

THE RETURN OF

THE WORST FANZINE

Issue 1: Spring 2004

£3.95

BACK FROM THE GRAVE!
By Popular Demand

Inside this issue:

LACUNA COIL

"We have to thank Evanescence"

Cauda Pavonis

Libitina

Screaming Banshee Aircrew

Posionblack

The Sisters of Mercy

Gothing it up 80's style

Fashions to die for

The Worst Fanzine

Plus: The Damned, Alice 2, 616 Abortions

Advice and a whole lot more

CAUDA PAVONIS

NEW LINE UP - NEW ALBUM

SIGIL

11 signs for the Initiated

Featuring 4 new tracks plus

Wardance, Love Like Broken Glass, Bloodkiss, Sanctify

Dusk 'Til Dawn, Dead Man's Gallery & Controversial Alchemy

All by the New Line Up



WORLDWIDE DISTRIBUTION

RESURRECTION RECORDS, 228 Camden High Street,
Camden, LONDON, NW1 8QS, UK

ALSO AVAILABLE FROM

CAUDA PAVONIS, 15 Southernhay, Staple Hill,
BRISTOL, BS16 4LS

Telephone +44 (0)1179570268

EMAIL: initiates@caudapavonis.com

www.caudapavonis.com

www.littlepinkfaery.co.uk

CUSTOM HAND MADE YARN FALLS
FABULOUS FALLS AT FABULOUS PRICES!
wholesale orders also welcome

Kitten Falls

Wool Falls
Tubing Falls
Mixed Falls
all at affordable prices!

www.kittenfalls.co.uk

4th/5th/6th/7th March 2004

Dance of the Vampires 4

&

MORCAMBE GOTH FESTIVAL 2

the Beautiful Deadly Children MECHANICAL CABARET
KILLING MIRANDA *Midnight Configuration*

the last cry
The Screaming Banshee
Aircrew

GOTEKI
www.goteki.com

TIN OMEN ★ ACTION DIRECTE ★

plus Black Market

Tickets £23.50
Chqs/PO's to Morecambe Goth Festival
17 Hornby Terrace, Morecambe, Lancs
LA4 5QB

Tel: 01524 410290

www.morcambegothfestival.com

EDITORIAL

Music Editor
Kevin Morris

Fashion Editor
M. R. McGowan

Designer/Art Director
Lars Hagman

Contributors
Bryan F Irving, David Marshall

Printing
Alpha Graphics

Circulation Director
Kevin Morris

DISTRIBUTION

**Advertising Hotline,
Subscriptions and email:**
twf@thecharnelhouse.com

website:
<http://www.thecharnelhouse.com>

Disclaimer: The Worst Fanzine is an independent publication, which strives to offer an impartial view of all aspects of the Gothic and Alternative Scene.

The Worst Fanzine strives to avoid politics of every nature and has a strict editorial policy against the publication of religious, political or pornographic material.

The editor reserves the right to alter manuscripts submitted to meet editorial guidelines.

Material is submitted on a freelance basis and any views expressed, especially within review sections, are not necessarily those of the editor.

Whilst we aim to achieve a high standard of printing and image reproduction, neither The Worst Fanzine nor its editor can be held responsible for the reduced quality of compressed images submitted via email or as jpeg formats. Likewise, we cannot be held responsible for discrepancies in any images that are submitted outside our guidelines.

Advertised products are not necessarily endorsed by The Worst Fanzine.

Copyright Information: All photographs, articles and artwork are copyright to The Worst Fanzine, unless otherwise stated. To reproduce them without the editor's written consent is an infringement of copyright laws.

CONTENTS

Music

Cauda Pavonis

Bristol two-piece branch out and recruit a guitarist

Screaming Banshee Aircrew

First they're crashing planes, now sinking ships - don't lend them your car.

Poisonblack

Side-project of Finnish group Sentenced.

Libitina

Walking the Shadowline with Sheffield's finest.

Lacuna Coil

Italian Goth-friendly act on the verge of hitting the big time

Lifestyle

Dressed to Kill

Fashions to die for

Gothing up 80's Style

We let our fashion editor loose on two Charnel House members.

Regulars

Incoming

All the latest news and happenings.

Plus Ask Arthur, help and advice from a furry agony aunt

Epitaph's

Letters from the Grave

Wonders of the Universe

Our Editor pondering the mysterious that surround us - such as French Connection t-shirts.

A Beginner's Guide To Goth

This issue, The Sisters of Mercy

Living Witness

Reviews of live performances

Audio Autopsy

The latest CD's under the knife

Clubbed to Death

We paid a visit to 'Contamination Radiation' in Newcastle



7



12



15



18



31



21



25



4



10



11



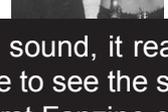
28



34



37



42

Hello, and welcome to The Return of The Worst Fanzine. As much of a cliché as it may sound, it really is back by popular demand. There have just been loads of people commenting they would like to see the series continue. Well here it is, I hope they bought it! Although changes are afoot within The Worst Fanzine camp. As you can see the magazine looks nicer, is concentrating more solidly within the Goth scene, but is not restricting just to music, but lifestyle as well. A lot of these changes come slightly tied in with a new team. The Worst Fanzine is now presented by The Charnel House, which for those of you who do not know, is a popular Goth night in Newcastle. Currently the longest running Goth night in Newcastle.

As you can see within the magazine, we have lots of new articles and features, such as 'The beginners guide to Goth', which will provide a loose history of various key Goth bands and 'Clubbed to Death', each issue concentrating on a featured Goth club.

Yep, The Worst Fanzine may have been buried alive some years ago, but now it has evolved and risen, its death was not so much an end, but a new beginning...

And if that's not enough, we've got some treats in store for you in issue 2 - including an interview with Moonspell - stay tuned available June 2004!



Pro Jekt Singer Leaves Band

Due to the serious illness of vocalist Shaun, he has decided to leave the band. The band, who were due to begin their UK touring schedule at the beginning of Feb, also had to postpone planned dates in Europe.

Pro Jekt will now begin the search for a new vocalist. They stress they are not looking for a carbon copy, but someone who would bring a new dimension to the band. It has been stressed that this decision has not been taken lightly, and was a mutual agreement between Shaun and the band



Inkubus Sukkubus Rest

Following on from last year's frenzy of gigs all over the UK and Europe, culminating in truly spectacular performances at both the Whitby Goth Weekend, where they headlined the opening night, and Wytchfest, where they were called back for no less than six encores by a crowd that simply would not let them leave the stage, Inkubus Sukkubus have announced they expect to play only two gigs this year, focusing instead on writing new material. The first gig is on Friday 5th March, at the Guildhall Arts Centre, Gloucester, where the Inkies are headlining a charity benefit gig for SHELTER and GLO-FYSH (Gloucestershire Forum for Young Single Homeless), with support from JAYL and Tookie. The band's only other scheduled appearance in 2004 will be as the headline act at Flag Promotions' Gotham 2004, at the Camden Palace, London, on Sunday 30th May. Support acts already lined up for this showcase of the Goth scene include Clan of Xymox, The Faces Of Sarah, The Scary Bitches and Devilish Presley, with more bands to be confirmed.

Carnival Of Souls 10th Anniversary

This year will be the 10th anniversary of the groundbreaking and unique "Carnival Of Souls". To mark this occasion the event will be over two days at two different venues in Derby. Information is still coming in about the full two-day line-up, but confirmed so far: Carnival Of Souls 10th Anniversary "Festival" Day 1: Saturday 16th of October at "Supernova" nightclub, Derby. Doors 7pm till 2am. Day Two: Sunday 17th of October at "Destiny And Elite" nightclub, Derby. Doors 3pm till 1am. Band and performance line-up over the two days t.b.c. Stalls, Goth, Industrial, Rock, Electronic DJs over the two days at both venues. A Bus will run on both days from Nottingham to Derby return (seats must be booked and paid for in advance). Contact info released soon!



WGW gets sweet FA

The football match of the year isn't going to be in Cardiff, Manchester or Lisbon but is undoubtedly going to be in Whitby. Goth All Stars Vs Whitby Gazetteers XI (The Rematch) Sunday 25th April - 3pm at The Turnbull Ground, Whitby Town FC Wannabe volunteers (not just players but cheerleaders squad, team photographer, etc) should email mike@manuskript.co.uk

Equally, if anyone has a spare £10, they could go to Elland Road and see how many players than can buy.

In other Whitby News, *The Mission* look set for headlining duties, with other bands including *Libitina*, *The Damned* and the scheduled last gig of *The Dream Disciples*

Morecambe really do get FA

Despite many rumours to the contrary, Morecambe Goth Festival 2004 will still be going ahead despite the latest setback. The festival which last year was a roaring success with Apoptygma Berzerk headlining has hit a somewhat financial shortage. The Council have dropped a big bombshell by saying that they are withdrawing their grant for the festival.

This means that the £10,000 normally given to the organisers to run the event will not be given.

As a result of this Funker Vogt are no longer scheduled to appear, but *Killing Miranda*, *Midnight Configuration* and *Mechanical Cabaret* (among others) are still performing.

The shock decision to withdraw funding is apparently due to it being an "out of season minority event", although many would disagree as it pulls over one thousand punters and generates lots of money both into the local economy and back into the local council.

Local Morecambe newspaper 'The Visitor' is planning on doing a big feature on this - letters of complaint should be sent to:
The Visitor, Victoria Road, Lancashire LA4 4AG.

Killing Miranda Album Latest

Killing Miranda have released details about the forthcoming third album, due to be released in the spring.

Vocalist Rikki takes us through some of the tracks:

'I know what you want'. A riffastic little thing we've been playing live for a while. It's got a rocket up its arse this 'un.

'Enter the Dagon'. Last years MP3 single which has been dominating the Vitaminic Rock charts for nearly six months and has been one of their most downloaded tracks of 2003.

'Conspiracy Theory'. Dark as you like, this promises to be KM's most depressing-in-a-good-way song ever and features some pretty strange vocal styling from yours truly...In a good way again.

'Bastard / Heretic' has also done the rounds live and like IKYWY is pacy, heavy and downright mental. It's not just an excuse for us to shout "Bastard" at people in the audience...

'Disposable' in it's final form is almost completely unrecognisable from the song we wrote for Transgression by Numbers but couldn't get "right" (mainly due to our then bassist leaving just before recording actually) and for the band a showcase of tribal rhythms, demented bass lines and a chorus riff that is straight from hell.

'Just bring it' may prove to be our most overt flirtation with industrial to date and is pretty heavily influenced by standing in damp Belgian fields watching 15,000 people jump up and down. If 'blackeyed' was a skinny puppy tribute in disguise and 'meat' paid homage to Wumpscut, 'just bring it' is a definite leaf from the book written and patented by front 242. Given a bit of a twist of course... And more guitars.

'Danny got a Gun' is Alien Dave's baby and a slow, grindy beastie it be. Yersss. Sample driven electronics giving way to monster riffs? We got em wholesale.

'No more love songs' you should know. Featuring David from Rachel Stamp guesting on vocals it's got a big feather boa wrapped around its leopardprint clad arse mate. David Bowie didn't in fact write it for his fictional comeback 'Ziggy Stardust' album but he might well have done in a parallel universe. Too bad David me old china.

'Embrace' is a definite case of saving the best for last. To say this sounds monstrous and amazing in the studio is a massive understatement. It's the dogs bollocks this one. Really."

The album is currently slated for a Spring release via Motorpunk / Cadiz with distribution duties from Pinnacle (UK) and Sony (Europe). Killing Miranda are also scheduled to appear at Morecambe Goth weekend on weekend of 5th-7th March.



For Flock's Sake...

"Thank Flock It's Friday!!" is Leeds' newest Goth night. The first one will be Friday 6th February 2004 at Bar Phono. It will continue to run on the first Friday of the month for four months. Entry will be £2 before 10.30, and the night runs 9pm til 3am for plenty of late night dancing. Further information available from <http://www.fridayflock.net>

Living With Eating Disorders to play awareness gig

Living With Eating Disorders are scheduled to perform live at the launch party for the 'Equilibrium Project'. The event is to tie-in with an awareness day for self-harm and mental health. The event will take place at Limehouse Town Hall in London on the 28th of February and as well as LWED on-stage in the evening the event will also include a first aid for self harmers course by The St John's Ambulance, workshop/talks by LifeSIGNS, film screening for Hate Me Now and the Animated Minds series and running alongside all the activities will be Talkaoke; a live chat show broadcasting out to the world wide web with the views and comments of the people. Many charities and organisations will be in attendance including the Samaritans.

Entrance will be free and more info can be found from <http://www.weepingwounded.co.uk/wbboard>

LWED are also scheduled to play The Colchester Soundhouse on June 19th. You can also check out LWED's recent demos from www.livingwitheatingdisorders.co.uk



ASK Arthur

Anyone who read the original series of The Worst Fanzine may remember we once fired all the staff and replaced them with a seagull and a pigeon. Who in all fairness, probably would have done a better job than the humans, had it not been for their limited typing ability. We have now recruited a Lemur, called Arthur, whom has taken upon role of Agony Aunt. Arthur will deal with readers' problems such as fashion, love or just lifes general problems.

Today as you will see Arthur is a wee bit tidily due to drinking his way though the alcoholic top 10 (as found in this issue) but he's going to answer your queries anyway.

If you want to write to Arthur then you can write to him at **Ask Arthur; The Worst Fanzine, c/o Forever in Black , 40 Bronte Place, Stanley, Co. Durham, DH9 6XQ**

I had the great idea to bleach my hair blonde using peroxide in attempt to go for the Andrew Eldritch 21st Century look, unfortunately it looks ridiculous, and I look more like a lighthouse than a Goth. I want to dye my hair black, but am worried this will damage my hair or make it fall out or go a strange colour, please help me!

H. Berry

Arthur says: I would go for the striped effect. After all we all know that black and white stripes are coming back into fashion, and faux Lemur tails will be hung around the hips of every Goth-in-the-know within the next few weeks

I'm having problems with a lot of my 'friends' they all say I'm not a Goth just because I wear a beanie hat, baggie jeans, key chain and a hooded sweatshirt. It shouldn't matter what I wear, I mean I like Goth bands such as Cradle of Filth, Slipknot and Coal Chamber, as well as Metal bands. So I can't see why I'm not Goth just because I don't wear everything black and dipped in pigs blood. How can I convince my friends I am a Goth?

Freddie D

Arthur says: You're NOT a Goth... Face it, you're friends are right. If you want to be diverted from a life of odd finger gestures and a permanent neck ache from headbanging... I suggest you visit your local record store and purchase some proper music, see our reviews section for more ideas.

I'm having this big problem when getting ready for a night out. It's my corset I'm having problems with. Everything goes OK until I come to put my boots on, when it causes me more problems than enough and takes me ages to get ready. Please help.

Amy

Arthur Says: Deary... if you look good in a corset this shouldn't be a problem. Get someone else to put your boots on... If your looks fail... use a whip [Fashion Editor: BOOTS FIRST, THEN CORSET! D'UH!]

Please, please, please help. I keep getting all these letters from people with their love and sex problems and it's driving me crazy! How can I get them to stop whinging at me and sort out their own problems?

Deirdre

Arthur Says: Kill them and steal their stuff

Top 10 Alcoholic Songs



- 1) Snakebite and Black Number 1 - **Type O Negative**
- 2) My Champagne is in the Cupboard above the Kitchen Drink - **Alien Sex (on the beach) Fiend**
- 3) Peek-a-Taboo - **Siouxsie and the Banshees**
- 4) Positively Punch - **Screaming (orgasm) Banshee Aircrew**
- 5) It's an absinthe - **Cruxshadows**
- 6) Love Mead to Death - **The Mission**
- 7) Vodkabonds - **New Model Army**
- 8) After(shock)hours - **The Sisters of Mercy**
- 9) Everything's Newcastle Brown Ale - **Jack off Jill**
- 10) It's All Beers (Drown in this Dream Love Cocktail) - **HIM**

CADA PAVONIS

Two's Company - Three's Fun!





Cauda Pavonis have often been described as being "Unconventional"

The unusual live set up often the reason they get this tag. Unlike many bands using "live" instruments and pre-programmed drums (and often samples), Cauda Pavonis used live drums and vocals, with pre-programmed samples and instruments.

Although don't get more wrong they did carry it well, often by being more creative with the drumming and very dynamic both vocally and theatrically.

In the first few years of their career as band, as well as creating two very promising albums they played live at both Whitby and Morecambe Goth weekends. But now the band has taken a new twist...

The line-up of Dave (Drums, Vocals, Words & Music) and Su (Vocals, Words & Music) has been extended to new guitarist Chris.

Was it due to being "unconventional" that

persuaded Cauda Pavonis to add to the line up? "Actually it's quite a good thing for a band in our position to be described as 'unconventional'," explains Su. "It's what has helped to distinguish us from other bands in the gothic genre. In fact we'd often discussed expanding the line up but it was more important to us to get the right person rather than get someone in as a kind of 'puppet' just to add to the live show - we were looking for someone who would add something to Cauda Pavonis musically as well as visually. Chris is definitely the right person for that role."

Of course having a band of two and extending can cause problems, the old fashioned "two's company" and all that, so how's Chris settling around that? "Really well! It took a bit of getting used to for all of us but the end result have been really worthwhile. The two of us had to work round a third person and that felt a bit odd. Chris also felt



a bit separate to start with but now everything has settled down and we're a complete unit."

So how does the whole thing translate live? "Well apart from the obvious fact that there's a third person on stage, it's given us more to play off and there's more of a 'dialog' going on between band members. The whole look and feel of the band is just much larger and more visual and audiences have responded really well to that. It hasn't taken the edge off the live show; it's added another dimension"

It's not just about the live performances though. Cauda Pavonis have unleashed their third album 'Sigil', which contains a mix of new songs and revamped versions of older songs, put together in their own style but with that extra edge and make the band sound fresher than ever. I suppose the first question many would ask would be "What does the word 'Sigil' mean?"

"Dave created a wonderful new logo for the band, which has a great deal of symbolism about the band, its name and its history built into the shape and the number of lines. We decided to use it for the album cover and then to continue to use it as a symbol for





the band after that. A 'Sigil' is a magical symbol used to focus the mind and set things in motion so as well as meaning the actual symbol it could be taken to refer to the album as a whole, meaning that the album is a representation both of where we've been and where we're headed musically. It's also related to the word 'signature' or 'sign' and the intention was that would be a 'signature' album for us; something that represented the sound of Cauda Pavonis as it stands now."

As previously mentioned 'Sigil' contains not only new songs but also revamped versions of old songs; already decent songs such as 'Love like Broken Glass' have a whole new dimension. So how do the band feel the changes help the sound of the older songs?

"Well the sound has just got that much bigger. There were guitar samples on the Controversial Alchemy album that really paved the way for the inclusion of a real guitarist so it's definitely a development

rather than a radical change. Previous albums have had a kind of deliberately sparse feel but we think that the re-vamped older material still works wonderfully well in this new format. We've also improved our mastering techniques for the latest album 'Sigil', which sees the sound open out into something harder, punchier and altogether more accessible."

Although perhaps more importantly what about the new material...?

"We're really pleased with the new material; it stands up very well to some of the things that precede it and our audiences have also picked up on it quickly. 'Sinners' Lullaby' and 'Nine to Five Freakshow' are proving to be very popular. As to what our songs are about. We've never felt the need to explain any of our songs. It's always been the case that people have found what they want to find in our material and we prefer to let people exercise their own judgement."

So we've got old stuff and new stuff, so how does the whole thing bridge together?

"We think the whole thing fits together really well. After all we haven't changed that drastically, we've just sharpened things up a bit. The new material is instantly recognisable as Cauda Pavonis as is the older work. In fact we're now getting to a point where it's hard to get a set list together as we have more than enough good material that people want to hear."

It would seem though that people can't get enough of Cauda Pavonis, as well as the band receiving excellent reviews across the board, in addition to that they were given 'album of the year' by Bradford's 'Carpe Noctum', have received lots of play in clubs and are also scheduled to be on a TV Documentary called 'Magick Eve'...



"Magick Eve is a series of 6 documentaries about 'alternative' scenes and lifestyles in the South West." Explains Su, "It's going to be shown in the local HTV region but may be sold on to cable and we appear in the one about all things 'Gothic' from architecture to art, music etc. The Director was interviewing in one of the local clubs and took rather a shine to us. Filming was enormous fun. They wanted to film the band playing in one of the rooms at Woodchester Mansion, near Stroud, which is the most gothic ruin around here, and we took friends with us to be the 'audience' and to be interviewed. Everyone had a really good time and it was a good experience to see how it all works. They then filmed interviews with us in Twilight Fashions, in St Nick's Market, which is the local Goth Shop, and in the Hatchet pub where a couple of the Goth clubs in Bristol run. They even filmed us in Attic Attack Studios doing some recording and at one of our gigs. Obviously we have no idea what footage they'll actually use, but it was a fantastic experience for us."

So, with the band growing from strength to strength, new material better than ever, and even TV appearances, what else can we expect in the future?

"We've got loads of gigs lined up including our 5th Birthday Bash in Bristol - see the website www.caudapavonis.com for details - but we're always on the lookout for more. In addition we're hoping to have a release of new material late 2004/early 2005. Watch this space!"

Words: Kevin Morris
Photo Credit: Pat Hawkes-Reed, Wolf and Trog © Cauda Pavonis



EPITAPHS



Although some might argue "How can there be letters in Issue 1?" there is a very good explanation. All of these letters you see before you are letters we received either in response to the one-off TWF36663, or in the years during the inactive period of 'The Worst Fanzine'....

Anyone wishing to send feedback can email theworstfanzine@thecharnelhouse.com (mark the email 'feedback') or via snailmail to **Feedback; The Worst Fanzine, c/o Forever In Black, 40 Bronte Place, Stanley. Co. Durham. DH9 6XQ.**

Here goes...

Just wondering if you're still doing TWF36663??? I only ever got the first issue I think and haven't heard anything of it since. I hope its still going because it was a great read...

Alison x.

Although designed to be the first in a new series, TWF36663 didn't make it past the first issue. It often seems as though the whole project was doomed from the start, if it wasn't one thing going wrong it was another. It also wasn't financially viable at the time, unless the first issue was a runaway success. The gamble didn't pay off so the whole magazine had to be killed off. However, the new, improved 'The Worst Fanzine' follows the same policies as TWF36663 except will be better, much better.

When will there be a new issue of The Worst Fanzine?
It's been ages since the last one.

Robert, Telford.

Well, if you bought it, then you're reading it now! Yes it has been a while, but it's here to stay now.

Hi,
I really enjoyed TWF36663, any chance of covering Goth bands such as Cradle of Filth, Korn and Slipknot?
Mr Mosh666

Erm... how can I put this? No, because the bands you list are more popular within metal scenes than the Goth scene, mainly because they are metal bands, not Goth bands.

Although we will be featuring metal bands that are liked within the Goth scene (for example we may cover the likes of HIM) but those bands you list are not that popu-

lar within the Goth scene. However I'm sure you can read about those bands in any one of the fifty billion rock and metal magazines and fanzines that are available.

I was a big fan of The Worst Fanzine, and was wondering why you decided to concentrate away from the metal scene and onto the Goth scene, and also why did you stop making The Worst Fanzine?

LilMisScareAll

The answer is found within itself, the initial reasons why we moved off the metal scene and onto the Goth scene as the metal scene caused TWF more problems than enough. For example I refused to cover pap pop bands (such as Limp Bizkit) but a lot of the reader base only wanted to read about these bands. Also Metal zines are ten-a-penny, so it was an over-saturated market, yet there are not that many Goth mags. As my main tastes are within the Goth scene, it makes sense.

Dear Worst Fanzine,

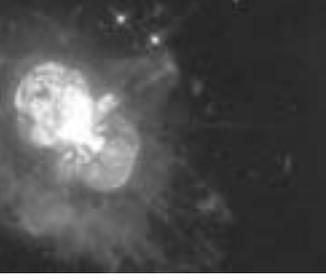
We would like to invite you, or one of your writers to our band showcase gig. We are showcasing many new ska-punk in Camden this coming Thursday (tomorrow) and would love it if you could make it. If you can we can make sure you are not without a drink, and we'll make sure the drinks keep coming all night for you (or your writers) and a guest.

Some random London-based company who's name I won't print.

One days notice to travel to the other side of the country to see a ska-punk band. Needless to say I didn't take up the offer... do you blame me?

(Pondering)

The Wonders of the Universe



And they call us weird...

There are many wonders in the modern world. Many that get you thinking in many ways, and are often quite difficult to understand. Here is where I ponder some of life's biggest wonders.

I'm not talking about the pyramids, or anti-NASA conspiracies, but many normal things in the societies in which we live. In fact a lot of my ponders will be about "normal" things, questioning how logically normality is, and wondering how they call us weird.

Yep "normal people" do many things that makes me wonder how they can call us strange, and today I'm pondering around fashion sense, or rather, lack of.

Not that I'm knocking things like designs and tastes, each to their own and all that. But there are many illogical things people do in 'fashion'.

One of my first gripes is 'Fcuk' t-shirts. Seemingly perfectly acceptable within society, despite the fact I have previously been griped at for wearing a Killing Miranda T-shirt. Ok, so the Elderly Lady who was called Miranda, may have had cause to be upset, but there have been many cases of fans arrested outside gigs for other 'offensive' t-shirts.

However, time for a little common sense... Why pay £45 for a T-shirt that says 'Fcuk', when for under £20 you can get a T-shirt that says 'Fuck'?

As well as saving over £25, you even get the letters the right way round!

If that genius wasn't enough, the next big wonder about the whole fashion thing, are time limits on clothes. By that what I mean is this, "Oh, I have to rush to the shops and buy (insert fashionable clothing item here) for (insert high cash price here), I really need it now as in two months time it'll be out of fashion".

OK, I have nothing against people paying high cash prices for certain items of clothing, hey; we've all done it. I have nothing against people buying clothing fashionable within their scene; again, we all do it, its what associates us with the scene we're in. But, why pay a large amount of cash for something you can only wear for a short period of time ("until it goes out of fashion"). I suppose that is an advantage within the Goth scene, that you can still wear Goth fashions from the 80's without looking out of place. And Goth fashion never really goes out of "fashion" But at the end of the day, why allow yourself to be controlled by what is "in" and "out" and buy clothes because you like them, not because you need to wear them to be "with the times".

There are many other parts of "normal" fashion that I find very abnormal. Seeing how it is currently Winter, I can think of two very good and relevant examples, both applicable to females.

Firstly, one of the things brought by Winter is ice. So, what not to wear out and about in icy conditions? How about high heeled shoes or boots, or stiletto's? Yep, very stupid things to wear in the ice I would have thought, but go spotting for girls wearing them in icy conditions, in particular at night (for going out) when it's not only slippery underfoot, but also dark.

It's a recipe for disaster especially after a few drinks, but people insist on doing it.

Another factor about Winter is that it is usually quite cold. Now I'm pretty darn sure there is plenty of "club wear" available for girls which not only makes them (think they) look sexy, but also keeps them warm.

However, yet again, they fall straight into the idiot trap and do the stupidest thing possible, they wear skimpy tops, and short skirts. I wasn't aware goosebumps were back in fashion.

I'm sure it's also a good recipe for catching a cold as well. So all in all, it would appear like this: It is normal to a) Spend twice as much money on a T-shirt just to swap the "u" and the "c" in the word "fuck" b) Waste large amounts of cash on clothing that you'll not be able to wear in two months due to it "being out of fashion" c) Wear skimpy clothes in winter and d) Walk on ice in stupid heels (despite many of these girls not being able to walk on a firm surface with them)

As you can see, I wonder why they seem to think they can call the clothes that we wear 'weird'





It would be very likely that many readers will have already encountered Screaming Banshee Aircrew. They have played a multitude of Goth events, such as the Edinburgh Goth Festival, and offer a very theatrical performance. Quite memorable was always the intro of the set, and also debut release 'No Camping', when the band would crash the aeroplane... "The original album was pretty tongue in cheek," explains vocalist Mister Ed, "We really were of the opinion that we were likely to 'crash and burn', so to speak. This philosophy was very much behind the name of the band, and is self evident in our first track on the 'No Camping' album, 'Banshee Aircrew (Going Down)'"

Although despite their pessimistic approach they fared a bit better than they thought, and now return with full length album 'Titanic Verses', many tracks popular in many clubs throughout the country as well as airplay on The Batcave, in which the Aircrew stop crashing planes and start sinking ships...

"With the unexpected success of our live act and the mini album, we just decided to keep up with the disaster theme when creating our second album and it seemed appropriate to follow an air disaster with a disaster at sea. Hence 'Titanic Verses' was born; with the idea of the band playing on while all hell breaks loose around them seeming an appropriate metaphor"

So air, sea, what next?

"The third album, which we've nearly got enough material to finally record, is almost certainly going to be themed loosely around a disaster in space idea...Whilst most of the actual content of the albums isn't heavily themed, it makes for amusing album titles. Or, as our guitarist likes to say, 'We are constantly striving to find new and exiting ways to go down on, or in, something!'"

The sound of Screaming Banshee Aircrew is a varied one, they experiment with punk, traditional style Goth and Deathrock it's hard to tell which style they're trying to pursue the most...

"With such diverse influences and

tastes, we enjoy the freedom to explore different genres and music types," begins Mr Ed. "So far, this diversity in our material has actually acted in our favour and set us apart from many of the more narrowly defined acts out there, so we're not looking to narrow our style to some predefined pigeon-hole. There are already too many pigeonholes out there to stumble into,



without deliberately forcing ourselves into one, so we're happy keeping our fingers in many pies. As long as it leads upwards, we are quite happy to take whichever direction works best" Mr Ed also explains the things that influence the Aircrew, which may give somewhat of an idea as to what they sound like, "The individual band members have quite different preferences in terms of music, and the SBA sound is very much the result of combining disparate elements. We originally formed



around the concept of combining early Punk-Goth attitude and humour with more traditional guitar based elements and a sprinkling of rock. As the band has developed we have increasingly been influenced by parts of the emerging Deathrock scene and even a few elements of rockabilly/psychobilly. Essentially, we're Goth with a Grin.. an accident just waiting to happen! Some bands that have heavily influenced our sound: Sisters, The Cure, Bauhaus, Specimen, Alien Sex Fiend, The Cramps, New Model Army, Chumbawamba, Horatii and even a dash of Nick Cave. Although our live act increasingly owes a great deal to Bauhaus and, strangely enough, The Cruxshadows."

So what of the music on 'Titanic Verses' often quite serious, but again often very tongue-in-cheek, but what are the songs actually about? "Most of the tracks are actually about

my own personal experience, although some have been generalised to disguise their true meaning. Our first hit track; 'Noctule' is essentially a tribute to an old Scarborough Rock club, and the characters who used to frequent it, that saw me through my debauched teenage years. Much of 'Titanic Verses' is actually based around a relationship I had during the period. From hopeful beginnings being expressed in songs such as 'Shallow Fairytale', 'Precious' and 'Adore' right down to the betrayal exemplified by 'Heavenly Day'. Along with the serious tracks, we like to provide some variety and humour, so tracks such as 'Hello Mr Hyde', 'Titanic Verses' and 'Positively Punk' are packed full of high-powered humour and tongue-in-cheek double entendres. Variety is the spice of life, and we like to provide diversity and variety in our music."

Of course as well as the band not, as predicted, sinking at the first hurdle the band has come quite a long and promising way, "After developing our musical style and live act on the local circuit, along with a change in our lineup, 2003 was very much a year where we came into our own in terms of expanding our influence and reputation as an international band. We've supported some of the best Gothic bands the UK currently has to offer, headlined gigs across the country and even managed to support U.S. band, the Cruxshadows, as part of their "Frozen Embers" European tour. We've been developing our live act in particular, and have established a nationwide reputation as an entertaining and diverse live experience."

Among the many gigs played, the Aircrew performed at last years



Edinburgh Goth Festival, "Edinburgh Goth Festival represented a huge break for the band and was our first notable success with our new line-up, live act and album. The event itself was amazing and resulted in a hugely loyal Edinburgh following, the self christened 'Edinburgh Flight Support', who have even travelled as far south as Essex to see us play. The event very much launched us as a credible headlining band on the UK scene and we have seen success after success since that gig."

Although oddly enough that wasn't the highlight of their year... "The highlight of the year for us would have to be playing the support slot in Leeds with the world famous Cruxshadows as part of their European tour. We've had the pleasure to both support and headline in gigs with some of the cream of UK Goth talent, and have learned a great deal from the experience and well as making many useful contacts.

Edinburgh and Leeds, in particular, have proven extremely welcoming to our style of live music."

So we've talked of the past of the Aircrew, what about the present, how do the band see themselves within the current Goth scene... "Although we actually cover a wide range of styles and influences, the general consensus would be that we fall somewhere between the Trad-Goth and Deathrock scenes. This is more by accident than design as we are not really interested in limiting ourselves to any specific genre of music. This is obvious from the album material, which range from traditional elements such as 'Precious' to the Deathrock and Punk influenced 'Hello Mr Hyde', with a few dance remixes tagged on the end for good measure. We're still developing our reputation in the UK alternative scene and particularly need to gain more live exposure in the South of England, this represents our main challenge for 2004. Whilst we are primarily a Goth influ-

enced band, we like to keep our toes in both the rock and punk scenes too and can still be found performing at exclusively punk/rock events, which always provide an interesting change and helps us keep a sense of perspective."

So what of the future, what could that



hold for the Aircrew? "2004 is already shaping up to be a highly promising year, with our next outing playing alongside The Ghosts of Lamora at Insanitorium, Colchester, and the possibility of more festivals... With two successful albums under our belt, a loyal fan base and a good reputation the future looks very promising indeed."



Words: Kevin Morris
Photos: Lucy Whitmore

Writhing in Escapextasy

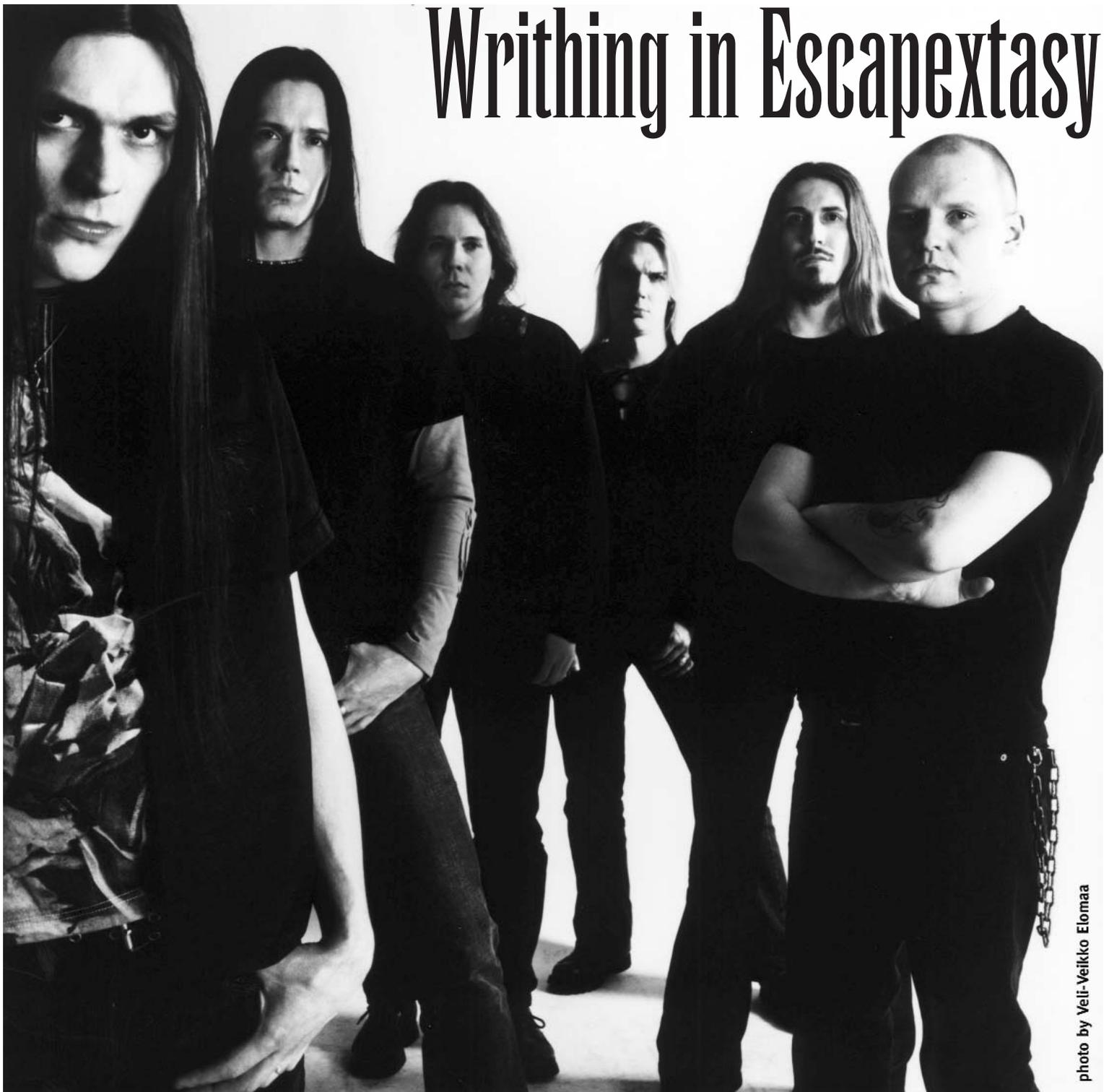


photo by Veli-Veikko Elomaa

Side projects can often be looked down upon within the music scene. I mean, a lot of people don't take side projects very seriously. Possibly because they are often friends across bands trying something different during their time off from their main band, or a musician in one band trying out something different that they can't do in the main band.

Oddly they are some pretty decent bands which are side projects such as German trio Alice 2. And then you've got the side projects which have become successful and the

members leave their main band to join the side project, such as Norwegian multi-grammy winners The Kovenant.

Although the main point of Poisonblack is for Ville, vocalist in Sentenced, to become a guitarist (although he has been quoted as saying "This is not a project band! I have my heart and soul in Poisonblack") He drafted in JP Leppäluoto from Charon to provide the vocals, whom we caught up with to ask how it all came about, "It's been four years since we started with Poisonblack. Ville called me

one day and asked me to sing on his demo and that's what I expected that Poisonblack was going to be, just some promos and stuff like that, just have some fun with the music. It turned out that we had a deal from Century Media and we went into the studio. Things happened really fast with Poisonblack. We went to the studio and now this tour... I don't know. It's been a nice time for me anyway. When Poisonblack started there were only me, Ville and Janne. We were only supposed to do the thing like we are using drums from a computer and only three players on

the stage like... I don't now anymore (laughs). But then we started to think that we needed a band around this so that was the point when brought in a drummer and Marcus to the keyboards."

However, despite moving onto guitar, Ville still writes the lyrics, so how does JP feel about this? "For me singing Poisonblack songs is mostly like performing the songs and trying to hold on to the lyrics. I try my best but you have to do some gigs to get used to some other guys lyrics. It's easier to perform your own lyrics, of course."

Poisonblack are tonight as part of a big concert at the Astoria playing to a sell out crowd, but its also the first



time they've been to England, so how do they feel about being here? "I don't know. It's a small country. I don't know how it feels to be (laughs). After this interview we are going outside to see something. " Of course this gig is a big opportunity for Poisonblack, first UK gig and a ready picked crowd of almost 2000 people, "I think this opportunity came for me quite fast. Usually bands have to play many, many years in Finland before they can play London Astoria. I'm really looking forward to it."

Although this is not the bands first massive show, they opened for Iron Maiden in Europe, and this is the third gig on a two-week European tour, so how's the last few days been



going? "Even though we are the opening act, it's been great. In Germany the audience was great. Antwerp also. But it's nice to play 7 or 8 o'clock and then you can have your own party." Well, if there's one thing Finns like to do its drink... "Like in Hamburg, we played our gig. It was nice and we had a good mood going on and we started to drink beer and enjoy ourselves watching Moonspell and Lacuna Coil. Lacuna Coil are really great. I like the band." Something that is apparent about JP is that his tooth at the front is only half a tooth, curiosity makes me want to enquire how it was lost, "It was yesterday's gig in Antwerp and actually, this is an old accident. It happened in Finland one month ago. I lost my tooth ... Ok, we were drinking and in the morning when I woke up I didn't have my tooth. I



saying my wife like 'What the fuck happened to me yesterday?' She didn't know what had happened... I was lying on our living room floor and pieces of teeth were next to my head. They removed the root and the nerve so it didn't hurt. It was just a piece of plastic that I lost yesterday. It was a permanent solution. They are putting a screw into my teeth and so it lasts longer. At least I got some street credibility with that act." Although JP could have made up any story that sounded good if he'd wanted, but instead he chooses to tell the truth, "Yeah, but how it happened on the stage in Antwerp, it was like my microphone stand was lying on a cable and when I reached



for the stand, I stepped on it and it went like 'DOUSH'. I went to Janne, our bass player, 'Check this out!' I'm glad it was the last song but I don't know. They are searching for it. I told them 'You don't have to search for a dentist. I can live with this.' But they said 'I think we should.' And they are searching for a dentist for me at the moment from London."

As it happens we passed one in Camden

"Really? Was it open?"

No, but then again that was six o'clock this morning

"Well, maybe I'll keep it this way from now on. So everybody, if I become famous, everybody starts picking there teeth out."

It could well be a bizarre fashion trend if nothing else!
As big as this tour is for Poisonblack, JP had already handed in his decision to quit the band before they embarked on it, but why? "I'm going to continue only with Charon coz it's feels the most



familiar for me. The guys are my only friends from my civilian life and we have some kind of brotherhood going on in Charon and I don't want to miss that. We have already started to write some new material for the forthcoming Charon album

that we are gonna release some where next year. I don't know yet. And the single or Charon EP we are going to release at the beginning of 2004, we have a couple of songs ready, it feels like the right thing to do and I want to concentrate only to that."

Although JP is actually enjoying being in Poisonblack.

"I can enjoy this thing. It doesn't mean which playing you are playing for, it's just the music. It's the music you have to enjoy to do the thing. It doesn't matter what the name of the band is. I like to be on stage. I really do enjoy the band."

Although there is of course the indirect publicity for Charon "Yeah. Of course every band effects to each another - Poisonblack, Sentenced and Charon- of course. I received mail with people telling me that how they first found Sentenced then Poisonblack then Charon, or they have found Charon, or Sentenced first then Poisonblack. It's just we live in a really small area in Finland and they know where we came from and we are always compared to each other."

I have heard it said that Poisonblack



sounded like Sentenced and thus, sounded like HIM.

"Nooo!" screamed JP, as if it was like being cursed, "Everybody, it seems like, it's fashion going on and everyone wants to compare every fucking band to HIM."

So are you going to start writing love songs about death and become sex idols?

"Every time I read an article about a Finnish band, it says 'This band sound like HIM.' This is like 'they are from Finland and they have guitars.' It's always on the first line - something about HIM.

Just to clear up the record, Poisonblack don't sound like HIM.

Due to one thing or another, this interview has to be cut short JP has to eat (and presumably find beer) but he does leave us with this

"Just find us and we'll find you. If you want honesty from music, you'll find us."

It really is as simple as that.



Words: Kevin Morris
Photos : Veli-Veikko Elomaa



Watching From The Shadowline

There have been changes afoot since we last heard from Sheffield act Libitina.

Those changes mainly happening in the vocal department. After vocalist Pete left the band in 2002 due to increasing family commitments and general dissatisfaction with the way Goth was progressing, their newly recruited keyboardist Phill (who is also singer with UK intelligent synth-pop band Quite) moved over to the vocals full time. "I'm right at home here," begins Phill, "After all, it's not like I haven't done this sort of thing before. It took a couple of gigs to determine how to pitch the vocals but after that I think I've improved continuously at every gig we've done"

"We're all very happy with the way it's turned out and the role that we each have in the band," explains Jamie, (bass and programming) "We

did consider bringing a new singer into the set-up, but decided that we had the skills needed in-house. It would have made things less settled than if we just carried on as a three-piece outfit."

Of course, a change in vocalist for whatever the reason can often have a negative effect on how the band is perceived and it can be a bit off-putting for the fans. But then sometimes I can work the other way. "The response seems to be overwhelmingly positive and this is reflected in the press reviews we've been getting." Jamie explains. "General consensus seems to be good." Adds Phill, "No offence to Pete but sometimes I felt that some of the earlier vocals attempted to be as non-Goth as possible. My intention was to sound like I sound and not 'try' to be anything in particular. Therefore you end up with

several different vocal styles on the record from 'Dirt I Cannot Wash', sounding pretty Goth, through to 'A Higher Unity', which is pretty melodic. At the end of the day I want people to hear the album and think that it's a good piece of music and the vocals need to be part of that and therefore need to be representative of the sound of the individual tracks."

If we go back a few years, back to the bands first album 'A Closer Communion', Libitina were looking pretty hot then, to say the least. That album co-won the award of 'UPG Album of the Year'. Seven years later Libitina are still improving, so, what has helped this progression? "I think Libitina feels like a team thing now," explains Phill, "Which I'm not sure it did when I joined. Everybody has a role and a say in what gets done and

if somebody disagrees with something then we discuss it. It's a very democratic place to be and there aren't any egos involved, which helps I think."



"That's true," agrees Jamie, "We've never had room for egos in the band. I think we've progressed enormously. There's a new maturity and professionalism to the whole process, with everyone pulling in the same direction. We are able to communicate and speak our minds much more easily now. It's also good to be able to go into the studio more often these days, we've had a couple of sessions since recording the new album, doing



remixes for ourselves and others. We're already beginning to write material for our fourth album and are planning to release it next year on Libation Records. In the meantime,

there should be a remix CD in the spring, with a host of old and newer tracks being remixed by a number of friends, including; The Dream Disciples, Inertia, Manuskript, Swarf, and Synthetic.

So onto the present day, the band have recently released third album 'The Shadowline', which would seem as the next step on from previous album 'Weltanschauung'. Although to these ears it sounds much darker... "Is it?" asks Phill, "I thought it was perhaps a little moodier musically with more of a soundtrack feel than a collection of 3-minute numbers, but many of the lyrics are pretty uplifting. I don't think Jamie's lyrically written anything quite as uplifting as A Higher Unity, Lux Fiat and Mutual Faith before."

"No, I certainly haven't." added Jamie in agreement, "The lyrics reflect the things that happen to me, so it's not a case of consciously deciding to write in a certain way. The music that I write is, likewise, influenced by my mood, which has lightened considerably in the past couple of years. 'The Shadowline' probably is more brooding and darker musically than the previous releases- it may well reflect the change in songwriting duties from the previous albums, as Pete did the majority of the programming for the previous two albums. His musical interests and influences were rather different from the rest of us."

One thing about Libitina that most certainly sets them out from a lot of other bands is their unusual song titles for example 'Diomedean Exchange', 'Mea Culpa' and 'Lux Fiat'. So why the choice of titles? "So that fans can tell that they're the ones that Jamie wrote when we release our Greatest Hits compilation!" jokes Phill.

Jamie continues, "They seemed to be particularly apposite given the lyrical content of the songs and fitted in well with the classical and religious themes of the band. That, and I'm a pretentious bastard! 'Mea Culpa' is an admission of one's fault or error in the Catholic litany. 'Lux Fiat' is Latin for 'Let There Be Light' and is Biblical in origin. Whilst a

'Diomedean Exchange' is one in which all the giving is on one side it's origin is in the Iliad, where two friends exchange armour on the battlefield, with Glaucus giving



Diomedes gold armour in exchange for brass."

This Classical and Religious theme of the band stems back to the very beginning. In fact, there was a Roman Goddess called Libitina, associated with darkness and shades, however, she often got confused with other Goddesses, such as Venus (Goddess of love) and Proserpina (presiding over funeral rites). And Libitina chose the name for themselves due to their songs completing the trinity of



love, death and darkness. So, what of 'The Shadowline', what are the songs there about? "Oh blimey, well, Jamie's the only

lyricist on this album" begins Phill. "So this is probably better answered by him, but to be honest, I think knowing what a song is about is defeating half the mystery of it. A song should mean what the listener thinks it means. It's like, for example, there is a line in Vision Thing that I remember hearing when I was about 17 that sounded like '... A little bald man in the methadone...' and for years that lyric always made me laugh until I discovered that I'd misheard and I felt a little embarrassed... I'll shut up now."

"I'm sure you used to sing '... in the velodrome!'" replied Jamie, "Anyway, Phill's right, I'd rather people related the words to their own lives and appreciate the songs for the meaning it gives them. The death of the author and all that... To explain what a song is about destroys its magical quality."

Something that did help Libitina a lot in the early days was their parody of 'Common People' transformed into

'Gothic People' a song which even received approval from Jarvis Cocker. Although after eight years could it cause problems and be a song that the band are sick of playing but the fans want to play, so what do the band think of it these days? "Erm... I don't mind as I've only been doing it for two years" begins Phill, "But I guess it may get a bit jarring when you've been trotting it out for nigh-on eight years. We don't always play it anyway; it tends to be one of our reserve tracks for encores. Saying that though, we played it in Belgium last month once we'd run out of other songs to play and it kicked ass better than I ever remember it doing before."

"Well, it is something of an albatross around our necks." Adds Jamie, "That said, it did help us to become known in Goth clubs throughout the world so we can't complain too much about it! These days, we play the song live when we feel like doing it... usually when there's a great

atmosphere in the venue and we're having a really good time."

With three strong albums on their belt and the band growing from strength to strength, there could well be many good times ahead.

Words: Kevin Morris
Photos: Steve Godfrey

'*The Shadowline*' is available via mail order from the band for **£10** (including P&P); please make cheques payable to Libitina and send to Libitina, PO Box 1829, Sheffield, S8 0WY. All of our albums are distributed by Resurrection Records and are available also from Music Non Stop www.musicnonstop.co.uk and Darkcell Digital Music www.darkcelldigitalmusic.net. Visit our website at www.libitina.co.uk.



Dressed To Kill

Fashions to die for - or just to mourn in!
Forever in Black preview their upcoming
website in our first ever fashion spread.



Blue fake fur shrug, fully lined £29.99
Blue monster fur handbag, fully lined £8.99
Black triple layer net skirt (not lined) (£24.99)
Jet beaded blue tafetta bodice, steel boned, fully lined. £175.
Without beading - £75. Please note, all beading applied by hand
to a Victorian pattern. All beads are French jet (black glass)



Classic Victorian corset with busk, £65

Version shown is red lame, (£70)

Also available in blue, purple, green, pink, black lame, PVC, satin (£60) and brocade (from £65)

"Restriction" bondage dress in black jersey with red and black 70 denier nylon striped sleeves. Sleeves are cut out at the top, and extend over the knuckle like fingerless gloves. A thumbhole is also cut-out. Comes with two detachable bondage straps, to wear as you please. Dress has 6 D-rings to attach them to, one at each wrist, one either side of the waist, and one on each shoulder. Other colours on application. £35

Neck Collar and PVC bondage restraints,
by Deviant Clothing www.deviantclothing.co.uk



Black velvet Victorian style Riding Jacket. This item is fully lined and has a detachable bustle bow at the centre back of the waistline. Jacket is classic riding style, with a peplum (tail) at the back, shawl collar and frogging front fastening. £95

Skirt - Fake bustle skirt. This black satin skirt features bustle styling without the discomfort. Bustle train supported by net bustle. This item is partially lined. £95



Black & red steel boned sleeved corset, from £90.

Black velvet corsetted bodice with a contrast front panel, fully lined and interfaced. Steel boned on every seam.

Version shown features delicate jet beaded spider web lace on front and spider web lace sleeve inserts. (£125)

Red stretch velvet split skirt with braid and black rose detailing, £35

HOW TO....

GOTH UP 80'S STYLE

Gemz is fairly new to the goth scene. She likes the music but feels that her image needs an update. So, she let us loose on her. Bad idea, Gemz honey! We decided that Gemz was well suited to an 80s goth look, but with a 21st Century twist. Hey, we used glitter, what more do you want!

1: Gemz very bravely shows us her before picture with no make up, hair scraped back. It's best to start this way, as otherwise your hair can smear your make-up.

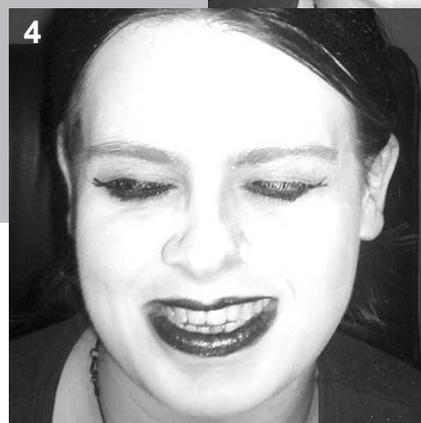
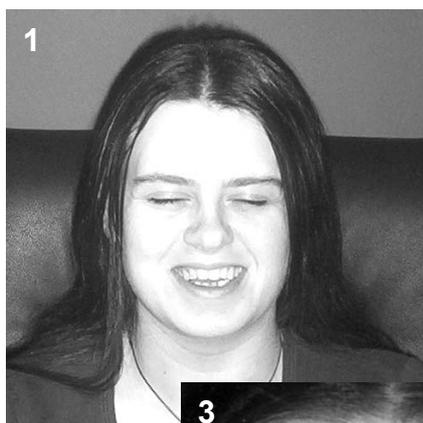
2: After preparing your skin (cleanse, tone and moisturise), apply a pale base which matches your skin tone. This works better than white face as you will achieve a more natural pallor. This is applied in downwards strokes with a dampened make-up sponge. We used *Maybelline "Palest Ivory"* on Gemz. It was a little paler than her skin but matched her neck nicely. Then we added *Barry M White pressed powder*. You can add a layer of a powder which matches your skin tone on top for a slightly less 'white' appearance.

3: We then put a thick layer of powder under Gemz's eyes, along her cheeks. This is to catch any loose powder which spills onto her face while we are doing her eyes. First off, we applied liquid eyeliner (*Collection 2000 Black*). You can use a pencil or a 'felt tip' or a dip pot, whatever you are most comfortable with. We applied this as close as possible to the lash line above and below Gemz's eyes. Adding the little tails at the outside corners of the eyes draws the eyes apart, elongating them and making them more feline. We then added white eyeshadow, *Boots 17 Iridescent White*, just under her eyebrows. This opens up the eye and makes it look brighter, as it detracts from any dark shadow underneath your eyebrows. Gemz has nice dark, well shaped eyebrows so we didn't have to fill them in. Now the colour went on. We brushed a layer of pale green eyeshadow over her whole eyelid and into the crease of her eyelid, right up to the white. Then, just above the eyeliner, we added a dark green. These were both from a *Boots 17* palette. The paler eyeshadows were applied with a large eyeshadow brush, and the dark green was applied with a sponge-tipped make-up brush.

4: We then blended the eyeshadows together. Basically, you take the big eyeshadow brush and sweep it across the eyelid from the inside corner to the outside a couple of times. That way you don't have Rocky Horror Show streaks. Then we added a layer of green glitter (*Constance Carroll*) to each eye. We also touched up the eyeliner as adding a second layer of eyeliner at this point gives it durability. Then, it was mascara. In Gemz's case, we used *Boots 17 Triple Layer Mascara in Black*, then we added 'tips' of *Collection 2000 'Evergreen'* to add interest.

Her lipstick is simply black lipstick with a layer of green glitter. This is less flat than plain black lipstick, it's more flattering and allows you more choice for less cost!

All you have left to do now is to sweep away the loose powder, taking spilled eyeshadow and glitter with it!



5: Now, to crimp. Get the crimpers nice and hot. While they are heating, apply about two handfuls of hair mousse (we used *Wella Hard Rock*). Gemz has long hair so we needed this much. Then, section the hair (divide it up, using hair elastics/ grips/ combs) and start at the underside of the back. This is a good way to practice crimping where it will not be seen. Take a section of the hair and apply hair spray or gel spray. I used *Insette Spikey Extra Hold Hairspray*, the stuff in the purple can. This protects the hair from the heat of the crimpers and defines your crimp. Crimp from the roots to the tips, holding the crimper in place for a few seconds on each section (5-6 is usually enough). Don't take big sections hoping it will go quicker - it won't. You'll just have to re-do it. Work through each of the sections in turn, ending at the front.

6: Gemz doesn't suit her hair back off her face so we really defined the crimp at the front.

7: BIG HAIR! To do this, you will have to backcomb. Backcombing is not very difficult at all, the idea is to give your hair messy volume. To do this, you need combs. You can use thick or thin toothed combs, but ideally have a few as building this up using gradually thinner combs gives you even more volume and durability. You need to take the hair in sections again. Start at the back and take a small section of hair. Place the comb about an inch from the root of the hair and pull the comb firmly back towards the roots of your hair. Go an inch further on from this, and repeat. Keep repeating to the end of the section of hair. Repeat this until you are happy with the volume of your hair. You will need to apply hairspray as you do this, but not on every section as this will weigh down the hair and spoil your hard work. I usually do the hair in three large sections, sectioning it off into smaller portions, and spray when each of the three sections are finished. To give you some idea of how big your hair gets, this is Gemma with her hair half done!(the left hand side, in case you hadn't noticed!)

To get maximum volume, after this is done spray the whole head thoroughly, then tip your head upside down and set it with a hairdryer. This will give truly scary hair, which you can then sculpt and tweak to the desired effect.

8: Why do I have an overwhelming urge to put on the Sisters of Mercy????



Fakin' It

Got a dress code job? Can't be bothered to faff about with bleach and dye? Well, why not fake it! Hair falls have become an intrinsic part of goth fashion. So, here's how to put them in!

Falls come with many methods of attachment. We have concentrated on the two most popular - falls on elastic, and falls on lace.

Falls on Elastic bands

(aka the Rubberbunny method, see <http://www3.sympatico.ca/candp/rubber-bunny/>)

The hair fall used it from www.afrocare.com, item : Pony colours, colour T2/RED with red tips (£2.99). We took it out of the packet and did nothing at all too it before putting it into Angel's hair.

1: Put your hair in a high pony tail. As you can see, Angel has quite long medium thick hair. You can gel your hair to make this smoother.

2: Place the fall in front of the pony tail and flip the ponytail over the fall. Pull the 'nub' of the fall through the pony tail under the elastic band holding it in place. This can be tricky but persevere. Once it's pulled through, take the loop of elastic and hook it over the pony tail.

3: Flip it back and arrange it in place. Wow! This is a good match to Angel's 'natural' hair colour!

See? Takes a lot less time than bleach and dye!!

You can, if there is a very great contrast between the colour of your hair and the hair fall, use methods to disguise this, such as tying ribbons or scarves around the join, or adding a tiara in front, as everyone will look at the tiara and not the mismatch. Another good trick is to apply streaks of coloured hair gel, picking out the colour in the fall.

Falls on Lace

(aka the Divaluxe method, www.divaluxe.com)

This fall was made by the fashion editor using two packets of *Elysee Star Dreads* (£4.99 per pack), once again from www.afrocare.com, one packet of deep purple and one packet of UV purple. These were attached to a length of lace using small rubber bands on each individual dreadlock.

4: Once again, put the hair into a high pony tail. Twist the hair in on itself and wrap it around until you have a small bun. Pin this in place. Don't worry if it is a little messy, this will be disguised by the hair piece.

5: Place the fall in front of the bun with the lace ties towards the back. Tie the lace of the fall tightly around the bun.

6: Flip the fall back over the bun, covering it. You can pin the falls or dreads in place to give you better coverage.

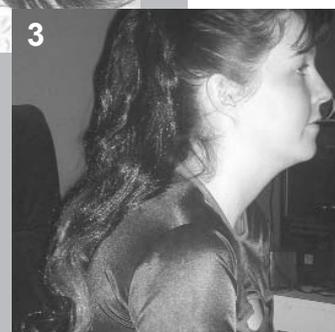
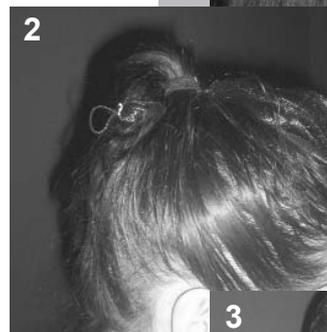
You can then disguise the join to your hair with ribbons, scarves, scrunchies, etc. Another method is to take a couple of the dreadlocks and cross them over in front of the bun, allowing them to fall over your ears. They can then be pinned in place. This looks very pretty and 'dressed up'.

Once again, much quicker than going through the process of bleaching, dyeing and dreading up your hair!

Fashion editor : M R McGowan

Styling, make-up and photos by M R McGowan

Many thanks to Gemz Cooke and Helen (Angel) Forster for modelling, and Angel for location/catering.



For further information on fake hair, we recommend: www.quinnster.co.uk
To buy fake hair, we recommend: www.afrocare.com www.divaluxe.com www.kittenfalls.co.uk

An Beginners Guide to Goth

Part 1

the sisters of mercy

Ever felt out of your depth? Ever wondered exactly who all the old gits were talking about? Well, here it is: Your guide to becoming a 'proper' Goth, well versed in the bands of yore!

Each issue we will bring you an article on one of the seminal Goth bands of yesteryear, in order that you can build up knowledge of the history of the scene. You'll never think NMA* are on the wrestling again!"

***New Model Army. Not technically a Goth band, but Goths like them.**

So, who better to start with than The Sisters of Mercy, perhaps one of the most popular Goth bands from the eighties, and also the first band to be described as 'Goth Rock'.



Don't get me wrong, they weren't the first band to be described as being 'Gothic', as among others Siouxsie and the Banshees used the term to describe themselves. Also not necessarily the first Goth band. But then the argument of "Who was the First Goth band" is one that has gone on forever, and will go on forever. However for the record the first Goth band was not Black Sabbath, despite anything Kerrang might try to tell you.

Some of you may already know a track or

two. I know many a rock club spin their top ten hit 'Temple of Love' for example, and you won't have been to many Goth nights that didn't play at least one track by The Sisters of Mercy. However I'm sure it could be a bit embarrassing if you request The Sisters, expect to hear 'Temple of Love', and look a bit confused when the DJ asks you why you aren't dancing when he or she plays 'This Corrosion'. So, who were The Sisters of Mercy?

The Sisters of Mercy formed in Leeds in 1980 when two friends, Andrew Eldritch and Gary Marx, decided they wanted to hear themselves on the radio. Naming themselves after a term slang for 'prostitute' and also a Nun group, and also a Leonard Cohen song. Despite having no money or equipment, just a guitar, three-watt practice Amp and a drum-kit Andrew had found in the cellar, they managed to cut a single. 'The Damage Done' was to become the bands first release, they set up their own record label 'Merciful Release' and managed to sell it to shops in Leeds and more importantly to their goals, it was also played on the radio.

As the story goes that should have been it, but instead of the end it spawned a beginning.

They hook up with another friend, Craig Adams, who is a bass player. They got together because they all "Lived above the Chemists" as they put it. As Andrew was a very bad drummer by his own admission, he moved to lead vocals. They also bought a drum machine as they were all big fans of Suicide, a 70's punk band who used a drum machine. In fact they were all fans of many punk bands, such as The Stooges, Pere Ubu and The Ramoanes. You can see a lot of these influences in early records, not only cover songs, but also blatant rip-off's in places. But hey, that's music.

1981 saw the band move into the live circuit. They still had no money or equip-

ment and instead chose to fill the stage with smoke, use a few lights and make a noise. To this day the live experience is still the same, except they have more lights, and more choice of songs to play. Also you do have a better chance of hearing the songs these days. It's still not uncommon to not be able to see the band through all the smoke. It's also a doubt as whether Andrew can see the crowd, as he's been wearing sunglasses at pretty much every gig they've played since the beginning of time.

Over the next few years the band continued to release independent singles, many of which you may well hear in various Goth nights around the country. The likes of 'Body Electric', 'Alice' and 'Temple of Love' won the band many titles of 'Single of the Week' in various publications, helped push the bands reputation and most importantly, got them a record deal.

In 1984 they sign a deal to WEA, they also recruit new guitarist Wayne Hussey and release their first "proper" single 'Body and Soul', which narrowly misses the top 40.

By this time some of the cracks in the band are starting to show, the next single 'Walk Away' is seen by many as a public appeal to Gary Marx. With B-side 'On the Wire' fuelling speculation into Andrew





Eldritch's physical exhaustion and his 'leisurely pursuits'.

As many predicted Gary Marx leaves the band in 1985 following the release of the next single 'Blood Money' but nevertheless debut album 'First and Last and Always' follows soon after.

Within many Goth circles a lot of people believe 'First and Last and Always' to be the best album by TSOM. From an influential point of view, both Paradise Lost and Cradle of Filth have covered songs from this album. Showing The Sisters ability to influence across genres. It was also following this album that some of the thickest stories happened giving the likes of NME a field day.

On the last date of the tour for 'First and Last...' in 1985, Andrew Eldritch leaves the stage by saying "goodbye", instead of the normal "good night".

With that is the decision for The Sisters not to tour any more.

This causes more ructions in band until in 1986 both Wayne and Craig leave the band following the arguments about new material and touring.

In a legal crossfire Wayne and Craig both gig and release demos on a string of names similar to that of The Sisters of Mercy. Each time they have to change the name for copyright reasons, until they settle on the name Sisterhood.

Eldritch was unhappy about this but there was nothing he could do legally to make them change their name.

But there were now two 'Sisters' bands both published by RCA, and there was the whole question of "Who gets the cash advance for the album?" It had been decided the band to release an album first, would get the cash.

In one corner there was Wayne and Craig,

whom now had got a band together, were playing gigs and creating demos.

In the other corner, there is Eldritch, who has no songs and no band. Eldritch asks a final time for them not to use the name. They refuse.

Days later a band called 'The Sisterhood' release a single 'Giving Ground' on Merciful Release, which tops the independent chart. Although this band contained various other musicians, whom have had releases via Andrew Eldritch's Merciful Release label, including James Ray and Patricia Morrison but written by Andrew Eldritch.

Shortly afterwards the album 'Gift' follows. As the cash changed hands RCA were left to ponder the significance of opening track 'Jihad' which contained the lyrics "two, five, zero, zero, zero" throughout the song, especially as the cash advance was for £25,000. They dropped Andrew Eldritch shortly afterwards, and Wayne and Craig's Sisterhood were forced to change their name.

The new The Sisters of Mercy album was scheduled to be called 'Left on Mission and Revenge' so in a you-nicked-my-band-name-I'll-nick-your-album-title kind of way, they called the band The Mission.

In a do-you-think-I-care kind of way, The Sisters named their next album 'Floodland'.

Often regarded as an essential Goth record, 1987's 'Floodland' saw Andrew recruit a fair few sessionists, as well as teaming up with Patricia Morrison. The album is full of digs at Wayne Hussey and The Mission in general, although often in a very metaphoric way. The album also spawned the band's first top 10 hit, 'This Corrosion', as well as featuring other dancefloor classics such as 'Lucretia, My Reflection' and 'Dominion'. Between the digs on 'Floodland' and the whole 'Gift' scenario (often worth noting the word 'Gift' in German means 'poison' and Eldritch likes to play on words) is what spawned the competitive rivalry between The Sisters of Mercy and The Mission. There were (and perhaps in places still are) fans who would only like one band or the other. Although equally there are many people who enjoy both bands as they both have good material.

By the 90's it's all change again. Patricia Morrison leaves, but Tony James and Tim Bricheno are recruited. The band start to gig again, beginning with secret gigs under the name 'Near Meth Experience', and release their third studio album 'Vision



Thing' in 1990.

An album which has the opening sound of a sniff, because as once quoted by Eldritch, "Every good Vision Thing begins with a sniff", the album goes for a more rock approach and a lot of fans didn't really like it at the time, but maybe that was the point. Over the last decade or so, Andrew Eldritch has not kept secret his dislike of Goths. Which many find quite strange because if it wasn't for these Goths the band would have sold very few records and a lot of Eldritch's choice of fashion during the 80's merged into the Goth scene. Such as sunglasses (that didn't come from the Matrix y'know), leather pants, long black hair etc. However his 90's fashion consisted more of short bleached blonde hair and multi-coloured shirts.

However crowds kept their gothic fashion despite his decisions to try and put them off. There are reports that the quality of the show the Sisters put on depends not only on what mood Eldritch is in, but how many Goths are in the audience.

They see themselves more as a Rock n Roll band, but in their early years they helped create the whole Goth scene in both fashion, and music. But it seems as though they feel they've helped create a monster.

Over the last ten years the band have really graced us with much music. In 1992 they hit the top ten with a re-recorded version of 'Temple of Love', they also released a Greatest Hits album and a CD which collected all of the early singles. But after then they went on strike. Generally fed up of WEA they blatantly refused to record another album for them despite being contracted to do another two.

Finally in 1997 they backed down, only based on the tricks they pulled with the whole 'Gift' album, you would have thought someone would have smelt a rat.

The deal was this, The Sisters could be

released from their contract in exchange for one more album featuring Andrew Eldritch vocals and the record company could keep the money they owed The Sisters (allegedly around £75,000).

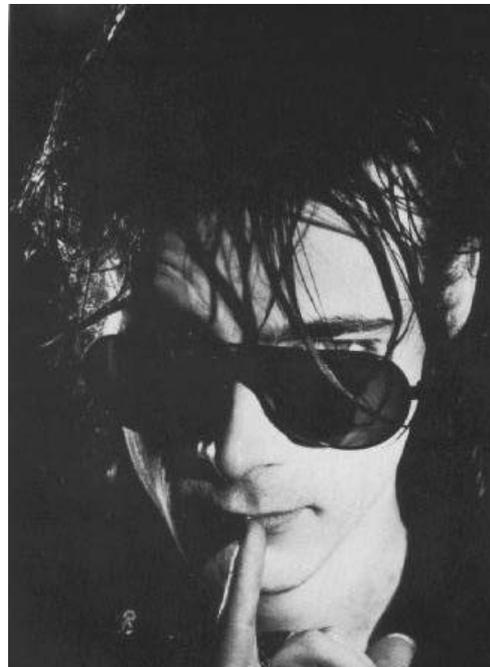
The record company agreed and bought the last album, by an act called 'SSV-NSMABAAOTWMODAACOTIATW' which contained music by P.Bellendir and words by T.Schroeder, and featured sampled vocals of Andrew Eldritch. Unfortunately for the record company they didn't listen to the album first. The album reportedly took two days to both write and record and could be summed up by describing it as very bad techno, without the drums, designed solely to bore and annoy.

The band name stands for Screw Shareholder Value - not so much a band as another opportunity to waste money on drugs and ammunition, courtesy of the idiots at Time Warner. For the record the album is called 'Go Figure'. To this day WEA have still not released the album.

These days The Sisters don't get up to that much, they have another line-up, which by the time you read this could well have changed, but Adam Pearson has been a long standing member, and Chris Sheehan has been in and out of the band over the last few years. They still tour, and occasionally consider releasing something, but despite the countless unreleased songs they play live still no album has materialised. On the continent they are still extremely big and play many major European festivals each year and they often due short UK tours.

However they are still extremely relevant within the Goth scene, just watch the dance-floor fill when one of their songs is played, particularly if it's from 'Floodland'.

If you like this band also try: *The Mission*, *James Ray*, *The Merry Thoughts*.



The Sisters (& Related) Album Discography in Full

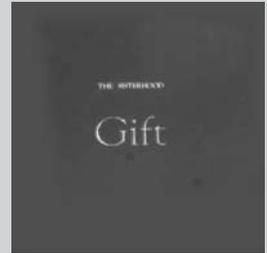
First and Last and Always (1985)

Often regarded as the best album by many, a relatively strong collection of songs.



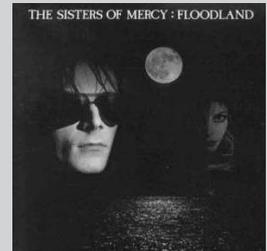
The Sisterhood - Gift (1986)

Short and fast released E.P, contains lots of digs against Wayne Hussey and RCA, along a more continental avant-garde beat line.



Floodland (1987)

Strongly credited as an essential Goth album. Full of classics.



Vision Thing (1990)

A more of a stripped down rock edged album. Many final versions of songs were scrapped in exchange for earlier, rawer versions.



Some Girls Wander by Mistake (1992)

A collection of the early independent material. Some of the darker and more drug-orientated songs can be found here.



A Slight Case of Overbombing (1993)

The greatest hits collection, available quite cheaply and a good way to get a general scope of the band although many mixes here differ from the original album and single versions.



SSV - Go Figure (unreleased)

Although slated for a 1998 release, it didn't ever actually get released. Very bad electronic based music in order to terminate their recording contract. This album is available for download from the web, but we wouldn't be allowed to tell you the URL. Not that we'd recommend you hear it anyway.

Enter The Coil



It's all part of a big fast ride for Milan's LACUNA COIL,

they've progressed a long way in recently, including major tour in America with Type O Negative, and cracking onto major stateside airplay with song 'Heavens A Lie' from newest album 'Comalies', an album they are still touring for a year down the road. Tonight Lacuna Coil are playing a one-off London show at the Astoria, a show which has sold out to almost 2,000 people, which is a great achievement for a European band coming to the UK, "I never would have expected this," says guitarist Chris, in somewhat surprise at the revelation the show has sold out, "I mean usually you see all these bands coming from England and it's not very easy for bands from other countries to get very popular here. We've always been treated very well by the press so that's also helped a lot. It's cool because you get to see that a lot of people are into your music and to the see the Astoria sold out - it's not something that happens everyday."

Indeed, but again it wasn't long ago (just over three years) since Lacuna Coil were playing at the Borderline, which is a pretty small venue in comparison.

So how does the band see their develop-

ment? "Well, I think it's pretty normal for a band to evolve because when you start you have certain musical tastes and while you play, while you go on tour, you listen to different music, so you get different interests. In the beginning you're also a bit more naïve so you tend to put everything that comes up in your mind into the songs. Right now, we're a little more picky, so we only use the stuff we really like and try not to put too much stuff into one song." So, where does that put Lacuna Coil within the current music scene? They are a band which appeals to both Metal and Gothic audiences, so where do they feel they fit?

"Well, actually I don't think we are very gothic. Our music isn't the typical gothic metal music. There are other bands like Theatre of Tragedy with their old style. They started to put us in this gothic wave when we came out because we compared a lot to the Gathering, but we never played gothic music. I mean I like a lot of that stuff but I don't really think that ... Probably the main, main our music isn't liked happy, jumpy so can't be really put into any other kind of music. If people want to label us, that's fine with me. Can be gothic, metal, rock, death metal, what-



ever as long as people listen to it, that's all that matters."

So what do Lacuna Coil want to do with their music?

"There hasn't been anything really original lately. It's pretty much the same stuff all over again all the time. There are of course a lot of good bands but nothing really refreshing or anything. We try to be as original as possible but of course we can't be 100%. We try to do what we like and not to be influenced too much by other bands. We don't like to copy other bands."

Of course there was a very good example of comparison (at least within the press) in recent months, US act Evanescence.





On analysis the bands offer very little in ways of comparison, but whereby several reviews of Evanescence mentioned Lacuna Coil, there was occasionally the odd complete bizarre revelation that Lacuna Coil are a rip off of Evanescence, could this work as an advantage or disadvantage for the band? "Well, I must say that actually for us it was a good thing for us because when they came out they had a really good promotion behind them. That also helped us in a sort of way because people started to look out for bands with female vocalists and since we're not with a huge label we don't have the same promotion of course. We actually found out looking out for Evanescence actually found out about us. Going into stores, checking out the website because the magazines whilst writing about Evanescence also wrote our name in the article, so people actually started to hear about and follow us to the gigs, so in a certain way we have to thank them for this."

Kind of like an indirect promotion?

"Yes, exactly. Even though I think that we



don't have very much in common because ... the only thing that you can relate the two bands with is the fact that we have a female singer. The music is totally different. They sound more like a Linkin Park version with a female vocalist. Even though I like them also, but we've really nothing in common music wise."

Of course the newest album was released prior to Evanescences' 'Fallen' and that album is the album they are still touring for now, 'Comalies' "I think it's for sure the best album we ever did," begins Chris, sounding very proud of the quality of that album, "We're satisfied 100%. Of course, there's always stuff you think could have been done better production wise but I think for sure this is the album we ever did. We like all the songs we put in there. The production was probably the best we've had so far. We were pretty much ready when we got into the studio so it didn't take so long and we didn't stress out at all. It was very relaxed. You can really feel it when you listen to it. That's what we're trying to do with the



new album too. Even though we don't have that much time. We're constantly on tour all the time. Hopefully, we're going to have some time off and we'll work on the new songs. I hope it will be as good as 'Comalies', maybe better."

When Lacuna Coil first came out there were a lot of comparisons to the Gathering and to Paradise Lost, however, Lacuna Coil seem to have outrun these links, "Well, for sure when we started we were all listening to these bands. I mean, we're big fans of Paradise Lost. The Gathering were right there when we started so it was actually pretty obvious to take this from those bands, but I don't think we ever really sounded like them. But of course I think you find some of the influences in our music. That's normal. I mean, ever band when they write songs, I mean, not directly maybe, even if you don't want to, you just write what you listen to as well. But right now, I don't think we sound anything like these bands. I think we've pretty much found our own style and that you can recognise when you listen to it as being Lacuna Coil." So, could the next album crack everything open?

"I don't know. The stuff we wrote is really heavy and it's not all going to be like



that. We like to keep a balance between the heavier songs and the softer ones. We don't want something that sounds to rude or too mellow. We like to have slow songs and fast songs so you don't get bored when you listen to it. If it's too soft then after a while you only listen to it when you're sitting on the couch relaxing, and if it's too fast you only listen to it when there's a lot of people around you and bang your head and stuff. We like to have a lot of different atmospheres."

So, we've all these achievements, what do the band think their greatest is so far?

"I don't know. I mean, if you ... if you can get to point of doing something you've dreamed of, that's a really great achievement. You can play in front of people the music you like and, what's better than this?! Maybe having a lot more money, but so far so good."

Of course the last time I spoke to the band their ambition was to play with US



Metal giants Metallica, have they quite manage it yet?

"Err, actually we played a few festivals where they headlined. But maybe in the future, who knows?"

Words: Kevin Morris

Photos: Doralba Picerno



LIVING WITNESS

LACUNA COIL MOONSPELL PASSENGER POISONBLACK

London Astoria 27/12/03

It's all a case of opportunities tonight, often in different ways for each band, but opportunities run wild tonight. First up is Finnish side-project **Poisonblack**, containing Ville Laihiala, the vocalist in *Sentenced*, on guitar and JP Leppäluoto, vocalist in *Charon*, on vocals. Opportunities aplenty for a little bit of plugging for Charon and Ville Laihiala getting the opportunity to be a guitarist. Tonight they really get the place warmed, opening with 'The Glow of the Flames' from debut album *'Escapextasy'* the majority of the venue seems instantly taken, and why not? There's plenty to like about Poisonblack, although primarily a metal



band they do have that slight gothic metal tinge often found in Finnish metal. Other Finnish bands that prove as examples are *Nightwish*, *Sentenced* and *Him*, although not that I'm saying Poisonblack sound like those bands, despite many people choose to use them in comparison. They don't play a bad set, obviously limited to the selection of one album but they churn out the likes of the powerful 'love eternal', new song 'Rush' before finishing with 'Illusion/delusion'. Despite the fact they don't have many songs to play with, they do have a strong arsenal of songs and side-project maybe, but interesting nonetheless(8/10)

A band who I'd had a lot of hopes for was up next, **Passenger**, playing only their third gig on their first tour with a ready made crowd of almost 2000 people. They're a band who are trying to convince people they are not a side project but a permanent band



and do boast having Anders from *In Flames* as their somewhat unhinged vocalist. However their blend of pop music and metal doesn't seem to go well here tonight, despite their promising album, opener 'Rain' should have made a bigger impact then it did, but despite giving it, and all of their other songs, a harder edge live it sounds somewhat flat tonight, as did the rest of the set. They reckon it was "all the vampire and gothic types" that their music didn't really suit, but in reality the metal fans didn't seem to impressed either. Shame really, I was expecting a lot more from them.....(3/10)

Of course **Moonspell** have a bit of a head start here, it's a safe bet that the majority of people here already know who they are, some may well have come especially to see them and even if you know they're going to be awesome, you may still be pleasantly surprised here tonight, depending on what exactly you expected them to do. If you wanted them to churn out a few numbers from *'The Butterfly Effect'* you may go home a bit disappointed, as they don't play any. Tracks from

'Wolfheart' and *'Under a full Moonspell'* also seem to be a bit scarce. Luckily if you are one of the people who didn't like *'Darkness and Hope'* you'd be pleased to know they only played one song that being 'Devil Red'. Naturally Moonspell want to promote new album *'The Antidote'* which is an immense album and a return to form in many people's eyes and when the boom from the heavens of 'Of Lowering Skies' the whole place becomes electrified (or is that just the strobe lighting effects?) as Fernando howls the lyrics while hoisting the microphone stand like a Zulu preparing to go to battle (or maybe he thinks it's the Rugby World Cup coming to Portugal next year and he wants to be on the team?) this really wakes up all those that fell asleep during Passenger. Yes folks, Moonspell are back to silence their critics, although slipping down the bill slightly as in previous years **Lacuna Coil** have opened for them (although this could be more due to *Lacuna Coil's* increased success rather than Moonspell becoming unpopular).

Naturally as you would imagine Moonspell's set is bias towards *'The Antidote'*, including the fantastic single 'Everything Invaded' although I can't help but think that Moonspell have gone a bit too far back to their roots and I'm sure many goths may be disappointed that Moonspell may not be doing the sort of stuff they previously found appealing about Moonspell. Pretty much everything Moonspell released between 'Irreligious' and (dare I say it) 'Darkness and Hope' was both appealing within Goth and Metal crowds whilst new stuff is going to be mainly liked by the Metal crowds. But for fans of 'Irreligious' there are treats in the form of a stonking rendition of 'Opium' as





© Kevin Morris 2003



© Kevin Morris 2003

form of a stonking rendition of 'Opium' as well as a fantastic finale in the form of 'Full Moon Madness'. Generally speaking performances like this will put Moonspell back in business(9/10)

Just when you think things can't get any better we get the band hailed as 'the next big thing' back in Issue 4 of the original run of 'The Worst Fanzine'... **Lacuna Coil**. Maybe they're not quite there, but I'm sure there's not far to go before they're launched into success, it was obvious press would compare *Evanescence* to Lacuna Coil so a very good way to get more people to check the band out, and they've made leaps and bounds. Between major gigs in the USA with *Type O Negative* and a massive European tour playing above Moonspell things are looking bright for the Italian ones. But it has to be said they deserve to be successful, one of many facts around that is present tonight, and that is commitment to the fans. Despite having a cold Cristina is here and despite not being up for any interviews saves up her strength to put it all into tonight's performance. Opening tonight's show the same way

as they open 'Comalies', an album they're still touring for over a year down the line, with the song 'Swamped' which rushes over the crowd with a cascade of melody and adrenaline within the first few bars of the song. Cristina's voice hits full power, making the afternoons rest all worthwhile, while Andreas deep booming voice provides a balance and a contrast as the two different styles compliment each other both now and throughout the night. The nights set consists mainly of tracks from 'Comalies' and 'Unleashed Memories' as well as going back to the slightly Arabic 'Halflife' from the 'Halflife E.P.', which seems to come as a nice surprise to a lot of the fans who've liked the band for a few years. In general Lacuna Coil display an awe-inspiring and very powerful performance, often quite theatrical in places and also with some very impressive synchronised headbanging by the band at various occasions.

It would be quite difficult to pick a 'best moment' of the night, as there were just far too many! One such contender could have been the Italian-sung 'Senzafine', a song which originally appeared on 'Halflife' and



© Kevin Morris 2003

has the certain goosebumps-down-the-spine feel, hauntingly beautiful. The main set draws to an end with a song Andreas warns is "a really heavy song", 'Tight Rope', although of course an encore is inevitable. Lacuna Coil return for a final two songs, the first of which being the song they've recently released a video for (check it out on Kerrang TV), 'Heavens a Lie', a very powerful song that soars right above you, and if that's not enough 'Daylight Dancer' comes to overwhelm you once again. All in all Lacuna Coil are moving on, out performing the bands they've been compared to in the past and showing that they can only get bigger and looking set to justify my claim that they are the next big thing.(10/10)

**THE DAMNED
ANTIPRODUCT
59 PICK UP**

**Newcastle University, Newcastle
9/12/03**

There aren't many bands around today with such a long career span as **The Damned**. Its been 27 years since they released the first punk rock single, 'New Rose' and they're still going strong it would seem. Tonight they return to Newcastle for the fourth time in two years, well, someone has to play here. Starting things off here tonight is **59 Pick-Up** - who have the unfortunate disadvantage of not having very many crowds to play to. The band took to the stage at 7.45, only 15minutes after the door opened and so there was only a scarce few in the crowd. Music wise they are a straight down traditional style punk band, as in what punk is suppose to sound like- not pop crap. They seem to have a slight obsession with horror movies, song titles such as 'Evil, Dead, Evil', 'Nightmare' and 'Night of the Living Dead' and their singer sporting tattoo's of various movie monsters. In a way it was a shame there were not more people there to enjoy them, as they could have gone down as a nice appetiser(6/10)

Next up is a band I didn't think would go down very well here tonight, **Antiprodukt**. As a general rule they mainly appeal to a younger audience, and despite the range of ages here tonight, the average age is a bit above that of an Antiprodukt fan. But such is the way with music you should all expect the unexpected. However things go worse than I expected and they didn't help themselves too much. Some of the new material I'd previously heard promised to help launch them far, but those songs, such as 'The Rules We Rock n Roll by' are missing tonight. Instead the new material they do play is quite dull and boring, especially compared with what they are capable of. Alex Kane (tonight in his usual UV clown make up) also managed to help waste so much time

during 'Bungee Jumping People Die', that they had to snip out three songs from their set. Basically in a last gasp attempt to try to persuade people to like them he climbed into the crowd and tried to get people to chant 'Fuck George Bush', however getting people to chant that is very easy, **Antiproduct** would have done better if they'd got people to clap and cheer for them, not against George Bush. They have to bring the set to an abrupt end, but do manage to squeeze in a cover of The Ramones' 'Blitzkrieg Bop', which seemed to go down a bit well, but a case of too little, too late. (3/10)

The Damned however show **Antiproduct** just how it's done before they even strum a chord or hit a drum beat. Upon walking onstage they're drowned in cheers of their names before the traditional 'Sensible's a wanker' chant. "I'll tell you what," began Pinch, "tonight lets do things different, we'll stand here and you entertain us..." Then from pretty much nowhere the band kick into 'Ignite', which set up the sparks to light the room and echo the room with the sound of "woah". The band are only around 30 seconds into the show, and you can tell its going to be one hell of a show. Captain Sensible (dressed in policeman's shirt "It's a university, Mr Blair has sent me to collect the top up fees...") frequently demonstrates his comedy skills, although thankfully doesn't break into one of his solo records. Meanwhile on bass Patricia Morrison is looking rather pregnant, however that doesn't limit her performance in the slightest as she plays on top form.

The set list for tonight runs for over an hour and contains a general mixture of material spanning their career. A lot of people go home happy due to the bias towards some of the older material in a set packed with classics and songs you just have to sing and bounce along to. Oddly they choose not to play their current Christmas single 'Ere's you're Xmas' or previous Christmas song



'There aint no Sanity Clause', but with a set like they're playing you can't really complain.

Of course the biggest bulk of their classics are saved for the encore. After they finish the main set with a stonking rendition of 'Neat, Neat, Neat' they return for the inevitable encore. Captain Sensible begins by talking generally random about Christmas before Dave suddenly announces "Is she really going out with you" and the song which kick-started punk, kick starts the encore- 'New Rose'. The encore continues with 'Love Song' before a gigantic and overwhelming performance of 'Eloise'.

The last song of the night is "a little song we wrote on the way to Australia, it's called 'Smash it Up' you might know it?" I think it's fair to say people did know it, I mean the crowd had been calling for it from halfway through Antiproducts set and between practically every song in between. I think its also fair to say that this is just the perfect icing for the cake. A very triumphant end to an awesome night, The Damned don't seem to ever



want to go away, but I don't think the people want them to go away either. (10/10)

616 ABORTIONS

Darklands @ 18 Cert, York 12/12/03

I suppose **616 Abortions** could always be lumbered with the 'formerly known as Squid' tag that they're trying to shake off. It could be a difficult feat as they achieved so much as **Squid**. But they are looking set to achieve it again as **616 Abortions**, if luck goes their way. They say the proof is in the pudding and when they open with 'Another Day I want to Die', a song which very few people in this packed out venue are likely to know, people get ready to dance straight away and some even dance. There is of



course the saying that says if people dance to a song they don't know then it could well be a good song. This song is a good example of how promising some of the new material is, but even though this song is impressive, it is one of the weaker songs in tonight's set!

The band have made a few minor changes to their line-up, Jared supplies live keyboards, which help give a deeper atmosphere into some of the songs. Also this is only the second gig for bassist Gemma, who was drafted in to replace Lorraine (who tonight is doing mixing duties) after she left the band following pregnancy, but she seems to fit in well.

Tonight's set samples some new songs in with some of the better old ones. For example old favourites such as 'Endgame' and 'Fist' alongside some completely killer new songs such as 'I'd rather be beaten by you then by anything like you' and the very new and very brilliant 'Natural Unnatural', which is perhaps the best song of the new songs so far, as 616 take their mixture of dark industrial groove, with a pinch of metal to the next level. You can really see how far the band has come and how far they could well go. Mixed into tonight's set is a cover of 'Enola Gay' which is not only impressive, being more rocking than the original but with the same psychedelic underpinning, but has also been approved by **Orchestral Manoeuvres in the Dark!** Often a great achievement if a band likes your cover of their song!

An award for effort must be given for the encore. Based on the performance they had just given it would have been a travesty if an encore hadn't been requested, so naturally there's no travesties tonight, they're playing York not the land of the gothic snobs, but Dominic has managed to snap lots of guitar strings due to his immense playing and is now left with two strings. However after making alterations due Jason's guitar (including ripping some strings off it) the encore can take place.

616 Abortions are a band definitely worth looking for in 2004! (9/10)

AUDIO AUTOPSY

All reviews by Kevin Morris unless otherwise noted.

For inclusion for review please send material to: **Audio Autopsy, The Worst Fanzine C/O Forever in Black, 40 Bronte Place, Stanley, Co. Durham**

Alice 2 - Brave New World (Supersonic Records)

CD of
the
Quarter!



OK, maybe a tad bit out of date as this album was released in 2001, but it's criminal how unnoticed this album has gone. In the continent they're probably a lot bigger, having toured with *HIM* and their album contains more potential dancefloor fillers than perhaps any other album I've known (not including greatest hits, best of... and compilation albums). Hailing from Germany, Alice 2 provide a gem of an album that's only real downfall is that they might not be able to top it when they release a second album! Yes, it really is that good. And even more impressive than that, Alice 2 are a side project of the band *Secret Discovery*, featuring Dirk Riegner and Kai and Falk Hoffman. 'Brave New World' was designed to let the 80's up rise again, and true you can see hints of various 80's acts, but only hints, Alice 2 sound fresh with a Traditional Goth sound of the 21st Century. If you imagine Wolfsheim, but with more guitars, but still a catchy edge, a pulsing beat you can't

help but bop along to.

The opening track is 'Garden of Life' opens with a smooth strumming pattern, before an immense kick in and you can't help but be really impressed very quickly, and a verse of 'sha-la-la's' that you can't help but sing along to closes the track, quality stuff, and we're only one track in. Other songs present include single 'It's a Crime', which if there was any justice in the world should have been huge, the mellow 'Hey' with a nice smooth groove-a-long and a cover of Soundgarden's 'Black Hole Sun', which offers more balls than the original and is given an Alice 2 makeover so that if you didn't know it was a cover you might mistake it for one of their own. In a nutshell this is too good to be a debut, too good to be a side project, and generally speaking just too good to be ignored.(10/10)



More info from www.alice2.de
CD can be bought from www.amazon.de

Cauda Pavonis - SIGIL

(FAW4 Records)



I rather like Cauda Pavonis on the whole, I have never heard a track by them I didn't like and I find Su's deep, sensuous voice rather thrilling. This being the case I was looking forward to receiving my copy of SIGIL, which had been delayed

due to high demand. That sounded like a good sign I thought. So when it arrived I was rather disappointed to discover that I already owned half of the tracks on the album. 'Love like broken glass', 'Dead Mans Gallery', 'Dusk 'til Dawn', 'Bloodkiss' and 'Controversial Alchemy' are all on Controversial Alchemy, whilst 'Wardance' and 'Sanctify' are on Pistols at Dawn, both of which I already own. My sense of disappointment however, evaporated quickly when I played the disk. The production quality seemed noticeably better than before, clearer and with greater depth. The subtlety of it did not escape me, and was brought home when I decided to sound test at Charnel House one night with a copy of SIGIL in one CD desk and Controversial alchemy in the other, switching between one version of the duplicated songs and the other so that I could really appreciate the contrast.

The first two tracks on SIGIL, 'Sinners Lullaby' and 'Nine to Five Freakshow' are both good opening tracks, recognisably Cauda Pavonis from the first few bars but not overly formulaic. They are both also good stand alone tracks, although lyrically I felt 'Nine to Five Freakshow' was reminiscent of 'High Class Gutter Trash' in the sense of 'otherness', of being outside the mainstream, that it evoked. The album continues strongly with the dance floor friendly 'Love Like Broken Glass', which I can never hear without being, compelled to sing along.

There is something very primeval about 'Wardance' the beat never fails to get me moving, and the track never descends into the trap of cheesy stereotype or self parody that would have been so easy for a song of this name to do.

If the album has a weak point at all it is in the form of 'Sanctify' which, for me at least, does not quite achieve what it sets out to do - a rare criticism in a Cauda Pavonis track. None the less it remains a good 'end of night' track as it winds down rather well

All in all, a strong album which I thoroughly

enjoyed. The track order is well thought out with one leading seamlessly into another without ever becoming repetitive 'samey'. Even if the track duplication puts you off buying the album initially I would recommend you put that niggle aside and get yourself a copy of SIGIL as the overall improvements are well worth the cover price.

(6.5/10) (I dropped it by .5 of a mark for the duplicated tracks)

Bryan F Irving

Inkubus Sukkubus - The Beast With Two Backs

(Resurrection Records)



The Beast with Two Backs is long awaited new album from the scene's premier 'Pagan Rock band'.

Starting with the short chant "Hecaté Cerridwyn" the album opens in the way most long time fans

of Inkubus Sukkubus would expect. The vocals of Candia and Tony blending in the usual harmonic splendour that we've come to associate with the rousing "Witches Chant".

From there the album brings more of the same Inkubus Sukkubus magic that we've come to expect.

Unfortunately, it doesn't bring anything new, and the tracks have the all too familiar ring of the earlier albums.

Now this may not be a bad thing. IS have found a sound and style that suit them very well and have gained many fans, myself included, because of this style. Many tracks from the album, such as "Lily Bolane", "Star of Venus" and in particular "City of The Dead" will be played for a long time to come in clubs across the country." Can't Get You Out of My Head" does exactly what it says on the tin and you'll find yourself humming for hours after you've heard it. Let's just hope your friends realise it's NOT the Kylie Minogue version.

All in all, I think this will be another successful album among most fans of the group. The tried and tested formula works as well as normal, but there will be a few people disappointed that this new album doesn't bring anything totally new to the group's repertoire.(6/10)

David Marshall

Lacuna Coil - Comalies

(Century Media)

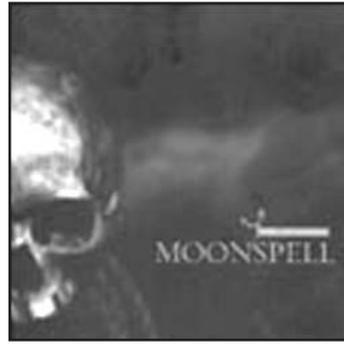


Without argument this is an album that has been around for a while, but due to an increased interest in Lacuna Coil these days it would be quite relevant to include it here. It goes without saying that Lacuna Coil have pro-

gressed leaps and bounds since their first album 'In a Reverie' (even though many newcomers to the band may think 'Comalies' is their first.) with songs with more atmosphere and more depth. Songs such as 'Heavens a Lie', dark and moody with a pulsing bass, haunting vocal effect and underpinning keyboard effects, no wonder the video is currently doing quite well on Kerrang TV at the minute. For fans of Italian sung songs (remember how fantastic 'Senzafine' was?) there is 'Comalies', sung both in English and in Italian. 'Humane' flows past with a hypnotic ethereal sway before 'Self Deception', kicks in with a powerful galloping bass line and also allows Andreas to take on a lot of the vocals with his more doom clad Paradise Lost-esque vocals, with Cristina providing the ice to his fire, with her glacial and extremely powerful melodic voice. The vocal chemistry between the singers is part of the core of the sound of Lacuna Coil, and is also what makes them stand out from the crowd, I most certainly can't think of any bands that do it better. As a general rule the album is quite consistent, there are no major weak points, but a few strong points, as well as the aforementioned 'Heavens a Lie', 'Swamped' and 'Daylight Dancer' are also huge songs that stand out on the album. But as a whole 'Comalies' is the next natural step in the progression of Lacuna Coil that can only make them bigger, better and more popular. The band has elements that can appeal to both the Goth scene and the Metal scene, with a clear gothic influence (Hell, the band even considered doing a cover of 'Temple of Love' live) and underlying harmonies that carry the album home. It's only a matter of time before Lacuna Coil crack the global market(8/10)

Moonspell - The Antidote

(Century Media)



I suppose with all these Euro-Metal bands dabbling with more Gothic concepts (either by choice or accident) it was only a matter of time before some would decide to do an about turn and go back to their roots. Which is exactly what Portugal's

Moonspell have done, giving up their more Goth/Metal balance in exchange for a more crushing Metal sound. As Metal albums go, its rather amazing to say the least, dynamic with the likes of the crushing 'Of Lowering Skies' and the mind blowing single 'Everything Invaded'. Also included in the multimedia section is Portuguese best selling book 'The Antidote' inspired by the work of Moonspell.

If you were expecting something similar to 'The Butterfly Effect' or 'Irreligious' then you may be disappointed, but there might well be some enjoyment in here for you if you like Metal without the baggie trousers and key chains. (5/10)

Mothburner - Embrocations for Losses Past

(Self Release)



This is the first full-length CD release that Cornwall duo Mothburner have released, although in its own right is a kind of a 'best of...' album, due to the fact material here spans back through many years, through many demo's that have been

long since deleted (some go back to 1997 and before!)

Picture medieval castles and enchanted gardens; imagine the chill in the air and the glow from the fire by candlelight and you can get a visual metaphor of the music of Mothburner. In layman's terms Mothburner are a duo, armed with a dark and moody guitar, being fine tuned to perfection to get the perfect sound for Mothburner, a pulsing drum machine, and the voice of Shirin, which supplies haunting atmospheres within the songs. Some of the tracks here are on the long side, but they seem to float by as the music drags you in

and you fall into the mystical world of Mothburner. It could help describe Mothburner by their influences, they list the likes of Mazzy Star, PJ Harvey, Kristen Hirsh and Medieval Baebes as influences, and whereby they don't necessarily sound like these artists, they can most certainly be rated along side them. (9/10)
 More info from www.mothburner.co.uk

Poisonblack - Escapexstacy

(Century Media)



Although this is the debut album from Finnish band Poisonblack, many people will already know some of the members, the singer is JP from Charon (at least for the time being anyway) and the guitarist and mastermind behind the band is

Ville Laihiala from Sentenced (fulfilling his ambition to be a guitarist). Please note to get rid of the disclaimer, just because they are a Finnish Goth-friendly metal band, doesn't mean they sound like HIM as so many others would suggest. So what do they sound like? As you'd probably would expect me to say, they don't half remind you of Sentenced, if not a little more positive (no songs such as 'Please excuse me while I kill myself' here) they're primarily a metal band, but do have the Gothic tinge as found in the likes of Sentenced and HIM, often powerful in places such as in opener 'Glow of the Flames' or the anthemic 'Love Eternal', with the odd ballad here and there. Maybe one for Goths who got into the Goth scene via the metal scene (8/10)

Screaming Banshee Aircrew - Titanic Verses

(Self Release)



A band which showed lots of promise on their debut release 'No Camping' have come back with an album that builds dramatically on that potential. Should a band be this good this quick? Opener 'Titanic Verses' brings to mind 'Banshee Aircrew' from their debut

release, only revamped one hell of a lot - only instead of crashing aeroplanes they're sinking ships this time, as they put it "We specialise in going down/ everyone gets wet to the Banshee's

sound". Although of course many readers may not be familiar with the Banshee's sound (don't worry, it's not a load of shrieking and wails) they combine various elements of Goth music and its roots. They offer a very traditional Goth sound (they have been known to break into Cure covers live) but given an up-to-date twist (so no one can accuse them of being out of date before their time). They often demonstrate punk influences also; going back to the roots of Goth. 'Positively Punk' and 'Hello Mr Hyde' are good examples of this.

Generally speaking its very difficult not to at least tap your foot along to the stuff here. Apart from the aforementioned songs there's also the very powerful 'Adore', assumably about playing live, ("As we yearn for your approval/wont you chant our name/wont you please adore me?") and the swirling 'Shallow Fairytale'. The only rest your foot will get is the ballad 'Fuck Me Slowly'. Perhaps the only track resembling anything weak is 'Insect Boy' but with one out of ten, you can't really complain. This part is completed by a remix of 'Shallow Fairytale' which makes for a nice alternative mix of the song.

But there's more, as well as a ten track album, also included is the bands debut EP 'No Camping', as well as being a good guide to establishing how far the band has moved on there are some decent songs in there as well, perhaps the most humorous being the bands self piss-take 'Banshee Chanty'... who says Goths don't have a sense of humour? And if all that wasn't enough there's a couple of bonus remixes, there's already more than enough audio pleasure here, but I suppose if nothing else they are a totally different way to listen to some of the tracks.

All in all SBA have been making leaps and bounds in the right direction. The music has developed very well in the last couple of years and a very promising band has created something that makes you wonder just how good they could be when they reach their peak! Are SBA legends of the future? (9/10)
 More info from www.bansheearcrew.co.uk

Tiamat - Prey

(Century Media)



There are still quite a lot of people that think that Tiamat are a black metal band or a death metal band or another musical genre that they might not like. The current sound of Tiamat may come to a surprise to a lot of people under the illusion that

Tiamat are an extreme metal band of any sort as they have progressed leaps and bounds and within recent years their sound has developed to one which fits right in within the Goth scene.

I have previously described Tiamat as a good band for people bored of waiting for The Sisters of Mercy to release a new album, but Tiamat are so much more than that. Tiamat are the type of band that can interest people so much they'll want to strip apart the lyrics to find out what it is Johan Edlund is singing about. Of course there will be those who just want to enjoy the material, and why not? It's an album packed with songs of enormous atmosphere such as the soaring 'Wings of Heaven' (a song more likely to be about prostitution or a one night stand than angels or Heaven.) or the duet on 'Carry your cross and I'll carry mine', with its interesting metaphors and cross referencing "Dig your own hole and you'll be fine/build your own tower/'til heavens devour/ the very last hour"

Generally speaking this album has a constant dark feel, perhaps one of the darkest albums Tiamat have done, but equally very positive, this is not a glum doomy album. Also as a whole, Tiamat have moved passed their The Sisters of Mercy stage and evolved on with increased songwriting skill and ability, if you've heard their previous material then this is the logical and improved development on from it. If you haven't then it's a good place to start.(9/10)

Worm - Integral Virus

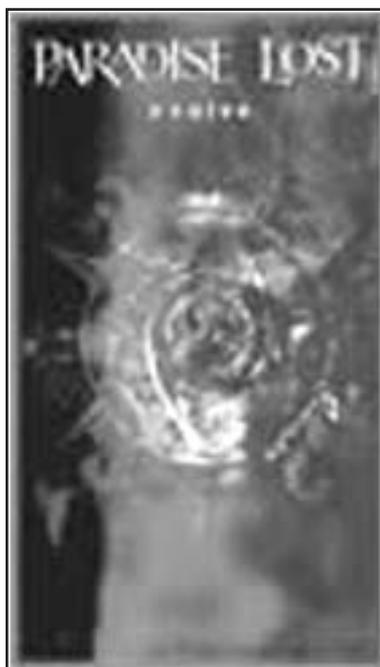
(Voltage Records)

This is the debut offering from Bradford crossover act Worm. It brings together many interesting ideas combining electro-darkwave with some well placed and structured guitar riffs. Generally speaking this band would fit in relatively well in the EBM scene despite the use of guitars. As an overall the album shows promise, and is a bit of a break from the norm of EBM the addition of guitars does add to the sound, and there are some fancy guitar parts included and some smooth soundscapes but there are still a lot more knobs need twiddling before EBM fans pick up on them.(5/10)

DVD: Paradise Lost- Evolve

(Music For Nations)

There are many that would question whether Paradise Lost are a Goth band. Well they headlined Whitby Goth Weekend, but then again, Seize have previously played Whitby. They did tour with The Sisters of Mercy, but then again does that prove that they're NOT Goth? I've also heard 'Say just words' from the 'One Second' played a few times in various Goth nights, but then again I've also heard The



Chemical Brothers and Scooter played at Goth nights...

Basically the purpose of this DVD is to highlight Paradise Lost's career on Music For Nations which ran between the bands 3rd album ('Shades of God') and the bands 6th album ('One Second') so you are spared from some of the bands more brutal death metal moments (as they were on the first two albums). This DVD demonstrates the enormous musical change that the band went through.

The first section of the disc is entitled "Harmony Breaks" which was a video which was previously available but long since deleted.

This consists of a concert from Stuttgart in 1993 when the band toured for the 'Icon' album. This really highlights some of the early part of the development when they'd started to soften from their death metal roots but still producing raw gnarling metal. To be honest I can't see many Goths particular being a fan of this section, but if nothing it demonstrates what once was Paradise Lost.

There are also promo videos from this era following on from the concert and the usually "the band talking about the songs" type gubbins.

The next of the three main sections is an unreleased collection of various home video footage, but do you really want to know what Yorkshiremen with overgrown hair do in their spare time? If the answer is 'yes' then prepare to be disappointed. Footage is brief and to very little point, including the band faffing about in the studio and setting up for Donnington 96, although footage does tease making you think you would get at least one song from this set. There's also footage of them driving round on their bus and moaning about hotel rooms. All soundtracked by random b-sides and general guitar noise and appropriately ending with Nick Homes declaring "this is shit, this is all shit"

The third and final section of the disc is called 'One Second-Live' and you probably won't be surprised to here me tell you this is on the tour they did for 'One Second'. Recorded in Shepherd's Bush in London and previously released as a "fan club only" video, it provides a fresh of breath air just when I was tempted to give up on this DVD and forward it to the Charnel House's B.I.N. department. Much easier to listen to and during the time when the band decided "Depeche Mode are a good band, lets be them". Yep 'One Second' pissed the press (and lots of their fans) off something rotten as they ditched the doom-laden guitars in exchange for a more synth and electronic based approach. The live experience sees them increase the guitar levels on 'One Second' and increase the synth levels on older material, as well as making them considerably more accessible. The video concludes with the promos for this era including 'Forever Failure' often regarded as a classic by fans from all stages of the band and their development.

So as a whole the DVD demonstrates the band at either end of its progression, it does cut a bit thin on the bit in the middle ('Draconian Times'). However, it shows the development as well as re-releasing footage that's now a days difficult to get hold of for fans of both ends of the band's spectrum.

Generally speaking the band could have got away with releasing all of the footage on three separate DVD's, but its all present here, for the price of one.(7/10)

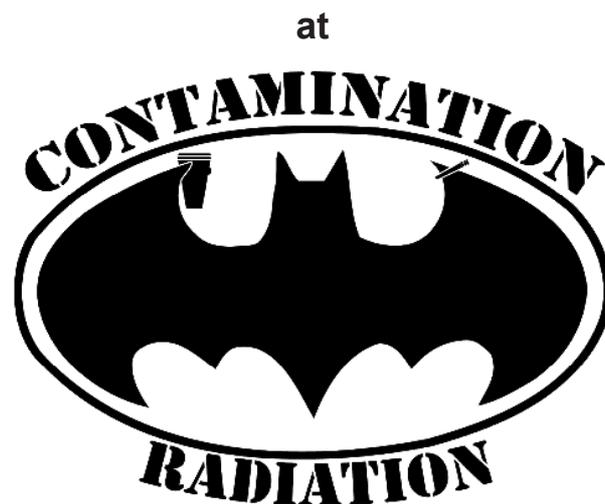


Clubbed To Death

First off, the Stout Fiddler is not an ideal venue. It's quite small, and it has a very low ceiling. The taller among the clientele had to dance somewhat carefully, and pogo-ing would definitely have been out unless you wanted to stick your head through to the upstairs bar! Somehow, though, this simply made the venue seem more intimate, and the gathering more friendly, than some clubs I have attended in Newcastle. The small size of the venue meant it was very difficult for cliques to form - it's hard to ignore someone when their pint is at your elbow and your ash-tray is right under their nose.

The sound was, as we have come to expect from anything which involves **DJ Ghost**, excellent. There was a lighting rig with UV, how they got that in I have no idea. I was surprised to hear the early sets, as these were heavier on Industrial/ EBM, with bands such as Assemblage 23, VNV Nation and Project Pitchfork getting an airing. However, I was one of the few there to hear it as the club was very quiet for the first hour or so of the evening.

It doesn't take much to fill a venue this small, so when people started to come in it felt busy fairly quickly. **DJ Craig** (Fight the Robots) did a more trad goth based set than I have come to expect from him, and I thoroughly enjoyed this. It's not often you hear one of Newcastle's premier EBM DJs spin New Model Army and



Rosetta Stone! Craig is always very good on the technical side of things, and everything ran smoothly - although it did seem as if he and Ghost had changed places for the evening! **DJ Dawnrazor's** first stint at DJing was a good effort, too, with a set which ran the gamut from Mesh to Rocky Horror Picture Show.

All in all, I felt I got my money's worth for the bargain price of £2, as there was a good mix of stuff to dance too (although no formal dancefloor) and the drinks were very cheap. It was unfortunate that you had to traverse the upstairs bar for drinks, as more than one goth terrified the folk band playing upstairs, however it was worth the trip for a bar well stocked with both alcohol and soft drinks. This was a great bonus in itself, as many venues in Newcastle simply don't cater for non-drinkers.

Contamination Radiation went quite well for a first night, as ever suffering a little from Newcastle's now infamous apathy. However, I think it will be busier on its second outing and it certainly has the potential to be an interesting once a month diversion.

Out of 10? I'd give it 7.



Industrial Bitch
Model

alternative /
cyber / fetish /
goth styles

rose@industrialbitch.co.uk
www.industrialbitch.co.uk

Halocaustic Hair



Cyber industrial hair pieces
Synthetic dreads
Roving/Yarn
Plastic/Tubing

www.halocaustic.co.uk

FIGHT THE ROBOTS

10.30PM - 02.00AM
£3 / £1FLYER
2ND MONDAY / MONTH

8BM . INDUSTRIAL
ALT. TECH . NOISE
ELECTRO . CYBER
DARKWAVE .

www.fighttherobots.co.uk

LEGENDS NIGHTCLUB, 11 GREY STREET NEWCASTLE

Darkness & Light

Handmade Gothic Candles



Email for brochure: - sukubus@thecharnelhouse.com

The Charnel House

*The best in Classic Goth,
Industrial, 80's and requests with DJ's
Ghost, Marie, Viper & Sukubus*

First & Third Saturday every month
6:30pm til 11pm
The Tap & Spile
Grainger Street/ Nin Street Corner
(next door to Ann Summers)
Newcastle upon Tyne
£3.00
www.thecharnelhouse.com

London Style - © 2003 www.industrialbitch.co.uk

Gothic Apothecary

Do you suffer from :-

❖ Headaches/Migraines?	Size/price (60ml £4)
❖ Stress?	(60ml £4)
❖ Skin Complaints?	(60ml £5)
❖ Sleep Problems?	(60ml £4)

Why not let natural aromatherapy products help you.

Also Available Aromatherapy Beauty Products.

❖ Hand/Body Lotion.	(Varies £4/6)
❖ Shampoo/Conditioner.	(Varies £5/7)
❖ Bath/Shower Products.	(Varies £5/7)
❖ Intensive Facial moisturiser.	(Varies £7/8)

All Products made individually to clients preferences, using only 100% Pure essential oils.

For all Enquiries or Orders Email : gothic.apothecary@virgin.net

Coming Soon



Forever In Black

www.foreverinblack.com