

TWVE Magazine

Issue 4
Summer 2005
£3.95



KILLING MIRANDA -

Album number 3 ready to tear the roof off the scene

PLUS:

THE FINNISH INVASION

**The Rasmus and Nightwish
invade the UK**

Mortiis on The Grudge

Pro Jekt on line up changes

**Avoidance of Doubt, a hot new
band to watch out for**

*Also inside -
EXCLUSIVE pics from
Whitby Dracula Society's
Grand Masquerade Ball*



Plus: Nick Cave, Rammstein, Collide, Narcissus Pool, letters and much, much more...

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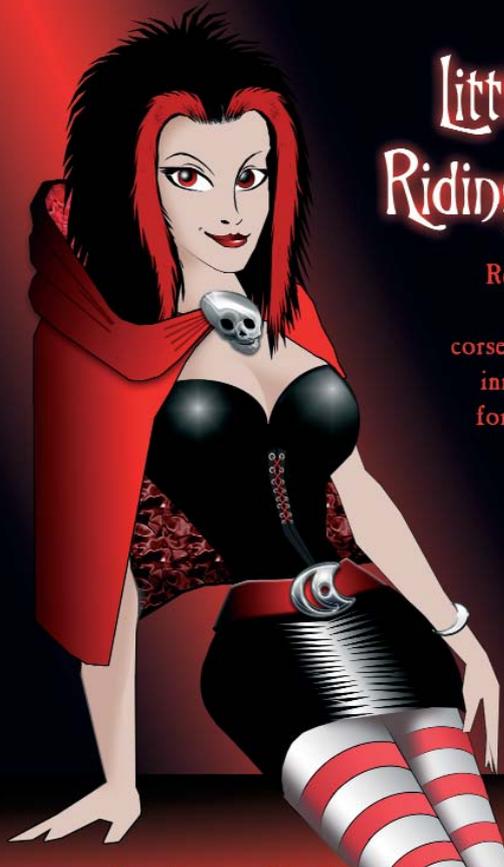
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Disclaimer: The Worst Fanzine strives to offer an impartial view of all aspects of the Gothic/Alternative Scene - so just because you buy us drinks doesn't mean we'll add points to your review, but hey, we'll happily take the drinks off you.

The Worst Fanzine strives to avoid politics of every nature, there may be a lot of questions in here, but this is not Question Time. TWF's policies are against the publication of pornographic nature, this sadly means we won't be interviewing Rock Bitch again.

The editor reserves the right to alter anything submitted to fit into the magazines guidelines.

Submitted reviews are not necessarily the opinions of the editor - hey this is about what is good and what's not, not what the editor likes. Also we cannot be held responsible for the accuracy of submitted articles.

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Advertised products are not necessarily endorsed by The Worst Fanzine, but most of them are excellent or at least worth checking out.

No children, animals or dwarves were hurt, killed or injured in the creation of this magazine. We are very careful like that.

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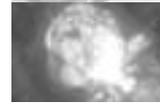
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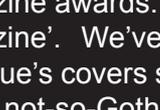
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Well, it's been an action packed month behind the scenes at TWF. Firstly, despite being back in existence for under a year, we found ourselves with an honourable mention on the website for the annual fanzine awards. See www.emapfanzineawards.com for details. Look in the 'News' section under 'The Worst Fanzine'. We've also caught up with the band creating possibly the biggest waves in the scene at the moment, this issue's covers stars, Killing Miranda. We also caught up with The Rasmus and asked some of their younger and not-so-Goth fans whether they'd be tempted to explore the Goth scene further, to see if they do have the influence some people suggested as a means to introduce newcomers to the scene. There have been many weird and wonderful things also begin to bubble beneath the surface, we are steps closer to being able to provide a free CD, while in total contrast, have been asked to sponsor a cocktail party.

Yes, "The Worst Cocktail Party" I can see it now....



Remorse for Corrision

Corrision have released their debut album 'The Strength of Remorse' as an mp3 download via Nightbreed. The album can only be downloaded from the Church of Nightbreed Website, www.churchofnightbreed.com and contains tracks such as 'Finally Found', 'Fuckers' and 'Lost Once Again'

Their sound is described as falling somewhere between the aggression of the Sex Pistols and the technological influences from bands like Nine Inch Nails.

Corrision feature former members of Industrial-Techno band Skank and also ran a monthly night in London called 'The Acid Bath'. The album is available now.

Midnight Configuration fielding a distorted album

Midnight Configuration are currently in the studio working on new album 'The Distortion Field'. Sources suggest this will be the most aggressive and uncompromising album so far, boosting guitars and bass higher in the mix. The album, due in May, will be released on two formats, CD and mp3. Both formats will contain exclusive tracks.

3-Day Carnival for Souls.

Due to it's success in recent years, this Octobers 'Carnival of Souls' festival will be extended to three days. As usual the event will consist of the mix of Gothic and Fetish elements, with a market on the Saturday afternoon. The five-band line-up has been confirmed as *Corrision*, *Gothminister*, *Projekt*, *Midnight Configuration* and *Mortiis*.

The event runs from the 21st-23rd of October. Prices in advance are £4.50 for the Friday. £10 for Saturday or Sunday. £18 for Saturday and Sunday. Tickets can be purchased from www.seetickets.com.

Narcissus Pool stop living...

The Narcissus Pool have made the shock announcement that their recent gig in Weston Super Mare will be the last for "quite some time, possible ever!"

The Narcs explain their reasons: "The reason for this decision is straight forward and it's ironic that the penultimate song at our last gig featured the line, "There's nothing to play for". It would be easy to say that we got fed up with some lazy promoters, useless sound engineers, and an apathetic scene. These may be contributing factors but ultimately we've just stopped enjoying it. The amount of time, effort and expense it takes for us to do one gig simply isn't worth it, and it's very difficult to be entertaining when you'd rather be doing something else... when we do, we want to do something more constructive with our time than spend two days travelling, all for an hour on stage playing to 100 people, half of whom are too up their own arses to even acknowledge you are there trying to entertain them."

However, the Narcs have confirmed this is not a signal they are packing in all together, "Our new album is long overdue...look out for it later in the year"

The Narcs also send their thanks to anybody who has supported them over the years.



Moriati and The Sith join the 'Breed

Moriati and The Sith have signed to Nightbreed. Their full length album is out in May. The first 20 copies will be signed by the band and can be reserved by emailing morticia-deathcat@supanet.com. The band are also currently embarking on an 'Unholy Trinity Tour' with **Pro Jekt** and **Avoidance of Doubt**.

Fuck Pop Idol – Here's 'Rock Idle'

Visible Noise Records have teamed up with Metal Hammer Magazine to present 'Rock Idle' to find the best unsigned Rock Band. However, do not be put off by that, they're interested in bands across the whole spectrum, which includes the likes of Industrial and Goth. Visible Noise does currently host such acts as Lost Prophets and Bullet For My Valentine. More notable is their sister label Cacophonous who first signed Cradle of Filth (among others). Despite being hinged more on the Metal side, it would be nice to see some scene bands in there – so if you are one of them, all you need to do is send your 2/3 track demo with a bio (and band pic if available) to;

Rock Idle
231 Portobello road
London. W11 1LT

Devonshire Arms under Threat!

Due to falling attendance figures, Gothic Pub 'The Devonshire Arms' could be facing closure. The Devonshire Arms, aka The Dev was aimed at being a haven for the Gothic community, but interest has faded. The Dev has 3 months to increase attendance numbers or will face a revamp as a trendy bar.

The Dev boasts having a late license with free entry (unless there's a band on) as well of course as being a good venue for live music.

The staff will happily listen to suggestions to improve attendance, or what you would like to see. These can be made in person, or online at www.devcamden.co.uk

Sneaky Bat Machine dement us once more.

Following the trend of 'mp3 only' releases, **Sneaky Bat Machine** return from their cybery grave to re-issue some of their older material in the aptly titled 'Disco 4 the Dead 2: Another Dementia'. The release includes a digitally re-mastered version of their sole album 'Disco 4 the Dead' along with remixes, outtakes, live songs and demos.

Among the collection is the unreleased cover of 'The Final Countdown' along with a drunken live version of 'Boneshaker'. The release includes 28 tracks for £6.50 and is available now from: <http://www.goteki-store.com>

Killing Miranda up samples to kill off celebrities.

Having recently released 'Consummate', **Killing Miranda** are already working on a follow-up! The album has a working title of 'Celebrity Holocaust' and working titles include 'Evil Kind of Love', 'Submersion' and 'Knock you Down' this album seems to be pitching itself as a bizarre cross breed of Skinny Puppy and Depeche Mode with lots more, and more inventive, use of samples and sequencing than ever before.

No Joy as 616 go back to Hell.

616 Abortions are offering debut video 'Welcome Back to Hell' as a free download from their site www.616abortions.net

There's also a free mp3 available of the track.

'Welcome Back to Hell' is taken from forthcoming album '**Welcome Back to Hell**'. Other tracks on the album include "Another Day I Want To Die", "All The Dogs Feed" and "I'd Rather Be Beaten By You Than Be Anything Like You"

Cruise Control for Collide in 2006.

It might not seem to most obvious of venues to play, but **Collide** have confirmed they are to play the Annual Gothic Cruise and Masquerade Ball on the cruise ship Costa Meditteranea on April 2nd 2006.

This is part of an annual Gothic Cruise that first set sail in 1989 and is a 7 night Cruise, departing from Ft Lauderdale, Florida. Prices are \$800-\$1000 (US) depending on your choice of cabin, but this includes the live performance from Collide, as well as a free CD, Formal Victorian Dinners, all-you-can-drink cocktail party, a Gothic toga party, all of your meals paid for and much, much more. And that's not including the actual cruise which visits Key West Florida, Cozumel in Mexico, Ocho Rios in Jamaica and Grand Cayman, (Cayman Islands)

This might seem a bit far for some of our UK readers, but if you're planning a holiday and would like the Gothic touch, then this could be right up your street!

For booking and reservations, or more information visit www.gothtravel.com

WHITBY CROWDS LEFT QUEUING AS FIRE BRIGADE LIMIT CAPACITY.

Many Goths travelling to this April's Whitby Goth Weekend were left fuming and disappointed after a late cull in numbers made by the fire brigade.

Two days before April's events, which saw **Gene Loves Jezebel** and **In the Nursery** as the headline acts, the fire brigade announced to the events organisers that they would not be allowed any more than the venue's official capacity of 1,000 in the venue at any time.

Whitby Goth Weekend regularly oversells tickets to take into account late absentees, as well as a negotiated extra capacity. As mentioned in an official statement from the organisers

"The main hall where bands are has a capacity of 1000, the foyer area where the WGW desk is has capacity of 0 people. Bearing in mind that the Goth weekend an average of 250 people stand in the foyer area at any one time we have previously negotiated an additional capacity allowance for the foyer area. A retired Fire Officer was in attendance a WGW October 2004 and made a complaint above the head of the venue manager direct to Scarborough Borough Council about the venue being over capacity. This was all communicated to WGW HQ a few days before the recent event meaning any agreement for an additional capacity was now null and void."

This enforcement at short notice saw queues of around 150 people waiting to get in on a "One in, One Out" system, so many people left disappointed or gave up to go elsewhere.

However, WGW's organisers have offered refunds and compensation for anybody who had a wasted trip.

If anyone has not heard from the WGW organisers by now, they are urged to make contact in order to obtain a refund and apology.

TWF feel despite the problems this time round, people considering going to the October event should not be put off by it, but should get tickets in advance to avoid disappointment as there may be fewer available in October than for past events.



Next stop: WORLD DOMINATION

Camden-based freakshow Avoidance Of Doubt have high hopes for their uniquely British cyber-metal crossbreed in a US dominated market.

Their front man, D.Void, famous for his gravity defying coiffure, rants,

"The best in our genre come mainly from Germany and the US. In the 80s we had over 60% of total sales in the US, today it's less than 2%. It's not the band's fault or the UK scene's fault, we have a great underground scene and some amazing bands. It's our labels that are to blame. We have Rammstein selling millions of

records, Manson selling more and yet all they sign is Robbie Williams and reality TV karaoke bands".

This, you guessed it, is where Void and his own mob of misfits comes in.

Completed by Nick D'Argent on guitar, Andy Roid on bass, Mr. Ron on keyboards and Simon on drums AOD combine all the sonic battery of Rammstein with the style of Manson, in hook-laden and

accessible industrial metal that could be made for the club dancefloor.

"We intend to put the UK back on the map in the metal and alternative genres", proclaims Mr.





Void, with overwhelming confidence.

The next major operation in AOD's plan for world domination kicks off in May when they join two more of the dark side's brightest hopes, Pro-jekt and Moriati and The Sith, on a 30 date co-headlining tour. Aptly named the 'The Unholy Trinity', this looks set to be a truly wicked collection of new British talent. Lavish feasts for all the senses, AOD's own explosive live shows have already earned them something of a reputation on the London scene.

For those who haven't had the pleasure yet D offers a friendly warning as to what's in store when the Unholy Trinity comes to town, we asked the band to sum it up. "Take the scariest trip to the theatre throw in the same kinda vibe you get from Alice Cooper or Manson and then imagine it done London style and you'd be vaguely close" they replied.. "[Gigs] should be a total visual experience for the

audience. How many bands have you seen that just stand there - not AOD. The visuals only go to heighten the experience and complete the whole ideology of AOD as a total musical visual experience".

As well as having a live show capable of waking the dead, or least dragging an apathetic London crowd away from the bar, at their disposal AOD will be hitting the road armed with a clutch of new material which Void promises will be "more gratuitous" even than last year's riff-fueled, beat-laden debut album 'Science Of The Mind'. "The first album was still a voyage of discovery as to what we were capable of as musicians and where we could take the music we were making. We've played many gigs and learnt much over the last year. Our new sound is more gratuitous and less safe and more risqué but also employs huge almost operatic melodies and harmonies". The first new number to be unleashed will be 'Jesus Wept' for which the band have just finished recording a typically flamboyant first video.



The second album is currently in the works, and should be hitting the shelves just as soon as AOD are able to "convince a major player in the UK to open his wallet, label-wise".

America had better watch out, as its hold on the market may not be so strong for long! -

Avoidance Of Doubt tour the UK May - June with **Pro-jekt** and **Moriati and The Sith**. Their debut album '**Science Of The Mind**' is out now on TB Records. www.avoidanceofdoubt.com
Alison B



(Pondering)

The Wonders of the Universe

The Bridge to the Future of Music?

In recent weeks music history has been made.

Although no big fuss or bang about it now, in fifty years time they'll be saying, "Aye, it was 2005 when the charts first combined downloads from the Internet with music bought in the shops..." Although, with a bit of luck that sentence will be followed by, "...this didn't last long as people were fed up of hearing piss-poor versions of the song they wanted, or accidentally deleting something they'd just paid for".

Or perhaps that's just the anorak in me?

Let's examine some of the 'reasoning' behind this change.

In 2005 the 'Official UK Top 40' saw it's 1,000th ever number 1 single. Ironically, this was also the lowest selling single of all time - by beating the record set by the 999th number 1 single...

It doesn't take a genius to work out that sales of CDs are falling. At the same time, there have been reports about the massive rises in sales through pay-per-song download systems such as iTunes. Yep, I would indeed think the two are linked. It seems people prefer to pay to download instead of paying for the single in the shops. If we look at this cost-effectively it makes sense. Downloads: 79p for the song. Singles: £2.99 but you do get 'B-Sides', which these days tend to be crap remixes or live version instead of the more traditional 'B-Side' (usually songs recorded for the album that didn't make the cut.). I must admit, I see the logic in downloading over buying – and why should the two be combined to make the charts? Following this logic, in theory you could get a full new-release album for under £8 – so is this the way it's all going? Some of the experts think so, but I hope not.

Some of this might make me sound like a bit of an anorak, but there are too many ways music downloads cannot live up to the solid purchase. And I'm not just talking about the booklet, artwork etc. Dolby found a way to get rid of noise to play back audio tapes, the 80's saw the arrival of the CD, then of course came digital re-mastering, to get the best out of the sound of the recording. So, we've spent the last 50 years trying to improve the quality of the sound we hear, to now step back and make it worse! Although audio files to download are improving, the quality is indeed a step backwards from what we can hear now on an average CD.

Think about it, take a CD, rip and compress the tracks from the CD onto your computer, then burn and compress them to a CD. That is twice the sound has been mashed up! You could, in theory, save money on an album, but there's no box, no nice booklet, no hard

copy and poorer quality sounds. Is this really progression?

Still, I suppose it would make CDs for those who'd still want them more valuable and collectable. Or will the inevitable happen and the stores increase their prices?

I think the downfall of that part of the debate is that the quality of a music download simply isn't good enough to replace the CD... yet. Even then, an .mp3 is little more than coding on a machine or device. It gives you absolutely nothing to hold in the hand, unless you burn the tracks to CD, but then why not buy the CD in the first place?

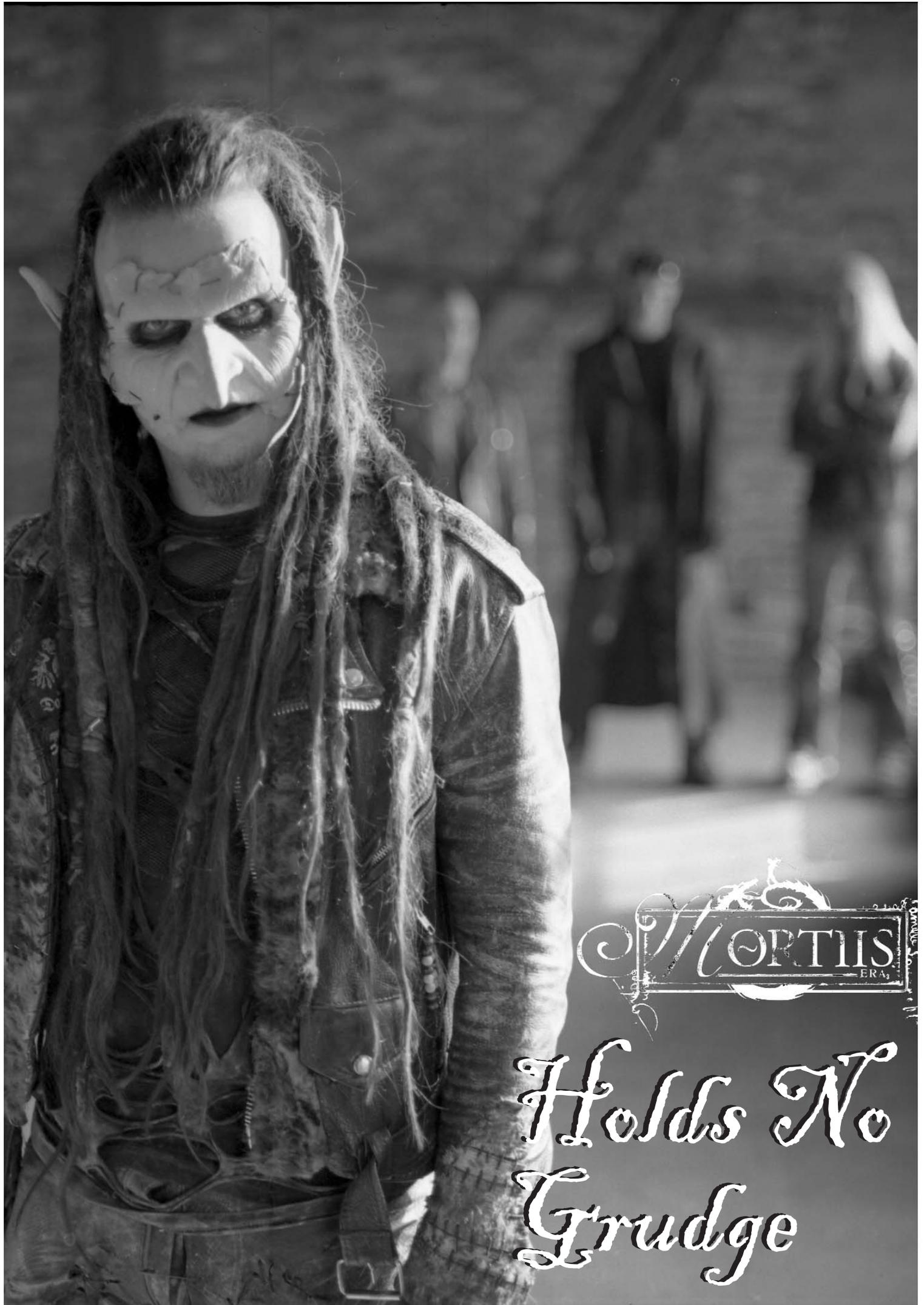
Of course, I do prefer pay-per download songs to illegal file sharing; at least the artist gets money out of it this way.

The other potential problem is that it can make the charts easier to rig. Theoretically, a record company could repeatedly download an artist's song to push it up the charts. I know this was a suggestion, but if the rumours are true (that some major named stores' charts are not arranged by sales or predicted sales, but by how much they paid to get in the charts) then it's no different to what's happening now in shops. That is of course, if the rumours are true. ..

So, how long will this last? Are we moving into the digital age now? If so, will the quality of downloads improve, or will people be happy with sub-standard products?

I don't personally have the answer to those, only time will tell.





MORTIIS
ERA

Holds No
Grudge

While he may still be better known to many for his skills with theatrical make-up than his ability to find his way around a recording studio Mortiiis has created a number of surprisingly diverse records over the years, which for an ever growing fanbase prove there is more substance to his unique style than just a couple inches of porcelain white foundation. Infact, while always sitting firmly at the noir end of the spectrum Mortiiis is one of rock's greatest chameleons, going from black metal overlord on bass in Emperor in the early 90s to producing 2 unexpectedly ambient formative solo albums upon splitting from the group he performed a bit of extreme musical shapeshifting few fanbases would have endured through. Ultimately though it was pioneering a more rock orientated, yet still ambient / Goth rooted sound on 2002's 'The Smell Of Rain' which finally saw Mortiiis' music grow out of the shadow of his prosthetic hooter and numerous other tired jibes from we easily amused rock journos.

And so with a couple successful singles, a smattering of positive press and a swelling fanbase behind him Mortiiis began 2004



on an impressive yet precarious peak of popularity to date in the UK. Faced with success, and the expectations it brings, many would gladly distance themselves from their artisically experimental

roots and dive headlong into the whoredom of giving the public more of what they expect. Not one to rest upon his black laurels though Mr. M took perhaps the only course we could have expected from him in hindsight and gambled it all once again to emerge with an album which all but abandoned the ambient sound that had established him, bringing guitars and vocals to the fore in a more straight-up, raw rock record than either his critics or fans would have anticipated.



Describing what he felt upon the eve of The Grudge's release Mortiiis begins "There's always uncertainty. I see fans fall off the wagon with every new release, ever since The Stargate came



out I've seen people bitch and moan about the new music sounding shitty but you learn to ignore that stuff, as long as you're happy with what you're doing no one should be able to take that away from you. I think some fans can be turned around to what you do within reason, and if your stuff is good enough you should be gaining new one, outnumbering the ones that fall off".

Despite this overwhelming confidence from the man himself in the quality of the music those working around him remained perhaps unfairly doubtful of the staying power of fans picked up thanks to the success of 'The Smell Of Rain', Mortiis explains "I put pressure on myself to make sure a great album was made, and that explains the amount of time it took. If anything the pressure from other places was to get the album finished rather than 'get us a great album' - frustrating because you can't put out a great album in a month". But in the end the gamble paid

off and 'The Grudge' was held up to further critical acclaim and fan praise albums 2 years on from its predecessor. Mortiis looks at the development of his writing on this record as less radical than many outsiders would suggest "I think it was [a] natural [progression]", he says, shrugging off the idea this

was a significant change of direction. "I wanted to bring guitars and angry vocals and better programming to the fore more so than before and it felt very natural to do this. Especially since we'd done that live for a while anyway". To coincide with the release Mortiis took The Grudge tour to the UK and in spite of the unfamiliarity of the material enjoyed "great responses", across the towns and with rave reviews of the album and the titular first single following he's only too keen to get back to a loyal UK fanbase, with another tour booked for April. Also tentatively arranged are a second single and live DVD for release in the Spring. Beyond that though all we can expect from one of rock's finest shapeshifters is more of that which we least expect.

Allison B



EPITAPHS



Dear Kevin,

TWF Magazine is the first magazine I have read from cover to cover. I enjoyed reading each and every article. I enjoyed reading your many band reviews, some of which have introduced me to new bands. Your CD and concert review sections are also great. The article about Anne Sudworth, who is one of my favourite artists, was a joy to read, whilst (Pondering) The Wonders of the Universe is inspired writing. I'm glad I saw your advert in 'Black Velvet', as I didn't know a magazine like TWF existed.

Yours Sincerely,
Diane.

Glad you've enjoyed the magazine. We're also glad the magazine has introduced you to new bands, as that is something we hope to achieve. Hope you enjoy this issue and all of the ones to come...

Dear TWF,

I've just received issue 3 and I thought it was very well done. I like the mix of music/non music stuff and it's very well presented. Does it cost a lot to get it printed up like that?

What is your website address again?

Take care,
Jane

*It does cost a lot to get printed up unfortunately, but we are looking into ways to make the cover price even more value for money than it presently is. **The website is www.twfmagazine.com.***

Dear TWF,

The cover article on Deita Klaus (TWF Issue 3) declares Deita Klaus as being "The Goth Queen of the Galaxy". I was just wondering if you checked the other planets in the Galaxy to see if they had a Goth Queen more eligible for the throne.

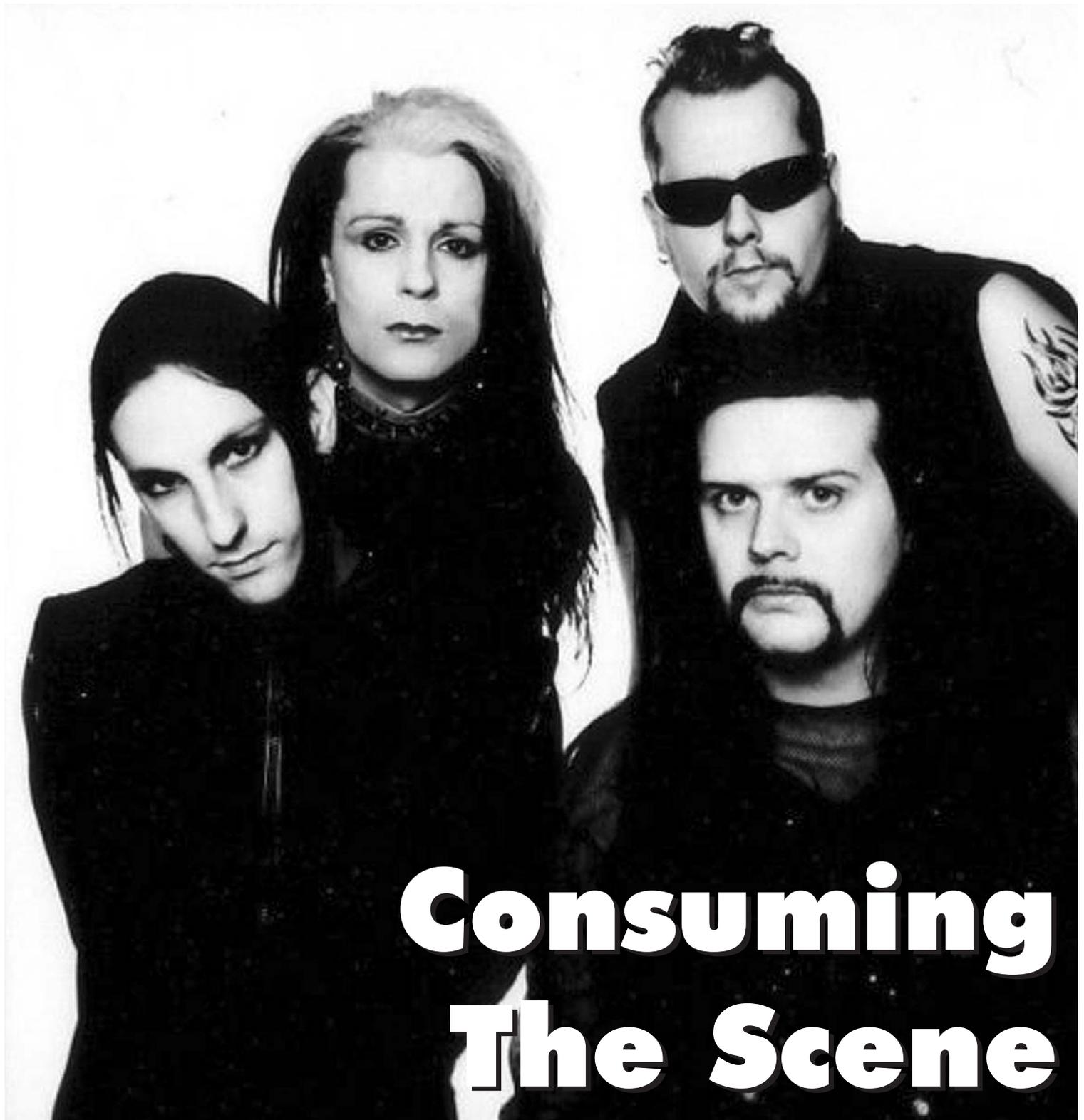
Chris.

Unfortunately it would be quite time consuming to check every planet in the Galaxy. So we arranged for a notice to go up on display on Alpha Centauri to see if anybody had any objections or other claims. As nobody came forward we carried on without objections.

The Radiant Ones

by KevLar





Consuming The Scene

One of the factors that can keep bands alive is progression.

As bands release new albums, their aim is to progress from the last, developing sounds and ideas, theoretically to open horizons for new fans to discover their music, whilst still producing material existing fans will like. Of course, overall it's important the band is still doing what they want to do and are still heading in their decided direction. At an average of one album every three years, it

is inevitable there will be leaps of progression between **Killing Miranda's** albums; we caught up with vocalist Rikki to talk about the progression made with new album '**Consummate**'

"The critical thing was that we kept working towards making records we can be proud of." Begins Rikki, "I think standards are very low in the scene right now because of the degree of sycophancy and excuse culture around. We had to distance ourselves from that and become honest with ourselves first

and foremost."

Leading up to the release of '**Consummate**' it was no secret the band were confident it could be their biggest yet. But has it gone to expectations?

"It sold the first two runs real quick. We're on the third and overall the results have been what we expected. It did much better on the continent and the states than we've done before, to the extent that I've felt comfortable pulling out of the scene rat race recently and concentrating on the music and my family instead of



continues, "If you define your taste in music as narrowly as thinking the difference between these scenes is anything other than totally negligible, you should stick to dressing up and not bother listening to music at all."

Rikki is also not a fan of pigeonholing, "We're comfortable that the music we make is driven by the desire to be better, not to fit in. If people's conformist and elitist instincts are offended by Killing Miranda that's because they are assholes. In my opinion." Of course!

On lyrical terms, 'Consummate' visits a range of different subject matters, from rumours circulating in the press, to the Columbine shootings, and almost inevitably to sex.

But they're not your usual sloppy love song as Rikki explains, "'I Know What You Want' to me just captured a moment in time between people. I think love songs are all very well, but rarely do they tell the true story of people bonding after a real good erm... session. I think that sweaty; passionate 'I could eat you up' kinda vibe had some influence here. No graveyards, or languid ladies lying around on pianos clasping roses to their bosoms, just two people fucking each other's brains out."

'No More Love Songs' is also

about sex, but this time about good old-fashioned groupies, "'No More Love Songs' just covers my confusion about why and how certain members of the female species get beer goggles over anyone in a band. Call them groupies if you like. I just don't really get it personally. The leap from being impressed by someone's music to wanting to fuck them just doesn't QUITE add up."

So, what about the rest of the album, what has influenced the general topics on the remaining tracks? Rikki explains, "The whole album was meant to capture our mindset as human beings, not to offer people a nice pretty lie. If the lyrics seem nasty, brutish and direct at times that's because we opted to use that style and to express ourselves without the need for reliance on stylism. I guess life is the key to what consummate is about. This isn't offering the simple angst by numbers or cod romance of most Goth bands, but the truth about our lives, our experience, our feelings."

Rikki sums up the whole album with one final sentence, "We kinda just said 'This is the world from our perspective' and then just for a laugh on 'Enter the Dagon' we say, 'OK, now lets blow the fucker away and start again'"

One problem that could face Killing Miranda is the backlash from creating two consecutive strong albums. I'm sure fans will

desperately trying to get people to like us. We've now broken the sort of sales I felt we needed to secure our future. That's the big deal to me."

Some fans and critics have even touted that Killing Miranda could burst into the mainstream, but the band are a little more complacent. "The mainstream won't exist in several years time anyway. It's so totally irrelevant to music and our lives that it already doesn't exist to us. The stuff you see on TV right now is so divorced from what we do that there's nothing of interest there for us."

Leaving us in no doubt of his lack of interest in the subject, "Let it rot I say!" are Rikki's last words on the subject.

On musical terms, 'Consummate' represents some of the 'heaviest' material Killing Miranda have ever produced. They seem to have obtained a sound appealing to both Goth crowds and metal crowds.

Of course, there is the irony that Goth crowds could find their music 'too metal' while metal fans are finding it to 'Goth'...

"Ah. The old cliché." Begins Rikki. Rikki has previously gone on record saying, "'Goth' and 'Metal' are words, we play music." He is not a fan of narrow mindedness. "People should look to their own narrow mindedness over this." He





expect a major shift on the next record.”

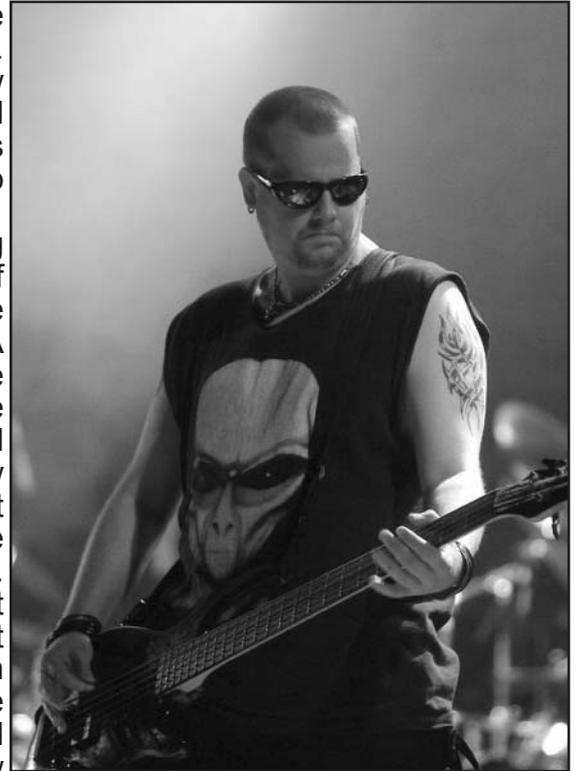
Although I mentioned two records, Killing Miranda do of course have their debut ‘Blessed Deviant’, which contained tracks such as ‘Touched by Jesus’. It was an album from a good few years ago now; however one the band seem to have become detached from. When I asked Rikki how he felt about ‘Blessed Deviant’ these days, his answer was short, but to the point, “I try not to.”

The end of 2004, following the release of ‘Consummate’, saw the inevitable touring. A range of venues were played on their travels, the likes of Dudley, Liverpool

and Brighton etc. So how does Rikki reflect on that tour? “The tour went from the sublime to the ridiculous. Overall I think we enjoyed it and it was a chance to get close again to our UK fans on a more intimate basis than we have for a while. We settled nicely into playing the new songs as far as I know. Now we're getting ready for the assault on Europe. Which is the important gigging from a progress point of view.”

Now it's 2005, what do the band feel this year has in store for them? “Well the big thing for us is sorting out a new European

booking agent. Solar Penguin take over from Pre Ignition, who went down about a year ago. They're pretty good; they handle bands from L'ame immortelle to Samsas Traum to George Clinton! So the European stuff should get back on track. After that hopefully



be divided over which is their favourite, ‘Transgression by Numbers’ or ‘Consummate’, but it puts Killing Miranda in a tough situation, so how could they go on to top them?

“Well, I think the last two were something of a refinement of one aspect of the band. Now we have to go off and do something totally different. There's work in progress now on lots of new material and there are threads emerging which could result in two LPs which showcase the extremities of our sound. Personally I'm working on what we've dubbed the ‘programmed’ LP while the others have some stripped down rock things going on. We'll see. But

at least one new record. We'll see. Personally I'm looking forward to fatherhood for the second time and just getting down and writing some great music.”

As you can see, Killing Miranda have moved dimensions since they began, always a band to take the rule book, break it, bin it, re-write it and then break it again. They look set to be the most successful act from within the scene this century.

Always one to rip-apart a lot of things he doesn't like with a lot of the bands in the scene, when asked if he had any last comments, Rikki's response was, “If I hear another oldie mouldy drum machine in 2005 I'll fucking scream. Drum machines suck.”



Amen to that.

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Line-up changes are always tough on any band and their fans. Drummers often come and go with Spinal-Tap-like regularity, often to be replaced with technological substitutes.

Without question, the hardest piece of the puzzle to replace is always going to be the vocalist. From Rob Halford's trademark growl to Ozzy's er, unique vocal style, singers lend such a vital chunk of personality to any group's sound that they could never be replaced with a shiny, easily programmed black box, and rarely even another equally talented professional. I mean, where are

Ripper Owens and Ronnie James Dio in the halls of rock'n'roll history? And when a departure is imposed by circumstance, rather than instigated by the band it can only be a harder process to begin the search for new blood. This was the situation Derbyshire-based Goth/Electro/Metal crossover merchants Pro-jekt found themselves faced with in 2004.

With 4 years, an album released to rave reviews on the Nightbreed label

and shows all over Europe behind them as a four-piece it was a tough decision for the band to let original vocalist Shaun Travis go due to worsening health problems and begin the search for a replacement.





© www.disturbing.org.uk

"We auditioned some really good vocalists, but they weren't the right style or had different ideas of what we were about. But we just seemed to click with Mick straight away", tells bassist Kevin Rice of how they eventually found the man for the job in one Mick Witham.

It wasn't long before the new line-up was put to the ultimate test "after only a matter of weeks in the band we landed the Mortiiis tour", remembers Kevin "so it was a baptism of fire for Mick - straight in at the deep end!" Thankfully a week's trial by transit van only cemented relations in the new line-up, leaving Kevin with memories of "some of the best shows so far with the band!" He continues "I think we made a lot of new fans, it was great to get out on this professional tour!", adding of their infamous touring partner "Mortiiis, although he'll probably won't appreciate me saying it, is a really cool guy! You expect some evil troll beast if you see the image first. The bands are great guys too, so it was a really good experience all round. No ego trips, just a great time".

When they returned from the road, still fired-up by the introduction of some new blood, Pro-jekt wasted no time in getting back in the studio for some furious writing and recording that would become current release 'The Mean Times' EP. The EP is a stylistic step forward from debut album 'Encryption' in more than just vocal sound. Kev excitedly tells us "We added more industrial, almost techno backbeats to the sound and tried to make the guitars bigger in

the mix - to push the limits of Pro-jekt without losing our sound".

Alongside the two new beefed-up industrial-metal bruisers 'Evilution' and 'Bloodstream', the disc also includes a rather unexpected cover

version of Led

Zeppelin's

'Communication Breakdown'.

"Myself and Al (keyboards/programming) have always fancied doing this old - school heavy rock classic." said Kev.

"Hopefully it will offend a few people! 'You can't do that to Led Zeppelin!!'" he imitates, laughing "but all we have done is blast some of Phil's chunky industrial metal guitar into it... it's also great live!" He pauses "You should hear what we've done to the ABBA song 'S.O.S!!!"

2005 promises further Pro-jekt releases in the form of a second album and the band's first DVD, recorded at last year's Hackney Ocean show with Mortiiis and capturing Pro-jekt in natural habitat -

onstage. "Live is where it all makes sense" enthuses Kev "We put on a show - lights, smoke, hair, sweat and big boots - the real deal!"

As well as all that as captured by a six camera strong - "a full pro-job" - we are promised "Pro-jekt cam - us filming the tour dates ourselves with loads of backstage stupidity that may or may not makes the final edit!"

Work is also well underway on the follow-up to 'Encryption', tentatively titled 'Defiance'. "This has to be the priority at the moment" says Kev "Having a new guy in the band has added impetus so the new songs are coming along really well. We are finding Mick's vocals are adding a whole new dimension to the sound". Pro-jekt's defiance of difficulties has only made them stronger it would seem as Kev adds the final reflection "We have had a turbulent past year of ups and down so that will reflect in the songs. So hopefully this album will be more intense and focused".

Pro-jekt tour the UK May - June with Avoidance Of Doubt and Moriati and The Sith.

www.pro-jekt.org

Alison B



The House That Dripped Blood

(and beer)



Beautiful costumes and masks are the order of the evening....



Masked dancers enjoyed the music.



Many attendees adopted imaginative costumes.



Stand and Deliver!

The beautiful gowns and costumes on display came in all the colours of the rainbow.



Men and women alike revelled in splendid attire.

The new **Whitby Dracula Society** has risen from the ashes of the old, and for its first large event went back to its roots by running a Masquerade at the *Metropole Hotel* in Whitby.

The Metropole is home to a stunning, baroque ballroom with a large dancefloor and plenty of seating. It was tastefully decorated by the Society to reflect the Masque theme, with Venetian masks and dark balloons and ribbons festooning the walls.

For music, after an hour of carefully chosen, darkly decadent classical tracks, the splendidly dressed and appropriately masked attendees were entertained by **Axy666** (*Spiders*, Nottingham) and DJs **Ghost**, **Marie** and **Viper** (*The Charnel House*, Newcastle upon Tyne).

Dancing and revelries continued well past midnight, with prizes given to the best costumes and masks.

The only complaint heard was that it was all over too soon!



Rebecca Lucy (WDS committee) takes a few moments out to chat to a littlepinkfaery!



Some problems were had finding room to dance!

Gorgeous colours
and lovely ladies
filled the room...



Some ladies recline,
having danced the
night away.



Some of the masks
were decidedly
sinister and beautiful



Whitby Dracula Society can be contacted at:
Whitby Dracula Society
PO Box 81
Whitby
North Yorkshire. YO21 1WW
E-mail: "mailto:wds@darknetweb.co.uk"

*The Whitby Dracula Society has announced their **2nd Annual Masquerade Ball** will be held on 28th January 2006 at the Metropole Hotel in Whitby. For further details, see their website www.whitbydraculasociety.org or look for the advert in this issue!*



NIGHTWISH are a band that, contrary to popular belief, have had a good share of success on the continent for years. Their first Finnish number 1 was way back in 1998, on from then they've managed to do well in the charts of most European countries.

However, before now, the UK has never really picked up on them at any level until the release of 2004's 'Once' album and of course the 'Nemo' single. Following these, we saw a massive rise in Nightwish in the UK, leading to them being able to play larger venues such as the Astoria. Although primarily a Metal band, sections of the Goth scene seem to have also picked them up. We caught up with principal songwriter **Tuomas Holopainen**, at one of the bands shows at the Astoria, to ask about newfound success in the UK and how far Nightwish can go from here.

How does it feel to be back in London?
Good, as always.

What does it feel like to be able to sell out the Astoria two weeks running?
It's awesome, I mean the Astoria is a legendary venue, but maybe next time we'll be able to play somewhere bigger, it's really cool!

How has the current tour been going so far?
Really well, we were touring all last year until the end of December and you can really sense the band didn't have the energy needed any more so the band had a break for January. We didn't do any shows for like a month and a half and now we just got back on the road and played our first show just three nights ago. You can really feel that the band is on the right track again and the energy is there again, so it's really nice to be back on the road. Sometimes you feel that you just need a break.

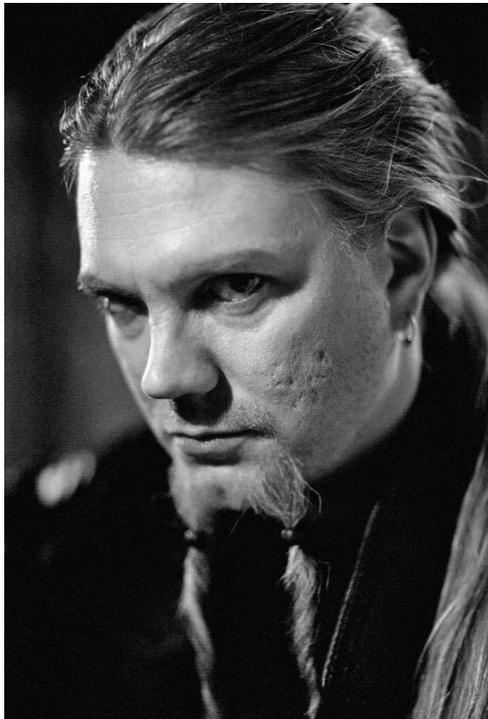
Nightwish seem to have come a long way in the UK recently, I know you've always done well in Finland over the last few years, how does it feel that you've now



finally started to do well in UK?
Of course it feels really good, especially with the latest album. That was the breakthrough, for the first four albums there was pretty much nothing happening in the UK. We have a new label behind us which seems to have affected the UK market as well, to be honest I had pretty much lost all hope for any kind of success in the UK as well as for America. Its nice we now have something finally happening.

Have you noticed any impact in America yet?
Yeah there's something going on there as well, we just completed our first ever American tour last September, so something is at least bubbling under. I do not know exact numbers of sales or anything like that, but it's going well.

It seems to me there's been a lot of Finnish bands taken off in the UK at the minute, how does it feel to be part of a 25



channels. That was one thing and like I already said we have more wheels turning behind us with the new record label. The third thing is that it seems to be a good time for this kind of music

What extra influences have you been able to incorporate into 'Once'

Well, the influences have been pretty much the same as on any other album. The influences for me are movies and film music. I listen to a lot of scores and I take most of my influences from movies. I'm into a lot of the Hollywood composers; these are my heroes.

It seems a lot of Goth fans from the UK have picked you up, how do you feel about this?

It's a kind of a weird thing, because I have never ever considered Nightwish to be any kind of Gothic band! I mean the element that can be related to the Gothic scene is the female vocal, but that is pretty much it. Listening to the music I don't think there's

movement of Finnish music like this suddenly becoming popular outside Finland?

It's something phenomenal that's going on. There is a lot of respect for Finnish rock and metal bands all over Europe these days. To be a Finnish metal band is a quality thing if you know what I mean. There's always some quality around if you're a Finnish metal band. Luckily we were there among the very first ones, but hopefully there will be success for some of the new ones as well

What influences went into the new album 'Once', and what do you think changed to generate the extra success?

I think the most simple reason for that was that we were able to do our best album so far, I mean, it all starts with the music. We were able to begin with the perfect single, 'Nemo', which also had a chance to get some airplay on the radio and on the music



anything Gothic in it, at least not in the way I understand Gothic music. There is a dark romance, but if you listen to the music and the roots of the music, there's not much in a Goth way in there.

What do you feel was the highlight of 2004 for Nightwish?

Getting the final master copy of the album in my hand, that was definitely the highlight because we'd been working on that album over a year. The song writing and the studio process in itself took 6 months, so it was a lot of work and then in the middle of April when I got the final copy in my hand and listened through I was very satisfied

What do you think 2005 is going to have in store for Nightwish?

Just a lot of shows, trying to keep this album still up, the biggest hope for me is that the band is still together at the end of the year (!)



Obviously 'Once' was a very strong album, how do you think you could follow up from such an album?

Just keep doing, the same thing we have been doing the last 8 years. As corny as it sounds just follow your heart, work with the music a lot and try to see the big picture. Just evolve yourself, try to find new territories and elements for the music, but not to change it too much. I think it's definitely doable.

A lot of Scandinavian bands claim to write more during the winter, do you?

Not really, it's not about the time of year or time of day. I could get inspiration for a song while drinking morning coffee, on the tour bus, at home or watching a movie. It doesn't depend on a time or place.

What sort of things do you enjoy outside of music?

I like travelling a lot; one reason why I like my job so much is because I get to see the world. Travelling is a big passion for me, but I also love movies, and reading

Have there been any favourite places you've visited on travels?

Easter Island, that was a really weird place. A small island in the middle of the Pacific, it doesn't belong to this world, I was there for four or five days in 2001. I also enjoy Thailand a lot, the place, the people, the nature and the food. Egypt was really nice, Australia, anywhere we go.

Do you think Nightwish have reached their peak, or do you think there is still more to come?

To be honest, I don't know! Maybe Nightwish can survive another two years or another twenty years, just got to do it, as long it feels good to.



© www.playgroundmusic.com

The Finnish Invasion

Along with country mates Nightwish, (also featured in this issue) **THE RASMUS** are another band to suddenly burst onto the scene in the UK from nowhere. Although perhaps a little on the borders of the Goth scene, they do have their lovers and haters within the Goth scene, and some even tout that The Rasmus could introduce 'newbies' to the scene.

Last October the band did a full UK tour and we caught up with singer **Lauri** and drummer **Aki** to talk about the band's new DVD 'Live Letters' and why they no longer worry about the press...

How you doing?

AKI: Fine

LAURI: We've just come from Edinburgh, which was the first show on this part of the tour we're now playing a few shows in England, Ireland, Scotland

AKI: Around ten or something. We just came back from Miami from the MTV Latin awards there, so we're still a bit jet-lagged

This time last year England didn't know who you were, how do you feel about taking off over here?

LAURI: Yeah, I know it happened so very rapidly in England. This was the first album we'd released here from our five albums, it's quite weird. I think it's also weird for the people because it happened so fast, but also for us, because we've been doing this for ten years now, this is kind of an anniversary tour for us, in a way.

Because we started in 1994 in October, so now it's finally happened we're like '...OK'

AKI: And of course England is always the country where people are looking to go and try to make it happen

It has to be an achievement to crack the UK really

LAURI: Yeah, it's a really good fix, I don't really realise it now that we are here playing the show, figures and numbers don't mean anything to me until I'm here playing the shows.

How does it feel to be part of the current big Finnish movement?

LAURI: Obviously it's nice to be one of those bands doing well in Finland, we've just done a collaboration with three bands from Finland; Apocalyptica, HIM and us. I sing a duet with Ville Valo, I think we have a good attitude in Finland. Bands are not

really jealous of each other, it's more the other way round, that bands like to support each other which is unusual. In Finland we do not have this kind of Oasis/Blur rivalry thing you know, maybe because it is still all new for us that everyone is still doing their own thing, it's healthy.

AKI: Like we were supporting HIM a couple years ago in Scandinavia and now if we have a chance we would like to take a Finnish band on tour with us, it would be nice. We did once in Germany, it's nice to help out other bands as well.

How have you been picked up on the rest of the continent?

LAURI: It's been really good, so far we've mainly been playing tours in Europe, sometimes in America, but only small places after this English tour we're going back to England and then to Canada four or five shows, then down to Mexico City for



two shows there, so it's slowly growing outside of Europe

Do you think America could be cracked next?

LAURI: Latin America looks quite promising. Argentina and all these countries so that's nice. We came from Miami, it was nice to be there because it was warm and we were driving in a limousine, it was like "OH YEAH! This is America!"

How do you feel about being associated with the Goth scene?

LAURI: That just happened.

AKI: That came more from the fans' side

LAURI: Yeah, they kind of picked us, along with the media, possibly from the way we look. But I think some elements of our music are quite desperate and there are a lot of emotions that go quite deep in the feelings side. But myself, I also like this kind of Gothic music, a lot of the dark interiors, it's quite interesting.

Do you get fed up with talking about 'Dead Letters'?

LAURI: Well, we are moving on all of the time. We've just finished a DVD. We've just watched through it. I think that is going to be the last thing we do with this album. It is our first ever DVD release and it's quite interesting for us and for the fans as well so that's basically where we stop touring. Maybe we'll do some shows in New Zealand and Japan in the beginning of next year, but then after that we'll be moving to the studio to begin work on our next album.

So where do you think you're going to move on to?

LAURI: Right now we've got around 6 demos. Generally they're a bit faster, a

little heavier, more guitar riffs and things like that. But we still have the melodies, so far all of the songs are in minor, but that could stay for the next album. We tried to mix different feelings, there's lots of sentimental and beautiful melodies to create a heavier background, kind of like combining this, very beauty and the beast!

What sort of things influence you?

LAURI: There's a lot of music. I was just listening to the new album from The 69 Eyes, I picked it up from the album launch party two days ago. I was there in Finland, now I've got time on the tour bus I've been listening to the whole album sucking out every little detail. I like it, especially, when I know the guys in the band, then it becomes more interesting. I enjoy listening to music on the bus, especially when there is so much waiting. I think I may be influenced from that album, somehow



AKI: Also there are all sorts of things happening when we are playing shows. Interesting stuff.

LAURI: Especially for writing lyrics, there are lots of happy moments and also a lot of drama and everything happening back home, like relationships. Its hard to handle things when over here. Now we are on the road for 27 days again

How do you deal with the increased touring?

LAURI: I think we like to celebrate things and go to lots of bars and have after parties. But for this tour we've decided to have absolutely no alcohol, just to maintain sanity. It's going to be quite tough.

AKI: Also, for the first time we're not just playing the main cities but also a lot of the smaller ones and that's important, we want

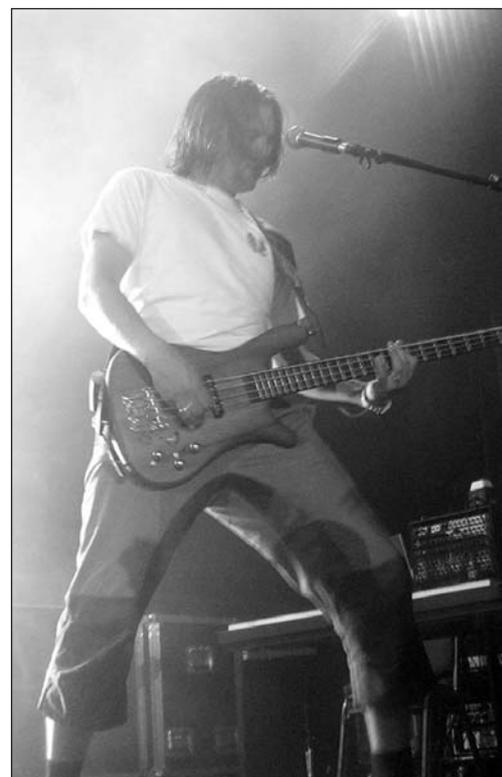
to focus on the shows and give the energy.

Where do you think you'll be in the future?

LAURI: The next album will be a big thing for us, especially for countries like the UK where we are seen as a newcomer. We came out of nowhere and all of a sudden got huge success and it's not easy to judge the next album. If it's a good album with good songs and a good tight atmosphere then there's no problems with continuing, but in countries like Finland we've been around for a long time. People don't forget about us in just one day because we've been, like, growing and growing and the fans have grown with us since the first days. It's a healthier situation in Finland than in the UK, but the next album will be the same in all of the countries. It will be interesting to see how it goes, but I have no doubts about it, you know, the music we have done so far is fucking good.

What do you think when you look back to some of your older material?

LAURI: Well, it feels quite funny to be honest. I mean we've been enjoying listening to the stuff. Our bass player has all of the old albums on his computer and we've been listening to the old tracks, but we were so young when we started! It was ten years ago, we were 15 or 16 years old. I think a lot of guys and girls have bands at around that age; they play in a band and then they go do something else when they're around 22 or 23. But we came back together again and found our own style and it's easier to do your own thing. What we have done is we've taken all the experience and tried all of the music styles, I mean we've done everything and we've found the right way. Some people might see it that our old albums are like skeletons in our



closets, but we don't see it that way. We're like, 'Hey, that's part of our history and that's where we come from'.

AKI: And also like today we even played one song from the first album, although with a bit of a new arrangement. We also play songs from our second and third, from all of our old albums we still play some songs.

LAURI: Now it's easier to write about things than when I was 15 and didn't have many experiences

What do you like doing outside of the band?

AKI: At the minute we do not have much time for hobbies, but back in Helsinki I like to go out with my friends for a beer. When we have time off, like in December we had four weeks off so I will travel away somewhere and relax for around three weeks, it'll be nice to get away from it all for a moment but it is nice to come back when you are relaxed

LAURI: I don't think we have many hobbies except music, our bass player practices his meditation, that is a very big thing for him. He has been totally sober for seven years now, he's like really calm. He meditates every morning.

AKI: It is more like a life style for him

What has been your highlight of 2004, as it was a busy year for you?

AKI: I really enjoyed the two shows we played at the Astoria in the summer, twice sold out Astoria, and that's a legendary club and that was quite nice. That was something I will always remember.

LAURI: That was only around a couple of months after releasing 'In the Shadows' and then all of a sudden we've got two shows at the Astoria, so we were like 'What?!'

Obviously many bands have to keep the press on side, the press have been known to make or break careers. Do you ever get worried that the press might turn on you?

LAURI: Well we get lots of calls from magazines asking to do stuff, but now that the music is out and the videos are out, we are actually in a position where we can say that we will do the press we want to do. It's a very winning situation and a lot of bands can't do that. But now it's interesting to be able to do the magazines that we would like to be in, such as TWF Magazine. I think the best way to promote the band is to play the live shows and then the second thing is to have the songs on the radio, then the rest comes after that.



The Rasmus are a band that a lot of people within the scene have mixed feelings about. Some think that Rasmus could act as a 'Diet Coke' band, which could lead fans of the band to explore the Goth scene further. We asked three Rasmus fans what they thought of this:

Name: Hazel

From: Cramlington

What did you think of tonight's gig: I thought it was really good apart from my friend got ill and dragged me out so far through!

Rasmus – Goth or Not? It depends, some of their stuff can border on it I think

Would you be tempted to explore the Goth scene deeper? Yeah, I would.



From: South Shields

What did you think of tonight's gig: Great, liked. I especially liked 'First Day of My Life'

Rasmus – Goth or Not? Yeah, to a degree, not overly but there's a bit in there



Would you be tempted to explore the Goth scene deeper? No, I would stick to what I know already.

Name: Laura

From: Blyth

What did you think of tonight's gig: Amazing, such a great atmosphere. Wow!

Rasmus – Goth or not? Hmm... Kind of...

Would you be tempted to explore the Goth scene more: Yes, definitely.



A Beginners Guide to Goth

Part 3

SIOUXSIE AND THE BANSHEES

After its absence last issue, we return with Part 3 of our rough guide to the history of the scene's key Goth bands of yester-year, to help our younger readers understand what some of the older Goths are babbling on about. You'll never again wonder why two players are missing from the formation when your brother announces he's playing Front 242.

The band we're looking at today are actually the band who first used the term 'Gothic' to describe their music. Although Tony Wilson did use it to describe Joy Division in 1979, it was actually Siouxsie Sioux, from Siouxsie and the Banshees that used it first...

Of course a whole can of worms could be opened with a 'who was the first Goth band?' debate. But we're not going there, it's something that could be argued about for months on end, but just remember, no matter what you hear elsewhere, be assured that it wasn't Black Sabbath.

So, who are Siouxsie and the Banshees then?

Fronted by Siouxsie Sioux (a name adopted by their singer, who was born Susan Dallon) the band have a career that spans two decades. They formed in 1976 and were all members of something known as 'The Bromley Contingent'. The Bromley Contingent was a group of rabid Sex Pistols fans inspired by the then-growing punk movement.

The original line up contained

Siouxsie on vocals, Steve Severin on bass, Marco Perroni on guitar and one John Simon Ritchie on drums. The name John Simon Ritchie might not mean much to most people, but if I were to tell you he was better known as 'Sid Vicious' then perhaps the penny might drop. Oh, and that's Sid Vicious as in ex-Sex Pistols, not the wrestler.

Their first live show was later in 1976 at a Punk Festival held at London's 100 Club. Their set consisted entirely of one, twenty minute, savage version of 'The Lord's Prayer'. (A shorter version can be found on the Banshee's second album, 'Join Hands'.)

It wasn't long before Sid Vicious joined the Sex Pistols and Marco Perroni joined Adam and the Ants, so a change in personnel followed. John McKay joined on guitars and Kenny Morris joined on drums. Siouxsie started flirting with Nazi imagery, which included black make up and her frequently exposed breasts. Over the next couple of years they supported

Johnny Thunders, did a recording session with John Peel and signed to Polydor Records. They were actually the last of the important punk bands of the era to be signed by a major record label.

In August 1978 the band released their first single, 'Hong Kong Garden', which also became their first top 10 hit. In October that year, the band's first album, 'The Scream' was released.

The bands second album, 'Join Hands' followed in August 1979; two days into a tour following this McKay and Morris abruptly departed. Robert Smith (yes, THAT Robert Smith) takes over on guitar for the time being and Budgie (previously of The Slits and Big in Japan) takes over on drums. Budgie stays with the Banshees for the whole of their career.

John McGeoch takes over from Robert Smith on guitar and the band return to the studio to record 3rd album, 'Kaleidoscope'.





The third album was released in August 1980 and was more commercial than the previous albums and included hits such as 'Happy House' and 'Christine'.

1981 saw the release of the band's 4th Studio album, the psychedelic 'JuJu', which did include 'Spellbound' (which has been covered by Inkubus Sukkubus) and 'Arabian Knights'. In November that year they also released 'Once Upon a Time' which was a collection of all of the singles to date, including some that had not previously appeared on their albums.



In 1981 Siouxsie and Budgie also formed The Creatures, which became an ongoing side-project

Keeping up the ratio of 1 studio album per year, 1982 saw the release of the experimental 'A Kiss in the Dreamhouse' album. Due to illness, John McGeoch was temporarily replaced with Robert Smith for the following tour. Two shows on this tour at the Royal Albert Hall in 1983 were recorded and later issued as live album 'Nocturne'. Severin and Smith also did a one-off side project called The Glove; they released one L.P. 'Blue Sunshine', from which they released two singles.

1983 also saw The Banshees knock up their biggest ever hit, a cover of The Beatles 'Dear Prudence' hitting number 3 in the UK Charts.

McGeoch chose not to return to the Banshees after he recovered from his illness, so John Carruthers came in on guitar. Although he wasn't the last of The Banshees guitarists, Carruthers stayed for the Banshees' next 3 albums. The first, 1984's 'Hyaena', was quite dark and atmospheric. Following this was 1986's 'Tinderbox', their first US Top 100 album, on the strength of the single

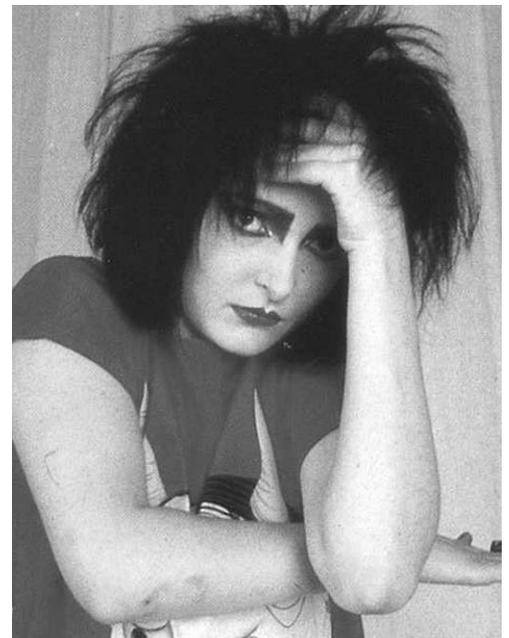
'Cities in Dust'. The third album he played on was 1987's 'Through The Looking Glass', which was an album full of covers, including Iggy Pop's 'The Passenger' and Bob Dylan's 'Wheel's on Fire'.

Over this time, The Banshees saw their fan base growing nicely, they managed to establish a loyal cult following, and were in a position where they could experiment freely without losing much commercial appeal.

For 1988's 'Peep Show' Jon Klein came into replace Carruthers on guitar. The band also recruited keyboardist Martin McCarrick. 'Peep Show' saw the band take on a more sophisticated sound. 'Peek-a-Boo' also became the band's first US hit single. 'Peep Show' was infamously recorded in a haunted studio, and Siouxsie Sioux herself attributed the strange sound effects on 'Peek-a-Boo' to mysterious events.

Apparently, the music on the soundtrack was recorded backwards, and the band liked the effect so much they kept it!

After this, it was 3 years before their next album, 'Superstition', was released. It was also the year (1991) that Siouxsie and Budgie married and they played the Lollapalooza tour. 'Superstition' was the band's most commercially successful. It also spawned their only US Top 40 hit in the form of 'Kiss Them For Me'. They followed in 1992 with 'Twice Upon a Time' – a singles collection covering the latter part of their career.





After much delay, the band's final album, 'The Rapture', was released in 1995. Some say that this was their greatest achievement, while some criticism was received claiming the album to be a 'sell-out'. In April 1996 the band announced that they were 'going out with dignity', although many say this had a lot to do with the nostalgia surrounding the reunion of their former heroes, The Sex Pistols.

From there, Siouxsie and Budgie continued with The Creatures, while Severin created an album called 'Visions', comprising instrumental electronica tracks, only available via the Internet.

Now, that is where the story should end, but there is a little bit more...

In 2002, The Banshees unexpectedly re-formed. It came along when they were invited to

play a festival in California. From this, a full tour, known as the 7-Year Itch tour, formed. The tour was mainly across America, but there were a handful of UK dates in there. The London date spawned a DVD and I was lucky enough to catch them live in Glasgow.

The tour was also one for the die-hards over the casual fan, a lot of album tracks and even a B-side made it into their set, instead of the usual 'Greatest Hits' sets often favoured by other reformed bands. However, at the end of this and following the release of an official biography, the band realised they had originally split up for the right reasons, so promptly called it a day once more.

If you like this band also try: The Creatures, Zombina and the Skeletons.



Key Cuts from Siouxsie and The Banshees's discography.



THE SCREAM (1978)
The debut album. A much stronger Punk influence on this album than some of the later offerings. The album has a very raw feeling to it.



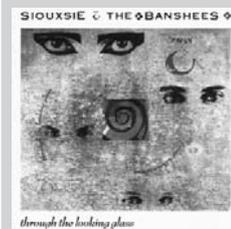
JUJU (1981)
(Allegedly) The first Goth album. Contains 'Spellbound' among others. Inkubus Sukkubus have been known to break into 'Spellbound' in live shows.



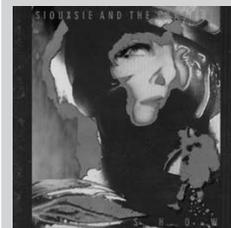
ONCE UPON A TIME/THE SINGLES (1981)
The first singles collection showcasing many of the early tracks of the bands career. Perhaps also one of the best albums to buy as your first if you're interested in getting into the band.



A KISS IN THE DREAMHOUSE (1982)
A slightly more experimental album from Siouxsie as it kicks off another direction for the band to pursue.



THROUGH THE LOOKING GLASS (1987)
A collection of covers. Includes Iggy Pop's 'The Passenger' and Sparks' 'This Town Aint Big Enough for the Both of Us'



PEEPSHOW (1988)
This album gave the band their first US chart hit in the form of 'Peek-A-Boo'. A decade of song writing experience is beginning to show.



TWICE UPON A TIME/THE SINGLES (1992)
Another singles collection, this time for the latter part of their career.



THE RAPTURE (1995)
The last album. Some argued it was their greatest achievement. Others branded them a sell out with it.



LIVING WITNESS

NICK CAVE

The Sage, Gateshead 27/02/05

It's been 20 years since **Nick Cave** last came to the region, so it wasn't really much of a surprise that he sold out the region's newest venue on his return, for a special solo show.

He may have come without The Bad Seeds, but that doesn't stop him performing one of the most powerful and awe-inspiring shows that has ever happened in the North-East of England.

Opening with 'West Country Girl', complete with a



very interesting use of a violin by Warren Ellis for the intro, Nick begins on a two hour set that takes more twists and turns as the night goes on.

'Abattoir Blues' from the current double album 'Abattoir Blues/The Lyre of Orpheus' follows up, followed by an immense reworking of 'Red Right Hand', which hits maximum efficiency due to the sound engineering of the room.

You see, The Sage is mainly used for orchestras, so the room is in fact a symphony hall, (engineered to perfection, even the chairs are designed with sound engineering in mind) so the sound you get is dynamic, so whether it's Warren Ellis showing what unusual sounds you can get out of a violin, Martyn Casey thundering along with the bass. Jim Sclavunos pounding the drums, or Nick Cave's piano strikes and booming vocals, you feel every part of it as the music waves over you.

For the softer moments, such as 'God is in the House', the atmosphere is beautiful and moving, again helped along by the venue.

It is after 'Red Right Hand' that the night takes a major twist and kind of transforms from a legend

playing a gig in a town he hasn't played for 20 years, to a rather intimate performance. The sort of gig you would expect to get if a name band was playing a secret gig to 100 people, only with fifty times that number present.

Nick chooses to scrap the setlist in favour of taking suggestions for what to play next from the crowd, as well as making up what to play next on the spot. This did give the gig a very intimate feel and Nick often stopped between songs to interact with the audience. He even answered some questions somebody shouted from the back! Unfortunately he had left his Geordie to English dictionary at home, so didn't understand the guy in the audience who asked Nick if he would: "Save as a couple off your tab".

Despite these new twists, quite a few songs from the new albums were still played, the likes of "Hiding All Away" (which had violin solos to make up for lack of gospel backing vocals), "Babe, You Turn me on" and "Cannibal's Hymn".

Surprisingly though, no appearances from any of the four singles!

"Red Right Hand" wasn't the only song to undergo a massive reworking on the night, there was also a far more aggressive and powerful version of "Henry Lee" along with a very unusual and slick reworking of "Stagger Lee", both making dramatic improvements to what were already good songs.

Of course Nick Cave's career is one that goes back a lot of years, but after winning Mojo's album of the year, coupled with shows like this one, it really does suggest his career is still far from over. There are still many more acts that we'll see come and go before Nick hangs up his suit for the last time.(10)

RAMMSTEIN APOCALYPTICA

Brixton Academy, London, 04/02/05

Despite his pretensions to culture and civilisation, man is still ruled by his primal instincts, particularly the one that makes him go "oooooooooh" at the merest hint of a flame. This is abundantly clear at any given Rammstein gig, but especially so when the collective jaw of a sold-out Brixton Academy drops for the mad Germans and their penchant for fire.

It may have seemed like an odd choice indeed to have **Apocalyptica** supporting Rammstein, but it

was certainly an inspired one. Comprising three cellists and a drummer (who, incidentally, is one of the best I've encountered in a live setting), Apocalyptica are probably best known in metal circles for their beautiful covers of Metallica songs, and in "Goth" circles for their duet with Ville from HIM and Lauri from The Rasmus.

Their sound is immense - I've never seen a symphony orchestra in full swing, but I have a feeling that their string section sounds nowhere as heavy as this. With two members whiplashing while they play (which alone is worthy of note), the band demonstrate sheer talent by inciting a crowd of hardened Goths, metalheads and punks to mosh to what is, essentially, classical music set to a drumbeat.

Then again, their support of **Rammstein** is yet another point to prove (if proof were needed) that Rammstein are not a band to do things by the book. Now veterans of the live gig circuit, their tickets are always the hottest in town (quite literally, judging by the fact that the band offload more firepower than your average war hungry country during their set) when they return to the UK.

Reise, Reise opens the show, which has the band experiment with a split-level stage. Drummer Christoph plays to his heart's content above the rest of the band, who switch between levels aided by rather funky lifts. Costume is not something that concerns a lot of bands in the metal scene (of which Rammstein join on occasion, preferring for the most part to exist on the periphery) but Rammstein's individuality sees keyboardist Flake decked out in a tin helmet while guitarist Paul spends the show in a rather fabulous pair of PVC lederhosen.

The band draw most heavily on current opus, Reise, Reise, for material, whilst also dipping into third album Mutter. They've dropped Buch Dich (from the Sehnsucht album) and the accompanying infamous stage act involving singer Till, Flake, and a prosthetic penis from their set list, but the sheer number of 'toys' wheeled out throughout the show more than make up for this - fires that burn red, enough flares to ensure Rammstein are the band you want to be stranded on a desert island with, and a bow that sprays sparks about like it's Bonfire Night ensure that you never mistakenly think you've wandered into a Britney Spears gig. Indeed, Links 2,3,4 sees them bring out the flamethrower masks - I dread to think how hot it was in the front row, but it was still possible to feel the heat of the three flames at the back of the hall! However, it's a dancefloor favourite and (dare I say it) classic Du Hast that raises the second biggest cheer of the

night - the biggest cheer going to bassist Oliver as he took to an inflatable dinghy to crowd surf (he only capsized twice!).

As is his custom, Till doesn't utter a word between songs, but with stage presence like his, he doesn't have to. Built like a Challenger tank, he's not only physically imposing; he also possesses the sort of raw magnetism that inspires such feverish devotion among Rammstein fans. His rich baritone voice lends itself well to Rammstein's stark Teutonic riffs, and I have to say, their songs simply wouldn't work in English. Bands may attempt to copy Rammstein's sound, their look, or even their stage show, but none will ever be able to combine all three with quite the same level of success.

Rammstein - Vorsprung Durch Musik.(10)
Laura Sedgwick

NIGHTWISH

TRISTANIA

London Astoria 12/02/05

WWell, it's been a long time coming, but Nightwish finally seem to have cracked the UK well enough for a sold-out tour.

This show is kicked off with Norwegian 'symphonic metal' band **Tristania** who have their entire set bogged down by very poor sound. This is a bad start for them, but beyond these problems they only offered a limited interest. OK, they have been going more years than you'd think (in fact, they formed before Nightwish...) but their sound does seem to slot right into the current trend of bands springing from Europe that are spliced into the "Goth-Metal" brand. What makes Tristania different is that instead of two vocalists (the male/female balance) they offer three (two males and one female). This does seem to be down to their lead singer not having enough vocal range to cover all of the parts, as opposed to anything original. Admittedly, they weren't all bad. They just seem a little tame in comparison to most of the other bands in the genre, or at least came across that way on the night.(4)

When an opening band has bad sound, you often know that it's partially down to the fact they haven't had as long as the headline band to soundcheck, or have to use setting preferred by the headline band, but then sometimes the fault is beyond that and could have an adverse effect on the headline band's sound.

Fortunately, it takes no more than the first few bars **Nightwish** play on their opening number 'Dark

Chest of Wonders' to realise that this is not going to be a problem.

The sound is really crisp and dynamic and electrifies the audience as the band fill the stage with presence. As you would imagine, the set is padded out with material from their 'Once' album, but various older songs make well-appreciated appearances, including 'Come Cover Me', 'Bless The Child' and 'Wishmaster'.

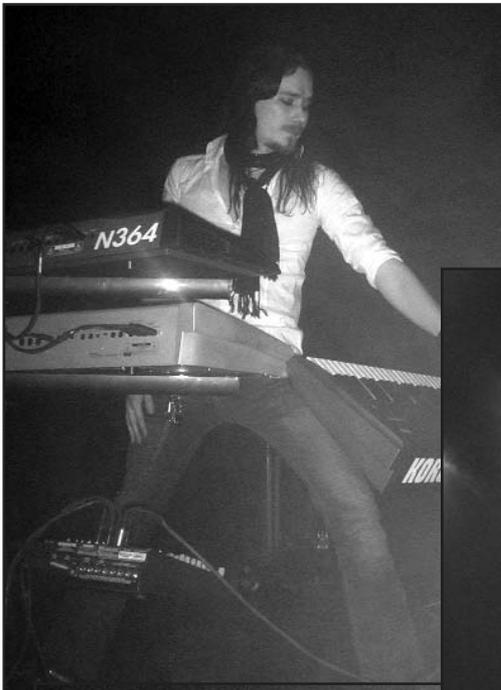
The confidence and enthusiasm Nightwish put into the performance could be portrayed as a message to the UK of "This is what you've been missing out on all these years!" and indeed, it's not often the UK sees a gig of this magnitude.

On a Goth sense of things, Nightwish's relevance has always interested me. I think even within claims of 'Goth-Metal' they are closer to the Metal side than the Goth. As Rikki from Killing

Miranda once described them: "Like Charlotte Church backed with Iron Maiden".

However, there do seem to be plenty of Goths out there who like Nightwish (a large group of which were at the gig) or do see them as part of the scene.

Tonight though, they don't fail to impress these ears, from a set driven by energy to the presence that fills more than a stage or quite simply to the crisp and powerful quality of each and every song they play tonight. So, I'm not going to sit and judge them on whether they're Goth, Metal, Goth-Metal or Garage (UK), but instead the fact that tonight they are indeed awe-inspiring and mind-blowing.(9)





AUDIO AUTOPSY

All reviews by Kevin Morris unless otherwise noted.

For inclusion for review please send material to: **Audio Autopsy, The Worst Fanzine, 170 Collingwood Court, Sulgrave, Washington. Tyne and Wear. NE37 3EE**

Killing Miranda – Consummate

(Cadiz Music)



**CD of
the
Quarter!**

It's been three years since **Killing Miranda** unleashed 'Transgression by Numbers' onto the scene. 'Transgression By Numbers' was an album so strong they could have easily fallen victim to the dreaded 'third album syndrome'. Thankfully, this is not the case. '**Consummate**' has been a highly anticipated album; there's been a lot of build up and excitement around this album for quite a long time from their loyal fans. After the wait, 'Consummate' is just what the doctor ordered.

Things could have gone terribly wrong; on one side of the coin it might have been easier to do an album that sounded almost identical to 'Transgression...', resulting in a bit of an anti-climax. Equally, Killing Miranda could have done an album that was too different, which could have alienated many current fans. However, 'Consummate' seems to have hit the nail right on the head.

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'Consummate' sees Killing Miranda exploring new territories, but happily laying a path for current fans to follow them.

Killing Miranda have always had a potential cross-genre appeal to the metal scene, even if the metal scene has not previously picked them up, 'Consummate' offers the best chance for Killing Miranda to pick up fans from both sides of the fence.

The album opens with 'Conspiracy Theory', a mid-tempo song that sits comfortably with previous KM material and leads you into a false sense of security before 'I Know What You Want' takes your head off. 'I Know...' combines a backbeat like a racing heartbeat with perhaps the most crushing guitar-lines they've ever written topped off with the here's-the-truth-straight-to-your-face lyrics. A one in the eye for the bullshit 'smoochie' songs on the dancefloor.

'No More Love Songs' is instantly recognisable to anyone who's seen them live over the last couple of years, from its stand out 'hey hey's' and 'na na nah's'. But don't let that put you off. '...Love Songs' has a dirty glam sway, quite fitting that



David Ryder Prangley (Rachael Stamp) provides backing vocals.

On the other end of the scale, you have the monster that is 'Bastard/Heretic'. There is a prelude track called 'Saint of Blasphemy' which again lulls you into a false sense of security before 'B/H' drills into your skull. 'B/H' is a beast of a track full of ripping guitar riffs and piercing vocals in the chorus. Bound to become a live favourite, even if not likely to become a Goth Club favourite. 'Boy Meets Gun' addresses the Columbine shootings and is a clear signal to the fans they could easily nab. Lets be honest, Brian Warner hasn't done much interesting for years. This could easily become a club favourite, it's swaying nursery rhyme verses tied nicely with a soaring chorus.

The album wraps up with a track that any KM fan should already have heard, 'Enter the Dagon'. For those not previously fans of KM, or those that have been living under a rock or in a cave for the last couple of years, 'Enter the Dagon' is a good signal to the bridge between 'Transgression...' and 'Consummate'. HP Lovecraft inspired '...Dagon' opens with a throbbing bass line and then gradually added soundings before building to a crescendo, it really is a song that creeps up and you, you think it'll sit nicely in the middle, but turn your back on it and it sneaks up behind you and mugs you!

Now, where that should be the end there's actually one more track. A cover of 'Anaconda' has been apparently in existence for at least four years... and here it is now.

Killing Miranda's version of 'Anaconda' posses far more balls than the original, with a huge bass line complimented nicely with Irish Dave's crooning. Hell, perhaps even Andrew Eldritch would enjoy it. Of course most albums have weak spots and 'Consummate' fits in with the majority rule. Although they do help make the other tracks stand out more 'Embrace' really possesses very little of interest. It's one of those songs that flies over and you forget pretty much everything you just heard. 'Disposable' is also one that becomes a favourite for the 'skip track' button, although does have the interesting lyric "...I may be a loser/ but at least I'm not a fake". Perhaps it's just bad positioning on the album, as the tracks surrounding them kind of leave them in the shadows.

Overall, 'Consummate' makes a big step for Killing Miranda, but what could prove to be a good move on their part is that it opens up avenues for far

more new fans, but is still an album I'm sure existing fans will love. (8)

Devilish Presley – Disgraceland

(November 10th Records)



'Disgraceland' is the second full length album from **Devilish Presley**, providing a down-n-dirty-compressed-energy-goth-n-roll-n-glam-explosion which leaves you with a pleasant taste in your mouth... and sore legs from dancing.

DP throw up many of the things good about old-school glam/punk bands, from contrasting influences including the New York Dolls and T-Rex - and play it raw, as it was meant to be.

The opening song, 'The Message', could be the mid-tempo song played onstage when you wake up late at night in a run down bar and take a swig from your pint of cheap lager, forgetting it's what you've been using for an ashtray. This is dirty and sleazy glam at the best any band has provided for years.

'She's Not America' is one of the album's highlights and contains a hint of Placebo but really combines Johnny and Jacqui's vocals together well. 'Cover Version' is extremely dark and dirty with hooks to grab you right in. Acoustic number 'Pin Cushion Girl' is almost like a Bowie ballad, but equally provides a low-tempo, lo-fi approach just right for 'Gonna Find What's Shakin' to come along and get you rockin' and rolling once more.

On the whole maybe one for fans of deathrock or old style punk/glam. But definitely one that comes recommended. (8)

Screaming Banshee Aircrew – Fishnet Messiah

(Resurrection Records)



It seems Screaming Banshee Aircrew just can't stop writing songs. Not that long after their 19 track demo they release their debut 16 track album.

OK, I know what you're thinking. You'll be thinking the same as I did,

that the album will be filled with re-recordings and re-issues of songs from the demos. You'd be

wrong. Only three of the sixteen tracks have appeared on other recordings (and one, 'The Dance', was a hidden track). So for your money you're guaranteed 13 songs they haven't issued on earlier demos.

Obviously it's always a gamble releasing albums so close together, as there's room for criticism that it's too similar or too different to the previous offering. Alternatively, there's the 'running-out-of-ideas' problem. In the case of 'Fishnet Messiah' SBA provide solid evidence that they are among the cream of the UK Goth scene at the minute.

With each of their previous albums there had been a loose theme of a disaster. 'No Camping' had a plane crash, 'Titanic Verses' a shipwreck and now with 'Fishnet Messiah' there is a loose theme of becoming lost in space. But I emphasise the 'loose', you won't be thinking "But, I've just heard all that on the last track". There is enough variation to keep interest.

Musically, 'Fishnet Messiah' carries on nicely from where 'Titanic Verses' left off. It doesn't mark a massive metamorphosis into something totally different, but then again it doesn't need to. They'd already made massive leaps and bounds with 'Titanic Verses'. The one thing this does show is that they've really developed a knack for writing songs.

The first track, 'Retrograde Trajectories' opens with gentle strumming before the galloping bass-line carries the song into a huge soaring beast of a track that sets the scene for the album. Huge punk-esque choruses, the complimenting blend of male and female vocals and songs that make you want to get up and dance regardless of whether you're in a club, your home or on the train to work (although you may get funny looks if you do the latter).

'Deliriously' further demonstrates the complimenting male and female vocals of Ed and Jo as they appear to almost weave around each other to great effect.

The first of the 'songs you've heard before' is 'Uproot Them', which ironically is one of the freshest sounding songs on the album, despite being the oldest. This is one of the staple songs that they'll probably be playing live forever. As well as being a live favourite, on record it is extremely dancefloor friendly with a good use of samples and oozes with Gothiness.

'L*st in Space' may be a little daft in places, but as well as having the very addictive shout-a-long's "One, two, three, four, scream if you've been lost

before!" it does have perhaps the most to-the-point lyrics I've ever heard, "Maybe these lyrics sound a little tripe to you/ but who the hell cares cause this drum beat's good to dance to"

Unfortunately there are too many songs to mention them all; such as the punk-explosion on 'Hello Mister Hyde' or the romantic-Deathrock of 'Treasure' or the anthemic title track.

All in all, Screaming Banshee Aircrew have dug up everything that was good about 80's style Goth and added it to a cocktail of influences to brew up their own self-flavoured deathrock.

It's one of those drinks that maybe don't sound pleasant as they throw all the ingredients in, but as you sip it you're left with an explosive taste that makes you want to have more.

Hurry up and release another album, I'm dying of thirst here.(9)

Rammstein – Reise, Reise

(Island)



For this review I'm going to at least start on a very brave stance. I'm going to assume that you are already aware of Rammstein and what they sound like. This is something that could be quite stupid on my part,

but I'm guessing at the very least you've probably heard 'Du Hast'. In which case, if you've only ever heard 'Du Hast' you probably hate it and are sick of hearing it, in which case please don't stop reading, believe me, they do have better tunes. If you've never ever heard of Rammstein and can't begin to imagine what they sound like, then I would say 'Reise, Reise' is not their strongest material, but could be the easiest to get into because of its more commercial stance.

So back to the people who know Rammstein and what they sound like. I've seen mixed reviews across the board and have had mixed opinions from talking to people in pubs. Personally, I was and still am very disappointed with 'Reise, Reise'. To me, Rammstein have lost an edge. They had hit a pinnacle with 'Mutter', even if 'Du Hast' was still their most popular song. They had also hit a degree of success, making an appearance in the UK top 30. However, it appears they want a bit more of that success, as 'Reise, Reise' is Rammstein's most commercial album to date.

Admittedly, it does have some catchy tunes, such as 'Amerika' or 'Moskau'. Both of these also see mild experimentation. 'Amerika' sees Till singing in English as well as German, whilst 'Moskau' has a female backing singer (who sounds uncannily like Yulia from TATU) singing in Russian.

Another experiment is the use of acoustic guitar on 'Los'. Unfortunately, 'Los' is desperate for something to kick in, but unfortunately despite building up for something to kick in, never really gets off the ground. OK, the use of acoustic guitar is nice, albeit wasted.

The rest of the album to me is also full of weaknesses. Most of it lacks any real edge, so sounds quite flat next to Rammstein's other material, whereas bits just give you a sense of de ja vous, that you've heard it all before. Which I feel I have, on the 'Mutter' album, but in some of the least interesting bits.

In terms of a Rammstein album, I feel it's Rammstein's weakest moment, no real edge to the songs and a far more commercial release.

Perhaps if it was a new bands first album I might have brighter things to say about it, although I might have just described them as "trying too hard to be a tenth rate Rammstein".

But, on the other side of the coin I am going to take into consideration some of the things people have loved the album have said. A lot of people seem to like more of the commercial leanings of the album; it's certainly easier to dance to and far more gentle on the ears. Bless, their age must be showing... (6)

The Sepia – Splintered

(Wire Productions)



Evolution is a fine thing. Musical evolution can be both exciting and interesting. The Sepia are a band that are musically evolving. Previously a band whose music was studio based, 'Splintered' sees them provide songs to help

them progress as a live band. Thus what you end up with is something between a studio based electro-soundtrack and songs that are more fitting to the live format, which results in an interesting combination. A variety of influences and styles go into the mix, some trance, EBM, ambient, a touch of industrial and a hint of rock.

'Splintered' is a multi-layered cocktail of sound; exploring waves of dark soundscapes as The Sepia really make the most of technology to create their music and whilst fitting in nicely to the electronic side of the scene, still manage to stand out slightly and don't fall into any mould.

Unfortunately, where their sound currently sits may be a little surreal for some fans and equally may provide better listening at home than on a packed dancefloor. However, they do boast the excitement that you might not know how they will develop their sound on future albums. I forecast brighter and bigger things for the Sepia.(6)

Sunshine; Electric! KILL KILL EP.



Track 1; Vampires Dance Hall.

This 80s rock/metalesque track is very well performed with a surprisingly high standard of production. The vocal style works well and is not overwrought or prone towards the

screaming/shouting style that has become so popular in recent years. Nonetheless the track is a little too 80s rock influenced for my tastes, although if that is what you like then this is a very good example of such music.

Track 2; Victim is another name for lover.

Reminiscent of early Children on Stun, but without the grandiose crescendos and powerful chorus sections that marked the work of CoS. The lyrics become a little repetitive by the end of the track, but once again the track has a very high standard in both its performance and production.

Track 3; Lower than Low.

A comparatively gentle and darkly atmospheric track with a classic 80s Goth ballad vocal style. This track takes me back to my youth and would fit well in a set between the better "And Also the Trees" tracks and something along the lines of "2000 Light Years from Home" by Dance Society. All in all a very pleasing track, although the occasional single electronic beep did have me checking my mobile phone battery and would have been annoying had it been any more frequent.

Track 4; What you've got.

The opening bars of this track are fairly reminiscent of early Danse Society, but once the

lyrics and the guitar work (which is superb by the way) comes in it quickly becomes more reminiscent of Specimen at their best. This is the first track on the EP that justifies (for me) the "Post-punk" moniker that the band apply to themselves in the press release that accompanied my review copy. Although this is very much a "I need to be in the right mood for it" sort of song, it is a very good one and I can see me being in the right mood for it more often than not.

If you like early Dance Society and Specimen than this track is probably going to appeal to you.

Track 5; Thru magnetic fields.

The opening of this final track put me very much in mind of classic Christian Death, although I was disappointed that the vocal performance did not, in my opinion, work well on this track. For the first time on the EP I found the vocal style rather jarring and felt it let the song down in places (notably the places where the vocorder is used). The track has a late 60s influenced feel to it, but to dismiss it as a 60s sounding track does not really do it justice. I found myself bringing to mind old memories of "Yes" and "Hawkwind" in places, but the track draws on a lot of influences.

All in all, I found the EP to be rather good. Although the first and last tracks were the weakest in my opinion, I have no doubt that other people with different tastes to my own will vehemently disagree. There is not a single track on the EP that I would describe as poor, and the EP illustrates a fairly impressive range of style for one band to cram onto a single EP.

I can heartily recommend it to anyone who still has a deep love of the alternative music of the 80s.

DJ Ghost

Within Temptation - The Silent Force

GUN Records (2004)



Trying to top the critical acclaim and success of "Mother Earth" was always going to be challenge for Within Temptation. Four years in the making, "The Silent Force" by far surpasses it predecessor. It's hardly surprising that only 2 months after its

release the album has already achieved Gold Status in Germany, Holland and Belgium.

While "Mother Earth" had an earthy sound to it, "The Silent Force" mimics the ever-changing temperament of the ocean. It's dramatic and wild at one moment, then calm and serene the next. The rousing and dramatic "Intro" sets the scene for the entire album, combining solemn choral harmonies against a gentle orchestral backdrop, almost like the calm before the storm, before crashing against the cliffs when the uplifting "See Who I Am" begins.

Within Temptation have evidently matured in writing style. The influence of classical music is more evident in the melodies this time round, and the band is also experimenting with synthetic percussion loops. There is also a lack of growling parts from guitarist Robert Westerholt, while vocalist Sharon den Adel pours passion and emotion into every note she sings, complimenting the music beautifully.

It's difficult to choose the best tracks, as there are some many good songs on this album. "Jillian" is inspiring, "Stand My Ground" is determined and driving, "Pale" is gentle and angelic, and "Aquarius" is wildly romantic.

"The Silent Force" could very well be another career turning point for Within Temptation. This is an album that could easily bridge underground music and the mainstream. **7/10**

Gemz Morris

DVD: The Rasmus – Live Letters



I think it's all a question of timing to get the most out of a band DVD.

Following their successful breakthrough out of Finland and into the rest of Europe, DVD release 'Live Letters' really hits the timing spot-on to help maintain interest in **The Rasmus**.

Sometime band DVD's can be a little so-so, a couple of live tracks and

the latest videos and then call it a release, but the effort has really gone in to make 'Live Letters' worthwhile buying if you're a fan of the band. The bulk of the DVD is filled with the entire show played at Gampel Open Air in Switzerland last August. Although this has its downs along with its

ups. OK, it's a good live performance, it's the whole set, it's most definitely better quality than you're like to get from an overpriced bootleg, but overall doesn't quite do the band full justice. Having personally seen the band live, I know their performances can be so much better. But that's not to say this is not a good show, but, treat it as a taster of what the band is capable of (if you haven't seen them live).

Set wise there's a nice mixture goes in. Obviously, the popular stuff from 'Dead Letters' is all in there, but some of the older tracks like 'F-f-f-Falling', 'Bullet' and 'One and Only' make the grade so provide a good sample for those who don't own the older CDs.

The DVD also boasts 7 promotional videos, although 3 of those are different versions of 'In the Shadows', however that's not all bad as the videos are all totally different so you can see versions of the video you might not have seen. The other videos from 'Dead Letters' are also present, including 'Guilty' which runs pretty close to the subject matter of the song.

So far, not bad. Then of course you've got the 'DVD Extras'. Unfortunately they don't really deliver much. OK, there's a photo gallery – with unseen pics, not bad. The short interview gives you a little insight into some of the songs, which is quite useful to get an explanation in the bands own words.

There is a selection of 'making of's...' but they would fit in better as being a brief journey behind the scenes, as they don't really explain a bit into how the videos were made, which is a shame really, as it would have been nice to see.

Overall, 'Live Letters' would sit nicely in any fans collection. Perhaps a nice reminder of why you like them and enough to keep interest until the next album.(7)

The Ring Two, 2005

Directed by Hideo Nakata

Well, I think we can all agree that we needed a sequel to 2002's *The Ring* like we needed a hole in the head. However, a sequel has been made, and I decided to check it out since I enjoyed the original remake so much. For those who aren't familiar with the original, video is killing not only the radio star, but anyone unfortunate enough to watch this true video nasty, unless they make a copy and persuade someone else to watch it within seven days (surely an odd thing to promote during the battle against piracy).

In fact, this nod to the original opens the sequel, as a vile young man attempts to cajole a reluctant date into watching his copy in order to save his life. It's a neat little opener and generates the requisite suspense...which is sadly squandered shortly after once the "plot" gets going.

Rachel Keller (Naomi Watts) and her creepy son



Aidan (David Dorfman) are back, this time having relocated to a small town after their exploits with "ghost with a grudge" Samara. Evidently things aren't going to work out for them - if they did, this would be a very short film indeed. However, Samara has decided that she's going to possess Aidan so that Rachel can be the mother she never had. Quite why she chooses this pair is beyond the movie to explain, but when did horror movies ever make sense?

Odd things begin to happen, with icy water spewing from every conceivable orifice as Samara seeks a way back to the mortal plane. There's an impressive scene in a bathroom, and a creepy sequence involving a deserted highway and some irate deer, but on the whole, the action is reduced to much hand-wringing and "wide-eyed" shots presumably inserted to denote terror. While Aidan (himself far more creepy than Samara) languishes in hospital with inexplicable hypothermia, Rachel heads off to investigate Samara's beginnings in an attempt to defeat her. It's like *Jonathan Creek* with ghosts.

It's a highly modern story that could only take place in today's hi-tec society, and it's certainly chilling when we consider how easily Samara manipulates technology and material objects to further her own ends, with televisions and digital cameras acting as portals between the planes. It's an interesting idea, but you can't help thinking that Rachel isn't a very good journalist since she doesn't work it all out sooner. There's some neat effects (this American sequel benefits from a big budget, unlike the crude effects in the sequel to the original Japanese film) and the action speeds up towards the end of the film, but *The Ring Two* falls down quite spectacularly since you can only ever muster pity for Samara - movie villains should be hateful, not sympathetic. Nakata certainly chills the audience better than he scares them, but you can't help wishing he'd up the pace.6/10

Laura Sedgwick



Clubbed To Death

Clubbed to Death takes on a slight continental twist this issue as we head to Barcelona!

OK, it might seem a bit of a rash decision, but I'm sure every Goth who's been on holiday has half-hoped to find a decent club somewhere away from mainstream dance and pop.

Well, we found one. Temple Beat Room is one of 5 rooms in one of Barcelona's more famous clubs, Razzmatazz. Located on an industrial estate, Razzmatazz seems to give the impression of having been converted from a warehouse. Think Slimelight, only much, much bigger.

The choice of 5 rooms also gives you a break and choice if you fancy a change. TBR's music policy seems to hinge more on EBM, although some of the bigger named guitar-based bands like The Sisters of Mercy, Dead Can Dance, Bauhaus and Killing Miranda do slot in. There are also a few differences between the preferences of the English goth to the Spanish goth; for example, I've never seen an Athamay track ('Falling') fill a dancefloor so quickly! Also seeming popular was a Star Industries track that isn't 'Nineties' (but is in fact 'Heart Man Angel').



at



The night, which doesn't start until 1am, but runs through to 5am, as is the norm in Spain, finds a balance between some of the older EBM bands/tracks, such as 'Hellraiser' (Suicide Commando) and 'Tour De Force' (Covenant), with newer material from acts such as Haujobb and Hanin Elias. There are a lot more European acts on the play list. There is much material that is unfamiliar to these ears, but which pack the dancefloor nevertheless.

If you do happen to be heading over, it is worth a visit if you prefer or have a strong tolerance level for EBM, of course taking into consideration that what is popular in Spain is quite different to what is popular in the UK. It's also worth checking out which bands they have on prior to the night opening as the forthcoming band list do have a lot of the European Goth friendly acts that don't make the trip over the Channel too often.

Temple Beat Room @ Razzmatazz is located in Barcelona. It is worth checking directions from the map found on the website www.Salarazzmatazz.com. The night is on every Friday and Saturday. Entrance is \square 12 (approx £8) but that does include your first drink free at the bar and entry to all 5 rooms.

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