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THE CULT PATTI SMITH & BAND FRONT 242 THE MISSION KARL BARTOS THE PSYCHEDELIC FURS THE EXPLOITED DIAMANDA GALAS JOHN FOXX AND THE MATHS BLANCMANGE VISAGE RECOIL KMFDM

ALSO IN THIS EDITION

CLOCK DVA HAUS ARAFNA PANKOW PARADE GROUND PORTRAIT BIZARRE POUPPEE FABRIKK SECTION 25 SEVERED HEADS WELLE:ERDBALL



WWW.WOOL-E-SHOP.BE Deathrock, Batcave, Coldwave, Minimal, Synthpop, Postpunk, New Wave, Gothic & EBM

WOOL-E-TOP 10 Best Selling Releases (July/Aug/Sept 2011)

- 1. VARIOUS ARTISTS Hidden Tapes (LP)
- 2. ABSOLUTE BODY CONTROL Mindless Intrusion (LP)
- 3. SIXTH JUNE Back For A Day (12")
- 4. THE **EXPLODING BOY** The Black Album (CD)
- 5. **LED ER EST** May EP (12")
- 6. MODERN ART Circuit Lights (1982 – 1986) (LP)
- 7. SNOWY RED Ultimate Edition (5LP)
- 8. **STARTER** Starter (LP)
- 9. MARTIAL CANTEREL You Today (LP/CD)
- 10. PRINCIPE VALIENTE Principe Valiente (CD)

WOOL-E-TIP PLASTIQUE NOIR AFFECTS



It seems like post-punk's back from never really been gone. Brussels based Le Fantastique keep on finding new and old bands, the Strölline label does the same and Peter Hook went on tour with a Joy Division show. We already tipped you last time with The Exploding Boy and fellow Swedes Principe Valiente, but now the dark sounds come from the sunny south of our planet, Brasil to be precise, 'cause that's where Plastique Noir resides. Already their third album (second hardcopy one) PN are getting better. While their previous offerings showed great potential, they were still looking for a style. One they found in the cold north of England!

NEW & IN STOCK Mellow Grave – Smoke Filled The Room, We Slept LP (Living Tapes) Laibach – Gesamtkunstwerk 5LP/DVD (Vinyl-On-Demand) Placebo Effect – Gargoyles & Galleries + à;GRUMH... – We Were à;GRUMH...And You Were Not (Infacted) VNV Nation – Automatic (Anachron) Project Pitchfork – Quantum Mechanics (Trisol) The (Almost) Insanely Happy EP 7" (EE Tapes) Diary Of Dreams –Ego:X (Accession) Suicide Commando – Suicide Box (Out Of Line) Autodafeh – Act Of Faith (Scanner) Monolith – The Inner Core (SRB) Brighter Death Now – Very Little Fun 3CD (CMI) Parade Ground – The Golden Years (Dark Entries) Terminal Twilight – House Of Love (Infinte Soundtracks) Close Circuit Connection LP (Minimal/Maximal) COUM Transmissions LP & Bestial Mouths LP (DAIS) Q4U – Best Of CD (Wave Records)

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PARADE GROUND

BODY FARM ARE OFFERING GIGS OF ANOTHER DIMENSION: THE TEARING OFF OF ONE'S BODY TO ACHIEVE SOME SORT OF CHOREOGRAPHY OF CHAOS

Hello, how would you see Parade Ground in 2011? Jean-Marc: Building more castles of sound, a piece of art linked to the spiritual infinity. Pierre: We become ants for the cruelty of becoming ants.

Recently Dark Entries re-released your earlier recordings. Was that like a mirror that brought you back to the past?

Jean-Marc: It rather orientated us towards the future as we build on the silence that walked Pierre: It was a bit of a self-vivisection. A self-dissection. But it allows our previous tracks to dance into modernity. We're not transparent through pain. Through this we don't belong to art anymore.

Can we expect any new recordings soon?

Pierre: We'd like to have our old numbers released on CD too and a new album is planned. We're already deep into it

Jean-Marc: We're craftsmen: we enjoy chiseling every detail of it. We'll go faster this time, we want, desire forms, we're not in a hurry. That should help us escape the tyranny of chance.

You're totally involved in the BodyFarmFest as well. What does this mean to you?

Jean-Marc: It means offering gigs of another dimension: the tearing off of one's body to achieve some sort of choreography of chaos.

Pierre: We want to make a big celebration with close friends, smart bands and good projects. 30 years, it's rare, this festival represents 30 years of life, the rage, the aesthetism of nausea. Those who don't know Parade Ground say you're synthpop, those who know says its food for the insane soul. We are vomiting souls and we do like people to dance to our tracks so they can create, express themselves. Music is an urinal, we are anti-music, altered art. Madness abolishes the fruth.

If I think Parade Ground is an 80's band who has no 80's sound, do you agree?

Jean-Marc: We tend to believe that our music is intemporal. We have always been at the margin of a corpse.

Pierre: Have we created anything already? Were we born? We love melodies and emotion, that has always been the thing that mattered to us. Time doesn't exist as to music.

What do you want to have as your epitaph?

Jean-Marc: A cloud in my hands.

Pierre: The album 'Rosary' is my epitaph. To me, it's perfection. But it doesn't matter to us. It doesn't interest us at all. One doesn't ask a corpse what it is doing in its coffin. Suffering or nausea is not a thing that should be applauded or written.

www.peek-a-boo-magazine.be





SECTION 25 BETH HAS A MUCH BETTER VOICE THAN ME AND IS A LOT EASIER ON THE EYE...

30 years ago, Section 25 released (heir/debut album 'Always Now' - in 2011 (he)bandlis working on a new album and preparing for an appearance at [BIM]est[2011, December. So without (urther ado, here is our interview with Vin Cassidy...

From your first single on, Section 25 releases were often delayed at Factory Records, dtd you consider leaving the label? Yes loads of times, the delays absolutely did our heads in: When the first EP 'Gris Don't Count' came out lives nearly '12 months since we had written and recorded the songs. By that time we were bloody sick of playing them, and when the EP came out we had to carry on for another 6 months. On the plus side Tony Wilson and Rob Gretton gave us loads of artistic licence.

In 1984 you released the ground-breaking 'From The Hip', can you tell us a bit more about the whole recording process?

By Autumn 1983 we had become bored with the so called Section 25 'transitional period', that is when Paul our beloved guitarist left (the had a fear of flying and we sacked him after he used all the budget travelling over land by flocking dogsled or something). We went through a period of using recorded loops/keyboards, textural backing tracks and playing drums/bass/vocals over this. This was ok for maybe 18 months but eventually after a show at the Hacienda my brother Larry and I said fuck this, let's rip it up and start over again. So we spent 6 months writing on new instruments the newes/best shit we could afford. The result was a demo of From The Hip'. Factory sent us to Rockfield Studios in Mormouthshire for 2 weeks with Bernard Summer (aka Barney). We brought the multi tracks back to Manchester and spent another 2 weeks at night in Revolution Studios mixing down with Barney. He liked mixing at night because he reckoned the world was less distracting at night and we could clear our heads and be focussed... It was cheaper too.

There was quite an interest in the album, it opened doors. Did you try to come up with an album shortly after 'From The Hip'?

The interest was massive, it was licensed by Factory in 10 territories all over the world, we toured all the time and 'Looking From A Hilltop' was a massive underground hit for us. Looking back it was a seminal album and we were doing acid grooves years before any fucker else. Warner Bros were very interested and we negotiated closely with them...Varner Bros wanted to see accounts from Factory of course Factory didn't keep accounts so the deal fell through. We still have a letter from Warner Bros saying 'If Factory Records Accounts were as good as their artwork we would have signed Section 25 immediately'.

Throughout the years, you always had a close working relationship with all the members of New Order, lately Steve Morris remixed 'Looking From A Hilltop' for the album, can we expect further collaborations in the future?

Steve is very keen to work with us again and we are releasing an EP of new material on Peter Hock's new label Hacienda Records. The EP is called Invicta, it means undefeated or unvanquished and is out early Oct, I think. The EP worked out really well and I am proud of it. It's really fucking difficult getting back from something the band has been through, but to come back and be making music that I think is really good, is for me amazing. We will release a brand new album in 2012.

It will be the first album in this line-up, is there a change in the writing process and how will the vocal duties be handled?

I do some singing as does Stuart, but mainly Beth as she has a much better voice than me and is a lot easier on the eye.

In December you'll play at BIMFest 2011 in Antwerp, what are your hopes for the gig and what can the audience expect?

Well I hope for a blinding show, we always give it everything. I don't really know what to expect as I've never been to BIMfest before. I like playing in Belgium, the people are cool and not like UK audiences who quite often can be knobheads.

Vin, thanks so much for taking the time to answer our questions, anything you want to add - the last words belong to you:

Nice of you to let me say the last words... that's a new one. BIMFest may be the last gig I do... been thinking about it a lot lately... maybe it's time, I don't know. Never mentioned this before in fact. If it is the last one I hope its memorable!

christian wolz EMOTION15

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SEVERED FEADS BENGIN A BAND IS A FINE THING FOR THE YOUNG BUT STIFLING ONGE YOUTRE OLD



In a few months, we have the 10th edition of BIMTest, the headliners are Australian Electronic veterans, Severed Heads, so we just had to <u>interview them</u>.

You played at BIMfest in 2005. It was the first time playing in Europe for 20 years, How did you experience that event?

2005 was a very odd time for us. We had been dead for a few years and suddenly ellikings of things were going on all at once: festivals, movie soundtracks, awards etc. The trip to Belgium camelin the middle of this and so it became wrapped up in the sudden frenzy. But being asked to play a bunch of old songs again was weird. I had forgotten most of them.

You said the Gary Numan tour shows would be the last, but now you're coming back to Belgium to play two days in a row at BIMfest, and those are the only shows in Europe. What should we expect and when will Severed Heads shut down for real?

In both cases the return was based on an existing relationship, on trust. I've declined many other requests from people we don't know. Since 2008 the only gigs I will do are for people that were part of the story, or genuine in their study of that history. You can't be progressive if you don't progress! Besides I have my own gigs to do, under my own name. Beethoven wasn't in a band!

Why do you hate the band's name and why didn't you change it?

It was a joke, the stupidest 'industrial band' name that we could choose. But we suddenly became popular, and it was too late, the name was on contracts. Besides it was furnity to have people call us 'industrial' and then get angry because we weren't 'industrial enough'. And we always ended up in the Heavy Metal section of the record shops.

How do you look back upon your musical career? What have been your career highs and lows?

The worst time for us was the slow decline over the late 1990's of independent labels that either closed or dumped their artists. Everything became remixed rock and mainstream rap and we were 'dated'. By about 2001 we just went into hibernation. Then the glitch and micro-sound movement rescued the underground and because we'd started with broken old machines It was refreshing to go back and start again, meet new young people. The best periods for us were before the major labels and then after the major labels. 'Over Barbara Island' I think was the best thing SH ever did.

At what age did you get into rock music and what is your musical background?

If you really mean 'rock music' then I was interested in sound first, back in 1975 I liked tape recorders and cut up, I was 13.

Then I heard rock bands that tried to expand their ideas and I liked them too, and then the electronic bands. Eventually I liked everything. Except opera. I don't have any musical training and so I always have to team up with someone who does. Right now I have to write some music for high school study and I'm having a land time with the notation!

What has been your strangest celebrity encounter?

A celebrity for one person is a nobody for someone else. But I guess one good story is about being trodden on by Bjork. I was trying to plug in my gear on stage and she kept treading on me. Fortunately she doesn't seem to wear shoes. Refusing to perform with Kraftwerk because they were being such dicks about it. And then going to the show and heckling them. That was fun. I also liked the 'guitarist from Pearl Jam' who kept ringing me and saying I should come live in Seattle and his mother was the mayor and would get me a green card. A few years later I got somebody to ask Pearl Jam if any of them had done that. It was all a prank of course!

What epitaph should be written on your grave?

"Dated"

INTERVIEW

Paul VAN DE GEHUCHTE

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CLOCK DVA THE TIMES I IGNORED MY INTUITIVE FEELINGS ARE THE ONES WHERE I MADE MISTAKES.

One of a batch of groups forming the so-called "industrial" scene of Sheffield in the early 80s, Clock DVA's first release was, appropriately, on Throbbing Gristle's Industrial label. In 1981 came "Thirst" and in 1983 "Advantage". Several breaks and tragedies later "Burled Dreams" arrived in 1989, marking the end of the 80's with a view on the technological leaps that were about to come. Since 1994, DVA hibernated, only to resurface again in a new millennium. After a sixteen year break they performed again at WGT and soon both DVA and TAGC can be experienced at the Bimfest.

Hello Adi. How do you perceive music?

I think and feel that sound and music play a vital and intrinsic role in our life, and within our outline, from the very beginning the role of Sound and Music has been fundamental to human culture, in its spiritual and social use, because it's a psychophysical and omnipresent energy which is integrated in the physical and human psyche. We take it for granted, but if we removed it, our sense of loss both mentally and physically would be unimaginable to us.

Can you explain what Clock DVA is all about?

The mission of DVA was and still is to push the envelope of sonic and visual mediums, by experimentation and research and development of sound and visual mediums. Film was treated as an equal discipline, not merely as a lightshow for stage work. The sound of DVA has been diverse but always had its own unique perspective I feel, exploring and experimenting within the format of the song to bring something new into this in order to keep the vitality alwe.

You were always a pioneer with revolutionary albums and the multimedia project TAGC. Is there new music on the way?

I am working on new material right now for a new album, some pieces are based on ideas and existing recordings I made in 1996 when I was planning to collaborate with Brian Williams (Lustmord), Graeme Revell (SPK) and Paul Haslinger. There's two imminent releases due, the first is a DVA album entitled Post Sign which from its title suggests material after Sign.

In 1985 you said: "There is a lot of confusion. A lot of information is useless. A lot of news is pointless in reality because it has been tampered with. They only show one side, that what they want you to know." What to think then of the internet? The sheer amount of information masks the truth even more... Like most things it can be used in a positive way or in negative way. I think the internet is an amazing thing as it does allow for the flow of information, the down side is the increasing amount of inaccurate information. The internet or the concept of a vast and generative machine/computer system has been thought about long before its emergence.

Is that why black and white is so prominent in your work? The need for only the essence, without distractions? I agree with you that it is stronger to minimalise things to its purist form, less is more. All colors have symbolic meaning and associations and numerous other properties and powers that can affect us. Black has always been associated with night or space, but also has wrongly been associated to negativity and darkness. Where as white is recognized universally as pure and positive. I think the Victorians in particular made white a sign of purity and virginity.

When you look back on your career with all the highs and the lows, can you imagine having done things differently? I acted mostly upon intuitive knowledge which I believe should be our prime source on which to base our personal decisions, the times I ignored those intuitive feelings are the ones where I made mistakes.

Your best known song is probably "The Hacker". What song has a special place in your heart and why?

Maybe this is due in a large part to the fact that it captures a zeligaist of the time, and era in which it was released, I personally feel there are other pieces that are more important for me but this is purely personal and connects to private experiences. A track like Veivet Realm or Return To Blue, Beautiful Losers, Triumph Over Will etc. are more pognant and meaningful for me, but this is my personal feeling. But I would say there is an inner emotional ruth in these particular tracks and the subject matter is very different to the Hacker as are many other DVA tracks that art concerned with a paradigm, or philosophical idea.











DEE FABRIKK JD.

HAIL JÄGERMEISTER !

One of the quests on this years BIMfest in December are Swedish EBM outfit Pouppée Fabrikk. Starting out in the early 90's as a powerful version of DAF meets Nitzer Ebb. Pouppée Fabrikk released albums such as 'Rage' and 'Portent', both to be considered classics in their genre. Now after 7 years of silence they are back and are ready to blow you away on stage. We caught up with keyboard player Leif Holm for a little chat.

I always loved the band name Pouppée Fabrikk, but has it an actually meaning?

The name Pouppée Fabrikk is from 1987 and has no meaning at all, it's only our band name. The way it's spelled now is one of our friends fault. The orginal name was Poupé Fabrikk, a French (Poupé), Norwegian (Fabrikk) combination, Andreas made our first posters in 1988 and spelled the name Pouppée Fabrikk and we liked it and since then we've spelled it that way.

After a break of 7 years you decided that it was time for a comeback. What triggered that decision?

Henrik (Biörkk). Jouni (Ollija). Jonas (Aneheim) and myself were at the same wedding and we were talking about doing one last round with Pouppée Fabrikk and so we did. Jouni had too many projects going on and did not join us, so Christiaan R from CAP replaced him.

You already played 2 gigs, one on the Bodyfest in Sweden and recently at the Wave-Gotik-Treffer. How did it go?

Actually we played already 3 gig's so far, we also did a small club gig in Stockholm. But all concerts were so great. I never thought that so many people would come to see us. We were so happy that people wanted to hear our old songs.

In December you will finally enter a Belgian stage as one of the guests at the BIMfest. What can we expect?

Some old songs, some new songs, maybe some CAP songs, we're not sure yet, but I think you will like it. It's gonna be our first gig in Belgium, so we might do something special for you. Hopefully all members + our new mascot: Stefan from Spetsnaz.

A new album is on the way, which will be released on the Belgian label Alfa Matrix. I already heard the track Symptom, which sounded very promising. Can you tell us a bit more about the upcoming release? When will it be released? This album takes longer to record than we expected. I have really high standards when I create songs and they must be great before I pass them on to Henrik. It sometimes takes time to get things right. It should be released before the BIMfest.

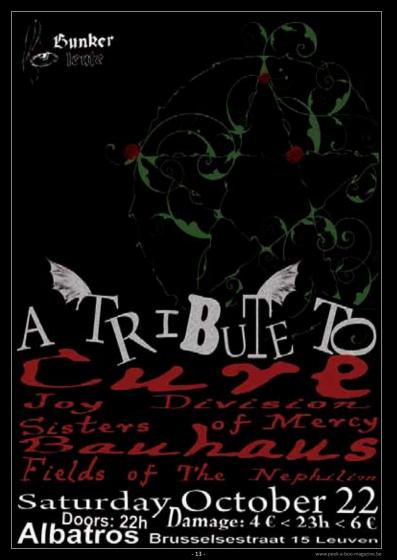
You both are in several sideprojects, such as Mz 412 and CAP to name the most well known ones. Can we expect more releases from those projects as well, or are they on hold now that Pouppée Fabrikk is back?

I know Henrik is very busy with several things, releasing many of his projects. I am taking it easy with CAP, there are some new CAP tracks, but only as demos. Pouppée Fabrikk is taking all my time now.

On nearly every Pouppée Fabrikk release you can find the "Hail Jägermeister" quote. What's the story behind that? Ha ha ha, the short story. Well we used to drink A LOT of Jäger and we had a DAF ish band called PAF (Pouppée Ater Koma Freundschaft). And to be a member of that band you had to drink a bottle of Jäger, 70cl. We had a special Jäger position to drink it and it was totaly crazy. On one party we had some record of drinking 12 bottles of Jäger. As for now we can't drink Jäger anymore. I get so sick of it. Jäger and Redbull, maybe.

Thank you for answering the questions, we look forward to seeing you live at the BIMfest in Antwerp!

Jurgen VANVLASSELAER



PORTRAIT BIZARRE

BY THE WAY : DID JOY DIVISION SOUND 'COLD' ?



Portrait Bizarre is back. After allong break, (heguys (rom Maasmechelen (well known) in the early-eighties with indie hits like « Friends Could Be Friends » and « The Invitation ») have decided to strike again. Officially re-formed since October 2010, the band has chosen to resurrect with a double A-side vinyl single shared with another cult band - Red Zebra. A good opportunity to talk with the Portrait Bizarre's members : Guido Wampers (vocals), Raymond Szostek (keyboards), Marc Cloostermans (guitars), Herbert Coox (bass) and the newcomer Marc Haerden (drums).

When did Portrait Bizarre officially stop ?

Guido: It must have been in 1985, after lots of member-changes, when I was left as the only original member.

If I describe your music as « Cold Wave », am I wrong?

Guido: Yes, you are! PB never sounded really 'cold'. Not even in the eighties... The sound was always a little bit dark, but filed with lots of emotions and impressions. If we look back at that period: there are only very few songs that bend into the 'cold' direction. By the way: did Joy Division sound 'cold'?

The music we make now is not even dark anymore.

What motivated you to decide to comeback?

Herbert: One day I received a call from Marc (the drummer), who is into an event-organization called 'Back to the Batou'. Together with Ronny and Eric they organized several times those parties during the last 20 years. In November 2011 they want to organize the very last party. Since they are die-hard fans from the beginning of PB, they asked us to come back together to play a reunion-show for that one evening. We didn't say yes, we didn't say no. But after a couple of weeks, every original member was willing to give it a try. So we came back together for a first meeting, looking at the playlist from those days. We realized we didn't want to do most of the old songs anymore... Even more: a couple of rehearsals later, we already played several new songs, very much more up-to-date, even very different from what we did so many years ago. Let's just say we're the NEW Portrait Bizare.

Your first new release (« Jesus Fell Off My Wall ») is made in an odd way: a double A side single with Red Zebra. How did that happen?

Herbert: Peter (Slabbynck), voice of Red Zebra launched a message on Studio Brussels saying he was looking for a B-side for his new single, 'No Klitchen in the House'. We contacted him, and sent him this song. A couple of days later, he answered to tell us the 'good news'. That's all! For sure he was happy to find a band with the same history, and wanted to make a statement that bands working together could be a win-win-operation. So he didn't name it his B-side anymore, but a splitsingle with a double A-side.

All the PB discography is made of vinyl. And your new album will be release in the same format. So, are you Cd allergics or nostagical vinyl fetishists?

Raymond: We don't think it is necessary to release cd's. At this very moment there's two kinds of 'customers': the nostalgic, dedicated ones, who buy vinyl, and the 'easy' ones, who can find our music on i-Tunes. They can burn a CD themselves if they want. But... never say never: I really think one day we're going to release a CD too, but that's not planned yet.

What are your plans (releases, gigs, ...) ?

Guido: You can expect a new release in October 2011 (red: 1st December on Minimal/Maximal).

It will be a full album on vinyl with new songs, completed with two or three remixes from old songs.

The first new gig will be November 12th 2011 in 'Jagersborg', in our hometown Maasmechelen, where it all started so many years ago. We will be playing at 'Back to the Batou'. We already had to cancel several opportunities to play. First we were not ready for it. We also owe the organization our reunion AND comeback: so they deserve the 'premiere'! Perhaps we will be playing one more gig this year (*red: BM* festival). And there's another vague plan for a big one next year. No names, no dates... sorry.



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THE HOUSE OF USHER - Pandora's box (CD) (Equinoxe Records)



There are some things that never go away in life. The House Of Usher for instance. They are one of those who pledge allegiance to the old school goth sound we heard in the 80's. On their newest album you're swallowed in some melancholic atmosphere where guitars and a memorable chorus rule! "Speak By Tongue" own that typical Fields Of The Nephilim atmosphere while we hear the Xymox-like guitars in "Not Your Friend".

"Pandora's Box" is without any doubt one of the strongest goth albums you'll get to hear this year! [DB]

FLIEHENDE STUERME - Warten Auf Raketen (CD)

(Alice In...)



The title 'Waiting for rockets' would have been highly controversial in the early to mid-1980's thanks to the cold war. During those days, Andreas Loehr started his first band Chaos Z before releasing his first Fliehende Stuerme album in 1988. The trio has always used the magic triangle of punk, gothic and dark wave and this is no different on their new album, without copying or becoming a parody of themselves. Kicking off with the 6 minute depressive punk of 'Steme', and the straight in-yerface 'Fuehrentos'. They have lost nothing of their energy over all those years, lyricwise Loehr deals with every-day and not necessarily funny life aspects. The band manages to sneak in the synthbased gothclub anthem 'Tiefe' before ending the album with 'Still', reminiscent of Joy Division at their best. [DO]

HAUS ARAFNA - New York Rhapsody (CD)

(Galakthorroe)



The German industrial band Haus Arafna is often described as one of the bands that are making so called "Angstpop". They are at it since the early 90's and inspired by the industrial sounds of SPK and minimal electro-clash pop. New York Rhapsody' saw it's premiere in 2009 as a soundtrack at the N.Y. Fashion Week. The traditional Haus Arafna-elements are already contained in the first tracks: the sound of lashes, understated electronic beats, a threatening atmosphere, distorted voices and cries of despair and the kind of music that feels like you're entering some slaughter house. Those who are familiar with Haus Arafna know that their music is a unique experience where darkness and intelligence are converted to industrial music for the outsiders of society. [DB]

PARADE GROUND - The Golden Years (VINYL) (Dark Entries Records)



If you ask me which band is the most passionate I'll answer Parade Ground. The story of the brothers Pauly started somewhere in the early 80's. Armed with a cheap synthesizer and a guitar, Parade Ground made a brilliant collection of claustrophobic synthpop which is beautifully compiled here. Hearing them is like entering some unknown danger zone with two musicians going out of their mind. Parade Ground kicks your mind and leave you bewildered. In an ideal world they should be Gods and everyone should own this disc since ages, but this world ain't ideal. Still a release from one of the few bands in life that really matter. [DB]



THE 3RD EDITION OF SINNER'S DAY 1 VENUE - 3 STAGES

SUNDAY OCTOBER 30, 2011 ETHIAS ARENA, HASSELT BELGIUI

THE CULT . PATTI SMITH & BAND FRONT 242 . THE MISSION . DIAMANDA GALAS THE PSYCHEDELIC FURS . THE EXPLOITED JOHN FOXX AND THE MATHS KARL BARTOS . VISAGE KMFDM . RECOIL . BL<u>ANCMANGE</u>

THE CULT (GBR)

THE DARKEST NEW WAVE AND THE HARD<mark>est</mark> Rock. From A band with a real singer And real guitar hero.

First there was The Southern Death Cult. Despite the success, front man Ian Astbury quits after a year and a half. He wants to move further away from the gothic scene. With Theatre Of Hate's guitar player Billy Duffy he forms Death Cult. But it's still a bit too much gothic. So it's shortened to The Cult.

The band combines Led Zeppelin's hard rock with The Doors' mystique and The Cure's dark new wave. 'She Sells Sanctuary' is their first big musical explosion. The second song is an 'anthem', an instant classic. It makes sure that the second album 'Love' (1985) shoots into the world like a comet. It's released in over 30 countries and becomes a million seller. The Cult becomes very popular in the United States and headlines festivals all over the world. Halfway through the nineties the band falls apart. Around the millennium they hold a reunion, but that does not last long. Astbury becomes the noticeable singer of The Doors of the 21st Century, a band with former band members from the Doors Robby Krieger and Ray Manzarek.

All's well that ends well. From 2005 onwards the band is totally back. With a real singer. With a real guitar hero. And with real songs.

CLUB CLASSIX

She Sells Sanctuary/Rain Love Removal Machine/Fire Woman/Edi Sweet Soul Sister





PATTI SMITH & BAND (USA)

THE ULTIMATE QUEEN OF NEW WAVE. SHE PROVES JUST HOW ROCK'N'ROLL Poetry can be. She is rimbaud with a marshall amp.

Don't be surprised: Patti Smith turns 65 this year. But this American lady is more active and more loved than ever. Last year she topped the charts with 'Just Kids', a book about the years with her old friend Robert Mapplethorpe.

The famous photographer died of AIDS in 1989. Mapplethorpe's greatest merit is that he presents Smith to the world in 1975, with an iconic and pure image.

Punk and new wave still have to break through but the cover of 'Horses' predicts what's coming next.

Smith is wearing black trousers and a white shirt and has an intent look.

She becomes famous with a cover of 'Gloria' (Them/Van Morrison). She brings the classic in such a way that it becomes art. Something she also pulls off with Jimi Hendrix' 'Hey Joe' and with Bruce Springsteen's 'Because the Night', her biggest hit. Patti Smith is a poet with a raw, penetrating voice and with a unique expressiveness. She proves how rock'n'roll can be poetry and the other way around. She is Rimbaud with a Marshall amplifier. The opening line of 'Gloria' is significant: 'Jesus died for somebody's sin but not mine.'

Smith is one of the few artists who know how to be popular in an artistically sound way. This is also clear from the diverse group of people she had worked with (John Cale, Michael Stipe from R.E.M., Kevin Shields from My Bloody Valentine) and the artists who value her highly (The Smiths, Sonic Youth, Garbage). CLUB CLASSIX Hey Joe/Gloria/Because The Night/ Rock n Roll Nigger/Frederick/ Dancing Barefoot/People Have The Power

www.pattismith.net





THE PSYCHEDELIC FURS (GBR)

THE 'FURS' RESIDE SOMEWHERE BETWEEN PUNK AND POP. THEY MIX IGGY POP with roxy music and the velvet underground and throw in the impressive voice of richard butler.

The Psychedelic Furs are one of the hidden beauties of the eighties. The British band has flown under the radar for a while. But a couple of notes from 'Pretty In Pink' or 'Love My Way' and the excitement is back. 'Pretty In Pink' can be found on the soundtrack. The newly recorded version is a success on both sided of the ocean. The Psychedelic Furs let their producer Todd Rundgren seduce them to aim at the United States. With 'Heartbreak Beat', a song that is far from a success in Europe, they win over Canadians and Americans.

Even though The Psychedelic Furs score three #1 hits between 1988 and 1991, they decide to quit shortly after. From the original band members only brothers Richard and Tim Butler are left. In 2000 they make their comeback with a live album, a live DVD and a new album. In 2009 they had to cancel their European tour a couple of weeks before Sinner's Day. Gang Of Four made for a worthy replacement. Now they are back because they simply cannot be replaced.

CLUB CLASSIX

We Love You/Dumb Waiters/Pretty In Pink/ Heaven/Sister Europe/Love My Way/ Heartbeat

www.thepsychedelicfurs.com

DIAMANDA GALAS (USA)

THE GREEK-AMERICAN DIAMANDA GALAS IS KNOWN FOR HER VOICE. SHE CAN Sing up to 3,5 octaves. The Music of the black diva chills you to the Bone. From vocal terror to touching blues, that's how you could Describe the Music Phenomena.

Her music has never been punk or new wave. But her look and thoughts are. The biggest part of her work was released by Mute records (Depeche Mode, Fad Gadget, Goldfrapp) and she has worked with Erasure and Recoil.

www.diamandagalas.com



THE EXPLOITED (GBR)

IS HARD AND FAST SINCE 1980. 'PUNK'S NOT DEAD' WAS THEIR FIRST Legendary Album. Eleven Guitar Players, 10 bass players and 8 drummers later they still make it happen. Only singer wattie buchan Has survived the last 31 years of the band.

The Exploited continue to live up to 'Punk's Not Dead', the title of their debut. This legendary album made it to the 20th place in the British charts in 1981 and sold 150,000 copies. It also gave its title to a documentary that premiered at the Cannes film festival in June 2006.

www.the-exploited.net



THE MISSION (GBR)

THE BAND THAT GAVE GOTHIC A FACE. THE MISSION TURNS 25 AND CELEBRATES This with an extended tour in the original line-up. Exclusively in Belgium at Sinner's Day.

The Mission is 'wave deluxe'. The band was formed in 1986 with solid parts of big names. The frame is one half of The Sisters Of Mercy, Guitar player Wayne Hussey and bass player Craig Adams leave the band and choose to sail their own boat. Drummer Mick Brown (ex Red Lorry Yellow Lorry) and guitar player Simon Hinkler (ex Pulp) sail along. The Mission gives gothic a face and grows into a popular live band with fanatic followers. Such a diehard fan calls himself 'Eskimo'. A pet name that is highly inapt because things always get hot during concerts. The Mission plays a lot and they love it. They perform 7 evenings in a row in the – now gone – London Astoria (as big as the AB) and headline twice at Reading (the British Pukkelpop). In February and March 2010 The Mission performs 4 nights in a big London venue. Every night the focus is on a different period from the band's history. The goodbye is short lived though. The '5th period' starts with a tour in the original line-up for the occasion of the 25th birthday of The Mission. Sinner's Day is the only stop in our county.

www.themissionuk.com



RECOIL (GBR)

THE MUSICAL DIRECTOR OF DEPECHE MODE BECOMES A SOUND PIONEER. Alan Wilder was one of the first artists who worked with samples. He made turbulent and fascinating soundscapes, seasoned with Beautiful voices.

At the end of 1981 Vince Clarke (who played the keyboard) leaves Depeche Mode. He thinks that the band is heading for a gloomy direction after 'Dreaming of me' and 'Just can't get enough', two cheery songs which he wrote. Even though he is far too old according to the job description, Alan Wilder manages to bluff his way through the interview. Depeche Mode takes on a very defining person. The classically trained Wilder does not write a lot of songs but he influences the sound of the British band. He is the kind of musical director who gives songs the right touch. Wilder performs live again since last year. He hadn't done that since he left Depeche Mode.

www.recoil.co.uk



JOHN FOXX AND THE MATHS (GBR)

THE FIRST SINGER OF ULTRAVOX AND THE FIRST BRIT WHO MADE AN ALBUM THAT Was fully based on electronic music. 'Metamatic' (1980) is the Birth Certificate of Synthpop and important in the life of Aphex Twin.

Foxx is a jack-of-all-trades and a multi-talent. Music-wise, he cooperated with Anne Clark, Jah Wobble and Harold Budd. He composed music for the film 'Identificazione Di Una Donna' (1982) by Michelangelo Antonioni and made a clip for LFO. Foxx is also a graphic designer and a lecturer at Leeds Metropolitan University. He creates book covers for big names such as Salman Rushdie and Jeanette Winterson.

CLUB CLASSIX Underpass/Metal Beat/Burning Car

www.johnfoxxandthemaths.com



FRONT 242 CELEBRATES 30TH BIRTHDAY AT SINNER'S DAY!

Front 242 Belongs To The Race Of The Pioneers. Or To Cite A Reliable American Source: "Front 242 Was Virtually Creating The Genre Of Aggressive Electronic Dance Music Back In The Early 80'S, A Decade Before U.S. Major Labels Began Pushing "Electronica" As The Next Big Thing In Music." (Rolling Stone)

Front 242 is made up completely by electronics. This was unseen in the early eighties. It was even considered as 'cheating'. At the stage the band consists of 1 lead-singer, 1 singer, 1 keyboard player and 1 person managing the mixing table. A revolutionary concept that is followed by Nitzer Eb and The Prodigy.

Front 242 might have been as big as Depeche Mode or Nine Inch Nails. But the gentlemen don't mind. Their creative legacy is more important than the big bucks. The band has been a source of inspiration for house and techno. But only when they became famous Front 242 received the credit they deserved. The most remarkable and most influential Belgian band ever celebrates its 30th birthday at Sinner's Day. They are the only Belgian band this year, but the Sinner's Day organization has announced that there will be a strong focus on national band during the next edition of Sinner's Day.

CLUB CLASSX: U-Men/No Shuffle/ Funkhadafi/Quite Unusual/Masterhit/Headhunter/Welcome to Paradise

www.front242.com

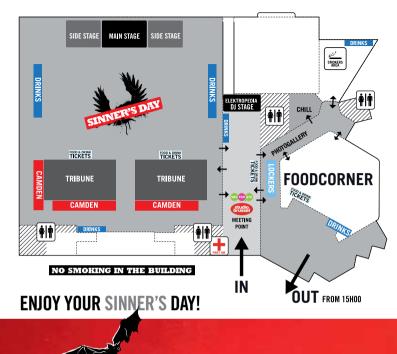
KARL BARTOS (GER)

A MAN OF SOUND, A MAN OF CLASS. KARL BARTOS IS THE NOBILITY OF MUSIC. With krafwerk he has changed the ears of the world.

Karl Bartos has reached the highest ladder an artist can ever reach. He is part of a band that was new, innovative, good and also a big commercial success. Kraftwerk is by far the biggest, best and most interesting German band of all times. Karl Bartos joins the band when the gentlemen go on their first tour in the US and Great-Britain after the release of 'Autobahn' (1974). He plays the vibraphone and self-made electronic percussion. Music always carries the main accent. Bartos makes albums both as Elektric Music and under his own name. He works together with Electronics, the group of Bernard Sumner (New Order) and Johnny Marr (ex The Smiths). And he writes songs with Andy McCluskey (OMD).

www.karlbartos.com





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	13.00 - 13.35		BLANCMANGE
	13.35 - 14.20	KMFDM	
	14.20 - 15.10		јон н го жж
	15.20 - 16.10	THE EXPLOITE	D
	16.10 - 16.50		VISAGE
	17.00 - 18.00	THE MISSION	
	18.00 - 18.50		RECOIL
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	21.00 - 22.00	PATTI SMITH & BAND	
	22.00 - 22.50		KARL BARTOS
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KMFDM (GER)

THE INVENTORS OF THE ULTRA-HEAVY BEAT. KMFDM MOVES FROM GERMANY TO THE UNITED STATES TO MAKE INDUSTRIAL BIG. SINCE A FEW YEARS THE BAND IS BACK HOME. AMERICA STAYS ONE OF THE BIGGEST FANS. DEUTSCH-AMERIKANISCHE FREUNDSCHAFT

KMFDM really flourishes when Wax Trax! notices the band in 1988. The label from Chicago is trying to interest the American people for electronic music. Front 242, My Life With The Thrill Kill Cult and Revolting Cocks pave the way for the crossover between techno/dance and German heavy metal.

www.kmfdm.net

BLANCMANGE (GBR)

CONTEMPORARIES OF DEPECHE MODE AND SOFT CELL. CATCHY SYNTHPOP WITH A HIGH SING ALONG VALUE.

Neil Arthur and Stephen Luscombe are masters when it comes to catchiness. Their first big hit is 'Living On The Ceiling', a song that catches the eye because of its exotic sound colour. The duo gets a performance in 'Top Of The Pops'. But the sentence 'Up The Bloody Tree' has to be replaced by 'Up The Cuckoo Tree'. Here they are known best for 'Don't Tell Me'. www.blancmange.co.uk

VISAGE (GBR)

MAN OF THE PEOPLE, FRIEND OF THE STARS. STEVE STRANGE IS A MAGNET FOR People who are important or are about to be. DJ, party animal, New Romantic, society figure, head of 'fade to grey'.

During a retro tour with stars from the eighties he notices that he still has a lot of fans. Visage makes his comeback with a young line-up and with help in the

studio from Dave Formula, also known as the keyboard player of Magazine. www.myspace.com/visageofficial

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www.new-wave-classix.be

NEXT PARTY - SATURDAY 11/02/2012



MIRRORS - Lights and Offerings (CD)

(NEWS)



You might think they are, but Mirrors are not a manufactured band. Just four boys who believe in the power of 80's synthpop, which brought them to dancelabels like Moshi and Skint. Their big boom came when they went on a world tour with OMD. From the very first tones we immediately knew why Andy McCluskey and Paul Humphreys decided to take them along. Mirrors sound like the latters "Organisation" with a modern twist. On this album, you get ten tracks which have those same typical synthanthems like only OMD could (can) deliver. [DB]

EMPUSAE & SHINKIRO - Organic Aural Ornaments (CD) (Ant-Zen)



Empusae is the tribal project from Nicolas Van Meirhaeghe. Shinkiro (Manabu Hiramoto) finds himself in that same music style with an emphasis on spiritual ambient as opposed to the haunted rhythms of Sal-Ocin. Shinkiro is the main contributor here, with cinematographic soundscapes that are accompanied by rhythm sections. As you would expect from the album title it sounds very organic. Imagine a mild version of Lustmord's Heresy. When you reach the last song it feels like there's electricity in the air and you need to remember to breather from time to time, it's that stunning! Very minimal but at the same time a rich sound, less is more... Van Der Rohe's is proven right again. A truly exquisite album! [CK]

JEFF & JANE HUDSON - Flesh (VINYL)

(Dark Entries Records)



Jeff & Jane started out somewhere in 1977 with art punk band The Rentals but they decided to go their own way. It was clear from the very first single ("No Clubs", included as one of the ten additional tracks here) that they would have a new wave-sound. I always described them as a duo with a Chris & Cosey sound, the only difference that most of their songs would fit fine in an alternative disco in the 80's. After having released "The World Trade EP", they launched the "Flesh" album which has been halled by many music fans as one of the greatest wave albums of all time. This has lots to do with the use of the infamous TR806 and those Rolandsynths which, [DB]

LIQUID G. - Biohazard & Medical Waste (CD)





"Biohazard & Medical Waste" is a Liquid G. Grand Cru: high quality garbage, more accessible but still embracing the raw energy of their earlier work! And what about Kim? Her voice turns out to be a perfect match for the cold toxic beats pouring out of the speakers. The strong instrumental intro "Industrial Flow" makes you wonder impatiently about the rest of the garbage on the menu! "Biohazard & Medical Waste" pounds your eardrums relentlessly and "Battle for Control" is shouting: "DANCE, YOU MOTHERFUCKERS". "Biohazard & Medical Waste" offers a total of 16 new songs, remixes and remakes. Raw and exciting amusement, limited to 300 copies, wrapped in a beautiful "high quality Dipipack". Liquid G.: RESPECT! [DP]

Bunker lenne Saturday 26 November



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Industrial

Doors: 22h



THEY SUDDENLY PLAYED MILLI VANILLI AND WE JUST LOOKED AT EACH OTHER AND KNEW WE HAD TO DO THE MUSIC WE WANTED TO HEAR OURSELVES...

Hard to believe as it still seems just like yesterday but it's now more than 20 years ago Welle:Erdball went on air. Fast forward to now and they re preparing to release their latest offering 'Der Kalte Krieg' in late October. During their new 'Der Kalte Krieg' 'tour, Wells:Erdball will perform Antwerp on November 17th, 2011.

Honey, you have been extremely busy this year, firstly your Homo Futura project saw the light of day. Can you tell us a bit more about the project and the album?

Homo-futura are F. Nstein & Fräulein Plastique (Welle:Erdball, The Girl & The Robot) and me (Dr. Georg Line). We started homo-futura 7 years ago and we've been constantly working on the album since. Unfortunately it took such a long time mostly because the work with Welle:Erdball always took priority.

Just recently you appeared as Funkhausgruppe at the Amphi Festival and released the excellent 'Mono-Poly' album, is the collective seen as ongoing or a one-off? Just listening to the album you all must have enjoyed the recording lot. Thanks! True: it was a lot of fun and over the years we have become good friends. The project was started a few years ago and whenever we had the time to meet up, we had studio sessions together which was an interesting experience. It was meant to be a 'band' with only one release and one concert - but of course you should never say never and who knows if there might be a second album one day. Right now we're all busy with our own projects.

October sees the release of a new Welle:Erdball album (broadcast) 'Der Kalte Krieg', can you already give a few hints about what the fans can expect and hope for? Is the title coincidence or did you time it, as 50 years ago the Berlin Wall was built? Nothing is coincidence with Welle:Erdball. And of course its basically about the cold war. The album contains almost only cover versions of songs we like and fit the theme of the cold war. Currently we're working on a video for the song 'Deutsche Llebe' as well, which is our own song.

The album will again be released with an additional DVD, is the content already confirmed or are you still working on it? We are still working on it, but it will be some exclusive live clips. In the age of youtube and mobile phones with cameras, people deserve good quality live clips, I think!

All your latest releases are truly a labour of love when it comes to packaging and content, did you plan the 'Singles 1993-2010' release for a long time in advance and who came up with the terrific box in vintage radio style? It was our idea and and the record label helped us make this happen. Unfortunately the CD's couldn't be in a jewel case - but I think it's worth it. Especially because it's the first time you can get the tape 'W-48' on a CD.

In the autumn you will be on tour again (including Antwerp 27.11.2011 at Trix), will we see a completely new show? Yes you will, we're still working on it, but of course we'll come with a completely new show and stage set up. I'm very curious how it will turn out... We already put a lot of sweat and blood into it but I can't tell you details right now. It's a suprise as usual

If you look back at the start of the band, what has changed when you now compose and produce new material? The vision hasn't changed but we got a few new analogue instruments and two talented female singers compared to the very beginning. As far as the recordings are concerned we almost still work the same way as 15 years ago - with the Atari 500 & the Commodore 64.

As 2011 already seems to be a massive year work-wise for you, will 2012 be quieter for Welle:Erdball or are there plans? It will be a little quieter for us from the outside, but only because we will go directly to the studio after the tour to work on the next album "Tanzmusik Für Roboter"

Thank you so much for taking the time to answer our questions! I leave the last words to you... Thanks for the interview! I hope to see you in Antwerpen in November. Beweg dein Gehirn, jetzt!

Dennis OHRT

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www.peek-a-boo-n

- 33 -

PANKOW

ALL THOSE PEOPLE TRYING TO ACHIEVE AN EICHTIES SOUND SHOW HAVE AN APPALLING LACK OF CREATIVITY... TRYING TO REVIVE GHOSTS FROM THE PAST 1

Florence, Italy, Summer 2011, 28 degrees centigrade, could be worse... hordes of sheepish sunburnt tourists are queuing up outside the city's main sights, here today gone tomorrow... but hey, we couldn't care less cou't's time for an espresso and that long-awaited PANKOW interview with founder member Maurizio Fasolo (a.k.a fm)! Isn't life simply splendid?

PANKOW have had a bit of a standstill up until recently, haven't they?

The latest album we issued in 2007 featured Alex on vocals: Great Minds Against Themselves Conspire... It was recorded in Australia where he now lives and then he decided to call it a day...

Around that period I moved to Lille/Rijsel in Northerm France for a while and have now moved back to Italy but living there, as well as the proximity with Belgium, has been something of an experience. I enjoyed getting to know those places better and finally being closer to an environment that had generated a music that wasn't unlike the one I have always been playing. Even If France wasn't an ideal location music-wise, it was close enough to Belgium and Germany. Furthermore, I contacted Belgian musicians via the net, like the guys from NTRSN, back in 2009, and was able to meet them rapidly and Bram Declercq has been singing in PANKOW for a couple of years now. Distance is not really a problem now that I'm back in Florence.

When you lived there did you feel that big a difference between Northern Europe and, say, Florence or Italy in general?

I realized that when I went to Berlin for the first time, way back in...(laughs)... Here there's nothing much to do culturally speaking.

How do you feel - or resent - being labelled as an "EBM" or "industrial" act?

EBM we're not, that's for sure... "Industrial" possibly. Originally I was really interested in bands like Throbbing Gristle but then I got quite fed up, they were more of a concept than actually involved in music.

What are your projects these days music-wise? I've been told you had a brand new album underway.

Indeed yes, but it's in the making... you know what it's like, don't you? it takes time, it should be out next year, it was supposed to be released last year, but you know what it's like.

Got a title yet?

Yes, but I'm not telling and there's also this album I'm working on these days that will get released by German label INFACTED. I'm browsing through tons of archive to select the right amount of so-far-unreleased... Unreleased studio tracks as well as unreleased live versions from around 1987... It ain't that easy...

Have you been to any good concerts recently?

I don't go to concerts much; I listen to various things but hardly ever to any electronic music, mostly baroque, classical and this minimal act called Pansonic, it's different stuff altogether, refreshing but I guess most people are interested in other things.

What's your opinion regarding the evolution of music over the last 20 years or so, well, almost thirty in fact, since you started Pankow?

First and foremost, it appears clearly that from the very beginning electronic instruments have been part and parcel of the music industry. These days, in my opinion, all those people trying to achieve an eighties sound show an appalling lack of creativity... trying to revive ghosts from the past (laughs...)...

Are you still in touch with the Clock DVA guy you worked with in the early nineties?

Well, not really, but we're gonna meet again at the BIM Fest this winter in Antwerp. It should be fun.

Jean-Christophe VAN THIENEN www.peek-a-boo-magazine.be

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YOU SAY 'POP' - WE SAY 'ANGST POP'.

"New York Rhapsody" is another brilliant album made by the Haus Arafnaduo. Who describe themselves as angst pop and we don't disagree...as it simply hits the nail on the head.

Hello, you've been around since the early 90's. What were your inspirations back then?

Our inspirations were our first synthesiser and recording reel to reel.

I know bands don't like their music being described, but in some way I think Haus Arafna always sounded a bit pop as well. We don't see any problems when someone tries to describe our music, You say "Pop" - we say "Angst Pop".

Is there something that can be described as a Haus Arafna philosophy?

Our philosphy - the imagination of never to reach that which we were made for.

I always like it when people show their inner soul. Of course it's a kind of voyeurism but with Haus Arafna, do you see that as a sort of roleplay or is this really what's going on, inside of you?

It is the truth, but some issues are a little exaggerated, of course. We call that extrapolation of feelings. We recognise that Haus Arafna is more real than the usual life that we lead.

Your latest album "New York Rhapsody" was music that's been performed at a fashion show. Genius of course, but I guess you never expect to hear your music on a catwalk.

We don't think, that designers are from yesterday. The music is an important ingredient of each show and unusual designers are interested in unusual music for their shows, of course.

It was an unusual venture into a new environment for us. A new audience is obviously an exciting experience for artists - especially for 'Industrialists'.

This musical piece was been composed in 2009. Why did it take two years to release it on CD?

We wanted to release our latest 'regular' album "You" before "New York Rhapsody", since our listeners waited long enough for a new true Haus Arafna album, after "Butterfly" was released in 2003.

When you decided to accept this offer, did you ever feel that you'd have to make compromises?

No, not at all. Katie Gallagher just didn't wish for too many screams in the vocals and no typical power electronics style.

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

Eurythmics "Sweet Dreams" 7" was Mr. Arafnas first record he bought. That's something that you never forget. Mrs. Arafna has a special affection for Depeche Mode, maybe because the first concert she visited was by Depeche Mode. That was an unforgetable experience, too.

A single favourite record doesn't exist. There are too many favourite songs or excerpts widely scattered on diverse records.

Who wouldn't you mind being alone with in an elevator for 8 hours and what would you do?

We would like to meet there a carpenter, who is at the same time friendly and a fan of Haus Arafna. Furthermore, he allows himself, during this 8 hours, to be persuaded to construct a suitable dinning table for our living room as a gift.

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DIE FUNKHAUSGRUPPE - Mono-Poly (CD)

(SPV)



Welle:Erdball are part of this collective (you can guess that from the name, as they record at Funkhaus-Studio) together with Die Perlen, Sonnenbrandt and Hertzinfarkt. Obviously a huge W:E influence, but that is not all: live played electronic drums meets synthpop meets minimal and even guitars. 'Stadtflucht' opens the album and even reminds a bit of Sigue Sigue Sputnik doing Plastic Bertrand before 'Die Physiker' shows more of the electronic direction of 'Mono-Poly'. A lovely mixture of nice early Neue Deutsche Welle put into recent times in the title track or 'Space Odyssee'. On the other hand you'll find more pop orientated songs like 'Computer Nr 3' as well. Included are some total surprises like the indiepop anthem 'Der Sommer Ist Da' and the the big final of 'Fernweh'. Fantastic [DO]

VISION TALK - Distances (CD)

(Conzoom)



In 2010 it was already said, Vision Talk would call it quits but luckily time told us differently and here they are again with their first album on Conzoom. After a short atmospheric intro, bell synths and pads kick into classic synthropo with The Zone Of Silence' already offering an idea of what is to come. Nearly all songs are shorter than 4 minutes and show the essence of the band. The production is surely a big point as well, identifiable synth melodies that basically create all the songs without drowning in a sea of effects and muddy sound. Choosing a favourite track would be really difficult as nearly all songs offer the ingredients, be it 'Safe And Sound' or 'Infrared Love'. On 'The Machine' we are greeted by female vocals for a change and the slightly moodler 'World In Motion' closes 40 enjoyable minutes. [DO]

MONOLITH - The Inner Core (CD)

(Sleepless Records)

(Accession Records)



MONOUITH returns with a brand new album 'The Inner Core', The solo project of electronic mastermind, Belgium's ERIC VAN WONTERGHEM, he is again exploring new territories through MONOLITH. 'Dance Macabre' (rhythmically hypontic), 'The Healer' (exotically infused), 'The Curse' (incredible industrial landscapes) and 'Terror Disco' (ingerninate loops with industrial overtones) are the stand out tracks. The addition of remixes by GEISTFORM, ESPLENDOR GEOMETRICO, MERCYDESIGN, SYNAPSCAPE and LUSTMORD give the already excellent tracks an extra depth and character, often times missing in the addition of remixed tracks. A definate 'BUY' [KN]

DIARY OF DREAMS - Ego:X (CD)



Diary Of Dreams is one of the bands that seem to be in the genre for as long as the latter exists. With this new album Ego:X they prove that a recognisable style (darkwave) can still sound fresh and new, without repeating themselves. Highlights are the romantic 'Undividable' and the mellow 'Push Me' (feat. Amelia Brightman). At times, the voice even has a kind of Velianov-timbre.

The album has an identity: X... A threath that goes through the album and describes a whole lifetime in just 60 minutes, experiencing all kind of emotions. A rollercoaster of music! [PD]

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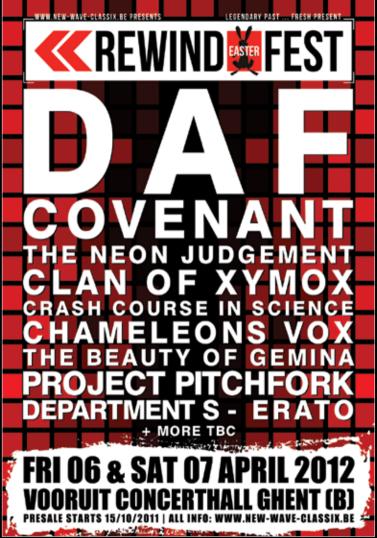
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calendar

ENTS

01.10	MASCHINENFEST @ Turbinenhalle, Oberhausen [DE]
03.10	AUN @ Magasin 4, Brussels [BE]
03.10	ANNA CALVI @ AB, Brussels [BE]
07.10	REWIND-MINI-FEST III @ Vooruit (balzaal), Ghent [BE]
	with BLANCMANGE + FLESH & FELL (first reunion concert!) + ABSOLUTE BODY CONTROL + PSYCHE
08.10	NIGHT OF DARKNESS @ Steeple, Waregem [BE]
08.10	MARIANNE FAITHFULL @ RABOzaal - Heerlen [NL]
08.10	VAMPIREPARTY @ Den Aalmoezenier, Antwerpen [BE]
14.10	BODY FARM FESTIVAL @ Brussels [BE]
	PARADE GROUND - NOTHING BUT NOISE (Daniel B./Prothese + D. Bergen/Front 242) - UNDERVIEWER
	(P.Codenys + J.L. De Meyer) - DIVE - TZII - MORPHEUS SECRETS
	DJ's: DJ BORG (Body Beats) & DJ H8RED & PIKAERT (Duister Gefluister)
17.10	NEW ORDER @ AB, Brussels [BE]
18.10	PETER MURPHY @ Het Depot, Leuven [BE]
21.10	DEATH IN JUNE @ Steeple, Waregem [BE]
	DEATH IN JUNE - 30th anniversary tour - supported by OF THE WAND AND THE MOON
22.10	CLUB NEW WAVE PARTY - EPISODE III @ La Bodega - Brussels [BE]
22.10	BUNKERLEUTE PARTY @ Albatros, Leuven [BE]
	A Tribute to The Cure, Joy Division, Sisters Of Mercy, Bauhaus, Fields Of The Nephilim
22.10	ALFA-MATRIX NIGHT @ Insideout Boat, Liège [BE]
	Krystal System, Psy'Aviah, Star Industry, Ethan Fawkes
22.10	BEELD MUZIEK WOORD @ Sint-Amandsberg [BE]
	Art, Poetry, Music (industrial/ noise/ neo folk/ avant garde/ psychedelica)
22.10	VAMPIREPARTY @ Den Aalmoezenier, Antwerpen [BE]
23.10	APPARAT BAND @ AB, Brussels [BE]
23.10	METAL FEMALE VOICES FEST IX @ Wieze [BE]
28.10	D.A.F. @ Eindhoven, De Effenaar [NL]
28.10	GITANE DEMONE @ das Bett, Frankfurt [DE]
29.10	DIARY OF DREAMS @ P60, Amstelveen [NL]
29.10	THE MISSION @ Melkweg, Amsterdam [NL]
29.10	ERATO + VOID OF SADNESS + AFTERPARTY @ Negasonic Music Club - Aalst [BE] SINNER'S DAY 2011 @ Ethias Arena, Hasselt [BE]
30.10 31.10	VAMPIREPARTY HALLOWEEN SPECIAL @ Den Aalmoezenier, Antwerpen [BE]
09.11	ERASURE @ Brussels, AB [BE]
10.11	DUM DUM GIRLS @ Brussels, Botanique [BE]
12.11	NIGHT OF DARKNESS @ Steeple, Waregem [BE]
12.11	DJs: Bernd + guests tbc.
12.11	NEW-WAVE-CLASSIX PARTY (TOP 100 EDITION) @ Vooruit (balzaal), Gent [BE]
	Send your TOP-5 (or more) to top100@new-wave-classix.be , + guest-DJ Patrick Codenys (FRONT 242)
12.11	PORTRAIT BIZARRE @ BACK TO THE BATOU @ Maasmechelen [BE]
20.11	FISCHER-Z (UK) @ NieuweNor, Heerlen [NL]
26.11	LAST SIGHT @ La Zone, Liège [BE]
	Empusae, For Greater Good, Paintbox-x, Aiwass Prophet, Ethan Fawkes, Krasius
27.11	WELLE:ERDBALL DER KALTE KRIEG TOUR 2011 @ Trix XL, Antwerp [BE]
03.12	FANTASTIQUE.NIGHT XXXIII @ T.A.G. Brussels [BE]
	CHARLES DE GOAL, CRIMSON MUDDLE (f), ORGANIC (b) + post-punk & wave afterparty
	DJ's: X-Pulsiv + Hellebore (Paris)
09.12	PORTA NIGRA PRESENTS 'DARK SOUNDS 4 MUTED ANGELS' @ JC De Klinker, Aarschot [BE]
	Anouk Weber, Hybryds, Ah Cama-Sotz, Vomito Negro
10.12	NIGHT OF DARKNESS @ Steeple, Waregem [BE]
	DJs: Bernd + guests tbc.
10.12	STR8LINE NITE (THE NAMES + OBJECT + IN BROKEN ENGLISH) @ Magasin 4 - Brussels [BE]
16.12	BIMFEST @ Trix XL, Antwerp [BE]
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26.12	THE CHRISTMAS BALL FESTIVALS @ Hannover [DE]
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