

**Free 15 Track CD**

# TWVE Magazine

**Issue 5**

**Winter 2005**

**£3.95**



## **FINNISH DEVILS**

**'The 69 Eyes Goth n Roll into Town'**

**Also Interviewed:**

**Queen Adreena  
Within Temptation  
Action Directe  
Zeitgeist Zero  
Invading Chapel**

**Plus:** How to be Uber-Goth Is 24 hour drinking a threat to the scene? Fashion with Heresy Top Competitions Dracula – The Ballet & much, much more....

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& Fall Of Fake White & The Ill - Fated Tour

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the live fast die young life of a rockstar"  
**Bubblegum Slut**

"Un excellent album" **Obskure**

"Not an album that will sit on your shelf  
and collect dust, if anything it'll be an  
album that gets worn out from playing  
it to much!" **Space Junkies**

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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.

Any similarities within this disclaimer or any other part of the magazine with that in another publication, living or deceased, is purely coincidental.

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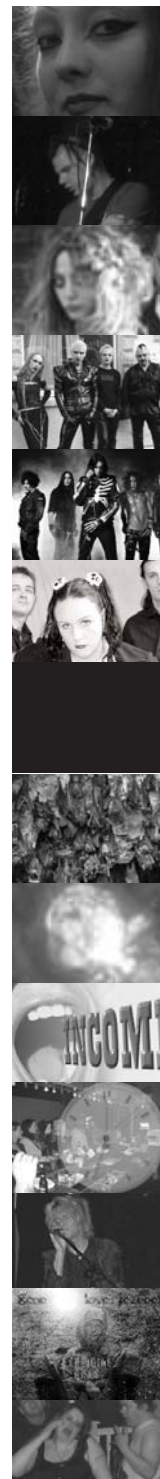
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Well... here's a TWF first. Those of you who may distinctly remember the original TWF may remember the 'Free Tape' that used to accompany most issues. Well... I think we'd probably get ripped to shreds if we started giving away C-90 tapes with tracks copied onto them in the year 2005... So, finally, the first ever TWF free CD.

'TWF CD' is a collection of exclusive material and showcases of some of the hottest bands in the scene at present. Many of which have been covered in TWF, or will be soon...

Away from the shiny thing on your cover, we have bands from A(ction Directe) to Z(eitgeist Zero) and the usual gubbins that accompany each and every magazine.

In other news, if you want to keep up with TWF news on the web then we now have profiles on Myspace (<http://www.myspace.com/twfmagazine>) and Livejournal ([http://www.livejournal.com/community/twf\\_magazine](http://www.livejournal.com/community/twf_magazine)) and of course, the official site - [www.twfmagazine.com](http://www.twfmagazine.com)

Enjoy... until next time.

**Kevin Morris** (Editor)



## Going Beyond the Veil again...

'Beyond the Veil' is set for it's 4th outing next April Bank Holiday in Leeds. No bands have been confirmed yet, but this is the event that's brought debut performances from many up and coming bands. Including the first live outing for Uninvited Guest!

Saturday 15th April 2006 is a DJ night in the Golden Lion Hotel, while Sunday will bring the whole hog, bands, DJ's, stalls etc. across the road at The Cockpit.

As a special offer for ticket holders, the hotel is offering reduced ticket prices – from £45 for a single room for one night, to £120 for a double room for both!

New potential stallholders and anyone wishing to place an ad. In the BTV event programme should contact [stalls@gogpromotions.co.uk](mailto:stalls@gogpromotions.co.uk)

## Walker Away as Action Directe discharge a new single...

Action Directe are firing from both barrels as they release singles faster than we can review them!

The latest is double A-Side single 'England'/'State Violence, State Control'

The latter being a cover, originally by Discharge.

You can buy this single from the new 'TWF Mail Order' page.

The next single planned will be another new song, '60 Million Guns', coupled with the bands' cover of The Clash's 'This Is England'. Both of the new tracks are taken from the bands' forthcoming new album, 'Roter Stern'.

However, in amongst all the trigger-happy single release, there have also been some personnel changes in the bands ranks. Guitarist Martin Walker has left the band. Martin was not able to appear at the band's August dates, and decided to call it a day. In the meantime, the band are forging ahead with the current line-up of Joel Heyes, Phil Hanlon and John Kind, which has been in place since the band's May tour. Action Directe are now off the road and concentrating on recording the new album until November, which will see the band announce several national dates and - who knows - maybe some more new material in tow?

## Spit Like This offer Kate Moss free funeral

Err... right... **Spit Like This** are launching a funeral service entitled 'Bring Out Your Dead' – more info from [www.bringoutyourdead.co.uk](http://www.bringoutyourdead.co.uk) - to celebrate (?) this they're offering Kate Moss a free send off if her drug rehab fails and she dies within the next 12 months. In better Spit Like This, their new E.P. 'Sleaze Sells... Who's Buying?' has topped the Amazon pre-sale charts as well as catapulting up the alternative charts. Don't say we didn't warn you...



## No Cruise Control for Collide

The Gothic Cruise in April 2006, featuring Collide, has been cancelled in light of recent and predicted weather conditions in America. Refunds are being given to anyone who'd paid a deposit, as well as a free DVD to help ease the disappointment.

# TWF Online Gallery is Go...

Fed up of seeing pictures in black and white? Wondering what happens to all of the other photos we take at gigs? Well, for the web users amongst you [www.twfmagazine.com](http://www.twfmagazine.com) now has a gallery which shows ranges of pictures we've taken from gigs and events since the beginning. You can also order back issues, subscriptions and find out what's coming up in the world of TWF.

## The AOD Freakshow seek Salvation on the road

**Avoidance of Doubt**, Camdens freak show are back on tour again after the success of the Unholy Trinity Tour with **Moriarti and the Sith** and **Pro-Jekt**. This time we have The Salvation Tour with 30 or so dates across the UK including dates with **Ultraviolence** and **VNV Nation**. Check out the bands website for full details [www.avoidanceofdoubt.com](http://www.avoidanceofdoubt.com).

### October 2005

07th Hotrails To Hell Club, Barrow.  
25th Brixton Telegraph, London.  
27th Rhythm Factory, London.  
28th Devonshire Arms, Camden, London.  
29th Marquee Club, Hertford.  
30th Ruskin Arms, Manor Park, London.

### November 2005

4th Harp Club, Kent.  
5th Tumbledown Dick, Farnborough.  
6th Dublin Castle, Camden, London.  
10th Tap and Tin, Kent.  
11th The Attic, Rushden, Northants.  
12th Corporation, Sheffield With UltraViolence.  
17th The Underworld, Camden, London.  
21st The Metro, London, Pre Load Showcase.

26th Corporation, Sheffield with VNV Nation  
28th The Shed, Leicester  
29th Axe and Cleaver, Boston, Lincs  
30th The Roadmender, Northampton

### December 2005

2nd Green Man, Hertfordshire.  
16th Hex Club, Merseyside with Pro-Jekt.  
17th Red Lion, Gravesend, Kent.  
23rd Red Lion, Ramsgate, Kent

### January 2006

3rd The Beer Cart, Kent.  
26th Trillians, Newcastle.

**More 2006 Dates Being Added**

## End of an Era as Tarja is fired from Nightwish

Nightwish front-woman Tarja Turunen has been fired from the band following the end of the 'Once' tour.

After filming a live DVD in Helsinki, Tarja was handed a letter by keyboardist/songwriter Toumas Holopainen informing her of her dismissal.

"...We cannot go on with you and Marcelo [Tarja's husband] any longer... Your attitude and behaviour don't go with Nightwish anymore... You feel that you have sacrificed yourself and your musical career for Nightwish, rather than thinking what it has given to you."

Tarja had previously gone on record saying that she would leave following the next album, however still feels shocked by her

dismissal, in a letter to a Nightwish fansite, Tarja wrote "I don't have words to express my feelings at the moment. I am devastated. This thing happened in a way that I didn't have a slight chance to give my opinion about it. I got fired out of a band that represents the last 9 years of my life and I am very sad about it. It has been very cruel the way the band handled this in public. This doesn't change the fact that we were doing amazing music together, but I will never forget the fact that they didn't give me the chance to say good bye for the people as a Nightwish singer."

However, contrary to previous interviews with the band, they do intend to go on, "In interviews I've mentioned that if Tarja leaves, that would be the end of the band. I understand that people will think this way. Nightwish is, however, a scenery of my soul and I'm not ready to let go because of one person... we will continue Nightwish with a new female vocalist"

In the meantime, the DVD will aptly be titled 'End of an Era'

## Are You a Dress-Up Goth?

### A note from the Fashion Editor

Do you give a toss about how you appear when you go out in public? Do you own more than 6 items on clothing and more than one pair of boots? If recent discussions are to be believed, this makes you a 'dress up goth'.

Insulting, isn't it? Apparently, it no longer matters if you saw the SoM in 1985 in a poky nightclub, if you want to look half-decent then you're not a 'proper' goth. Apparently, donning my bustle gown and fangs instantly makes me forget about the Alien Sex Fiend/ Mission/ Cure gigs I attended in the 80s. I couldn't possibly have gone to those if I own a nice gown and some accessories, could I? After all, I spent money on clothes and boots and handbags, instead of camping in the muck to see the bands at WGT.

You know what? If you want to go out in a ripped, ancient t-shirt, jeans that you've had for 10 years and boots with holes in, that's your call. But it doesn't make you any more credible as a goth than the guy in the immaculate Edwardian frock coat and mirror polished boots. You don't know if he owns 500 CDs and was going to gigs in 1982, you are simply judging him on his appearance. There's a name for that, and we all criticise non-goths for judging us in exactly the same manner.

So let's live and let live, and allow people to choose what they wear and where they wear it, and leave all the name calling to the townies and chavs where it belongs.



# One Foot in the Eighties

If you haven't heard of France's **Invading Chapel** yet, prepare yourself! Combining the heyday of Gothic music with 21st Century production, this band have instant appeal. We briefly caught up with their male vocalist **Loïc**, a man of few words, to find out more about the band.

**France isn't really known for its Goth scene or bands. Does that prove to be an advantage or a disadvantage for you?**

The fact that we are not, musically speaking, a Goth country could be an advantage somehow...but there aren't many "structures" ready to promote or sign it. It also comes from the media as they work hard giving a false and bad image of both Goth and metal. So it's mostly a disadvantage.

**Oh dear, so is there any form of scene there?**

Well, thanks to a few die-hard associations and shops, there are quite a few Goth evenings, gigs and other events going on.

**TWF gave your album 5/10, but how was it received elsewhere?**

We had some nice echoes from a few webzines and printed-magazines in our country and abroad.

**I've got to mention the title really, 'Gothic is Just about Music', what inspired the title?**

It was just a little touch of humour; a "pied de nez" to the media and people who think it's nothing more than a way of dressing up.

**So what kinds of bands influence your sound?**

There are too many to mention them but we love bands like Killing Joke, Fields of the Nephilim and The Cult.

**Your sound is a bit "Eighties"; do you feel this could prove to you as a disadvantage?**

Not at all as we love this sound. Personally, we reckon it goes through time really nicely. To us there's nothing negative about it.

**I've never seen any tour dates around for you, do you tour?**

For now, IC is only a studio project. I sing in an atmospheric-metal band, which is signed and distributed. It gives me an occasion to sing live.

**But if you did tour, would you come to the UK?**

We would love too, of course. We wait for the miracle to happen.

**Anything else to add?**

First of all, thanks for paying attention to us, Goth frogs. We're working on our next album too, in a metal vein this time.

**'Gothic is Just about Music' is available now. See our reviews page for our review.**

(Pondering)

# The Wonders of the Universe

**I'm sure that unless you've lived under a rock for the past 12 months you'll be aware of the proposed 24-hour drinking laws. If implemented, clubs and pubs will be able to open, and serve alcohol, all day and all night.**

There are presently clubs that do open until the wee hours, although they don't serve alcohol after a certain time. Now, with 24-hour drinking, more and more pubs and clubs would be able to stay open until when they liked, especially as they'd have the extra cash from extra drinks sales (in theory.) This seems like heaven, the fact you can go to your local Goth club and drink and boogie until as late as you like - a privilege currently only reserved for certain clubs in certain areas at present.

I'm sure many of you reading this would be happy about the later finish, but I personally feel this could be damaging for the scene.

Depending on individual age, tastes, stamina and drinking habits, we all choose which nights to attend. There are some people that don't mind clubbing until 2am and then getting up at 6am for work. There are others who are happy leaving their local nights at around 11pm having had a good night. So where does this fit in with the above?

**Disclaimer:** I know all areas are not the same and I have not been around every area of the UK Goth scene to complete research. This is based on personal experience.

If you have one Goth night a month, and it runs 10pm-2am on a Tuesday, your choice is simple. You can go along, support your scene and be tired for work the next morning. Or simply not go

The more nights, and variance between them, there is a week/month then obviously the more choice there is. You can still choose to go to none of them. Or you can go to as many as fit your tastes and wants from a night.

If you've got a club night on a Tuesday and a pretty much identical club night on a Saturday - then one would guess that people who go to the Tuesday night because they have no choice (i.e. Go to it, or no Goth music) are likely to drop the Tuesday night in favour of the Saturday. Thus helping kill off the Tuesday night. Now. In my experience, many mid-week nights that have managed to

get a decent following to enable them to find a venue willing to give them a Saturday.

And that's where the problems can start.

Nothing lasts forever and all that. I've known many stories up and down the country of Goth nights that have been pushed out by the club they're run in. Because while they can get a good crowd; Metal/Dance/RnB/etc. can usually get a bigger crowd.

This does tie in with the age-old 'this is why it's important to support your local night' discussion, but let's not go down that path...

Now, what happens when the Saturday-night club closes it's doors and returns to midweek? Strangely, less people seem to turn up then did before it moved to a Saturday. I think this could be because people just get used to the luxury of being able to go out on a Saturday.

So, how does that tie-in with my original mentioning of 24-hour drinking?

Well, I'm sure the majority of Goth nights will be under pressure from various sources to finish at a later time. Which is, generally speaking, fair enough. You let the night know what you want from them - and if what you want is a later finish, then that's what you tell them!

However, I'm not entirely sure this would be beneficial for the goth nights. The inevitable response by other punters in other, competing, clubs is likely to be along the lines of "But the other night is open til 5am, why aren't you?"



For some club nights, a late finish will be feasible. For others it brings own problems. For example, the DJs and/or promoters may have to work a main job the next day. While the punters might be happy to bop until 5am – it's no good if the DJ has to be up for his (or her) main job at 6am!

So, nights that cannot feasibly switch to a later finish time may be left behind and struggle if people have to choose between two (or more) nights.

At present there are nights that run from early evening until midnight or thereabouts. Which accommodates their punters fine. I'm sure that if a night that had previously opened 6pm-11pm suddenly has the facilities to run until 6am, they won't want to run 6-6. Especially if people don't choose to come out until later. I know it's reckoned existing nights that run until the wee-hours don't "take off" until around 1am. So, DJing for 5 hours in an empty room isn't fun, especially as the DJ still needs paid. So, the likely solution to that is simple, a later start. Now, a successful night that closes at 11pm is likely to have a lot of punters who like it that way. They may as a warm-up before they go off rock-clubbing, or alternatively it's good for people who are dependent on public transport, or who have to suffer early alarm calls. If the night doesn't begin until 10pm, it's not really worth going out if you have to leave at 11pm, so I'd feel a lot of those punters would be alienated.

Then of course, there is one more question to be asked.

If we look at the following scenario: The local night gets the nod to stay open until 6am, instead of previous closing time

of 2am. The night does its maths and works out that it is totally viable from their side of things. So, it's all go. After a few rather successful nights, attendance figures start to drop, with more and more people beginning to go home earlier and earlier.

I'd guess it then gets to the point that the venue tells the promoter that they're not willing to keep the doors open so late due to the fact the club gets quiet around 2-3. So, the venue forces the night to shut the door at, say, 2.30am. The question about this (possible) scenario is simple. Will people continue to go happily despite the fact that the venue now closes at 2.30am, or, like in my example of a Saturday night having to drop back to midweek, do people simply not turn up now the night shuts at 'only' 2.30am?

What I really worry about is that it could cost a lot of Goth clubs their night. If a Goth night feels that opening past their current closing time is not viable, but the venue has the license, could they risk the venue pushing out the Goth night, in exchange for Metal/Dance/RnB/etc, which might be viable from the venue's side of things, to run until the wee hours?

Who knows? I'm sure nights will consider the facts before making the switch until later closing times. The viability will of course fluctuate from area to area. Perhaps we'll be lucky and not have nights pushed out.

And of course, there's every chance that 24-hour drinking will never be implemented...

# What's on your CD...?

## 1) Action Directe - England

Taken from 'England/State Violence State Control' single

## 2) Zeitgeist Zero - Bride of Frankenstein

Taken from debut album 'Zeitgeist Zero'

## 3) Rome Burns - War of the Pygmies

Taken from the 2004 'Non-Specific Ghost Stories' album

## 4) All Living Fear - Forgive and Forget

Taken from 'Home too Soon'

## 5) Cauda Pavonis - Morigan (Battlefield)

Taken from new E.P. 'Carnival Noir'

## 6) Cauda Pavonis - Nine to Five Freakshow (TWF Version)

Exclusive to TWF Magazine

## 7) deadfilmstar – [III] Fated

Taken from 'The Rise and Fall of Great White and the III-Fated tour'

## 8) The Way of All Flesh - Final Resolve

Taken from 'Spirit D'escalior'

## 9) Karmamaut - Believe the Lie

More info from <http://www.karmanaut.org/>

## 10) Avoidance of Doubt – Drown (Unfinished Mix)

Finished mix found on forthcoming 'Salvation EP'

## 11) Moriarti and The Sith -Veil of Death

Taken from debut full length album 'Skincrawler'

## 12) DEADPAN - Rat Race

## 13) Pro Jekt - Day After Never

Taken from forthcoming 'Defiance'

## 14) Freudstein -Robots Pt 2

Taken from 'Mass Market Misery' E.P.

## 15) Midnight Configuration – Timeslip

Taken from new album 'The Distortion Field'



# How to Become Ubergawth

**Have you had to buy a t-shirt that says 'Goth' just so the local chavs know what to shout at you? Fed up with other goths pointing and laughing? Here's how to silence the laughter and stop the pointing!**

## 1 Feet

Let's start at the bottom and work up, shall we? What's that on your feet? If your footwear can in any way be linked with the word 'comfortable', get it in the bin. Get some boots. It doesn't matter that they cost more than you earn in a week, you can live without food but you **NEED** boots. If you can only walk 10 yards in them before needing a seat, or you can't walk or dance in them at all, all the better!

You can forget about running for buses, and your dancing will be seriously hampered, but you will have boots and that's what counts.

## 2. Clothing

Get rid of the cheap knock-offs and that 'goth' t-shirt. Get yourself something extreme! If you like jeans and a t-shirt, get the tightest jeans you can and a t-shirt so offensive old ladies faint whilst reading it. If you like PVC and fishnet, get the tightest PVC you can and add layers of torn fishnet until doing anything is hazardous. Whatever your style, take it to an absolute extreme.

If you need two seats on the bus for all your trailing web and fishnet, or just so you don't have to bend your knees in the tight jeans, you're getting the effect!

## 3. Hair

Oh dear. Is your hair like that for work? Well, sod them. They can't stop you expressing your inner angst by having purple and red hair! Design your own hairstyle. Dreadlocks, braids, wool, plastic, backcombing.. the choices are endless, and the only caveat is that your usual hairdresser must balk at it. Don't be put off by cries of "But you have lovely hair!", bleach it, dye it, shave bits off.

Remember, if your gran is crying and your mother will no longer let you leave the house during the daylight hours, it's just because they don't understand.

## 4. Make Up

I know you're male. I don't care. You must wear make-up. The ladies at the make-up counter will help you, but not as much as you think. Practice at home until you have achieved the Pete Murphy just crawled out of a graveyard or Cyborg effect, but practice. If it looks a bit crap tell people you are having a Robert Smith kind of a day.

Girls, you need to shave off your eyebrows. Whether you don't draw them back in and look alien, or scribble spiderwebs all over your forehead, those little monsters are in the way. In fact, all your facial hair is in the way, even the really pale stuff no-one can see. False eyelashes, drawn-on eyebrows, make-up application with a trowel - no-one said this would be easy did they?

## 5. Attitude

So you've burned the comfy shoes, and the 'goth' t-shirt, under cover of darkness. It's now not enough that you look incredible when you go out clubbing, you have to look ubergawth all the time. No more nipping out to Tesco in your bunny slippers, no

more slobbing into town for hairdye. You cannot leave the house without getting fully ready. Hair, make-up, clothing, boots, all must be worn to go everywhere. Take the 'I always look like this' attitude, even with people who saw you with your straight haircut and comfy shoes last week.

Think *attitude problem*.

A word of warning. You are unlikely to keep your job. However, that's a small price to pay for being ubergawth isn't it? At least you don't have to worry about getting up at 5am to do your hair and make-up for work anymore!

## 6. Knowledge

Along with the disdainful attitude to absolutely everything, you must make sure you have something to back it up. You can use the disdain to cover up until you have something to say.

With music, make sure it's obscure. Remember to request it from the DJ at your local goth club. If they have it, request something else. Oh, and so you don't look completely stupid, know what it sounds like so you can 'dance'. You may dance no more than 3 times in any one night, and it has to be something obscure. If you are on the dancefloor alone, all the better!

We all know you requested NiN and Rammstein last week, but whatever you do, don't dance to them. Look dismayed when they are played and go on and on about your new favourite obscure band. Don't look pleased when they play it, dance listlessly and complain that the DJ never plays anything you really love.

Then read Nietzsche, Baudelaire, Poe and Poppy Z. Brite. Discuss points of the literature with random strangers. If they look bemused, condescend to them. You're uber, it's your right to be condescending!

## 7. Adapting

When people start copying you, you know you've made it. However, this comes with its own problems. How can you be an individual with a dozen clones running around dressed like you? As soon as someone else copies you, change your style. Drastically. But don't forget to start a vendetta against the people who copy you, and complain endlessly that they have no new ideas of their own!

## 8. Friends

Your friends must be as cool as you. The only exceptions are your fan club, whom you will mock and use mercilessly. Have them buy you drinks, run your errands, flatter you shamelessly, and generally just be sycophantic.

The only exception is your significant other. You can sleep with anyone you like, however if they're not ubergawth you must strive to make them see the errors of their ways, by dressing them and generally controlling their lives.

After all, you know best.

**So there you have it. You have no job, your parents refuse to be seen in public with you, your gran is crying, and you are surrounded by sycophants who pretend to adore you.**

**Sorted!**



# Industrial Punk in Drublic

In the 1980's, Leeds spawned what we know as the 'Goth Scene', with the likes of The Sisters of Mercy and The Mission; they've put themselves firmly on the 'Goth Map'. So, what of Leeds in the year 2005? The first of two Leeds bands we've caught up with is Industrial-Punks **Action Directe**. AD are currently trigger happy on the releases front after looking set to release a string of singles. We caught up with singer **Joel** following the release of the self-titled 'Action Directe E.P.'

Of course, if you look through our reviews you'll see we didn't rate album 'Counterculture' very highly, however we did reverse the negative review to a positive review for the E.P. 'Counterculture' seemed lacking in direction, quite patchy in places and not really heading anywhere. The E.P. on the other hand shows a far harder-edge Industrial-Punk slab which looks like it knows exactly which nerves it wants to hit. So why are the two releases so different?

"Well...the main difference is that 'Counterculture' took a far longer time to record," summarises Joel, "We started working on it after we played Whitby Gothic Weekend in April 2002, and at that time the band had serious internal problems which we kind of put off resolving. We really lost direction for the whole of 2003, until we sorted out the problems with the line-up. As a result 'Counterculture' was very varied, and the songs that we worked on at the end of the process, more guitar and song-based tracks like 'Zealots' and 'Dissident', were far better than the songs we recorded at the start. So, to be kind, I'd say it's a bit patchy! Contrast that to the E.P, and it was recorded in a far shorter period of time and with a definite idea of what we were trying to do, so the result was far more immediate and direct. The whole thing was just a lot more fun to record and play than the album."

The E.P. is a three-track affair which opens with football rant 'Better Dead than Red'. Of course, there is this little whisper that goes round that Goth's shouldn't like football, although some people shrug it off there are people in the scene that feel no true member of the Goth scene should like football. With that in mind, this could well lead to people disregarding a perfectly good song just because they frown upon the subject matter as being "not Goth". So how do the band feel about this fact?

"Well, it's a fact, but a silly fact nonetheless!" Declared Joel. "We've been aware of the hostility that some sections of the industrial and Goth scenes have towards football, and ever

since we set up Yob-Goth.com to create a new brand of Goth mentality we've been trying to piss off as many of these people as possible! In the eyes of some people, being a Goth is in itself a rebellion against 'mainstream' pre-occupations. That's fair enough BUT to have a go at a Goth for wearing a football shirt whilst boring the arse off everyone talking about Big Brother is not the sign of anyone with particularly refined sensibilities."

That's a good point actually.

"It's just different strokes for different folks, and I'm as proud to be different in that respect as I am in any other. And in any case - if you write a song that says 'Football has betrayed its roots and become a corrupt millionaires plaything' then who's gonna argue with that?"

Can Alan Smith, the person partially behind the song, ever be forgiven? (for leaving Leeds United to join their only real football rivals, Man Utd, when he had a pick of clubs) Joel isn't too keen, "Alan Smith is dead to me now, he's nothing...worse than nothing, he's a traitor."

Joel continues, "What annoyed us Leeds fans was that when we were relegated, we knew we'd lose him to another club and we wished him all the best. But then for him to say 'Oohh, I might sign for anyone, even Man U, it's my decision to make' was just stupid, and THEN to act all hurtful because the Leeds fans told him where to get off, that just makes him an utter plank. I hope the winds blow cold in hell (and Salford)."

One last quick football question. Obviously the big summer football story was Malcolm Glazer's take-over of Man Utd. What are your opinions on the whole fiasco?

"On a sadistic level, I hope he takes the whole rotting Man U edifice down with him; but speaking more generally it's bad for football. American millionaires owning UK football clubs can only be bad news."

Moving on, another of the tracks on the E.P. is 'Spirit of '89', a track about the Berlin wall (and it's fall)



"I think it appears to a lot of people now that no matter how positive the fall of the Berlin Wall appeared at the time, the way the two Germany's were integrated together was entirely flawed," begins Joel. "Considering that millions of ordinary East Germans had fought to build up their country's prestige and even for it to be recognised officially, the fact that it was eaten up by the Federal Republic to the extent where East Germans are now virtual second-class

citizens must seem a mistake in retrospect. Which is where the poverty and resentment on both sides comes in; the politicians of a united Germany should be working harder to find solutions that reach beyond the liberal-capitalist traditions of it's former state, so that all of it's citizens can share in it's supposed freedom and prosperity." Moving away from the songs subject and back on to the actual music, Action Directe are a band which combines unique personal influences for each member. In short, you've got a punk vocalist, Metal guitarist and electronic based programmer/keyboardist, how do the band put that together to create their combined sound?

"We don't work it out specifically, it's simply a matter of everyone filling the spaces in the song structures we create with their own ideas; I couldn't come up with what Phil or John do, and that's the kind of combination that really works, especially in a live context."

Action Directe currently plan to unleash an array of singles before an eventual release of album number two. But, will these albums continue to morph or stick to the new formula?

"It's too early to say yet; we're working on a series of singles in CDR and MP3 format so that we can build the album slowly. At this stage I can't tell whether it'll have the raw edge and live drums of the EP, or be more evolved and synthetic; but it'll definitely be based on a selection of short, snappy songs with a very direct approach."

OK, can you let us in on details of some of the material you're currently working on?

"The album is called 'Roter Stern' and deals in a very Punk context; I've been playing a lot of Streetpunk like the Angelic Upstarts, as well as anarcho-thrash like Conflict and Discharge, and it's that kind of political punk feel that I'm interested in capturing, so a lot of the subject matter deals in hard, modern political issues rather than stylised, historical ones that we have been accused of dealing with previously. The next two singles, 'England' and '60 Million Guns', as well as 'US/UK', all deal with Britain's 'special relationship' with the United States, whereas 'For Your Protection' and 'Shoot To Kill' both deal the extremes of the British 'experience' at the moment. The main themes of the album are political extremism, a vicious police state and a brutalised modern Britain, whereas the sound we're going for is very stark and grey, and claustrophobic and urban in a derelict way rather than glamorous."

As I mentioned earlier, Action Directe are from Leeds, the argued Birthplace of Goth... and often argued to have the strongest Goth scene outside London.

"Well, I can't vouch for other scenes around the UK, but generally speaking the Leeds scene is a very healthy state. These are about half a dozen regular or semi-regular events, leaving you catered for every weekend night of the month, and musically they're a mixed bag as well. We've even set up our own club night in Leeds as well called 'Integration', which plays the whole gamut of industrial and punk (although, I hasten to add, no Goth!). The downside to that is that the Leeds scene must be the most congested in the UK - the calendar is simply rammed every week, and there simply isn't the audience to sustain all of them. Plus, in terms of bands coming through, there's only really us and Zeitgeist Zero, with Rhombus bubbling under; so from a musician's point of view in certainly doesn't feel like you're sitting in a hub of creativity!"

As well as all of the recent releases in their arsenal, AD have also unleashed a guaranteed seller t-shirt which bears the slogan 'Nazi Goths Fuck Off' t-shirt. Now, I wore this to a club a few weeks ago and got dirty looks all night. Could this offend the wrong recipients?

"No - people who get offended by that slogan should go home and make their own 'We Love Nazi



Goths' t-shirts and see reaction they get wearing those! We've been the only active and explicit anti-fascist band on the UK industrial-Goth scene for some years now, and if someone has a problem with that attitude then that says more about them than us. There're only two reasons why a Goth would wear Nazi regalia or uniforms - either to make a fashion statement, in which case they're simply idiotic and shallow beyond belief, or they have political sympathy with those views, in which case they deserve whatever's coming to them." Of course, there had to be one question I simply had to have. Action Directe actually sample live drums to create their drum tracks. This has confused quite a few people who've stumbled on them playing live, as they don't use a drummer. So I had to ask the inevitable... "Will you ever get a drummer?"

"Probably not...mainly because we're so used to the mean lean fighting machine that Action Directe are as a live unit; for us, doing a gig is like joining the foreign legion - 'pick up only what you need and go!'" as good a reason as any I'd suppose!

Joel explains further, "With a drummer you don't get that sort of freedom. We're used to using drummers in the studio, violating all their best loops and stealing off into the night, like the musical heartbreakers we are; one-session stands are fine, we just don't want to commit ourselves to a long-term musical relationship with a drummer. But if the right one came along...then maybe."



# Trouble, Strife and WGW

**2005 could be considered Jo Hampshire's annus horribilis. Whitby X, arguably the best Whitby Gothic Weekend to date, ended on a sour note for her, with her being hospitalised. Since then, it appears that anything that could go wrong for her, did.**

According to WGW HQ, it was also during this weekend that the long-held tradition of congregating in the Spa foyer was observed by a retired fire officer. The Spa foyer is intended as a place to pass through, and the number of people who spend most of the evening there had reached a point where it posed a severe fire hazard, leaving the individual no choice but to report this. And that's where the real trouble began.

Events held at the Spa Pavilion in Whitby are given a capacity of 1,000. The foyer can hold another 200. From an events' organisers point of view, it makes sense to utilise that extra capacity. From the viewpoint of Health and Safety, it's better to be safe than sorry. The report of breaches of H & S resulted in strict enforcement of the Spa's capacity, thus effectively reducing the capacity to 1000 instead of 1,200.

In the case of WGW, a lack of communication on the part of Scarborough Borough Council appears to have resulted in WGW learning of this enforcement a matter of days before the event. In the following days, efforts of the organisers to address the issues of reduced capacity reached crisis point. Tickets which were still on sale were recalled in order to establish some semblance of order. On the first day of the event, it was learned that not all tickets had been returned, and people were still being sold tickets on that date. There are a number of reports of people purchasing tickets on the Friday, with no mention of reduced capacity.

That night, the WGW went ahead as normal.

On the Saturday, the situation became acute when a number of extra people turned up for the Saturday night event at the Spa. Council-approved security was in place, in compliance with new regulations regarding council venues. The security staff, on the orders of the council, were strictly enforcing the 'no people in the foyer' rule, and the maximum venue capacity. When the venue was full, they shut the doors and adopted a 'one in, one out' strategy. This, unfortunately, left a number of attendees quite literally out in the cold.

Naturally, this led to a number of complaints. People travel a long way to WGW, and can spend months preparing. It was entirely unacceptable to them to be left out on the stairs, exposed to the elements, having paid in excess of £30 per head for tickets. WGW staff were faced with 200 unhappy customers, unco-operative security staff, and the questions of customers already inside the venue. In this impossible position, WGW staff were subjected to abuse and even physical threats.

Staff, in an effort to ensure order, went outside and began to collect names and contact details. A number of the people queuing had been outside for an hour by this point. Many were upset and disgruntled, despite WGW staff making an effort to pacify the situation. As a result, criticisms have been made of the level of customer service offered.

With emotions running high, many people gave up queuing and instead attended alternative events in town.

People who had arrived before security staff shut the venue down reported an enjoyable evening, with no indication of the disruption outside the venue doors.

On their return, many of the people left waiting outside the Spa quite naturally wanted the issue of their disappointment addressed. WGW HQ released a statement, asking people to contact them in order that they could settle the matter.

"I wrote letters to everyone for whom I had contact details" said Jo Hampshire. "I arranged satisfactory compensation for as many as I could".

People were offered the options of a cash refund or a voucher towards another ticket. This seemed to resolve the situation.

However, in August 2005, it was announced that tickets were now on sale. Within days, WGW HQ made a further announcement that

tickets had been sold out. Almost immediately, it became clear that many people had not received compensation or vouchers. Many people reported receiving vouchers too late to utilise them to obtain tickets for the October event, despite specifying that this was their intent.

Jo Hampshire released a statement saying that she had been posting out vouchers and tickets to those who had requested them. Reports of their arrival have been confirmed. On the subject of refunds, Jo was frank and honest. "People have not had refunds because we quite honestly don't have the money. The refunds required total over £2,000 and I just don't have that at the moment. This doesn't mean I don't intend to honour the refunds; I fully intend to honour them. I just can't do so now."

To further complicate matters, the price of tickets was raised from £36 to £42 for those purchasing after 1 August 2005. Many people were delaying buying their tickets until the band line-up was announced. As this did not occur until 2nd September 2005, people were left in the position of buying a ticket for an unknown line-up, or facing the possibility of not getting a ticket at all.

Once again, the situation became acute as re-sellers rapidly ran out of tickets. The fear seemed to be that with the reduced capacity, many regular attendees would be unable to go. To address this, Jo Hampshire has booked the Metropole.

"The Metropole event will consist of DJs this year, however in the future I may put bands on there, too" said Jo. "This should address some of the issues about reduced capacity at the Spa".

To add to these difficulties, the date for WGW in April 2006 has had to be changed from 27th and 28th April 2006 to 21st and 22nd April 2006 due to an unforeseen clash with the Annual Folk Festival. Although not held at the Spa, the Folk Festival tends to use up all of the available accommodation, making the rooms situation impossible. WGW now unfortunately falls during the Easter holidays, and accommodation is accordingly more expensive. This is, of course, entirely out of the control of WGW and its organisers, who took a difficult decision. Their prompt response has given people 6 months in which to re-arrange their accommodation and their holiday plans.

Increasingly, people have been expressing their intent to go on holiday to Whitby during the goth weekend, but to attend the numerous overspill events hosted in town. Many local businesses have seen the advantages of running events when several thousand goths hit town. Many goths will travel to Whitby, with or without a ticket, to experience a whole town which has turned 'goth friendly' for the weekend.

Whitby itself seems to revel in its association with Goths. Many shops get into the spirit of things, changing their stock and decorating their windows to reflect the differing tastes of the tourists. There are estimates of £250,000 revenue passing through Whitby in the space of the WGW. Policing is minimal; the police report few arrests and low crime during the WGW. The local paper runs a special the weekend after Whitby; this is often their best-selling issue. Even the local football team organises a 'friendly' against a Goth XI during the course of the goth weekend.

Despite the numerous problems which have plagued the WGW this year, it still went ahead. "I've been doing this for 12 years" said Jo "and I'll keep doing it."

# The Butterfly Effect



**Queen Adreena re-affiliated their links with the Goth scene earlier this year with a performance at the Whitby Goth Weekend.** Often ones to stagger musically into what feels right at any one second, they have managed perhaps the ultimate cross-genre-appeal, to appeal in Goth, Metal and Indie circles. Unfortunately, their popularity doesn't always seem to reflect this, but hey, music is an unpredictable body. Queen Adreena have often had lengthy gaps between albums and new offering 'The Butcher and the Butterfly' clocked up a few years in the making. It also threatens to be their last. We caught up with front-woman Katie Jane Garside to discuss 'The Butcher and the Butterfly' and many things surrounding the band.

**Firstly, can you tell us about your new album 'The Butcher and the Butterfly'**

There was somebody I loved, or rather fell in love with during a formative time in my life. He was killed when he was 17. I knew him from when I was around 14 up until he died when he was 17 in a car accident and I've always felt terribly responsible for his death. In terms of determinism, if I'd done something a tiny bit different, or if the time frame had switched, by dropping a bunch of keys or something, that he would have been at a different point on his timeline and not made impact with the truck that killed him. That's where the Butcher and the Butterfly came into it, because it's just chaos. How tiny movements can have such big repercussions. For years I hadn't wanted to lift a finger to do anything for the repercussions of any action and that nothing was necessarily positive or negative, but that everything had an effect on something. That's something I found enormous and terrifying to take on really. It's just a thread, 'The Butcher and the Butterfly' that's run through my whole life, the whole

way. I don't know, I might be growing up a bit or something, because I've realised that I'm not in control of everything and not everything is in control of me. Or I don't care so much; it's a limited attachment now.

**It's been a while since the last album, 'Drink Me', has there been any reason why there's been such a gap?**

There's been a lot of chaos thrown onto a very unstable building, which made it more unstable than ever, so, it collapsed a few times and we nearly broke up. But we decided that no matter what we need resolution and that we needed a full-stop so we weren't prepared to let it completely fall apart without at least laying the material down that we'd had flying around. That's why it is a long album; we just put everything on there that had made it through the night, everything that had survived.

**It must have been frustrating not been able to lay down a bass player?**

Well, I had a great year with my sister. She was lovely to play with and lovely to write with. Why a bass player has not settled with us is not a mystery really, it's a very unstable structure! It actually requires a bass player to be a very strong player but there's not that much scope for them to develop their own style. It's a very held, reserved place, I don't mean the sound, but it needs to be really tight, it needs a great player and a great player can find it a little bit limiting but having said that, Mel was great, absolutely lovely. But she's got her own life to lead and own things to do. Now there's Paul Jackson, who's wonderful

**Do you find that the gaps between albums means you have to win over all of the fans again?**

It's not my job. In a way I've got some sort of relief. I've got a detachment from everything really, which is not negligence, but I feel I've done my work. I've posted out my letter, now I'm seeing if I'll get a response. If I don't then I couldn't have done anything more. And I feel like I've conserved, there's nothing out there really, but I'm not really scared at the moment.

**What's influenced some of the song writing on the new album?**

It'll be the same as it ever was really, one foot in front of the other. It's handprints. I try not to be corrupted, but I'm not sure how you would define something being corrupted. It just seems like a dream you know. It feels like a fucking dream and I just feel so far away from it. I don't know if it bears examination at this point. To be authentic, all I ever do is make handprints, I move up to the glass and I put my hand on it. For better or for worse really. You probably know me well enough that I don't take responsibility for it.

**How's the tour going so far?**

Have you seen any of it?

**Not this time round, I don't have the disposable income I used to, so now instead of going to the mountain, I have to wait for the mountain to come to me**

Well hey, the mountain does come to you I reckon, but you have to have your eyes open. It's always there, but I'm still up from travelling and visiting the mountain.

**Yes, I remember you telling me about that last time**

Yeah, I'm a bit of a stuck record you might have noticed.

**No, not at all.**

I am, I always talk about the

same things. I've just come back from the Lake District as it happens...

**Do you still visit regular?**

Yes, I went to see the old lady who I used to live with. We tracked her down and it was amazing, she's still there, it's really amazing.

**Are there any plans to continue writing songs?**

I don't know, we don't know. I write all of the time, I've got about an albums worth of stuff written, which I don't know if it will come out at any point. I think all of us will look with our eyes open and see if anybody wants us to write some more, I don't know yet.

**It might be a bit easier to make decisions like that now you're on an independent record label?**

None of that makes much of a difference you know, or at least it never did to us. I suppose you're right in a way, but it doesn't make it easier or worse really. I mean in the grand scheme of things, sure, at least on paper it's a better place to be. Instead of being inside some huge multi-national. But they all seem to start eating off the same pile in the end anyway. It's nice not to be lost amongst the brickwork but I don't know, I'd be up for being lost amongst the brickwork, it doesn't make that much difference really. Not in the big sweep of stars and sand and oceans.

**Well, at least the CDs aren't £17.99 these days!**

That is a good thing.

**Do you have any favourite from your back catalogue?**

I like 'Childproof' off this album, my sister wrote a lot on that one. But they all fit in somewhere you know. Once it's done it's gone, sometimes when I listen to them back I'm very surprised I wrote them.



### **In what type of way surprised?**

Sometimes I forget about them if they're not being played live, I don't know how and why we choose what we play live. But once they're done they're just gone. I'm really surprised we've managed to make three records.

### **What system do you use to pick the songs to play live?**

We don't really. Something that seems relevant one week doesn't seem so relevant another, so we don't play it. We started playing 'I Adore You' again recently, but we might not play it again! I always find that song a bit difficult to play live, as we did the verses an octave up.

### **One thing I always wondered, was why you decided to do a cover of 'Jolene'**

What happened with 'Jolene', was it started as a track done quickly to make up b-sides. Then the obvious stuff came into play and I had to kind of justify it to myself and make some sort of pseudo-lesbian Dolly Parton, I love Dolly Parton anyway, she's an angel. But it became some crude way Queen Adreena tried to get her nose over the pile. You know 'give me some money'. You know, no matter how hard you try; you've got to eat! We don't eat, it's that simple. I got £7 today as we're on tour. Believe me, to come here and put a show on, costs money. To get on stage and put people costs money – and that's one of the most stupid and mundane things about music, or doing it like this anyway. Yes, I wish I could give you some shooting star of a plan for 'Jolene', but that's what it was really. Nevertheless it's still a beautiful song.

### **What's been your favourite memory in Queen Adreena's time?**

(Katie smiles) I can't tell you that.

### **One last question: What do you think you'd be doing if you weren't doing Queen Adreena?**

Well, I'm a bit of a determinist and I segregate myself in that I've got my own parallel realities, which sort of keep me on this one for some reason. I don't know why I don't just jump into the other one but I don't feel I've really got a choice in it right now, so I'm scraping my face along the imaginary barrier between what is and what could be. So I won't give you a direct answer to that, but when I'm ready, I'll step through into the alternative reality and into my parallel world. And it will all be good.



# Uninvited Faith



**Let's keep this intro short and to the point. Uninvited Guest are the hottest new Goth band right now.** In a time when the scene seems to be in decline, Uninvited Guest have emerged with one of the undoubted albums of 2005 *'Faith in Oblivion'*. If ever there was a band that could come in with something fresh and new to shake the scene up, then Uninvited Guest are the ones... We caught up with them to find out more...

**What has the response to your debut album, 'Faith in Oblivion', been like?**

**Lucas:** Overall we've had fantastic feedback. Some excellent reviews have been coming in from a number of magazines and webzines, while many of the tracks are being played in clubs across the UK and beyond, not to mention the invitations to perform live. Meanwhile, I gather there has been some confusion as to where our music should be placed... apparently too heavy for Goth, too girly for Metal, too electronic for Deathrock, etc. Personally, I think the best label they've come up with so far is "Glam Goth".

**Dean:** The response has been great. We have not had a bad review, though there has been some criticism of me writing a lot about religion. But the songs were written over a long time period and I had a lot to say, but most

is said now so the new material will be about other things, with a few possible exceptions!

**TWF suspected a Danny Elfman/ Tim Burton influence: Quote: "...a soundtrack to a film that Tim Burton hasn't made yet" - would we be right?**

**Lucas:** Indeed you are!

**Dean:** Yeah I guess, most of the songs tell a story, and 'The Devil's Toybox' would be great as the theme to an animation. We did consider at one point making it a concept album, but maybe that will come later!

There are a lot of anti-religious references in your lyrics, how much of an influence is religion and what most inspires you to write from religion?

**Dean:** I have had issues with religion all my life, its unjust, its bigoted, it fucks

people in the head and at the end of the day there is no tangible evidence in the existence of any god! I just felt the need to tackle some of the issues I have... now the job is done!

**Is 'Angel Boy' about anybody in particular, or a bit more generic?**

**Dean:** 'Angel Boy' is written to be generic, but I wrote the lyric with Lucas and myself in mind.... but hopefully a lot of Goth guys can relate to it!

**What else influences the music you make?**

**Dean:** My life influences my lyrics completely, so do films I see and the friends I have.... personal experiences come into it a lot. 'Cross My Heart' was very cathartic for me, I got a lot out in those lyrics...and if anyone recognises my references, then yeah, it's YOU I'm talking about!



wondering what to do with my hair!

**Lucas:** Since the release of 'Faith in Oblivion' we've had a lot of promotional work to do, which I fear never ends really! Exposure in the UK is one thing, but we're aiming also to break into overseas territories. Meanwhile, we are performing more shows and working on new songs, though I hesitate to announce when a new CD will be out as no doubt we'll be even more meticulous about the next album!



**Lucas:** Personal emotions, the world around us - society, bigotry, corruption and injustice. Other than that, I have a special interest in the art and literature of the late-nineteenth century. More specifically what you might call the Decadent movement, which is not that dissimilar to Goth subculture in my opinion.

**You recently played at 'Beyond The Veil', what was that experience like?**

**Dean:** It was great. I was nervous it being our first gig but the crowd was wonderful, and after the show people came to me and said they loved my lyrics, which for a writer is the ultimate compliment.

**Lucas:** Considering the festival was our debut show, I was quite overwhelmed by the audience's familiarity with our material since a good proportion of the crowd were singing along!

**As it's now been a few months since the release of your album, what are your current plans?**

**Dean:** We are in the process of writing new material, playing live and trying to get more exposure... and I'm

**If you are working on new material, how will that differ or develop on from 'Faith in Oblivion'?**

**Lucas:** We have several new pieces in the pipeline at the moment, all of which seem to tread new ground. Our latest composition, for instance, has an element of progressive rock, or at least exercises a more interesting structure with varying time signatures and key changes, without going into too much technical detail! I think each of the members have different ideas and styles they'd like to introduce, which can only be a good thing. In terms of my personal input, I'm concentrating a lot more on samples and new methods of creating sounds, while generally adding more electronic layers to the songs overall.

**Dean:** It's hard to say, things just kind of evolve...I got some ideas; I am planning a couple of things that won't be expected! But I think it will probably be quite heavy.... are we rock...are we Goth? Who fucking cares, we write what we like and it's good that others like it too!

**A lot of people say that the current climate of the Goth scene isn't very healthy, do you think this is the case, if so, do you think you'll be one of the bands to see the turn around of the scene?**

**Dean:** Well, I think its up to bands like us to do just that. If the scene is getting stale then we should make the effort to change that, we are very theatrical, we like dressing up, and I for one make no apologies for that, but our music is well thought out and it's genuine.... there is no hype in our music, but image wise...pass me the pan stick, lets wake the scene up!

**Lucas:** I guess there's been an

absence of good live acts in the UK for sometime now, which has ultimately made people more interested in going to clubs, dancing to songs they know and not buying new music. However, there is some good stuff coming out more recently so things are looking up!

**I'm not usually a fan of clichéd questions, but are there any guests that wouldn't be invited to any of your shows, and why not?**

**Lucas:** Born again Christians perhaps? Need I quote any lyrics?

**Dean:** Oh yeah, the Pope, George Bush, and all the self-righteous morons who judge a book by its cover. Shame I don't believe in hell, or I'd say they can go to it!

**Anything else to add?**

**Dean:** Thanks to everyone who has bought our CD or supported us in any way, we are grateful for the kind mail and good wishes that have been sent, this is the beginning...I can't wait to find out what happens next!



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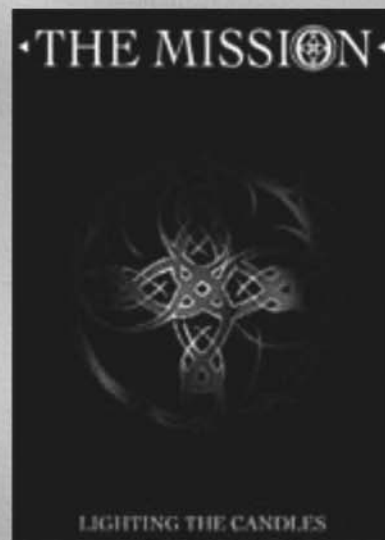
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## KEY RECENT RELEASES



# TEMPTING FATE

Goth Metal's latest hot ticket, Within Temptation, on conquering the UK.



If I'd interviewed Within Temptation last year, which believe me, was something I tried to set up, then maybe not as many people would know who they were. This time around, the interview did get set up. I'm sure that a lot more of you know who Within Temptation are now, since they've managed to stir up a lot of interest in the UK. On the day of their 3rd ever UK show; we caught up with guitarist Ruud Jolie to discuss the band and its UK breakthrough.



Although the name Ruud isn't actually pronounced the way many people do. A lot of people outside the UK pronounce it more of a 'Rood' when the actual pronunciation is closer to a 'Rud'. "You can call me Rudi!" informs Ruud. "A lot of people struggle to pronounce Ruud, I don't know why – so I just stick with Rudi, it's easier."

Yeah, a lot of people pronounce a more double o sound, like Ruud van Nistlerooy.

"Yeah, or Ruud Hullit," adds Ruud.

The less said about him the better! Yes, thankfully his reign as Newcastle manager ended after 5 matches...

"Well I'm actually named after Ruud Krol (Ajax and Holland legend). I'm not really into football, but my Dad is a really big soccer fan. Hence the name, but I don't know if he even played international or just for a club!"

Don't worry folks, that's all the football talk for this interview!

Of course, there are often common changes with a band that switches them from domestic success to international success. Or in this case, European success into the UK. In Within Temptation's case, maybe they'd done the footwork for themselves, an extra push in the form of a new record deal is one way to get that extra mile... and signing to Roadrunner probably helped – and will continue to help...

"Well, actually, I don't really know how the deal came about." Explains Ruud, "I'm just the guitar player so don't really deal

with the business side of the band. But, probably it's the best people to be in business with in this country and internationally."

There are a lot of bands who've enjoyed success in Europe for years, but have only recently gained success in England! Do you thing signing for Roadrunner could help you in this?

"Well, I'd hope so! Tonight will be our 3rd gig ever in the UK; the first two were amazing. The first one was September 2004, over a year ago, in the Scala. And then again last night in Derby for Bloodstock."

Bloodstock Festival is annual festival in Derby and often hosts big name European Metal acts. Of course, as a lot of the Goth-Metal bands are big named European acts, they often surface on the bill. So how did the band find this experience, a big show for only their 2nd UK outing?

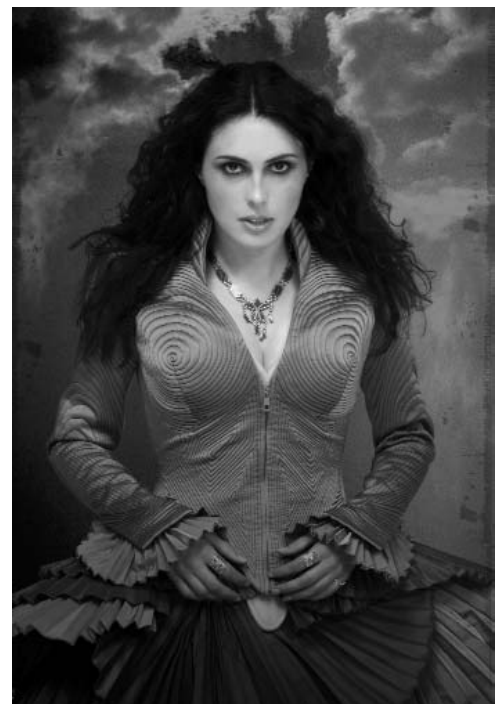
"It was amazing, definitely. We still don't know quite what to expect yet and we were all very psyched about it, because yeah, it's one of the first times people are going to see you. We all wanted to do really, really well; of course, we always do our best of course. But it's always a special feeling if you're playing in front of an audience that's never seen you before."

Which ties in nicely with my next question – how does it make you feel that your 3rd UK gig is in the Astoria!

"Yeah, I know it's a legendary place to be and I've heard of the name before.

When we played the Scala the promoter was like 'Oh, next year we're going to put you at the Astoria and it's going to be really awesome!' I think we were actually supposed to be playing the Mean Fiddler, but for some reason we're playing Astoria."

Well, for those not in the know. The Mean Fiddler is a 'sister-venue' so to speak, to the Astoria. It's a lot smaller than the Astoria and often bands that are originally booked to play there are moved to the main Astoria if ticket sales/demand outweighs supply. So, Within Temptation's promotion to the Astoria in short means they sold better than expected.



Of course, while they've recently been 'discovered' in the UK, they've been making waves in their homeland and on European shores for quite some time. Recently they picked up an award in the 'World Music Awards' for 'Best Selling Dutch Band'

"Yes, well in Holland we've already won awards twice for 'Best Selling Export'. It's awesome if you're being recognised!"

Having success like that does help double back into your own goals and dreams at times. As Ruud found out when the band supported Metal legends Iron Maiden.

"Yeah, my heroes!" exclaimed Ruud, "They're the reason I started playing guitar in the first place. When I first heard 'Live After Death', which I got from a friend of mine on cassette tape, 'Run to the Hills' was the first song I heard and it blew me away and then I wanted to become a guitar player! So 15 years later we're supporting the same band! I've just been doing an interview for a radio station and he was saying a friend of his took a picture of Steve Harris who was watching us from the side of the stage and liking it. I was taking pictures from my side of the stage to the other side of the audience, which is always nice and I had to give my camera to the monitor-guy and Steve Harris was standing next to him, I was feeling like a 12-year old! 'Oh my God, it's Steve Harris!' When we played Zurich, Nicko McBrain was watching us and in a typical British accent he was like 'I think you guys are slamming!' or something like that and that was really, really cool!"

'The Silent Force' has seen 3 singles, the third of which is the huge ballad 'Angels'

"Yeah, Angels was our 3rd single from the album." Explains Ruud, "We recorded a video in Spain, which was totally different to what we've done before. We were all very happy with the 'Angels' video, it's a nice story and something a little different from what we used to do."

Despite having only recently been released through Roadrunner, 'The Silent Force' has actually been released around 10 months. Do the band feel they're going over old ground having to talk about it all again with the press? No, is the short answer.

"For us, it's still considered new," begins Ruud, "Because the time between 'Mother Earth' and 'The Silent Force' was 4 years! And 'Silent Force' is only 10 months old. So it seems quite new."

What sort of non-musical influences go into your music?

"Well, we all like the inspirations from movies and books, things that go on in the world and everything around you. We all have the same tastes in movies, especially Robert and Sharon. They write the lyrics and they're really into fantasy books, so a lot of inspiration comes from there. But for the rest, it's from anything."

On a spiritual note 'Mother Earth' seemed to have a lot of an Earth influence to it, while 'The Silent Force' seemed to have a lot of Air influence to it. Are there any spiritual influences within the band?

"I don't think there are," doubts Ruud, "Maybe sub-consciously. We write music the way we think it should be and the way it comes out is just about

the feeling."

Away from the music, drummer Stephen recently had to make a dash away from a tour due to the birth of his son! "Yes, his name is Silvin and it's a very interesting story. We played on 25th June in Paris with Iron Maiden, we stayed overnight, the next day we were supposed to leave at 12 as we had a really big show in The Hague part, it was a free festival for around 150,000 people, so a really big one. I was sharing the room with Stephen, at half past six his phone rang and well, I already knew what was going on. I heard his girlfriend on the other side "I think it's started", so she was having the baby. So, we pulled everybody together and we decided to all leave at 7, so we drove home and he obviously wanted to stay with his girlfriend. However, our old drummer, Ivar de Graaf, who helped with recordings for 'Mother Earth' had already been studying the new songs so he could be ready to be a back up.

He'd also had a kid the week before! But it turned out fine; Silvin was born on the 27th June at 3 in the morning."

So, with the breakthrough new album, the massive tour... where do the band go on from here?

"We're going to take a break and work on a DVD to be released before Christmas, and then start work on a new album, because we don't want it to take 4 years again!" That's not always a bad thing...

"Yes, but, we're ready for a new album now!"

How far can you feel you can go on from here?

"We take every day as it comes. In one of the interviews I did earlier I was asked what the plans were for the UK, but with music you can never plan. You can think what you'd like to do, fantasise, make decisions, but you can't always control things. The album has just been released in Japan and Australia, so I'll guess we'll be going there to tour."

Finally, Within Temptation, despite perhaps being Holland's biggest legal export, they're not the only Dutch band on the move at the minute.

"In Holland there are a lot of bands in the same genre as us. We played yesterday with After Forever and Epica two more Dutch bands. There's another band Orphanage who are old, but still good. There's a lot of good relationship between the bands, which is always a good thing!"



# Tricks & Treats

Send all entries to: **Competitions, TWF Magazine, 170 Collingwood Court, Sulgrave, Washington, Tyne and Wear, NE37 3EE, United Kingdom.**

Closing date for all competitions is **31/01/06**

## WIN! TCR Goodies!

The TCR girls have provided even more goodies to find their way to a good home. We have 1 t-shirt and 1 x Special Edition copy of 'The Chrome Recordings' CD (now out of stock) for the winner and a Special Edition 'The



Chrome Recordings' CD for the runner up.

To enter simply answer the following question:

**TCR features ex-Jack Off Jill member Robin Moulder. But, which of the following would you associate with Agent Mulder?**

**Dana Scully  
Fox Scully  
Dana International**

Mark entries 'TCR competition'

## WIN! Signed 69 Eyes CD

Jyrki 69 has signed a copy of new album 'Devils' to give away to one lucky



reader. We've also got some postcards of the band to throw in to make a tasty little prize from the Finns.

To enter simply answer the following question:

**Which Finnish vocalist has done vocals on a few 69 Eyes albums, and appeared in one of their videos?**

**Lauri Ylonen (The Rasmus)  
Tarja Turunen (Nightwish)  
Ville Valo (HIM)**

Mark entries '69 Eyes Competition'

## WIN! Industrial Punk/ Yob-Goth.com goodies

To celebrate the release of the low-price compilation CD 'This is Industrial Punk' we've got prizes for two winners.

Each will receive a copy of 'This is Industrial Punk' plus a fantastic 'Yob-Goth.com' t-shirt, as pictured, along with some badges.



To enter answer the following question:

**Yob-Goth pioneers Action Directe hail from which UK city?**

**Leeds  
Birmingham  
Chester**

Mark Entries 'Yob Goth Competition'  
– remember to state your t-shirt size!

## WIN! Signed Within Temptation goodies

Bigger and better things look set for Within Temptation since they signed for Roadrunner records. To celebrate this we have some very special prizes to give away.

One lucky winner will receive:

A promotional copy of the new album – signed, a promotional postcard – signed, a keyring and a bundle of stickers.



To enter, simply answer this question:  
**Within Temptation hail from Holland. Which of these would you NOT associate with Holland?**

**Clogs  
Tulips  
The Lourve**

## Competition Rules

All entries must be received by advertised closing date. Entries received after this date will not be entered.

Winners will be selected at random and notified by post following the draw. A full list of winners will be available on request by sending a SAE to the competition address, requesting this.

Any person directly associated with TWF Magazine, or the bands/record labels concerned, may not enter these competitions.

The judges decision is final.



**Last issue TWF Magazine brought you a little ‘Finnish Invasion’ due to the take off of The Rasmus and Nightwish in this country.** Of course, HIM have also had their share of success in this country, but in their case it seems the less Goth they become the more they seem to be associated with the Goth scene. Strange that.

Anyway, last issue we covered bands that had already cracked these shores, but now we have one that hasn't. The 69 Eyes have a cult following in this country, but haven't had the success of some of their countrymen (and women). Over the years they've morphed from a glam/garage rock 'n' roll band to a more Gothic Rock sound. Perhaps if they did a pop-rock album they'd be hailed in the press as the next big Goth act...

TWF writer **Emma Patient** caught up with singer **Jyrki 69** at their show in Manchester, supporting Wednesday 13, to find out more about the band and their new album **'Devils'**.

Now, I'm sure the first question on your mind would be "who are they and what

do they sound like?" A review I found to be quite fair declared 69 Eyes "the missing link between The Cult and Type O Negative". Although, coming from Helsinki, would it be more accurate to compare them to a missing link between Hanoi Rocks and HIM? "It's pretty much true, that when we started Hanoi Rocks were our biggest idols," confirms Jyrki. "HIM came along in the mid 90's. As well as being our friends; I can say that I'm a HIM fan so that would be a pretty nice comparison."

Characteristic of the Finnish music scene is a strong sense of unity between bands, who all help each other out and tour together to support one another.

Jyrki explains this further, "Helsinki these days is a really active place. Everybody knows each other extremely well and we all support each other. We share the same rehearsal places and go to the same bars. Everyone has a long history together; it's a really nice atmosphere."

The current Finnish situation could be the 21st century version of the mid-90's LA scene. In the mid 90's in LA a lot of band supported each other, including guesting on each others albums (so that in theory a fan, of say Korn for example, would buy a Limp Bizkit album if it had Jonathon Davies guest starring – in fact, that's how Limp Bizkit got big...). Although, this isn't something reserved for the LA "nu-metal" (aka pop with distortion) scene. The 69 Eyes actually have used a guest star in the form of HIM vocalist Ville Valo.

"Yeah, he's been singing backing vocals on every album since 1996 and he's in the video for 'Wasting the Dawn' as well!"

The 69 Eyes have recently released new album **'Devils'**. OK, there hasn't been as much buzz about it in the UK as in other countries, but it's the new release nevertheless. Showing continued musical development and further progressing the band's sound, whilst simultaneously showing some of





the bands early roots.

Jyrki elaborated, "Yeah, it's like when we started 13 years ago we were still a garage-glam band. We're still the same band and the same guys, and over the years although our influence remained the same, our darker influences came to the fore. 'Wasting the Dawn' was our big first international album release and Roadrunner records came up with the Goth 'n' Roll label to describe our music. Later this became more Gothic Rock. With 'Devils', one of the themes was bringing together all of the things that mattered to us when we first started the band from horror movies to Hollywood glam rock to horror and Marvel Comics. All of these things started to feel really fresh again. It's sort of like we opened up our toybox and re-discovered all the old toys."

Kind of like a re-birth?

"Yeah, it's just like what's happening around. I mean there are more horror movies in the theatres than probably



ever at this moment and all these things felt really good, this album is the contemporary sound of The 69 Eyes. We've really paid our dues for the last 15 years, so we have this knowledge. We are expert in what we do which makes us different to other bands."

I suppose it's just putting all of your different parts and different styles together and just laying it all out for everybody?

"Yeah and we can really do it and create something new from us, from our sound and how we look and whatever we do you can point out our favourite bands and influences altogether but there is no band anywhere in the world who would sound like The 69 Eyes."



With the new album, new opportunities have opened up for the band. In fact, Jyrki is now the Goodwill Ambassador for UNICEF in Finland, which started with the song 'Sister of Chastity'...

"I am really proud of 'Sister of Chastity'" begins Jyrki, "Some songs I write are just rock n roll but 'Sister of Chastity' is more serious. It brought us some great opportunities. I was asked to be a spokesperson for UNICEF for the campaign in Benin. We had the chance to play for the president of Finland; it's brought us something more. It's cool to party and drink whisky at the Rainbow Bar and Grill in Hollywood, but at the same

time in a UNICEF charity show you can get your suit on and play for the president! This will help out projects for UNICEF. It brought us something totally different. You can be a rock 'n' roll bad boy but do something really cool and make your mother proud. Good guys don't always wear white!"

I think it's fair to say The 69 Eyes are a very busy band! But, what do they have in mind for the next 12 months?

"Well, it's really flat to say this but I hope we can be back here (in the UK) as soon as possible and before that it's about getting this fucking album out, it's so frustrating because our records take a while to be released here!" Although, I do believe it is out now...

Despite their success (albeit not in the UK, yet) The 69 Eyes do seem to have it covered in case it all goes pear-shaped. Jyrki explains he's ready for the worst-case scenario. "I have an academic background. I'm a Master of Science in Analytical Chemistry so I've never really limited any choices in my life. I think it would be really embarrassing to just be a singer. In the band everybody can do anything really!"

As a final question, due to limited time, a bit of a cliché "Who would play you in '69 Eyes: The Movie'?"

"That's a tricky question," ponders Jyrki. Whilst thinking he discusses movies, "We did a movie style video for 'Lost Boys' and that was like a re-make, or an updated version, of the 'Lost Boys' film. So that gave us the idea. Joking of course, why bother to do the next album? Let's just do a movie! That would be a really cool thing to do."

Jyrki continues to ponder who would play him in a movie, "Well, according to the rumours, Johnny Knoxville is going to play Nikki Sixx in the upcoming Motley Crue movie, so I think Jonny Knoxville would be pretty cool..."



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# Things That Go Thump In The Night

Zeitgeist Zero have their say

**The second of our two Leeds bands in this issue is Zeitgeist Zero.**

Zeitgeist Zero are a band who can proudly boast that no two of their songs sound the same. Despite only having one album under their belt, Zeitgeist Zero have an impressive CV, listing appearances at 'Beyond the Veil' and 'Dark Salvation'. We caught up with the band to find out more about things that go thump in the night...



**Firstly, OK, perhaps the most boring question ever, but where did the name Zeitgeist Zero come from and what does it mean?**

**Teresa:** We were originally had the working title of 'Walkin' Wounded' but found out that a local hippy band had the same name. We weren't gigging at that point and had only released a demo CD; I don't even think we had a website, so it was easy to change our name. Then we were stuck for about six months without one!

**Corin:** Zeitgeist literally translates as time ghost, but it is used to mean the mood or spirit of an age. We added the zero to it because we feel that we are trapped in a limbo age, between the old zeitgeist and the next and therefore are being held back at time zero. It's a new millennium yet people don't seem ready to move forward and embrace new ideas.

**What have the initial response to your debut album been like?**

**Kerry:** We've been delighted with the response so far. Something I've particularly liked is that every reviewer has named a different favourite track and found different strengths in the album as a whole. While we're not about throwing together a mishmash of styles just to try and be all things to all men, we have made an effort to make a record with strength in depth, to paint with as many colours as possible within the stylistic identity of Zeitgeist Zero.

**You're a band from Leeds, the (un)official Goth capital of England, has this been a help or hindrance to you?**

**Kerry:** It's been a help in so much as there's a good, consistent scene here that may not exist elsewhere, a good collection of people, promoters and friends who have helped give us the best possible base to work from. There is a lot of history in Leeds in the development of UK Goth and a lot of the people who were a part of that original scene remain to this day.

**Teresa:** Club wise there are quite a few nights playing all shades of Goth, including Black Sheep events at the Phono, one of the longest running Goth and alternative clubs in the country. However many band's and promoters struggle finding affordable venues and many nights suffer from lack of attendance despite being well publicized.

Leeds has become a big booming city but can be as provincial as any other major city regarding alternative lifestyles. However one highlight is the Beyond The Veil festival held once a year at Easter featuring dark acts from all over the world.

**Your CV includes appearances at Dark Salvation and Beyond the Veil, how did it feel to play these events?**

**Kerry:** Festivals are always a great experience, not just from a performance and exposure point of view but from a

social and networking point of view too, getting to talk with and work with many different bands we might not have encountered otherwise, in the case of Beyond The Veil from around the globe. Experiences like these can only make you grow, both as a performer and as an artist.

**Can you tell us a bit about some of your songs and what they are about?**

**Teresa:** Well 'Decay...' and 'Pins & Needles' are about a horrible civil service job I had. I had two particularly bad bosses, so I wrote those songs at the time thinking I'd never escape the place. It made me quite depressed and I wrote 'Dark Lullaby' to reflect that sinking feeling I used to get when my alarm would go off in the morning and just wanting to





Photography by Jacqueline Callaghan www.jacquelinecallaghan.co.uk

say in bed. Forever! Mind you I think I feel like that now if I've had a late night, ha, ha.

It's good writing a song like "Pins" as hate is strongly akin to love and it's not often you feel such intense feelings for another person. It's important to remember how it was to avoid getting to that point ever again.

"Outside" is a love song.

The song "Madam Obligator" is about empowering

yourself, about changing what you can in life and accepting what you can't. I suppose Madam Obligator is my inner strength, she takes over when there's ass kicking to be done!

"Kill Your Idols" is about people who don't live their lives to the best of their abilities because they think they're going to win the lottery or god will "work it out" or whatever. Some people don't believe they can make your own destiny or won't take responsibility for it.

"Tombstone Tourist" was inspired by a trip to our local graveyard one windy summer's day. There really is a statue of an angel with no head as described in the song. The Victorian cemetery is quite old and neglected, as many of the people who once visited their relatives have passed away too.

It just made me think about how fragile life is and that no matter how you live your life that's where you'll end up. The songs also about feeling out of step with mainstream society. Especially a society that doesn't condemn the wearing of ugly tracksuits and excessive gold 'oopy earrings. Ha, ha.

**You combine a blend of influences, how do you keep this focused into the overall direction you want to move in?**

**Corin:** Our songs just tend to develop their own style, we don't force them down a particular avenue, but we do have an overall vision; spooky and dark.

**Kerry:** We all have eclectic musical tastes and influences, so it would just be unsatisfying to deliberately limit ourselves to one or two types of song. Teresa writes some hugely passionate lyrics, which couldn't been done justice if we were satisfied to make the same track over and over, or only made tracks that were aimed at club play. The constant in everything we do though

is the combination of what we individually bring to the band into something that none of us could produce individually.

**What has been the highlight of your year so far?**

**Corin:** Playing at Beyond The Veil III in March of this year and watching the audience singing and dancing to our songs.

**Kerry:** For me, that has to be the release of the album. Just taking it from the point at which I joined the band (the others had been working at this thing long before then) we spent two years getting it ready, making it as good as we could, so to finally reach the climax of all that work was fantastic. We had a great launch party, and we are very proud of how the finished article turned out.

**What do you plan on doing next?**

**Teresa:** Writing new songs, which should be easier than the first album as we've upgraded our studio.

**Kerry:** Touring, getting out there and working hard to make the next album even better.

**Corin:** We're very pleased with and grateful for the reception we've had so far, but we're just getting started. We're nowhere near finishing what we set out to do just yet.

**Anything else to add?**

**Teresa:** Like most of my contemporaries, it is hard being in a band and holding down a job etc. It can be a right hassle this creative malarkey, but it's worth it!



Photography by Jacqueline Callaghan www.jacquelinecallaghan.co.uk



Photography by Jacqueline Callaghan www.jacquelinecallaghan.co.uk

# *Bats in the Belfry*

*An endangered species?*

**“Mad dogs and Englishmen go out in the noon day sun”** according to the late, great Noel Coward. Well not anymore we don't. Or rather we do - but where once it was a proud reference to the delightful eccentricity of the British, today it is exactly the reverse. A testament to a steadfast refusal to deviate one iota from the norm.

There was a time when the British were renowned the world over for their eccentrics. We were looked upon by other nations with a sort of bemused fondness, our quaint ways and idiosyncrasies endeared the British to people the world over. We were indulged. People forgave the Englishman, Scot or Welshman certain quirks, they would shrug and say “He's British” as if that explained it all, and it did.

Eccentricity was a way of life. Few Archetypes are as enduring or even as endearing as the slightly potty county gent in his mis-matched shoes, tinkering with some mad invention in his garden shed. Or the bearded folk picking twigs from his real ale. We gave the world punk, teddy boys, the mods and the rockers, and the world shrugged and said; “Well that's the British for you, bats in the belfry the lot of them”.

Nelson, Byron, Sir Arthur Wellesley, Noel Coward, Oscar Wilde, Quentin Crisp, Lord Bath, Emily Pankhurst, Marie Stopes, the list goes on and on. Eccentrics all, and the world is better for it.

So where did it all go wrong? When did Britain begin to hate its eccentrics? When did we come to prize homogeneity above all else?

In my youth teachers were commonly heard to say;  
“Life would be very boring if we were all the same”.

Today the pressure from all sides is to conform. Behave as others behave, dress as others dress, think as you are told to think, do not stand out, and never, ever be different. Conform, be homogenous, let the blandness assimilate you. Not only must you no longer rock the boat, but now you must make certain that your boat is the same make, model and colour as every one else's.

People who stand out from the crowd are no longer referred to as eccentrics, now they are freaks, weirdos. Britain no longer tolerates those that strive to be themselves, it hates them. It spits on them in the street, it shouts abuse at them from 100 yards away or from the safety of a speeding car (same make and model as me mates like, but my paint job is shinier than his paint job!). Difference is the enemy, it is sworn at, has abuse hurled at it and is mocked in the gutter press and in bland, sanitised daytime TV shows that spoon-feed us normality. It is used by second-rate, talentless TV talk show hosts to give them a flimsy excuse to express their studied superiority and self-congratulating, condescending manner.

“Life would be very boring if we were all the same”, my teachers warned me 25 years ago. Would that we had listened to their wise words, because as Britain succumbs to the drug of modernity, composed in equal measure of the narcotics mediocrity, conformity and homogeneity life is becoming much more boring.

So spare a thought for Oscar Wilde, Noel Coward and their ilk, for we may not see their likes again. Not if the remorseless machinery of conformity has its way - to churn on and on relentlessly till every Briton is a carbon copy of every other. Till every one of us holidays in Ibiza, spends the weekend binge drinking till we are sick, loves football, dresses alike, sports a tan, cuts our hair short (for men) or straightens it and adds streaks (for women), and is content to be exactly what our neighbour is.

No more shall British art and music lead in new directions, we must be content with the stagnation that results from so gleefully imbibing the cocktail of conformity and homogeneity. Only the bold, eccentric mind may lead, we it seems are doomed to follow.

So the bats in the belfry are indeed an endangered species - they just don't fit in anymore.



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# LIVING WITNESS

## GENE LOVES JEZEBEL

### The Cluny, Newcastle-Upon-Tyne 15/6/05

Although I refuse to be deliberately biased when writing reviews, there are naturally things that can put a band at an advantage or disadvantage before they've even played the first chord. Tonight **Gene Loves Jezebel** are at a considerable disadvantage. I haven't had time to become familiar with their music, but given their reputation I'm expecting them to be brilliant. To make things worse for them, the stage set-up suggests it's going to be an acoustic set – and I'm not really a big fan on acoustic sets...



However, to clear this up before I begin – this is Michael Aston's Gene Loves Jezebel. The band that a lot of fans consider to be the 'official' Gene Loves Jezebel. If you check the bands official website, [www.genelovesjezebel.com](http://www.genelovesjezebel.com) there is a letter that confirms this. Back to tonight.

Firstly, I'll sum up tonight. I have seen countless bands over the years and I've seen all sorts of weird and wonderful things, from Goteki performing without a backing track to singers falling through stages and

ceilings falling in. But I've never been as blown away by an acoustic set as I was tonight! The whole set up was very intimate with a modest crowd gathered, with candles on every table to help set the scene, very Gothic!

The duo of Michael Aston and Switch open with 'Heartache' from 1986's 'Discover'. It doesn't take long before you cannot help but feel impressed. I've never felt as much power from an acoustic set before – and I've seen an acoustic set from Metallica! (OK, not scene relevant here – but you get the idea). Switch achieves sounds and atmospheres from one guitar that you could never imagine possible, while Michael Aston displays the art of chain-smoking, while drinking his pint, without it getting in the way of his singing. Michael really does have one of the more



powerful voices in the scene and despite the chain-smoking it doesn't dip in quality at all.

Although they could have played it safe and put out a 'best of' set, they chose not to. In fact, they chose to scrap the set list and play what they fancied, taking minor influence from the audience. But, they do have a new album out, 'Exploding Girl', and they're looking to promote it as they play a handful of songs from it. Of the new material, 'Love No Longer' is a bit up-tempo and lets Michael show off his vocal range, while title track 'Exploding Girl' walks a line of brilliance tied in with an ounce of controversy.

Then again, based on some of Michael's jokes tonight, whilst tongue-in-cheek also walk on the controversial side at times. But life's all about risks and it goes down well tonight!

Yes, come the end of the night I was awe-inspired by what I heard, perhaps the only thing that let them down was the absence of a drummer and bassist, which was sorely missed at times. However, they did manage the whole night without breaking into 'Motion of Love', which has to be worth two thumbs up. .... (9)

## KILLING MIRANDA/ 616 Abortions/ The Way of all Flesh/ Voice of Masadra/ Rome Burns/ Deadfilmstar/ Flight Hex, Birkenhead 25/09/05

Unfortunately I arrive a little too late to be able to give full attention to opening act **Flight**. I arrived literally as they went on stage so missed practically the entirety of their set due to getting settled in the venue.

I do manage to catch their cover of Gary Numan's 'Down in the Park', which they've wrapped a dark cloak around and given the track a little more bite.

However, I didn't really see enough of them to gather a real opinion of the band, or even a real feel to them, so I will leave them unscored, but they are a band I wouldn't mind coming across again. I did, however, catch all of **Deadfilmstar's** blink-and-you'll-miss-it set. The set clocks up a mere 25 minutes! However, the short set was the choice of the band and not because they were on early. Still it answers my question of how they were going to incorporate their album live. "We don't like to wait around," Vocalist Gary told me afterwards, "We like to just hit you with all our best stuff all at once"

Which is fair enough I suppose. They swoop in with 'Ill Fated' and then drill in as much power and tempo as they can for the 20 minutes thereafter. 'Rockstar Dead' is a real anthemic gem. But of course, the highlight has to be their twisted industrial cover of Suede's 'Filmstar'. It's a monster of an industrial groove machine, also one I'm sure would do well on the dancefloor, if they ever put it on CD.

Aside from the short set, they also battle a bit with the equipment, trying to get the most out of the sound. The sound does let them down at times, but a definite band that's coming along nicely, just a shame the set was so short. .... (6)

**Rome Burns** have been in my 'To See Live' list for a while and

well, here they are. Thankfully they play a longer set than DFS, so you do get a full length set.

I was of very mixed opinions about their album, 'Non-Specific Ghost Stories', some moments I thought were utter brilliance and some I felt was a little bit average. Of course I'm a full believer in the cliché that bands sound better live, so I wanted to let the live music do the talking.

So, what's my verdict then? In short, I think exactly the same of them after the set, as I did before. Some moments are utter brilliance, such as opening track 'War of the Pygmies' and their haunting cover of Depeche Mode's 'Enjoy the Silence' and some parts are a little bit average, such as 'Empty Samsara' and 'ZD576'. They're not a bad band in the slightest, but I think they could be a lot better if they built on some of their strong points.. (6)

The instant problem I've got with Voice of Masada is that I'm not familiar with their music; I've had no real opportunity to assess their strengths and weaknesses, so have to take it all on what I see tonight. This isn't too good as I've had quite a few beers and managed to break my glasses during Rome Burns, so I can't actually see that much!

VOM do get a thumbs-up of approval from me instantly with their "Deathrock my arse..." t-shirt, but I'm not going to judge a bands songwriting and performance skills

based on their t-shirt designs, even if it was a good design.

Their sound follows a more traditional line. You know the drill, bass-driven, plenty of dry ice, drum machine. Nothing really stands out in the set tonight, until last track 'Step Down', but the set is enjoyable nevertheless. It just seemed to lack an extra edge. .... (5)

However, **The Way of All Flesh** do seem to have that 'extra edge' to them. Self-professed 'Unashamed Gothic Rock.' TWOAF are just that. 'Esprit d'Escalier' is an extremely strong album, so it makes full sense they practically play it in its entirety tonight. Surprising, the only omission is the title track!

'Andromeda' is epic on galactic levels, whilst 'So Cold' is like a long-forgotten classic re-discovered. We could argue until the cows come home whether having a more 80's sound is a good thing, or a bad thing, but the facts are that TWOAF have a very strong arsenal of material which can be enjoyed whatever your leanings. .... (7)

**616 Abortions** have been around for a good number of years now in one guise or another. Still probably not ones you could label with the 'veteran' tag, they've been around the block a few times, had some decent support (and headline) gigs. They've done pretty much done it all, except release an album, but that's another story.

It's actually been 2 years since I saw them



last. At the time Gemma was just settling into the band, having only played a couple of shows with the band. Now she's got a lot of experience under her belt and is much more confident and it shows, as she gels herself into being almost part of the furniture and fittings of the band.

I would say that it's a set that contains more new songs than old ones, but as these 'new' songs have been round a good few years, I won't. There is one new track in the form of 'Dark Bleak Exquisite', which makes you suspect that the album, whenever it's released, is going to be immense.

The set is plastered with a lot of the usual suspects, Esther from Dead Film Star becomes a makeshift guest vocalist for the backing of the techno-industrial thumpings of 'Endgame', while the smoky twists of 'Craving Dragons' was sung so far from the heart it could have been Kate Moss singing it.

I think a few fans in the crowd would have loved to have heard 'Welcome Back to Hell', but sadly that wasn't possible tonight, but a strong set regardless.

616 have proved themselves on the live circuit and are one of those bands you can go see and just know that they will be good, now all they need is an album to tour from! .....(8)

On the subject of proven live acts, you need to look no further than tonight's headline act **Killing Miranda**. On one hand, yeah, you probably could have predicted the bulk of the set in advance of the gig, but on the other, it doesn't really matter, as you know it's going to be good. Again, KM fail to disappoint. The set is naturally packed with the likes of 'Enter the Dagon' and the sex-fuelled electro romp of 'I Know What You Want', although a few surprises are thrown in.

'Pray' from Blessed Deviant makes an appearance, one of those old songs that the band has never really let go of. Of course, they've brought the track more up to date – and if you didn't own Blessed Deviant, you could be forgiven for thinking the track wasn't as old as it actually is. In fact, it's been transformed from being a bit of an average track, into an almost key part of the set.

With 616 also on the bill, it brings for a perfect opportunity to introduce 'Bastard/Heretic' into the set, with Jason joining Rikki onstage to duet the song. Sonny and Cher this is not, more of an abrasive onstage battle to who can scream their words louder. This only adds to the songs dynamics.

Like any KM live show, it never really dips in the pace or the power, as those on the dancefloor go home having had a full

dancefloor workout. Tonight might not be the largest crowd KM have ever pulled, but has still added to the evidence that Killing Miranda are quite possibly one of the leaders of the scene at the minute and have full potential to continue to sway the masses. If the 4th album could strike while the iron is still hot, it could have an even bigger impact for the band. ....(9)

## **KILLING MIRANDA/Screaming Banshee Aircrew/ Action Directe Black Sheep @ Leeds Bassment. 1/5/05**

Tonight is the 5th Birthday of Leeds Goth Club 'The Black Sheep' so they celebrate with a trio of bands in their packed out and very warm venue.

Local lads **Action Directe** kick off the evening. They've a much bigger audience than the last time I saw them and a much better sound – and it shows.

Not battling with an inferior sound system can make your job onstage a hell of a lot easier, and while their sound isn't perfect they do make the most of it and the songs generally do sound better. 'Spirit of '89' begins the show, with plenty of cuts from 'Counter Culture' thrown in for good measure. While those songs are far superior now than when recorded, it is some of the new material that shows most promise. OK a lot of Goths (if we're to believe the stereotype that Goths don't like football) might not get the subject matter of 'Better Dead than Red', it doesn't stop it from being one of their stronger tracks, really utilising their individual influences to come up with their own sound.

However, as much as AD came out with an attacking formation, things do begin to run down towards the end. It seemed to be sound based as they suddenly flagged and seemed to lose their power and energy, for example 'Official Hooligans' should have delivered a lot more. I don't think it was their fault directly, just a shame really. Still, one day I will bump into them when they have a much better sound, I'm sure of it... .....(6)

Action Directe did, however, get the job done. They warmed up sections of the crowd ready for **Screaming Banshee Aircrew** to take to the stage.

Again, another local-ish band and one making a name for itself. It would be easy to assume that they were the headline band from the reception they received! However, the sound problems encountered



by Action Directe towards the end of their set seem to carry over into SBA's and hit them harder, as they were dogged with problems throughout. To their credit, they carry on regardless and generally speaking don't do too badly.

The set contains no real surprises, hingeing heavily on cuts from their latest album 'Fishnet Messiah'. This makes sense, as it is their first proper album, albeit released awfully close to previous offering 'Titanic Verses'.

Now my 3rd time of seeing them live (once after each release for the record) SBA have already proved it to me that they're a band who can cut the mustard live. They beam with stage presence and confidence and have a set of songs that work both live and on record. One of the only things I wasn't sure about tonight was this weird bit in the middle of the set where there were a couple of slower numbers played together and I'm not so sure the slower numbers work so well (not since the 'Banshee Aircrew'/'My Lovelies' combo of a few years ago) and that part of the show seemed a little flat to me.

They rounded off the set with a surprise cover of '99 Red Balloons' which worked really well and is one that I wouldn't mind seeing them give a go in the studio. Thankfully, Jo's voice was turned up loud enough for this song. They also get a surprise encore, so finish off with the inevitable encore of 'Banshee Chanty'.

All in all, not the very best I've seen them live, but again the sound didn't help (especially as them not being able to hear the backing track made it a bit more difficult to keep time). .....(7)

At a gig like this, there is the worry that more people have turned up for the support band than the headline band. Especially so in this case, as SBA and AD were local, coupled with the fact **Killing Miranda** generally haven't gone down as well in West Yorkshire as they have in other locations. Tonight, thankfully, this is far from the case, so could be a personal success for Killing Miranda as well as a darn good gig.

The venue is already rather warm (to say the least) but KM turn the gas up to 11 and the fans brave the heat to get closer to the band and feel the atmosphere.

There are still the lingering sound problems, however these don't seem to go much further than second track 'Teenage Vampire' as KM put out a pick and mix of tracks, including some surprise outings...

OK, the set was always going to be heavy with songs from 'Consummate'. If you like the album, you won't go home disappointed, as the album was played in its entirety. On CD the tracks are strong, but live they are dynamic. Imagine what they sound like on CD, then image it multiplied – 'Bastard/Heretic' feels like it's being drilled into your skull while 'Enter the Dagon' will bite your head off if you turn your back on it and I'm sure there was somebody screwing in the corner to 'I Know What You Want'! Of course some of the older tracks provide for interesting listening, most of which have been slightly remixed. The likes of 'Spit', 'Teenage Vampire' and 'Angel Fly' finding themselves quite well received, although they do seem a bit distant from the rest of the set. But not as distant as the surprise appearance of 'Pray' from 'Blessed Deviant'. Wrapping the set up is another 'Blessed Deviant' track, 'Touched by Jesus'. It had been put on record some of these tracks would face a last outing on this tour, so Killing Miranda remind us how good 'Touched by Jesus' is for what could be one of the last times (unless in ten years time they decide to dig up some of their history).

So, the final result seems an extra mark on the scoreboard for Killing Miranda, they're proving to be better than ever both on the studio and live fronts and have also conquered an area that was previously ambivalent towards them. Time will tell how far they will go, but they appear to be breaking the chains that are holding them back. ....(8)

## NINE INCH NAILS

### London Brixton Academy, 14/07/05

It took Trent Reznor 6 years to produce a follow-up to 1999's 'The Fragile'. This year he finally graced us with the surprisingly underwhelming 'With Teeth.' Lacking the punch, and ironically the teeth, of previous offerings, I was dubious to see how well Nine Inch Nails would stand up in a live setting. The new album makes great background music for a night in with friends, so naturally it was worrying to think that maybe Reznor had lost his edge.

Thankfully, he's done anything but. His continual promises to return to the UK finally paid off this year, with a string of dates scattered across the calendar, but all in the more intimate setting of the Brixton Academy. Reznor has always been an indulgent sort, and there's certainly plenty of rubbish lurking in the Nine Inch Nails back catalogue, but he manages to steer clear of giving any of it an airing tonight. Tearing into the likes of 'The Line Begins To Blur', 'Sin', 'Something I Can Never Have' and 'Dead Souls', it's naturally his more dancefloor friendly numbers like 'Closer' and 'The Hand that Feeds' that really get the crowd going. Dipping into all of his albums, Reznor has the crowd in the palm of his hand from the word go. The cynics out there might suggest that this is only because of his prolonged absence from the UK - the fans are just so glad to see him, he could stand up there and recite nursery rhymes, and still they would go home happy. However, considering the calibre of other live acts that have toured this year, that is something Reznor could not afford to do - he has to prove he's still worth something, 16 years after the release of his debut offering, 'Pretty Hate Machine'.

Luckily his music has stood the test of time, and still sounds as fresh (despite its inherent nihilism and bleak outlook) as it did back in the day. When you strip away all the pretensions, the incessant mythmaking, and the gossip, it's just bloody good rock music. Heavier and more vital live than he's ever been on record, Reznor has penned some absolute classics that are memorable, moving and infectious, all at the same time. A true showman with enough stage presence to engulf the whole of South-East London, he's put on an awesome gig to truly reward the fans for their patience.

Just don't leave it so long next time, eh? .....(9)

*Laura Sedgwick*

## QUEEN ADREENA

### Newcastle University, Newcastle-Upon-Tyne. 21/05/05

Many people were surprised that **Queen Adreena** were on the bill at the recent Whitby. Looking at the WGW forum, many people (and their children) thought they were too big to be playing Whitby. I'm sure it would be nice if they were as big as many people thought they were, as tonight they're playing the smaller upstairs room in Newcastle Uni, which can be described as a small bar with a stage in the corner.

And it hasn't sold out. Nor pulled a crowd as big as the last time they played the same venue.



It could be because new album ‘The Butcher and the Butterfly’ wasn’t out for another two days, so a lot of people wouldn’t be going on the strength of it. But I don’t believe any of the people that did show up went home disappointed.

Opening with ‘Kitty Collar’, the band initiates blast off on a set that lasts almost an hour. Tonight the set mainly hinges on the heavier side of their material, the likes of ‘In Red’, ‘Wolverines’ and ‘Medicine Jar’ all from the new album, while ‘Underneath a Floorboard World’ and ‘Cold Fish’ give a nod at some of the heavier older material.

The band has seen a recent change in bass personnel, a lot of people tonight are unsure who exactly is playing bass, Mel Garside (Katie’s sister) played bass on the album, but the live bassist tonight I believe is called Jonathan. At first glance on the afternoon I thought he was one of the students helping with the set up, but apparently he’s the current bassist. Credit where credits due, he does a good job and plays the bass lines with confidence.

As always, Katie is the main focal point for many of the fans tonight. It is fair to say that to many she is an iconoc figure, including Courtney Love. Her voice comfortably adapts to the range from a scream to a whisper (and back again) and it’s all too easy to stay transfixed on Katie at times.

One moment tonight that raises an almighty cheer is the first few chords of ‘Pretty Polly’, which makes a surprise inclusion, sung with the usual passion to carry the dynamics of the song and the crescendo as the song builds up.

Of course, tonight’s set is all about the new material, the mellower moment of ‘Join The Dots’ or the swagger and stomp of ‘Fuck My Doll’ are two examples of some of the contrasts on the new album. So, all-in-all it is fair to say Queen Adreena are not ‘too big’ to play Whitby but ‘The Butcher in the Butterfly’ could help make them a lot bigger than they are presently. Only time will tell. . . . . (9)

## RAMMSTEIN

### Metro Radio Arena, Newcastle-Upon-Tyne 14/07/05

I must admit when I first heard this gig was announced I’d thought the Arena was too big for **Rammstein**. Looking at the attendance figures on the night, I can confirm I was right due to the empty seats and the closed off section of seats at the back. But still, it was either play to a half-full Arena, or no Newcastle gig. I’ll happily take the half-filled arena if it means they’ll come to town.

The support band pulled out late, which if nothing else I would ensure Rammstein made it to the stage on time!

The intro is probably one of the longest ever, which even involves the stage-hands whipping the crowd into a frenzy! It shows how excited the Newcastle crowd is!

The intro soon turns into the opening of ‘Reise, Reise’, which may seem a slow start. However, when the curtain is pulled down, it is soon revealed the slow start was probably aimed to give people time to pick their jaws up off the floor at the very impressive set up of the stage.

It could be something out of a futuristic military zone, as the stage is built up with massive fan coolers with performance space on top of these, as well as in front.

There are lifts which raise guitarists up and down between levels and the whole set up is backed by ever changing lights which throughout the night give each song a unique feel.

However, music wise things haven’t gotten off to the best start. It’s painfully obvious that there’s a bit of a boom to the bass, while the guitar work seems very low down in the mix. There are times when Til cannot be heard singing – and it’s to tell if Flake is actually playing the keyboard or not. Plus there’s an awful, empty echo. This isn’t actually anything the band are particularly doing wrong; it’s simply Newcastle Arena looking to add Rammstein to

the casualty list of bands their awful acoustics have killed.

This next bit might sound something totally stupid to write. But, I stand by what I said at the end of the night. Anybody, who felt ‘blown away’ or was ‘in awe’ of how much they enjoyed the show, should have given the sound engineers a well deserved clap on the way out, as they managed to save the show from being ruined from a poor sound.

It still wasn’t the best I thought. The show still seemed to lack some of the dynamics I’ve previously seen from Rammstein, but I think it’s the best that could be done and was enough to impress anybody who was a gig virgin, or was seeing Rammstein for the first time.

Alright, the set was always going to specifically padded out with numbers from new album ‘Reise, Reise’. As I said in the last issue, I was disappointed with ‘Reise, Reise’ as it lacked any real edge. Perhaps it could be argued that the places I felt tonight lacked in were down to the weakness of some of these songs in line with other material. The album was played almost in its entirety; although they did choose to omit one of the album stronger points, ‘Moskau’. OK, you could argue that involves a female vocalist, but as many other songs they played tonight sampled in female vocals, it wouldn’t have stuck out that badly.

With Rammstein there’s always so much to talk about. They have the stage show as well as the songs. It was almost a different set up for each song. ‘Buch Dich’ has been dropped from the set (the infamous part of the show where Til fucks Flake up the ass with a dildo, before spraying the crowd with a liquid from the dildo) but they do replace it with plenty of new and interesting ideas. For example, during ‘Mein Teil’, Flake is in a giant pot with a keyboard, while Til masturbates with a knife-shaped microphone and torches the pot with a flamethrower. This did look quite spectacular. Just as it didn’t fit in on the album ‘Los’ is a bit of a loose end in the live set also. As they bring the drummer down to the bottom and the 6 of them stand in uniform strumming out the dire tune. It’s one of those songs that they really doesn’t do them any justice. Still, it’s probably the best time of the night to grab a sly pint.

Something of notable interest throughout tonight is that practically all of the older songs have been remixed. It does give a bit of an interesting variation on songs such as ‘Links 2-3-4’ and ‘Sonne’, and transforms them to be friendlier for Arena-rock for people to raise their hands and yell “Links!” and roar.

Of course, the main talking point of Rammstein shows is often the pyrotechnics. Well, as impressed as many people were by them, they did seem to take the heat down just a bit.

The fire jacket was gone. Yes, they did the flame masks, but the last time I saw them the stage was exploding around them as they breathed the flames. They did burn microphone stands, but no flaming guitars and explosions were generally toned down.

However, they did deliver perhaps the single most impressive piece of pyrotechnics I’ve ever seen in my life. Til fired a flaming arrow to the rig behind him, which set off two more flaming arrows which shot straight over the heads of the crowd before coming to a stop at a metal pole in the centre. Very impressive, and I bet one that part-panicked the crowd into thinking something was going wrong.

Again, enough to impress some people who hadn’t seen Rammstein before, but others were a bit more along the lines of “Was that it?” expecting a nuclear explosion on stage or something. While anybody who’s seen them in previous years was probably of “The fire was better on the last tour” persuasion.

So, overall then. It was a bit of a tricky one to declare a final verdict on. I mean, I didn’t go home disappointed, but I didn’t go home mind-blown. The stage show was quite awesome, but again, the new material is rather weak by comparison. It would appear overall that the songs that let the album down have also let the live

show down. Although, based on Rammstein's live policy of playing the newest album in near full, perhaps if the next album is better the show will return to mind-blowing standards. . . . . (7)

## THE UNHOLY TRINITY TOUR feat. Moriarti and The Sith/Avoidance of Doubt/Pro Jekt

**The Studio, Hartlepool 22/5/05**

I would have thought at most venues the bill would be the complete opposite way around than it was tonight, but this actually was a co-headlining tour, where the play order rotated depending on where they were and what they thought would go down best.



So tonight it's **Pro Jekt** kicking things off. Early slot on a Sunday isn't always the easiest, as the venue still has people coming in off the streets when they take the stage, but they don't let that distract them. Their set is a lot 'heavier' than I was expecting from them. This could be due to tonight's crowd being of a more metal persuasion, or the progression of the band, but nevertheless the guitars are in full

flare tonight.

The sound does have a lot more balls than when I saw them last in 2003 (although they were good then) with an electronic hybrid colliding with the crushing guitars to give a sharp edge to their industrial base. 'Nu-Gothic Metal Groove' they call it – but they're a lot better than that.

The set twists and turns, but rides a nice wave down the middle that could probably appeal to fans on both sides of the coin. It's metal enough for the metal fans – and should be Goth enough for the Goths. Just as long as they don't ride straight into a cliché (i.e. too metal for the Goths, too Goth for Metallers). Their highlight has to be 'The Last World'; "Tell me do you feel this?" gnarls Mick. Yes we did, ta. It just



took our heads off. . .

Based on this performance as opening act, if money was no object I would love to see what they're like as headliners. . . . . (8)

Straight from Lahn-dahn is next act **Avoidance of Doubt**, a band who I hadn't previously heard a note of music by, but had heard good things about them. Now it's my turn to tell the good things. Like Pro Jekt, AOD have that electronic backbone to a guitar front, but the final outcome is a bit more dancefloor than headbang. Watching them, I initially associated them with Static-X. I suppose there was an element of Static-X in there, but if you take out some of the cartoon-ness and 'selling the band around the hairdo' out of Static-X then you're slightly closer. But AOD are so much more. Something very notable and impressive is the usage of Ibiza/dance-esque samples integrated perfectly into the set-up, without turning into a Euro-Pop act, or sounding naff.

Their music is rather energetic (which is not good in this heat. . .) and very intense.

Two strong moments are the emotional scream of "I'm Still Breathing" and the heavenly (cough, cough) awe of "Salvation".

Again, another band that could easily appeal to both markets. Whether they succeed or not remains to be seen, but who knows... (7)

So, **Moriarti and The Sith** then... local band, local people, good recipe for success tonight.

They've got the peace of mind that one of them could fall off-stage drunk and they'd still go down well.

But what about beyond that? Firstly, they're a band likely to cause arguments in the Goth scene. Arguments about whether they're part of it or not. Although the majority voting against probably won't have heard a note of their music. I'm not going to hatch a massive debate about whether they're Goth, Goth-Friendly or nothing to do with the scene, I'm going to review them on what I saw tonight – and believe me I was pleasantly surprised at how much better they were than I thought they'd be. So an open reminder it's not good to hang people just on the looks of them. (Sorry, that was a bad reference I made at the end – but come on, I had to have one Monkey-Hanger reference in here somewhere...). Describing themselves as "Vampire Gothic/Black Metal" and "What would happen if Danzig and Jim Morrison shared a coffin with Cradle of Filth and The Cult." They probably sum themselves up with that. Don't worry, it's not "Cradle of Filth – Northern Version" but the sound does hinge very much on the metal side. Scary amounts of hair start gusting around the dancefloor as the crowd comes to watch their local heroes up close.

MATS are quite theatrical in presence, which isn't just impressive because of the effort, also because of the heat! They're also not afraid of a little banter between songs, which is always good. So, what about the music? Well, it's a nice atmospheric metal. It's not 120mph speed/thrash/grindcore or anything likely to make your ears bleed. Perhaps if you imagined Midnight Configuration with



a human drummer took that sound and combined it with what Lacuna Coil might sound like if Andreas ate Cristina then you could be around there somewhere.

All in all, a rather impressive end to the night. Yeah, they're on the Metal side, but good at it nevertheless. Besides, if their vocalist was a pretty female with swirling vocals, they'd probably be hailed as the next big Goth-Metal act... (8)

## **WITHIN TEMPTATION / Cathedral**

**London Astoria 04/09/05**

Having seeing Cathedral in the past, the prospect of seeing them again gave me a feeling not too different to those who know they've got a dentists appointment. You expect it to be painful. Still, at least at a dentists you often leave thinking "That wasn't so bad". Other than the fact that bass was far too loud, giving an unpleasant deafening rumble, the band chugs away for a 30 minute set containing a blend of "stoner-rock" which to these ears sounds like the same damn song, played at different speeds.



Still, the set comes to an early end as the band announce they're going to play two more songs, then leave after one. Unless they played two songs and I couldn't differentiate between when one ended and the next began. Neither scene relevant or enjoyable. Even worse than the last time I saw them.

(2)

Love 'em or hate 'em, you've got to admit that playing the Astoria as you're 3rd ever UK show is an achievement. Tonight

is **Within Temptation's** 3rd UK show, following their previous date as part of the Bloodstock festival.

Tonight I believe is the first time I've ever been to the Astoria for a show that hasn't sold out – and I believe that made a difference, which I'll come to in a bit.

Looking around the room (OK, I was 'Goth Spotting') it seems a lot of the crowd borders on the Metal side of things, however, I was quite surprised that the Goth supporters were more of the older Goths. I know there were a couple of younger ones about, but unless there was a hoard of young Goths hiding somewhere, even kiddie-Goths, then they were drastically out-numbered by the older Goths.

Within Temptation begin their set the same way as they begin the newest album, 'The Silent Force', the intro track plays into 'See Who I Am' plays and as the guitars kick-in the curtain drops to unleash the full stage-set.

You have to pause for a second to pick your jaw up off the floor as you're presented with an awe-inspiring set-up an almost fantasy world set-up with columns inscribed with Elvish writing and the centre-piece being a video screen that shows relevant effects to accompany each song. The song this works best for is 'Jillian', which has a backdrop of a lightening storm that helps conduct the energy and power of the band on a visual sense as well as musical.

Inevitably, the set-list is built around 'The Silent Force', the haunting whispers of 'Forsaken' and the soaring choruses of 'Angels' being among the strong points of the set.

The set also includes a very bouncy and stomping cover of Kate Bush's 'Running up that Hill', as well as some choice and key-cuts from the 'Mother Earth' album, I for one was pleasantly surprised to hear 'Caged'.

Overall, where I can applaud on the entire stage-set up, the energy and quality of the performance and the great band synchronisation and dynamics, there was one factor that let the band down, which was maybe outside their control. The gig lacked that final edge of dynamics which would have took the roof off, I think this could be down to venue not selling out which seemed to create an almost hollow atmosphere at times. Plus the heat seemed to stop the fans from bouncing around, even if it didn't stop the band.

Still, a very good time to see the band and a one I'm sure you'll kick yourself if you missed. A very strong performance from the band riding the back of two extremely strong albums. Even if that final edge was missing, it was still an awe-inspiring performance. . . (9)





All reviews by Kevin Morris unless otherwise noted.

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## Gene Loves Jezebel – Exploding Girl (Track Record)



It's been a bit while since the last Gene Loves Jezebel record. 1999's 'Love Lies Bleeding' was their last offering. Although there has been a bit of a legal wrangle over name and rights to the name. This is the 'Official' Gene Loves Jezebel, fronted by Michael Aston, to avoid any confusion. So, what would you expect from a GLJ album in 2005? Well, they've been around the block enough times to know the path. Their first album, 'Promise' was released in 1983, predating anything major by The Sisters of Mercy by all accounts. They've done the Goth, the alt. rock and even voyaged into commercial territory in the past. But after six years without an album Michael Aston and co more than compensate for the wait. My first port of call is every single song. I won't start by picking on one or two; I'll tar the whole lot with the same brush. Every single song delivers something that I've criticised many other albums for lately. Passion. Yes, every single song is bursting with passion; it's neither rushed out for the sake of it nor dragged out until the cows come home. It's a very passionate song as Michael Aston sings from his heart his exact feelings. Which, if I'm to understand the story behind the album, did involve many arguments with the other band members due to difference of opinion. They've gone for an "Every song is about a woman" front, although thankfully, every song is about a different woman. You don't get to track 4 think "For fucks sake this is the same thing over and over again", which is always a plus.

GLJ individually introduce you to these women one at a time...

The first woman we're introduced to is Wafa Idris. Now, if you don't know who Wafa Idris was, she was Palestine's first female suicide bomber. Now, while the rest of the world said, "Oh, that's sick, what will they stoop to next", GLJ provide an approach looking outside of the box, presenting her as more of a martyr to her country than an evil twisted individual.

Packed with crisp guitars title track 'Exploding Girl' blasts open the album as

the band re-tell her story, paying homage to her courage, "She's like a Joan of Ark/ Lion in her heart!"

On the music front, this delivers everything you'd expect from a band like Gene Loves Jezebel in the 21st Century. It's not a million miles away from them at their Goth best, catchy, yet not necessarily commercial and bursting with 20 years of song writing experience. They don't sound like they're stuck in the 80's, but doing something long-term fans will love.

'Love No Longer' follows a more mellow and laid-back approach, along with the sentimental lyrics including "I love you more than Mother Mary loved her only son". By track three, 'Downhill Both Ways' you wonder if the quality can drop, opened with a "Na, Na, Na" it's one of the albums many low-key moments, as this is a very low-key album. Packed with melody, it's guaranteed to have you nodding along in satisfaction

'The Wanting Song' ups the pace slightly again while 'Jenin' revisits the East, this time to a 23 year old American who was ran over trying to save a family home from an Israeli bulldozer.

Still, better than faceless "I love you's" any day.

'My Heart is a Flame' and '2 Hungry Women' are almost psychedelic at times, especially with some of the electronic effects on '2 Hungry Women', as you get wrapped around the beat and Michael Aston's vocals. "Is it only loves that lets you down? / Is it only love that breaks your heart? / American bombers they come/ Raining terror from God above".

'Aire (Buenos Aires)' has a mellower verse with a soaring chorus, which picks the pace up in time for the closing tracks of the album.

Overall the album has been argued to be the best GLJ album for a long time, and I'd have to agree. The band have a knack for writing extremely strong and varied songs. It's true to some of the bands Gothier roots, but without being stuck in the 80's. There's enough to please old fans and a mouth-watering selection that should attract new fans. Well constructed Gothic Rock by one of the forefathers of the scene, not in any hurry to disappear into nostalgia GLJ show they could have a long while left in them yet. Or at least I hope so with albums like this. .... (9)

## Action Directe – Action Directe E.P. (Oktober Productions)



In Issue 3 I described AD's second album, 'Counterculture', as "...not really doing them the justice they deserve". I also used other phrases like, "There is potential here for it to be extremely cutting edge, but it's just not shining through" and "...One to watch out for in the future".

Well, if that review was written in the past, this new E.P. must be in the future. The question is, was I right? Opening track 'Better Dead than Red' is one that makes me smile for many reasons. Firstly, all of the anti-Man Utd references (for those not in the know,

AD are from Leeds, Leeds Utd's biggest rivals are Manchester United) gives me a chuckle. Secondly, I'm sure at one point there was this stupid stereotype that Goths should all hate football. Unfortunately, some like to fit to the stereotype – and I can just imagine them bopping along to this track, up until the point when somebody informs them it's about football. At which point they'll probably sulk in the corner and pretend to hate the song! Regardless of the subject matter, "Better Red..." instantly starts to put right everything I felt was wrong with 'Counterculture'. Firstly, we've got Action Directe, not trying to sound like anything, bar themselves. If nothing else,

big thumbs up on the originality front. Then you've got the mashed hybrid as they throw together their influences, and land somewhere between the Angelic Upstarts and Ministry, but not in a way where you can say "Huh, another Ministry rip-off band". Rip roaring punk, driven along on an industrial machine to take you to the point where you don't know whether to mosh, pogo or dance. AD already have me hooked to this 'new look' on the strength of the first track!

Of course, I'd be surprised if AD dropped all of their political references; no surprises, it's off to the fall of the Berlin wall for track 2 'Spirit of '89'. 'Spirit of '89'. takes amid-tempo approach and focuses more on the vocals, "This is not democracy!" snarls Joel. Possibly the weak track of the E.P., but not bad in its own right.

'Official Hooligans' opens quite slowly, in from a George Bush 'War on terrorism' speech, before picking up the pace. What we have strong vocals on the verses before a huge shout-out chorus of "Official! Official! Official Hooligans!" It's one of those "Raise your fist and yell!" tracks.

Following this is the biggest disappointment of the E.P.... the end. It leaves you with enough of a taste that you're drooling for more and ever anxious for the next full release.

So, going back to my unanswered question. Yes, thank you very much. Looks like I was right, but I still say the best is yet to come. ....(8)

## After Forever - Remagine (2005)

Transmission Records



'Remagine' is the fourth album offering from Dutch gothic metal band, After Forever. The group that is centred round the vocal and lyric-writing abilities of frontwoman Floor Jansen beckons us, the listeners, into a world where the imagination knows no limits. However, these promises of unlimited dreams are hollow. The album is introduced with the mysterious and beckoning Enter. The typical choral arrangements are present, but the chamber orchestra has disappeared. This intro seems very different from the After Forever sound that we're used to. Listening to the album for the first time, I was expecting to 'enter' into something amazing when I heard this introduction. Imagine my disappointment that the opening track Come was not as powerful as it could have been and is lacking the passion that one would normally associate with After Forever. The only tracks that are particularly outstanding are Being Everyone and Face Your Demons, and even they aren't much to write home about. These are strongest tracks on the album. They have definite subjects and beautiful lyrics, both telling stories, but again the music lacks the passion that I've always associated with this band.

This is a disappointing release from After Forever. It would always be difficult for them to follow such a powerful album as 'Invisible Circles,' but I expected something better than this. Admittedly each track is better than the one preceding it, so that is one thing to be relieved about. The thing that strikes me most about this album is that it sounds a hell of a lot like something by – dare I say it - Evanescence. ....(4)

Gemz Morris

## Angelspit – Nurse Grenade

(Crash Frequency)



I found it a bit easier on the ears than the likes of Hanin Elias, EC8OR and Atari Teenage Riot, although in the same style, and I'm sure an essential purchase for anybody who needs a stop-gap while waiting for the next DHR release, or anybody who likes their electronic music rough 'n' ready.

'Nurse Grenade' takes the energy from punk and fast paced electronics and

I actually think this is the first time I've ever written a review of an Australian band. Strangely enough I've reviewed bands from countries no one has ever heard of, such as Estonia, but never Australia!

Angelspit describe themselves as "A riot grrl with a vocoder and a cyberpunk with a distortion pedal" – and that sums them up nicely, really. Their sound is a mix of punk and electronics in more of a 'Digital Hardcore' way than Industrial-Punk.

compresses them tightly until the pressure causes it to explode. There is a constant interlocking weave of sounds heading between a caustic edge and pop-like melody, often battling to see which will come out on top for each track. Some tracks are pulsating energy, while some take a more laid back stand, such as the slow but deadly 'Fuck Fashion'

What really sets this apart though is that the production keeps this clear and crisp and avoids flying head-on into a wall of noise.

This album often hits the whole "Fuck off World" stance, but avoids clichéd whining or some kind of anarchic façade, they sing it because they mean it. The mix might be a little mashed up for your average Goth, but for anyone who likes a good slab of industrial-noise, it's right up your street. ....(7)

## Carfax Abbey – Second Skin

(Dancing Ferret Discs)



Although a name that might seem new to many people, 'Second Skin' is actually the second album from this Philadelphia band. However, the first album was released six years ago. 'Second Skin' as a whole is an intense release. It mixes huge, high energy rock songs with some industrial-programming all swept together under a Gothic veil.

For anyone who argues that 21st Century Goth music shouldn't sound like 1980's Goth music this is a release you need in your collection. Carfax

Abbey have a very fresh sound which in no way holds on to any retro part of the scene. So probably not who is a big fan of that 80's sound!

Jam packed with energetic tracks, 'Second Skin' boasts a near every-song-a-winner formula, from the ascension of opening track 'The Healing' via the anthemic 'The World Will Have to Wait' passing the stomping chorus of 'Spit Shine', there really is a lot to keep the musical taste buds watering.

With the confusion surrounding 'Cry Little Sister' from the film 'The Lost Boys' being wrongly credited to The Sisters of Mercy on the Internet, it was about time someone did a Goth cover of it Well, Carfax Abbey have. And it's rather good as well. A lot rockier than the original, this cover is by no means the sole selling-point of the album. It's likely to get them extra airplay. It's also a very safe bet it's a track that should fill a dancefloor.

'Second Skin' was 6 years in the making; I would hope it's not another 6 years for the next instalment. ....(9)

## Cauda Pavonis – Carnival Noir

(Self Release)



A long awaited release from Cauda Pavonis, but as it's only a four-track affair, I should try to keep this short and sweet. I'm presuming we all know who Cauda Pavonis are by now. If not, there are still one or two copies of TWF issue 1 lying around. Or failing that, they're one of the most interesting bands in the scene, having begun their journey with just a singer and a drummer on stage – and managing not to be boring with it! The line-up has expanded, the sound has sharpened and 'Carnival Noir' is the bridge taking us to the next chapter.

First up is title track 'Carnival Noir', opening with eerie carnival music, this morphs quickly into a track which has 'floor filler' written all over it. Although, perhaps 10 years down the line one they'll be sick of playing live!

'Goodnight Kiss' is a really strong track, an up-tempo affair with rising and falling vocals as the track constantly dips down to make the crescendos even more effective. On a musical note this would probably normally have 'disaster' written all over it, but Cauda Pavonis keep things on track to produce very effective results. If 'Carnival Noir' is the floor filler, 'Goodnight Kiss' is the track that in ten years time could be a forgotten album track but firm favourite among die-hards.

'Forsaken' has an interesting drumming intro, which builds up and swings into a mid-tempo track. Personally, I feel this is the weak point of the E.P. but still a lot stronger than some of their earlier recorder work!

Cauda Pavonis do have the strength of being a band that doesn't sound like any other band, which can have its disadvantages at times when describing them. But, I feel a good description I've come up with is that based on the music you could imagine them playing live on a Spanish Pirate ship.

But, back to the E.P.... 'The Morrigan' hits the traditional feel of Cauda

Pavonis, like a 21st Century Adam and the Ants, but sane. It's a mid-tempo number with a swaying rhythm. In the past I've mentioned that I've been a tad disappointed with Cauda Pavonis on record compared to their live capabilities, but already this is taking the recorded music the extra steps that were previously missing. So, it's not yet a full release, but a promise we won't be disappointed when the album comes. (7)

**Deadfilmstar – The Inevitable Rise and Fall of Fake White and the Ill-Fated Tour**  
(Self Release)



Well, perhaps a contender of oddest album title if nothing else! Although, it's not just the album title that is a bit on the bizarre side. The 12-track debut offering from Deadfilmstar itself is a bit on the bizarre side, although I'm sure a band likely to pick up a cult following, who could easily argue, "It's not bizarre... it's just misunderstood". Deadfilmstar themselves recently made the switch from the metal side to the Goth side of the line, as they possess a sound that walks the fine line between the two. So, as you would imagine, it's on the harder side of the

Industrial spectrum you'd find their sound. This is a throbbing, pulsing and twisted journey through minefields of sound. Mostly guitar driven, but samples beneath the layers to carry the songs to another plane. My biggest headscratcher with this album, was how it would be incorporated live. I know this answer (see 'Living Witness' section) but a lot of the tracks wouldn't really work live. 'Showstopper [Doin' it for the Kids]' gallops a long rather quickly, but just as you think the song is going somewhere, it stops with the screech of "Showstopper!" I also couldn't quite see the sarcastic whispers of 'A Thank You Would've Been Nice' working on a live set up. Although, when I'm not scratching my head, I am indeed quite impressed by what I hear. '[III] Fated' stomps and snarls along, while 'The Day We Lost You' is a twisted ballad. However, the standard-setter is 'Rockstar Dead', a song that is a real gem and a teaser for what the band is capable of. It has an acoustic opening, which gradually builds up higher into a crescendo. Overall the CD shows a hell of a lot of promise, but some parts might be a little unusual for the average listener. However, I am sure that this is the first steps towards much bigger things in the future, even if I can't give them a high score on this occasion. ....(5)

**Epica - Consign To Oblivion (2005)**  
Transmission Records



One might be mistaken that they are listening to the soundtrack of an epic motion picture when the opening fanfare that is Hunab K'u introduces Epica's second musical offering. Guitarist Mark Jansen has often said that he is inspired by the music of motion pictures when he sits down to write his music and never has this been so evident than it is in 'Consign To Oblivion.' This album is the follow up to Epica's stunning debut 'The Phantom Agony.'

Moving away from the themes of religion and politics, Epica concentrate their gothic metal compositions on aspects of the Mayan culture, as well as the trials and tribulations of everyday life, including the life of a musician as portrayed in the moving Solitary Ground. 'Consign To Oblivion' plays out like a story, filled with parables and an ultimatum for mankind, which is spoken in the lyrics of the title track. The sound is a lot more mature and grand this time round, with the band using the resources of a chamber choir and string orchestra to it's full extent. In the album inlay, Jansen explains that this is the album he has always wanted to make, which means to us listeners that he has spared no expense or resource in order to create this masterpiece. Along with the overall sound, singer Simone Simons' voice has greatly improved, stretching her continually developing abilities to the limits. There is one weak point on this album - a single song. Force of the Shore, a moral tale of how modern people are obsessed with how they look and their

status, is a weak track. I don't believe this to be down to the fact that Jansen takes over as principal singer on this track, or to the composition. It's not as dynamic or as gripping as the other tracks. Keep an ear open for Roy Khan, lead singer of 'Kamelot' as a guest singer on the track Trois Verges. This is a beautiful operatic piece with great passion and emotion that will touch your soul. Other recommended tracks include the Irish-sounding Quietus, the thought provoking Another Me and the spectacular Mother of Light. Consign To Oblivion contains some absolutely spectacular musical writing that will not only please the ears, but will give you something to think about for a long time afterwards. ....(8)  
*Gemz Morris*

**Epica - The Score: An Epic Journey (2005)**  
Transmission Records



Basically, 'The Score' is Epica sans metal. The majority of the tracks are instrumental, but contain the passion; the lustre, and the goosebump-inducing qualities that one would associate with Howard Shore's original score for 'The Lord of the Rings.' 'The Score' is in fact the soundtrack to a Dutch movie called 'Joyride', so if you've seen the film you'll be able to remember the story. As the title of the album suggests, the music tells the story of an epic journey and it certainly

takes a listener through one. There are a lot of melodies used in the tracks that one might recognise if they have listened to Epica's other recent album 'Consign To Oblivion.' Hints of Hunab K'u, plus reworked versions of Trois Verges, Solitary Ground and Quietus are featured amongst the instrumental tracks. Simone Simones makes an appearance, singing new versions of the aforementioned tracks with the same passion and intensity that her voice is swiftly becoming associated with. This is a good easy listening album, ideal for kicking back and relaxing to with a glass of wine. Epica fans will enjoy the new renditions of the 'Consign to Oblivion' tracks and non-Epica fans may very well be inspired to find out what this band really sound like. Downside – the instrumental tracks are not really tracks that you would want to play in a club, except perhaps the now more lively version of 'Quietus.' This is definitely a 'listen-to-at-home' album. ....(7)  
*Gemz Morris*

**Faetal – [Sic]**  
(Wasp Factory)



Yes, I know it's not the newest release on the block, but I've only recently obtained a copy. However, this is an album that really is 'that-good', so it's worth reminding people how good it is. If you haven't already got up and got it, then this is a reminder to get up and get it. '[Sic]' is a release that firmly places Faetal amongst the premierships of UK Goth bands. It's a sub-industrial electro-rock-fiend of an album, which fully harnesses an experimental blend

of electronics and guitars. The sound is an electronic skeleton holding things in place whilst the guitars smash into the ribs. This creates a catchy blend of material with enough beat to bop to and enough guitars and abstract electronics to keep the interest right up. There is enough variety to avoid slipping into a dip of repetitiveness, enough of a mark on each song so that it still sounds like the same band. A lot of the electronics create immense soundscapes to give the songs their own dimensions, giving each song a strong hint of character. In short, '[Sic]' was one of the best albums of 2004, Gothic Electro-Rock at it's best. An album well worth investing in and a band showing plenty of spirit in the current scene. Highly recommended. ....(9)

## Gogol Bordello – Gypsy Punks: Underdog World Strike

(SideOneDummy Records)



The New York Times recently highlighted a rise in a new movement of 'Gypsy Punks' within the Big Apple. The band that seems to have made the biggest bang out of the Gypsy Punk explosion is Gogol Bordello, a band with members from Ukraine, Russia, Israel and the US.

'Underdog World Strike' is the band's third album and they create a sound so unique and bizarre that they just might be onto something here...

The mixture of styles creates a blend of what you would expect to hear by the campfire at a Gypsy camp and

some NYC punk, whilst also sounding Mediterranean with an almost flamenco sound.

The cocktail of instruments create some unusual blends, but while offering something I've never quite heard anything like before. On the down side, the songs often seem a little similar at times.

Despite the fact they're more likely to be leaders than followers, the album creates little to make me want to regularly pick it up. Yeah, it might be a rising new scene, but it's a scene which needs to develop a little further. At times the material seems a little over-complicated, which isn't quite what you want from a punk record. Still, likely to be a name you'll hear a few times again and one I'm sure will be linked to bigger and better things - just not quite yet. ....(4)

## Gothminister – Empire of Dark Salvation



Norway's Gothminister offer a twisted, dark and evil spiral of industrial metal with their newest offering, 'Empire of Dark Salvation'

A definite for those with Metal leanings in their musical tastes, this band call to mind Godhead. However, there is more to Gothminister than simple comparisons with other acts.

Interesting, almost epic, electronic arrangements underpin the fiery guitars with "Voice of Satan" booming vocals, to give the impression of Industrial

Metal straight from Hell.

Still, don't let my constant use of the 'M' word put you off, there is enough here to appeal to Goths who like the harder end of the spectrum.

In terms of tracks there's something about the first tracks 'Dark Salvation' and 'Monsters' I just can't take seriously. I don't know what it is, but they seem more comedic than spewed from the lungs of Hell or something. Not intentionally funny, but comedic nonetheless.

Yeah, they do both hit you like a paving slab, but it all goes wrong when the vocals kick in and you can just picture 15 year old boys with 'Crow' face paint throwing devil horns at the stage.

Things to seem to pick up with track 4 'The Calling', which delineates a beginning to their horror soundtrack. Immense arrangements of layered electronics make up the backing, with crushing guitars piling on the weight. Now if only the first 3 tracks were like this!

'Daughter of Satan' is an interlude track that builds into the throbbing 'Forgotten' which really hits the skies with the huge chorus.

'Nachtzehrer' seems a little long-winded. Chugging in at 5 ½ minutes, you feel yourself losing interest quite quickly, however, 'Leviathan' sharply picks up the interest. "In my vision, I saw a circle of light" comes the intro sample; you know that this is going somewhere as the samples build up. Even the verse continues stepping up as more layers are added before ascending at a galactic chorus.

There are some interesting orchestral parts in 'We Die in Dreams' but other than that the latter part of the album doesn't really offer anything of notable interest.

After a while the album does drift into a feeling that you've heard it before, even if it was just 5 minutes ago. Still a lot harder edged than their early material, but despite their name, I think they'd be more likely to find success within the Metal scene. ....(5)

## Invading Chapel – Gothic is Just About Music

(Self Release)

Although I don't entirely agree with the title, I'm not going to let something as minor as this affect my judgement of something major (the music). France's Invading Chapel really are ones for the whole 80's throwback, in fact, you'd be forgiven for thinking they'd climbed into a TARDIS and gone back 20 years to make this. I'll leave it to the discretion of the listener to decide whether that's a good thing or a mad thing. Bands like The March Violets immediately spring to mind, sounding like they did in the 80's only with 21st Century production. Opener 'Erase the Sun' is Trad Goth as you would probably remember it. One to sit comfortably between your copies of 'First and Last and Always' and 'God's Own Medicine'. Invading Chapel are Goth in the whole sense of candles in a church, in fact you could probably imagine that for the ideal live setting for them - a large Gothic throne and dusty leather books....

'Lifear' sees the introduction of dual vocals between male and female but not in a Goth-Metal cliché kind of way, this is 80's Goth, Metal then was long hair, leather gloves and spandex.

Track 3 'Dancing Dressed in Black' is probably the strongest track on the album; a few pinches of The Fields of the Nephlim go into the mix to create the anthem of the album (well, it's subtitled 'Gothic is Just About Music'). One I'm sure will bring some of the older "I remember when Goth was..." types to the dancefloor.

From there on it's a bit more of the same, but nothing really stands out. It's a good one for the fans of early Goth, but limited for its offering to the 21st Century 'scene'. There are better 80's throwbacks, but in fairness, there are a lot worse. So, I'll sit on the fence for this one, a nice addition to the collection if you like your old school Goth. ....(5)

## Nine Inch Nails – With Teeth

(Universal)



I must admit I've never quite realised what all the fuss was with Nine Inch Nails. OK, they do have some strong material, I will not deny that. But I always felt their (or should that be 'his') albums were often far between and rode on the back of two or three strong songs backed with nothing that really makes an impression. Yet, they always seemed to be somewhat of a band placed on a pedestal by many fans and could do no wrong. I sometimes feel if this album was simply samples of Trent farting it would

still be raved about – and said to be "Fresh, new and inspirational" or something. Even though people have been sampling farts on record for years...

However, I am unwilling to judge 'With Teeth' based on things I haven't saw the hype about in the past. So, come on Trent, impress me...

Opening track 'All the Love in the World' is an instant turn off. 6 years in the making, Trent has managed to create one of the duller album openings of all time. It's dire and whiney, "Why do you get all the love in the world?" croons Reznor. Funny, I thought the same thing about NiN!

In fairness, it does use interesting multi-layers of sound, but nowhere near the quality I would have expected. Plus, a slow start to an album isn't always the wisest of moves. Might have worked better later on the album or as a B-side. Plus the piano line is a blatant rip-off of 'Praise You' by Fatboy Slim.

Still, it's a bad start but the rest of the album could be flawless...

"You Know What You Are" starts interesting with the double-drum build up, couple nicely with sirens and a much more upbeat tempo. The intro of this track suggests to me it would have done a much better job as the first track on the album. The layers of samples are arranged better for more efficiency, so it is looking more promising! However, there is a dip in the song that seems pretty pointless and out of place, while the lyrics soon become irritating and repetitive.

However, it has built up my interest. Up until the 3rd track, "The Collector", it's one of those songs that should have been left on the studio floor for people to wipe their feet on as they come in. The words "Half Arsed" come to mind.

The next track I was already familiar with, the track they played on kiddies pop show CD:UK, "The Hand that Feeds".

I'm not going to mark it down for being commercial and catchy, as in a way those are some of its best features. A nice mid-tempo, very good for luring people to the dancefloor to bop around while screaming at their hands.

Joking aside, this has got to be one of the strongest tracks of the album, so most certainly one more likely to be remembered for the next few months at least.

"Love is not Enough" seems to keep up a trend of 'Every other song is boring me'. OK, not as complex as many of the songs on the album, but it's simplicity isn't really effective. A grating guitar noise, topped with more Reznor crooning does nothing for these ears. However, "Every Day is Exactly the Same" follows up on the whole 'catchy/commercial' theme, except much more lower tempo than "Hand..." It has quite a mellow approach; you could dance or tap your foot if you wanted. It does demonstrate more skills of Trent as a songwriter, but that depends on exactly on what you want out of Nine Inch Nails. I'm sure they'll never cop out and do another 'Head Like a Hole' or 'Closer', but if you prefer some of the more abrasive early stuff then this is definitely not an album for you. From there on, the album doesn't really offer much else of note. Yes, even if you get a bog-standard release with no bonus tracks you still get 13 tracks, but too many of them don't pack anything of real interest. Its common for bands to write an album full of good material with one of two fillers, but to me this is more like an album full of fillers with a couple of bits of good material. As a whole the album seems to distinctly lack passion, almost as if it was written out of boredom at times and for being 6 years in the making (or however long Trent claims to have been working on it) it doesn't seem to possess the quality of too many other albums I've heard in that time. Yes, it does have its moments. But even its stronger moments seem to be heading down a more commercial path. The rest just seems plain boring. Still, I know there are people out there who have and like this album, each to their own and all that. But personally, I still don't see what all the fuss is about and I also feel the inevitable success of 'With Teeth' insults many smaller bands who put their hearts and souls into creating albums that simply get snubbed away. Some bands get all the love in the world. ....(4)

## Pain – Dancing with the Dead (Universal)

Admittedly an album I've been pondering about whether to scribble down a review or not. My fears being that the band are a bit too much on the metal side, but my persuasion being that ultimately they're no more Metal than Nine Inch Nails or Rammstein, two bands seemingly popular within the Goth scene.

Pain are a band that was once dubbed by lazy journalists (i.e. not me) as being a "Swedish Nine Inch Nails". Personally, I think this is a bit unfair on the band, as they considerably outsell Nine Inch Nails in Scandinavia and, despite Peter Tägtgren being involved in 4 or 5 bands and producing for other bands, release albums more often. So, what do Stockholm's Pain do then? Well, if you hadn't guessed from my earlier comments, they're an industrial-metal band. Whereby I will warn they may be a little too heavy for some Goth's preferences (in which case, you may as well stop reading now) if you're a fan of the likes of Nine Inch Nails, Pain are a band that are good for showing you how it's done better.

'Dancing With the Dead' is Pain's 4th offering, stand out tracks including the taunting and twisting 'Bye/Die', the doom laden chanting of 'Stay Away' and the atmospheric swaying of 'Same Old Song'

If I had to choose one main stand out track it would have to be 'Bye/Die', carried on the back of drum loops, while Peter's vocals twist and tease and snap. Such as the opening verse, "Tell me/ what do you see when you see yourself? / I don't really get it/ how do you make it through the day without killing yourself?"

So to keep it short, not one for your average Goth, but if you like the heavy side of industrial then Pain are a band you could really do with adding to your collection. ....(7)

## Pro Jekt – S.O.S. (Pure Power Promotions)



A review that's quick and to the point, but for the wrong reasons. Firstly, I'm going to slam the B-sides. They're live tracks taken from a bootleg and not a very good quality bootleg at that. I can't really hear them well enough to pass judgement, so I doubt you will be either. Shame really. However, the title track is a studio recording. A long awaited recording of the bands cover of ABBA's 'S.O.S.' Yeah, the clichés are there, 'Taking a song, covering it and making it sound

like their own' but hey, isn't that what you'd want from a cover? I'm sure many people think that it's their song when they play it live. It's a dark and sinister re-working, quite twisted in places. Very dancefloor friendly in places also, despite being seemingly ignored across the board on setlists etc. Still, good to see them back, just a shame about the B-sides (5) (Low score down to the B-sides dragging the score down.)

## Queen Adreena – The Butcher and the Butterfly (One Little Indian)



'The Butcher and the Butterfly' threatens to be the last release from Queen Adreena. Instead of being some half-arsed 'Best Of' or novelty farewell record, it instead is the complete works of every song they've written since the last album (although, if I know anything about Queen Adreena, some of these songs will have been around before the previous album was released.)

So whether this turns out to be the last album, the full stop in the chapter, or whether they go on to make more and

finally get some recognition, you get 16 tracks for your money.

Sound wise, Queen Adreena don't really try to fit into a genre, they do their own thing which combines Indie-Rock, grunge, Goth, and almost a sprinkle of anything else. Kind of like PJ Harvey joining up with L7 and Hole wanting to be part of the mix. But, in saying that it's not really fair, as Queen Adreena do not really sound like anybody else.

The revolving door for bassists is still in play, but a lot of the work on this album was written with Melanie Garside (Zu, Tabitha Zu, Our Lady of Miracles) taking to bass duties. This means various pickings, including 'Childproof' offer some co-writing by the Garside sisters, which in fact is one of the albums more mellow moments. 'Childproof' is an acoustic number; with Katie's whispering vocals you do wonder why QA don't do more acoustic tracks now and then.

However, 'Childproof' is but one track late on, it's like the calm in the eye of the storm surrounded by more abrasive tracks and the usual Queen Adreena carnage.

I mean that in a good way. For every part that drags you to look closer, there's another part ready to poke your eyes out. Rest assured, Queen Adreena have lost none of their charm.

A good such example of this is opening track 'Suck', you can feel yourself nodding along to the rippling bass lines. The gentle "La La La's" come to take you in until the scream of "Go!" and the rough-edged chorus slices into you.

Equally, 'Medicine Jar' has a very catchy intro, to lead you into the false sense of security that this is one of the albums mellow tracks and like 'Suck' whereby the verses are nice and poppy, the chorus hits the screams and banging.

Although with all my talk of screaming banging and rough-edged chorus's you'd be forgiven for thinking the album wasn't very good. However, Queen Adreena are one of those bands that can turn this into something overall that works rather well. Perhaps it's the song writing relationship between Katie and guitarist Crispin that helps balance the rough with the smooth and the calm with the carnage.

Track 3, 'Ascending Stars' is slightly mellower, there's a bass rolling throughout to give a rumbling drive to a more accessible track on the album. The most accessible track is 'Pull Me Under', which is also perhaps the most accessible track they've ever written. Soaring verses and a huge chorus that hits sky-high.

'Racing Towards The Sun' packs an opening beat like a bag of hammers falling down some stairs, but utilised to great effect to great an up-tempo song with a less-than-traditional beat pattern.

'FM Doll' is classic Queen Adreena, a huge stomping beat carrying a swaying bass and screeching guitar effects packed with the whisper-to-scream vocals. A track that is a guaranteed fans favourite.

Of course, with 16 tracks it's not really possible to visit every last track, so the last track I'll visit is the closing track, 'The Butcher and the Butterfly'. Almost wild and untamed it sums up the album, packed full of rough-edged guitars a stomping beat although a more melodic twist to the vocals.

The song plays into the ending of the album which ends with the cry of "His wings are torn/ my baby's dead"

Perhaps the perfect ending to what could be their last album. But let's hope it's not. ....(8)

## Spit Like This – Sleaze Sells... But Who's Buying?

(But! Records)



Spit Like This have the dubious distinction of having been voted 'Britain's Trashiest Band'. In addition to this, the paraphernalia that has been included along with the CD, their first commercially available, suggests you've either already heard about them, or are very likely to soon. This E.P. topped Amazon's pre-release charts and sat quite high in Amazon's rock charts. Spit Like This are a band most certainly making a name for themselves.

Spit Like This sound lies somewhere between Rachel Stamp and The Murderdolls. They've got the whole sleaze/glam rock thing going on, with an injection of Metal. Although that's most certainly not to say they're not Goth friendly, they do cross that line quite a lot and I could easily see them on a bill with Devilish Presley or played alongside them in a DJ set.

They also boast the very Goth-Friendly t-shirts at

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

The main standout track has to be the opening track 'Trick or Mistreat' which is almost like a Rocky Horror Fairground visit! The video for this track is also enhanced onto the CD.

Another track of notable interest is the anti-Chav taunts of 'Gay Man', which they boast to be the first commercial anti-Chav song.

Overall, a band I'm sure we're not going to hear the last of with this release and one I'm sure people will happily argue about whether they're Goth or not. Without being the first to argue for either side, I'll just happily leave it at "Who cares, the music is good?" I'm sure this is not the last I'll hear from Spit Like This, but an album will really test their talents. ....(7)

## The Cruxshadows – Fortress in Flames

(Dancing Ferret Discs)



Unfortunately when picking up this CD there was an instant turn-off before I'd even pressed play. 11 of the 14 tracks are tracks I already own, although these are now presented in remix form. Yes, this is mainly a remix album. Of course, remix albums have their ups and downs, but personally I'm not a fan of an "Every other album is a remix album" policy. But it's always worth at least a listen. There are lots of good remix albums out there.

Now, the way I see it, there are two main purposes of doing a remix. One

is to improve the song dramatically. The other is to alter the song dramatically.

The problem with 'Fortress in Flames' is that at many times the remix does neither. And do we really need 4 different mixes of 'Citadel'?

Subway to Sally's remix of 'Winterborn' does admittedly change the track dramatically from the album version. Appearances are deceptive, though, as it seems to be a remix of the acoustic version from the last remix E.P. thing they did. Still, gives a nice medieval feel. What it loses in dynamics it makes up for in atmosphere. But the extra 6 minutes does get a bit tiresome!

Also Razed in Black do an interesting little number on 'Cassandra', making it far more up-tempo, analysing it seems all they've really done is add a beat to the song. It seems to transform a popular but slow song into something more dancefloor friendly. Wish they hadn't added those Ibiza-esque samples though.

The Cruxshadows own remix of 'Flames' is quite interesting, very stripped down. So again, going for the whole atmosphere thing. A much more mellow and melodic track.

'Untrue' is another remixed track which seems to work quite well. Trevor Brown seems to have put a lot of effort into the mix, creating some very interesting sample effects. Probably the best remix on the track, which also includes some of the vocal re-recorded for it.

Ego Likeness offer a remix of 'Cassandra' which works well. A much softer intro, which adds beats and then shifts the tempo. The addition of the female vocals is a nice touch. Some of the keyboard effects add to the songs dynamics. The twin speeds of the song do work quite well.

The other mixes aren't really worth writing home about. Well, not worth the price of the stamp. For the best part think of the original song and add a flat beat to it and a couple of samples.

Of course, this does assume you've heard the original song. If you haven't, then I would recommend 'Ethernaut' as the originals are mostly superior to the mixes.

However, what of the new material?

Well, opening track 'Dragonfly' is a very strong track and likely to be the next CXS floorfiller. An anthemic 6 minutes plus with a pulsating beat and the usual violin effects, it continues really where 'Ethernaut' left off, but does seem to be voyaging into a more commercial realm.

At first I thought 'Edge of the World' was a remix of an older track, as it's the same sample. But no, it's a new song. Not the strongest of new tracks either. I would have thought this was more filler for the next album, rather than a 'teaser track' in advance of it.

Finally, 'Fortress (Eyes to Heaven)' has a very interesting violin intro, which builds well around the keyboards and beats. The spoken vocals compliment the intro to the main track. It's a slower number, building around the almost classical violins as the sounds weave in and out of each other to create an almost hypnotic sound. Smart!

So, in short. Yes, I did quite like a small handful of the mixes in the end. Some of the others did have me scratching my head wondering 'What's the point?' The best bits could well have gone to make more of an E.P. at a lower price.

Of the new songs, I do think 'Dragonfly' could be their next big song, but it could be worth waiting for the next full

album. ....(5)

## The Dreamside – Open Your Eyes

(Dancing Ferret Discs)



Must admit, I'd never previously heard of Holland's 'The Dreamside' before. So, pre-research I thought they were a new band. Post-research I've found they've actually been going 10 years and have a had a good few albums out. So I feel a bit of a pillock. But never mind.

'Open Your Eyes' is a 5-track single, with a multimedia extra section, for good measure. Unfortunately, 2 of the 5 tracks are remixes, while one is merely a single edit, which is only 15

seconds shorter than the album version, which is also present.

So, it's 2 tracks and remixes you get really.

First thing of note is that the title song has a guest vocalist in the form of The Cruxshadows' Rogue. If they were crap I'd say they were trying to get popular off another band's success.

However, they're not crap.

'Open Your Eyes' is an immense track which comfortably pushes all of the right buttons to become a track that has massive cross appeal potential.

The male and female vocals swirl around each other over a track that's trippy yet powerful, beautiful and mesmeric and has enough there to whet the appetite of Goths, Goth-Metallers and even EBM fans.

Kemi's vocals are a big focal point of the song, and are complimented nicely by Rogue's, but that's not to take anything away from the rest of the music, which adds to the atmosphere of the song. The effects hit at all of the right times to create a very powerful song that makes you want more.

The remixes are a lot trancier and offer a lot more to the fans of the electronic side of the scene.

B-side 'Spin Moon Magic' is a lot more rocky and heads more into the softer side of the Goth-Metal scene. But still, it does provide a taster for the forthcoming album.

Speaking of tasters, perhaps the ultimate taster is in the multimedia-enhanced section. A "Making of the Video" for 'Open Your Eyes'. It's simply a lot of 'behind camera line' footage. No spoken word or explanations, which is a shame. But it does have you wishing to see the full video, or maybe that's my penchant for girls and fire?

The Dreamside are a band that I may not have previously heard, but I'm now very excited to hear what their full album is like. The single indeed provides a very mouth watering taster. ....(8)

## The Dreamside – Spin Moon Magic (Dancing Ferret Discs)



I must admit, the press release that accompanies this was a little bit of a turn off. It's a good job I'd already heard the music before reading this. When the first line of the press release reads "Before Evanescence or Within Temptation..." you instantly stop and think "Not another one!" If I had £1 for every band that threw something like that in their press pack/emails/etc this mag would pay for itself. There's something about the "But we were doing it first!" that to me seems a little bitter that a band came along after

them and got the credit for something they'd been doing for years. Which is fair enough, but I suppose there's no time for spitting dummy out and more time for proving your worth and quality.

First off. Let's bury the comparisons to Goth-Metal acts. Yes, The Dreamside are around the Goth-Metal line, but they choose to dance on the Gothic side of the line. What this does achieve is a sound that would be appealing to fans of Metal, Goth-Metal and those that hate everything about Goth-Metal. So, have The Dreamside hit the nail on the head?

A lot of the tracks do border on the fantasy and, if you'll excuse the inevitable cliché, do often have a kind of dream or trancelike state to them. One of the albums later tracks 'Slay Your Dragons' is around there, almost hypnotic and dreamlike as Kemi's vocals sway you in.

'Dreaming All of You' is also trancey and dreamy with the hypnotic whispers of "I'm dreaming all of you" backed with the pulsing siren of "We are one in two"

However, thankfully the entire album won't put you in a trance walking around saying, "Must go to Holland and find The Dreamside". Or something. I should really mention the single, "Open Your Eyes". I've noticed it already surface on quite a few playlists, it's amazing how many more people take notice when you've got an established guest singer (in the form of Cruxshadows vocalist Rogue). Let's take nothing away from the band here, it is a good song (even if not the strongest on the album) but it's a shame it's took a guest star for people to take notice, some of the other tracks should help do that for them!

One such track is opener 'Into a Frenzy', not quite as chaotic as you would suspect, but a nice build up before an almost whip crack stirs the chorus into a soaring beast.

'Forsaken' is another one with a huge chorus, mellow vocals ascend into an almost white light as the vocals hit you, "I saw the sign/ as she had foretold/ as she had foreseen/ Am I forsaken?"

'The Feast is Set' adds a piano into the mix between the beats and the guitars to add to the effects.

The music is also very visual. You can just imagine the band playing live in a smoke filled dungeon creating a setting of enchanting magic. And if you need any visuals outside your imagination, the video for 'Open Your Eyes' is on the CD as an enhancement.

So, back to the beginning. The justification of "We've been doing this longer" wasn't really needed. The band doesn't really sound like the bands they said (although do seem to possess similar spiritual-esque energy to Within Temptation) and are finally a Goth-Metal band on the Goth side of the line. ....(8)

## The Rasmus – Hide from the Sun (Universal)



I'm sure, regardless of your opinion of The Rasmus, that you will agree The Rasmus arrived with a big bang of hype and expectation. This does of course pose the instant problem of creating a follow up album in a "damned if you do, damned if you don't" scenario. If the album sounds exactly like 'Dead Letters' people will criticise their repetition, but if it sounds different, people will criticise the changes.

Regardless of individual opinion, overall I feel 'Hide from the Sun' is

vastly musically superior to 'Dead Letters' far more variance between songs and much to my liking the whole album sees a much darker side of The Rasmus than previous offerings showed. There's also a constant theme throughout the album of hiding and escaping, perhaps a reference to trying to escape the media's eye during their launch to success.

Yeah, I'm sure there are plenty of people who are hoping to find 'In the Shadows' part 2, well, 'Night after Night (Out of the Shadows)' is the lyrical sequel. However, despite having lyrical references, sounds vastly different. It's almost a roller coaster of a track, hitting lows and highs, but without going off the rails.

Opening song 'Shot' is a tasty beginning to the album, demonstrating progression on Lauri's vocal range, dark verses that really takes off for the chorus.

'No Fear' is a bit of an iffy one, the chorus of "No fear/ destination darkness" seems a little corny, but is one of the albums few weak points.

Other highlights include the eerie 'Dead Promises', accompanied by some nifty orchestral movements in the form of fellow Finns Apocalyptica, as well as forthcoming single 'Sail Away', a surprisingly mellow moment for them. In overall, I'm sure many readers will have made up their mind on whether to check out this album or not based on what they think of The Rasmus in general. Personally, I feel it's their strongest moment to date, while the extra dark edge could mean this album has even more potential to draw in new recruits to the scene. Well, that looks good in theory, but we'll have to wait for the reality. Hell, for all we know the mainstream press could have dumped them for somebody else... (8)

## Uninvited guest - faith in Oblivion.



### Track #1 - Cross My Heart.

Some interesting heavy guitars that are vaguely reminiscent of the Dream Disciples' 3rd album and marked out by some rather clever changes of vocal style and pace. This track could well become a powerful dance floor filler. The track is lively, powerful and filled with some old style industrial - goth beats and guitar work. 'Cross My Heart' would fit well with some NIN or Dream Disciples.

### Track #2 - Angel Boy

'Angel Boy' opens with another heavy guitar and percussion intro before dropping into a slow and languidly dark sound and pace, rising and speeding up at the chorus. This coupled with crisp, clear diction and vocals makes Angel Boy a very good, effective track.

### Track #3 - Beautiful Orchid

Marrying electronica and guitars to great effect, 'Beautiful Orchid' borrows cleverly from the genres of rock, EBM and guitar-based goth to create a powerful and danceable track that is probably the high point of the album. Lyrically the track cleverly married the sub-cultural "otherness" that was also the subject of 'Angel Boy' with the anti-religious diatribe that follows in later tracks, although mercifully not by ramming it down your throat quite so much as later tracks on the album do.

### Track #4 When your dead.

Ah well if the previous track was the high point of the album than this is a strong contender for the low point. The track is little more than a spiteful attack on religion in general and Christianity in particular, and it's not a terribly well executed one either. It lacks the slyness of KMs "Anglefly". Musically it's fairly dull as well.

The net effect of the track is to leave the listener feeling as if they have been subjected to a prolonged door-stepping by the Atheists' Witnesses.

### Track #5 Hollow.

A nice, floaty little track with some gentle piano that wouldn't sound out of place as elevator music or as a tampon add. There is nothing wrong with Hollow as such, its the sort of track you may expect to find on a tape you bought from a cluttered little new age shop that smells of Nag Champa and sandalwood when you tell the kaftan clad middle aged shop assistant that you fancy a change from your usual whale song and frog fart ensemble. Not my cup of tea at all but very relaxing and gentle if that's the sort of track you like.

### Track #6 Holy Infanticide

Hello, the Atheists' Witnesses are back again. Quick, hide under the stairs and pretend to be out till they sod off and bug some one else.

Marrying a sound that is in parts reminiscent of the dream disciples whilst being in other parts reminiscent of the 80s American stadium rock we all love about as much as we love stapling our scrotums to our foreheads. Again a derivative anti-religious, anti-globalisation, anti capitalist ditty delivered with all the subtlety of Boris Johnson and the political acumen of Forest Gump, making this musically average track a chore to listen to.

### Track #7 Tool of Control

Oh goody, yet more from the Atheist Witnesses. By now I'm not certain there's enough room in my throat to ram any more of this message down,

and I'm getting a wee bit bored with the whole thing. However, lyrically this track is a little more subtle than the previous ones and musically there is some interesting electronica in the background, even if the guitar work is a tad uninspiring.

The vocal work is interesting, reminiscent of a late medieval period bawdy bards epic, which makes the track worth listening to.

I feel the track suffers a bit from its location on the album. By the time I got to it I was beginning to get really annoyed at having the bands atheist agenda forced down my throat, however if you listen to the track out of context its fairly good, and I don't mind a track having an agenda when its well executed.

**Track #8 The Devil's Toybox**

Given the tracks title and the rather tedious theme that had been developing I almost gave up on the album at this point. In fact if i hadn't agreed to review it I would have stuffed it on a shelf and largely forgotten about it by now. However, I'm glad I didn't. The Devil's Toybox is a joyfully tongue in cheek track about the goth scene that manages to be as sly and observant as Voltaire, to whom it can be favourably compared. I've no doubt the track will be snubbed by the type of people who take themselves and the goth scene in general far too seriously, but for me this was a welcome note of levity that was quite a nice surprise.

The relatively simple metre works perfectly and is complimented by the occasional odd little sound effect that makes the track such a joy.

If you like "If I only were a Goth" by Thou Shalt Not, you should love this track.

**Track #9 Requiem**

A haunting balladic track that seems to be right out of 'Phantom of the Opera'. There is some beautiful vocal work coupled with string section sounds that rise to near-crescendo in places.. This track is beautiful, haunting and melodic and deserves to be more popular than it ever will be. Next time some one is complaining about "that noise you call music" play them this and point out the similarities it has to the work of Bertold Brecht. A first rate track.

**Track #10 Bows and Angels.**

A musical styling not a million miles from that of Evenescence, and lyrically yet another "we hate religion so there" track. Better done this time than in most of the rest of the album, but still rather forced.

Overall  
Overall this album has some good points which are undermined by the way the anti-religious message is rammed home with no subtlety or imagination. I had hoped Goth had grown up enough to leave such teenage antics behind, especially in a world that needs more tolerance of other's beliefs and not less, so I'm quite disappointed to be proven wrong. However, when the band concentrate on their music and not the anti-religious message they show some promise. If the next album has more "Angel Boy", "Beautiful Orchid" and "Requiem" and less "When You're Dead", "Holy Infanticide" and "Hollow" I foresee much higher marks, and with luck higher sales figures, in the future. ....(5)

*Bryan Irving*

**However... our editor had some different opinions...**

The debut offering from Staffordshire four-piece Uninvited Guest hits all of the right notes. 'Faith in Oblivion' provides a soundtrack to a film that Tim Burton hasn't made yet. The musical style is similar to that of composer Danny Elfman to create a 'Nightmare before Christmas' at any time of the year.

Opening with the 'Cross My Heart', a cold and twisted anthem with the end of each chorus sneering "I cross my heart and hope you die!" Pleasant! I'm sure everybody knows an 'Angel Boy'; this song packs a huge chorus and tells the tale of a rather feminine Goth male, "He was born in a part of the city /Where boys will be boys/ And girls will be girls/ He ran away from the part of the city/ And no one gives a damn..."

'When Your Dead' is one of many tracks that hits on an anti-religious theme to the album, but don't get me wrong, despite the constant theme, it's not an album full of identical songs.

The strongest track on the album is undoubtedly 'The Devils Toybox', the eerie intro building into a strong track which should see them among the big boys. But, possibly likely to go criminally ignored.

So, in short, a debut album that has already given them a slot on Beyond the Veil's weekend event and one that can only lead to stronger things. ....(8)

Kevin Morris

**V/A – This is Industrial Punk**  
**(Oktober Records)**

I must admit, I'm usually an instant critic when it comes to compilation albums. As a general rule it's often a high price to pay for one or two half-decent songs. But, instant thumbs up goes to the big sign "Pay No More Than £2 For This CD" written on the back. £2 for ten artists is rather good



Roll', another up-tempo track packed with enough to get you hopping and screaming the chorus cries of "Jesus Christ and Rock & Roll"

The 'Midtable Obscurity Mix' of Action Directe's 'Better Dead than Red' strips the song bare. You can read the full review of their EP elsewhere in this issue, so I won't repeat my comments.

'Fuck the Police' isn't the best Je\$us Loves Amerika track I've ever heard. Dark and sinister with a trippy beat, but a little bit weak. I've heard them do better.

History of Guns deliver the whole Industrial-Punk thing to a new level with 'Your Obedient Servants', with snarling punk vocals over a loop of beats and some traditional punk style guitars. This one could be a hit with the crossover fans.

Deadpan's sound is very unique. On the punk side they remind me of some of the 90's post-punk acts like Accept, smashed straight into an electronic wall. Very interesting!

Deathboy's 'Cheap Shot (Drunk and Punk Mix)' is a spiral of loops and hooks; an experimental hybrid fresh from one of the UK acts that work harder than they get credit for. 'Cheap Shot' is one of the band's more accessible tracks, but a great one to help get interest in the band.

Katscan make an appearance out of hibernation (yes!) for a new track 'Feed and Breed'. If you thought 'Feral Bios' was good, then 'Feed and Breed' teases that the best could be yet to come from them.

Of course, there are other bands on here also with some tasty treats which could well introduce listeners to new bands, while hearing new tracks from bands they currently like. At £2 you can't be robbed! Go to [www.thisisindustrialpunk.co.uk](http://www.thisisindustrialpunk.co.uk) as soon as you can to hear the new wave of the industrial revolution for yourself... ....(8)

**Zeitgeist Zero – Zeitgeist Zero**  
**(Self Release)**



in quality.

The vocals on 'Decay' are almost like haunting whispers, backed with a pulsing beat to get your heart racing. However, 'Outside' seems a little tedious and long, the sliding vocals don't seem to work.

Then 'Dark Lullaby' is exactly what it says on the tin. One of the darkest tracks on the album, an electronic recreation of a twilight hour and things going bump in the night, while the vocals sooth "Close your eyes and drift away/ Don't wake up, stay this way"

Dipping back down, 'Kill Your Idols' seems almost clumsy at times and again seems unnecessarily long, so gets a bit drawn out and long. Especially the repeated lyrics at the end of the track.

'Tombstone Tourist' is packed with cyber-metal beats while capturing an electro-graveyard-by-midnight atmosphere with some rather nifty vocal effects. Reminds me a little bit of Fear Factory, except Goth.

A rather interesting track is 'Bride of Frankenstein' which is almost like Zombina and the Skeletons getting an electronic make-over. Rock 'n' Roll carried along by an electronic backbeat.

The last track of notable interest is also the last track, 'The Beasts Under My Bed'. Another beat-frenzy to create another pulsating dancefloor track.

So all in all, what they do offer is almost like a sound track to a Cyber Hammer Horror film, giving themes of Vampires and Monsters an Electro-Goth touch. There is room for improvement here and there, but enough quality tracks to make them a band worth checking out. ....(6)

going. Although, if all of the tracks were poor, it wouldn't be much of a bargain! What you get is the answer to the ultimate question. No, not 42. But, where the ultimate question is "What exactly is Industrial Punk?" the CD shouts the answer to you. "This is Industrial Punk"

Caffeine Kill open the CD with a demo of their track 'Never Change'. Up-tempo and most certainly dancefloor friendly, a constant pulsing beat builds up to a racing chorus. Following that is Fuzzgun Sniper with the religious bop along 'Jesus Christ and Rock &

Leeds' Zeitgeist Zero seem to have been building up a lot of memento lately, having popped up for appearances recently at Dark Salvation and Beyond the Veil. Between the two they also unleashed their debut self-titled album.

So, what do they have on offer? Simple enough, they've got the influence-cocktail thing going on which manages to produce some extremely dark, yet accessible, female-fronted, Electro-Gothic tracks.

The album seems to dip up and down

# Zombina and the Skeletons – Mondo Zombina E.P.

## (Self Release)

After being very impressed with them live at Whitby 2004, I'd personally been very anxious to hear Zombina on record. Hell, if the truth be known, I was interested in them in the early days of Scumscene in Kerrang! I'm sure I wrote to them when I was doing the old 'zine and didn't get a reply... But, I'm not one to hold petit grudges. So, lets judge them on the now. 'Mondo Zombina' combines a blend of The Misfits, The Munsters and the 1950's into a lethal cocktail. It's like somebody dragged some old 50's Rock n Roll out of the grave and forced some life into it. This is Rock N Roll made for your Prom Dance when you're dead. Yeah, it's a bit 'old school' but it certainly doesn't sound dated. ....(6)



## MAGAZINES

### Black Velvet – Issue 45

£2 - More info from [www.blackvelvetmagazine.com](http://www.blackvelvetmagazine.com)

Perhaps the longest running fanzine that I've encountered. You can see why! A little low on the Goth content, although this issue does have an interview with Wednesday 13 and does often venture into glam and glitter territory. Absolutely jam packed with reviews in amongst the band reviews, which include Finch, A and Halifax. Despite only actually being 40 pages you feel there is much more in there. Most certainly a good read, brought to you by an experienced and quality writing team.

### Devolution – Issue 6

£1.50 - more info from [www.devolutionmagazine.co.uk](http://www.devolutionmagazine.co.uk)

Devolution Magazine has a nice cross-over thing going on. The cover reads

"Goth – Metal – Punk – Art – Fashion – Noise" and that's pretty much what you get. A skim over the scenes with a nice pinch of each and especially good for Goths that also want to read about metal and vice versa.

The cover stars are Theatre Des Vampires, but Pro Jekt are also interviewed, along with an article into the Church of Nightbreed and other underground bands such as Slunt and X Sister Z. The reviews offer a nice pick 'n' mix as well.

This issue also has a fashion spread from Little Pink Faery.

Recommended for anyone who likes a source of Goth and Metal in one mag.

## Unscene – Issue 1

£2.95 from 31 Dunedin Avenue, Hartburn, Stockton-On-Tees, TS18 5JH

I've seen a lot of threads pop up around the web about potential new magazines. I've personally felt that the existing magazines generally cover the scene, so any new ones that emerge really need to make an impact, and/or offer something the other magazines don't.

Easier said than done.

Unscene give it a good stab, they dive straight in taking the financial risk of going full glossy from the word go. This brings a mild murmur of approval before I look further. However at 32 pages it's a bit thin on content. Also, the magazine lacks a real focal point, if I saw this in a shop I wouldn't know what to expect in the pages at a glance. The front cover shows a photo of a model, yet the actual magazine contains no fashion or photography work. In fact, the majority of the content is actually musical content.

There is a good mix of bands interviewed, from trad-revivalists All Living Fear to the bleepy Ovni, as well as bands like Killing Miranda and Faith and the Muse. Interesting mix I do admit, but too many questions are repeated throughout the interviews.

Some of the reviews are uninformative, including summaries of "buy this now!" with no real incentive to buy it and a live review that is 95% build up to the main review. However, the real downside to the magazine is the "De-Gothing of London" article, which is likely to leave many fans, promoters, DJs and bands a little bit peeved. There was a point in there somewhere but it was lost amongst the insults and the attitude. Plus, can you really take an article seriously that moans about lack of gigs in London?

There is a lot of promise in here, but I think Unscene need to be careful about some of their more controversial articles.

However, in fairness, this is not bad for a first issue. I'm sure Unscene will develop along nicely, but it's all part of the learning curve.

## Dracula : The Ballet

### Northern Ballet, West Yorkshire Playhouse, Leeds

Friday 2nd September 005

The *Northern Ballet's* latest production of 'Dracula' begins with a pair of black horses pulling a coach around an eerily lit stage. This impressive effect was beautifully, choreographed, danced, and lit, setting the tone for the entire performance.

The prelude also marks another characteristic of this production - imaginative and impressive use of stage machinery, lighting and curtains to enhance the ballet.

The story is, of course, familiar. Jonathan Harker travels to Transylvania, to aid a mysterious Count in buying property in England. Even if one was unfamiliar with the motifs, the tender and emotional way in which **Patrick Howell** and **Keiko Amemori** danced Jonathan and Mina would have told its own story. The journey is told in stage effects and dance, more effective than I would have believed possible. The power struggle between Dracula and Harker is danced to absolute perfection by **Jimmy Orrante**, whose performance contains echoes of many familiar screen portrayals of Dracula. The most menacing steps call to mind Lugosi's seminal interpretation, and Max Shrek's terrifying creation. Once again, the utilisation of moving stage props lends weight to the performance.

No-one who has seen 'Dracula' can forget Harker's seduction by the Brides of Dracula; this performance captures the eroticism, violence and strangeness of this scene in a prolonged set-piece.

The story progresses, quite faithfully to Stoker's novel, to England. The death of Lucy (**Georgina May**) is perhaps the stand-out scene of the entire piece. A strobe light and tableaux styling lend this scene power and pathos without ever descending into the maudlin. Strong performances from all the male leads mean it is hard to choose a stand-out. Every one of them had a scene that was powerful and memorable. **Steven Wheeler's** careful, almost mincing steps as Van Helsing; the manic energy of **Sebastian Lowe** as Renfield; the effusive emotion of **Hironao Takahashi** as Arthur Holmwood, and the studied sadness of **Darren Goldsmith** as Dr Seward all deserve mentions.

Lucy's funeral and staking can only be described by one word - stunning. Once again, references to films are apparent - most obviously, Francis

Ford Coppola's version of Dracula. However, you quickly forget these as you become engrossed by the powerful, physical dancing. The special effect that signals the beheading of Lucy actually drew screams from the audience. **Georgina May** manages to be menacing in a huge costume, crawling into a coffin - no mean feat for a dancer.

The seduction of Mina gave us a chance for a really good look at the stage presence of **Jimmy Orrante**. His powerful build is put to great effect in a scene involving a stage bed. The decision Mina is being forced to make is perfectly portrayed by **Keiko Amemori**. The subsequent flight turns the usual story on its head, with Mina chasing Dracula of her own volition, as opposed to being a tool of the men who wish to end his existence. This is an interesting interpretation of the story, barely hinted at in Stoker's book.

The final scenes, in which Mina is marked and Dracula dies, once again make wonderful use of stage effects and machinery. These are used as an enhancement to the performance, and do not intrude on the performance. I was completely caught off guard by Dracula's death, and spent the journey home puzzling out how it was done.

The final movement of the dance shocked the entire audience, once again drawing screams. I won't spoil it for you though.

Minimalist sets and beautiful costumes, fantastic performances, and a shock at the end. This was definitely a night well spent. Highly recommended.





# Clubbed To Death

## at The Charnel House

**Currently clocking up into its 5th year, The Charnel House is now Newcastle's longest running Goth night (well, of those still running).**



Over that time the night has visited 3 different regular venues as well as establishing enough support to move from a Thursday slot once a month, to its current Saturday home, twice a month.

A fortnightly affair where you can hear Goth throughout the ages, without having to sit through long bleepy sets. There is a minimum of EBM/electro that does get played, but mainly those bands that cross-appeal to both sides of the scene, so Wolfsheim, Mesh and Apoptygya Berzerk do crop up in the playlists from time to time, subject to requests and the crowd on the individual night.

The main DJ is **DJ Ghost**, who has had a long run of experience as a DJ, including *Graveyard*, *Contamination Radiation*, and the *Whitby Dracula Society* ball as well as

being the most sought after DJ in Newcastle for the private parties and wedding receptions of the Gothically inclined. Along side Ghost are regular DJs **Viper** and **Marie**, and the night has also played host debut sets from many new local would-be DJ's. OK, so one of them was yours truly,

but I assure you there is no bias in my writing! I'm not like that!

Butlers has large dancefloor so can safely hold a lot more bouncing bodies. However, as is always the case with these things, the number of dancers invariably expands to fill the space available. Since the Gents toilets are located on the far side of the dance floor it can be tricky to reach

without risk of mild concussion during the more popular dance floor tracks. So be advised, and try to plan your potty trips around the set.

Although the Charnel house is accessed via a flight of stairs from street level, the Charnel house "access team" are on hand to assist wheelchair users who wish to attend, and are very efficient at getting both people and their chairs up and down. Nonetheless a lift would be handy! But it does add to the general friendly "extra mile" atmosphere to the night.

One of the weaknesses of The Charnel House is that it unfortunately has to shut its doors at 11pm. Although this is one of those catch 22 type things, I understand the venue would prefer a larger attendance before utilising the 1am license (Due to the cost of staffing the venue), while a lot of locals don't want to go because the night finishes at 11pm.

Hmm. I think if you're local and haven't been to The Charnel House you should flick back a few pages to read my ponder.

Of course with a 6.30pm start the event is still open for 4 and a half hours.

Renowned as an incredibly friendly club, new faces are always made to feel welcome by both the staff and the regulars. If you are new to Newcastle and want to make friends in the local Goth scene this seems to be the fastest and easiest way to do it.

**The Charnel House**  
**Nun Street, Newcastle-Upon-Tyne**  
**6.30pm-11.00pm**  
**£3.50 entry.**

**Membership scheme available with discount entry for members and other goodies!**



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