blue."

Pelleschi tells us a little bit of what to expect from Dioxides: "I have in fact a huge sound bank I use only for the concept of this trilogy. With Dioxides, I will try another time to surprise the listener. I have already worked on one of the two CD's, which will be very organic and mental... analogical and ritual sounding. I think that the second CD will be very harsh dancefloor, so rather industrial in sound."

As for what to expect from Mlada Fronta in the future: "When this trilogy is



over, I will go on searching for other sounds to still try to surprise. I'm full of ideas and I am thinking of maybe making a CD with several short films/videos on the other CD... this could be a DVD. What's sure is that I will always look out for a great presentation of my work, and a double CD will stay a "standard" for me."

Mlada Fronta and Mimetic will be on tour in the USA and Canada starting in May 2003.

A Mlada Fronta Discography :

- 1992 - My Visions (demo tape)
- 1993 - Illusory Time (CD)
- 1995 - My Visions '95 (CD)
- 1999 - High Tension (CD)
- 2001 - Fe2 O3 (2CD)
- 2002 - Oxydes + Remixes (2CD)



parametric

Interview By Danny dANDROID

aghastrview

What's in the future for both bands?

Biopsy has come to a halt, cause Guilherme wasn't up to continuing with it. Aghast View is fully active right now, being it Denis and I (Fabricio) the only members and producers of it. Can't tell you much about the future. We never know.

You've done more than your share of band remixes, do you have a "dream" band you want to collaborate with?

Myself, personally I'd like to work with Frontline Assembly and Paul Van DYK.

I know you are an English teacher, I remember reading you were in process starting your own school? Did that take off?

Yep, it did. We've been with it for 4 years right now, but I am not working there anymore, I'm now working at an

English/Dutch multinational in the e-business area.

So, given you must have a love of literature and words, how important are lyrics to you?

They are no more important than the music itself.

How is it working with your brother? Are there control issues? Have you ever fist-fought?

My brother fled the band long ago... about 5 years ago. We never fist fought for band motives... only for other reasons (smile).

What is the Brazilian electro scene like? Do you get a lot of homegrown club support, etc?

The Brazilian electro scene is basically resumed to a few local bands from Sao Paulo which have no support, no label and no money to work decently. Sad but true.

Aghast View has always been fairly "hard," what do you think of the Futurepop explosion? The "VNV Nation syndrome"?

I am personally not into the VNV sound. It's not bad, but I see nothing new or outstanding out of it... It's a nonsense hype over a band that in my point of view has been offering the same thing for quite some time now...

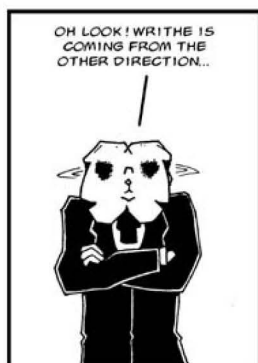
Composing harsh electro for well over 10 years, with endless compilation appearances and remixes by and for numerous other, they are one of the hardest working bands in the Industrial scene! I had a chance to see them live last year in Hollywood, California and the energy output onstage could have powered Disneyland! They also have a successful side-project titled "Biopsy," clearly their staying busy! Recently I interviewed Fabricio Viscardi, on topics from the Spanish music scene to his American label: "DBSP".

You toured last year with Mexican electro act: "Cenobita." (I saw you at "The Gig" Awesome!) How was that experience? How important is touring for you?

The experience overall was ok, I mean, the trip was ok and Claus from Cenobita and Juan from Coito are first class people...really nice guys! We also have to thank Mike Weimer (adsr) for the incredible support he gave to us while in the US, if it wasn't for him we'd be screwed. The LA show was, technically speaking, a terrible show and we are very sorry for that. The venue sound technician just screwed it big time, mixing the equipment very low and the vox ridiculously high...The overall result was very frustrating for us and might have as well been for the fans attending the show. The Seattle show was also technically horrible. The only technically good performance was San Francisco, this one really kicked ass.

It's been over a year since you left Gashed! Records, and since you released an album, are you happy with DBSP? Are they giving you the support you deserve?

We are long mates within Tommy and DBSP, they are very professional and hard working guys and they never screwed us...They work humbly but honestly. We are happy with them. We have already been screwed by many former labels on the scene, ya know...





An Interview with Rogue of The Cruxshadows By Azriel J. Knight

Why did you decide to go with the name The Cruxshadows?

It's a word that I made...It breaks down to mean literally the shadow of the cross. At the crucifixion, the outsiders, outcasts, prostitutes, tax collectors etc. were the only ones who stood at the foot of the cross. I liked the idea of the outsiders effectively being the insiders. That those rejected were in fact the most beautiful in a spiritual sense. It has come to mean for me...the cult of the beautiful outsider, in a very real way that's the way I see the scene I suppose.

What is the meaning behind the symbol, which is associated with CXS?

It's a pictogram for the bands name. Crux is cross, Shadow is obviously shadow, and the picture is a trifix cross with light on one side and shadow on the other. The circles that surround it are representative of "the set within the set" in geometric terms.

How would you describe your music to someone who has never heard of The Cruxshadows before, or to someone who has never heard gothic/darkwave before?

Typically, I might say its dark- new wavish - electronic music with male vocals and guitar and violin. I would say it's emotional, introspective, and moody...and if that didn't work and they say "like the Doors/Pink Floyd?" or something, then I would just agree and smile. It can be impossible. People hear what they want to when you try to quantify things. Problem is, music isn't something you can describe with words and

Overwhelmingly the response has been positive. I think Wishfire will do very well for us. The album has a lot of me in it, and it's a real boost, not to mention a relief, to see how well received it has been.

expect people to get it.... it would kind of be like 'telling' someone about your favorite poem or painting or something... it just doesn't work that way... it must be heard to be understood.

How the hell do you get your hair to stay up like that?

The magic of Freeze It and a hairdryer...

There is a definite theme of Egypt here, can you tell us about that?

I like mythology. I like using archetypes to give a sort of life to the ideas and concepts within a piece of music. Egypt, and in particular the new kingdom's Amarna period are of particular interest to me. Both in a historical context as well as a symbolic one.

While we are on the topic, if you could be any Egyptian god, who and why?

No idea how to answer that. Maybe Horus... that might be fun. But in all honesty I don't know what context a question like that is intended to be taken within. There are certain deities that I find more appealing than others, but I'm not sure I would want to "be" any of them in a literal sense...

Your music has made a definite progression over the years. There has been a slight change of texture without affecting the flavour of your music, how have you managed to accomplish this?

There's no real recipe or formula for it. It's just the way we have progressed. We've tried to stay

true to our particular sound and style while changing and innovating the way we do things. Its a bit of a trick, a balancing act to stay open and yet focused...but there is not much beyond that. I suppose we pretty much make music as we would want to hear it, and then hope for the best.

How have you handled the band's line up changes?

Well you do what you have to do. You patch the holes and move on. Nothing in life lasts forever, and some things really turn out better when they change. It can be scary, but you have to have faith in your vision for what you want to accomplish. So you just do your best and focus on what's important. In this case, it's the music.

Tell us about your current line up.

We have Chris Brantley playing keyboards. He's been with me for a long time, and I think he will stick with me to the end. He's a real friend. Rachel McDonnell has been with me almost as long. She plays Violin and keyboards and has become a favorite of the fans. Amazing talent and music ability. And of course our new, well two years goes by quickly, guitar player is Stacey Campbell. She has brought something very strong to the table for the band, and I think her effect will be noticeable in the future.

How did you end up on the Dancing Ferret Label?

They made the right offer at the right time. A lot of things are based on timing and it's particularly true in the music business. My friendship with Patrick Rodgers (the label's president) had something to do with it as well. There really is a shortage of good labels that are willing to put out this kind of music, and Dancing Ferret has been very good for us, I think.

Tell me about some of the experiences when you first went on an extensive tour.

I've been doing extensive tours for so long, I think it has become second nature to me. The truth is that anything that might go wrong, generally will go wrong...but not how, when, or where you expect it.

During your European Tour you played with bands like VNV Nation, Das Ich, Mesh, Icon of Coil, Psyche, the Mission, and The Cure, tell us about some of those experiences.

It was cool. I really enjoy getting an idea of who and what is behind the music we know and love. Some of those people we have become good friends with. We didn't really get to know the Mission or the Cure, but the other bands you listed are among my favorites because of the sincerity and honesty of the people behind the music. I had fun.

Tell me about the general theme of Wishfire.

As are all of our albums, it is based on dreams I had. The Central character is Wishfire, or the

We released a retrospective, 2 EP's and a slew of compilations tracks, changed a member, and toured the world in the meantime. The problem is really Time. It takes a long time to write, record, and organize a CD. And if you are doing this while touring, well it becomes even harder. We have been on the road 8 to 9 months out of the year. Time is the commodity in question, and we are doing our best with what we have...



Angel. It is a story of separation and reunification, growth, maturity, wisdom, pain and the difficulties met by kindness and truth. It is in part my story and in part everyone's story really, and it exists on literal and symbolic levels simultaneously. It is intended to have both emotional and universal human significance.

Do you usually have a good idea of which tracks will be most loved by fans, if so, which ones do you see making it big with fans for Wishfire?

Oh, not really. I could say this track or that one will do well in the clubs... but outside of that people find the songs that speak most to them, and you never know which one that will be.

Who designed the cover and what sort of significance does it hold for you and the rest of the band?

I did. It ties together many of the elements of the songs with my dreams, which of course is where the concept is rooted.

How have most fans reacted to Wishfire?

Overwhelmingly the response has been positive. I think Wishfire will do very well for us. The album has a lot of me in it, and it's a real boost, not to mention a relief, to see how well received it has been.

Why wait three years before coming out with a new release?

We released a retrospective, 2 EP's and a slew of compilations tracks, changed a member, and toured the world in the meantime. The problem is really Time. It takes a long time to write, record, and organize a CD. And if you are doing this while touring, well it becomes even harder. We have been on the road 8 to 9 months out of the year. Time is the commodity in question, and we are doing our best with what we have...

I noticed you have female vocals on the track Carnival, who is singing and what inspired you to have female vox?

It's Stacey. We worked on a project we called Spider Lilies, and Stacey did vocals for that. There is an mp3 on mp3.com. But anyway, I knew she had a good voice and I wanted to give her the opportunity to do something different than just backup singing. But I wanted to keep it in the realm of Cruxshadows music...so that's kind of how it happened, and it really worked well with both of us sharing the lead.

Could I get your three favorite tracks off Wishfire?

I don't think we have any favorites...each track fits a mood or emotion and one moment this song is appealing and then another moment that one is. It's all suited to a particular state of mind, and I guess by degrees they vary.

You have yet another release coming up soon, a single, what can we expect from that?

I am not quite sure, it will have some new tracks as well as a few remixes for club play...so we'll have to see how it comes together...



Violent Messiahs: The Book of Job
Joshua Dystart and Tone Rodriguez
Image Comics/Hurricane Entertainment
www.imagecomics.com

Rankor Island, a city of 2.5 million people located four miles off the American east coast. Like any city of its size, Rankor Island is infested with crime and ripe with social decay. The police scrape to keep up, stretched to the limits by a society slowly sliding down the drain. This is the world of *Violent Messiahs: The Book of Job*.

The book tells the story of Lieutenant Cheri Major, a loner detective assigned to the case of a figure dubbed Citizen Pain by the local media. Citizen Pain is an enigma, a murderous vigilante who is loved by a public who've had

enough of living in fear of the criminal element, feared by the criminals who prey on society, and branded an outlaw by the authorities. Also on the scene is Detective Ernest Houston, tracking the moralistic serial killer who calls himself Family Man. The Family Man kills the parents of neglected and abused children, leaving the kids undoubtedly better off in the care of the system. As the story progresses, these four elements are thrown together and hurtle towards a nail-biting climax, with many plot twists and shocking revelations along the way.

Violent Messiahs: The Book of Job is billed as "a genre bending, theological, sci-fi love story about criminal politics, the nature of violence and man's search for individuality." Though it may be a mouthful, it is a pretty accurate description. *The Book of Job* offers much more than a simple Cops vs. The Bad Guys story. The themes writer Joshua Dystart delves into reach into much deeper territory. Without giving too much away, I can tell you that the story deals with issues of identity and self-determination, sibling rivalry, genetic manipulation and the Illuminati, to name a few. The plot is too complex to go into in the space we've got here, but *The Book of Job* is really something you should read for yourself anyway.

Visually, *Violent Messiahs* is a treat. Tone Rodriguez's art is powerful and gripping. Considering that this is his first published work, it is all the more impressive. His style is vaguely reminiscent of the work Steve Dillon did on Vertigo's *Preacher*, though more detailed and dynamic, and drawing more of an influence from traditional superhero comics than Dillon.

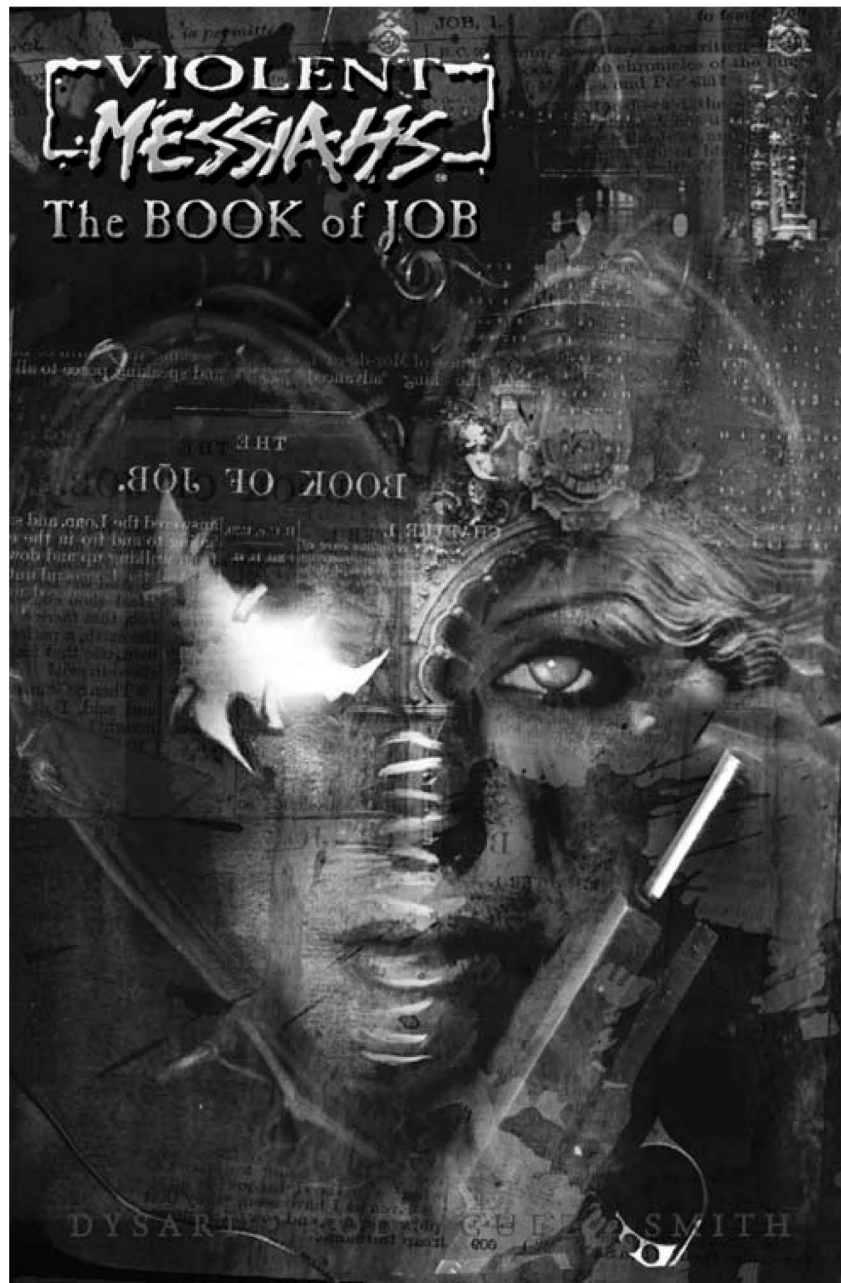
book page. The richly developed, realistic textures Smith uses in the backgrounds of the book serve to amplify the dark feelings Tone Rodriguez achieves on each page. Likewise, his work on the figures in the book brings them to life in a way that traditional four-color separations used in the past never could. At times though, the textured coloring seems to be a bit much on the page – the intensity at times distracting from the story and art.

When *Violent Messiahs* first appeared on store shelves, the series was a bit of a sleeper hit. As the critically acclaimed, multiple award nominated series

developed a following, early issues became harder to track down, and now fetch inflated prices on Ebay. Whether you missed out on *Violent Messiahs* the first time around or were a fan of the first series, *The Book of Job* should be at the top of your list on your next trip to the comic store. This collected edition is packed with great content. Aside from collecting the entire original 8-issue *Violent Messiahs* mini series published by Image Comics, this edition also includes a conceptual and sketchbook art section from penciller Tone Rodriguez and a gallery of the covers from the series (including all those hard to find limited and alternate covers). Highly recommended for fans of *Preacher*, *The Watchmen* and *Sin City*. – **chris parasite**

Full color, 224 pages, softcover.

(Artwork © Hurricane Entertainment, used with permission)





A Gap in the System

By DeAnna Daly

If you live, lived, passed by, walked through, glanced at or flew over you know that Windsor, Ontario isn't much of a "city" - it's more of an overpopulated town. Because our lovely little town is mainly a Trendy place filled with Smart Set's, Gap's, and now Old Navy's, our goth community has to struggle to somewhat survive the annoyance of a drum and bass fueled population.

With the absence of any kind of goth or goth related stores many are forced to trudge through the tunnel or over the bridge to Detroit for decent clothes. Let's face it, not everyone is able to get to the U.S. and the Canadian dollar is ever so depleted. There are those that have resorted to making their own clothes from the black shirts bought at Garage Clothing Co. and the Gap, which is acceptable. But when it goes so far that "Whatever" is printed on the front, you're a bit wretched. Needless to say making your own clothes is not only fun, but also the highest form of creativity and expression that one can think of. There's only a select few that can turn ordinary fishnet stockings into a makeshift top by cutting out the "crotch" part or creating a new age toga using black and red bed sheets and safety pins. Taking existing clothes and cutting chunks out is a cheap alternative to cross-country gallivanting, however there are downsides. Believe me, when I think of one I'll be sure to let you know.

Tons of folk out there still don't realize that there is way more to "Goth" than black jeans, a fishnet and black eyeliner. Don't get me wrong if you want to wear that and you're trendy, by all means. Please, just don't go getting all frilly when people call you a freak. If you want to be goth, face it kids, it's for life. There are no phases or stages in this culture - you either are or you aren't. If you're trying to be so, then get it right. Remember: makeup = less is more, clothes = layers. I'm not going to tell you how to dress. Do as you

wish, just don't preach the word of goth if you're a yuppie.

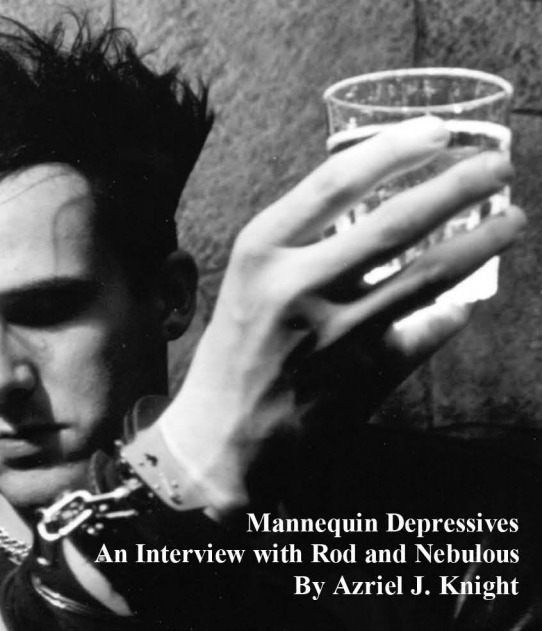
Low budgets, have no fear! A single pack of pantyhose is \$1.99 at the corner store find the black ones and you're cruisin'! Cut off the toes, and the just under the hemline at the top, cut out the crotch as previously mentioned and ta-da! you have a top. It's easy if you put your mind to it. There are harder things to make, like PVC pants, so a few extra bucks are in order for that, unless you want to wear garbage bags (which I don't recommend, as chaffing sucks in clubs).

Your hair can be the focal point if making clothes isn't your thing, a few words of advice, dyeing fries. If you dye your hair somehow, someway the frizzies and fuzziness of chemical damage will follow you, so practice caution, and for goodness sake you are not above reading the label! If the thought of dead hair scares you, then fake hair may be your direction. Have your checkbook ready because salons are expensive. The kind of fake hair salons do in Windsor is braiding, \$250 depending on length, or fusion is \$500 depending on length, Colors are usually natural. Vibrant and shocking hair is the way to go, according to no one. But everyone is different, so making or buying your own hairpieces are in order. To make your own cool hair you'll need to find "braiding hair" online or at a beauty supplies store, Windsorites, your best bet is online. All you need is of course your braiding hair, a hanger, some shoelaces, a comb, and a hair dryer. To make fake Dreadlocks take some hair about the size of a pencil, wrap it around the top hangy of the hanger so you'll be able to remove it when you're done. Take the comb and comb up from bottom of the hair; backcomb the hell out of it. Go on take out all your frustrations. When it's all fluffy and knotty start from the top and twist all the way down, then blast it with a hairdryer. When you get around 15 of these loop them onto the shoelace and tie a knot. Hooray you have a dread ponytail! Put it in your hair and have fun. There are loads of online stores that can help out with hair things but making it yourself is the best part.

If all this seems like way too much work then I have three suggestions:

1. Shop at the Gap, listen to rap, cause goth isn't and never was your thing
2. Shop online and spend, spend, spend!
3. Move to Toronto.

Everyone has to work to achieve whatever look they want when living in small or over populated towns. It's a shame that few actually put effort into it. But like I said if you really, really, really like the whole "goth thing" then your best bet is to move to Toronto where Siren, Hot Boots and the Hair Police await you.



Mannequin Depresses An Interview with Rod and Nebulous By Azriel J. Knight

WHAT IS THE
THEME OF TRASH-
EIGHTY?

ROD: Other than being an homage to the 80s, there really isn't a common theme throughout this album. "Trash-Eighty" is our first official album and it's quite eccentric. It's basically a diary of our best work since our formation in 1999 to now. As a result, we cover a lot of ground in terms of sound and style on this album.

A lot of people think that the actual title of the album is a reference to 80s pop-

movement of the late 70s and early 80s. For the most part, it's the DIY ethic of punk, mixed with the experimental and warped world of electronic sound. Everything from Cabaret Voltaire, the Velvet Underground, old OMD, and Prog Rock (supposedly the antithesis of punk). Let's face it, the prog guys pushed the analogue synth limits too. Essentially, "Trash-Eighty" is an eclectic and eccentric mix of what we thought was, and is, cool from a pop and noise angle.

ROD: We kind of like our stuff to be a little "rough around the edges." Most of today's music, in general, seems to be overly clean and polished with no personality. In some ways, we're a reaction against that. We use electronic sounds and instruments because we love the sound, not because they're clean. In fact, we will intentionally record some tracks in very primitive ways to get them to sound dirtier. Songs seem to have a life of their own. Some songs demand to have a clean pop-esque mix. Other songs sound better with a dirty, more lo-fi, sound. Once the songs begin to have life, it's up to us to do what they tell us. The control shifts from us to the song itself. That's what it's really all about. Doing what's right for the song.

WHAT IS THE INSPIRATION FOR THE COVER ART?

NEBULOUS: For the front cover, it was an attempt to keep things minimalist in a way that meshed with the New Wave design philosophy.

The back cover is a re-creation of the TRS-80 computer screen, which as we mentioned before, was the inspiration for the album title itself. It's an homage to the technology of the early 80's. In this case, the classic 8 and 16-bit computers - their simplicity and elegance (and the fact that they did what you told them to). They represented an explosion of creativity and new, original, ideas. Innovation is the keyword here. The 8-bit movement is much like the quick evolution of analogue and digital synthesizers that preceded and paralleled it.

WHAT IS THE DIRECTION OF THE BAND.

ROD: In the beginning, we were electro-purists. During the recording of "Trash-Eighty," we started to introduce a little guitar here and there, and some real-time percussion. I think there's a good chance we'll be doing some more of that, but we won't let it over-power the electro elements.

This first album of ours introduces who we are and what we feel. It's a very introspective album. Our new material is shaping up to be a bit different song-wise. The other guys are starting to write more lyrics now and we're talking more about the world around us and how it's affecting us - and everybody else. We live in strange times these days, and I think our music is bound to reflect that, whether we intend it to or not. Of course, that doesn't mean we still won't have some personal introspective songs. I'm a very emotional person and writing songs about how I feel is great therapy!

NEBULOUS: I think we'll essentially be doing more of the same, with additional sophistication and experimentation. A continuation of the cool elements of the early 80s electronic era; a genre that has a great deal to offer. It's a movement that, on the surface, came to an abrupt end. Thankfully, it was kept alive in the underground by the Industrial and Goth scenes. Expect more electronic, more pop, more noise, and more surprises.

trash. That wasn't the intention, although it's an amusing, and appropriate, interpretation. The phrase "Trash-Eighty" is actually a nickname that was attached to the old TRS-80 home computers. It was one of the earliest home computers available.

NEBULOUS: Essentially, this album represents the cool elements from the early 80s; both the sound and the technology. The TRS-80 computer as a symbol of something both primitive, yet genuinely cutting edge and interesting. In fact, it's kind of standing in for all of the 8-bit machines of the day, each with it's own unique style. And, of course, the analogue synths, digital samplers and sequencers that followed them soon after. It's a reminder of what it felt like when all of that retro gear was new.

TELL ME ABOUT THE TRACK, HEADSPACE.

NEBULOUS: It's about a mind-expanding, and not altogether enjoyable, trip. Having your head go somewhere you really don't want it to, and having little or no control over it.

ROD: John Mortimer (Toxic Shock Syndrome) wanted us to dedicate this song to him when we played in Edmonton last year. He claims that this and "Images" are his two favorite MD tracks. He even threatened to do a set of nothing but MD covers when we played with him at the CJSW fund-raising gig a while back. What a guy.

NOW THAT'S FUNNY, WHAT ABOUT AUTO-FIRE?

NEBULOUS: Autofire is semi-aggressive electro-pop. It's almost intruding on Industrial's territory.

ROD: It's all about video games and their place in modern society. When people are frustrated or angry and want to take it out on somebody, they would really be better off taking it out on a good shoot-em-up video game, instead of on another person.

TELL ME ABOUT THE TRACK "CYBERDELIC."

ROD: Cyberdelic is mainly an instrumental, but it originally had lyrics. The phrase "it's a lie" is one of the only lines still left in the song. It's referring to the everyone-gets-a-happy-ending crap that society tries to shove down your throat. You know what? We're not all going to meet the perfect mate. You might, you might not. That's life. We're better off just dealing with it one problem at a time. Adapt to your changing situation and just accept things when they don't pan out. Worrying about it won't fix anything! Of course, I'm no good at following my own advice.

TELL ME ABOUT THE ORIGIN OF YOUR SOUND.

NEBULOUS: Our sound came out of the post-punk

www.blitter.com





THE LADY OF THE HOUSE OF SCANDAL

The White Ship

[Independent]
www.houseofscandal.live.com.au

The music on The White Ship is brooding, ambient and atmospheric. For those of you who enjoy soundtracks this could be a perfect fit. I'd even go so far as to say that you can play this while engaged in activities such as reading, without it interfering with your train of thought. At times this album had a metaphysical, otherworldly feel.

One thing that I appreciated was that no sounds were over processed or over used. The vocals were extremely complimentary to the well-carved soundscapes. The genre? Who cares? It is a blend of world music, industrial and ambient with a little operatic icing.

Garden of Sorrow was very reminiscent of early, way early, King Crimson. In fact I wouldn't be surprised to hear a cover of "I'll Talk To The Wind" or some such similar track. One track reminded me of Draemgate.

At other times I was reminded of The Anti-Group, one of my personal faves, so

I will likely mis-place the disc and waffle for a long time before parting with it.

Fans of Die Form will really enjoy Song of the Succubus : Seduced mix.

It is the type of release that can be played from start to finish with out cueing forward .Over all this is a strong debut release ...

The Lady of the House of Scandal is a duo, from Melbourne, Australia, consisting of Pete Crane and Angela Grima. Ambient-industrial sound sculptures are inter-woven with operatic vocals delivered by Angela. The addition of Tibetan and Western instrumentation was a harmonious addition.

I found it hard to pick a favorite - it is all very good as one long track.

The cats fell asleep.

Similar artist's are... many but none.

A great accompaniment to any intellectual pursuits. – **Regan R. MacLeod**

SCREEN

Hajime

[Pantalla]

I would love to turn back time and meet the man who said that you can't judge a book by its cover so I can slap him sideways. Although I wasn't exactly judging this five track demo by its cover, I did find that just by looking at the band photo alone, I was expecting something very dry, and very drunk sounding. Of course everyone who knows me well knows that drunken slur is the one thing I cannot stand listening to more then anything else in music.

Listening to the CD made me think of being in some lowly, smoky night club or blues bar. A bit depressing methinks.

The vocals somewhat remind me of a flat and weakened Peter Murphy, thus giving me a lot more respect for the way good ol' Pete belts out his vocals. The lyrics are no great prize either. For the most part they are quite repetitive, and it's hard to tell whether or not they really have anything to say.

The only things I found remotely interesting were the digital/psychedelic effects at the beginning of tracks one and two.

Overall I would say that this is a relatively decent album for drunken musicians who want to hear beer-drinking tunes. But beer-drinking tunes do not speak to me at all, so this is something I'd rather stay away from. – **Brooke Chiasson**



THE DARK AEONS

Nocturne Serenata

[Entity]
www.watchitman.com/thedarkaeons

Theory and practice are two very different things. Theoretically you 'could' mix industrial, atmospheric and metal music with an end result that makes sense and maintains flow throughout. Practically however the concluding consequence is one that seems to vault around in a manner such that its atmosphere is often compromised for mindlessly easy guitar rhythms draped over simplistic digitized beats.

Fans of Danzig's 6th opus or Peter Tagtagrens much acclaimed solo project Pain would certainly understand the fragile balance that must be kept to have a project such as this succeed. The songs composed here seem more like a collection of b-sides from Swedish gothic rockers Sundown mixed with Portugal's Heavenwood then anything.

The singers poor vocal presentation is perhaps the most difficult to overlook whilst not the worst by a long shot there's just something of an irritating essence to his work here. His singing may be likened to that of Cemetarys (also see Sundown) front man Mathias Lodmalm but not quite reaching the mark, that is a clean semi-gothic baritone.

And lyrically? Good god...verbally inept he sputters away into the fog of his artificially induced atmosphere where at least some of his words are thankfully lost to bizarre (yet frequently enjoyable) throat effects. Often it is that the songs here in contained are but half formed thoughts committed to digitization and lack the substance of character required to sell themselves to the awaiting listeners.

Being a Huge fan of guitars as I am I enjoy their inclusion but given that this CD is mainly aimed at those more of the industrial persuasion the appreciation of a six string may not be uttered by many within the intended audience. Now I can not with clear conscious say that the material here provided to me is but debris nor can I say that it is of a wonderful accelerated state of being but more a middle of the road release whose indicators point to stronger material upon its coming horizon.

Perhaps concentration placed on consistency in darker atmospheres for future endeavors would help to draw together the often uninteresting and overly mellow sequences, which seem almost to sink this album, into a somewhat more significant journey. – **Tanner Wilson**



DISMANTLED

[Self-titled]

[Metropolis]
www.dismantled.org

The review at metropolis-records.com say that fans of FLA, Wumpscut, and Velvet Acid Christ are likely to enjoy this album. I think the only problem is that Gary Zon (Dismantled) is trying to sound too much like the rest of the Front Line Assemblies and the Velvet Acid Christ's out there, almost as if he doesn't have a good sense of originality. At the same time, it also appears that he is also trying to make pure, no-bullshit industrial, and when you make something pure in its substance, you can only go so far in original and unique thought.

On a positive note, at least he is able to produce his work very well, with some intricate layers a variety of drum effects all which make him a lot more musically interesting than most of the shit that Metropolis has been releasing as of late. – **Brooke Chiasson**

Interview with Gary Dassing of Mentallo & The Fixer

By chris parasyte



Mentallo & The Fixer have been around since 1990, and you've been working in other projects such as Benestrophe since well before then - what changes have you seen in the industrial music scene in that time?

Well I can safely say that Dwayne and I really started getting into the underground scene around 1983 and even before that we were listening to a lot of progressive music and synth based music before then. So I can attest to the many changes I have witnessed first hand. First off underground music is no longer just played in gay bars - no joke. If you wanted to hear something like Cab Voltaire, early Ministry, or even Depeche Mode (prior to getting the exposure they well deserved) this type of music was only played in gay bars- there was not this stereotype back then of people all dressed in black either. It was more of a "new romantic" Mardi Gras freak-fest but in Technicolor. Back then also it was not so nihilistic & dark. True, there were always controversial subjects or activist statements in the music and some of it was dark as well but in a different sense. Back then musicians had no starting point in that, they were always pushing the envelope but in various ways. Music back then seemed to be a lot more creative, it was not on "auto pilot" as what a lot of it is today. Then again technology has its positive and negative effects, it all depends on who's hands it is getting into.

How do you feel about the current state of industrial music?

Is industrial music truly still around today? To me, sometime in the 90's it really started backing itself into a corner. It was no longer about being creative. I'm not saying that the music played in clubs of this genre today is bad either - I'm just saying that what I have heard has all been done before in some form or another. But fans and also people who are not fond of our music cannot say that we have stuck with the same old same old or even been out to write industrial pop hits for the sake of it. I was never into this for the ego boost or to be in any sort of limelight. Also in the 80's there were only so many people doing industrial music either because it was expensive to get into the field because of costs of equipment. Back in the 80's a drum machine with 8 sounds would run you 800 to 1000 dollars now you can get a drum machine with the works and about 1000 sounds for about 300 bucks. And also back then people were not up to date on the whole MIDI technology thing.

Your brother and longtime musical accomplice, Dwayne Dassing, left Mentallo & The Fixer in 1999. How did his departure affect the project?

Well things were affected in several ways, that is quite obvious to some degree. But most of the changes were due to a loss of equipment when Dwayne and I divided up the studio. I'm not always about playing it safe just so I can get some cash in my pocket. I am about doing what I want to do. I come first. The fans are secondary simply because whether I was on a record label or not I will always continue to do music in some fashion, whether it be me playing an acoustic guitar or tweaking a synth. Dwayne still helps me with technical aspects, such as wiring my studio or teaching me new techniques and such, but Dwayne wanted to move onto other things musically. And move into other territories as well, just nothing abrasive.

What kind of a response did you receive to your latest album, Vengeance is Mine?

That is sort of hard to put an answer on simply because I no longer bother reading reviews- because essentially if I have pleased my own interests musically at the end of the day when composing, then no one else's opinion matters to me. I'm sort of clueless, I had been told through the grapevine that the CD was not serviced to DJ's or even advertised for, so I'm sure that can not help with promotion if people do not even know it is out and then. But then again some fans did send me links to internet sites that happened to review the release and there were a lot of positive things said, much more than I expected.

You recently went out on tour in support of the new album. How did that go?

Basically that was a one off show here in Texas, in fact we are doing another encore performance here in Texas- but Dwayne and I are done with the whole touring aspect. Touring is rough especially if you do not have the big



money backing you, so you have to take the punk ethic of Do It Yourself. Do it all yourself and that can wear thin after being out on the road for several weeks. For me hanging out with the fans was the best part, secondly I just liked seeing the scenery during our long drives, and it gave me a lot of time to contemplate things in my life. The shows {performances came 3rd}, simply because for me I never composed these songs to play them live in the first place. They were therapy for me when I initially composed them, so playing them night after night really wore thin on me because the songs began to lose their context for me and as well I did not really want to relive specific memories night after night.

Tell us about Shimri.

Shimri is probably just a one off project. At the time I was learning how to use several pieces of software and wanted to release something that was pretty much digital, with everything being rendered through a computer, using no outboard mixer or anything to that affect. Actually I was just having a lot of fun composing those tracks. It's more about rhythms, structures and sounds, rather than having some kind of emotional tie. All the pieces are instrumental and it is not in the vein of Mentallo although there are some elements there. I just wanted to take a different approach than I usually do with most of my releases.

There's something I've been personally wondering for years - where does the name "Mentallo & The Fixer" come from anyway?

Honestly, a friend brought these names to my attention when I was in high school. I was probably about 14 at the time. But Dwayne and I were always working musically back then with more than two people so the name just did not fit. Later on my friend told me that the names came from some old comic book villains! (laughs)

Britney or Christina?

I think I'll stick with Enya.

Is there any chance for a Benestrophe reunion in the future?

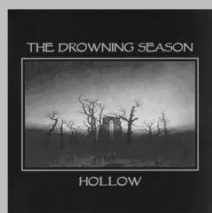
Well, Richard Mendez {Benestrophe vocalist} will be performing with us at our encore performance here in Austin. We revamped a couple of our old songs to play live. We will also probably release studio versions of those tracks we revamped, probably just for download - for free that is - off the internet. I'm probably going to have Richard do some vocals on the next Mentallo release for a few songs. But other than that I will always be fond of the memories there are behind those old Benestrophe tracks. But you never know what will happen.

What's next for Mentallo & The Fixer?

Well, I've been working on and off on new material for the past year and a half and until I feel totally satisfied in every aspect of material and songs, I will not release it and that could take another 6 months to a year. I only work when I am inspired to and I'm not always inspired on a daily basis. There are other factors that play major roles in my life other than my music, and I will have to see that when it is complete if Metropolis Records even wants to release it. They were not too keen on the last several releases so... when I reach that road we will have to see.



THE DROWNING SEASON
Hollow
[Independent]
www.drowning-season.com



The shadows breathe and start to fade . . .

The Drowning Season, hailing from The US of A, feature a four member line up. Matt Slowikowski on vocals and programming, Tim Guterrez and Juston Reynolds on guitar, and Sideshow on drums, bass and strings. The Drowning Season have opened for such acts as Tapping the Vein, Gene Loves Jezebel, Android Lust, and The Cruxshadows.

Whenever I get a CD in the mail from an independent artist I cringe. It's a natural reaction of course, good indie bands are a hard gem to find. So when I plugged The Drowning Season into my CD player I was hesitant. The result was amazing though. This guitar driven dark n' roll band got me swaying to the catchy beats and great vocals by Slowikowski.

Best described as Sisters of Mercy with Glenn Danzig on vocals, The Drowning Season left me with no choice but to set my player on loop.

My only disappointments were very minor. The first is that this ten-track album is over within a matter of thirty-six minutes, the second is that on certain tracks Slowikowski tries the cookie-monster rock vox. It sounds good, but his voice shines through with much more in songs such as the title track Hollow.

With the organic being replaced by the synthetic more and more every day, it's nice to see a band, fully prepared for a live show, can impress us with very little programming.

Indeed, there was not a song on here I did not enjoy, not one. Do yourself a favor and, at the very least, look into these guys further. Their music contains elements from the last three decades of underground music and blends it very nicely into a professional sounding release. – **Azriel J. Knight**



LIBITINA
Weltanschauung
[Independent]
www.libitina.demon.co.uk

GOTH IS DEAD! I am sure you have heard that phrase somewhere, on a message board or in an article of some sort. Where that may be true as far as clubs go, minus the occasional Sisters track, the goth music is still thriving and out there. You just have to look past Metropolis to find some.

Libitina is a great example of a band that didn't seem to, oh how do you say, realize the 80's ended twelve years ago? Now this may not necessarily be a bad thing, for those seeking the authentic tune without having to listen to A Slight Case of Overbombing for the seven millionth time. Well, you can almost taste it with these guys. This trio caught in a time warp, consist of Darren on guitars, Jamie on bass, programming and vocals, and last but not least, Peter, who provides frontman vocals, guitars and programming.

So, how goth you ask? Holy fuck are they ever Goth! (what? Were you expecting something a bit wittier?) A browse through their photo gallery will be your wake up call if you have any doubts my dear reader. So unless your top three favorite bands are Sisters of Mercy, Alien Sex Fiend and Bauhaus, I don't think you'll be able to handle this.

Talent? Oh yes, and lots of it. The vocals, the music, all very nicely placed into the jewel case with care and attention. In addition they're live-ready, having performed many shows over the last seven years, opening for bands like Dream Disciples.

If there were any Goth clubs that actually still played Goth music there is no doubt that Libitina would be on the playlists weekly. Especially tracks like Warpaint.

So go get the god damned CD, bring it home, close your door and practice. Because goth is making a comeback into clubs... heh, just kidding. – **Azriel J. Knight**



VARIOUS ARTISTS
The Nature of Gothic: The Whitby Compilation
[The Nature of Gothic]
www.gothicnature.co.uk

The first release from the newborn UK label The Nature of Gothic is *The Whitby Compilation*. It is a collection featuring 15 artists, most of them largely unknown. In fact, a number of the artists on this album were discovered on mp3.com, proving that digital distribution of independent music *can* in fact bring welcome attention to an unknown band or artist.

The musical styles on *The Whitby Compilation* are wide and varied, covering everything from ethereal to industrial to dark alternative rock in a 74 minute listening space. Fans of almost any sub-genre of gothic and industrial music will be able to find at least a few songs on the album they will fall in love with. The compilation starts off strong with the powerful guitar-driven glam goth rock of Seattle's Doll Factory, who with a song called 'Touch' reminded me quite a bit of Orgy's more energetic work on their album *Vapor Transmission*. The energy level stays high with Loss of Will's 'What They May', a song that is high on the emotion and heavy on the noise. One of my favorite tracks on the compilation has to be Attrition's contribution - 'Lip Sync (Xenophobia Edit)' - a hard hitting electrogoth industrial thrillride that harkens back to the days when My Life With The Thrill Kill Kult were still producing music that was worth listening to. Other highlights of the compilation include fantastic songs by This Ascension, Eterna and Collide.

The thing that really stands about *The Whitby Compilation* - and makes it a must-buy album - is the amazing range of sounds to be found on the CD. Unlike many other gothic/industrial compilations, this one manages to present more than a narrow scope of a single sub-genre. While *The Whitby Compilation* hardly manages to cover every sub-genre of dark music, it does represent a vast cross-section of the genre as a whole. The variety in sound keeps the listener interested, and the emphasis on unknown artists ensures that you'll hear something new here.

As if the fact that it's a great CD isn't enough for you, the fact that all the profits from sales of the album go to charity should sway you. According to The Nature of Gothic, 100% of the profits from *The Whitby Compilation* will be split between two charities. The first one is The Forget Me Not Trust Fund, a British organization devoted to 'providing treats for children with terminal illness' - similar to The Make A Wish Foundation. The other organization is the Shirrin Rescue Centre, a shelter for purebred cats located in Dorset, England. For more information visit www.shirrinrescuecentre.org.uk - you like cats, right? - *chris parasyte*

BALKANDJI
Awake
[Balkandji]
www.balkandji.com

Some of you reading this review might be familiar with the band "In Extremo", who are the closest comparison I can make to Balkandji, an ethno-metal band out of Sofia Bulgaria. Only Balkandji is not quite as fast paced.

To amalgamate folk music with metal, especially gothic-metal, is not really a new thing. Amorphis has done it using weird instruments, and so has Vintersorg. That's not to say that there isn't a degree of uniqueness from the previously mentioned bands. I think that metal fans who are looking for something more than just complete aggression will most certainly find something this quite appeasing. Or at least for the first time they hear it, and then later find out that most of tracks are pretty well the same. An exception can be made for track three entitled "Krali Marko" which I thought was a really fun one. I recommend the most mainly because it reminds me a lot of Mr. Bungle. I almost felt like dancing around like an idiot in public while listening on my headphones. It even has trumpets in parts. The track entitled Shte Ostana, Yuk, however made me think I was listening to a Kim Mitchell tune at the beginning.

The CD mainly contains of a lot of medium-pace tunes, with base vocals, intricate acoustic guitar, piano and flute playing, crunching power-chords

and droned synth/ keyboards. Many of the tracks have rather odd time signatures such as 7/8. I don't know very much about Bulgarian folk music, but I am guessing that some of the unusual timing could be a part of the folk influence.

The last track entitled The Flight is the only one that was written and sung in English. I found that the lyrics were not too intriguing, but then again, after looking at the translated lyrics for the rest of the tracks, many of them didn't appease me too much either.

I've had some friends listen to this CD and tell me that it's exceptionally strange. Some of them I felt like slapping silly and telling them that they haven't been out much. I've heard a lot of other strange music before, both in and outside of the metal genre. I used to think that Therion were odd, but later discovered bands like Tristania and Nightwish, who also blend classically trained vocals to extreme music. And then there are bands like In Extremo from Germany who have written their lyrics entirely in German and blended metal with Celtic music, including bagpipes. I'm not trying to be a pretentious twit and claim that I've heard it all, as I'm well aware that there is still a lot of stuff out there for me to discover. And I most certainly did not say that Balkandji's blending of Bulgarian folk music with metal does not make them musically interesting compared to most run-on-the-mill metal out there. As a matter of fact, I actually felt more at home listening to this CD, maybe only because I'm twisted that way.

Again the only major complaint I have about the CD is how most of the tracks sound like the same song. Some are more mellow than others, but all with the same tempo and time signature of 7/8, which I guess is better than hearing 4/4 in every song. Make no mistake, there is substance in their CD. I don't believe that it's available anywhere, but they do have a number of songs on Mp3.com that are worth checking out. - *Brooke Chiasson*

COMATOSE ROSE #3

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FLESH RESONANCE
The Dark Between the Stars
 [mp3.com]
 www.mp3.com/fr

Exploring many genres and willing to step into the realms of the experimental, Flesh Resonance delivers us their debut album *The Dark Between The Stars*, containing fourteen tracks of ambient-electro-rock. Here is an audio experience that travels through progressive rock, electro, and trance, classical and metal. They describe their musical influences to be everything From Aphex Twin right through to Frank Zappa. I personally heard similarities to Hawkwind, Ozric Tentacles, and Xorcist, but there is enough sonic creativity here that even genre purist types would find it difficult not to find something they like.

The album is about an hour in length and that is another strength because there is no filler and it is an enjoyable hour. In fact it is probably all around one of the better releases I've heard in quite a long time.

Futures Past starts out with a romantic ambient feel then morphs into a progressive rock track...and guess what? It doesn't stop there. It builds during a trance break and codas out with more great rhythm guitar. Behind the Sun reminded me of Moonspell and Spiritualized, although it carries its own identity quite well.

Forgotten Sunrise is an ambient electro soundscape which had the feel of *Download*. It was a shame that it was such a short piece, but it actually served very well as an abstract intro to *Beneath These Ancient Skies* which is a track that I could picture Yes and Hawkwind collaborating on. The *Prism* track is an ambient, operatic track featuring the vocals of Melanie Webb. My cats liked that one in particular. Other members of the band are Tony Longworth as programmer, bassist and vocalist, Keith Hill as programmer, guitarist, and vocalist, and Andy Morris as keyboardist. *Zero Point* (beyond the imagining), the finale, was a great way to finish the album.

I won't say anything more because I'm sure you'll be hearing more from them in the future. – **Regan R. MacLeod**



THE R.A.C.E.
The revolt Against Cultural
Extinction
[T.R.A.C.E.]
 www.theraceband.com

The R.A.C.E. have to be Calgary's most underrated local band. When I gave this CD a listen, I thought 'Man what else can you ask for; perfect recording quality, technical musicianship, vocal variety, and an overall sense of togetherness of the band'.

It's almost hard to believe that the drumming is all programmed. One of the few other musicians that I know of who produces metal-style drum programming is Sweden's Vintersorg, whose programming sounds a little more repetitive with lesser sound quality.

It's almost hard to compare The R.A.C.E. to other bands. The more basic approach to describe them is progressive metal with an electronica feel and not even that. Fans of Soilwork, Strapping Young Lad and most typical prog-metal like Dream Theater (yes I said those two blasphemous words again) are likely to get into these guys. – **Brooke Chiasson**



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Canada's Best Kept Secret: The Winnipeg Goth Scene

By Azriel J. Knight



Daemon Nightshade, the owner gave us a pleasant greeting and we talked for awhile, I went around and took some photos and came back to the front desk and recorded a thirty-minute interview with Nightshade.

TALES FROM THE CRYPT

In 1993 Daemon Nightshade was a student at the UofM, running a skydiving club on campus for the sole purpose of getting free office space to "supposedly" run the club out of. In reality, it was a place for Nightshade to crash in between classes. The club decided to have a fundraiser. They figured the best way to do this was to throw a party at the campus bar, known as the UMZoo and sell tickets to the event. After hiring a gothic/industrial DJ and making the preparations and showcasing their hard work, it blew up in their face. Trying a second time with a fetish theme and giving free passes to anyone remotely interested in leather, not only were they a huge success, but now they were being called the only authentic gig in town.

They continued to hold events, alternating between goth/industrial nights and fetish parties. Each did better than the one before and in 1994 they approached a local gay club. The club agreed to their terms and they began to hold a bi-weekly event.

This was the first incarnation of The Crypt.

So we leave around 7am, a few hours ahead of schedule, all chalk full of piss and vinegar. Robert is completely mismatched in his clothing attire wearing a white baseball cap, a metal spiked jacket, and cargo pants. No worries, his nasal congestion compliments this inadvertent comical endeavor. What am I wearing? Black.

The climax of this theme of strange is Voltaire's "Dead Girls" emanating from Robert's '92 Dodge Dakota

The trip was about as boring as it gets. I mean, come on, it's the prairies. The only thing to do is listen to music and look for sign posts indicating where we are, and draw it on the map to physically see how much closer we are to Winnipeg. After being awake for about twenty-six hours I had a nap.

Winnipeg was strange, the signal lights are a bit different and Robert was not used to it, we ended up running a red light and almost smashing into another car, what fun!

We checked into our hotel at around 10:30pm, but not before getting lost on the road for 45 minutes. The hotel was nothing like the picture (how many times have you heard that?)

Our room was barren. Two beds, a dresser and night stand. The TV was about twenty-five years old, and the only thing resembling ornaments were the cigarette burns in our bed sheets.

Rob had a cold, but after much pressure I convinced him to go down to the bar attached to the hotel, named The Zoo. We walk in, grab a couple beers and suddenly realize we strolled into an amateur strip night. The look of regret quickly washes off Rob's face as the blonde on the dance floor takes her top off. After about fifteen minutes of perverse staring we went to the other side of the bar to play pool. I kicked his ass, playing the two best games of my life. We got back to the contestant stage just in time to see a Goth girl on the dance floor pouring candle wax on herself to Nine Inch Nails' "Closer".

Eventually we called it a night.

I woke up at 8am to a freezing hotel room, forgetting where I was for half a second. Apparently they (The Osborne Village Inn) had been waiting for repair of the central heating for a week, but it kept my pop and left over pizza cold.

After picking up a few essentials we made our way over to The Crypt.

I must say that I was very impressed. Not only was there enough gothic clothing to keep my eyes and hands busy for awhile, but there were other subculture items as well. The full spectrum was on display here, ready to empty someone's wallet.



A few months went by, and another club, a dive known as Wellington's offered them every Thursday, Friday and Saturday. They kept the door sales, Wellington's kept the liquor sales.

Things were going fine until the bar manager got the boot, and the hotel owner threatened to close the club down unless they rented the whole thing from them (with them in control of operation and money matters of course). Nightshade and his group (Clee, Gord, Rob, Shaila, and Chuck) agreed.

After the first year the landlord tried doubling the rent, so the gang opened a new club and called it Die Maschine.

Eventually Nightshade left to open up a shop under the name of the old event, The Crypt, in hopes of attracting some of the old bar crowd.

Today, The Crypt and all 2500 square feet cater to Goths, rivet heads, clubbers, fetishists, punks - most of Winnipeg's underground scene. All this accomplished from the cities Osborne Village District. The Crypt is also home to one of the top three piercing studios.



It was interesting, to deal with a faceless voice over the phone and then meet the man after nearly six months of business. It was also interesting to see one of the venues that had been holding my magazine for the same amount of time. I looked around quite a bit and found intrigue in the many things The Crypt offered Winnipeg's sub-culture population. Including a real coffin to rent or purchase.

I had heard for months, people telling me what a horrid place Winnipeg is supposed to be but I was beginning to question these opinions. The logic behind my thought processes was simply my comparison to that of Calgary's sub-culture. That I would find it just as impressive to see a store of this magnitude in my city, and keeping in mind Calgary has a much higher population. I couldn't help but wonder how a scene flourishes in a city, that is basically in the middle of nowhere. There are not many major cities near by, whereas with Calgary, we have Edmonton practically next door, and the two cities feed off each-others support.

Nightshade, being a veteran of the scene told me a lot about the cities past. I also saw the Die Maschine neon sign hanging up in his store. "It's a trophy" explains Nightshade, "To show I outlasted them when they thought my store wouldn't make it."

I found some jewelry at a decent price and Robert and I headed back to the hotel.

We obviously arrived early. I know fully well that Goths like to show up fashionably late, (even though it loses its charm when everyone does it) but there were no more than three people there for the first hour.

Now if I hadn't mentioned already, I was supposed to guest DJ that night (note the picture on the editorial) so I was a little nervous about playing in front of a crowd of five, especially coming 1200 km to do so.

Luckily people started rolling in while I was beginning my first set and Robert was off to take photos

I tried doing a similar set that I used in Calgary a week before. It was a set of nothing but Goth. I wanted to see how many danced to it. My set consisted of bands like Sisters of Mercy, Gotterdammerung, and Paralyzed Age. No one danced in Calgary, and nearly no one danced in Winnipeg.

I can no longer say that DJ's killed Goth. After my set I gave away some stuff, which included the last copies of issue #3, and Robert introduced me to those he met while I was in the booth. My nervousness got the better of me and I had a few too many too fast but managed to maintain my composure.

There was a decent amount of people present. Thirty, maybe forty. Nightshade commented that there was usually twice as many.

The atmosphere was amazing. It was a club that could hold about three-hundred people, and everything seemed to be black, the walls, the ceiling. Plus, huge amounts of smog was spewed out of the



smoke machine on the dance floor, giving a permanent haze all around the bar. Candles were lit on all the tables. Though the venue was only holding a gothic/industrial event once a week, it looked like the place was meant for it.

I went up for my second set, which was very different from my first. Bella Morte, Covenant, Neuroticfish, etc.



I think the over-all reaction during that night was decent. From what I hear they had not had a guest DJ in awhile. Throughout the whole night I didn't encounter one anal Goth, I was so surprised. Trust me, I am not saying they do not exist in Winnipeg, I am just saying they did what they were supposed to, kept to themselves.

Robert and I left at closing, with lots of hugs from people and smiles on our faces and proceeded to Subway for a bite to eat, then back to the hotel to pass out.

The whole thing left us with six-hundred dollars less than we had before, but we figured it was worth it. Not just the six hours in the bar, but the trip as a whole of coarse.

We would return to Calgary with just barely enough gas money and only having enough money to have consumed Doritos for most of the thirteen hours.

We let everyone know, that Winnipeg is Canada's best kept secret. I don't think that they believed us, but maybe that's why the Winnipeg Goth scene is such a secret to everyone else in the country.

Thanks to all who were kind to us during our trip.



© ROBERT TRITTHARDT 10-09-02



THE QUESTION

Sandlocks, Heartbeats...And Other Sounds From God's Misanthropy

[Independent]
http://the_question1.tripod.com

"When the heart sounds tired and all the sand is in the bottom, is it time to turn the clock back, or is it time to leave?"

SHOSGM intrigued me greatly. It was one of those albums you place into your boom box once and there is no need to ease into it by setting on repeat, your mind is made up.

The last time I encountered a project such as this one was VLE's Book of Illusions: Chapter One over a year ago. The music varies from ambient to dark...something! It's brooding, mildly progressive dark programming with melancholic male and female vocals, both of which are nicely done for the most part (The female does a little screaming on track two I could have lived without). There are cameo's of acoustics, the echoing squeak of a guitar string, and the male voice that emulates Peter Steele if he ever did a coffee shop stool and mic deal in a midnight café.

"[This Album] is my work of the last 7 years" so says Coma, the person responsible for this calm, confusing and sometimes creepy eight track musical biography.

Generally my reviews on a full-length release would not be this short. But this album is so straightforward without being tasteless, that there is not much more to be said except - get a copy, or check out the web site. Which we say in nearly every Goddamned review, unless we are saying, "Run the fuck away from this piece of shit" - which in this case we are not.

The Question presents themselves in a professional manner, and the music is quite lovely. Go buy it. - **Azriel J. Knight**



NEUROTICFISH

Le Chansons Neurotiques

[Dancing Ferret Discs]
www.ebmisdead.com

I'm going to take a minute to rant here.

These days, it seems like the big selling point for an industrial/EBM/futurepop/whatever CD is dancefloor playability. All you need to do is slap together some bleeps and pings and back it with a steady 4/4 beat and you're off to the races. Fine. I have no problem with that. I enjoy stomping around the dancefloor all night as much as the next guy - when I'm at the club. When I'm at home or listening on headphones on public transit, a solid hour of high intensity treadmill music gets more than a little monotonous. Really, you only need two, *maybe* three really good dancefloor tracks on an album to sell it to the club play market. The rest of the album can be a bit more varied in sound and song structure, and it'll keep the listener's interest a lot longer if every track *doesn't* sound the same. Smart players like Covenant, VNV Nation and Project Pitchfork seem to realize this, and create albums filled with musical diversity and fresh sounding songs.

That said, the new album from Neuroticfish, titled *Les Chansons Nuerotiques*, just barely manages to cross that line in the sand. Of the thirteen songs on the album, the weight leans heavily towards the dancefloor-oriented side of the musical scale. It's a good thing Neuroticfish does dancefloor electro exceedingly well, because this CD offers up a rather large dosage. Songs like 'Reinvent the Pain', 'Prostitute' and 'Waste' will keep grandma dancing until the old bag's stainless steel replacement hip gives out. Also included here is Neuroticfish's immensely successful dancefloor single 'Wake Me Up' (previously released on the *Sushi* EP) and a new version of 'Velocity' - a new remix which sounds unlike any of the previous versions of the song to be released.

Thankfully, after about forty minutes of high-energy club music, Neuroticfish tosses in some tracks that stand apart from the dancefloor mould the first 60% of the disc is capably jammed into. The last few tracks on the album are toned down quite a bit, especially in tempo. It's a

welcome respite from the 'must dance' onslaught the album has been up until this point, but I thought it came too late. It would've been nice if the non-dance tracks had been spread out throughout the album, rather than seemingly tacked onto the end as an afterthought. There is a nice amount of balance provided, but it's kind of a case of 'just enough too late'.

Les Chansons Neurotiques doesn't offer any surprises, just a steady diet of dancefloor futurepop goodness. Fans of bands like Icon of Coil and recent Apoptygma Berzerk will get a kick out of this album, and there should be a copy of it in every DJ's gig bag. Highly recommended for those who have dance parties in their basements every weekend. - **chris parasyte**



THE SYNTHETIC DREAM FOUNDATION

Sound Organized in Time

[mp3.com]
www.tsdf.net

At first when I was given this CD, I thought 'Oh God, this disk is going to put me to sleep as soon as I get on the bus back home'. It's not that I dislike ambient music, (Though I've heard a fair bit of boring ambient music before), but after popping the CD in, I got the impression that 'Ambient' is only a lack of a better term to describe what this CD has to offer. The Synthetic Dream Foundation is a one man project put together by a self-taught musician from Norman, Oklahoma who amalgamates influences of classical piano, electronica and experimental noise.

The project has been around for nearly two years with a discography of four CD's, including the latest, Sound Organized In Time. (On a side-note, TSDF -who doesn't give his real name, the bastard - is a digital graphic artist as well as a musician. You can check out his works at www.tsdf.net, but anyway, back to the topic...). I found that the CD consists mostly of light electronica material, yet there are still new surprises throughout the album. There are moments where the music is simple and repetitive to intricate and melodic, and moments that are from purely acoustic to purely electronic.

It starts off with a harp-like effect and violin with synthetic background then moving on to more rave / "Darkstep" pieces such as Shadow Shifter and Silicon Life-forms, and back to more neo-classical compositions such as Angelfire in areas of the album where you don't expect sudden change. Generally I believe that variety and diversity is important in music. A lot of people will complain about a musician or band constantly changing their style. I'll confess that even I am guilty of making that kind of criticism. But in the case of Sound Organized in Time, such a dramatic level of diversity is what makes it a good album. - **Brooke Chiasson**



SENTENCED

The Cold White Light

[Century Media]
www.sentenced.org

I'll actually confess that that I was never too familiar with Sentenced's previous recordings. The most that I know is that they followed the same footsteps as many euro-metal bands such as Tiamat and Sameal who all started as purely death metal then moved on to newer grounds. This isn't to say that Sentenced have suffered from Metellica syndrome. Though one thing that was highly noticeable was the guitar melodies blending with crunching distortion that was dominant throughout the majority of the album. Ville Laihiala belts out typical goth vocals which don't sound too mopey and depressing like the clean vocals that Dark Tranquillity's Mikael Stanne used to do. Thus overall it's not a terrible album. Sure there will be some who will jump down their throat for "maturing" just as many other bands who are in the same vein, but The Cold White Light does show that they haven't lost their edge. - **Brooke Chiasson**



THE CRUXSHADOWS
Wishfire
[Dancing Ferret Discs]
www.cruXshadows.com

I have made life and experience from the imaginations of youth.
 I have slept a million nights below the darkness of silence.
 I am the incarnation of your delusions,
 Or your insights...
 I am the voice of warning.
 I am the thread which ties life to reality.
 I am your guardian.
 I am the wishfire...

This Florida based darkwave band and their new album Wishfire is by far, the best album to come across my desk this year. Amazing, bloody amazing.

The gorgeous Rachel McDonnell on violins and keyboards. The talented Chris Brantley on keyboards. The sexy Stacey Campbell on guitar and of course, our front man and lead vocalist Rogue. Dancing Ferret Discs was kind enough to send me most of their releases in order for me to beef up on my CXS knowledge. This includes Telemetry of a Fallen Angel, The Mystery of the Whisper, a couple EP's and of course their latest treasure, Wishfire.

For those who are already familiar with The CruXshadows, you will notice quite a bit more substance in their music, a lot more feel, and a much smoother blend in their guitar, violin and programming euphony. Wishfire is a touch crunchier than Mystery of the Whisper and quite a bit more seasoned than Telemetry of a Fallen Angel.

For those who are unfamiliar with The CruXshadows, you are in for a treat. This darkwave project manages to create songs that have enough programming to be club friendly, and enough instrumentation to pull off a solid live show. CXS has opened for acts like The Cure, VNV Nation and so on. Oh, and for the record, the X is silent.

Comatose Rose Magazine has basically doubled my CD collection for this year, and out of all those CD's, this one is by far the best. It was a great privilege to interview Rogue, and do the CD release party for Calgary (even though it was a little late).

In addition to this baker's dozen, plus one, full-length release, is a live video. The quality is good and it gives you a nice look into what the band is like live. It's a pleasant change from one guy in front of a couple of keyboards and a mic, that's for sure. — **Azriel J. Knight**



DEIN SCHATTEN
Ewiges Eis
[Independent]
www.dein-schatten.de

I can sum up Dein Schatten's Ewiges Eis in two words - **FUCKING AWESOME**. But I guess I'll go into a little more detail than that (damn word count...).

The sound Dein Schatten achieves is somewhere between that of Rammstein, without quite matching their over the top aggressive mentality, and ANGST-era KMFDM. Heavy metal guitar and well-programmed electronics combine in a driving melodic cacophony. Lyrically, I'll admit, I'm lost on this album, as I do not speak a word of German, but the vocals on this record sound good - ranging from growling snarls to a powerful outright anthemic yell.

Ewiges Eis is packed with great songs. 'Woanders Sein (clubmix)', 'Er Kommt Zuruck' and especially 'Free' stand out as industrial masterpieces, harking back to the days of guitar-heavy electro-industrial rock. A highlight of the album has to be Dein Schatten's cover of Suzanne Vega's 'Tom's Diner' (strangely titled 'My Name is Luc(if)a' - maybe something got lost in the translation?). It's a dark, overbearing black metal/gothic opus that bears little resemblance to the original song, yet has a strange sense of familiarity to it. When I realized what it was I laughed out loud (I was listening on headphones - the people around me must have thought me insane).

Ewiges Eis is recommended for anyone who loves the heavier, guitar laden industrial sound of the late 80's to mid 90's pioneered by acts like KMFDM, Mussolini Headkick and Hate Dept that doesn't seem to be around much anymore, as well as today's electro-metal bands like Rammstein. Heavy guitars, growling Germans and intelligent electronics make Dein Schatten a must-listen. — **chris parasite**

COMING SOON

Elitsa Todorova

David Bronfman



Everyone has secrets...
 some are just darker than others

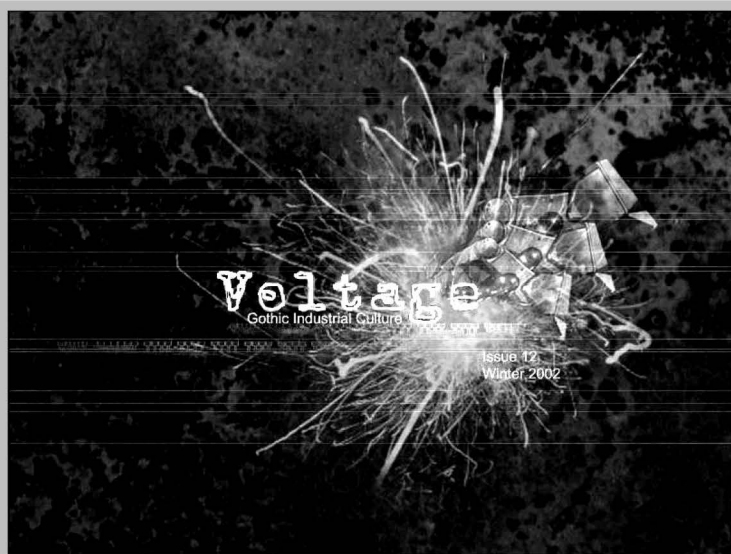
DECOMPOSING DESTINY

Cut Loose Entertainment presents

a film by **Graham Misiurak**



www.stuckintime.ca



Voltage Magazine
www.voltagemagazine.com

Having seen only issues 11 and 12 of this new electronic industrial/gothic zine out of Seattle, I can see that the producers are definitely on the right track. With almost a full year between the release of the two, they have had time to hone their talents and it shows.

The content is mostly review-style, with commentary on various bands, live shows, festivals and artists. The theme is fairly standard fare for a publication in this genre, with a slight emphasis placed on the industrial side over the gothic. However, those of a gothic persuasion will certainly still find enough to keep them interested.

Issue 11 features, among other articles, a travel diary of sorts from the author's trip to Wave=Gotik=Treffen in Germany, and we see the festival and the surrounding locations and events clearly through his eyes. The writing, as it is throughout most of the issue, is informal and familiar without being chatty. Issue 12 includes two more travel reports, one from Burning Man wherein the reader gets an interesting and detailed insider's view of the workings of this legendary annual event. The other is an article on Convergence 7 that touches on all the main points of the festival series, while being an entertaining dialogue in its own right.

In addition to these larger features, there are also of course music and magazine reviews, as well as an article about goth comics, a feature on Foetus (which instantly won points from this reviewer), an article about Infernal Noise Brigade, brief articles on two fetish photographers, various photos of relevant bands playing live, and a piece on Seattle noise artist Unter-Null.

The photography in both issues is excellent - obviously a few people on the staff are skilled with a camera, and manage to capture the scenes in a way that transfers more than just the contents of the photo. Many of the pictures are of items that wouldn't necessarily stand on their own but still contribute to the essay in a way that communicates the atmosphere of the event.

The zine is in the form of a Flash executable, and has a traditional magazine-style layout, allowing the reader to read it from beginning to end simply by clicking "next page" and "previous page", or by clicking on any of the article titles in the table of contents for those who like to browse a topic at a time. Overall the ergonomics are pleasing and unobtrusive. The progress made by the lead designer over the course of his one year hiatus is most evident in the layout and navigation of issue 12 as compared to the previous edition. Issue 12 also features artwork and sound in the background of the intro page, both of which are quite good and lend themselves well to the style and content of the magazine. It would be good in future issues to see this carried further throughout the release.

The writing is very first person and casual, and in my opinion could benefit in future issues from a more formalized tone. As well, the magazine is geared towards a Seattle audience and therefore is certainly city-centric in that regard. This however, is a design goal and therefore not really a flaw per se. Regardless, I still found it an interesting read, so this is a minor item.

Overall, I'm impressed. I should add that I'm not a fan of "scene zines" in

general, and one of my metrics for this review was whether reading it felt like pleasure or like work. I am surprised and happy to report that although I read 11 and 12 because I was asked to, when 13 comes out I will be reading it as well. My other metric was whether after reading it I took away any useful knowledge or new information that I was glad to have. On that score, I have been introduced to a new musician whose work I will be looking into more closely (Unter-Null), and based on the Convergence article, may actually go to it one of these years; something I certainly wouldn't have considered before. With both of my pre-requisites satisfied, I have to say that overall Voltage is certainly worth checking out.

– **Subdermal**



LILY
Running from the Sky
[Independent]
www.lilyholbrook.net

One of the most inconceivable things in my mind is Cindy Lauper, or some similar chick pop-queen, singing for Dead Can Dance. That was the first impression I received after listening to Lily's album "Running From the Sky", especially after listening to the first track. But despite the fact that the singing is a little bit hurting, the album for the most part is pretty well put together musically, lyrically and with the recording quality.

Apparently, she started out as a busker in Boston. Her web site states that she moved from that scene to playing in various venues and retrieved enough success that she earned the title of "Boston's best kept secret" according to Mary Lou Lord. One thing for sure is that to go from the busking scene to putting together about ten different musicians to make a full quality CD without signing to a record label is quite impressive. Many would make comparisons to Sarah McLaughlin or Tori Amos, which I would rather avoid doing, only because in days like these you can't be a female singer with a guitar without being compared to the mentioned artists. Yet at the same time there are a couple of tracks on this disk that give me the urge to make those comparisons, including "Mermaids" and "Little Red Riding Hood". Because people would make these comparisons, they would think 'of course, that's how she is able to produce a CD as well as this'. I can't say that they are absolutely wrong, but I would say that if they are to make that judgment alone, they are going out on a tangent. I recall reading an article in Calgary's Fast Forward Magazine regarding singer-song writers, arguing that if any musician wants to get ahead in the music scene, all they need is simply an acoustic guitar and they don't have to have very much substance nor a lot to say (Aubrey McClinnis said it, not me).

I think however that Lily stands out from such singer/songwriters. I find that she does have something to say in her music, as many of her lyrics talk about escaping to imagination, and retrieving a lost childhood. You don't necessarily have to be angry or depressed in order to have something to say. As mentioned before about comparisons to McLaughlin and Amos and other singer/songwriters whom have hit the mainstream. I find that she actually has more substance in her music as the use of other instruments, including keyboards, strings, and didgeridoo's (yes didgeridoo's, check out the last track, Dandelion) make the music sound rich, but not sugar-coated. The only other pet peeve I have about this album other than some of the singing is the ending of the last track, Dandelion, where she acts as a meteorologist/news caster. There were a lot of pauses between words, which became quite annoying. I wasn't even sure if she was trying to be funny or what was going on.

So there you have it kids. "Boston's best kept secret" has been revealed to the great not-so-white-at-the-moment north by a bunch of freaks in black clothing.* And I'll confess to you Lily, despite some of my mixed feelings, your music has been enchanting enough that it has even touched this cold and blackened soul. Damn you! – **Brooke Chiasson**

*Written in September



MIDNIGHT SYNDICATE
Vampyre: Symphonies from the Crypt
[Entity]
www.midnightsyndicate.com

Unleash your darkest nightmares as you enter the world of the Vampyre. Echoing from ancient crypts, these haunting symphonies call forth the horror, mystery, and passion of the night that awaits you . . .

Midnight Syndicate does it again. If you missed issues #3 and #1 allow me to introduce you. Midnight Syndicate is Edward Douglas and Gavin Gozka, two men on a mission to create horror movie soundtracks, before the movies are created. This started in 1998 with *Born of the Night*.^{*} Then two more full length albums, *Realm of Shadows* and *Gates of Delirium*.^{**} Midnight Syndicate has been able to impress a lot of people, including heavy metal artist King Diamond, who played their CD's as exclusive pre-show music during his tour in 2000. Who else have they impressed? Well, Universal Studios Florida, Sea World, Paramount Parks, and several Six Flags Parks for starters, and don't get me started on how well they due during the Halloween season (Does Halloween have a season?). Ultimately, Midnight Syndicate's goal has been to stir the imagination and they do this with such grace.

Their fourth release, *Vampyre: Symphonies from the Crypt* has shown some improvements, taking the advice of reviewers like myself and making the tracks a bit more lengthy. With the albums *Gates*, *Realm* and *Night*, they tended to be a little short, usually only lasting about three minutes. With *Vampyre* tracks are now as long as six minutes. In Addition, a very nice progression is made throughout *Vampyre*, starting out slow and working it's way to a musical climax. Though this may not be your day to day "dancefloor stomper" it's great for background music while working, Halloween parties (of course) and the like.

Vampyre: Symphonies from the Crypt, is fourteen tracks, compiled into a true gothic nightmare soundtrack. – **Azriel J. Knight**

^{*}See issue #1

^{**}See issue #3



IMPERATIVE REACTION
Ruined
[Metropolis]
www.imperativereaction.com

Three years later, Imperative Reaction returns with the follow-up to 1999's *Eulogy For the Sick Child*. Titled *Ruined*, the new CD offers up 10 new tracks and an evolution in both sound and lyricism for the Los Angeles based duo of Ted Phelps and David Andrecht.

The songs on *Ruined* have a much greater variety in sound than those on *Eulogy*. There is a definite effort being made to distance the band's sound from the rather Skinny Puppy influenced industrial dance music heard on *Eulogy*, though elements of that sound persist on *Ruined* (the title track, for example, has a very 'Dig It' feel to it). This album may be little less aggressive, but it maintains the energy Imperative Reaction have come to be known for, while adding a new level of emotion into the mix. *Ruined* shows a more personal side with tracks like *Disoriented*, which features lyrics and guest vocals by Lisbeth Boada. The lyrics in general are much more personal this time around - IR proves they've got more to offer than great dancefloor stompers. – **chris parasyte**



LILAC AMBUSH
Fragile EP
[Independent]
www.lilacambush.com/

Self described as industrial-goth-electronic-synth-pop. Lilac Ambush should throw Celtic and noise in there and they'll be the band that does all things. While they are talented musicians they're not all that. This four song EP is not industrial by any stretch. There are generally tasteful gothy guitars, and some pretty synths, but the male singer's voice is just annoying. It warbles between the Eldritch and an alternative band, not tuneless yet not dead-on either. As far as being "electronic" I can hear a definite New Order influence, especially on "Pendulum." They have the requisite "synth-pop" sad bastard lyrics, or are those gothy lyrics? – **Danny dANDROID**



THE FROZEN AUTUMN
Emotional Screening Device
[Eibon]
www.frozenautumn.com

The Frozen Autumn was formed in 1993, by Diego Merletto. Arianna joined much later in the game when Diego began calling TFA "A real group".

Take The Pet Shop Boys as a basic template, alter it into a heavier Synthpop feel and add some female vocals in addition to male, and you end up with The Frozen Autumn. *Emotional Screening Device* is a very well put together CD by these talented artists. Dance-floor fillers like *Silence is Talking* and *When You Are Sad* are great examples of what these guys are capable of. And two versions of *Second Sight*, one with Diego singing and the other Arianna, demonstrate their diversity in song. Each track after *When You Are Sad* is a good solid synth-pop tune as good as the next, and myself not even being a large fan of the genre was still impressed at their sound. The Frozen Autumn have the ability to be alternative, but containing a flavor which may easily attract the masses. *Emotional Screening Device* comes in a sleek CD Disk sleeve, with a booklet and limited hand numbered leather box, making it all the more appealing.

Once you have absorbed this Pet Shop Boys-like band, be sure and check out their previous releases, *Fragments of Memories*, *Pale Awakening*, *Oblivion* and *The Pale Collection*. And once you think you have had enough, tune into their side project, *Static Movement*. – **Azriel J. Knight**

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@ The Warehouse

www.comatoserose.com/warehouse

Just as I suspected, Purgatory was a blast.

For months The Warehouse, Adorned and everyone else involved drilled the September 1st event into our skulls, announcements over the speakers on Wednesday's and Saturday's at The Warehouse, flyers, posters, and everything else they could possibly do to let people know this night of extreme fetish was at hand.

Now, to serve as a disclaimer, I do not, in any way claim to know of the intricacies of the fetish subculture. In fact, my knowledge is minimal, so this review serves simply as a promotion to any future Purgatory events. Any wrongfully placed terminology is due to my own ignorance and advance apologies have already been delivered.

By 9:30 the place was filling up fast, and by the time the show began there were hundreds of people in the club – drinking, laughing, talking, spanking, and all the rest of it. All walks of life were present. Women and men in leather, lace, priests uniforms, schoolgirl apparel, duct tape and yes, even saran wrap. There were those who looked like they turned eighteen yesterday, and those who looked like they turned eighteen about forty years ago. This was my first surprise, and a pleasant one. Though I had been to many shows at Detours in the past, the diversity of the crowd still astonishes me at times, so many different walks of life coming to see the same thing.

The show itself was an hour long, and it was pretty amazing to watch. Very theatrical, and seamlessly performed and in time with the music. The performers did their macabre performance with flawless effort. In one instance there was a flesh pull, in others there were live piercings, with

candles, that were of course lit. Feathers being wiped off an angel tied to a crucifix, and the grand finale was Jesus suspended from multiple piercings. No matter your perception on the fetish culture, you cannot deny the genius that must be involved.

After the show was over everyone danced to the live DJ's music. There was of course a very open display of affection, partial nudity, flogging, and the occasional hand up the skirt.

I would even recommend this to those who are not a part of this fascinating subculture. Expose yourself to something new, you might be surprised. – Azriel J. Knight



AUDRA

Going to the Theatre

[Projekt]

www.audramusic.com

Audra's *Going to the Theatre* was a hard album to figure out. You've got your sexy cool tracks like *Midnight Mood Swing*, then it hops over to a genre best described as traditional, or coffee shop music. Also tossed in the vat is the occasional ambient-like track, an example would be *All Ghosts Spend Their Time Alone*, this could be pushing shoe-gazer music in some opinions. The lyrics are very encrypted, the meaning, at least to me, in some songs escape me completely. Perhaps I am just not poetic enough, regardless it doesn't really bother me, it's simply perplexing at times.

As stated above though everything comes into play on *Going to the Theatre*. You have your upbeat and your . . . downbeat (buy a thesaurus Azriel). My personal favorite is *All Ghosts Spend Their Time Alone*, the synth lines were burned into my head for a week.

Fans of Audra's last album will be surprised to find something different. Some may be confused as always a few will be upset. But the overall response has been good. Gothic Beauty, Starvox, and MK Ultra all gave it kind words. – Azriel J. Knight

Get Ready



THE DREAMSIDE
Faery Child
[Dancing Ferret]
www.dreamside.nl

Hailing from The Netherlands is The Dreamside. A wonderfully dark band that blends elements of doom metal and ethereal, with a near flawless precision.

Founded in 1994 by singer songwriter Kemi Vita, under the label Nuclear Blast, the Dreamside released their first demo Pale Blue Lights. With the success of their first demo and live shows, they continued to press on, including making an appearance Leipzig Wave/Gothic Festival.

Their latest release, Faery Child, on Dancing Ferret Discs, is quite possibly their best yet. With a solid live performance and masterfully created full length CD they are sure to impress fan of Doom metal, Ethereal and darkwave. Tracks like Goddesses, Get Away and This Quest, have a very memorable feel.

As stated above, what impresses me the most about The Dreamside is their ability to harmonize elements from Doom Metal and Ethereal. I believe the last time this was accomplished, was with Theatre of Tragedy's release Aegis, back in 1998.

The biggest favor you can do yourself is to pick up this album, it's contents are a flavor that would appeal to any fan of underground music culture. – **Azriel J. Knight**



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