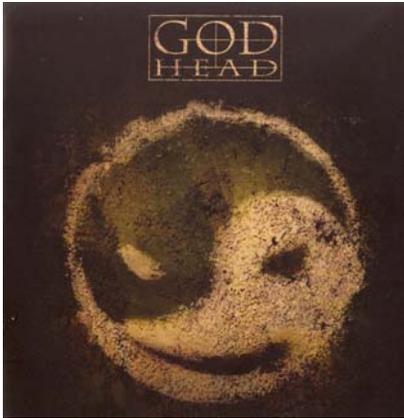


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The Shadow Line



Godhead

by Alex Henderson

Review

When Godhead were building a following in the '90s and early 2000s, they had a reputation for being a club-friendly industrial/goth rock/EBM/darkwave type of band. Godhead appealed to fans of Ministry, Nine Inch Nails, KMFDM and the Revolting Cocks; they appealed to fans of Spahn Ranch, Black Tape for a Blue Girl and Switchblade Symphony. And the Marilyn Manson connection certainly didn't detract from that image (although folks who consider themselves goth purists will swear up and down that Manson was never goth). *The Shadow Line* certainly sounds like the title of a goth, industrial or darkwave album, but when this 2006 release is playing, the term "club friendly" is not the first thing that comes to mind; instead, the terms "radio-friendly" and "active rock" come to mind, and the term post-grunge generally seems more appropriate than industrial, goth, darkwave or EBM. Of course, jazz legend Duke Ellington asserted that there are really only two types of music — good and bad — and *The Shadow Line* is a good, solid example of post-grunge alternative rock that is commercial and friendly for active rock stations but is never stiff or mechanical. With *Shadow Line*, Godhead deliver an album that generally brings to mind Staind rather than Ministry or Spahn Ranch. The aggressive yet melodic material is angst-ridden (as is most post-grunge) and full of darker emotions, but it is also hooky. Not that Godhead wasn't hooky in the past — only this time, the hooks seem to reach out to active rock stations and large arenas rather than the sort of goth, darkwave and industrial clubs where the patrons have black fingernails and black lipstick to go with their black latex clothing. Bottom line: the Godhead of 2006 may not be an exact replica of the Godhead of 1996, but the band is an enjoyable Godhead with a pleasing sense of alt-rock craftsmanship.