

Comatose Rose

magazine
ISSUE # 1
FREE

Album Reviews of...

Collide

Doomsdaykult

Eternia

Midnight Syndicate

Theatre of Tragedy

Toxic Shock Syndrome

Interviews with...

Cryptomnesia

Lennon



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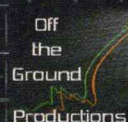
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**Photo: David Quinn of
Eternia
Review on Page 11**

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This Months cover image is Danika, winner of the Miss Goth Calgary competition. The photograph was taken on February 16th

Don't forget to go to the Miss Goth Alberta Finals, location TBA, visit www.darkcalgary.com for more info

Photo By Katja Pyykonen

At content copywrite 1999 – 2002 Comatose Rose Magazine

Calgary Events



Saturday March 9th – Ballet
Mechanique Grand Opening.
Industrial-EBM-Synthpop-
Power Noise @ The Newt
107 – 10A Street N.W.
(Kensington)

Friday March 15th - Belvedere,
Downway, The Missing 23rd,
The Gamits, and The Amazing
Larry's Live @ Multicultural
Centre, All Ages
\$10 @ the door \$7 in advance
(Tickets @ Echohouse locations)

Saturday March 16th - Miss Goth
Alberta Finals
Location TBA @
darkcalgary.com

Saturday March 23rd - KMFDM
“Attak” Release Party
@Anathema
Give away's / Freebies
1401 – 11 Street SW
\$3 Cover

Friday, March 29th - Kinky Night
@ Detours
318 – 17th Ave S.W.

Friday March 29th - Thorazine
w/ Abuse & guests
@ The Underground
733 – 10th Ave SW (downstairs)

The question of life has been questioned to death, and yes indeed, has in some cases, caused death. So instead of trying you're poor and rather tired minds on the meaning of life, I have instead decided to announce my pet theory. Now this wonderful theory is more of a lesson that 'life' has tried to teach me. A lesson that is a philosophy of life, that which, is still being expanded. So now you say would you stop this useless prattle and get on with it!

So I give it to you, to mull over in your minds, and...

...Yes, yes, okay. Everything we do is paradox. Rather grandiose would you not say? And so it should be, as Newton's laws are rather grandiose. Now our dear Newton once said every action has an equal and opposite reaction. If you break that down, if doing something is met with the opposite reaction, it cancels itself out. As yet we still act on everything in our lives. All of our machines, all of our thoughts, and everything we do, work on this principle of Newton's Laws. As yet as I said, with the opposite reaction, it should be nullified...

...Paradox, 'A seemingly contradictory statement that may nonetheless be true', or for the sticklers out there, 'an assertion that is essentially self-contradictory, though based on a valid deduction from acceptable premises', as yet nothing we do is really nullified. Thus this leads me to come to the conclusion that our lives are based in, and on, paradox. Now as I re-read the first statement I find a flaw, with the opposite reaction it should be nullified, though it can only be nullified if it is forced to meet its opposite

So I Was Bored . . .

The Musings of a Mad Man

By Jesse "The Mortal" Weigand

This Column Sponsored by . .



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action. As we can see in our lives this does not normally happen. Then again, it does.

What does this have to do with philosophy? Well, my dear readers, the philosophical end comes in that now no matter what, no matter how we exist, does it truly mean nothing and everything at the same time? Every thing we do has a finality to it that cannot be undone. As yet everything we have done does become undone. We are the sum of Zero; it has a value, as proved by physics and quantum mechanics, and yet its value is nothing. Simply put what we do, and how we exist, is for the sake of existence. Right or wrong has nothing to do with it; morals and values are the same. To quote Frank Herbert '...I exist, therefore it is enough.' from the book 'The Godmakers', and quite truly, it is enough.

As I draw this interesting thought to a close, I have a few supporting statements. 1: Exist for the sake of existence. 2: Despite the fact that we are nothing and everything, lead your own life, our bodies are meant to feel, so use it. 3: Morals and values are a definition of self, not a reason to live. 4: THERE IS NO NUMBER FOUR! 5: It's your world to perceive...it's your world to live. Paradox is a tool, a way to define that which is indefinable, it is a philosophy to be explored, and that is it. No more, end of line, game over man, cut off. Until I get bored again...

...The Mortal

The_Mortalus@yahoo.com

If I told you Once!

By Travis Rathgeber

Is this Goth? Is that Goth? Am I Goth? Can I be Goth too? When did Goth stop being Goth? Why do the other Goths call me a poser? Why must Goths rant? We've all read them, people, on line, offline, written on walls, bathroom stalls, across the sky, before your eyes...

Goth Rants!

From the "Goths are born Goth," to the "Recipe to be Goth," everybody has their say, and they say it as loud and as often as possible. "This is how it is. This is Goth," followed by the standard list of stereotypes, and their view on how it "really is." They lay it all out as gospel truth and then cover their Asses by saying, "Of course, just be yourself." "Yourself" being what they think Goth is that day, otherwise "yourself" is nothing more than a poser.

I'm what a lot of Goths refer to as "Old School", and I don't mind it ONE BIT. As for all you shmucks who get called this or that by your peers, and then whine and mope and write a shitty poem about how every one tries to classify you...you like it too. No need to deny it. My handy dee dandy GothSpecs™ can perceive a blush, even under the blackest of black lights. I'm not saying you like the title itself, just the fact that the others at the club have recognized that you've cultivated an image that's worthy of classification. "Old school Goth," "Cyber-Goth," "Ren-Goth," "Grunge-Goth," hell, "Not-A-Goth Goth," Whatever! Congratulations, just like the rest of us, you've achieved the Zen of Collective Individuality.

Now, read this out loud so it'll sink in, 'cause I am only writing it once. If you feel compelled to write a Goth rant, go ahead and try, but **you will fail**. (Now stop reading out loud, you git, everyone's staring.) Write about how M. Manson sucks? **Not a Goth Rant**. Whine about how the QB at school calls you a fag and then hits you? **Not a Goth Rant**. Regurgitating stereotypes is not only unoriginal... **Not a Goth Rant**. Bitching about how your fav' band sold out to "The Man", just because you're no longer the only one listening to them? **Not a Goth Rant**. Saying that Goth is all about individuality and self-expression, followed by step-by-step instructions on how to become Goth... **Not a Goth Rant**. **Christ Almighty!** Class, get out your notebooks and take this down... **And write big**, bigger than it can be printed here:

GOTH IS NOT A 12 STEP PROGRAM.

Step by step instructions on how to "be your inky, black, princess of pain, uber-goth self"? Hate to break it to ya, kids... **Not a Goth Rant**. This, right here? What you're reading right now...

Get ready... I don't want the shock to hurt your desensitized, modern mass media, finished "Doom 2" on the hardest setting psyches... **Not a Goth Rant**.

Booya!

I can't even say that I've ever even seen a true Goth rant, and although I wore black before it was "cool", I know I'm not the one who'll write it... And neither are you. Really. What gets belched out onto a keyboard, and then spewed around the world via the net in all its chunky rantness? They're rants all right, and it really is Goths doing the belching, usually, but Goth is too big for a rant. It's bigger than you. It's bigger than me. Yes, it's even bigger than the jock the kicks your ass day in and day out. (Beating up the "Freak" makes him cool.) What I rant about may be true for me, my coterie of peers, hell, maybe even to the little kindergoffs that nip at the heels of my inordinately expensive boots, and worship me "A'cause I'm jus' so fuckin' **Old School**." But that's where the truth ends, as you have probably already noticed.

I'm reminded of a quote from an attempt at a rant that I read the other day. And the author of that one quoted it from someone else altogether. "If there is anything the nonconformist hates worse than a conformist it's another nonconformist who doesn't conform to the prevailing standards of nonconformity." It's human nature to just plain not like what's different. I could justify that it's a survival trait, but justifications make us weak, so let's just deny the whole thing. Fine, so the Goths that don't sit at or near your table *are* posers. But then, they may also be reading this, which makes you one, too. How do I know this? For starters, I'm not at your table. Secondly, my handy dee dandy Gothspecs™ tell me so. (Borrow them sometime, turns out I'm a poser to the rest of the bar, too.) And finally, **Because I'm a Fucking Genius!** Sorry kids, deal with it. It's my rant and I'll **pretend** to be whatever I want to. Besides, if you were actually offended, you'd stop reading, and if you do, you won't get to the part where I secretly hid my E-Mail address for all the hate mail.

HOMEWORK:

Step 1: Go to the local pit of mediocrity that currently houses the "Goth bar"

Step 2: Find a perch near the bouncer, or DJ, or whoever else has the best view of the whole place.

Step 3: Look around.

Step 4: Begin subconscious classification cycle.... Punks, check. Ren-Goths, check. Quote-unquote 'vampires', (dear Gods what is Goth coming to?) check. Raver, **What?! How the hell did *that* get in here?** Check.

Step 5: Find a selection of the best examples of a few different breeds of Goth. Make a mental note of which these are.

Step 6: Challenge each to write the definitive rant on... you guessed it... Goth.

Step 7: Return home. Do whatever it is Goths do during the week these days. Wait anxiously for the weekend.

Step 8: Go back to the bar and find that nobody wrote their rants.

Bribe them.

Step 9: See step 7.

Blah blah blah, yuckity fuckity, get the rants back and realize that they are all wrong in a multitude of different ways. Accept the fact that Goth can't be adequately ranted to anyone who isn't doing the ranting.

I hope you've enjoyed this rant, and taken a long time reading it, 'cause guess what, kids? I haven't actually said anything! We've accomplished nothing. And I've just stolen a few minutes of your life.

By the way, I'm not giving you my E-Mail.

You've been told.

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13 Days in Toronto, The Perspective Of A Cow-Town Goth

By Azriel J. Knight

Before actually venturing out into the land of T.O. I was an observer via our friend the Internet. E-groups, message boards, E-mail, ICQ, web sites, etc. There were a lot of pleasant people, familiar handles such as DJ Lazarus, DJ Trauma, DJ XXX, Dementia, and so on. Though the scene is very established and there doesn't appear to need for much growth everyone seemed pleased at the idea of one more goth boy to add to the pile. Now let me say that there may be some of you out there that would highly disagree. That there is much to be done for Toronto's goth culture, but this is my perspective and for those of you reading this that live in Toronto, let me color for you, the picture that is the Calgary goth scene.

I have been here for a year now, not Toronto, but Calgary and yes I'll get to why I came back in a bit. When I first arrived I made regular appearances to a club called Nemesis, a great little pub with a few nights that would easily appeal to any goth, industrial, or even metal listeners. Most nights were packed to the brim, cloves in the air, and loud music. A small dance floor by Velvet Underground standards but did the job. Not a lot of places to sit but most people were the sociable type so we all just kinda walked around and had various conversations with various people.

Eventually the night shut down, sometime around the summer I believe, I heard different stories as to why, so I wont bother stating any of them.

Next up, Anathema, which opened up not very long after Nemesis closed their doors. The name of the night is Anathema; the pub/café is Michaelangelo's. Anathema is only held one night a week, small dance floor, (by Nemesis standards) the water only comes in bottles but the beer doesn't come in jugs, go figure. The night is strictly dark-electro.

BUT, it's there, the people are good and Calgary's DJ GenocideX works hard to bring good music, even if the scope is a little narrow for a scene that really needs more. DJ Genocide X and I have our differences, but I still respect him for the amount of effort poured into the night.

Now onto Toronto.

My first night out in T.O. was the grand opening of Temptation Thursday's at The Temple, a high-class pub that usually plays the other end of

the spectrum the rest of the week. This night is hosted by DJ Lazarus, from my understanding; it is the opinion of most of the scene that he is the hardest working DJ in Toronto. The Temple was a good place to visit, crushed velvet couches, a glowing cross, artwork kissing the walls, and a small dance floor (by Anathema standards). The booze was expensive, I will never pay \$6.50 for a bottle of Corona again, and I guess everyone else felt the same way, the night closed down shortly after it opened.

Savage Garden was next on my list. I don't really have a lot to say about this place, everything was pretty average, nothing stood out at Savage that would make me a regular there.

Velvet Underground, quite simple orgasmic. Big ass club, small dance floor, (by airport runway standards), and packed with people on Thursdays and Sundays. With the lights, sound system, DJ's, half naked women and over all ambience this made my trip all the worthwhile. I have yet to see a better club over all, goth or otherwise.

So putting that all together Toronto has a great scene and great people, everyone I talked to was pleasant and I felt very welcomed. But here's the thing. I was a drop in the bucket. As a cow town goth I have things I can contribute. Out here we are all struggling to make things better for the scene, and ourselves and whether or not people support those contributions, nearly nothing goes unnoticed. That in itself has some give and take, which I have learned trust me. If I could only give one piece of advice to anyone moving to Calgary it would be to keep your mouth shut.

But after 13 days in Toronto I had to come back, why you ask? Basically roommate troubles, but I was relieved and eager to get back to the scene here. Because even though I don't get along with everyone here (which is usually impossible no matter where you are) I really feel like I can make a difference if I give enough effort. Anyone can here and that's the great part about cow town's goth scene, anybody can make a difference here without major competition, without being a drop in the bucket. It is in this humble mans opinion that Toronto's goth scene doesn't need to get any bigger, which is great I think, but it's not for me.

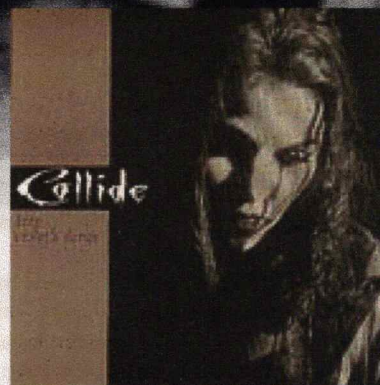
If you have any questions, comments or hate mail send it to
azrieljknight@yahoo.com



Collide – Deep/Violet's Dance

By Azriel J. Knight

Photo by Rick Van Dyke/Bobbie Kitchens



I have been a big Collide fan ever since the first moment I heard dynamic duo kaRIN and Statik about a year ago, first on mp3.com, then on CD. It was rare to hear two people working so well together and I felt very privileged to review *Beneath the Skin*, *Chasing the Ghost* and to interview both members. It was also interesting to find out that although kaRIN currently resides in North Hollywood, she was born and raised in Toronto. That's right folks, Canadian blood, be sure and add that to your Canuck pride list, somewhere between Skinny Puppy and Alanis Morissette (yes, I am kidding about the Alanis bit)

Anyways I am yammering on here with some background info to fill space, I will only be reviewing a single here called "Deep/Violet's Dance"

The five track single begins with a song called Deep, a tune off their debut album *Beneath the Skin*. Prominent guitars highlighted by synth that blends well (stirred, not shaken) The flavor will leave you a little confused.

Next up is the radio edit version of Violet's Dance, which begins a lot more intense than the original on *Beneath the Skin*, which starts slow then goes boom. I believe I described it as a "wanna play this while drag racing tune" in my review of *Beneath The Skin*, if that makes any

sense. I like tracks with a variety in drum synth; this has plenty to keep me happy.

After the mind-fuck of violet's dance, things slow down a little with a remix of Deep by Christ Analogue. This is a thicker synth, more or less a Front Line Assembly-ish experience. The guitars are completely removed from the track, which was a little bit of a let down.

Violet's Dance is back again in the form of "Apparatus NC Club Mix"; a little slower; metaphorically speaking the song swallowed a couple downers. Now the remix is supposed to be a club mix, however, this track may be difficult to dance to in some parts, which doesn't say much except that. It is a great tune, highly enjoyable. The track ends with a woman moaning, that's always fun to listen to.

The guitars are back!! An acoustic version of Deep, this is an uber-girl-on-a-stool-with-a-guitar-in-a-coffee-shop-tune. I really enjoyed it and didn't expect something like this from Collide because, well, I just didn't. There are a few neat effects added in, while the song is wrapping up kaRIN sings "I Shiver" and here voice pans back and forth and fades out, and does again at the end of the song.

I am not a huge fan of singles, but I did enjoy this one. Deep/Violet's dance is available through their web site www.collide.net

Interview with Amanuesis of Cryptomnesia

By Azriel J. Knight

Begin by telling me about the band line up, your musical influences, and a brief history of Cryptomnesia.

Okay ... I'm known as Amanuesis, I'm the guitar player, Mikael S. Charlton is the keyboardist and programmer, and Terence Baldwin is the bass player. Mikael and I started with a project under a different name, S.O.M.A., which stood for spitting on modern architecture ... mostly noise and samples ... that was in 1987 or there about. We've had several other members through the years, a few have passed on, one has disappeared, one is working on a project called Low Level Protocol.

Terence's background is that he's been playing bass since he was a kid, his father is the Jazz Saxophone Great Kenny Baldwin, so music is hereditary with him. He had a major label contract to play bass with the Morganfields, I think that was his most recent engagement prior to Cryptomnesia. He is also a graduate of Queens. We moved from Victoria in 1995 and met up with Terence shortly thereafter. Near the end of 1998 we founded Interdimensional Industries. Our influences are varied ... We have a lot of 'Prog Rock' influences, Pink Floyd, King Crimson ...

So ... A lot of the older influences, So your influences are based on an earlier generation?

Yeah. I actually listen to music that's a bit older than my time. My father had a lot of what is considered classic rock now. I have been listening to music since I was very young and playing guitar since I was eleven. I started out playing classical guitar. There was always music in the house it's a 70's thing; my mother also had a great appreciation for music. Mikael listened to a lot of electronic music, which I got into a bit later other than, King Crimson who used mellotrons, and the Moogs of Emerson Lake and Palmer, Bill Bruford was also heavily into experimenting with electronic percussion. We've always liked the more experimental music as opposed to straightforward genres.

One of your tracks, it's called Poisoned Within, I really enjoyed that, what is the significance of this song, because it seems to be ... how can I put it ... a song that catches the listener?

Poisoned Within, my take on it is that humanity's inability to interface with the planet. There is a lot of poisoned mindsets, we're surrounded by poison, our lifestyles, we smoke, we drink, although I don't drink anymore..

Okay ... there is a monologue in Atrocities, the next track after Poisoned Within, I really enjoyed it, he is obviously speaking some personal thoughts, what is the significance of the rant, who did the rant?

The rant in Atrocities was done by Steve Tingle, who has a dark circus of his own, I was surprised to see him on the big screen in the movie, Rat Race, He was the Curator at the Barbie Museum. He performs what I like to call endurance feats, live piercings, crowns of thorns, and I believe he holds the world record for falling through panes of glass. He was featured on Ripley's Believe It Or Not for that.

Wow ... that's really cool, and he's a Calgarian?

Yes he is, I believe he's living in Vancouver right at the moment. The rant in Atrocities deals with the desensitization of humanity. People will watch a broadcast of an event and not really understand that it is horrendous and is actually there specifically to coerce them to purchase something, while this is going on they are probably ignoring situations within their own lives that are in dire need of addressing.

And we've all become desensitized to things that a hundred years ago would be considered Atrocities?

Yes ... exactly.

Kind of like the World Trade Centre, at first it was ...

A shock.

Yeah, but bullshit TV shows like Entertainment Tonight and the other Hollywood people mixed these stories into what Brad Pitt might be doing.

Yeah ... I wouldn't be surprised if there is someone out there hawking vials of dust from the World Trade Centre, it wouldn't surprise me.

Tell me about some of the positive feed back you've gotten about your music.

I ran into a fellow who had seen our Samhain show last year, Samhain 2000. It was great actually, wall-to-wall people, it was so packed. Mikael, Terence and I went for Vietnamese food, we were only gone about an hour. By the time we got back we couldn't even see the opening act, we couldn't get up there, we were stuck at the back. It was standing room only. One of the people at the show said he thought it was awesome and we gave him a pre release copy of our disc which he thought was great but we

weren't too happy with it. We went back and did a lot of re working with it as best we could. The album was done over a long period of time.

What sort of negative feedback have you received?

We had a fellow at one of our shows call us 'Coldwave' in a derogatory way, he was a noise purist. He kind of went on about " you American coldwave bastards ". He likes us as people but not our 'American Industrial'. I replied " when the power goes out I can still play a tune ". I personally would rather listen to Biopsy than listen to the power tools. When I think of music, I am not thinking road maintenance or home renovation soundtracks. An honest criticism is that Hypnerotomachia could have been better produced.

Future Plans? This album seems to be an anthology of work you have done over the last few years.

That's basically what it is ... the frame of mind we're in now is probably going to sway us to a more electro feel.

Is that going to affect your live shows at all?

I don't think so, if anything it will make some aspects of our live shows less complicated. I'd like to see us playing fresher more energetic music. The biggest barrier is getting everyone together, technology has brought many gifts but I have noticed a great decline in social skills.

It's probably a good idea to take a break after a release isn't it?

Yeah, There is time now to get some exposure and rushing into a new album without promoting the last one is a bit pre-mature.

Where can a person purchase your releases ?

At HMV and online at Projekt, DSBP, and several other independent stores and labels.

Well thanks for the interview ... before we go do you have any jokes?

No actually... any jokes I had in my head got erased last night after watching 'Freddy Got Fingered'.

www.cryptomnesia.cjb.net

Interview with Lennon

By Azriel J. Knight

Well, that's a hard one. I've done some interviews where they make it a point to ask stupid questions to try and upset you. Questions like "Is Yoko Ono your mother?" to "So, do you shave everything?", but there always in fun and I play along. But as far as real interviews go: probably most of them concerning my mother's death. I mean; does anyone really care besides me.

Complete this sentence: If I wasn't singing and doing the music thing I would be . . .

. . . In college studying English Literature

How do you see your music progressing?

I honestly don't know. I'll see when I get to that point.

I think I heard someone say you were Goth, agree or disagree?

Rock, etc. Why put a label on a person.

You get a coupon in the mail to smack one person of your choice, who is it?

No that's a hard one. Too many choices.

What do you think about underground bands that still struggle and the labels that won't give them the time of day?

Keep struggling, build a fan base, do it on your own, and in 5 years you may still be together and still loving what you do.

All these mags compare you to bands like Rob Zombie, Fiona Apple, Alanis Morissette, which by the way, I don't see, Alanis, is....yeah, anyways, who would you compare yourself to, if you had to, besides yourself of course, and the same goes with your music style.

I can't compare myself to anything let alone how to describe the style. I write the way I do because it's what I love. I'm not trying to fall in any category; just being me.

Thanks very much for the interview, I realize how busy you are.

Thanks once again for everything and take care.

What do you think about mags like Rolling Stone and Spin that seem to use your difficult past as some cheap marketing gimmick?

Well, I guess I always knew they would and the funny thing is it's not just magazines like that; it's all of them. I look at it this way they are going to use my past no matter what and there is nothing I can do to stop them.

Spin Magazine said you were an "antidote" to Brittany Spears a "19 year old with battle scars" and "pissed as hell" How do you feel about that? I mean, your music is great, but I see more beauty than anger and the comments from Spin seem more like the rantings of a 40 year old who didn't do her homework and still thinks Alice Cooper is the Devil.

I always get put in the angry rock chick category and the thing is I'm not angry. A lot of my songs are about one specific person and I'm not angry at him and was never even when the songs were written. Writing is almost a form of a journal for me. I tell stories and people determine them how they want to.

What song do you hate the most off your album and why?

"My Beautiful" The thing is I love that song, I love playing it live, but I have never been happy with how it sounds on the record. I've actually never even listened to the record because of that song. I do love the song and I guess it's my own personal demon.

From the press kit I received, I didn't see anywhere, where it asked why your album is named what it is, so why?

Well, 5:30 Saturday Morning is the only song on the album that portrays where everything starts. All the songs start as piano/vocals and then are molded into a rock song. Basically that song has always meant a lot to me and it just seemed to fit as an album title. I guess I decided on that title 4 years ago, and knew if I ever got a deal that would be the title.

What's the stupidest question an interviewer has asked you? My personal fav is the one where you're asked how your gonna spend the "big bucks"

Eternia – From Dungeon's Luxury of Doubt

By Azriel J. Knight

David Quinn, born Australian, UK resident, Goth Rock musician.

I recently had the pleasure of interviewing *David* regarding his debut release *From Dungeon's Luxury of Doubt* under the title **Eternia**. Hey, wasn't that the planet He-man lived on? He-man ruled!

From Dungeons Luxury of Doubt and **Eternia** itself has been called a marriage of electronic synth and Goth rock. Not many bands can pull off the electronic caress of bands such as **VNV Nation** and **Covenant** and still have the gloomy tang of **Joy Division** and **My Dying Bride**. All in all what you get is dark charm, depressing vocals and euphoric synth work. "I had a crap childhood." Explains **David**. "My life has been somewhat based around the idea of survival - and using my experiences to make me stronger rather than weaker. A part of this that I realized a few years ago was that I tend to view sadness as more of something beautiful rather than ugly."

Track one, *Rain*, gives you just what you will hear from the remainder of the CD, heavy guitars, like that of **Theatre of Tragedy** and vocals reminiscent of **My Dying Bride**. "Eternia was an experiment in [me] making accessible music. It was always going to have a strong guitar grounding . . . I love the idea of totally

Sample and purchase @ www.eternia.net

electronic backing / rhythms though" **David** says in a recent interview with **Comatose Rose**.

If you sit down and truly let yourself feel the music on this album, you will soon realize that the lyrics don't blend into the background like most artists tend to do. But the vocals in **Eternia** stick out, protrude from the guitars and deep electronics to bring you the emotion each song is portraying. It makes each track a duet with the singer and the music, not an easy task, especially to do it this well; it's almost harmonic.

The most memorable tracks on here are *Rain*, which **David** explains, ". . . is predominantly me purging myself of a disastrous relationship." *Adore*, which was a Christmas present for his wife, the lyrics promise "I will love you beyond all time" And *Electric* which is describing someone's presence as electric.

Released on his own record label (*The Nature of Gothic*) that just started out as a **mp3.com** station, **David Quinn** has brought to us, classic dark gothic beauty with new elements weaved gently together. *From Dungeon's Luxury of Doubt* ends with some soft synth work and overlapping guitars, and in combination with **David's** soft voice, *Hidden* leaves you wanting to play the CD again, and again, and again.



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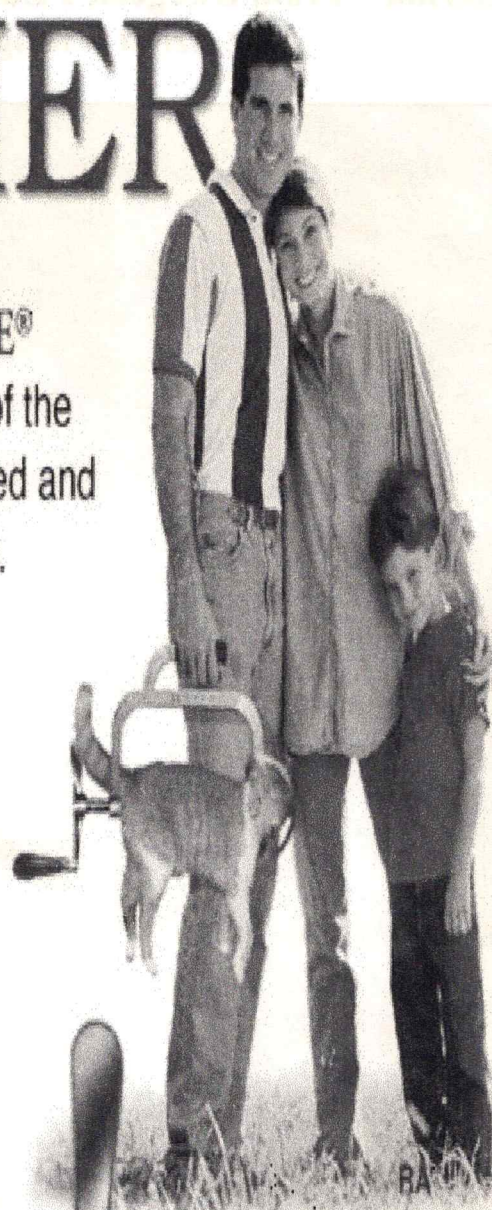
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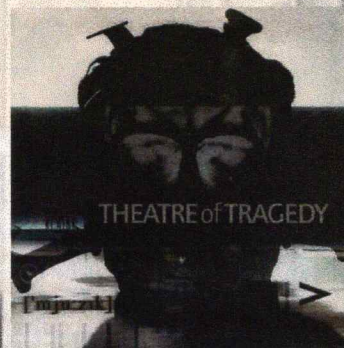


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Theatre of Tragedy – Musique

By chris parasite



Before I heard this album, I was told that Theatre of Tragedy had followed the current trend and taken their sound in a new direction - that of the ever-popular VNV Nation style that has become rather prevalent in the past few years. It's really not all that unusual for bands to alter their sound to better suit market demands, but when a band known for doom metal puts out an EBM album, it is bound to be met with some level of apprehension. Needless to say, I was skeptical.

First off, to say Musique sounds anything like a VNV Nation record is a bit misleading. This CD definitely is a departure from Theatre of Tragedy's traditional sound, but it is hardly EBM or synthpop. From what I had heard about the album in advance, I was envisioning rich sounding keyboards, layered with arpeggiation, driving dance floor drum tracks with heavy bass kicks, a complete lack of guitars and monotone vocals.

This is nothing like that. Musique actually sounds more like a mid 1990's gothic industrial album than anything else - something that seems to have been missing from the music scene for a while. The guitars are still there, and in full force, leading the way in most songs. The keyboards are present to provide a backing track more than anything else, taking center stage mostly on the choruses sung by female gothic vocalist Liv Kristine Espenæs. While Musique is far removed from the doom metal sound heard on earlier Theatre of Tragedy records, the band's metal roots do show through on many of the songs on this album. For the most part the music is well written and well produced, driving and catchy, and should appeal to fans of metal and industrial music alike.

Musique's big failing is in the lyrics. The overall concept of the album is one we've seen and heard a million times before - futurist technological vision with hints of cyberphobia. Electronic musicians have been exploring the subject as far back as Gary Numan and Kraftwerk's earliest records decades ago, right up to modern offerings by artists like Frontline Assembly and Haujobb. Theatre of Tragedy don't have anything new to say on the subject. The lyrics seem to have been pretty much cut & pasted out of a Philip K. Dick novel. The opening track, Machine, establishes the tone for the album with lyrics like "computerized, voice-synthesized, call me the mech man./In a world of machines, what can I do, but to serve?/ Store the data and calculate, speak and spell and operate". This continues over the following eleven tracks, making for a lyrically boring album. Contrary to popular belief, singing the same song twelve times does not mean you've written a concept album. In many places on the CD, the only thing that manages to make the lyrics worth listening to is Liv Kristine Espenæs' truly lovely voice, which provide a nice (but ultimately cliché) contrast with the rather aggressive music backing her.

Overall, Musique is a CD worth owning. It's not the best thing you'll ever hear, and the lyrics are repetitive and redundant, but the album provides better than average background noise. Musique is the kind of album to play while you're cleaning the apartment. If you pay too much attention to it, especially the lyrics, you'll quickly lose your enthusiasm for this CD.

www.theatreoftragedy.com

Born of the Night ... they rise as darkness descends...

Midnight Syndicate have created a ghostly, hauntingly, dark atmospheric work that is intriguing, oppressive, and beautiful all at the same time. Although Edward Douglas and Gavin Goszka, the authors of this great work, have described their efforts as soundtracks for films not yet made...It wouldn't surprise me to see them in the credits of films I would like to see in the future. I have played this several times in the background during social functions or meetings that take place at my residence, which is suited to this music very well, and haven't had any complaints. Some people found it atmospheric...I must admit there were a few people over the last little while who have named various movies that it might be the soundtrack for and I let them think about it before volunteering the information. To be honest after my first listen I wasn't sure how I would put my impressions to paper and I think that, in itself, says a lot for these artists. This 21 track work is very richly textured and has a very classical feel and although it differs from the sound track of 'the Ninth Gate' or 'Suspira', stylistically, it has much of the same haunting atmosphere and many of the same moods... and more. One of the added perks of this release is that once you have one for yourself you'll never need to worry about what to play for that All Hallows Eve shindig.

Midnight Syndicate - Born of the Night

By Regan MacLeod

Purchase info @ www.midnightsyndicate.com

Shadows and Solemn Reflections are what this release have to offer the listener and there are tracks named for these...each track has a title that describes it's feel or an aspect at the very least. It is difficult to analyze this release on a piece by piece basis as it is best contemplated throughout it's entirety ...my cats had a certain affinity for track 12, 'Haunted Nursery', while I favored ... well...I can not, in all honesty, say that one track is better or preferred over any other.

Track 19, 'Night Stalker' however; had this weird way of abducting one of my favourite Dead Can Dance songs from my past ... and planting it in my head...oddly enough causing my brain to puzzle at trying to merge the two together. Minimal elegant piano pieces are woven into epic multi instrumental soundscapes, most likely crafted on keyboards, these accented with the peals of bells which are acoustically clear as well as a few narrative pieces courtesy of Joseph Vargo, some bats and cats, along with sinister sound effects all blend together to present the listener with a soundtrack for the Night time.

Over all, masterfully executed technically, and beautifully crafted musically !

BORN OF THE NIGHT

Toxic Shock Syndrome – Dead Animal Sodomy

By Azriel J. Knight

Hailing from Canada, is solo industrial project **Toxic Shock Syndrome**, an experience best characterized as Industrial Hypnosis or as **TSS** creator **John Mortimer** describes it “*Psychedelic Industrial*” for it’s ambience while still maintaining a solid industrial backing. **Toxic Shock Syndrome’s** latest creation out of its humble studio in Calgary, Alberta is **Dead Animal Sodomy**; anyone remotely interested in ambience, trance, or industrial should not miss out on this.

I did have the pleasure in seeing **John Mortimer** perform live at **Resurrection 7**. If I knew the first thing about dancing I would have been front row center. It is very difficult for an industrial artist too pull off CD quality music live, on the spot. **Mortimer** made it look so easy I am surprised he didn’t start juggling gerbils.

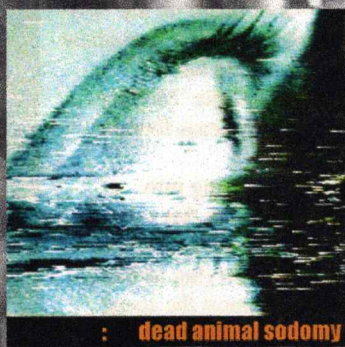


Photo By DJ Double D
www.djdoubled.com



What I really liked about this album

It’s hard to get sick of; I played it quite a bit when I first received it from **Interdimensional Industries**. **Dead Animal Sodomy** has a definite theme, and sound track quality. In fact **Mortimer** started his music career scoring for theatre. There is a gradual progression, then digression throughout **DAS**. I especially enjoyed tracks such as *Dienstag*, *Manipulate*, *The Gate*, *Trial: Fire*, *Specimen*, *Inside Me* and *Cyborg*, hell just about the whole bloody thing.

What I was Neutral On

Most of the vocal work, I realize **Mortimer** put a lot of thought into the lyrics and he earned some extra cool points for not aimlessly filling a CD up with bullshit, but the performance of his voice neither enticed me nor disgusted me. Though I did enjoy the vocal work in the track *Inside Me*. *Tyranny*, *Trial: Execution*, *Reprobate*, and *Decay Within*, are also on that same neutral level

What I Disliked

My only issues with this entire album are *Scare Tactics* and *Through The Eyes of A Killer*. With *Scare Tactics* it was mainly the sampling at the beginning, was a little on the cheesy side, and *Through The Eyes of A Killer* just kinda dragged on for seven minutes.

Over all this was a pleasant surprise, when I first looked at the CD I saw a picture of an eyeball and thought “uh oh, here we go” I spoke to **Mortimer** the day before this review was written. He asked me to give him a one-liner to put on his web site, I thought about this for a moment and gave him his answer, so I think I will close this review with that one liner . . .

Toxic Shock Syndrome: A soundtrack for the industrial soul, rivets sold separately

Sample @ www.toxic-shock.net
Purchase @ www.interdimensional.com

Various Artists – Hazardous Moving Parts

By Sarah Cassady

Let me see here. My first impression of this disk was 'Err, can somebody tell me what that was, please?'. The best explanation I could assemble is this: some Vancouver basement grunge/punk bands were given a cheap synthesizer (you know, the 70's infomercial flavour), some samples, and were told to yell a lot and then use these tools to make their basement grunge/punk music sound 'industrial'. The product should send any reasonable industrialist shrieking and writhing.

(Wait a minute... this could be more marketable than I first thought. This could be the soundtrack to 'How to teach an industrialist to dance like a gothie!')

It turns out, though, that we get some strange material out of this. We have the spooky fairy music courtesy of Quelle and Bytet. This is suitable for flailing or lurking about. We have some angry techno provided by Discipline Of Anarchy and The Fourth Man. This is just weird to me. And the rest seem to hover closer to Gothie-Punk-Metal. Just what we need - more genres. But these pieces could almost make someone nostalgic for old-school hard goth rock.

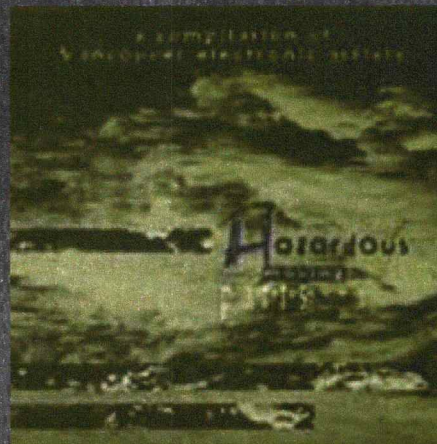
Oh, ho! And let us not forget the token 'creepy-slimy-goth' song brought to us by Daed 21. Every time I hear it, images of a dirty old man frothing over kiddy porn pops into my head and I have to take another shower.

Any salvageable 'Moving Parts'? I had thought perhaps one: the Tensor & Unit 187 collaborative track. The strictly [we'll call it] instrumental piece caught my attention with sounds that were a little more raw and more thoughtful in pacing. Right - then they started using the clapping sound - a standard on the 70's synth. I tried to dispatch credit. I failed. Somehow I believe even Mark Pauline would have difficulty recovering any salvageable 'Moving Parts'. Except, perhaps, for his carcass fondue.

Please do take the following into consideration though. The artists on this compilation are all local to Vancouver, Canada. So, 'Yey!' for the locals who are trying to make us cool music for the scene. Support the scene and we may be rewarded. Also keep in mind that this compilation was released in 1996. Needless to say, these guys have had a bit of time to tweak and may not sound [now] the same as they did on 'Hazardous Moving Parts Exposed'.

Sigh. Full Turkey points go out to this disc.

Purchase @ www.interdimensional.com



Doomsdaykult – The End is Near

By Greg Manz

Doomsdaykult is a project fronted by Robert Melendez he is also the man behind Rivethead Records. This release, "The End is near", is his third release of music that has been referred to as cybergoth. I feel it is a little more cyber than goth with some EBM stylings at times.

Doomsdaykult as a name is a bit amusing but the name doesn't make the music right?

Unfortunately maybe it does because after repeated listens I truly began to wish the end were near. Can you imagine eating Kraft Dinner ten meals in a row? Well if you can, that's what it was like listening to the ten songs on this CD. It's just too repetitive and when you consider that this is an instrumental album there just isn't enough variety to keep me interested. There is an overuse of the same inane dialogue samples that reminds me of old bands like Kode4 and Greater Than One with their sample happy antics. It didn't work for them ten or so years ago so why would it work for DDK now? The melodies are a little thin and don't seem to go anywhere

DOOMSDAYKULT

a simple transposition after a break here or there would have worked wonders. This leaves me with the rhythm portion of the music this is by far the strongest part of the whole CD. The beats are nice and varied with some creative fills and breaks that are all in all produced quite well. It's just too bad the rest of the music doesn't add up! There are however several songs of note, "Salvation", which is a nice little dark ambient number, "My Prayers Have Been Answered", where for once the samples fit in nicely and the melody is okay, "I'm Nobody", has probably the strongest feel of the bunch with some nice layering and finally there's, "Fun With Drugs", which is an out and out VNV Nation knock off. Is this a bad thing? I don't know but there's this cool Kraftwerkian keyboard thingy in it that works quite well. In summation I'd have say to this release is a mixed bag with the weaknesses unfortunately canceling out the strengths leaving us with a very average CD. I feel that I can only recommend this CD to the kind of hardcore fan of electronic music who is able to find a little gold in anything, even this.

Untitled

originally written May 10th, 98

i am all out of love-juice.

Damn, those fruit-bats.

(didn't think they'd be that vampirical)

i was wishing for dark-dragon-birds
to take me up to the paradise that i surrendered

transient, living on a shifting plot of time
tied & tired, tight eyed, pale thighs
that spread only for the sun.

It is ecstasy to sit without a bag on each
shoulder
like weighing guilt & obligation

Forever auditioning for the role
of justice's female incarnation in marble
blind-folded
like numbness to cracked heels

Could I sit invisible & just look at you
until my eyes fill like water glasses
to continue on my journey?

by aSza

Black, Blue, White, Highlights

Black, blue, white highlights
Orange kebabs and stripey tights
Strange diversions, bold illusions
Bring to me some more confusion

Green decay in March and May
Yellow bellies, Purple tellies
Dots on stripes in lines that may
Bring me to look on in some dismay

Ultra Violet, Infra Red
Circles hover above my bed
This all brings me to assume
That wasn't a normal MUSHROOM

Manuela Kellner

New & Upcoming Releases

<u>Artist</u>	<u>Title</u>	<u>Date</u>
Apoptygma Berzerk	Harmonizer	February 19 th
Assemblage 23	Failure	February 19 th
Audra	Going to the Theatre	April 2 nd
Black Tape For a Blue Girl	The Scavenger Girl	April 23 rd
Faith and the Muse	Vera Causa	February 19 th
Hypocrisy	Catch 22	February 25 th
Immortal	Sons of Northern Darkness	February 4 th
Karl Mohr	Four Seasons 2117	February 14 th
KMFDM	Attak	March 19 th
KMFDM	Boots (single)	February 5 th
Steve Roach	Streams and Currents	January 22 nd
The Chameleons UK	Why Call It Anything	February 26 th
Various Artists	Tribute to the Beast (Iron Maiden)	February 11 th
Various Artists	A Tribute To Tool	February 26 th
Various Artists	A Tribute to Marilyn Manson	February 26 th
Various Artists	A Tribute to The Prodigy	March 2 nd
VNV Nation	Futureperfect	March 5 th

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Shiny Happy People

I'd really like to know this after seeing your post on the Arkansas goth list. As a musician of more than a decade and the head of Allegory Thirteen Recordings, I'd like to know where the hell you come off making such demands of anyone? I took a look at your website, and while it was interesting, I fail to see where you have any ground on which to stand on in order to make such demands. If you really cared about the scene, you would not be making demands and instead welcome anything you could. FWIW, we have a song on mp3.com, SFW? How many years have you spent in this business, and more importantly - how many years have you spent creating music? A cursory look at your web site strikes me as it being one great big suck-up to yourself. How about actually spending some time as a musician, rather than demanding we answer your "questions" so that we can be featured on your sorry excuse for a web site? Sorry if I think going out and playing, entertaining people and making them happy is more important than sucking up to some Canuck twit.

Kristopher Crook,
Lead Vocalist and Rhythm Guitarist of Dahlia,
CEO of Allegory Thirteen Recordings
Oklahoma City, Oklahoma

Dear Kristopher,

I am not setting those demands as you put it for some self-righteous reason, there are a lot of magazines out there supporting those obscure indie bands, so there isn't much demand for that IMO. Up here in Canada there is a huge struggle, small labels under exposed and dropping like flies because magazines are too busy reviewing CDR's and mp3.com CD's.

I fail to see how my web site is egotistical when I do nothing but praise the accomplishments of others. I also fail to see how my web site is the shits when your's took three attempts to load off a cable connection, was incompatible with an 800-600 resolution (when 40% of the population still use that) all of your sections failed to load, with the exception of your mp3.com site containing one song with bad production and a poor mixing job and not even those eager mp3.com station owners will have you on their list. I even saw a review of your song Waterfall it went something like this

Waterfall - Weak vocals, god-awful lyrics, and mediocre music. Should probably be on the charts shortly.
and you can double check that @
<http://sable777.freesevers.com/01-04-01.html>

Other than that the Internet has made no reference to you, maybe because you are wasting too much time e-mailing "Canuck Twits" instead of learning how to sing

With Much Love,
Azriel

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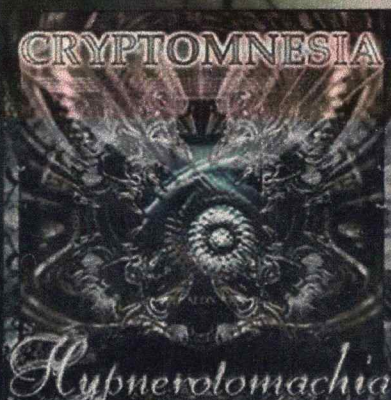
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