

AHRÁYEPH

CHAMELEONS VOX

COVENANT

DAF

EMILIE AUTUMN

ERATO

MERCIFUL NUNS

MILITIA

NACHTMAHR

NEON ELECTRONICS

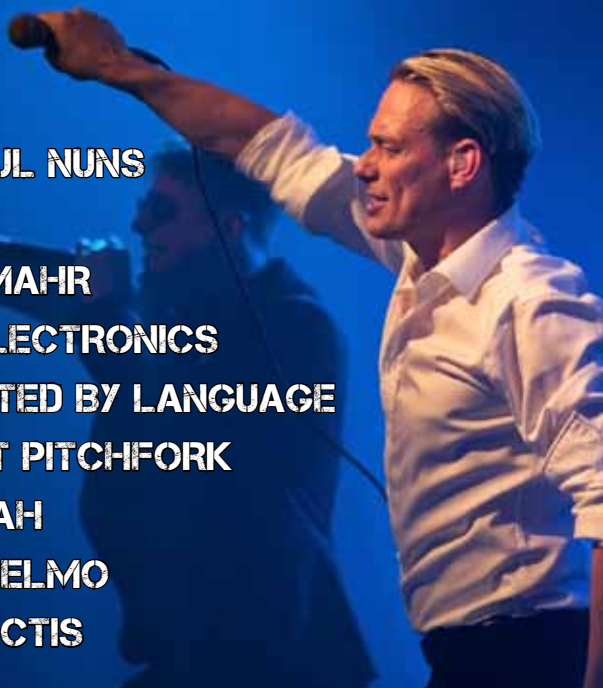
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*Deathrock, Batcave, Coldwave, Minimal, Synthpop,
Postpunk, New Wave, Gothic & EBM*

WOOL-E-TOP 10

Best Selling Releases
(Oct/Nov/Dec 2011)

1. **VITA NOCTIS**
Against The Rule (2LP)
2. **VARIOUS ARTISTS**
Close Circuit Connection (LP)
3. **BAKTERIELLE INFEKTION**
In Grief (12"/CDM)
4. **XENO & OAKLANDER**
Sets & Lights (CD/LP)
5. **HUMAN PUPPETS**
Sounds Of Solitude (LP)
6. **PAS DE DEUX**
Cardioleptomanie (LP)
7. **IN TRANCE 95**
Cities Of Steel And Glass (LP)
8. **PARADE GROUND**
The Golden Years (LP)
9. **THE SOFT MOON**
Total Decay EP (12"/CDM)
10. **VARIOUS ARTISTS**
Minimal Baby IV (CD)

WOOL-E-TOP 10

Best Selling Releases
2011

1. **MARTIAL CANTEREL**
You Today (CD/LP)
2. **VITA NOCTIS**
Against The Rule (2LP)
3. **VARIOUS ARTISTS**
Koude Golven (2CD/2CD+LP)
4. **THE SOFT MOON**
The Soft Moon (CD/LP)
5. **THE EXPLODING BOY**
The Black Album (CD)
6. **VARIOUS ARTISTS**
Close Circuit Connection (LP)
7. **VARIOUS ARTISTS**
The Hidden Tapes (CD/LP)
8. **AUTUMN**
Synthesize (LP)
9. **STACCATO DU MAL**
Sin Destino (CD/LP)
10. **VARIOUS ARTISTS**
Underground Belgian Wave Vol2 LP)

NEW & IN STOCK Hocico – Blood On The Red Square (Out Of Line) Merciful Nuns – Xibalba III (Solar Lodge) Northern Sadness – Riddles Of Lunacy (Echozone) Indians In Moscow – Indians In Moscow + Eleven Pond – Bas relief (Other Voices) Zeus B Held – Voice Versa (Boutiquel) Minny Pops – Standstill To Motion (LTM) Portrait Bizarre – A New Day (Minimal/Maximal) HNN – Pièce Radiophonique (La Forme Lente) White Ring – Black Earth That Made Me (Rocket Girl) Pseudo Code – The Third EP (EE Tapes) Sieben – No Less Than All (Redroom) Red Violet Red – Relaxed In Upstate Rain (Domestica) IC434 – Anhedonia (Infacted) Umbra Et Imago - 30 (Oblivion) Septimo Sello – Vuella 747 (Atemporal) QEK Junior – Druschba (Kernkrach) Anti...- Anti... (Eirkti) EOG – EOG (WSDP) Present Moment – Loyaul To A Fault LP

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CHAMELEONS VOX

The Chameleons are a band that will never go away. In a perfect world they should be perhaps what White Lies are now but in the case of Mark Burgess, he once sang that a working class hero meant nothing to him so it will be a cult hero then. I talked with Mark, not a working class hero, perhaps not a cult hero, but my hero... Don't miss his performance at the REWIND-easter-FEST in Ghent.

If I say The Chameleons, I always link you with The Sound, not musically, but I often think: Well, they could have been as huge as let's say U2. What do you think?

I think everything happens for a reason. Had that happened to us, a lot of great things that I've experienced wouldn't have happened, so I'm okay with the way things went. I've always been on a personal journey, rather than a collective one, even when I was in the band. That kind of fame wouldn't have helped me. I'd hate to be one of those people that can't walk down the street in public or go out anywhere in public without causing a fuss or having folk staring at you everywhere you go. So you know, I don't care that we didn't play stadiums and made a quadrillion dollars. I get enough satisfaction from the people that DO appreciate the music, I don't give a fuck about all the ones that didn't or don't.

Your third album "Strange Times" was released on Geffen but it also had a different sound, an even darker one.

How do you see that period, Mark?

Well the sound changed because we were working with Dave Allen, who'd produced The Cure, the first accomplished producer we'd had since Lillywhite, and he brought a lot to the project. As a period it was significant because I was at a very definite crossroad, a kind of awakening that heralded one of the most profound periods of my life. I personally regard that album as my best lyrical work for the band aside from the Tony Fletcher tracks, which came next and didn't get released for many years.

You also covered a song by The Fall, I am a big fan of The Fall. Somewhere The Chameleons are punk for me as well.

We always were and in terms of attitude I still am. A lot of the record labels, like CBS or Geffen, couldn't understand that. We had more in common with The Fall than we ever did with the likes of U2, The Bunynymen, or the Psychedelic Furs.

After the "first career" with the Chameleons you went solo, with all respect, Mark, it was just like with Adrian Borland. At first these albums disappointed me but it was only at a later age that I started digging them. Isn't it difficult being the singer for such a legendary band with their own sound, to convince your fans with new music?

Well you know everyone is different. Not everyone is going to go for the work I do alone or with others. A great many came to Chameleons because of the sound of the band, the guitars. I just do what I do and people can take it or leave it and if others want to give me the opportunity to make a record, I'll carry on just doing what I do. A lot of people really love some of the solo stuff I've done, others don't. Fair enough. I told Adrian once that I didn't really like The Sound that much, because the sound of the band put me off, it got in the way of the songs. It wasn't until I'd heard him play them on his own that I got it. He told me he felt exactly the same way about Chameleons.

What's your favourite Chameleons-album, Mark?

Script Of The Bridge because it was our first album and for that alone it was exciting. We'd had a long time to prepare the songs and ideas were cascading all around us. We were cocky, confident, even arrogant, which is normal for a band in their early 20's. We were having such a great time together, for the most part, and everyone who was in on the beginning was still involved.



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DER BLUTHARSCH - The story about the digging of the hole and the hearing of the sounds from hell (CD)

(WKN)



Der Blutharsch is back and how! Hell was never this beautiful! Three songs, that's all you need to realize this is going to be a phenomenal and varied album. Albin Julius goes for GOLD! Tasteful artwork, mesmerizing rhythms and vocals, captivating songs, immersive bass-lines, sublime guitars. Ugliness in all its beauty, despair, never weakening. Heavenly noise from Hell, enticing, enchanting, absorbing your attention. No dull moments here! 11 chapters, 11 highlights. "The Story" is a first class page-turner, in English and in German, das ist ganz klar! Bombastic neo-folk, dark psychedelic folk, psych rock? Whatever! The sound of Der Blutharsch is utterly appealing and quite unique! Der Blutharsch rules! [DP]

HAUJOBB - New World March (CD)

(Basic Unit Productions)



Since their formation in 1993, Haujobb disbanded in 2003 and thus New World March became one of the most eagerly awaited albums. It has everything a Haujobb fan could hope for: musically it's pure quality, songs that stand out are Crossfire - aggressive drums and edgy synths contrasting with soft vocals, More Than Us - DAF rhythm, great vocoded vocals but silly lyrics, and title track New World March - a gorgeous slow paced Numan/Foxx like synthscape with cool pitch shifting. The foundations of the songs are pretty much always the same so you might end up getting bored... Also too bad Daniel Myer is not as good at singing as he is at making compelling songs. Not an album that I can listen to entirely but still pretty good! [CK]

IC 434 - Anhedonia (CD)

(Infacted Recordings)



IC 434, named after a horsehead nebula in our galaxy, has finally released another spark of insanity upon us. Anhedonia is the new album by this Antwerp-based band. We had to wait almost 4 years (since Bacteriate) to hear some new stuff, but our patience can be soothened: it is a pearl... As usual, Geert keeps us dancing with the great sound of the Korg M1, creating a new dimension in the oldschool sound by putting in some new samples. Add lyrics that DO give a shit (about real issues like animal rights or social criticism) and you have a new IC 434-album that makes a difference. IC 434... it takes 15 centuries to reach our eyes, but our ears have already approved! [PD]

MONA MUR/EN ESCH - Do With Me What You Want (CD) (Artobject)



This is not a review! This is a teaser ... "Touch me ... with the tip of your tongue". There you have it, the first line you'll hear on "Do With Me What You Want", the second album from Mona Mur/En Esch. Hot as hell, sexy male and female vocals making sweet and dangerous love ... You're in for a treat, a luscious, romantic and seductive ride! The German duo Mona Mur & En Esch offers great electro-pop and "melodramatic rock"-stuff, in slow and strict tempo... 13 songs, 59:48 minutes of sensual and "Guilty" pleasure with an industrial touch, wrapped up nicely. Ex-KMFDM member Klaus Schandellaier and his "Amour" have done a great job on "Do With Me What You Want". Do yourself a favor and buy the album! [DP]



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EVERY MUSIC AND ART FORM IS CATHARTIC.



nachtmahr

Nachtmahr is the alter ego of Thomas Rainer, a name that many readers will associate with L'Âme Immortelle.

Over here, people still see you as the man from L'Âme Immortelle...never get bored of this?

This will take time but I think I am on a good way to make this happen. I am not bored with it as it is very natural, it's just human nature.

I don't want this interview being about L'Âme Immortelle, but one question though: is the band still active or not?

The band is alive and kicking, we are just moving in a slower pace to create something exciting for our new release and not repeat ourselves. It's hard to re-invent yourself over and over with such a long history and all expectations contained therein on your back.

During those days you also became Siechtum, why did you stop doing that?

It was just over, I didn't feel it anymore. Still I think there are some kick ass songs in the discography and I am proud of that.

And then there was Nachtmahr...what strikes me most, Thomas, even if you had a reputation you decided to start back from zero.

Yes, it was also a path that I have chose to prove myself that I can do it on my own and that I can do it again. It was a huge challenge which I think I mastered quite well proven by the reputation NACHTMAHR has now.

The image of Nachtmahr plays an enormous big role, not? And it seems like you put a lot of energy in it.

It is very important to also visualise the music through pictures and the image of the band. That's I think one of the secrets why NACHTMAHR is so powerful. I use all means of art to create a universe that people can get drawn into.

It seems like war also plays a big role in your imagination....

With my background in being in the Austrian army this was an obvious means of inspiration. It's not only war in the definite sense, but all kinds of conflicts.

I understood you owned a club yourself, do you still have this?

I am not a part of Club Pi in Vienna anymore, as I had to part ways with the other people on the team because I could not agree with their methods of business anymore. I wanted something different, so I needed to move on.

If I hear your music it feels like you're dealing with a catharsis, a method to let your inner demons out. Am I right?

Every music and art form is cathartic. It works especially well with NACHTMAHR as I do everything myself which leads makes it especially genuine and honest.

Do you never miss the melancholic parts from L'Âme Immortelle?

I do, but that's why I still have L'ÂME IMMORTELLE. I need both sides of my character to be satisfied. The dark and extrovert which is NACHTMAHR and the light, introvert which is L'ÂME IMMORTELLE.

Looks like you have a fascination with girls in uniforms!

Yes, it's a kind of Fetish that I have and who can blame me. I fucking love them that way.



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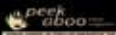
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BOTANIQUE



NEON ELECTRONICS



Our Future plan is to continue with the continuation!

Can you tell us what idea /concept is behind this album and why you called it KEYLOGGER?

The idea behind KEYLOGGER is to put the finger on the lack of privacy with the whole new digital media in modern society. FYI: a KEYLOGGER is a hacker's tool.

On the first track of your new album 'Under The Worst Conditions' you ask us if we are 'afraid of the wolves'?

Who are they and how can we recognize them?

The bank guys! You can recognize them by their clothing: they all wear 'a suit and a tie' ;-). All lyrics and stuff were written rather recent, so they all are impressions that I get living in today's world. And the banks gave me a 'wolf' impression, you see?

I've heard the new live line-up would feature Glenn Keteleer aka Radical G. Also, his name appears a couple of times on KEYLOGGER album. How did you meet and what is his input in N.E.?

Indeed, the live line-up will be with Radical G for the upcoming period. We've met a few years back at the LC Music offices (my CD distributor). He was delivering his CD releases for further distribution and we got introduced to each other. From one thing came another... The tracks 'Glimp', 'Rhythm' and 'Over And Over' on the KEYLOGGER album were co-written with Glenn, starting from 'scratch'. We met up at his studio a couple of times and we started to work : as simple as that :). Glenn did the vocal line on 'Glimp' too.

I think we can say you witnessed the rise and fall of (independent) music labels from close by...

How do you feel in general about music business today?

Music business? Where? It's all dying a very very slow death. Initially I have never intended to release KEYLOGGER on CD, but only digital. It was only when the French label M-Tronic came with the idea of manufacturing the album that it became a physical one. I can go ahead with Dancedelic Digital whenever I want. Pressing CD's and promoting them is costing some serious money.

I'm not optimistic at all about the music industry... CD's hardly sell anymore, and now the crisis will hit the clubs and concert venues. So, young guys, you better start seeing music and musical creativity as a pure 'hobby'. The whole 'sacral' feel that used to surround music, is gone...

I still remember, when the mp3 format became hot, some people defended illegal downloading because it would be cheap way of promoting your music and band and it would automatically result on more and even better paid live gigs. I'm sure you agree?:)

Come on! This evolution has killed music for a big part. These days everybody can make music + spread it without making any big efforts. You just download the necessary plug-in synths and stuff, and off you go. It's not important anymore to have a talent or not. Everybody wants to be famous. And this evolution has polluted the music market. It became very hard to find GOOD music with a SOUL in this big jungle. And as I told you before, the CD became nearly worthless, and the world is in a big crisis and a financial mess : clubs and venue's will have less money to pay for anything...

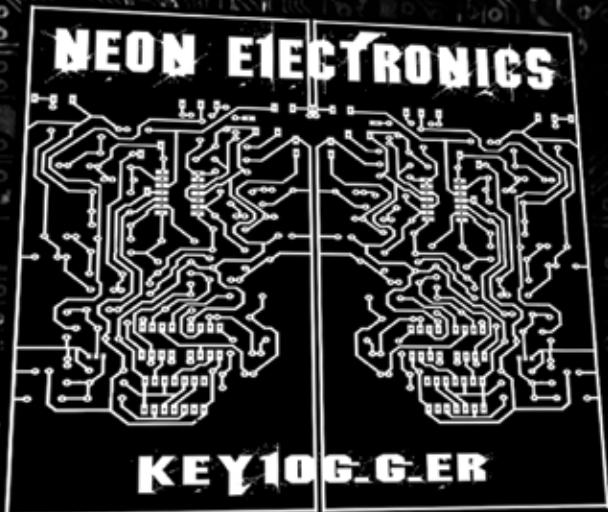
The last track is called Daydreamer, are you a Daydreamer?

Sometimes yes! I always daydream of sunny beaches and no 'fear - media' in my life :)

Peter MASTBOOMS

NEW ALBUM NEON ELECTRONICS

AKA DIRK DA DAVO / THE NEON JUDGEMENT



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ERATO

Two days of Rewind mayhem at the Vooruit in April and Erato are part of it....

You are doing your stuff for something like 17 years, that's the age of a teenager!

You know, this may sound cheesy, but Erato has become a big and important part of my life. Everyone involved, and that's not just the members of the band but also their wives and girlfriends, their children, some true fans and the two best and most loyal roadies in the world Jan & Coutte, they are a bit like family.

What's your opinion about the scene? Has a lot changed?

Over all these years, we've been through a lot. We've been through some great times, we've been through rough times. We have been respected by many, been spit out by others. We have seen a lot in our little black Belgian scene... and I believe that, however, nothing stayed the same, nothing's really changed. I don't even know if that's a good thing or a bad. But we never really cared what happened around us, we just did what we thought we should do. We wrote the songs we wanted to write at the time. We made our choices and accepted the consequences. And as Sinatra sings : regrets we had a few, but then again too few to mention. You know, we just did it our way. And I guess we will always continue to do so.

You do have a goth rock sound but still you're original...

Glad to hear you say this! Because I don't believe our music can be pinned down to just one genre. Because to speak in all honesty, we get a little bored when we read a review where again we are compared to the Sisters Of Mercy... Don't get me wrong: it's a compliment because the Sisters are or were the greatest goth rock-band ever and I am a huge fan. So of course we are influenced by their songs. And yes sure we wrote some songs that were inspired to their typical sound. But if you keep comparing our music to theirs you either don't know shit about music or you never took the effort to listen to our records. I mean there's a lot of other bands out there, compared to us, they are almost exact copies of the sound of The Sisters of Mercy but they never get compared to them in reviews... hey, wait... maybe this means we might just take it as a huge compliment! (laughs) This said, I think we just want to translate the sounds from our youth (Sisters, Bauhaus, Joy Division, Virgin Prunes, Fields of the Nephilim, Killing Joke, The Cure, ...) into today's era. I think we write alternative rock songs, that by those spontaneous influences mostly refers to the nostalgic new-wave, goth rock and post-punk sound of the eighties.

Let's be honest, for bands like yours, it's as good as impossible to find a record deal these days...

Let me state the following : First : it never was Erato's core-business to sign some major record deal. And still now it isn't. We are who we are, and we do what we do because of the music we make. We just want to make music man! And we want to take this music live on stage to an audience. To do so we have never needed a record-deal this past 17 years and I believe we never will. Second : listening to the radio, visiting concerts and buying cd's has convinced me of the fact that being signed by a record-company does not necessarily mean you make honest quality music. Being signed is no quality label! It's a shame some people think it is. To those I would like to say : it is not! (silence) I don't expect those people to listen, because they have proven that it's just what they cannot. (smiles) Third : and off course, I think it's a pity, it's nearly impossible nowadays to get signed playing the type of music we do. Not because we don't belong to the happy few that do but we have to admit we miss out on a lot of promotional issues without a record company to support us. And it might just be one of the reasons why we never have been on the bill of festivals such as WGT Leipzig or Mera Luna for example... still most important to us is the appreciation of the audience and if this audience tells us after our gig at Gothic Festival Waregem last year we could easily earn our place between the bands at those festivals, sometimes it gets me thinking why we had never found an entry there...

You like black things, why is dark beautiful?

Black makes me slim! (smiles) Actually I really am a hardheaded optimist who enjoys life. But in my arts, literature or music I always tend to the dark stuff. I don't know why exactly. I think the dark side of life, the pain of being, anxieties and insecurities, it's just far more interesting. Within all that darkness lies the true beauty of life I guess.

Didier BIECU

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COVENANT

Covenant will be one of the headlining bands at the REWIND festival in April. Over the years, this Swedish band has grown to become the spearhead of intelligent dark electro. In February 2011, they presented their last album, "Modern Ruin" in Ghent. This album marked a further milestone in their evolution with the arrival of Daniel Myer (HAUJOBB) as third core member of the band. Peek-a-boo talked to Joachim Montelius, founding member and composer/producer of the band.

Joachim, thank you for accepting this interview. Can you tell us a bit about the show you will be presenting in April at the REWIND festival. Will it be based on the Modern Ruin tour in terms of lineup and setlist?

Thanks for asking me and for inviting us back to Belgium again! The lineup will most probably be the same as during the "Modern Ruin" tour: Eskil Simonsson on vocals, Daniel Myer and Daniel Jonasson on keyboards. And I assume that a setlist will be custom made for the festival, it's an old Covenant tradition to always change the setlist around and come up with a surprise or two.

Will you play the new song "The Passion Game" or any other new song(s)?

Since we're in the studio working on a new album right now I can almost guarantee that there will be new material. "The Passion Game" is currently one of our favorites so it seems likely that it will be on the setlist, but then again, favorites have a tendency to come and go. Perhaps something even better pops up? That's one of the greatest things about this job: there are always surprises.

In an interview I read that Covenant had been influenced by the Belgian EBM scene at the beginning. Is it true? Can you elaborate on this?

Indeed. I think practically every band of our generation in our scene was deeply influenced by the Belgian EBM of the 80's. Seemingly out of nowhere this fantastic sound came streaming out of this little strange country in the middle of Europe, as if you guys had found some new form of natural resource hidden in the murky marsh underneath the Atomium. Front 242, Vomito Negro, The Neon Judgement, A Split Second, Klinik, à:GRUMH etc. We listened to them all. But Front 242 were by far the most influential for us and we even formed our first band (long before we became Covenant) at a Front 242 show in Malmö in 1986. Of course there is a lot more in the long list of ingredients in the stew that is our music but the Belgian EBM scene is definitely a major one.

Have you already collaborated with Belgian musicians/producers?

Anybody with whom you would like to collaborate in the future?

We have worked with Dirk Ivens several times as well as Johan van Roy. Daniel Myer has probably worked with many more, but you'll have to ask him for more specific information.

In my opinion, Modern Ruin was the best album of 2011.

How do you see the evolution of Covenant's sound in the future?

Thank you! I think "Modern Ruin" was a nice first step for the "new" Covenant with Daniel Myer as a core member and as it seems right now there will be a much tighter collaboration between us all. The last month has been very active with lots of new material from all of us and at the moment it ranges from very moody, noisy slow tracks to outright eurodisco (well, almost) so it's kind of hard to tell what will come out of it. But I think we'll focus mostly on the clubber side of things. So many amazing beats, like a hundred mean machines, thundering about on our hard drives that itch get out through those sub woofers all over the world. :)



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PSY'AVIAH

Psy'Aviah are a very special band on the Belgian musical scene. This Antwerp based eclectic project, founded in 2003, consists of Yves Schelpe (production, composition) and Emélie Nicolaï (vocals). The band is associated to the dark, electro-goth scene but with each new album they seem eager to explore even more new different musical styles. Their latest release, "Introspection/Extrospection" is a clear proof of this evolution as it successfully experiments with pop, reggae and even rap. Peek-a-boo spoke with the band.

Your music is very difficult to label. How would you describe it?

Yves: We like playing different genres, we like to listen to different things.. This makes us sound diverse, eclectic, though always with a rougher, dark edge, it's what we like.. So, yes, in a way we have a "goth" label but I just dislike the idea of having to label everything.. It's Psy'Aviah-music, open-minded electronic music with energy and soul, that's what it is [:)]. Look at the albums made by Faithless, DAAN, The Chemical Brothers, even Front 242 etc.. If they would've been hanging on to only one genre - they would've never made the diverse albums we can now enjoy today.

Emélie: When we began, we were not at all listening to dark music. Our favorite bands were Praga Khan, Moby, and electro in general. Later when we started playing our own music, we realized that the gothic scene loved it and found it dark. Little by little, we got to know more about the dark scene and discovered some very good bands and events. But, as Yves said, we prefer to describe ourselves as "electro with a dark edge".

Do you manage to get airplay on radio's, especially Belgian national channels or is it really "mission impossible" for a band like yours? Y: We do get some airplay, mostly in foreign countries. We can track plays via Kollektor.com. But in Belgium,

it's very difficult. There are some local radio stations playing us, we get great support from our label, but getting airplay on national radio is a no-go. Why? I don't know, probably there are different reasons. We don't always have radio-friendly songs (meaning vocals all the time). We have more success in clubs. M.I.K.E.'s remix of our song "OK", for instance, is doing very well with club djs, also in techno-clubs like The Fuse in Brussels.

How do you find inspiration for the lyrics? They give a good view on our modern society and on emotional warfare..

Y: Indeed it's a reflection on the world, and it also includes some self-reflection. Thus that's where the title comes from essentially: "Introspection" (self-reflecting) and "Extrospection" (thinking about the world and how I stand in this world).

E: We discuss a lot about our emotions and frustrations both in our private and social lives and this gives the starting points of the songs. "Virtual Gods", for instance, is about the violence you sometimes find on social networks, esp. on YouTube. "Your List" came naturally after I had listed all the qualities that the ideal man should have... (laughs).

Any other projects for the future?

Y: We're preparing a DJ/EP release for "OK"/"Virtual Gods". There'll be a dub and a shortened version of the remix and an acapella version of both songs. A clip of "Virtual Gods" is in the making and should be released the coming month(s).

E: We are also planning to shoot new video's and to create songs on the basis of these video's. Doing the job the other way around; I'm sure it can be very inspirational.

And what about your next gigs?

Y: We have two live shows coming up in February:
- 03/02/2012 at Arlon, L'Entrepôt Arlon, with vv303 and Anamorphis. - 25/02/2012 at Sint-Niklaas, OJC Kompas vzw, with Minusheart and TDDUP-Compilation Party.

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VIC ANSELMO

Vic Anselmo just released a rather stunning album on Danse Macabre, we celebrate this occasion with a chat with the woman herself!

Please can you tell us who Vic Anselmo is in 2011/2012? An older person who's looking back at one's experience, admits one's imperfections and learns to improve. A person who destroys one's previous world, to be reborn in a new better form.

You're now on Danse Macabre Records. How did you get in touch with them?

First Bruno Kramm heard the cover of "Das dunkle Land" and really liked it, even helped to promote it as much as possible. And then when it was time to think about the release of my new album, my manager contacted him and Bruno gladly agreed to collaborate and took us to his label.

You've done a tour with Deine Lakaien. I guess this must have been an extraordinary experience for you?

It was. To perform before such a genius and amazing band for a few weeks is something you never forget in your life. It was fairy-tale like: curtains go down, the lights come down, you enter the stage facing the full hall of people looking at you and you alone are responsible for every note you sing or play. But with the feeling of responsibility you get a big big magic in the air! Amazing venues, amazing audiences, amazing musicians and people in Deine Lakaien band and the crew. felt like in a family.

By the way, thanks to the sold CDs during these two tours with Deine Lakaien it was possible to record the album. Would love to thank all of these people who helped so much with their support and buying CDs!!

About your new album, I thought it sounded more mature... Music is a reflection of an artist's soul and my soul was indeed in the process of growth. I felt lost and disoriented in life and wanted to find the way out, so I spent much time looking deeper into myself. I've noticed the tendency to self-destruction in myself. Basically

this feeling and a trial to search within yourself and to find the answers why it happens, lies in the root of the concept of the album.

Representing different aspects of this feeling step by step, from song to song - anger, insanity, acceptance, despair, a will to fight, giving up in tears and finally Mortido - destructive manifestations in us, that make us do the same mistakes again and suffering from it. All of these

things humanity had to face through centuries and most of these things make us so fragile.

But to grow into a better person it is vital to face your true self, to face your imperfections, fears and to step through them. At one point to break yourself - which can be really painful. We, ourselves are the creators of our own Apocalypse, nobody or nothing else!

When I hear your music, I hear a person who's totally enveloped in her own world. Wrong idea?

This is true and sometimes I am having problems in a real life because of it.

Apart from that own world I also hear the voice of a daydreamer. Do you think it's sane to be a daydreamer?

I don't know if it is sane or not. But I have no choice - insanity is in a way a part of me. In fact it is also sometimes a power that makes me believe in things that other people don't and to go ahead even when it hurts.

A special message to the Peek-A-Boo readers could be....

Don't stress too much and enjoy your life! When you don't succeed in something at once, take it as an experience that will help you to grow in the future, not as a failure.



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NORTHERN SADNESS - Riddles Of Lunacy (CD) (Echozone)



Two guys from Bruges signing a contract with Echozone? Not your everyday stuff... Northern Sadness is a duo featuring Koen De Brabander and Philippe Lefief. "Riddles Of Lunacy" is their debut album. Sounds like? Gary Numan, John Carpenter, Depeche Mode, Covenant, Fad Gadget, The Arch... My favorite riddles? "All This Noise" and the single "Out Of Mind", offering a great minimal synth intro followed by "poppy" electro of superior quality. Also "To The Empty Fields" and "2nd Hand Girl" are utterly appealing! The best song on "Riddles Of Lunacy"? Maybe "And What To Believe", vaguely reminding us of Covenant, 14 songs, 13 interesting and appealing riddles! Northern Sadness is standing strong! [DP]

PORTRAIT BIZARRE - A New Day (Vinyl) (Minimal Maximal)



Portrait Bizarre was one of the more pleasant surprises of the 2011 BIM-fest edition. We witnessed an excellent set from a motivated and tight band! And they have a new album: "a new day", offering 7 new songs and 3 "2011" versions of older songs: "The Invitation", "Ballad Of The Grave" and of course "Friends Could Be Friends" which is still a great song. Rest assured, also the new stuff is of outstanding quality! Portrait Bizarre offers catchy, guitar oriented pop/rock/wave songs. They are BACK and stronger than ever! Sounds like? I have to mention Placebo, mainly because of the vocals. "A New Day" is limited to 520 hand numbered copies and only available on vinyl. I have copy number 349. And you? [DP]

PSY'AVIAH - Introspection / Extrospection (CD) (Alfa-Matrix)



Released by Alfa Matrix, this new album marks a further evolution for Belgian band Psy'Aviah towards open-minded electronic music with an incredible range of styles. You get an extrovert harsh electro side ('SOS Overdose', 'Virtual Gods') and an introspective side with beautiful, moody songs and the band even experiments with reggae ('On My Own', 'Song Of Independence') and rap ('Nouveau Quiche'). With 'OK', Psy'Aviah has created a true jewel: a wonderful song in which a few piano chords and the whispering voice of Emélie Nicolaï bring an incredible emotion. The limited edition adds great remixes such as the club killer 'OK' by M.I.K.E. This album is an electronic journey into eclectic styles filled with emotions and intelligence. A must! [PB]

SKINNY PUPPY - hanDover (CD) (Synthetic Promotions)



Skinny Puppy must be one of the most influential bands of the contemporary electro-scene, and contrary to many "copycats" they are aware that evolution is an important thing. Their 14th album, "hanDover", is inspired by the fact that greedy financial companies are fucking up everybody's life nowadays, and it's certainly one of their most innovating albums. However, if you're expecting anthems like "Smothered Hope" or "Assimilate" there's a chance you'll feel a little bit disappointed and categorize this album as a rather dull one. I would say Ogre and Key came up with a "different" album, but the anger, melancholy and the dark subjects are still there! Another classic album by Skinny Puppy? It might be... [DB]

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AHRÁYEPH

I WANT AHRÁYEPH TO BE MORE THAN JUST A SMALL FOOTNOTE IN MUSIC HISTORY

One of my favourite discoveries of the last couple of months is the Belgian goth rock band Ahráýeph. With a new album in the pipeline it was more than time to have a chat with Mister Ahráýeph himself:

Raf, Ahráýeph is a band built around you. There have been several line-ups since, what is the line-up these days?
The line-up these days, besides me on guitar and vocals, is Xavier Rossey on lead guitar and Ness on keyboards and laptop.

How did you come up with the name Ahráýeph and how do you pronounce it?

I decided to name it Ahráýeph. It's a playful phonetic English spelling of my first name. It's simple once you know it, so it's pronounced as R.A.F. in English.

Ahráýeph are often compared with Fields Of The Nephilim. Are you pleased with that or do you find that annoying?
I think there is more to Ahráýeph's music than just Fields Of The Nephilim. Next to the usual suspects like Bauhaus and Joy Division, you can also find a lot of The God Machine in Ahráýeph, for instance.

I find your debut Marooned In Samsara pretty impressive. Are you pretty confident that the new album will be better.

I am still very happy with our debut, but when I hear the songs we have in store for our next album I am pretty confident that they are a step up. I know all musicians use that cliché, we'll always say our next album will be better, but I think as a musician you have to strive towards raising the bar with every record you make, without losing the direction you set out in originally. Bottom line: yes, I do think the next album will be a step forward. I'm not over my creative peak yet. Not by a longshot, I hope.

What can we expect from the new album?

Well, the new album will be much darker than Samsara. The last couple of years haven't been easy for me, euphemistically speaking, and you can hear that in the new songs. So it will be a concept album, but not one where the songs flow into each other like say, Pink Floyd's The Wall, for instance. But the whole album will definitely tell a story. Musically I'm trying to distance myself from that Fields Of The Nephilim label, carving out more of a direction of my own, but you'll inevitably keep hearing some of my influences. Love /No Love, which you already can listen to on our Facebook page, was heavily influenced by Joy Division songs like The Eternal. Besides that, you'll of course hear lots of elements that also can be found on Marooned On Samsara, just differently ha! ha! ha!

Ahráýeph live? You will play at the famous Wave Gotik Treffen in Leipzig, Germany next year. Are there more gigs?

Well as a matter of fact, 2 more gigs have just been confirmed for next year. We will open the Porta Nigra festival in Aarschot, Belgium (17th of March) and Cologne, Germany (18th of March). All three of us are very excited about this. Like I said before: I wasn't really happy with the fact that we barely played live lately and now we'll double the amount of gigs in 6 months and we are really looking forward to proving ourselves live. The whole band is really motivated to prove that we are on par with our colleagues in the genre.

How would you like to see Ahráýeph evolve? What are the plans for the future?

I am convinced that with more gigs and decent promotion Ahráýeph can reach a bigger audience. We have the songs, it's just a matter of presenting them to audiences in the right way. Everybody wants to be the headliner at a festival. That should be our goal. That people will notice us because we are good at what we do. I want to get everything possible out of this band. I want Ahráýeph to be more than just a small footnote in music history...or a Fields Of the Nephilim clone ha! ha! ha!



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info & tickets: www.portanigra.be

MILITIA

March 13th Militia will play at the Gothville Fest, for their latest offering "Power, Propaganda, Production!" We had a nice chat with Frank Gorissen. This is just a small part of the indept interview you can read on the site.

What does the term "industrial" mean to you? And I'm not only referring to the musical explanation.

Well, to me it's the way we're making music, the "method" we're applying. We create sounds using scrap material, industrial waste products like empty oil bins, broken full metal radiators, empty gas containers, metal cylinders and plates, electric tools and so on. Sometimes the sounds these objects produce are being transformed and manipulated using electronic devices, and these new sounds are then being incorporated as a source of back ground noise, soundscapes. (...) On the other hand, the subjects of our music are related to the industry as well: the social position of the workers, the power of industry, the capitalist system, profit, labour, the exploitation of both human and natural sources, the economic and financial crisis, the workers' unions, the proletariat.

I always compare you to Test Dept. Not only music wise but also political wise.

Yes, and it's not surprising at all, since both bands have their roots in the left wing labour community and left wing social views. Both bands are affiliated with the working class and the proletariat, both bands use industrial waste material. But Test Department sort of left their typical industrial sound behind and turned to more techno and jungle music and their last performances no longer showed that clearly their left wing points of view. To my opinion it was a pity, another difference is that Test Dept stopped their activities and we're still going on strong, fists clenched.

As for your music. How do you decide what becomes an instrument?

Easy, to become elected as the new star on the stage, an object has to produce a useful sound when banging on it and it has to have a link with industry. (...) On the other hand we incorporate conventional percussion instruments as well, for their typical sound, the sound of skin, which cannot be reproduced by our metal objects of course. Part from that we also assemble metal objects, parts from cars for instance, and suspend them by means of chains onto self-made standards, so we actually create new and original, unique instruments.

Hope you don't shoot me but even if I was raving about your cd, I called it ear friendly industrial!

That's a nice compliment, no doubt! Personally I don't like making pure noise music, or harsh music, or whatever you like to call it. I used to, but in those early days, when Militia still was a 2 persons outfit. Some way or other I couldn't express my thoughts (the political ones mainly) through that style of music. And I don't like synthesizers that much; I just love to play percussion.

But you're also a band of extremes and that's why this question comes: are there limits to the extreme?

I don't think we're searching or hunting for extremes, not sound wise I guess. We're not Merzbow, nor do we expose dead body parts or throw buckets of blood on the stage. Such behaviour doesn't interest me, nor does it appeal to my senses and intentions, also I've seen it all before, and perhaps a bit too often, so I don't think it's that original anymore. I deeply dislike the use of neo Nazi-like outfits and appearance on stage as well, to my opinion it has nothing to do with making music, more with filling a gap caused by the absence of inspiration and skill.

Do you have a special message to our readers?

Thanks for supporting Militia for all those years and hopefully for many more to come, we need you, we need your feedback, your applause, your reactions, attention and comments, your warmth and love! And remember that only sheep need a leader!

Didier BECU

photo © Marquis(pi)X

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WHEN YOU LISTEN TO EBM BANDS NOWADAYS, THEY OFTEN SOUND LIKE US.

Next April, D.A.F. will headline on the second day of the Rewind Easter Fest, at the renowned venue Vooruit, Ghent. Every serious music fan knows the importance D.A.F. had, and still has on today's electronic music scene. So let's ask Robert Görl what once was and what will be.

Hello Robert, DAF are seen as an institution by many, but do you feel the same way?

Well, a bit, but in a non-binding way - we always like to give people ideas, but we leave it up to them what they will do with it. Gabi and me we are free spirits and in this way we have a progress with people.

Technically speaking you're a part of Die Neue Deutsche Welle. Did you ever feel like a part of it and don't you feel the genre itself was a bit exploited?

We never feel part of anything; within the Neue Deutsche Welle we just did our very own thing.

We even felt a bit uncomfortably seeing this enforced conformity.

Through the years D.A.F. has become a household name, but still, you never had to make any compromises for that.

Probably this is why we are not played all day long on the radio. We created a new kind of song formula as we did not like the common song writing style, which is still a must to be played commercially on the radio. Too boring for us really... And also not free enough. But of course, exceptions prove the rule! :)

You are probably aware that D.A.F. is mentioned often as the first Electronic Body Music band in music history. How do you feel about that?

Probably because of our music style we created 30 years ago. When you listen to EBM Bands nowadays, they often sound like us. And we take that as a compliment! They also seem to like our clothes style I guess... Black!

Where did you get your inspiration to come up with the unique D.A.F. sound?

We said this many times! Our aim was to do something very original. We worked quite hard for that. We liked the fusion between dirty sequenced electronic sound and real acoustic drums - like a real Man Machine thing. Men (people) are not perfect, they sweat, and sometimes they breathe twice in a second instead of one time - this aspect we always liked in our structures.

Nowadays it sound logic, but was it easy to convince the audience back then with this completely new sound?

In the late 70's when the Punk Movement came, people were ready for something very new. People were bored with old schemes. This was a great chance for us. I am aware this kind of chance is not always around. At the moment free music spirit has to fight hard against a very well-adjusted music scene. That's the way it goes.

Soon you'll play on the Rewind Easter Fest in Belgium, what can we expect?

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EMILIE AUTUMN

We decided to contact Emilie Autumn with the upcoming concert in mind at The Vaartkapoen on 12/4/2012, in Brussels, as this will be for sure a must see. We had a nice chat and this is the result. I hope you enjoy the tea party.

Hi Emilie, how can you describe yourself (for those who still have to discover you):

I only describe myself when I'm riding in a taxi and the driver asks me what I do. I started referring to my music as Glam Rock Burlesque for lack of any other intelligent way to explain it. To make it very simple, I'm a singing violinist who writes music. I went mad, got locked up in an insane asylum, and have now made a career out of turning very bad things into very beautiful things.

What do you have with a violin? Why a electric violin and not a contrabass, for ex?

The violin is small, delicate, and female. It is also very powerful, with a massive emotional range. It's easily portable, you can walk around while playing it (and dance, in my case), and it's incredibly difficult, all things that appeal to me. The piano and harpsichord I didn't study, but taught myself simply because I wanted to play my own songs.

Your show are always a real visual hit, how do you manage to work out the shows and timing? Who helps you with the choreography? And maybe you can tell a bit more for those who are coming to see you for the first time?

When I perform with my Bloody Crumpets, it's never about singing a list of songs from an album in order to promote that album, which is generally what tours are meant to do. Instead, it's about telling a story. So, when we are all in rehearsal together, the focus is on much more than just singing and playing music -- it's on how we communicate with each other, how we will involve the audience, how we can create theatre with every sound and movement we make. The fun of it all is that much of what we practice and drill is never really meant to happen. We practice our movements, our comedic timing, our lines, so that, when we get out on stage and decide to just improvise, it works. We don't work with any outside choreographer, costumer, anyone at all, but do all of these things ourselves, and so everything you see is intensely personal, and intensely ours.

How was it to work with Courtney Love?

It was quite a learning experience, if nothing else, and I am grateful for the education. I learned a lot about what not to do, especially drugs, which I've never tried, and never plan to after seeing how badly they can affect a person and all those around them. One positive thing I will say is that, at the time Courtney first contacted me, I was extremely young and very shy and frightened of everything. I didn't really know my place in the world. After working with her and being exposed to some truly frightening and volatile situations, I came home fearless. I knew I could handle anything.

We still haven't received the new cd, but what can we expect?

Well, I think the first thing you will find is that this new album is not really in the format of a rock album at all, but is rather a soundtrack. I think that most of the Plague Rats know by now that my evil scheme is to transform my book, "The Asylum For Wayward Victorian Girls," into a movie, but first, into a Broadway musical. "Fight Like A Girl" contains several songs that will be part of the musical score, and the entire album is meant to be an epic, cinematic soundtrack. I very much like the idea of releasing a soundtrack for a movie that hasn't been made yet. It's like releasing a "greatest hits" album before you've had any hits, and I think that's quite funny. I would think this would all sound ridiculous if it weren't working so well.

What do you think of Belgium and do you have any comment for the Belgium crowd?

We have performed in Belgium several times now, and I am being completely honest when I say that it is one of our absolute favorite places in the world to take our show. From our very first time on stage in Belgium nearly five years ago, the audience was absolutely connected with us.

Thanks a lot for the nice chat! See you on stage and i hope a lot of people will be there to enjoy a must see!



EMILIE AUTUMN

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THE ARCH - Engine in Void (CD)

(Echozone)



We are utterly happy to reveal that the newest album by the Arch is one of the better Belgian albums around these days. The mastering by Eric Van Wouterghem gives a slightly "modern" touch to the twelve tracks, but you still have the feeling the songs could have been released in 1988. I always thought that The Arch's music is, in a way, quite similar to that of Poesie Noire, one of the best Belgian bands ever, though slightly more electro-punk orientated. "Engine In Void" offers well written songs, captured in an atmosphere that's created by melodic synths and cold wave-guitars. It even features a stunning cover of "My Suitor" by Berntholer. The Arch has delivered another classic album! [DB]

THE CURE - Bestival Live 2011 (CD)

(Dunday Best Recordings)



The announcement of the release of the complete set from Bestival 2011 came to many as a surprise. The concert saw the welcome return of Roger O'Donnell on keyboards and for the first time in ages, just Robert on guitars. What a relief when Roger played the first notes of 'Plainsong', the perfect start to a 2 1/2 hour Cure gig. Set-wise we are in for a greatest hits selection, quite appropriate for such a big and mixed festival, but as always, Robert likes to include some album tracks such as live favourites 'Push' or '100 Years'. Even some of the hits like 'Just Like Heaven' sound a bit different but mostly these arrangements work really well. For the encores, the usual pop-galore in the first with a surprise inclusion of 'The Caterpillar' and the trip back to the very early days in the second. [DO]

THOROFON - Exkarnation (CD)

(Ant-Zen)



Thorofon started in 1995 by Anton Knipert & Geneviève Pasquier, they called it quits in 2005, only to reform five years later. On Exkarnation you get a mix between old school industrial and raunchy synthpop containing loads of angst. Flesh And Steel was originally by SPK and Thorofon dropped the Eurythmics funk and the silly saxophone, while adding some much needed power. Other great songs are Blacksouls and Flamethrower, the first sounding like the terror electro of very early DAF. Instrumental tracks like Controlled Chaos, Embalmed and Exkarnation have that old SPK sound. Skinmelt is originally from 2004 and is reworked in a more minimal style, with Geneviève's fitting cold and melancholic voice. No hits but a good comeback! [CK]

XENO & OAKLANDER - Sets And Lights (Vinyl)

(Wierd Records)



Minimal synth music became more popular in the past few years. One of the main bands are Xeno & Oaklander, the main project of Sean McBride and Liz Wendelbo. Two years after Sentinelle there is new X&O output. Sets & Lights is more fluent than Sentinelle, but then again also less adventurous. There are some very danceable songs here like Sets & Lights, Corrupt and Autumn's Edge. At first you might feel it's a lot of the same but there are subtle differences in the songs, they play with vocals, loops, drums and strings, alternating the attention on them. Maybe this new album came too quickly, conjuring compelling songs can't be rushed... and it shows, hence the lower score. Sean & Liz, I know you can do better! [CK]



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Pervertedbylanguage



As peek-a-boo also wants to bring unsigned talent in the spotlight, we present you a chat with Jeremy Thomas: founder of Perverted By Language.

I see your name on a regular basis at underground gigs; I guess little by little the audience got to know you, not?

We're getting a hardcore of regulars at our gigs. If we can get people to come & see us in the first place, they very often come back. We do need to get out and play more to a wider audience though. I think a decent booking agent would help there.

I always tend to describe you as post-punk; do you think that's a correct term to describe your music?

I think shoegaze dreampop no-wave disco with hint of post-metal and psychadelia would be a better way of describing it. Our influences go a bit wider. Ronan and I originally set off with very different ideas, but they quickly developed in a way that neither of us could have predicted. It's the synergy between the band members that makes it such a great journey of discovery for me - the way it all comes together into something none of us would ever have been able to define beforehand, so describing ourselves as fitting into a specific slot just doesn't make sense.

Hmmmm, why naming yourself after an album by The Fall...I don't really hear The Fall that much.

The Manchester theme is one of the most consistent elements in our music - not just The Fall. There's also a good deal of 60's and synthpop stuff which might not be obvious either. It's interesting what people do see in us - I got into Sad Lovers and Giants recently because someone said we sounded like them. And when you've got a band with 4 different mother-tongues, the name is sort of logical.

You recently recorded a demo as well, can you tell something about it and did it open doors for you?

It's not really the demo that's opened doors - you can watch people listen to it and see it's not quite what they expect and don't quite know what hole to put it in. People listen to music differently these days - it's so readily available in such a wide variety of formats that recordings are almost becoming throw-away. So the demo as such doesn't seem to get us very far - its word of mouth and hearsay that get us gigs. People who've seen us talk about us. The demo did teach us that it's not an easy thing to get a recording which we're going to be happy with. It doesn't really capture that rawness and excitement that we have live. Working out how we're going to do that on a budget is one of the reasons why we've not recorded anything new since 2008, but we're getting there.

Everybody has their dreams, what's yours, music wise?

I'd always wanted to be involved in music, but life conspired otherwise. I finally got so frustrated at seeing a really crap support act at the Botanique one night that I said "I can do better than that shit". And I have done. It still irritates the hell out of me when I don't manage to get to a gig until 8:30 and they're into the encores by 8:55. A decent support act isn't just there for the sake of it - they enhance the experience for the main act. And I like discovering new music. Personally, I want to play the Ancienne Belgique. I've seen some fabulous gigs there, and I think Perverted by Language could be a decent opening act for some of them. We've opened for For Against and Chameleons Vox and had excellent feedback from people in the audience. It's difficult to be objective about these things from within the band, but when you have hardcore Chameleons fans telling you they liked your show, you have to give that some credibility.

Any special message to our readers?

If you're in for new music recommendations, I'm really getting my ears round Lotus Feed from Germany - they have an album out on Bandcamp, and its bloody good.

BODYBEATSFEST 2012



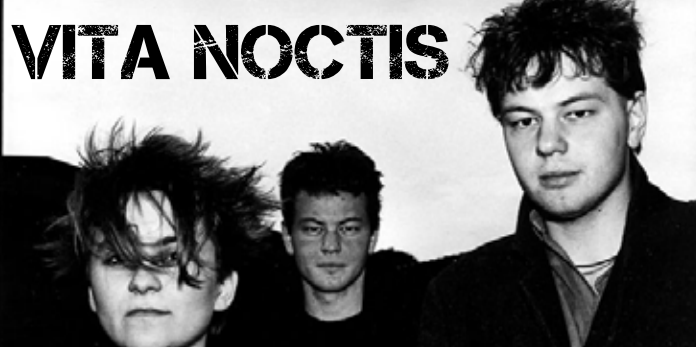
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VITA NOCTIS



One of the most sought after coldwave bands just had their entire backcatalogue reissued. Yes, we are talking about Vita Noctis, three youngsters from Vilvoorde, Belgium that got fed up with all the negative things going on and they decided to vent their feelings with chilling and gloomy music. The name "vita noctis" is Latin for "nightlife" and it fits their music perfectly. They only made two cassette tapes and one 12" EP but they stand out, because of their simplistic music, weird accents and most importantly their talent to create the ultimate spleen with only a few secondhand instruments like a Casio MT-31, Korg MS-20 and Roland TR-808... And now you can see them live again, after 25 odd years!

Hi there, how and when did it all start for Vita Noctis?

A new kind of music arose in the beginning of the 80's. We liked the monotonous synthsounds, accompanied by pessimistic lyrics and deep basses. The music was so beautiful and their structures seemed so basic that we decided to try it out ourselves with a few second-hand instruments. Girlfriend Martine completed the band.

Was there a "new wave scene" in Vilvoorde?

Like everywhere in Europe there was a certain part of the youth mesmerised by the "new wave". Still there wasn't a real scene. We felt that elsewhere in Flanders and Belgium there were more things happening in terms of new wave.

Which bands did you like to listen to and influenced you?

A lot of bands inspired us, but our grandfathers are probably Joy Division. In Belgium there were the influential bands like Front 242 and The Klinik.

The artwork was done by Stéphan Barbéry, how did you get to know him?

Stéphan did artwork for many bands like The Legendary Pink Dots and the cassette label Camera Obscura. We were impressed by his work and decided to write him a letter. We already released our first tape ("In The Face Of Death...") on a DIY basis. Stéphan really felt our music perfectly and succeeded in visualising the mood of our music. We are so proud of the work he did.

Don't you regret that your record and tapes go for so much money on ebay now?

On the contrary, we are very proud our work is highly sought after. It's a great sign that our music is appreciated!

"Against The Rule" came out on Dark Entries together with Minimal Maximal. Did you know Dirk Ivens back in the 80's?

Yes we did a few gigs together with The Klinik. Dirk always believed in our music. That's why we are thrilled to be on the same stage again in Beveren. It's like a flashback come true!

Now that you are playing live again in Beveren, are there also some new songs on the way?

We will mostly play different versions of our old songs, and we will add a few new songs as well.

Do you look forward to playing live again? Any stress building up already?

Well we had a lot of doubt if we should be doing this. It really took us a long time to decide but in the end we are very glad to have accepted the challenge. We picked up where we left off and with all that new technology making music is more approachable than ever. We have no idea what the audience will think about it, but we look forward to playing live again. Of course there is stress involved but that's inevitable.

Chris KONINGS

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PROJECT PITCHFORK



It's a long love story between Project Pitchfork and Belgium. It's in Belgium that the German band gave its first international concert outside Germany in September 1992. At that time, the band was one of the pioneers of industrial darkwave and today, 20 years later, they are still very active and eager to explore new musical territories. In April, they will come and visit us in the framework of the REWIND festival: an ideal opportunity to talk to Peter Spilles, founder and mastermind of the band.

Peter, thank you very much for this interview. Can you tell us a bit about the show you will be presenting in April at the REWIND festival? Will it be based on the Quantum Mechanics tour or your Mera Luna show in terms of lineup and setlist?

We always play a "best of" of our repertoire - from the past till today - and our show at the REWIND festival will be no exception. It's gonna be like a time travel through our history, with all the hits our fans love - and that includes songs from Quantum Mechanics. We are known as a band that performs their songs with energy and spirit. What you will get from our shows will be merciless, uncontaminated Project Pitchfork-action in all its pureness. To all of you out there who are coming to our concerts: we want to see you dance, sing and mosh. We guarantee you a great time and a fantastic party with us!

Do have specific memories of concerts or anecdotes in Belgium?

We always loved to play in Belgium and we love the audience's reaction to our music. A funny anecdote: At one of our first concerts in Belgium we had to sleep in the house of the parents of Seba Dolimont (Alfa-Matrix) :D

Lyrics have always been very important in your art. In your songs, you convey values like humanism in a modern, corrupted world. How do you see the evolution of our society in the future?

We're doomed! ;o) More seriously: they are taking away from us the only achievements that brought something positive to human kind: free medical care, free schools, freedom of speech and the right to live in a clean and healthy environment. They're cutting it away.... bit by bit. As humans, we still have to develop a cultural standard that preserves nature and respects variety and the "others" at the same time. In this moment most of the scientific discoveries are exploited to make lots of money, instead of helping other human beings. I guess we have to learn to see all humans as a part of the same body..... imagine a liver refuses to help digest the food because the cells of that liver doesn't respect the cells of the same body's stomach. We would find an ill person... that's our situation at the moment on this planet. ;)

What is your opinion about Spotify and the virtualisation of music in general. Are there new business models coming up for artists like you?

To keep music alive you need a curious public that's willing to search for the tunes they like. I guess in the future it will be more and more important to play live concerts, and this is a tendency which is already established.

In an interview, you said that you have 'a plan' for Project Pitchfork in the future. Can you tell us a bit more or is it confidential?

We started „Project Pitchfork“ to push against the wrong decisions of the so-called mighty ones, because we believe that every single human has got the power to change the society and the world. So, our goal is to keep on pushing until the last one sleeping awakes and helps pushing mankind in a direction that's good for us all.

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MERCIFUL NUNS



I once said Merciful Nuns were one of the last goth-Mohicans and leader Artaud even agreed.

Dear Artaud, exactly twenty years ago you started with The Garden Of Delight. I see you as a sort of goth icon, someone who never gave up on his own dreams. How do you see those twenty years?

Well, 20 years seems to be a long time, but in fact it's just a glimpse of time in face of the aeons.

Someone like you, I absolutely have to ask. What does goth mean to you?

If you are referring to the musical and cultural roots of Goth, then it means a lot to me but if I look at what has been done to it over the years then it doesn't bear any relation to what once held a deeply rooted fascination for me. In this particular sense I have taken my leave from the scene a long time ago. Bands which are generally associated with the Goth genre nowadays I don't really like. Worse still, many of them I find even embarrassing. It's simply too colourful and superficial for my liking. Perhaps it is for that very reason that I felt inclined to write albums – to rekindle that which I felt had been lost. A sense of departure, a renaissance of unexplored musical and spiritual levels. Preserved and transformed from a time before time, even before the Goth genre was defined, when it was still conviction.

When I hear your music, it always feel like you're trying to create some atmosphere rather than writing a song for the song's sake. If you are in your writing process, what are your inspirations?

It may sound a bit arrogant but ultimately all I had to do was focus on myself, my feelings and perceptions in light of the debut album Lib.I, in conjunction with reflections upon the passage of time from the very beginning of my musical career and let it all flow out pure and unhindered. That's how Hypogaeum II was inceptioned.

Sometimes people refer to the term "old school goth rock" when it comes to your music.

Personally I think that's the best respect they can give you?

You can see it as reminiscent of a time during which I discovered my passion for music.

We have to be honest, Goth rockers are a dying breed. Ever feel like you're one of the last goth-mohicans?

Well I thought I really am indeed the last of the lost ones, but from the very start of The Nuns we got a tremendous response from all over the world and I am very pleased with the positive reaction and the overwhelming selling of the Nuns stuff.

The band released quite a lot in a short time. It seems like you're having the time of your life?

Obviously I am obsessed by doing good quality music.

To ask you something about Sisters Of Mercy. Can you imagine yourself touring for decades without releasing anything new?

No. But in case of the Sisters it works. However, why?

I'm always thrilled to know the answer to this question, simply because I'm trying to find the answer myself. What attracts you to the dark things of life?

Nothing. I only search for truth. The reason why we all are here as mentioned above. Even though my lyrics are often imbued with themes of the great beyond, I am nonetheless sufficiently awake to recognise the beauty of the here and now.

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

Forget this, I'll take the stairs.

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14.01 VAMPIREPARTY RETRO EDITION @ Den Aalmoezenier, Antwerp [BE] with guest-DJ DaVitch
14.01 DARK STARS - UNDERGROUND CLUB NIGHT @ Rector, Stalhof, Ghent [BE] DJ's Bernd & BORG
15.01 HENRI ROLLINS @ Het Depot, Leuven [BE]
20.01 DARK ELECTRO - FUTUREPOP NIGHT @ Oefenbunker, Landgraaf (NL) - Heerlenseweg 162 [NL]
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20.01 ECHO & THE BUNNYMEN @ AB, Brussel [BE]
21.01 CLUB NEW WAVE - EPISODE 4 @ Bodega, Brussels [BE] Pure 80's and new wave classics party!
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25.01 VNV NATION - AUTOMATIC TOUR 2012 @ Botanique (Orangerie), Brussels [BE] Support: Destroid
28.01 BEATI MORTUI PARTY GENT @ De Rector, Stalhof 5, Gent [BE] dj's drexli, bpuntart and boo-lee
28.01 VAMPIREPARTY @ Den Aalmoezenier, Antwerpen [BE] guest-DJ Amarillys
01.02 INDOCHINE - PARADIZE+10 @ Zenith - PARIS [FR]
02.02 INDOCHINE - PARADIZE+10 @ Zenith - PARIS [FR]
04.02 GOTHIC PARTY BLIZARK : THEIA @ 30 Rue de Birmingham, 1080 Brussels [BE]
04.02 15 YEARS DUISTER GEFLUISTER @ Las-Caux Dance, Apostelstraat 4, Sint-Niklaas [BE]
11.02 NEW-WAVE-CLASSIX PARTY XL with THE BOLLOCK BROTHERS & more! @ Vooruit, Gent [BE]
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17.02 LUC VAN ACKER @ AB, Brussels [BE] [AB REWIND - Luc Van Acker plays 'The Ship' from 1984]
18.02 BUNKERLEUTE: BEST GOTHIC-ELECTRO-WAVE-INDUSTRIAL-NEOFOLK @ Albatros, Leuven
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24.02 PHANTASIUM: ROSA CRVX @ Beursgebouw, Eindhoven [NL] + Magion
25.02 TDDUP-Compilation Party @ Sint-Niklaas, OJC Kompas vzw
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25.02 PHANTASIUM: DAEMONIA NYMPHE @ Beursgebouw, Eindhoven [NL] + Hekate & more.
25.02 JOHN FOXX AND THE MATHS @ Stadsfeestzaal Aarschot [BE]
26.02 PHANTASIUM: RAPALJE @ Beursgebouw, Eindhoven [NL] Kelten Zonder Grenzen, Sassenachs
03.03 FANTASTIQUE.NIGHT XXXIV with MONA MUR & EN ESCH @ T.A.G. - Brussels [BE]
+ Katzkab (d/f - batcave), Le Baron 5 (b - glam wave) + Dark & Batcave afterparty
03.03 DARK STARS - UNDERGROUND CLUB NIGHT @ Rector, Stalhof, 9000 Gent [BE]
04.03 EVOLVE+ & C74 @ Magasin 4, Brussels [BE] feat. FM EINHEIT (EINSTÜRZENDE NEUBAUTEN)
15.03 DER BLUTHARSCH @ MAGASIN 4, AVENUE DU PORT 51B, 1000 BRUXELLES [BE]
+ Aluk Todolo, Deutsch Nepal, Bain Wolfkind & Varunna
16.03 GOTHVILLE FEST with CIA + VIC ANSELMO + MILITIA @ Jeugdhuis XL Herk-de-Stad [BE]
17.03 TROUBLE FAIT' + FALLACIOUS WORLD + CHESHIRE CAT & more @ B52, Ernegem [BE]
17.03 PORTA NIGRA: DARK SOUNDS FROM THE ASHES OF ANGELS @ De Klinker, Aarschot [BE]
with Ahrayeph, Star Industry, I-M-R (In My Rosary), Escape With Romeo & Merciful Nuns.
18.03 PORTA NIGRA: DARK SOUNDS FROM THE ASHES OF ANGELS @ Werkstatt, Cologne [DE]
Ahrayeph, Star Industry, I-M-R (In My Rosary), Escape With Romeo & Merciful Nuns.
22.03 WITH TEMPTATION @ RABOzaal - Heerlen [NL]
24.03 BEVERWAVE with THE KLINIK, MONOLITH, VITA NOCTIS & IC434 @ 'tOgenblik, Beveren [BE]
06.04 REWIND-EASTER-FEST @ Vooruit, Ghent [BE] with Project Pitchfork, Clan Of Xymox, Chameleons Vox,
The Beauty Of Gemina, Cassandra Complex, Department S, Schmutz & Erato
07.04 REWIND-EASTER-FEST @ Vooruit, Ghent [BE] with DAF, Covenant, The Neon Judgement,
Crash Course In Science, Sigue Sigue Sputnik, Absolute Body Control, Radical G & The Juggernauts
12.04 EMILIE AUTUMN @ VK* Brussels [BE]
14.04 VAMPIREPARTY LIVE 2012 @ COStA, Antwerpen [BE]
18.04 SOAP & SKIN (WITH ENSEMBLE) @ AB, Brussel [BE]
27.04 SEAWAVE II @ Staf Versluiscentrum Bredene [BE]
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03.05 KILLING JOKE @ Vooruit, concertzaal, Gent [BE]
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VARIOUS ARTISTS

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