

# FAITH and the MUSE

## The Tale Thus Far...



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In early 1999, Faith and the Muse began working on the recording of their third studio album, which was influenced by the loss of



Blackout AD Tour Lineup • Photo: Crispy

old friends, and a more introspective look at their own lives and dreams. Forging even deeper into classical aesthetics, the album delves into Elizabethan melodies and Victorian structures which add a decidedly haunted quality to their already evocative music.

Summer saw the North American release of the bands third long-awaited album, *Evidence of Heaven*, as well as Monica's second book, a little hand-made tome entitled, *The Garden Booke of Ghosts*, and the band embarked on their first U.S. Tour in two years: Blackout AD, which included Judith, Element, and Mistress of Ceremonies, DeeJay Scary Lady Sarah. Unfortunately, it wouldn't take long for the tour to manifest its first casualties: due to an "internal disagreements", Element parted ways with the tour after San Francisco - the second show of the tour.

F&TM and their entire line-up, which included Jeremy Meza, Mera Roberts, Christopher David, Andrea DiNapoli, and Geoff Bruce, wore all white throughout the tour, which added a ghostly, ethereal feel to their live show. Venues on the Blackout tour ranged from palatial to Lilliputian in size and appeal; from the sumptuous turn-of-the-century grandeur of Dallas's Lizard Lounge, the Mississippi delta aesthetic of New Orleans' House of Blues, to the outhouse-scented white trash squalor of Nashville's The Eight Day, to the cigar-smoke choked pool hall that is Houston's Instant Karma, the venues really ran the gamut. A startling number of the venues themselves had a reputation for being

haunted, a reputation that a few of the more intrepid would-be Mulder and Scully types within the ranks took it upon themselves to explore at length..

Monica: "I think all tours have their highs and lows, and this wasn't really any different to me... Looking back, I must say we made quite a 'haunting' spectacle with our choice to have our entire band wear white for the length of the Blackout Tour, though it meant hand-washing our costumes every night! At the end of the day, it was deejay and Mistress of Ceremonies, Scary Lady Sarah, who was the hit of this tour; she brought new music to every part of the country, took requests, opened minds, and really gave the American club-goers a taste of how a dance night should be."

At the end of 1999, Monica released her first collection of poetry, a small book that will be



Evidence 2000 Lineup • Photo: Sabine Eichmann

expanded and released properly in 2002.

2000 has brought significant changes for Faith and the Muse; the new year heralded