

A.A.A.K.

AMBASSADOR21

DARKMEN

DE/VISION

DEINE LAKAIEN

DISKONNEKTED

EMPUSAE

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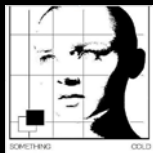
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3. **NEWCLEAR WAVES**
Newclear Waves (LP)
4. **AROMA DI AMORE**
Samizdat (CD)
5. **KISS THE ANUS OF A BLACK CAT**
Weltuntergangsstimmung (CD/LP)
6. **MINISTRY**
Relapse (CD/LP)
7. **VARIOUS**
Minimal Wave Tapes Vol. 2 (CD/2LP)
8. **ABSOLUTE BODY CONTROL**
Shattered Illusion (CD)
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NEW & IN STOCK Sonar – Cut Us Up (Ant-Zen) Parade Ground – The 15th Floor (Minimal-Maximal)
Gay Cat Park – Synthetic Woman (Medical) Various – Minimal Baby V (SkullLine) Trop Tard – Ils Etaient
9 Dans L'obscurité & Nostalgie Eternelle – Twee Keerlkes Kwamm Van Leer/Oostfreesland (Infrasition)
Absent Music – Absent EP (EE Tapes) Agonoize – Wahre Liebe (Out Of Line) And One – S.T.O.P.
(Synthetic Symphony) Thorofon – Targets (Ant-Zen) O.Children – Apnea (Deadly People) COMING SOON
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Peter MASTBOOMS
Ward DE PRINS

TRANSLATORS / EDITORS

Alise JAMESON
Dimitri CAUVEREN
Jeremy THOMAS
Karenza NIXON
Mario WALSCHAERTS
Sara POISON CREEPER

PHOTOGRAPHER

Marquis(pi)X

WRITERS

Chris KONINGS
Didier BECU
Didier PIETERS
Filip VAN MUYLEM

WRITERS (continued)

Jeremy THOMAS
Jurgen VANVLASSELAER
Karenza NIXON
Peter MASTBOOMS
Philippe BLACKMARQUIS
Ward DE PRINS

PARTNERS

Dark Entries team
www.darkentries.be

Gothville team
www.gothville.com

WEBSITE

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VITA NOCTIS - Against The Rule (Vinyl)

(Dark Entries Records)



The best description I could give is early Neon Judgement with seductive, melancholic female vocals. There are a few good nice instrumentals/sound experiments like the loopy "Execution" with an old news bulletin on the background.

"On A Day Like This", singer Martine sounds a bit like Courtney Love, sultry yet oppressive. You have to love her accent! I like the tape version of "Expose" best, the EP version is sort of disappointing, losing the charm of the bundle I suppose... It's not a question of, is this stuff is still relevant, of course it's not! But it's part of underground history and anyone who digs that should be happy there's people churning out all these repressings. I only hope new artists don't have to wait twenty-five odd years for some recognition.... Recommended! [CK]

SONAR - Cut Us Up (CD)

(Ant-Zen)



More rhythmic than the previous output, "Cut Us Up" doesn't have those mangled, chopped up songs like "Shotgun Radio" anymore. No it's all more "Down Your Head", if you know what I mean... The droning rhythm on "Them And Us" reminds me of Brighter Death Now's "I Wish I Was A Little Girl". Splendor is also not far away, check the metallic percussion in "Cut Us Up" and "Black Sunset". Slightly more "song" structures and variation in sounds are achieved on "Melted Dream", by far the best song with drilling beats being added after about a minute. Wow what's that? Another huge difference in this cacophonous noise? "Never Too Late" is another dredging behemoth, followed by a tight and compelling ambient/drone track, finally slowing down your pulse. A must buy for all you Antzzrrzzt, and other rhythm freaks out there! [CK]

INFRAWARRIOR/MONICA RICHARDS - Naiades (CD) (Danse Macabre)

Naiades are nymphs that preside fountains, wells, springs, streams, and brooks. Together with a lot of artists, Monica created a fantastic book accompanying the music. It gives you that feeling of discovering new releases 25 years ago. Surrounded by the lovely music, you can browse and lose oneself in this beautiful booklet. In the style of Infra Warrior, we get a nice mixture of electro, tribal, gothic and gothrock. The connection between Woman and Nature remains a prominent theme in Monica's work. All songs are really great and diverse, but two songs touched me immediately. Lureinlay : Monica's fragile voice melts the glaciers down, accompanied by fantastic classical arrangements. We Go On: a storytelling about a broken heart, a broken future, gently starting with a desperate voice and some acoustic guitar, but building up to a powerful statement (both music and lyrics), marvelous. [WDP]

DISKONNEKTED - Hotel Existence (CD)

(Alfa-Matrix)



With this CD, Diskonnekted can easily be played on commercial radio. But I feel they are slipping away, just as sung in the first song "Yesteryears". I love the retro guitar sound! It really sounds like a sad flashback. We even get a little drum'n bass with "Conspiracy". Nice lyrics too. "Razorsharpshooter" is a real hit for rave parties, a well built song! Move it! "Dark place" (ft GNY) sounds very romantic, but the world is such a dark place... The beats remind me of another Belgium band: The Subs. "Empy" is a dark ballad and fits well in here. Followed by 3 smashers "Sunblind", "Little Darkness" and for sure "Neverland" (love the retro LP sound and heavy guitars). "Dalloway's Journey" (ft Lemongrazz) is a softie, dark ambient, with a very commercial sound. "Tunnelvision" ends slowly, floating out of the tunnel, into the direction of the repeat button. So go ahead folks! [FVM]

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SONAR



Have you heard? There's a new Sonar album out! Thanks to Peek-a-boo you won't miss out. But before you rush to the store, take some time to read what Dirk Ivens has to say about his newest output. Together with Eric Van Wouterghem (Monolith), Dirk inflicts another attack on us after a seven year hiatus. So get out those bandages because it's another direct hit! You can check them on 27th July at Summer Darkness, Utrecht, NL and also at Maschinenfest in Germany.

Hi Dirk, I won't ask you to introduce the band, people should know you by now :-) But am I right when I say Sonar is the Belgian version of Esplendor Geometrico?

It depends on how you look at it, in the beginning SONAR sounded a lot harder than EG and we always admired their work. Of course when you put a rhythm through a distortion pedal and you put the right noises on top you will easily go in that style but isn't it the same with reggae? All those bands sound basically like Bob Marley :-)

You told us before you would really like to perform on 10 Days of Techno. Any movement there? No contacts with 2ManyDJ's, Daan or Goose, since they like to use that 80's sound a lot, and probably know The Klinik?

No, and it's a pity because to me it looks like a completely different world. We have no contact whatsoever but we are open for everything: beats are beats, and I am sure we could be a very nice surprise for that kind of audience.

I listen a lot to Ant-Zen, Hymen, Ad Noiseam and Hands stuff, a lot of these guys use lots of techno and dubstep in their music. Phil from Synapscape told me the German techno scene is embracing darker sounds as well... Any interest of you guys in those genres? Apart from wanting to dismember Skrillex...

The difference is that Eric and me never listen to that kind of music, no influences from any style. Because we have so many different projects we know very well what we want and for which output. It depends on the mood we are in when we get together, we create some basics first and we take it from there.

Ever tried to play around with dubstep sounds? Hymen artists Hecq or Cdatakill are pretty good at blending dubstep with idm/industrial. Underhill on Ad Noiseam are doing the same with dubstep and hiphop... Most people I see at gigs are starting to get grey around the ears now so maybe that's how the kids could find us?

Now you mention the kind of music I really don't like, hiphop and rap are really not my favorites. I grew up with music from the 80's and I try to give that style the touch of today. Of course I'm influenced by others like every musician but to be honest, we are very lucky that we still can do 100% what we want without losing our personal taste. It's been a while, 6 years since the last Sonar album came out, and from what I saw during our gig at the Wave Gotik Treffen in Leipzig, it looks like people still like very much what we are doing.

Or an even weirder question. Ever felt the urge to play around with guitars, in a Sonic Youth or Swans way for instance... slabs of noise everywhere!

Would really love too !!! But in another project because it's no use to bring guitar into Sonar, that's not the concept. Maybe that's something for the future, I should practice first because since I bought a synthesizer ages ago I hardly touch my guitar.

About less gigs, do you worry about the scene in Belgium? Two major events cancelled in a short time...

What can I say? Too much from everything in a country that's too small? Crisis? I don't know and we are lucky that we are known all over the world and play with different projects, in that way we can spread everything. I wonder what the future will bring.

And what about the new Sonar album? Compared to previous releases? Please tell us all about it!

It's harder than the previous ones and very rhythmic. We spent a lot of time in the production and we also had the live concept in our mind. Many people told us that Sonar releases are meant to be played live, not in a CD player at home. Well with this album I think we manage to make it work for both options. This music is meant to be played at maximum volume!!!

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AMBASSADOR21

INTERVIEW

They are loud and nasty and they are coming to Belgium to start a riot! Just the thing, a sleepy boring Belgium needs, I think. And together with KMFDM, AMBASSADOR21 will gladly shove their insights up our ass or in your ears! They can be seen in Kavka, Antwerp on the 18th of August!

You've been around for ten years now. What triggered the start of the band A21?

Ten years is not a such big age for the band :) Well, we started all that because it's just a continuation of us. That was, many things need to be done, need to be said and need to be sounded. We've been working in music many years, and one day we just decided to make AMBASSADOR21 to play the music we love to hear.

The Russian feminist punk band Pussy Riot have been jailed for doing a protest song against Putin. From what I've read, two members are now on a hunger strike, it seems the KGB is still not far away.

There are so many shameful happenings, indeed. And you know the KGB is never far away, it's a big mistake to believe that some people or forces just changed in one second and became nice and democratic. The Russia of today shows it to us. It's a shame to put nice young people into the jail just because they don't believe in "majority values" or they do simply not agree. It's a shame, when millions of "normal" people take it easy and just don't give a fuck. Already for decades, it all looks like a real hidden war, where such governments - or all governments - are just killing young people. That's a business they are really successful at. They are complete dilettantes trying to create something, but to kill youth - physically or mentally - at that, they are the best. It's a big authority's misery that youth is not for them, but against them. Because youth, just itself, is as a right, a power. That's the thing government won't forgive.

Do you have protest songs? Or as a result, are you forced to stay away from protests like that? Or are things calmer in Belarus?

Yes, we have protest songs. Each of them. We are AMBASSADOR21, we always keep ourselves on the edge. We only do the things we believe, we don't fist up on camera. We never can be forced to stay away. It's our life, nobody can tell us what to do, how to do, or force us not to do it. The main idea of AMBASSADOR21 existence always was and is the personal freedom, personal riot. Our deep idea is EVERYONE has a RIGHT FOR RIOT - it's doesn't fucking matter "why?", is it "logical" or not. If you just want to - it's enough. Go on! It's one of the main democratic values, even if we don't like democracy as one of the most comfortable regimes for authority, such great camouflage for them. Strange that people who are "democratic as fuck" never remember about such rights for other people.

Things in Belarus are not calmer. Let's say, it's more terrifying than in Russia. In Russia they try to keep the mask of justice, of law, of constitution, speak about democracy and blah blah blah, but in Belarus they don't even try to look good. They put political opponents into the jail not for 10-15 days, but for 5-8 years.

About your other band Suicide Inside, you've got a new record out called Homicide. And it's on Alfa Matrix now. Can you tell us something about the record?

OK, let's go. SUICIDE INSIDE just released the new album "Homicide" and it's fucking good! We love this work so much, we have put a lot of us into it to get a result we love 100%! If compare with previous SUICIDE INSIDE albums, "Homicide" has lots of innovations, sounding more powerful and diverse. We tried lots of new things and, for our opinion, quite successfully.

I liked "Homicide" a lot and you are at your best when it's loud and dirty! The soft song "Till The End Of Time" sounded off balance with the vocal insanity. Which song do you like best off "Homicide"? For me it's the title track, combining great rhythms, melodies and vocals with a vengeance.

It's quiet hard to say, because some songs on "Homicide" are very different and each of them brings some special mood and feelings. But indeed, the title track "Homicide" is what we love a lot, too. As much as "Till The End Of Time" - very unusual sounding song, almost synthpop style, but with quite sick sounds; "Razor", killer dancefloor hammered track; and of course "Snake H" which is just fucking great!

What can we expect from your upcoming gig in August?

You can expect a new AMBASSADOR21 live lineup. As has been announced, now two guitarist join us on stage - Saxy_D and Al'Grave. So, look forward for more hell and fire on stage. Of course, we will play a bunch of new songs. We started to work on our new album and are ready to show some stuff.

But, first of all, EXPECT US!

Chris KONINGS
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DARKMEN

If you're into hard hitting EBM, Darkmen will definitely be your thing! Their new and excellent album 'Living In Borrowed Time' has just been released on the Italian EK Product label, so it was more than time for Peek-A-Boo to have a chat with the Belgian EBM heads of Darkmen.

Hi Franky, can you give us a little introduction, who are Darkmen and how did it all begin?

Darkmen are Franky Deblomme (music and vocals) and Thomas Vrambout (live drums and backing vocals). We've been making music for almost 20 years now, but Darkmen was our first 'professional' attempt. Darkmen started in 2005. We set ourselves a goal of having a release within the first 3 years, if not we would stop this project ...and yes ...it turned out to be the right way to go!

Your new album *Living On Borrowed Time* has just been released on the Italian EK Product label and not, as your former releases, on the Machineries Of Joy label from the Ionic Vision boys. How come?

Sadly Cop International decided to stop with Machineries Of Joy, so it wasn't like we decided to leave MOJ. As that decision was made, we started looking for another label. We already played a gig for the EK people in Naples, Italy 2 years ago so we knew they worked very professionally: very good website, promotion... We believe it was a good choice for Darkmen.

You're pretty close with the guys from Ionic Vision. How important are they for Darkmen and vice versa?

Very important! They gave us the chance to release our first record, they believed in us. Next to the professional link, they also are good friends: we often go to concerts or have some beers in the studio at Sven's place. I also did a remix and an extended version for their latest project Metroland.

The new album is your best so far, I have to say. Most hard hitting EBM albums starts to get boring after a while, but you manage to avoid that trap. It's maybe strange to ask, but are you satisfied with the result or would you change anything here or there if you could?

I think you can hear a lot of different influences on this album. Some songs are very Ionic Vision influenced (Legs Like Gold or We Are Hard), some are more Spetsnaz (Run And Hide, Open Your Eyes). Scheissmusik has a classic DAF baseline, ACAB has that Oi/Punk feeling. So maybe that's the reason it's a very diverse album.

My favourite track is *I Feel It In Me*, the least hard track on the album and a dancefloor filler for sure. I would love to hear a Terence Fixmer remix of it!

Thanks! That was one of the songs that wasn't supposed to be on the album because it's so different. It was made more than a year ago. Indeed, Terence Fixmer or Millimetric should remix this, it could be a killer track!

I know New Beat is a big influence for Darkmen. New Beat gave us real crappy tracks, but also some fantastic pearls. What, for you, are the greatest New Beat tracks?

New Beat was the reason for me to start making electronic music, and thanks to new beat, I discovered EBM (Front 242 & Nitzer Ebb were often mixed with new beat songs). I'm a big fan of the 'pre' new beat songs, songs that weren't made 'as new beat', but had that same feeling. Some of my favorites: Colonial Discharge (A Split Second), The Saint Became A Lush (Psyche), Breaking In (Carlos Peron), The End (John Carpenter).

Oh yeah!

Is there a reason that Darkmen barely plays live?

When we play live it's almost every time in Germany. It's very frustrating, they always say Belgium is the country of EBM? Really? To me it seems like Belgium is still stuck in the 80's, organisers always put Front 242, The Neon Judgement or The Klinik on the roster, afraid to take any risks. Maybe they're also a bit afraid of the 'violent' aspect of our music (mind you, we are very friendly). I don't know what's wrong with them, playing live is the reason Darkmen exists, so it's very sad we don't get any chances.

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MODERN CUBISM

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It was daring: mix French poetry with electronic music and present this project both in electro music festivals and in literary events. Formed 4 years ago by Jean-Luc Demeyer, singer of Front242, and Jean-Marc Mélot, keyboardist and composer (also in MED), the Belgian duo gave an exclusive interview to Peek-a-boo on the occasion of the release of their new album "Tout Le Firmament Autour".

After a first album, "Les Plaintes d'Un Icare", dedicated to the poetry of Baudelaire, you have selected the Belgian poet Norge. Why Norge?

Jean-Luc Demeyer: Based on what I had felt in the evolution of Jean-Marc's new music, I thought: it sounds less organic, less dark, the horizon is clearing, the heavy black clouds are moving away and give way to a deep blue sky. All this seemed to fit well with Norge.

Jean-Marc Mélot: Yes, my music was much more positive and the first texts that Jean-Luc sent me, like for instance 'En Forêt', ideally suited to this new type of music, more ambient.

There is a continuity between the two albums in the themes: love, women, death, sex, human condition,... We also find that grating, cynical, dark point of view that seems to be the hallmark of Jean-Luc's interpretations.

J.-L. D.: These themes are recurrent for all poets, Norge also loved animals and vegetables, for example, but this was much less a match to the music! (laughs)

In Modern Cubism, there are important references to electronic music, such as Jean-Michel Jarre, Klaus Schulze or Iso Tomita.

J.-M. M.: These musicians are important to me because they have combined electronic and classical to develop structures that are different from the usual pop canvas 'intro-verse-chorus'. This is music that allows doors to open, to explore new territories. In our albums, we try to open a new door every time. Here, the direction is indeed lighter, more ethereal. Note, however, the presence, here also, of new-wave, synth-pop or EBM. We have also made three remixes, which are naturally more dance oriented. All in all, our album offers a good mix of slow, low tempo titles that evolve more slowly, like, eg, "Couronnes / Le Trône" and songs that are more drum 'n bass or old school EBM.

Your scenic formula is very 'minimalist', with one singer and his microphone and one musician and his keyboards, sometimes plus a drummer. Why?

J.-L. D. We don't like artifices and accessories. The music and the poetry must speak for themselves.

J.-M. M.: Because our music is quite complex, we simplify it a little for the stage while of course maintaining their melodic aspects and their power.

What about the next album?

J.-L. D.: We are exploring several music evolutions and plan to choose an Anglo-Saxon author, or maybe another French 'classic' like Verlaine and Rimbaud? Wait and see!

To conclude: what might have appeared at first as a "casting error", a "schizophrenic clash between two cultures," ultimately proves to be a unique and successful combination between a poetic, blazing, sometimes violent vocal performance and a cold, mechanical music, the whole presenting a glaring paradox of modernity, where man is struggling against an increasingly dehumanized world...

The album "Tout Le Firmament Autour" was released by the German label Emmo.biz in the form of a CD (limited edition of 888 copies) and a box set (111 copies). To order: www.emmo.biz.

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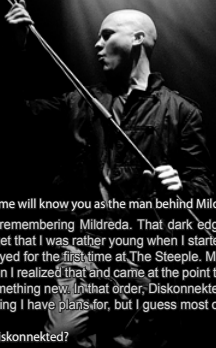
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DISKONNEKTED



Hey Jan, people who've known you for some time will know you as the man behind Mildreda. What does this period mean for you?

I feel rather charmed that people keep on remembering Mildreda. That dark edge added with a sense for bombast and melody seems to evoke appreciation. Just don't forget that I was rather young when I started Mildreda. I was 16 years old when I performed my first gig, and I wasn't even 20 when I played for the first time at The Steeple. Mildreda was fun but let's be honest: I was just not mature enough to make any difference. When I realized that and came at the point that I wanted to refine the sound of Mildreda, I lost a bit interest and so did my plans to start something new. In that order, Diskonnekted was like a new start for me. I recently restarted Mildreda for the fun but it evolved in something I have plans for, but I guess most of you are aware of that now.

What's the difference between Mildreda and Diskonnekted?

With Diskonnekted I hunt my frontiers and I want to create a new sound by the use of new techniques and genres and put this all into a sort of new concept. With Diskonnekted we have an absolute must that there has to be an evolution without forgetting my roots. With Diskonnekted I try to capture the spirit from Fields of the Nephilim, Nine Inch Nails or The Prodigy into one song. For Diskonnekted, we couldn't care less about pigeonholing. Mildreda is a total different story and in some way the contrary of what Diskonnekted is. People who like the sounds of Placebo Effect, Will or Numb are urged to look forward to the forthcoming first album by Mildreda.

How are the plans for the new album by Diskonnekted?

At the moment I'm still busy with the final recordings for our album 'Hotel Existence'. I'm not that easily satisfied and that's because I wanna make the record that I'm able to make. I refuse to make any compromises and by that choosing for a mediocre way, if so then this album already was finished. I give myself the time I need to evolve and to make an insane record. I hope I can reveal something this summer. Be it a digital EP or some free download, or both. We still have to decide.

It's never that easy to convince a label. Never thought it was even an impossible thing now?

When a label invested in some band, they used to have an idea how much their profits would be. Today it's different. Not only is this profit much less but totally unpredictable as well. In that purpose it's more than normal that labels are much more cautious if they sign a band. Plus as a band you have to be quite strong as everybody who owns a laptop can make music these days. If you see it in a pure musical way, the challenge hasn't changed though: as a band you wanna make the difference and you have to work hard for that. So I really don't care much about artists who complain; as an artist you have to be ambitious, you have to like what you do and have inspiration. The crisis is just an extra factor we have to add.

When I saw Diskonnekted for the very first time, I immediately loved your enthusiasm. I mean, I see so many bands on stage who are there just like it's some duty.

We wanna evoke something in our audience and we're glad we succeed. We always want our gig to be better than the previous one and so we're doing everything we can to evolve. We did some invest in some new toys to improve our live experience. And we also made some difficult decisions concerning our line-up. But the fact that an artist gives himself totally on stage, is nothing but a normal thing. I mean you're not looking at some secretary who is suffering from some boring job. On stage you expect rock 'n' roll and that's what the audience is in need of.

To what kind of music are you listening to yourself?

I really like a lot of things but still I prefer stuff with an own face and a dirty edge. I really do like electronics a lot, but I can enjoy guitars too. I really do like hybrid forms of music. Bands like Diskonnekted who colour the edges in a stubborn way.

What's your favourite record of all time?

It should be normal if I told you the same record when you interviewed me last time, not? But I really know that my fave music can change from week to week. An album that really makes my Top 10 is Meccano Mind from Syntax. A genius album from ex-Fluke musicians along with the great voice of Jan Burton. Warm electronica with lots of feelings in a perfect production. Something to check out!

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LA LUNE NOIRE

La Lune Noire is a Dutch electro wave band with Sven Vogelezang on drums/synthesizers/programming and Victor Verzijl on vocals/guitar/synthesizers. Inspired by the likes of Gary Numan, Front 242, Killing Joke, Depeche Mode and And One, La Lune Noire reminds you of the new wave era of the 80's, but with a modern sound and their own touch.

How did you come up with a name like LA LUNE NOIRE?

The answer is quite simple. All the other names we came up with were already thought of by other bands. We wanted a name that represented the music that we make, the way we dress and who we are (and I think we succeeded!). Later we found out that it's also the name of a French comic, but we are not named after that comic.

I hear a lot of influences within your music, but most of all the dark synthpop from the 80's

That's right. The music from the 80's is the music we grew up with and we still love. Think of a combination of Gary Numan, Front 242, The Sound, Depeche Mode and Killing Joke and add the new sounds available nowadays and you will end up with La Lune Noire. It's powerful, yet intimate. Wistful, danceable, catchy synth lines, punky guitars, haunting harps and lyrics that really have something to say. All these things are echoes from the 80's that can be found back within the music of La Lune Noire.

Everything you musically do, you do it on your own. Why is that?

We never really looked for a record company. There are thousands of bands out there looking for a contract and we did not feel the urge to waste much time begging for it. So the simple conclusion was to start our own record company (Svinx Records). That way you have total control over the music, the lay out and distribution. The music is not limited, because someone from a record company tells you what to do and what not. It gives you total freedom. Luckily, we live in the age of digital distribution, so our songs can be downloaded on websites like iTunes and Amazon. You won't find our Cd's in the record stores. The backside of doing everything yourself (including making the video clips, remixing, remastering and designing) is expertise and promotion. We don't own an expensive studio and record everything in Cubase. We did not study to be a music engineer, but we are fast learners.

La Lune Noire is from Holland. Is there still a black scene over there?

Yes! It is not as big as it was years ago, but still there are a lot of people out there dressed in black. We meet them more and more on digital networks like Hyves and Facebook. It's an easy access to meet bands and get acquainted with the music. On the 15th of October we organize our own festival called BLACK-OUT Festival with only electro/wave/synthpop/post punk acts. Let's hope a lot of people turn up and prove my statement above :-)

I understood you were just a studio band before.

That's right. As a studio band, you have all the time to concentrate on writing songs and not 'waste' time on rehearsing for gigs. It also takes a lot of time to mix and master. We really didn't think of going on stage, until someone asked us for a gig, about 2 months prior to the release of the first album Nitrogen. We decided to go ahead and afterwards liked it so much, that several other gigs followed. On the 26th of August we are the support act for Clan of Xymox, which is a show we are really looking forward to. If only Gary Numan would call us as well for a support act (or the other way around), we'd be on cloud 9 :-)

What is your favourite record all time and why?

Victor: for me, it's Are 'friends' electric? by Tubeway Army. Perhaps there are better records around, but the music of Gary Numan had such a great impact on my musical awareness. This is the song that made me want to buy (and bought) a Moog synthesizer and why I wanted to write songs myself.

Sven: I would say Time Wind by Klaus Schulze. This album sends you easily into a deep trance, without using any drugs. At high school I used to listen to this song on my headphones and wander away to the mysterious sounds of this album. Still brings back good memories!



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LA LUNE NOIRE

(Synthpop/wave from Holland - OMD meets Depeche Mode)

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EMPUSAE

You've got a new album out on Ant-Zen. Can you tell us something about it?

"Symbiosis" is an album I've wanted to do for a very long time. It contains 3 very old compositions I did more than 10 years ago, which I re-wrote and proposed them to artists to collaborate on them. This way those songs ended up as they were intended to, but I didn't have the skills to make them sound like they do now. The other tracks were especially created to fit with the whole concept of symbiosis. The artists involved are in a perfect merge with the music, also the layout which was done by Chris Nesis (Nesisart) is a very deep symbiosis. And the album is dedicated to Daniel Hulet, who died in 2011, a visionary graphical artist whom I collaborated with for "Extra-Muros" and "Geesten". Also the visuals made by Chris have some references to Hulet's work.

A lot of the songs on "Symbiosis" have guest vocals and most of them of Cold Meat Industry. Any special reason for that major Swedish input?

There's no other reason for their input than the fact that they became very good friends during the last years and they all are artists I admire for more than 15 years now. So besides being an honour to work with them, it was the most obvious choice for me. Also for Nick Grey, I know his work for several years, collaborated with him a few years ago (Simple Black Lines in a Diagram) and HAD to do this with him again.

What urges you to make an album? Is there a story behind it or a certain feeling? Or is it pure intuition?

For every album I did (for Empusae), I followed both my intuition and my feelings. Even Symbiosis, which has a concept (being a symbiosis of my past and passions during the years), was made more on an emotional level than premeditated.

What's the keyword for Empusae according to you? I would say "structure" because there's always a very logical and natural build-up.

That would be 'soundtrack for the imagination'. It was the very idea who drove me to start this project and it still is. To me, Empusae is all about composing music I need to express and share, which should stimulate the fantasy of the listener. This is the slogan I use since the start. Yes, structure is a very prominent part of the music. The tension build-up adds to the stimulation. Also the melodies, dark sonorities and the rhythms. All are very important element of this project.

The album you made with Shinkiro (one of last year's best albums for me), how did that happen?

I discovered his first album on Athanor called "Deep Blue" and fell instantly in love with it. Also his second album made a huge impression on me. It is very intelligent and organic dark ambient. I contacted him to share my thoughts about his music and being of fan of Empusae as well, we got along very well. After some months, we talked about making music together. But it took us several years before we got until the finalisation of this collaboration. (thanks a lot for the compliment btw)

How did you do it practically? Sending demo songs to each other and using Skype all the time?

The music is mainly based on sounds he sent me as a base which I used to create songs with. One ornament was done the other way around. But it was a very logical way to work for me (and for Manabu as well). It gave me space to re-interpret his musical sources and match them with my idea of the symbiosis between Shinkiro and Empusae. And it worked.

No, we actually didn't do any skype sessions. We communicated by e-mail. We both worked on our own on the music. Sending the result to each other was instantly approved by the other side, so it went quite fluidly.

You're playing at Maschinenfest again. It's like a family there and you seem to be a permanent member ;-)

Yes, for me, Maschinenfest is a family gathering. I meet a lot of friends there, from the audience, promoters, labels and artists. It's true that I played every year there with one or more project since the first time I was there (2002). Actually, this year, I won't be playing so far. I might end up in the line-up later, but nothing so far...

What bands do you desperately want to see there?

I'd love to see Kraken again, also Bad Sector, Fjernlys, Peter Bjärgo, Deutsch Nepal, Rome, 7JK, and... too many others to write down actually...

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DER KLINKE - The Second Sun (CD)

(Echozone)



Der Klinke haven't made it easy for themselves as the new album is inspired by melancholic, depressive moods. Apart from the brilliant track In Flames, the album is like experimental darkwave that's been influenced by both industrial and darkwave-sounds. There are even some instrumentals that have an Eno-esque feel. They had assistance (and additional vocals) from both Martin Bowes from Attrition and the über-Bollock Brother Jack McDonald. Der Klinke are not the best band in Belgium but they've made the best Belgian album since "Love Is Colder Than Death" by Poesie Noire. Go to your record dealer and ask him to put on In Flames. Dance a bit and then dive in the dark mind of Der Klinke. [DB]

DARKMEN - Living On Borrowed Time (CD)

(EK Product)



Korg Kommandos on the move for EBM, heartbeat 242, ready and willing to fight "Stahlwerk I" does a great job opening the Old School EBM festivities on "Living On Borrowed Time". After listening to this fantastic instrumental intro, you'll realize that Darkmen will cause a massive storm over grey Ronse (Belgium), and I'm quite sure, Europe. Hard labor and electronic machinery are skillfully melted into 16 hard-hitting songs and Franky's voice is a perfect match for the destructive beats and industrial sounds, omnipresent on this album. Darkmen are convincingly claiming their rightful place in EBM-country, entering the warzone with confidence and determination! Hate, violence and pain are the prevailing themes of their music and Darkmen are definitely influenced by the likes of Nitzer Ebb, DAF, Front 242 and e.g. Autodafeh ... Some last listening advice: VOLUME is of ABSOLUTE ESSENCE and LET YOUR BODY BURN! I love this album, I really do ... [DP]

COMA DIVINE - Title (Dead End Circle)

(Oblivion - SPV)



Coma Divine are the sensation of the year! With Dead End Circle they present a well balanced album: going from strictly metal, bombastic songs and ballads referring to the base of Persephone. Sonja presents her voice as a toy, going one way to another. The rest of the band are playing with their trump cards too. 'Burn, sister' is a nice starter, you immediately know what to expect for the rest of the album and feel the energy! You can hear the pleasure they had recording it. My favourite one is 'From time to time': so much energy in it and you feel the despair through to the bone. 'Praise the fallen' is a lovely ballad at the start, going a bit bombastic after a while and returning to a ballad. Nice guitars are guiding this one, with sometime a typical Persephone sound. Check i-tunes for the extra! [FVM]



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THE KLINIK

Hi guys, first of all, how is Marc Verhaeghen doing these days?

Still not in a very good condition. I was hoping on some progress but I guess it will take longer than we thought. The dark demon is not beaten yet.

Dirk, you started writing tracks for a new Klinik album with Marc. What will happen now? Will you finish the album with Peter or is everything put on hold for the moment?

Dirk : Right now the album is half finished and I am in need of more musical outputs from Marc to continue, but at the moment it's hard to say how or when. Of course I would like to see the album come out in the near future but on the other hand, it's been sooo long since we released something that only the best is good enough and then I'd prefer to wait a bit longer.

Peter, how difficult is it to stand in for a legend like Marc?

Peter : First of all, I'm NOT replacing Marc! I was already their sound engineer and taking care of background video for the live shows, when Dirk asked me to join the band and fill the gap on stage while Marc is unable to tour with The Klinik. I try to believe no-one is replaceable, certainly not the legendary Marc Verhaeghen! :-)

Dirk : Now we are two on stage, the moment that Marc returns we will be 3 as Peter is now a definitive member of the band.

Dirk, how does it feel to finally be respected as an artist ? I mean, in the 80's and early 90's the (Belgian) press never gave you the recognition you deserved and now you are considered to be a legend in electroworld.

And even then it's relative, a legend is too much honour ha! ha! We always preferred to be the underdogs and do what we really like to do without making compromises for such a very long time, and with all of our projects. I guess I'm a lucky man that can work with people like Peter and Eric, people who still have the same spirit and drive for so many years, and the end is not there yet.

A Klinik performance is still a great experience. What is your favourite live track and why?

Peter: Being a The Klinik fan from the beginning I love all the songs we play. But I specifically like the new tracks because they sound fresh and still very The Klinik. When you see the crowd go crazy, you must love the songs you play live I think.

Dirk : I can agree with that, most of the songs have a different atmosphere, therefore it's hard to choose but Walking With Shadows has been a favourite for a very long time because of how the song structure builds.

Dirk, I know you are a big Suicide fan. Have you ever had the chance to work with them?

Dirk: I released, on my Daft label, a solo CD from Martin Rev and with Sonar we played together with them at Hof ter Lo some years ago, a very special evening.

Peter: Indeed a special evening, also because after Dirks recommendation to the band, they asked me to do their live sound that night at Hof Ter Lo. It was great honour and experience to play the delays on legendary songs such as Ghost rider and 'Rocket USA' :-)

What are the future plans for The Klinik, Dirk Ivens and Peter Mastbooms?

Dirk: Eric and I just finished the recordings for our new Sonar album Cut Us Up, from Dive there's a box coming out on Out Of Line and off course I hope to continue working on the new material from The Klinik and play as much as possible with all of our projects!

Peter: Well, as you might know I started a new project called The Juggernauts and I'm very happy with the progress and massive feedback so far. After our recent first shows on the Rewind Easter Fest and on the Industrial Boom Festival in Budapest we will also be performing on the Familien Treffen, Nordstern, Wrocław Industrial, M'era Luna! Still more gig requests are coming in! Me happy! :-)



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As Able As Kane also know as A.A.A.K. successfully played last year's BodyBeats fest & Bimfest 2011 and managed to surprise friend and foe with their highly energetic live show and impressive 'different' sound. Today they present us 'Totalitarian Tip-Toe' the first real newly recorded and composed studio album since 1992. A good reason to ask these chaps from Manchester what's up!

What can you tell us about the new A.A.A.K. album?

The whole album has a theme of change and evolution about it. The obvious changes in the band, with new members and 18 years of separation; the changes in the music scene; the changes in geographic environment that we were experiencing during recording and changes in the technology that we have now to write our songs. We were very keen to try and develop our 'buildingscape beat' style into something that fits well and hopefully innovates in 2012.

It was in a way quite fortunate that a brand new road was being constructed right outside of the studio we work in during the recording of the album. There was a constant external ambience of drills, road digging and heavy machinery that leaked through into some of the songs - it really is a buildingscape set of beats.

Why did you call your new album Totalitarian Tip-Toe?

I stumbled upon the term Totalitarian Tip-Toe whilst on the internet one day. It is a term used by conspiracy theorists and describes a method of implementing a huge change in people's environment without them realizing what is happening. This is achieved by making lots and lots of small changes, all seemingly unlinked, which ultimately cause the massive change required - it seemed an ideal phrase to describe what was happening within As Able As Kane.

I personally like the fact that the overall sound of A.A.A.K. always felt different than the standard European EBM sound. With this new album 'Totalitarian Tip-Toe' you seem to have bent the 'general E.B.M. rules' even more, and with success ... How did that happen?

When we first returned back on the scene in 2009/2010 we were surprised and a little disappointed to see that the EBM scene had become such a small niche genre. Being based in the U.K, where the scene is even smaller we had a misconception that it was thriving on mainland Europe. Once we realized that this is not the case, we quickly decided that we needed to emphasize the difference between ourselves and the more traditional EBM sound and return to our own early style that still embraced the use of guitars.

I noticed A.A.A.K. enlisted two extra band musicians, why did you gave up the easy duo set-up?

From a live point of view I've always struggled to find 2 piece outfits visually exciting, especially when one of you is stuck behind a table full of gadgets, and as much as projected images enhance many a live show these days, we still believe in the ideal of having live musicians performing to create a unique concert experience with the energy given from having the performers on the stage.

How much are the new band members Neil and Tamsin responsible for the overall fresh sound of the new album?

Neil and Tamsin have therefore added massively to the sound of the album, they're both adding something that neither Paul or I could possibly add - Tamsin adds a hint of softness amongst the industrial backdrop and Neil is a far better guitarist than I will ever be, so his riffs are far beyond where I would have taken the guitar parts.

Thanks for your time!

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JOHN FOXX & THE MATHS

John Foxx, pioneer of electronic music (synth-pop/new-wave), first in his group Ultravox (1977-79) and then as a solo artist, gave a remarkable concert in Aarschot a few months ago. Peek-a-boo took the opportunity to talk with John and his acolyte Ben "Benge" Edwards, the "synth wizard".

John, let's go back a little bit in time. In the 70s. What would you say your influences were in the beginning. I heard about Roxy Music, Kraftwerk, David Bowie... Did you have other influences?

John: Neu! and all the German scene were really important.. It was the German adventurous music from the 70s, and that was influenced a lot by British psychedelia from the late sixties. And also The Velvet Underground, that New-York scene around Andy Warhol, I really liked the whole style of it and also the music that The Velvet made. I also liked early Beatles, mainly the period "Tomorrow Never Knows". George Martin, their producer, is one of my heroes. He introduced The Beatles to loops, random sound samples, reverse tapes, etc. The spirit of all this moved to Germany, with Tangerine Dream, Kraftwerk, Can, Neu! and all this generation. Michael Rother, guitar player, who played with Neu! and La Düsseldorf. They did punk music before punk existed in America.

What was the first full-fledged synthpop/new-wave song in rock history? Wasn't it "Hiroshima Mon Amour" in 1977?

John: I think it is. I think no one else had done a song like that before. Nobody had used the drum machine. We tried it as a rock song as well but it was better with a drum machine. Before that, there was "My Sex", recorded in September 1976. It's got a piano but it's a synthesizer song.

Would you say that your music was influenced in the meantime by other kinds of music? Eg EBM, you know, Front 242 from Belgium, or DAF? Especially in the track "Shatterproof"?

John: Yes. DAF were particularly interesting because they did that kind of music first. Then it turned to techno, went across the Atlantic and changed. What I'm listening to now is all blues. (laughs). I never want to play the blues because I'm not a black man from Texas but I love the organic feel of that kind of music.

When you see the evolution of electronic music with techno and house. Would you say that your music now is not only nostalgia, it also has a modern aspect?

John: I hope so. Nostalgia doesn't interest me at all. Because there's so much to do yet. Working with Ben has been great because it made me recover the fun and pleasure of working with those old instruments, which had never been fully explored because they were replaced very quickly by digital instruments before anybody had understood what they did. When we record them through modern digital technology and modern speakers, we get to hear what they do for the first time and had never been revealed before...

What are the current artists you are listening to and cooperate with? You worked with Mira Arroyo, from Ladytron. Are there other bands that you're interested in?

Benge: We did a remix swap with a girl, Gazelle Twin, who released a great electronic album in 2011. Also a band from America, New-York, Xeno & Oaklander, did a remix and they played at our show in London.

John: There's a whole new movement in America. There's SKRILLEX, what he's done is listen to all the dance music that's happened since 1987, take all the bits they like best and put them all together in a caricature, a cartoon version of dance music, and it works! He is only 19 years old and it's interesting to see what this new generation is doing. They have none of the prejudices of the previous generation, there is no snobbishness. They take everything. They just steal, adopt and make it their own. You know you have to be a pirate to be an efficient musician. As Picasso said "The poor artist will adopt and the good artist steals".

What about the future? What are your projects now? A new album?

Benge: We have our new album: "The Shape Of Things" and an EP with remixes that are not on the previous album. And we will be working on new material.

John: There are still a lot of things we started and haven't finished yet. We got together to do one album. It was meant to be experimental electronics and it turned out to be quite something else. It's nice because in a way, the machines led that. With the Moog, when you get an arpeggio, it's rhythmic and it has harmonic structures, it immediately suggests a song to me so I start singing! It's an interesting process. What you are doing is following what the machine is giving. It's impossible to resist it...

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AROMA DI AMORE - Samizdat (CD)

(Onderstroom Records)



It took me some time before this new album had me hooked. Aroma di Amore has changed a bit over the years and where the harder and rougher songs caught me back then, well now I'm captured by the more intimate songs. More than 75% of this album are more intimate songs, so yes: I'm hooked again. The lyrics didn't change: still well thought and worked out. It takes, sometimes, a bit longer before you get the point of the song, but that's the nice thing about this band. I love the more scary and spooky sound of the softer songs. It's not for nothing that these songs are my favourites on this album: 'Schoenen', 'Hunker', 'Nu we allemaal alleen zijn', 'Het land is moe', 'Kom terug' and the very sad but most beautiful song 'Nu we allemaal bijeen zijn'. And for the fans 'Stront' is the heaviest song on the album, shit man! [FVM]

AND ONE - S.T.O.P. (CD)

(SPV)



And One is off to a very strong start with the first song 'Shouts of joy': very poppy, jumpy and happy. But slows down fast with the next ones 'Killing the mercy', 'Memories' and 'You without a me' taking out the good vibe. However, these songs still remain typical And One songs. 'Don't get me wrong' is a bit more dancefloor oriented and with a nice twist, getting the band back on track (love the phrase 'I am the gear...'). I love the female voice on the ethereal song called 'Aigua'. 'STOP the sun' wakes me up in time, I can hear a nice 80's sound and a very catchy sound, once again: poppy and happy (the way I love it). I feel so much brighter and happy after listening to this one. Sadly after this I could erase the next songs, as they are only filling up. But at the end, this isn't the best album made by And One, it has some good songs and sadly: that's it. [FVM]

A.A.A.K. - Totalitarian Tip-Toe (CD)

(Electric Tremor)



Totalitarian Tip-Toe is the first album with new material since ... 1992! And it kicks ass big time! I can't put it better than the bands explanation on their website: "Totalitarian Tip-Toe is all about chance... change in music" (fear not EBM heads, you still get plenty!), "change in environment, change in working methods, change in geographical surroundings, and change in politics." It's quite clear that the adding of two new band members, Neil R. from the band The Words (guitar) and Tamsin A. (sexy vocals), also known as front women of Mr. Heart, brought a fresh wind of change in the world of A.A.A.K. How does it sound? Well, think Early Revolting Cocks meets Mussolini Headkick! So go buy that fucking album! [PM]

2ND CIVILIZATION - Report From The Dark (CD)

(EK Product)



"Report from the dark"? Are you kidding me? This CD is great fun, from beginning to end ... Happy beats and occasional guitars are smashing my dark feelings into oblivion. This is better than XTC ... I guess. Fuck, just when I was looking forward to some really depressing shit, questioning the meaning of life and other trivialities ... Ooh, this sounds kind of creepy: "Words", a fantastic song, with a lot of words and no meaning? I've kind of listened to it AGAIN and AGAIN and AGAIN! It has a great eighties WAVE feel to it and it's like ... FUCKING ADDICTIVE fellow citizens, beware ... "Agony and terror", WTF? The sun is shining and life is beautiful! Summer is upon us ... Have a great break from sadness and enjoy this CD way too much. "Report from the future": 2nd Civilization is topping charts all over Europe and "Iris is god" ... [DP]

BODYBEATS PRODUCTIONS PRESENTS:

NEW WAVE CLUB NIGHT

WITH LIVE MUSIC FROM:

THE BOLLOCK BROTHERS

DE BRASSERS

THE ARCH

+ NEW WAVE PARTY

DJ BORG vs DJ SKULLSCRAPER

26.10. - ZAPPA - ANTWERP

DOORS: 20H00 - TICKETS: €15 / €20 - NEW WAVE PARTY: 23H00 €5
W W W . B O D Y B E A T S . B E



DEINE LAKAIEN

You started in 1986 and since then you have made really huge steps forward, a lot of your actual fans weren't even born ... How do you look back at it?

In 1986, we couldn't imagine Deine Lakaien still existing in – say 1990. Maybe, we're still around because we don't look back on our past (e.g. we still haven't released any sort of "Best of" album up until now), because we are always busy with new challenges. "We only think of next Saturday", as German soccer players say.

For a lot of people you are still very experimental and strange. How do you manage to get along with each other and with the criticism?

We trust each other, that's the first essential of an enduring collaboration like ours, and we still carry on. Well, ahem, and the critics: some people blame or praise us for changes or for remaining unchanged. Some critics love "Gothics", some hate them. In the course of time (in our case "loooooong time") you get along with it, and in the morning, you continue, with what you started the day before.

Do you mind if people see Deine Lakaien as the modern version of Wagner with the looks of Mozart? And is it a good match & why?

No, no, no, neither Mozart, nor Wagner! Just Deine Lakaien, Pop Music with maybe some higher demands and hopefully a bit more autonomous, compared to the mainstream. Forget about the looks, the surface, what matters is the inside, the "quintessenz" as we say in German.

Which is your favorite language to sing in: English or German? And why?

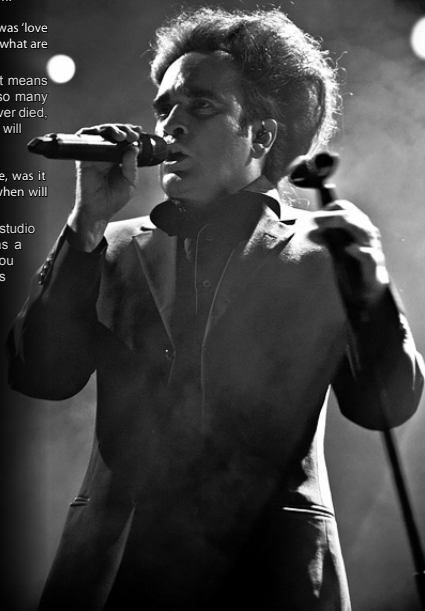
Alexander loves to sing in many different languages, within the Deine Lakaien frontiers or even outside ... English, German, French, Macedonian ... and hopefully a lot of others still to come. But in the Deine Lakaien history the English language was always dominant. But some songs are really made for other languages, for example "Vivre", "Lass mich" or "Bei Nacht" which is the German version of "One Night" from our latest album.

One of the most beautiful songs you brought back then was 'love me to the end', I still get tears in my eyes thinking about it, what are the reactions of your fans and close friends?

This song is one of our oldest to date and until today it means a lot to many people. We like the fact that we made so many different versions of it during all these years so that it never died, but grew with us like a partner ... it seems that it's love will never find an end.

With the 'Indicator' album you created a new masterpiece, was it hard to work out new material, after all these years and when will be there a new album?

Actually we don't have concrete plans for a new studio album. This might come overnight – suddenly – or as a gently approaching wave in a desert ... We'll keep you informed, as we always say ... The Indicator album was not harder to carry out than the releases before. The period between April Skies and Indicator was longer, because we had the 20 Years-project in between, which was a real sacrifice of time. In fact it was a pleasure to invent new lyrics-sounds-composing – and tons of it! In 1986, when we started, a Longplay Record had a physical limit: ca 45 minutes. For the Indicator project, we recorded one regular album, a "Special Edition" with additional new songs, two single releases including exclusive songs and a mini album for the German magazine Sonic Seducer, with very individual remixes of some Album tracks and one more unreleased song. And – Yes! – we are proud of it all!





FENIX FIRE

31st of October

Club Glamour

Antwerpsesteenweg 1, Rumst

Doors : 23h Presale : 5€

ELECTRONIC BODY MUSIC & TECHNO

DAVID CARRETTA **RADICAL G**

Dj-sets by

BOUQ **PAKRAC**

IC434



Can you introduce yourself for our readers?

IC 434 has been placed under the "dark electro" style since its inception in 1994. Because that's 18 years ago now, the old school sound can't be ignored but that was never a purpose in itself. I hope and think IC 434 sounds rather timeless and that's what most feedback tells me. It's mostly high paced songs, with an emphasis on melodies and a dark atmosphere. It's very danceable but the lyrics are also very important. IC 434 is currently on the German label Infacted Recordings.

The Horsehead Nebula... Do you still look through a telescope as a hobby?

Ever since my childhood I have been interested in astronomy as a hobby. Not only the scientific part but also the esthetic and philosophical aspect. Us being just a tiny speck in the immense universe puts our earthly existence in perspective. The idea to name the project after the code of the Horsehead Nebula didn't come from me, but it convinced me quickly.

What's Anhedonia about? Is there a central theme?

They are classic IC 434 theme's, a critical vision on society and the doubtful difference with subculture, thoughts on animal suffering (meat industry, use of guinea pigs and bull fighting), some references to astronomy. Also some personal songs about my own confrontations with death and other obscure life experiences. As always subjects that touch me deeply.

How come it took you so long to deliver a new album?

Well the longer a project exists, the longer it takes to come up with new releases. You learn and develop yourself but that also means you won't be satisfied with your creations as quickly as before. You want to stay true to your own sound without repeating yourself and then it takes time to finish something. And there was a six month hiatus between the completion of the songs and the release date. A mix of unfortunate circumstances, things no one was to blame for but in the end the result was achieved!

Why do you limit yourself to the Korg M1?

For a long time I found it a challenge to make everything with just one synth, one that doesn't have obvious functions such as portamento/glider, filter resonance etc. That was one of the reasons I got my first label contract in 1996, I could prove you didn't have to have a fortune's worth of synths to reach a proper result. After a while nostalgia also became more important, trying to make a bridge between a past that I sometimes miss. Since almost no band uses this synth anymore it gives me a very recognisable sound and that's also a plus. Also, because I am using it for such a long time it helps me concentrate on the melody because I don't have to experiment with sounds, I can find the sounds I need fairly easy.

Where do all those thoughtful lyrics come from?

Well... those are the more serious issues that keep me busy. I don't feel the need to write songs about the lighter issues, even if they are obviously also there. IC 434 has become my outlet and it's a lot more to me than just music. Some depth is the main thing I miss in a few of the newer bands these days...

All those changes mankind is responsible for... Do you believe the end of the world is coming towards us at the end of this year? (I believe changes rarely come suddenly, but the 2012 hype is getting the same proportion as the Y2K hype)

Those are two different things. That man isn't doing very well is pretty obvious to most of us. About some 'big catastrophe' that will be the end of the world's story, I don't believe a word of it. It's just one of the many interpretations of the Maya texts. Even if they would have been very specific about it, there are enough reasons to take them with grain of salt. I think it's strange that in a time where almost no one believes in God anymore, people seem to believe the most outrageous things.

Thanks a lot for the interview!

You're welcome, thank you as well!

TICKETSALE STARTED!



anne
clark

FRIDAY 23.11.2012

VOORUIT-GENT

DOORS: 21H - INFO: WWW.NEW-WAVE-CLASSIX.BE - TICKETS: VOORUIT + FNAC 

LIQUID G.

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

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

Liquid G. does exist for 25 years, seems like an eternity or not?

Time flies as they say, but yes almost 25 years...don't really count it myself.

In those 25 years you experienced music throughout 3 decades. Do you think a lot has changed?

Yes, I do. It's not only the music that changed but the scene too as it felt like there was a much bigger freedom to do your own thing. Now they decide what is good or not to be part of the scene, be translated as everything has to be perfect on both cd and stage. If you ever see Liquid G. on stage you know we're nothing like that...

How have those changes influenced Liquid G.?

I guess chaos ruled like it always had. Even our musical style changes from time to time...from electro to industrial to noise....

I think we did everything and that's fine for us as long as the fun is there.

It seems so important that we put a point after the G. in Liquid G., not?

Absolutely as Liquid G. comes from Liquid Garbage. We started as two bass-players with a rhythm box (Peter VB and Michel VDP). It didn't last that long till the garbage dropped, so yes that point has to be there!

When you started in 1987, what were your motivations and which big dreams did you had in mind?

I guess I never had that much of big dreams as for me it was a hobby, even if at that time it worked pretty fine. I was involved in the tape scene and that was an international thing : America, Portugal, Brazil, Germany, France, Holland, Japan. In that time I only had one problem, I thought my stuff wasn't good enough to be played on stage and so it happened I only was once on stage, with the 10th anniversary of Suicide Commando that was.

You could witness how some of your friends got successful, how did that

I was always proud that I knew these people. I have a lot of respect to make it. It was great to be in the studio with them or sharing For Greater Good, SOL 19,... Also Dirk Ivens taught me a lot about cd recording and gig playing.

feel?

for them and I know it's not that simple the stage: Vomito Negro, Stin Scatzo,

All those EBM-bands over here in Belgium, do I have to see that as a sort of clan?

Well, honestly said I never considered Liquid G. as an EBM-act in the first place, and I'm certainly not an EBM-man. My roots can be found in the punk scene, and I try to bring this out in an electronic way. I never pigeonhole bands in the first place.

You did remixes for institutions like Crash Course In Science or Portion Control, something like that must make you proud, not?

It's a nice thing just a shame they don't do anything with it...Personally I think our version from "Being Boiled" is genius!

In 2009 Kim joined the band, how did that change the band?

Ah that's something else as she really gave us a different vision on how we had to look on the music scene within Liquid G. Now Kim has joined us, I can find more time to care about our music while she is concentrating herself more on the lyrics. Playing live is also totally different as we can switch places now. Everything clicks between us, we feel things that weren't arranged before.

What is your favourite record of all time? And please state why...

Ah, that's a tough one...for Belgian ones I definitely go for "Sabotage" by The Klinik which was just great and innovative and it still sounds good. On a national base I can sum up something like 100 but let's leave it to Sex Pistols, Dead Kennedys, Ramones, Cabaret Voltaire, Skinny Puppy,.....

Didier BECU
photo © Marquis(pi)X



24 November 2012

PORTA NIGRA

Dark sounds for Muted Angels

Mystery opening act

Dark Poem

Liquid G. vs TraumaSutra

Kiss the Anus of a Black Cat

Dive

JC De Klinker Demervallei 14 - 3200 Aarschot - doors open at 18.30 H

info & tickets: www.portanigra.be

After Party: free entrance to New Wave Party

Stadsfeestzaal Aarschot (next to De Klinker)

De/Vision

With almost 25 years in the music industry, German synthpop legends, De/Vision have set the bar high. Their evolutionary style has contributed to their success and allowed them to maintain their place as one of synthpop's leading bands. Thomas Adam took time out for a chat with Peek-a-Boo.

Welcome Thomas. So what is the secret to De/Vision's success? How do you manage to keep evolving and retain your position at the forefront of the synthpop scene?

In all these years we have always tried to re-invent ourselves, although I'm not sure if we always succeeded in doing that...there are too many bands who repeat themselves over and over again but that was never really a possibility for us...of course, we have always stuck to synthpop, but we were never afraid to go new ways and try things we hadn't done before...and I guess we have a knack for good songs and catchy melodies...

Do you have any other projects or collaborations planned for the future?

We had so many plans in the past but nothing ever worked out because we are quite busy with De/Vision all the time...Right now we have no special plans but we will see what the future brings and whenever some interesting project comes along, we will be ready...

You started your own record label, 'Popgefahr', a bold move, when most bands seem desperate to be 'signed'. Has that been a good move for you? Do you have any plans to sign new bands to your label?

It was a very good and clever move and an important step for us to take...I'm not sure if we would have survived the crisis of the music industry if we hadn't started our own label. Unless you're a superstar, it is very difficult nowadays to get enough money from a label to pay the rent...the days are gone, when labels used to spend money like water, when they signed each and every band that was somehow interesting...

So far, De/Vision is the only band on Popgefahr Records but yes, of course we're looking out for bands that could be interesting to work with...

The band formed in '88, so your 25th anniversary is fast approaching. Do you have any special plans for next year? Or will you be weeping into your Becks?

Neither do we have any special plans to celebrate this event (not yet), nor will I be weeping into my Becks and I'm pretty sure Steffen won't do that either...I really don't know, we haven't really talked about that, we've been so busy writing and recording our new record for the last 6 months, there was no time for anything else...now we got some time to relax a little bit, maybe we will come up with a nice idea...I don't know yet...

How do you look back on the last 25 years and what advice would you give to someone starting out?

I don't regret a thing I/we have done during the last 25 years...in all these years I have seen so many interesting countries, met so many nice and beautiful people, I've been to the craziest parties...and all that wouldn't have happened if we hadn't decided to be musicians...I don't want to miss the times we had...and Steffen feels exactly the same way, we talked about that just a few days ago...

I would tell anyone who starts a band the same thing: stick to your guns and never stop believing in yourself, no matter what negative things some people might say about your music...but if everybody tells you that your music is bullshit, then there might be something about it...

Fans can't help but notice that fatherhood has become part of the De/Vision story. How does that affect you as musicians?

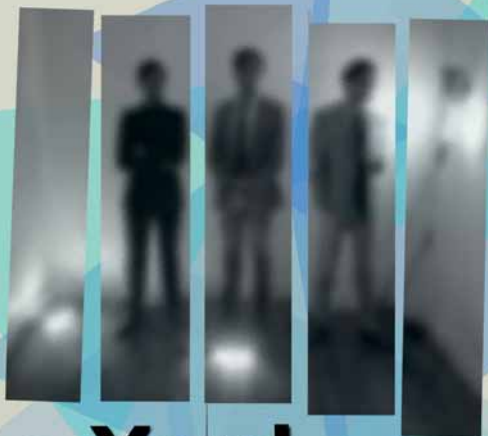
I guess I'm the wrong person to answer that question cause Steffen is the one who became a father two years ago...I know that he's getting less sleep than before but I don't really have the feeling, that his son has changed his music. His songs still have the same power and strength...although I have to admit, there will be a song on the new album that was definitely inspired by his son, at least the words, the song is called "Bedbugs" and is some kind of lullaby...

- 07.07 **DARK STARS - UNDERGROUND CLUB NIGHT @ Rector, Stalhof, 9000 Gent [BE]**
 12.07 **MINISTRY @ 013, Tilburg [NL]**
 13.07 **NORDSTERN FESTIVAL @ Markthalle & Stadpark, Hamburg [DE]**
 14.07 **UNDERGROUND WAVE PRESENTS WAVE FREQUENCIES - THE FIRST FLIGHT, Antwerpen [BE]**
 21.07 **THE CRÜXSHADOWS - DISKONNEKTED - A THOUSAND SOCIETIES**
 @ The Steeple, Holstraat 65, Waregem [BE]
 'The Dark Halo' - Tour 2012 Supported by: Diskonnekted & A Thousand Societies
- 21.07 **SMELLS LIKE 90S PARTY @ Noorderterras (groundfloor), Antwerpen [BE]**
 21+22.07 **AMPHI FESTIVAL @ Köln [DE]**
 28.07 **LOREENA MCKENNITT @ Rivierenhof, Antwerp [BE]**
 31.07 **ALIEN SEX FIEND - AROMA DI AMORE - FLESH & FELL**
 @ Het Entrepot, Binnenweg, Brugge [BE]
- 01.08 **THURSTON MOORE - GAVIN FRIDAY @ Rivierenhof, Antwerp [BE]**
 15.08 **OMD @ Rivierenhof, Antwerp [BE]**
 18.08 **KMFDM - AMNESIA TOUR 2012 + AMBASSADOR 21 @ Zappa, August Leyweg 6, Antwerp [BE]**
 Afterparty with DJ BORG vs DJ SKULLSCRAPER (aka Dirk Ivens)
- 25.08 **MORE THAN A PARTY: 80S CLUB @ Noorderterras (groundfloor), 2000 Antwerpen [BE]**
 27.08 **BLACK TO COMM & DEZ MONA @ Brussels, Warandepark [BE]**
 Free concert
- 01.09 **DARK STARS - UNDERGROUND CLUB NIGHT @ Rector, Stalhof, 9000 Gent [BE]**
 08.09 **FRESH FROM THE GRAVE: UNDEAD @ Café Salto, Overpoortstraat 14, Gent [BE]**
 Gothic, deathrock, batcave, punk, post-punk, horrorpunk, coldwave, EBM, synthpop, minimal
- 14.09 **FANTOMATIC.NIGHT @ DNA - Brussels [BE]**
 The Present Moment (us - minimal wave) + minimal wave afterparty (DJ's: Hatecraft, Muffin, X-Pulsiv)
- 15.09 **THE RETURN OF THE MARQUEE CLUB @ zaal Noorderterras (groundfloor), Antwerp [BE]**
 17.09 **LAIBACH - WE COME IN PEACE TOUR - BELGIUM**
 @ Qubus, Lindestraat, 9700 Oudenaarde [BE]
- 22.09 **FANTASTIQUE.NIGHT XXXVI @ T.A.G. Brussels [BE]**
 Ike Yard (us - no wave) (Les Disques du Crépuscule - 1st show in Belgium), HNN (f - minimal wave), True Zebra (b - minimal electrorock) + minimal wave afterparty (DJ's: Muffin & Skullscraper aka Dirk Ivens vs Wattie)
- 22.09 **NEW-WAVE-CLASSIX PARTY @ Vooruit, balzaal, Gent [BE]**
 Another edition of this succesful party concept ! 100% new-wave-classics and 80's synth-pop.
- 29.09 **ACCEPTABLE IN THE 80S PART 3 @ De Rector, Gent [BE] [BE]**
 06.10 **DUISTER GEFLUISTER @ Las-Caux Dance, Sint-Niklaas [BE]**
 11.10 **ULTRAVOX - BRILLIANT TOUR 2012 @ Trix XL - Antwerp [BE]**
 13.10 **NIGHT OF DARNES! @ The Steeple, Holstraat 65, Waregem [BE]**
 20.10 **CLUB NEW WAVE PARTY - EPISODE 6 @ La Bodega - Brussels [BE]**
 Pure 80's and new wave classics party ! 2 rooms, 2 sounds, 5 dj's !
- 20.10 **BLACK-OUT FESTIVAL @ Popcentrale, Merwedestraat 48, Dordrecht [NL]**
 Deviant UK, XMH, Zeitgeist Zero, Elektronische Maschine, Der Klinkie
- 26.10 **VAMPIRE PARTY - GOTHIC & ELECTRO SPECIAL! @ Feedback, Aalst [BE]**
 with DJ Bernd (The Steeple, The Black Cave, Shadowplay)
- 28.10 **FIRE + ICE - OSEWOUDT - VURGART - + 1 BAND TBC;**
 @ Zappa, August Leyweg, Antwerpen [BE]
- 31.10 **DARK STARS - UNDERGROUND CLUB NIGHT @ Rector, Stalhof, 9000 Gent [BE]**
 10.11 **FRESH FROM THE GRAVE: UNDEAD @ Café Salto, Overpoortstraat 14, Gent [BE]**
 17.11 **NEW WAVE PARTY X: A BLACK CELEBRATION @ Zwette zaal, Moorsel, Aalst [BE]**
 5th anniversary edition: Resident DJ's: Zanni, Tomazo, Maxalto Guest: Chesko (Der Klinkie)
- 21.11 **THE HUMAN LEAGUE @ AB, Brussels [BE] 'XXXV tour'**
 23.11 **ANNE CLARK @ Vooruit, Gent [BE] and free after-concert-party at Twitch (Overpoortstraat-Gent)**
 24.11 **PORTA NIGRA IV @ JC De Klinker, Aarschot [BE]**
 Dive, Kiss the Anus of a Black Cat, Liquid G. vs TraumaSutra, Dark Poem, Mystery guest
- 01.12 **DARK STARS - UNDERGROUND CLUB NIGHT @ Rector, Stalhof, 9000 Gent [BE]**
 01.12 **NUIT CYBERCLASH N°10 @ La Bateau Ivre, Mons/Bergen [BE]**
 VUDUVOX (Fr/Be) + Waiting for Words (Fr) + PSYCHE (Can) + DJ Der Gregolini
- 14+15.12 **BIMfest 2012, Antwerp [BE]**
 full line-up will be announced soon

anth sis presents

le fantastique.night

T.A.G. Brussels 22/09/2012 20:00 **XXXXVI**



Ike Yard

(ls - no wave)

HNN

(f - minimal wave)

True Zebra

(b - minimal electrorock)

00:00 : minimal wave afterparty

DJ's: Muffin | DJ Skullscraper aka Dirk Ivens vs DJ Wattie

10 euros (fnac) / 13 euros (doors) / 5 euros afterparty

T.A.G. - rue Marie Popelin straat Passage Rogier - 1210 Brussels

Infos: www.lefantastique.net