

ROME NTRSN HOCICO **CRANES** RADICALG MONOLITH VIVE LA FÉTE FLESH & FELL CHRIS & COSEY CLAN OF XYMOX A SPLIT-SECOND LOVE LIKE BLOOD BEAUTY OF GEMINA SUICIDE COMMANDO ABSOLUTE BODY CONTROL



A Joy Division Celebration From Peter Hook



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Deathrock, Batcave, Coldwave, Minimal, Synthpop, Postpunk, New Wave, Gothic & EBM

WOOL-E-TOP 10

Best Selling Releases (Apr/May/Jun 2011)

- STACCATO DU MAL Sin Destino (CD/LP)
- THE EXPLODING BOY
 The Black Album (CD)
- THE SOFT MOON
 The Soft Moon (CD/LP)

- NEON JUDGEMENT
- rly Tapes (CD)
- NINE CIRCLES
 Live Queekhoven 1982 (CDr)

TARA CROSS Tara Cross 1982-1989 (4LP)

- ABSOLUTE BODY CONTROL Surrender No Resistance (CDM)
- PAUL CHAMBERS
 Stations / Absorptions (LP+CD)

Faded Heart (CD/LP)

WOOL-E-TIP PRINCIPE VALIENTE Principe Valiente



Those Swedes and their post-punk approach! Today, the land of Ikea is not only responsible for good solid pop and EBM, but the post-punk generation is also richly endowed. The latest offering from The Exploding Boy stands in our Top 10 and around the corner there already peeks a new crown prince: Principe Valiente. This post-punk trio released their first EP in 2007 and now, four years later, they let their debut CD loose on the public. Just like The Exploding Boy they wrap their post-punk sounds with a black jacket, which make you think of later Sisters Of Mercy. Melodic songs with a melancholic breeze and a wall of sound of shoe gazing guitars. and a wall of sound of shoe gazing guitars

NEW & IN STOCK Snowy Red - Ultimate Edition 5LP & Polar Praxis LP (Onderstroom) Sombre Printemps – Ambient & Filmmusic 1&2 By Philip Fichot 2CD & Seventh Harmonic – Garden of Dilmen (Out Of Line) Prager Handgriff – Arglistige Tauschung, Robotiko Rejekto – Umsturz Jetzt & Bang Elektronika - Aktivierung (Infacted) Led Er Est – May EP (Captured Tracks) Kindest Lines – Covered In Dust (Wierd) Nostalgie Eternelle – EP 7" (EE Tapes) The Vyllies –12" EP (Geheimnis) Ohgr – Undeveloped & Die Funkhausgruppe – Mono-Poly (Synthetic Symphony) Ulterior – Wild In Wildlife (Speed) Sad Lovers And Giants – Headland (Cherry Red) Rome – Masse Mensch Material (Trisol) Sol Invictus – The Cruellest Month (Auerbach) Doxa Sinistra – Via Del Latte (Enfant Terrible) Huminoida – Whiter Album

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contents

	04	CD	reviews	
--	----	----	---------	--

06 I	nterview		

- 08 CD reviews
- 10 Interview NTRSN
- Interview RADICALG 12
- 14 CD reviews
- Interview PETER HOOK 16
- 18 Interview MONOLITH
- 20 Interview ROME
- 22 CD reviews
- 26 Interview CHRIS & COSEY
- CD reviews 28

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BodyBeats Productions

- 30 Interview SUICIDE COMMANDO
- 31 Interview LOVE LIKE BLOOD
- CD reviews
- 34 Interview HOCICO
- 36 CD reviews
- 37 Interview CLAN OF XYMOX
- Interview THE REALITY OF GEMINA 38
- 40 Interview A SPLIT-SECOND
- Interview CRANES 41
- 42 Interview ABSOLUTE BODY CONTROL
- Interview FLESH & FELL 44
- Calendar 46



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THE EXPLODING BOY - The Black Album (CD) (Ad Inexplorata)



The Exploding Boy is not only an obscure B-side of an old single by The Cure, they're also a bunch of Swedes doing particularly well in Germany and Belgium. They describe their music as indie goth and indeed, like Veil Veil Vanish, the gentlemen of The Exploding Boy browse the rich archives of the '80s. The result is an album that, like 'Afterglow', has the vivid (sometimes melancholic) sound of a fresh band who still has to undertake the journey towards success. Their sound is not screwed up yet, as is often the case with other newcomers who became sudden hits. In a way, one might actually hope their big break through will never come because The Exploding Boy don't surpass themselves, they match themselves, and keeping the groundbreaking 'Afterglow' in mind, that is a good sign. [DB]

SOL INVICTUS - The Cruellest Month (CD) (Prophecy Productions)



My latest Sol Invictus experience was at the 15th anniversary of The Black Cave (2009). With "The Cruellest Month", the ensemble is back: blacker, more cynical, vicious and melancholic than ever. The album opens beautifully with "Raining in April", where the typical violin is accompanied by the acrimonious, accusatory voice of Tony Wakeford. The familiar heavy drums, percussion and acoustic guitar complete the instruments and suddenly, there's that typical Sol Invictus sound, penetrating to the bone. Andrew King's lovely, soft voice soon follows in "The Sailor's Aria", an adaptation of a song by Henry Purcell. The album is a succession of intriguing tunes, including the fantastic interpretation of the mass murder ballad "Cruel Lincoln", intensifying to an adoressiveness only seen in their live performances. WDP

CLAN OF XYMOX - The Darkest Hour (CD)

(Trisol)



Two decades ago, Ronny Moorings decided he would not repeat himself. Since "Hidden Faces", however, it became clear he didn't forget about his "80s past, but wanted to add a contemporary electro indus sound. One of the highlights from this album is "She did not answer", reminding us of the synthpop grandeur that "Twist Of Shadows" was, while "Tears ago" is the kind of track where Clan Of Xymox prove that they are masters when it comes to danceable songs with a melancholic feel. "Delete" and "My Chicane" are the kind of indus goth tracks we could hear on their previous album "In Love We Trust". A Xymox record wouldn't be complete without an instrumental gem, this time it's the title track "The darkest hour". It's not their best CD, but still highly recommended. [DB]

BLANCMANGE - Blanc Burn (CD)

(Proper Records Ltd.)



Few succeed in a comeback with so much flair and grace as the two gentlemen of Blancmange. For those who remember the eightles, Blancmange once had a certain value in synthpop. Younger generations probably know the shameless cover of "Feel Me" by Faithless. This duo has managed to update their typical Blancmange sound miraculously. From the opening track "Bus Stop", you step on board for an amazing musical trip through the musical landscape of Blancmange. With "Drive me (to your home)", the journey continues! Halfway through, the bus stops to relax to a tune like "Radio Therapy", reminiscent of "Neon Lights" and "Radioactivity". Before you know it, you are right back in Blancmange world with danceable tracks like "Probably Notthing". In short, this album reminds me of the later Fad Gadget, mainly due to the fact that Neil has the same kind of pleasant and enjoyable warmth, but also because of the contrast between melancholic sounding vocals and the pop-like melodies and sounds. [PM]

FACTORY NOISE

22ND/23RD OF JULY 2011

A PART OF Shadowplay POWERED BY HANDS



WINTERKÄLTE THIS MORN' OMINA BRIGHTER DEATH NOW MONO NO AWARE - IMMINENT FRAMES A SECOND GEISTFORM POW[D]ER PUSSY - MONOLITH HEIMSTATT YIPOTASH - EMPUSAE HYSTERESIS - NULLVEKTOR

MASCHINENKRIEGER KR52 VS. DISRAPTOR

KREUN - KORTRIJK (B)

DOESN'T SURPRISE ME THAT ALL OF A SUDDEN PEOPLE SEEM TO BE OPEN FOR THE '80S.

If you would ask us to come up with our favourite band, the answer could be Vive La Fête, as they can climb up some mega scenes without forgetting their alternative roots. They're soon to play at the Shadowplay Festival, so Peek-A-Boo is more than happy to talk to Els Pynoo herself.



You started out with Kinky Star Records, would you have thought you would be on top of the Belgian music scene?

No. not all. We were just in the mood for making some records. We got the chance, the time and we were in for doing some music at that time, so it happened and for the rest: we would see. We had a very fine time, never lost sleep over some expectations. It was a fantastic time and it still is.

The Belgian music scene knows a lot of evolutions, even in times where the music industry is down, Belgian stuff sells.

I think Belgian bands were always strong and that's due to the fact that they staved true to themselves. Many of them had a very own style and they weren't influenced that easily by stuff outside Belgium. After all, it's personality that keeps on standing!

Having said that, I always thought Vive La Fête were outsiders.

That's indeed true I think. Even after all those years they still have difficulties putting us in a certain category and to be honest: we never did anything to change that. We love what we're doing and we're happy with how things are going. I really would be uncomfortable if it was any different. Besides, we like being outsiders!

You're a Belgian band that has lots of success in other countries. I'm told you're more popular in France than Belgium!

Countries from the South seem to like Vive La Fête indeed, but in fact that's true for all the countries we visit a lot. The Brazilians seem to be our greatest fans! People see us there as big stars with everything included.

It's great to play outside Belgium and meeting people we never met before, getting to know new cultures and of course discovering beautiful locations. Last time, we were in Bogota and we were facing a hysterical audience. It keeps us amazed and it makes everything worth it. I think.

You've seen things others haven't. With Lagerfeld, you attended some very decadent parties, how were those experiences? From time to time we were staring with big wide eyes, but the truth is that it's not that difficult to get in such situations. Anyway,

we experienced some great adventures and no one can take that away from us and that's something we're thankful for It's funny that, when you started out, the eighties were unhip and now they're cool. Does this have its consequences for you?

Everything is coming back one day, so it doesn't surprise me that all of a sudden people seem to be open for the '80s. For ourselves we don't feel it will change us.

You always come up with pretty weird covers. "Jesus Christ Superstar" or "Child in time" are of course famous but I can't say they're that electro pop at first sight!

We just love these songs and at home we don't listen that much to electro pop. They are songs that give us a good feeling and we like to do them.

What's your favourite record of all time and why?

The Neon Judgement and The Klinik as they're so good!

Soon you are at Shadowplay festival, an event for the black scene!

When I was young I had a black period but I guess it's more Danny who was very much into the black scene. We still like new wave a lot. We play a lot at gothic festivals and I always think it's nice to observe everybody.

What can we expect at the Shadowplay Festival?

A party!

www.peek-a-boo-magazine.be

Didier RECU photo @ Marquis(pi)X - 6 -



22/23/24 JULY 2011 - KORTRIJK - BELGIUM

PETER HOOK & THE LIGHT
UNKNOWN PLEASURES - A Joy Division Celebration

FIELDS OF THE NEPHILIM LOVE LIKE BLOOD **VIVE LA FÊTE - CRANES** SUICIDE COMMANDO - HOCICO CLAN OF XYMOX - DIARY OF DREAMS ABSOLUTE BODY CONTROL - AGONOIZE FIXMER/MC CARTHY - A SPLIT-SECOND THE MARCH VIOLETS - MERCIFUL NUNS PLASTIC NOISE EXPERIENCE - ULTERIOR THE BEAUTY OF GEMINA - SOLITARY EXPERIMENTS **BLOODY DEAD AND SEXY - TYING TIFFANY - SAM** DISKONNEKTED - LIZARD SMILE - KRYSTAL SYSTEM THIEVES OF SILENCE - NTRSN - MIREXXX - CRUISE [CTRL]

FESTIVAL AREA: XPO - DOORNIKSESTEENWEG 216 - KORTRIJK - BELGIUM Info & tickets: INFO@SHADOWPLAYFESTIVALBE - WWW.SHADOWPLAYFESTIVALBE















KRYSTAL SYSTEM - Nuclear (CD)

(Alfa-Matrix)



After the very successful "Underground: VooDoo Night Sessions" EP, lots of electro maniacs considered Krystal System as one of the most promising bands in the genre. Bonnie and Seven describe their music as a colourful mix of dark elektro, cold wave, industrial rock and metal, a description that couldn't be better as "Nuclear' is indeed the kind of album that sounds quite diverse, even though dominated by dark electronic beats. This CD is available in a limited version and contains a bonus CD on which you can find remixes and collaborations with acts like DJ Taiki, Treponem Pal, Punish Yourself. Ethan Fawkes, DJ Drill/Edrive69 and label mates such as Implant and AMGod. [DB]

16 VOLT - Beating Dead Horses (CD)

(Metropolis Records)



So far, 16 Volt are unknown in Europe, but in America they can count on a supporting following and soon this band will be touring in the US with My Life With The Thrill Kill Kult. The new CD contains 13 songs and even though a song like "Veins" has its metal influence, there's no doubt that "Beating dead horses" is, in the first place, a melodic metal indus record that has almost the same impact as Combichrist. 16 Volt are indeed the type of band that are influenced by the likes of FLA, the later Skinny Puppy and Killing Joke, even if tracks like "The Wasteland That Is Me" and "Sick Sick Sick" have their own typical sound. [DB]

SECRET LIFE - Nineteen Eighty Four (Vinyl)

(Walhalla Records)

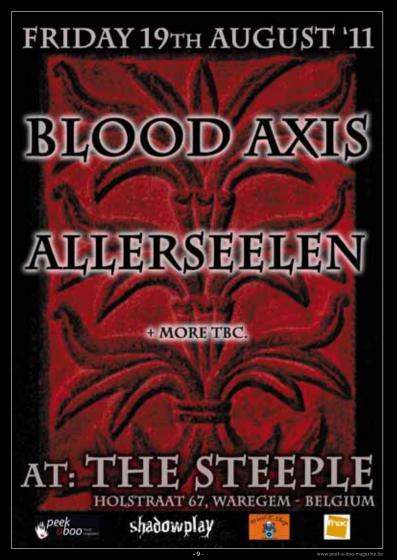


The record store and independent label Walhalla Records pursues its work of digging up eighties rarities. As a good New Wave custodian, it now offers us the chance to (re)discover Secret Life. Some sort of Flemish equivalent to Jo Lemaire + Flouze, this combo from Antwerp was active between 1982 and 1988. As the title points out, this album - duplicated in 520 numerated copies, of which the first 50 are signed, available on CD or vinyl LP - delivers us compositions written in 1984. There are twelve tracks on the menu, with a voice sounding like Nina Hagen. Good historical evidence of a band that remained unrecognized and of a decade in which only energy and passion were able to make the difference. [DCZ]

INFRAWARRIOR/MONICA RICHARDS - The Strange Familiar EP (CD) (Danse Macabre)



The new EP "The strange familiar" is a foretaste of her "Naiades" album that will be released this autumn. Monica herself describes Infra Warrior as electro tribal, but she also states that in the future, she wants this project to become more varied. Not that much of a wonder if you see that she has guitarist Steven James (Christ vs. Warhol) and Marzia Rangel (cello) by her side, who at the same time represent a big part of Faith & The Muse. There are five songs on this EP, each showing Monica from a different side, including a death rock sound, the medieval beauty of "The Mighty" and even a dance remix from "A good thing", which featured on her "InfraWarrior" album from 2007. [DB]





NTRSN are fast becoming regular guests on Belgian stages. With their power, noise and anger, we can't help but love them and once you've seen them on the Shadowplay Festival we're sure you'll agree.

What is NTRSN all about...

PIETER: Music that's been made with electricity in an old school manner.
PAUI: Passion!

Why did Intrusion become NTRSN?

PIETER: It is Intrusion. I thought it was a good name back then. Afterwards I noticed the name was a bit too date bound, it didn't feel good and so. I decided to choose something timeless.

I can hear where you took your inspiration from, but I also hear that you did your own thing with your inspiration.

PAUL: Sure as long as they are good inspirations.

PIETER: Yes, I can find myself completely in that question as I always wanted to do it differently. I am born that way! Having said that, it depends from those who hear it and what they wanna hear. My roots are to be found in the British industrial scene after the punk scene and also the new wave pop tunes from Fad Gadget. I see Paul comes from the same school and something like this always works fine.

NTRSN are a band to experience on stage. Live you're angry people. Are your concerts some sort of exhaustive valve?

PIETER: Yeah, there always has to be some nervous side to it and of course a certain drive. Now that Peter Bellaert joined us, I think there is some sort of autopilot-thing in it. From now on I take care of the vocals and some lead and fx synths but the rest is stuff for Peter and Paul

Paul: Music itself is an exhaust valve and so is NTRSN. You tell your story with three men on stage and if everything fits in a perfect way and everything's in order then it's good. That anger side is pretty okay I think. We have fun and we don't beat our wives!

Are NTRSN a band who dare to do things? Is there room for experimentation?

PAUL: Sure, we're believers in the phrase "impossible doesn't exist". On "Parascope", for example, we use my Brazilian surdo (bassdrum) as it fits perfectly. Everything's possible and there's nothing I want to avoid and I know Pieter thinks the same. It's a sort of common discovery phase as we've played less than a year together. On stage we play a game of question and answer and as this is a very different time, it makes us excited as well.

PIETER: That's true. Building tracks is quite something now, as I work in the studio with my old synthesizers, sequencers and stuff like that. So no computer or software synthesizers. It makes it all more vivid and the audience don't see some static band: the experimenting on stage can be compared with the things we do in our studio, just with less equipment.

NTRSN are appearing on stage more and more. A positive evolution?

PAUL: The more the better and slowly we see the fruits of our hard work.

PIETER: Absolutely not something negative! It's quite funny we can be ourselves and bring our music!

I know this question ain't easy. Can we see NTRSN on stages outside Belgium or not?

PIETER: After "People like gods" we did some gigs in France, Holland and Spain and of course, the BIM Festival (2007). There's certainly more energy now!

PAUL: I guess it's quite stupid to say that I play most of the time in foreign countries as I'm from Holland, but yeah, our purpose is to play outside Belgium, so if we don't; we're not to blame!

- 10 -

How's it with the new forthcoming CD?

PIETER: Be patient, but it's on its way.



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RADICALG

IT AIN'T EASY BUT DIFFICULT IS ALSO AN OPTION, RIGHT?

RadicalG. Famous in America, neglected (so far) in his home country. RadicalG puts his latest efforts in a new album that will soon be out according to Glenn...

Glenn, not everyone knows who RadicalG is, so here's your chance!

RadicalG, euhm solo project, dark, electronic, mysterious, spooky, sensual music to dance to, a gloomy atmosphere hooked up with many genres from EBM, ELEKTRO, little twist of INDUSTRIAL and TECHNO. It's a total concept, hard to put in a genre, a stand alone project which reminds you of the good old days of the '80s and elektro stuff supported by a stunning VISUAL.

Am I right thinking that RadicalG is the project of one man alone?

Actually it is, I got some help from people around me, but speaking of the musical part, yes it's a solo thing.

The Black and white ginmick with the ears was a photoshop joke from my best friend, damn, you see where those things end up!

Right now i'm performing in black and white make up with this pointing ears on stage, I'm a clown (laugh) seriously, I did

the whole musical production by myself, with a little help from my machines and a lot of courage.

Of course the live performance sounds more dry. It's very hard to take the whole studio with me on stage, it may look big and nice but, to be honest, it doesn't mean more live at all. I chose the compact Ableton solution combined with the most necessary Synths I use in studio, a Nordrack2, and a Poly evolver, an analogue filtermachine, a Akai controller, my TC Fireworks for my vocals and a zero latency motu interface. The easiest set up ever, i guess, but oh so effective on stage.

It seems like you've been influenced by everything, as long as it is electronic?

Yes that's almost right, I do listen to a lot of electronic stuff but I do love some heavy rock music, as long as I can understand what they're singing about, but the main influence is from the electronic '80s period I agree.

You also got the recognition from contemporary electronic übermeisters like Dave Clarke or Laurent Garnier. Such things must flatter your ego or is it in the end just music?

Well it is strange, I never had the intention of ending up in bigtime players charts but sometimes (yeah often) it happens. I think major players like Dave still have their musical knowledge from the early electronic days, maybe that's why he likes some of my stuff.

You supported Lords Of Acid and you've remixed one of their tracks, so I guess you're pretty close?

Yes, I remixed their next single "little mighty rabbit" from the forthcoming album. I supported them during their US tour in March this year, I played full packed venues in cities all over the USA, we did like 18.000 kilometers in 27 days and 24 shows. It was so much fun to tour with them, I won't go into detail on this one but people who never have seen a Lords Of Acid show need to see one, amazingly crazy for sure, I don't need to tell you more with Youtube around, right?

There's also a new album coming out. Tell us about that?

"Darkness falls" will be available September in stores and digital on all platforms. It's going to be released under Sonicangel, distributed by PIAS for europe. The album itself contains 4 songs from my former album but reworked and mixed again and 7 new songs and yes, don't tell me it's dark, I know, I produced this album in one of the toughest periods of my life, but it sounds fresh and unique. The boring straight-on bleeps these days makes me sleepy on a dancefloor or concert hall, electronic music lost some identity these days, and that's what I'm trying to avoid with a diversity genres on my album, "Resistance in me", "Justice failed today" and "commander of the wheel" are below 110 bpm, in compare to other songs of 132 bpm, a how know what I mean...

I can tell the electronic fans already there's a full electronic remixed album coming out (digital exclusive) with all kind of RadicalG'ness' remixed and songs I've remixed lately for other artists as well and I'm working already on my new EP, but I guess it will be an exclusive US release.



AUSTRA - Feel It Break (CD)

(Domino Records)



Place "Feel It Break" into the CD player and hear echoes of contemporary singers such as Zola Jesus, Florence Welch (Florence & The Machine), Karin Dreijer (The Knife, Fever Ray) or even a folky-like Amy MacDonald, but also Siouxsie and Kate Rush

Musically, the album is a perfect mix of danceable wave, hovering somewhere between minimal and electro, and dark, uplifting lyrics. An album that sounds goth without being it, and thus can be played perfectly on the radio. A bit like Karin Dreijer's solo outing as Fever Ray, actually. Still not convinced? A listen to the singles "Beat And The Pulse" and "Lose It" is quite likely to change your mind. [DCA]

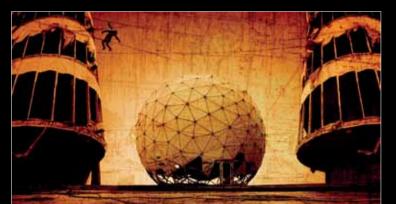
PETER MURPHY - Ninth (CD)

(Nettwerk)



Apart from a few minor hits, you can't say that the Gothfather's solo music was very successful in Europe. Besides, other than his typical vampire voice, his solo work has little in common with goth music. Once "Velocity Bird" came out of the speakers, we thought we'd put an Iggy Pop album in the CD player! But all joking aside, "Ninth" is actually quite a good record. As expected, the album is a characteristic work with the obligatory hits and misses, but tracks like "Seesaw Sway" or "I spit roses" are up there with the best of Murphy's writing in recent years. Murphy fans will be delighted, but the rest won't lose sleep over it, just as they didn't for the previous eight albums. IDB!





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PETER HOOK

WE'RE DOING OUR BEST TO KEEP THE MEMORY OF JOY DIVISION BURNING BRIGHTLY FOR YEARS TO COME!

Introducing Peter Hook feels a bit like having to explain what a bass guitar is... Over the years, he has scored so many hits and written tons of important tunes with Joy Division and New Order, it is like reading the A-Z guide to popular music. After leaving New Order, Peter is currently touring with his new band The Light and performing the Joy Division debut album 'Unknown Pleasures'. On July 24th Peter Hook & The Light will play the Shadowplay Festival and he kindly agreed to answer a few questions...



Peter, you're a busy man, playing concerts and recording, what's been your personal highlight of 2011 so far?

Well, we've just returned from touring Brazil, which was absolutely fantastic, wild, great crowds. I had a lot of bad memories from playing there with New Order just before we split up (they were the last gigs we ever did) so it was nice to dispel those memories and replace them with new ones with the lidn.

You released an EP "1102 / 2011" of Joy Division songs with your new band The Light, was it obvious from the beginning which songs you'd choose and tell us a bit more about the, so far, unreleased song 'Pictures In My Mind'? It was found on a stolen rehearsal tape and sent back to me by an American member of what we call the Joy Division Bootleg Society. I swear I had never heard it before, which has made me wonder how many more there are out there? Ian always had a thing that you should finish off every track you did, so I just finished it off for lan really.

How have the reactions been so far?

On the whole very good but it depends on who you ask. I didn't do it for reactions really. I wanted to show how good Rowetta is and how great her performances of these songs are.

You already mentioned in other interviews that you want to record new material with The Light, did you already record some demos of new songs?

Not yet. The band have some ideas but I am reluctant because you don't sell records and it's very hard to recoup the expense of recording.

In the 1990s, when New Order were on hiatus, you formed Monaco with David Potts. Lately, there was talk about possibly reissuing both albums in the future, any news on that and can we hope for some unreleased Monaco material?

Yes. It's yet another thing on my to-do list, Pottsy is now in The Light as he is standing in for our guitarist, who's about to have a baby. It's a small world really.

What always seemed strange to me, is why fan favourites like 'Age of Consent', 'Dreams Never End' or 'Sunrise' never made New Order's setlist again after the late 1980s?

Because Barney wouldn't play them!

Your first non-UK Joy Division concert in 1979 took place in Brussels, was there a special atmosphere around that trip?

Yes, many of us had never been abroad when we played that gig. It was extraordinarily exciting. Those were great days really for all of us!

On 24th July, you'll play the Shadowplay Festival. Any expectations about the gig? What can the audience expect or hope for?

Well, we've been very well received wherever we've gone and people seem to be really enjoying what we do as The Light. We reinterpret some of the tracks but with the "Unknown Pleasures" album I've tried to stay as faithful to the album as possible. It's an honorur to be doing it and I have to say, having been nervous initially, I'm now really enjoying it. In fact, I feel guilty about how much I am enjoying it. As The Light we're doing our best to keep the memory of Joy Division burning brightly for years to come!

Peter, thanks for taking the time to answer our questions.
The last word belongs to you: any message for our readers?

They should buy records and buy books or otherwise there will be none in the future.



Bunker

McWichamage 22h 23h 6 6 27

Saturday August 27

GOTHIC FIECTRO WAYE

GUESTS Wildhoney & Malcolm Nix

DJ Wildhoney & Malcolm Nix

Albatros Brusselsestraat 15. Leuven One of the great Belgian acts on this years Shadowplay Festival is Monolith.

We had a short chat with Eric Van Wonterghem about Monolith, his great industrial project.

Well hello Eric. Most readers know you as the buddy of Dirk Ivens who is part of Absolute Body Control and Sonar, but you're also the man behind your own project Monolith. Can you describe the music?

Well it's weird industrial music, I combinate tribal elements, ambient atmospheres with distorted rhytms, but still work in a structural concept to create some feeling or fantasy in the mind of the listeners in each track rather then a endless beat, noise or soundscape.

Sometimes you get the feeling that Monolith is like the brain of Eric, where all different genres from the electronic area are thrown together?

There is much more tolerance when I create music for monolith than on other projects, but that makes it again interesting for myself. Sometimes it creates confusion for the listeners but I think we should to be able to listen to a complete album from a band with variation like you have in a good movie, things should happen and not repeat the first scene over and over.

When I was driving home from work I asked myself, why I was so in love with electronic sounds. Now at home I ask this question to Eric Van Wonterghem?

It's a very powerful thing to get electronic sounds through your brain, it can bring you energy excitement or peace in the mind because of the endless sound possibilities. at least in my brain:)

Everything started 14 years ago with your debut "Compressed form". If you regard this album now, how do you rank it? A classic or would it be different if you recorded it now?

It's the most different one compared with the other monolith albums I did later, also if I think about now how it was created. I used hundreds of small loops mostly less then a second long and made a 1 hour soundscape from them and deceided later to put rhythms on and made some edits. I work differently now and I dont think I could or would want to recreate that album now. It's a creation from that time, I'm happy I did this, for myself it's a classic.

I interviewed Dirk Ivens some weeks ago and he told he me that it was one of his dreams to play at an event like Ten Days Of Techno, do you share such dreams?

I understand his point, some techno music comes very close to industrial music so it should be possible to play there and get the crowd crazy;), maybe it's time to connect a 909 again ...

As you're involved in so many musical projects, is it still possible to keep them separate?

Totally! the way of working is very different for every project and I have a switch in the mind to get the correct presets right away:)

You have a new CD out soon, can you tell us something about it?

1 september 2011 is the official release date of the new monolith album "The Inner Core", 12 new tracks plus remixes from some fav bands from myself, I think it became a really interesting album. The release show happens on 26th August on the Schlagstrom Festival in Berlin... a perfect time to make a city trip there:) all are invited...

Sometimes people say that everyone can make electronic music. What do you think?

Yes ofcourse, even Kraftwerk say this.. just push some buttons and it all goes automatically..hel hel, but it's a little more difficult to make the music you have in mind with a computer, than the music the computer lets you make from the presets it prepared for you.

What's your favourite record of all time and why.

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My favourite record is a black one with a A and B side, ok I think you want another answer, hmm Clock dva's Burried Dreams is still my favourite record I guess, full of energy, also the atmosphere in it. What they made back then was very inspiring for me.

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NOTHING GOOD EVER CAME FROM LOOKING BACK.

Les Nuits Fantastique is always an event to look forward to. The list of bands to have been featured on these events is an impressive one. For its 33° edition the organisation chose Rome, the legendary neofolk-act who started on Cold Meat Industry. Peek-A-Boo was deliabited to have an exclusive interview with persone Router himself.

Jerome, You started out with a skinhead band. Do you think spirit wise there's a connection with what you do now?

No, no, no, I didn't start out with a skinhead band – and I actually prefer the term OII-band, because we were punks and skins when we started out. The first band I was in was some sort of Black Metal band, with some Death Metal thrown in for good measure. I was about 13 and the drummer. While doing that I started my own first punk band and played in others as well. Then there were many other projects before there was ROME. I did a lot of acting in the theatre, too. I don't look back on all of those things, and I certainly don't compare them or analyze what influence they might have been. We were teenagers and having fun.

You were signed to Cold Meat Industry. Was it easy to get signed by them?

Actually, yes, it was quite easy to convince them. Roger Karmanik just liked my demo, I guess. So he didn't give me a hard time then. I'm still very thankful, because he was the one who put ROME on the map and gave me my start.

We all know things aren't going very well with Cold Meat Industry but I thought that they left a gap, not?

I don't really know. I guess things just change. Bands change. Bonds collapse and people move on. Nothing good ever came from looking back.

What do you think of the different labels coming up with reissues from those old albums?



That's none of my business, really. I did re-releases, too. This past year I started re-issuing all of ROME's records with the label I'm with now, because those albums were not available anymore.

I guess Rome will be seen as neofolk but still I think you have a different sound on every album. Was that something you really knew at advance or is it just how things evolved?

Both, I guess. I kind of live and work in the moment, so whatever I feel like, that's what the record will sound like. People often don't know that this art has a very spontaneous side to it too, even though I put a lot of work and time into reserving my subject matter for lyrics and think about the concept and context of it all for ages. The actual piece of music is born within just a couple of hours in the studio (even though you might end up mixing it for ages). I like it that way; I don't plan the sound of it all as much. I have some sort of idea where it might be going, but that's all. I also depends a lot on who! Lovink with. The upcoming record reample, sounds much more raw and crude because I didn't really want to over-produce it. I wanted to keep a raw feel to it – but that was something I decided in the studio while doing it, because I liked the harsh sound.

Do you think your music has any hope? I mean apart from its beauty, they all have a fatal feel.

There is hope to the hungry eye, of course. I see it all as very peaceful and pleasant, ha-ha.

What's your favourite record of all time and why?

"Songs of Leonard Cohen", but that's because you just forced me to pick one. I first heard it when I was about nine or ten, and it changed the whole world around me and has been with me since. I could say the exact same thing about Brel's "Les Marquises" and some others as well.

You soon will be in Brussels at Nuits Fantastique, what can the audience expect?

We will play a very stripped-back set. Mainly new stuff!

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SUEDE - Suede (CD)

(Edsel Records)



Remastered and a tacky badge... How many times has one thought about this when being tempted to buy an album again? Luckily, with Suede, the situation is a bit different. Their debut went straight to number 1 in the UK album charts. Now, some 18 years later, we see a massive 2CD+DVD reissue of the album and it is well worth the money, if you ask me. It kicks off with one of their strongest singles "So Young" and ends with the beautiful "The Next Life". On a second disc, the B-sides are added to this release, among them such Suede classics as "To The Birds" or "My Insatiable One". Some digging in the archives revealed 10 demos and outtakes. No tacky badge included, but what about a massive DVD with videos for the singles, a new interview and 2 live concerts? Definitely recommended [DO]

VIGILANTE - The New Resistance (CD)

(Black Rain)



With his new album 'The New Resistance', Vigilante is crossing genres to accomplish a powerful backdrop for his "soundtrack for a new revolution". With an impressive list of collaborations (Ministry, Atari Teenage Riot, Leaether Strip, Die Krupps, Birmingham 6 and Feindflug, to name a few) expectations are high. Every track offers something different, still maintaining the coherence that is often lost in collaborations. Highlights are the title track The New Resistance (ft. Jürgen Engler-Die Krupps), Prison Break (ft. Claus Larsen-Leaether Strip) and The New World (ft. Jens Kästel-Funker Vogt). Remixes by Feindflug, Soman, FGFC820 and V2A end the album with a punch. Will this album make me join Vigilante's New Resistance? Sure. where do I sion? IKNI

KINDEST LINES - Covered In Dust (CD)

(Wierd Records)



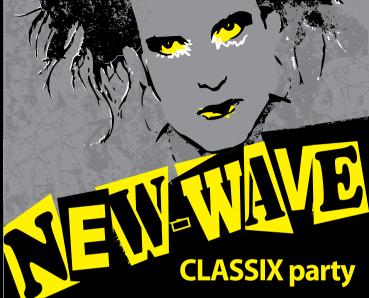
In the spirit of "If it's on Wierd then it's good", we're happy to welcome another brand new band that will rock our socks off. Would you ever believe that a band is able to mix shoegaze, coldwave and a Phil Spector sound? Well, they did And the greatest thing is that "Covered in dust" became a very varied album that is more than just an excuse from a band who found some genius trick. "Destructive paths to live happily" (what a song titlet) flirts with what we tend to call the danceable Wierd pop. "Strange birds" is the kind of pop song that should be number one in every decent chart, while a track like "Prom song' has only one keyword: melancholy. A tip that should be checked out by all indie and wave fans! [DB]

COMBAT VOICE - The Last Flow (CD)

(Digital Density Records)



Combat Voice generated a CD that could have been made in 1987, because this debut offers you some of the finest old school EBM stuff you can imagine, a sort of missing link between The Klinik and Front 242. Some songs are like electronic soundscapes that are overruled by an old EBM feel whereas a stomping dance tune like "The combat voice" would fit a classic Nitzer Ebb-album. "The last flow" is one of the finest EBM records we have heard in a very, very long time. I actually almost wrote EBM classic, but you know, this is one... [DB]



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HRIS & CO MUSIC CAN BE REGARDED AS ART. ART CAN BE REGARDED AS MUSIC.

Peek-A-Boo was able to interview one of the most legendary musical acts: Chris & Cosev. Not only do we like them, but they'll soon land

in Belgium to play at the Vooruit in Ghent, Saturday 1st October. Throbbing Gristle were a pioneering band of the industrial scene. How does having such a role in the history of music feel?

COSEY: I don't think about it generally, only when it's pointed out and then it's good to know Throbbing Gristle had such a significant impact in music history. When we first began we had no idea how it would be received, then, let alone in the future.

CHRIS: I honestly don't think about it unless someone cites it, such as now. When I do have to consider it, then I find it quite a daunting notion to get my head around, you know... the potential responsibility of that role.



Throbbing Gristle are seen as ground breaking, but how were the reactions back then, in terms of labels and promoters?

COSEY: We weren't at all interested in labels or concert promoters, we were focussed on making the sounds that provoked a sense of real being. We were totally independent and outside the music business in terms of the usual practice of bands pursuing contracts and a career. Throbbing Gristle wasn't about acceptance of any kind - quite the opposite in fact. The biggest and most challenging reactions were from the audiences. Our live performances often met with violence but we took these outings as research for further sound experiments.

CHRIS: As Cosey says we had no interest in convincing labels and promoters about Throbbing Gristle, we had our own agenda going on and they weren't included in that equation. Well not in any conventional way. We were 'outsiders' and not part of any movement - punk, rock, electronic etc. that's why we started our own - Industrial.

When the band broke up, you started Chris & Cosey and for the second time you changed the face of music.

COSEY: In retrospect we can trace the roots of music and see our place in the forming of new genres but we were always following our own interests and were inspired by advances in technology that enabled us to use that knowledge to make new sounds, which we creatively assembled into what has become known as the Chris & Cosey sound.

CHRIS: I agree with Cosey, although I do sometimes wonder what would have happened if we'd had more recognition at the time. Where would we be now in terms of our career, more, or less, successful? Not that it bothers me. I just wonder,

Chris & Cosey are much more accessible. Was it the intention to make perfect, alternative pop?

COSEY: We had a passion for very good popular music, the structure and manipulation of emotions via particular sounds, key changes and effects and we wanted to experiment in our own way. I guess it started with Hot on the Heels of Love and similar Throbbing Gristle tracks. We had no interest in becoming popular, just making music we both had an affinity with, lyrics that spoke more of the inner self and dynamics of human kind, and that we enjoyed and actually created the effect we were after. CHRIS: I've always been an aficionado of pop melodies, Abba being my all time favourite. This undoubtedly had an influence on our music, both in Throbbing Gristle and more obviously in Chris & Cosey, Lagree, our music can be more accessible but I would never, ever call our music pop - although some of the early Chis & Cosey material could be termed 'outsider pop'.

You are currently involved with a music project around Nico's Desertshore. Tell us about it, is Sleazy's presence still felt?

CHRIS: Sleazy was actually working on the Desertshore project when he died last year. We are at a stage now where we have the majority of his material and equipment, plus a lot of work Cosey and myself had already done and we also have many of the guest vocalist parts. We'll recommence work on the Desertshore album later this year for a 2012 release on Industrial Records.

What are you current plans in terms of recording?

COSEY: Ha! We have so many. There are four Carter Tutti albums awaiting final stages of mixing and production, we are working on remixes for other bands, collaborating on numerous projects and of course the Throbbing Gristle re-releases to consider. We have a very very full schedule and busy time ahead of us. Some of these releases are for this year and some for 2012.

You're playing in Ghent soon, what can we expect?

COSEY: A very uplifting performance of reworked Chris and Cosey tracks.

CHRIS: It's an 80 minute set from our Chris & Cosey back catalogue reworked, remixed and mashed-up into a live full-on 21st Century performance.



CHRIS & COSEY





Sat. 01 OCTOBER 2011 - 20h VOORUIT HEATERZAAL GHENT

ROBOTIKO REJEKTO - Umsturz Jetzt! (CD) (Infacted Recordings)



The latest release in the Infacted reissues series is one by Robotiko Rejecto. This project was created by RaHen aka Ralf Heinrich. This man is quite successful in the Frankfurt techno scene with different projects and he's also a producer for famous EBM acts such as Leaether Strip. Ralf is the kind of man who likes to absorb various synthetic sounds but generally speaking Robotiko Rejekto is most EBM oriented. "Umsturz-Jetztl" not only concentrates on Ralf's first 3 singles ("Umsturz", "Rejekto" and "Confusion") but this album is also some sort of pre-release to the band's comeback. People who are not keen on remixes will probably complain that the 13 recordings featured here are actually only 3 different tracks. [DB]

RELIGIOUS TO DAMN - Glass Prayer (CD)

(M'lady)



The album opens with "To Love The Machine", initially simple acoustic guitar and cymbals, to which the Afghan-American singer Zohra Atash pontificates like Patti Smith in her twenties. Traditional Middle Eastern instruments, such as the rubab and harmonium, are seamlessly incorporated alongside modern guitars and synthesizers. "Glass Prayer" begins almost like a Siouxsie-tune, but it gets a melancholic and poppy arrangement and high vocals, very similar to Kate Bush: delicious. The album is very diverse but it still represents a coherent piece. Even the tenth and final song, where semi-experimental noise forms the basis, fits beautifully. Noise with strings and acoustic guitar in an ethnically tinged song, and Zohra blowing us away one last time with her high voice. Great album, great compositions, great voice! [WDP]

ABSOLUTE BODY CONTROL - Surrender No Resistance EP (CD) (Daft Records)

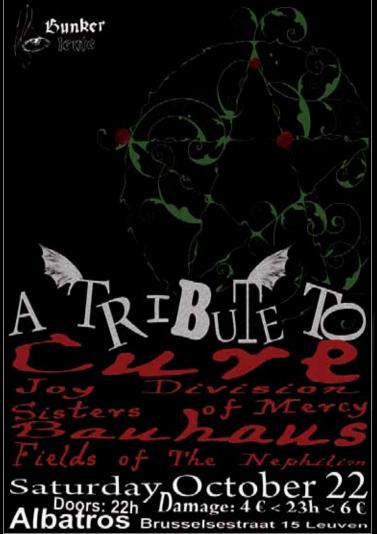


30 years of Absolute Body Control not only means a worldwide tour but also the release of this EP. Described as a collection of remixes and unreleased material, this EP offers you 6 tracks. "Surrender no resistance" has been remixed by Crash Course In Science, Covenant and Millimetric. Also "Talking to the men" has been remixed but it still stays a track that could have been made by The Neon Judgement. "Tears" is an instrumental song in which you can hear how much these guys love Kraftwerk, and "Feels like love" is a cover paying homage to Luc Van Acker. This brings us to the conclusion that not one ABC fan can live without this release and for all the others: it's never too late to discover one of the best bands from Belgium. [DB]

KIRLIAN CAMERA - Ghlóir Ar An Oíche EP (CD) (Out Of Line)



This newest single features four tracks. Opening song "Nightglory" has the sound of those typical Kirlian Camera dance floor killers in which Elena's voice fits the guitar-driven electro pop rock perfectly. Track two is its piano version. "After winter MMXI" is the typical electro angst-pop that Angelo is famous for. Closing track "I gave you wings, I gave you death" is an instrumental song wherein beauty embraces tragedy. In fact, did anyone already use the term angst-electro? "Ghlóir Ar An Oiche" (which indeed means "Glory of the night") is released as a limited CD single and a strictly limited 10" picture vinyl version. [DB]



- 29

IT'S SUCH A SMALL WORLD THAT SUCCESS IS QUITE ATIVE AND I'VE ALWAYS BEEN VERY AWARE OF THAT.

This year Johan Van Roy celebrates 25 years of the music project that gave him a place on the map, Suicide Commando. Playing at the Shadowplay Festival this summer, we spoke with the man himself!

After 25 years, Suicide Commando must be some sort of alter ego?

You could say so yeah. Suicide Commando is an important part of my life. I couldn't imagine a life without it anymore. I became a real father 2 years ago, but I kind of consider Suicide Commando like a child and an important part of me.

Where they 25 years of joy or pain?

Ah, they weren't that hard, but it wasn't always that enjoyable either. I've always been lucky enough to meet the right people at the right time. I never had to search for a label and I've always been free to do what I wanted. Lactively lived the heyday of the (electronic) music scene, before we even heard of illegal downloading and such. So as far as that is concerned, I consider myself very lucky. Of course it's not always that simple. I do sometimes wish for a bit more peace and quiet in my life. Music, my job and being a dad is not always an easy combination. It doesn't leave a lot of time for friends and that I do miss sometimes, but anyway, I won't start whining, in the end I got to do what I wanted so I could have chosen to do things differently if I wanted.

As a pillar of the Electro world, do you see yourself as the inventor of Hell Electro?

That's something everyone has to decide for themselves, but I don't really agree. Music is something of all ages and if you ask me, there is only good and bad music. A lot of good music, even more good music is made these days too. There's a lot more out there. As far as my own music is concerned. I won't say that my music is better or worse than before. That's up to the listener to decide. I know that some people prefer my older stuff or even my old demo's. Each to their own, of course, but to say that before everything was better seems a bit too far-fetched.

Can you tell us more about the compilation you're working on?

After Noise Terror Productions, my previous label as part of the 'Dependent' label went down. I started up a new label called 'World Wide Electronics', A subdivision of 'Out Of Line Records' this time. Next to my work with Suicde Commando, I've released a new compliation: 'World Wide Electronics 1, with a lot of new electro bands but also some legends like Infact. Breathe (ex placebo effect) or our own Mildreda (aka Jan De Wulf, better known from his work with Diskonnekted). The point is trying to prove that electro can still sound new and refreshing, contrary to what some people think. The first volume just came out, so hopefully I can start working on number 2 soon.

So you care about new artists?

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It always sort of interested me and over the years I've been through quite a few labels. I had a tape label in the nineties and a few compilation series on other labels. It only got serious with 'Noise Terror Productions' and obviously now with 'World Wide Electronics', Back then I had more time and if it wasn't for the bad shape of the record industry. I would release even more stuff. Music, and specifically electronic music, is just a huge part of my life. I just couldn't live without it anymore. Even after all these years I still get excited about new bands and discovering new things.

There are a lot of Suicide Commando clones. Do you never think: 'That sounds like me?'

Ah it's not that bad really. Of course the differences are really small sometimes, but I'm not bothered by it. I consider it an honour if others see me as a role model. I was very proud to be compared with bands like 'Klinik or Dive'. I find it a pity that the media portrays it as a negative thing sometimes.

You're planning something special for the Shadowplay Festival. Can you tell us more?

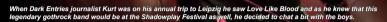
Not really, I have so many ideas in my head but no time to actually work them out and even if I did know, I wouldn't tell just yet. It has to stay a surprise, so all I can say is, come check it out Friday july 22nd.

Do you have a special message for our readers?

This is the perfect opportunity to thank everyone for the past 25 years and I mean everyone! Not just the followers of Suicide Commando, but everyone who ever bought a Suicide Commando album or danced to 'Hellraiser'. Thanks for all your support!

LOVE LIKE BLOOD

IT'S DEFINITELY TIME TO SAY "GOODBYE"



It was a surprise when I saw the name of Love Like Blood popping up on the 20th edition of the Wave Gotik Treffen. Can you still remember playing the first Wave Gotik Treffen? I suppose it was different to what WGT has become over the years?

Actually I don't remember the first WGT at all, when the WGT promoters called me a year ago I was honestly surprised that we'd played on their first festival 20 years ago and you're right, it was a totally different picture back in the days, as the WGT 2011 appears now, but this was pretty usual at those times: Love Like Blood was a kind of newcomer still and so the WGT and the Gothic revival or hype had just begun more or less over here.

More 'last' concerts to follow as the band is also on the bill of the Shadowplay Festival. Will there be more 'last' concerts, maybe even a goodbye tour throughout Europe and who got the Eysel brothers in the right mood to mount the stage again?

It's been simply the request of the WGT booker asking if we're able to enter the stage for this special 20th anniversary show in 2011. We had a band meeting and discussed it. Well, actually there hasn't been a real discussion, since everybody agreed on doing this as our farewell from stages. Therefore, there will be no "goodbye tour", for sure. All discussions or offers about that have been and will be rejected in a second.

Can you put into words why and in which atmosphere Love Like Blood was formed in the eartly days. What were your dreams, goals and motivations and how do you look back upon them now?

When we got together back in the days, we've been truly school boys, record collectors and pretty much into Punk and Punk rock. It was just pure love of this kind of music which inspired us to set up a band and we were so enthusiastic about any little tune or song we wrote and played. We've been extremely motivated without any "masterplan; but with an unexplainable focus on the important things, our music. Therefore we decided to record a demo tape, to organize our own concerts and tours and finally to initiate our own record company on which we released our first records. After all the decades, I'm astonished how straight forward we've acted. We had the same dream as all the young bands, being famous, being a rock star, playing shows all over the world, practicing and living the shit you're in love with.

I suppose "Within The Realm of a Dying Sun" will open the concerts for Love Like Blood as it opens with great attitude the first real album "Flags Of Revolution". Well I am just guessing here (eventually hoping)... According to me the album remains one of the gothic rock highlights of the '90s and the album really got it going for Love Like Blood... Were you aware of the impact the album would have and the response that would follow shortly after it? Oh, we haven't sorted out yet which song will open the show, but "Within The Realm of a Dying Sun" definitely is on the set list. As far as I know "Flags Of Revolution" still is the best seller, so that's quite a bit self-explaining. We had no idea and haven't expected that already our first full-length album will be that successful. Actually we realized this success aft a couple of vears later. This album opened the doors to more interest of the clubs and enabled us to olay so much more

and haven't expected that already our first full-length album will be that successful. Actually we realized this success at first a couple of years later. This album opened the doors to more interest of the clubs and enabled us to play so much more concerts. To play live as much as humanly possible was a very important thing at that time to get more popular and find new followers and people from the music business which helped the band a lot. You can never be aware of the effects an album will have, the moment of songwriting and recordings is the challenge to do it as perfect as possible and you really don't care about the moment when it's done.

What can the audience expect after all those years from Love Like Blood, who will join The Eysel brothers on stage and ... who knows the live concerts will bring the appetite for new songs.?

On the website of the band, dated 'september 2004' Love Like Blood is not done...
Who knows , but to be honest with you and everyone who puts their beliefs in our music, we only plan to catch up with the farewell and we will do this in the best ossible was we can, the way vou know Love Like Blood.

Love Like Blood will get on stage in the exact same line-up of 1997-1999 and you will witness Love Like Blood celebrating their classics in an unexpected powerful, tight and emotional way on a very few very exclusive concerts. It's definitely time to say "Goodbye" and we truly appreciate the grand possibility we receive in 2011, the farewell, for us and all our friends.

Kurt INGELS

ICEHOUSE - Flowers (CD)

(Diva Records)



The 30-year anniversary of changing their name from Flowers to Icehouse gave them reason to re-release their debut album as a deluxe 2CD+DVD edition. The first CD offers exactly the same tracklist as the 2002 reissue, including B-sides and the one-off single "Love In Motion". The album has lost nothing of its original appeal, varying from more pub rock songs to upbeat singles like "We Can Get Together". A true masterpiece is the album's title track "Icehouse", still one of the most beautiful and haunting songs they've ever written. The second disc surprises with lots of live recordings. Luckliy, no bad bootleg type stuff, but all selected from various concerts that were taped for radio broadcast. The DVD offers some live tracks plus appearances on Countdown (Australian music show), [DO]

THIS MORN'OMINA - L'unification Des Forces Opposantes (CD) (Ant-zen)



Mika Goedrijk started This Morn'Omina in 1996, appeared on some compilation albums and achieved a place amongst the elite of the industrial scene with his "Hegira" trilogy. "L'unification Des Forces Opposantes" is the 3rd and final part of the "Nyan" trilogy. After Sal-Ocin (Empusae) left, Mika is now supported by Karolus Lerocq but musically, not much has changed. The first CD is bulging with exhilarating rhythms, resulting in a euphoric dance explosion, with fascinating ritual ambient tunes in between. The second part is calmer: ritual ambient and idm. with an overall emphasis on ethnic voices and instruments. This superb, consistent album shows how talented these guys are. The invented language and the semi-mystical artwork complete the picture. This Morn'Omina are certainly one of the most interesting inhabitants of the black scene. [CK]

SOPOR AETERNUS & THE ENSEMBLE OF SHADOWS Have You Seen This Ghost? (CD)

(Apocalyptic Vision)



The new album by Sopor Aeternus & The Ensemble of Shadows is the second part of the "A Triptychon of Ghosts" trilogy and guarantees musical theatricality full of details, dark spots and German quality. The opener glorifies the intimate atmosphere of "Dead Lovers Sarabande", but the gothic bombast predominates in the next songs: baroque, propelling rhythms topped with catchy, often lingering melodies surrounded by strings, winds and ever-present bells and clocks, the carillon included. The texts are pretty revealing: from compensatory eating to the secret desire for the unattainable prince or superhero. The single of the album is a cover of "Sleep" by Marianne Faithfull. The honey-sweet "Hello" by Lionel Richie also gets a successful Sopor-makeover. It remains great to sink down and disappear into the mystical and wonderful world of our beloved Auntie Vava. [TP]

KMFDM - WTF?! (CD)

(Dependent)



Opening song "Krank" indicates that KMFDM are aiming at the dance floor. It is one of the few songs that stays true to their old sound. In general, we can say that for their standards - "WTF" is rather poppy. This can be heard in the next songs, entering the more electronic area and with Lucia taking care of the vocals. Songs like "Take it like a man" or "Dystopia" are really similar to what Praga Khan is doing. Some fans might be disappointed with this new sound, but a track like "Rebels in control" is splendid nonetheless, and should get our full attention! "WTF" is a nice album featuring great songs but it's also the first KMFDM album in history that won't freak out our neighbours. [DB]

A FLOCK OF SECULLS ADULT. ALPHAVILLE AND ALSO THE TREES ANNE (SLRK ARBEID ADELT BAUHAUS BIRTHOLY PARTY BLONDE BRONSKI BEAT CABRRET GALLAIRE CAMOUFACE CHINS & COSEY CLAURE CRANDOF TO CABRRET GOLDAIRE IN SCIENCE OFF DEAD OR ALIVE CEPECHE MODE EDITORS ERASURE EURYTHMIGS EXECUTIVE SLACKS FAD CADDET FISCHESPOONER FRA LIPPO LIPPIFRONT 242 GANG OF FOUR CARY NUMAN GRAUZONE INTERPOL LAPAN JOHN FOXX JOY DIVISIONKAS PRODUCT KILLING JOKE KRAPTWERK LIAISONS DANGEREUSES LADYTRON LOVE & ROCKETS MALARIA: MARQUIS DE SADE MINIMAL COMPACT MISS KITTIN MODERN ENCLISH NACHT UND NEBEL NEW ORDER NITZER EBB ORCHESTRAL MANDEUVRES IN THE DARK PAUL HAIQ POSSIE NOIRE PORTION CONTROL PROPAGANDA PSYCHEDELIG FURS PUBLIC IMAGE LIMITED PULP SECTION 25 SEVERED HEADS SICLO XX SIMPLE MINDS SIOUXSIE AND THE BANSHES SNOWY RED SOFT CELL SUICIDE TALK TALK TALKING HEADS TAXIGIRL TO MATIC TEARS FOR FEARS THE B-S2'S THE CARS THE CASSANDRA COMPLEX THE CHURCH THE GURE THE HUMAN LEAGUE THE LONGS OF THE NEW CHURCH THE SOON THE STRANGERS TRISONS THE SORT STRENGERS TRISONS THE STEERS ON ULTRAVOX VIRGIN PRUBES VISAGE WIRE X-MAL DEUTSCHLAND XTG YAZOO ULTRAVOX VIRGIN PRUBES VISAGE WIRE X-MAL DEUTSCHLAND XTG YAZOO ULTRAVOX VIRGIN PRUBES VISAGE WIRE X-MAL DEUTSCHLAND XTG YAZOO ULTRAVOX VIRGIN PRUBES VISAGE WIRE X-MAL DEUTSCHLAND XTG YAZOO ULTRAVOX VIRGIN PRUBES VISAGE WIRE X-MAL DEUTSCHLAND XTG YAZOO ULTRAVOX VIRGIN PRUBES VISAGE WIRE X-MAL DEUTSCHLAND XTG YAZOO ULTRAVOX VIRGIN PRUBES VISAGE WIRE X-MAL DEUTSCHLAND XTG YAZOO ULTRAVOX VIRGIN PRUBES VISAGE WIRE X-MAL DEUTSCHLAND XTG YAZOO ULTRAVOX VIRGIN PRUBES VISAGE WIRE X-MAL DEUTSCHLAND XTG YAZOO ULTRAVOX VIRGIN PRUBES VISAGE WIRE X-MAL DEUTSCHLAND XTG YAZOO ULTRAVOX VIRGIN PRUBES VISAGE WIRE X-MAL DEUTSCHLAND XTG YAZOO ULTRAVOX VIRGIN PRUBES VISAGE WIRE X-MAL DEUTSCHLAND XTG YAZOO ULTRAVOX VIRGIN PRUBES VISAGE WIRE X-MAL DEUTSCHLAND XTG YAZOO ULTRAVOX VIRGIN PRUBES VISAGE WIRE X-MAL DEUTSCHLAND XTG YAZOO ULTRAVOX VIRGIN PRUBES VISAGE WIRE X-MAL DEUTSCHLAND XTG YAZOO ULTRAVOX VIRGIN PRUBES VISAGE WIRE X-MAL DEUTSC

CHACHA AKA PUBLIC RELATION (THEATRO, FIFTY FIVE, VIZIO)

CLUB NEW WAVE LA BODEGA - BRUSSELS - 22/10/2011





In our interview marathon featuring the bands that will perform on Shadowplay Festival, Peek-A-Boo proudly presents the loudest band from South America: Hocico. We had a talk with the ever so friendly Erk.

Everybody knows by now what Hocico means, but why did you choose that name?

We picked that name because it contains aggression, it is a word used in a derogatory manner in Mexico and that fits our music perfectly, it carries out the aggression of our songs.

You've been around for more than 20 years. Did you ever imagine that Hocico would still be immensly popular in 2011?

There was no way we could think of what would happen to us almost 20 years ago, but I'm glad to say that our whole carrier has been marked by magical and meaningful things, as if things were meant to be the way they are. We always believed in ourselves and so far it seems we will enjoy everything until the last day.

You are even considered one of the founding stones of the EBM chapter. Do you see yourself as icons?

We are very glad and proud to have contributed to the development of underground electronic music, but we don't see ourselves as icons.

You have to face up to lots of Hocico clones, is this flattering or do you think it's rather stupid that bands clone each other? In general it is flattering, some bands remind us a lot of when we first started and that is cool, but when we are out for a club night it is hard to differentiate between bands and songs with a harsh electronic approach. It's like there already are a lot of bands with a similar sound. I think it is time we see bands coming with a fresh sound.

The reason I asked: you were obviously influenced by Skinny Puppy, but you transformed it into your very own sound! Well, yeah. In that respect Skinny Puppy remains to be my favourite band, but we never tried to imitate or copy them. I think it is important to stay true to your feelings in order to create, nobody can tell your story better than you can, so if you stay true to that, your music will speak its own language.

I have the impression the EBM movement is extremely popular in South America, how come?

Yeah, it is an ever growing scene. Central and South America have always had an underground music scene. In Mexico, everything started in the '70s and '80s, with bands, special radio shows, etc. So there has always been an interest in music that is different. EBM is part of this heritage and now we happily see that there are parties, bands and concerts all the time.

I guess you agree that you have a punk attitude. What does punk mean to you?

Punk means an attitude of life to me, it means "stand up and do it, no matter how you do it and what others say about it". In terms of attitude I think we are a punk band indeed.

You will also agree that Hocico's music is extreme. Do you think a man has to have limits if it comes to extremes?

No limits, you are the only one who knows what you need to be you. You should know what you need to feel happy and there are no limits for that, if you need to go to the extreme of things to find out answers, emotions, feelings and sensations, just go for it. We need to inject Hocico with a touch of madness to make it real for us.

You'll be performing at the Shadowplay Festival. Could you tell us what the audience can expect?

You can expect a band that will play loudly and brutally, you will enjoy our new backing visuals and we will mix a good cocktail of new and classic tunes. Most importantly, we will unleash the hounds of hell, so make sure you bring meat to feed them!

- 34 -

Any special message to our readers?

Don't follow any advice, let your own spirit guide you.

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PSRINKKNRSIEN



NECRO FACILITY - Wintermute (CD)

(Progress Productions)



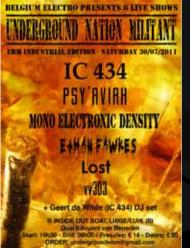
Some months ago, Necro Facility featured in the latest Covenant-single "Lighthbringer". Strategy-wise, this couldn't have been a better move as their name became a household one: Necro Facility is often mentioned as the next big thing. Even if we always have confidence in what others have to say, we also like to check it out ourselves and the hype is true for once! From the very first minute, you feel like "Wintermute" is going to be the sort of album that will find itself in our CD player several times this year. The trick from Henrik and Oscar is quite simple but effective: a Skinny Puppy indus sound, transformed in melodic harsh electro-pop songs that you want to play over and over. It wouldn't surprise at all if in some years, these men would headline the summer festivals.[DB]

IN THE NURSERY - Blind Sound (CD)

(ITN Corporation)



Our favourite twins from Sheffield are back and of course we're talking about In The Nursery. To celebrate their 30th anniversary, the band released a brand new CD called "Blind sound". In The Nursery always had an overwhelming sound, but on this CD it seems as if their age also cultivated a certain maturity. This record is somewhat neoclassical yet at the same time it holds that typical In The Nursery sound. However strange it feels to say it, never before did In The Nursery resemble Ordo Rosarius Equilibrio like this. With a conclusion like that, you know that "Blind Sound" is one of the highlights from 2011. [DB]







CLAN OF MYNOX I AM NOT REALLY AN OPTIMIST BUT I TRY TO IGNORE MY THOUGHTS SUCCESSFULLY MOST OF THE TIME

Clan Of Xymox are back with their new album "The darkest hour" and just like in the best Xymox tradition, it's another winner. This summer they are live at the Shadowplay Festival, so time to talk with the man himself: Ronny Moorings.

If someone had told you, when you released "A day", that 30 years later you'd be playing on all the important goth festivals, would you have believed them?

Uhm, yes, and I'll tell you why. The reason I say yes(komma) is that you strive with your band to play all important festivals and, if possible, headline them. That and no less should be the goal of any artist who believes in himself. So I always believed in my band and I never gave up trying to get somewhere with the band.

Everything seems to have gotten darker. That title alone, "The darkest hour". Do you consider yourself a dark person?

Most who think they know me, think I am pretty happy with my life and that is a correct view. When you know me more intimately, then you will know me as a pretty gloomy person who thinks the blackest and bleakest thoughts. I am not really an optimist but try to ignore my thoughts successfully most of the time.

Can you tell us something about the new album?

In a way I reached an equilibrium with this album, it has danceable songs on it, slow bedroom songs and all that is in-between. It is at times very emotional and personal

Of course there is the COX sound, but on every album it seems like you try to explore something new. Do you compose each song individually or is an album one composition of separate songs with an overall cohesion?

Yes, in that sense I went for a kind of retro synth approach with tracks like "My Reality", "My Chicane", "She Did Not Answer" or "Delete" which to me are ideal tracks to play in clubs. But at the same time, you have tracks like "Darkest Hour" and "Deep Down I Died", ideal, for example, for the bedroom;) All in all, the album varies very much and that was my intention, not to give people 10 of the same tracks but instead giving a variety of songs. I left certain songs out of the album, as they would affect the balance. Compiling and making a running order was almost done by itself.



Do you agree that "In love we trust" was the strongest album since "Hidden Faces"?

I am the last person to ask that. It really depends on the taste of the listener and his/her perception of the tracks on the albums. I hear all sorts of albums mentioned as people's favorites, there's not really a clear winner and that is a good thing if you ask me. The most relevant and exciting record is always my last release, in this case "Darkest Hour", simply because it is my new album!

I remembered you as someone who once had admiration for goth/New Wave icons, the story with Brendan Perry for instance. Decades later you have become such an icon yourself, how does that feel?

Well, remember that Brendan and me were not icons when we started. We both developed ourselves into different areas of the music styles we liked and when we met last year, there were almost 12 years in-between. The main thing is that we still bother to see each other when it is possible. I guess just being around, recording new music and playing live for years must somehow make an impression on some people.

In some ways you landmarked the alternative '80s, and now there's some sort of '80s revival. What do you think of this?

I think it's cool that people keep on discovering this style and find it a valid musical direction. Yes, I heard a very good band lately from the States, called Veil Veil Vanish, who even claim they do only old style music because they find that it's lacking in the music today. Also other good bands, again from the States are Light Asylum or O.Children. This period, I feel also more drawn towards these styles, maybe it is a cycle I am in, but it seems the most interesting direction in music nowadays. A lot of new indie bands are coming out with roots directly in the '80s. Sign of the Times?

You'll be performing at the Shadowplay Festival. Tell us what the audience can expect?

I am sure we are going to play some interesting new material and I am thinking of adding visual images to the show as well. In any case, it is gonna be great to be in Belgium again.

Didier BECU photo © Marquis(pi)X

- 37 - www.geek-a-boo-magazine be

THE BEAUTY OF CEMINA WE'RE STILL JUST AT THE BEGINNING OF OUR WAY AND LHOPE THAT WE CAN TOUCH ENOUGH PEOPLE.

Peek-A-Boo just keeps on going with the interviews. What about some good solid Goth rock from Switzerland? Those of you in-the-know will be aware of the band, The Beauty Of Gemina. So we caught up with singer/ guitarist Michael Sele.

Where does the band's name come from?

Actually the name is pure imagination, although Gemina was a real character. She was a pupil and muse of the philosopher Plotin. The name of the band was already in my mind from the start. I was looking for a name that should be open for interpretation but not suitable to fit easily into a specific music genre and it had to be mysterious. however, not too abstract.

How long has the band's been going on so far and how do you see the things that have been achieved by now?

It is very much happened in the past 5 years, we have taken some important hurdles and achieved many goals. All in all I can strike a consistently positive balance. But we're working hard every day and we know how difficult it is. For example, in the live business the air has become very thin. I think the whole music industry is changing and things become more and more uncertain. That



makes it for me as an artist and for us as a band not easier of course. We're still just at the beginning of our way and I hope that we can touch enough people. So we'll have to keep going for concerts, further recordings and releases in the future.

Things are going pretty well in Germany too?

Yes, this is true and I want to say that it's not easy for a band from Switzerland to make successful steps in Germany. They've got so many bands in the dark music scene so they actually don't wait for a band from their small neighbour. Anyway we'll be part of the legendary WGT Festival in Leipzig in June for the 2nd and we're playing at the Mera Luna Festival in Hildesheim this year. In February we returned from the tour with the German #1 act Unheilig. The tour led through the biggest and most impressing concert arena's of Germany. It was an enomous experience for us all and well never forget this great adventure.

If you compose a song, how do you work? Do you start from a sort of mood or is it a melody lingering in your head?

I'm always writing the music and the vocal lines of the songs first. One day I start with some guitar recordings, the other day with a Keyboard idea or a drum programming. There are so many different ways. To write a song is linked with your instinct, I wouldn't be able to name you a recipe or a formula. The sound of my voice, the way I sing and phrase are an important key though.

What's your favourite record of all time and please state why?

This is really a very difficult question and I've been thinking about it a lot and maybe it's surprising but I've chosen Glenn Gould's first recording of the Goldberg Variations from Johann Sebastian Bach. His 1955 recording marks a watershed in the interpretive history of all keyboard music, not just that of Bach. All that's fascinating, unique, and unrepeatable about that recording remains up to this day and it continues to cast its spell on all who hear it. It has always been Gould's trademark, defining the birth of a legend.

Any special message to our readers?

I have to give profound thanks to a group of fantastic fans in Belgium for all their positive reactions and their support I deeply appreciate all the incredible feedback and the enthusiasm. It means so much to me that you had open ears for my music and my songs and I'm really looking forward to come to Belgium this summer, for the first time in my life.

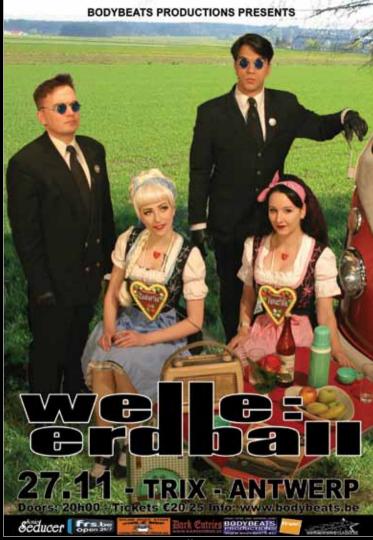
You're on the bill for the Shadowplay Festival in Belgium. I guess such things are the result of hard work and self belief.

First of all, I want to say that we're really looking forward to be part of this festival. As you said, it's the result of hard and serious work, but as a band you will also need time, patience and last but not least the power and support from true fans and friends who helped soreading the music of tBoG all over Europe.

What can the audience expect from you're performance at the Shadowplay Festival?

To be honest, there is always some calculated unknown when we're going on stage. So let me tell you what's safe: We're going to play songs from all our 3 albums. The audience will hear a very motivated, powerful and intensive performing band with a lot of energy guided by a dynamic interpretation of the songs so that my voice can tell all the little Gemina tales and stories

Didier BECU



A SPIT-SECOND AS LONG AS THE PUBLIC

WANTS TO SEE US,
I CONSIDER IT AN HONOR
TO DO LIVE SHOWS
FOR THEM

A Split-Second, for some, are a small band from Belgium, at the cradle of the New Beat-movement. Historically speaking it's true, but more than that, they are one of the most important electronic bands Belgium has know. Soon at the Shadowplay Festival, firstly interviewed by us.

Marc, would you have believed people who said A Split-Second are going to be ground breaking, when you first started?

I never really had time to think about that. I was still in college and A Split-Second was my first band. We started as a new wave band and played a mix of my own songs and covers from DEVO, The Cure ... When I wanted to get more electronics involved, everything went very fast. I processed old influences into an electronic context, very institctively. I didn't have any idea in which genre we would fit, but our first demo resulted in a record deal and an immediate breakthrough.

Everything surrounding A Spilt Second happened almost accidentally. Rumours say that some, in the initial band, preferred to go for a rock sound and that caused conflict.

Strange story. I don't see how you would make music "accidentally"? Rock is only one of the many influences I just referred to, just like gothic, new wave and so on. The danger of falling into the trap of cliches is very big when you limit yourself to one style. If you really want to be creative, it's better to mix different styles and surpass cliches. Electronic instruments offer the broadest sound spectrum to do this, so it was evident which choice to make. From the very beginning we used guitars, I thought the mix with electronics to be interesting.

You're specific sound came to life in TOP Studios, Ghent. Thinking about TOP Studios, amongst many others, Allan Fawn comes to mind. Is it fair to say that there was a lot of talent around, but artists were misunderstood?

Not really, I think. Allen Fawn did very well for himself. He was already able to build around 5 houses, thanks to his involvement with K3. The Dinky Toys and Skyblasters were also successful. We were ignored by the national press, but not by the public. The whole electronic scene was ignored by the Belgian press, ask The Klinik, but I'm not complaining. We made it big abroad!

"Flesh" marked the beginning of new beat. I suppose this generates friends and foes?

It wasn't a big problem for me. In Spain and the US "Rigor Mortis" became a big hit. We weren't a one hit wonder there and we were frequently asked to play live sets. In Belgium we were only offered playbacks in discos. We had to cut ourselves loose from the new beat genre. It turned out that most of the "bands" were actually the same 4 or 5 people sending costumed clowns to playback their sonas. Being musicians, that wasn't our scene. Because of it we didn't perform live in Belgium for over ten years.

You were on Antler, a sublime label, do you agree?

The most important thing was that we got carte blanche from Antler. No one interfered with our music or sleeve design. They signed us immediately after hearing our very first demo. It's kind of funny, they wanted to put "Flesh" on our first mini-album, just to fill it up. They thought the song to be completely outdated!

Are you thinking about recording new material in the near future?

Yes we are. The most important thing is that we want the new material to be, at least, as good as the older songs. We are not going to release new stuff, just to stay busy. Stylistically, it will have to stay near to our older material. With "Megabite" we went for a change of style (like Ministry for instance) that appealed to a very young public, but left our older fans in awe.

You're back on stage now. Why this urge?

It gives us a kick to thrill an audience with our live songs. Our live impact is totally different. We often play for people that have never seen us before and their reactions are really fantastic. It still amazes me, I meet Italians that especially came to Germany for our concerts. As long as the public wants to see us, I consider it an honor to do live shows for them.

- 40 -

Didier BECU

WE'RE NOT REALLY THE SAME PEOPLE WE WERE 20 YEARS AGO, SO WE WOULDN'T WRITE THE SAME KIND OF THINGS NOW.

The Shadowplay Festival will see the return of one of the most beautiful bands this earth has ever known, Cranes. Peek-A-Boo had a very exclusive interview with the voice herself, Alison Shaw.

Cranes had some breaks in their career. Were these breaks are considered as necessary?

I guess there was a natural break in 1997 when Mark and Matt left the group to get married. When we reformed in 2000, it really was a different band, we could have changed our name at that point, but as Jim and I were still the songwriters, we decided to continue as Cranes.

You have a very loyal audience! I mean even if you took a few years out, it seems like Cranes fans always come back!
Yes, we are really lucky. Our audience is lovely. I recently found a box with messages from all the people who had bought our
lyric book when it was first released. It was from ten years ago, but they were such nice messages of support that I didn't want
to throw them away. So I put them in the attic!

Jim and yourself are brother and sister, this must have good and bad sides? bands split up but families usually don't?

We sort of split up in 1997. I spent a few years living in London, but then we gradually started to write some new songs and then suddenly we had written an album (Future Songs) and then we started Dadaphonic and everything came together again. It's hard to completely split as we are related. I guess that is the key to our longevity.

Cranes are based around Alison's amazing voice. I am sure that some people will tell you that you have the most amazing voice. What do you think of that?

That's really kind, thank you! I never thought I had that great of a voice....
But I have gradually learned how to express myself through my voice. For
me, it's a question of letting thoughts be heard and capturing a moment
with your tone of voice.

Everybody knows Cranes are from Portsmouth, are there any other bands from there? Are you're the stars of the town.

Well, we're not exactly stars! There is quite a flourishing music scene in Portsmouth these days, many of our friends are in bands. Ben Baxter, our bassist has a group called Carmen Rosa (www.carmenrosa.com) who have just released an album which you can download for free from their websits. Our friend Jonny Callender, who used to be Cranes drummer, he has a band called Helsinki, the vocalist is Hayley Alker, she's really talented and they have also just released a new album and there's a folk artist I really like called Andrew Foster, and a young pop/indie group called Fistful of Yoko who are really talented....



Yes, they have asked us to play at the Bestival Festival on the Isle of Wight on Saturday September 16. We hadn't heard from them for a while, but we had a message recently inviting us to play,



On their own Dadaphonic label, it seems like the DIY culture is one of the foundation stones throughout Cranes' career.

Well, not quite always, we were on BMG for seven years (from 1990-97). I think in those days it was necessary to have a larger company behind you to help you reach an audience. Many of the smaller indie groups that were around when we first started did not last for very long, but we were lucky that The Cure asked us to tour with them, and that BMG could afford to help with the travelling costs of such a long tour. It gave us the opportunity to reach a wider audience, in America and all over Europe.

I think that is an important element to how we have managed to survive as a group. But in the mid 90's everything started to change and for us, it has been a good thing that we started Dadaphonic in 2001. We have been very much independent since then. Of course, the internet has made that possible, it would have been much more difficult a few years earlier...

Is there a new album in the making?

We have some new songs! I don't know when it will be an album, but we are working on it!

Soon you'll be appearing at the Shadowplay Festival. Tell us what the audience can expect?

I think it will be quite relaxed and atmospheric, with a mixture of old songs and maybe some new ones!

ABSOLUTE BODY CONTROL

BACK THEN SYNTHESIZERS WERE FAR TOO EXPENSIVE AND YOU COULDN'T CONNECT THEM WITH EACH OTHER.

Everybody has their heroes in life and that's a good thing, but only if you choose the right hero! Dirk Ivens is the right choice! He does his job with kind of skill and total commitment we can only dream of. Absolute Body Control have released a new EP and will perform at the Shadowplay Festival, so it seems like the ideal opportunity to catch up with Mr Ivens.

Dirk. "Shattered Illusion" has become the first Absolute Body Control album in twenty years. If you listen to that record, you'd swear it was made in 1984. How did you manage to get such a sound?

Because we made the same music in the '80s with the same ideas and of course with the use of some old synthesizers. combined with the digital possibilities from today. You don't have to dig that deep to find a reason: it is just the same people,

It was clear though that you didn't want an actual sound from Absolute Body Control. Was that an instant decision?

We were more than pleased with the reworked versions from the old songs on WIND(RF)WIND, so we decided to go further into that direction. The new material fits perfectly to the old and we feel that in our live set, we're able to combine these songs with each other. We ourselves prefer the pure synth sounds and with Absolute Body Control we make something like accessible synthoon

Last year I made "Shattered Illusion" my album of the year, Reminiscent of Fad Gadget perhaps?

For us it's more difficult to judge such things as we're quite busy reworking the songs and the listener gets them served at once. If you're talking about the feeling from the record then I'd say you're right. Lots of our favourite records have been made in the '80s and such things influence you as a musician. Even if I think our sound is our own style.

You are a very dedicated musician. Does that mean you're always busy with the technological aspects of the instruments?

Absolutely not. I just take it as it comes and everything depends on the inspiration of the moment.

I write down some phrases I source in movies, documentaries, magazines, etc. Once they're out of their original context, they begin to lead a life on their own and at that point I keep working at that. Sometimes it's guite hard and other times it goes like nothing. Eric does the same, he also creates a lot of music, has tons of ideas and then we keep on listening and deciding what can be used and what not.

There will definitely be someone who thinks you're hiding in the past with the sort of music you're making....

Well, in that case there is a lot who are hiding themselves in that past, not! Everybody has their own style and way of acting In fact I think it's quite an interesting question, as I wonder what my music would sound like if I would focus myself in the future.

Everyone talks about minimal wave, but we're often told by bands, they were minimal because they simply couldn't afford to sound anything else but minimal!

The main reason was that back then synthesizers were far too expensive and you couldn't connect them with each other. It is also the colour of sound because if you divide the tasks from a guitar, a rhythm guitar, bass and drum among four electronic instruments then you have a bald clinical sound and that's the main reason why you have a minimal sound.

This genre is known for its collectors and the high prices paid for collectors items. What do you think of that yourself?

That's typical for collectors (laughs). I think you find 'em in every genre but in the '80s lots of things were released and many of them in limited editions, so today they're difficult to find.

A musician told me that the worst listeners are musicians, as they can't really enjoy music. They're busy focussing on what's being played. What do you think?

Then I fear I'm an exception as I really can enjoy a record or gig without thinking how they done something. No that would be a real disaster for me, as with such an attitude I wouldn't be able to throw myself into a gig.

23.07.11 Shadowplay Festival / Xpo - Kortrijk - Belgium

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SAT 03.09.11 NCN6 Festival - Deutzen - Germany

FRI 07.10.11 Wind(Re)Wind Festival - Vooruit - Gent - Belgium 15.11.11 Industrial Festival - Wroclaw - Poland

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Didier BFCU



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THE '80S REVIVAL IS MORE THAN JUST SOME NOSTALGIA.



We're sure you have some place left in your agenda, so take a pen and write down 7th October as then there will be a new addition to the Rewind-Fest. Already confirmed are Blancmange and the mighty return of '80s legends.

Peek-A-Boo had a chat with founder Pierre.

Who are Flesh And Fell in 2011?

Well, 2/3rd of the original line-up, the lead vocal will be replaced by Laurence Castelein (Catherine Van Houcke turned the Flesh & Fell page definitely over), myself Pierre (bass, programming & vocals), orginal guitarist Kenny Blomme and a extra musician on electronics Fredrik Donche.

When I ask bands about the '80s, there are those who despise and those who glorify, but I think it's been the most fruitful period when it comes to music creativity.

I do agree but I don't glorify it, this period was full "sturm und drang" & invention, the music, the creative people and citizens had more freedom than nowadays. Today everything is formated music, movies, TV, you name it and... they get away with it! So middle class and unexciting...

What do you think of that whole '80s revival?

I think it's more than nostalgia... myself and a lot of other people I know are fed up with all that blown up fake music scene nowadays, they want to hear inspired music. On the other hand, these are different times today, cards are been shuffled differently, the music landscape has drastically changed, so

called "decision makers" have other priorities, radio stations who pretend to be progressive are forcing formats to have airplay
- fuck them and the promotors not looking further than what's on the radio... it's up to us musicians to take those walls down...
once again, not by looking back but moving on.

I understood that back then you got a lot of help from Luc Van Acker. How did you get in touch?

If I'm not wrong Flesh & Fell's third gig was a support for Luc Van Acker at the coast, we hung out backstage after his show and had a really nice talk and a lot of booze. Later on when we moved to Brussels we became friends and shared the same rehearsal room and appartment, one day Luc offered to help us out recording our first demo "the hunger" in a real studio (ICP) and with that recording we contacted JM Aerts who produced later on the first maxi.

There are not that many releases from Flesh & Fell. Two if I'm right. The logical guestion: Why not more?

Yes only 2 Maxi's but 3 of the 4 tracks ended up as New Wave classics and there was a lot more going on, but Catherine suffered with her voice... we were unfortunately, already forced to stop live performing in the summer 1987 for at least one year. At that time we were also working on the album with J-M Aerts (he did the whole pre-production on his 8-track at home), but the gigs were F&F's motor so there was a lot of frustration going on. Later on, in 1989, the band was bleeding and blew up by internal emotional & financial disaster.

I wanted to ask. You did a cover from Hot Chocolate's "Emma". Was that because the Sisters Of Mercy covered that?

No, no, we always had covers in the live set from the very beginning like Dirty Old Man, Pusher-man, Emma, we even played support with the Sisters in The Vooruit, where we both played Emma. Later on we recorded Emma, I knew Calvin Hayes (son of Mickey Most owner of RAK records and the label of Hot Chocolate) and gave him a tape, Mickey showed interest in our version and we had a meeting with him in London, but finally it happened with EMI Belgium and the rest is history.

Are there plans for a new recording?

Yes indeed we are writing new songs and recording again, the plan is to have the album ready for release at the end of the year.

You soon will be on at RewindFest in Gent. Tell us what the audience can expect?

We gonna respect the artistic approach from the early days with the flavor of today, a mixed setlist of older & new songs and a lot of desire, keeping the real music alive.

Didier BECU photo © Bruno Dovifat





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calendar

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16 07
        DARK POEM + Orrvelle Defenestrate-Bascule @ JH Wommel - Fort 2, Wommelgem [BE]
16.07
        PSY AVIAH + LOVELORN + CRIME 7 + AZYLYA @ Garcia Lorca, Brussels [BF]
20 07
        SWANS @ Melkweg, Amsterdam [NL]
21.07
        XTRA NEW-WAVE-CLASSIX PARTY (SUMMER EDITION) @ De Kreun, Kortrijk [BE]
        Warming-up party for Shadowplay Festival FREE ENTRANCE with Shadowplay ticket!
22-23.07 FACTORY NOISE (SHADOWPLAY FESTIVAL) @ De Kreun, Kortrijk [BE]
        Hysteresis, Pow[d]er Pussy, Nullvektor, Empusea, Mono No Aware, This Morn' Omina, Imminent, Winterkälte,
        Maschienenkrieger KR52 vs. Disraptor, Heimstatt Yipotash, Frames A Second, Geistform, Brighter Death Now
22-24.07 SHADOWPLAY FESTIVAL @ XPO Kortrijk [BE]
        Krystal System, The March Violets, Diary Of Dreams, Suicide Commando, Field Of The Nephilim, Cruise(CTRL),
        Mirexxx, Lizard Smile, Sam, Tying Tiffany, Solitary Experiments, The Beauty Of Gemina, Agonoize, Absolute Body
        Control, Hocico, A Split-Second, Love Like Blood, Thieves Of Silence, NTRSN, Merciful Nuns, Diskonnekted, Blood
        Dead & Sexy, Plastic Noise Experience, Ulterior, Fixmer/Mc Carthy, Cranes, Vive La Fête, Clan Of Xymox,
        Peter Hook & The Light plays 'Unknown Pleasures - A Joy Division Celebration!
28 07
        VIGILANTE @ Tournai / Le Cornwall [BE]
29-31.07 SUMMER DARKNESS @ Utrecht [N] ]
30.07
        UNDERGROUND NATION MILITANT EBM INDUSTRIAL EDITION @ Liège [BE]
        IC 434, Psy'Aviah, Mono Electronic Density, Ethan Fawkes, Lost, vv303 + Geert de Wilde DJ set
        O.M.D. @ LOKERSE FEESTEN @ Lokeren [BE]
30 07
04-07.08 CASTLEFEST @ Castle Keukenhof, Lisse [NL]
11.08
        VIGILANTE @ Mons / The Dark Cats [BE]
13.08
        NIGHT OF DARKNESS @ Steeple, Waregem [BE]
13-14.08 M'ERA LUNA FESTIVAL @ Hildesheim [DF]
        BLOOD AXIS + ALLERSEELEN + More tbc @ Waregem. The Steeple [BE]
19.08
19.08
        THE NEW RESISTANCE TOUR: VIGILANTE @ OJC Kompas - St.-Niklaas [BE]
20.08
        IMPLANT + more @ OJC Kompas - Driekoningenstraat 48 - St.-Niklaas [BE]
20.08
        ESN XIII @ Tournai [BE]
        SA42 - Vigilante - NTRSN - Darkmen - ATS
26.08
        CLAN OF XYMOX + La Lune Noire @ Bibelot, Wijnstraat 117, Dordrecht [NL]
26-27.08 SCHLAGSTROM FESTIVAL @ Berlin [DE]
27.08
        BUNKERLEUTE PARTY @ Albatros, Leuven [BE]
        Gothic, Electro, Wave, Industrial, EBM Guest DJ's: Wildhoney & Malcolm Nix
03.09
        CRAMMEROCK @ Stekene [BE] . with Sisters Of Mercy and Echo & The Bunnymen
04.09
        NOCTURNAL CULTURE NIGHT @ Kulturpark Deutzen, Leipzig [DE]
16.09
        VNV NATION - AUTOMATIC TOUR 2011 @ Trix XL - Antwerp [BE]
        + Straftanz + afterparty with DJ Hive (Vampire Party), Doors: 20h00
17 09
        FANTASTIQUE.NIGHT XXXII @ T.A.G. Brussels [BE]
        Rome (lux), Evi Vine (uk), Mongolito (b) + dark wave & folk afterparty (DJ's: Kinetics & Grlm)
23.09
        DER KLINKE @ Kinky Star, Vlasmarkt 9, 9000 Gent [BE]
        At 22.30 a free wave/goth/EBM-party by DJ Didier
        NEW-WAVE-CLASSIX PARTY @ Ghent, De Vooruit [BE]
24.09
01.10
        CHRIS AND COSEY @ Vooruit, theaterzaal, Gent [BE]
        Exclusive Belgian concert! Seated places only!
07.10
        REWIND-MINI-FEST III @ Vooruit (balzaal), Ghent [BE]
        with Blancmange + Flesh & Fell + Absolute Body Control + Psyche
08.10
        NIGHT OF DARKNESS @ Steeple, Waregem [BE]
14.10
        BODY FARM FESTIVAL with Parade Ground, Dive & more @ Brussels [BE]
22.10
        CLUB NEW WAVE PARTY - EPISODE III @ La Bodega - Brussels [BE]
12.11
        NIGHT OF DARKNESS @ Steeple, Waregem [BE]
27.11
        WELLE: ERDBALL DER KALTE KRIEG TOUR 2011 @ Trix XL, Antwerp [BE]
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with Clock DVA, Severed Heads, Suicide Commando, Pankow, Section 25, Pouppée Fabrikk & more ...
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NIGHT OF DARKNESS @ Steeple, Waregem [BE]

16-17.12 10 YEARS BIMFEST @ Trix XL, Antwerp [BE]

FANTASTIQUE.NIGHT XXXIII @ T.A.G. Brussels [BE]

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