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

WOOL-E-TOP 10

Best Selling Releases (July/Aug/Sept 2012)



- 1. **DIVE**
- Dive Box (8CD)
 2. SONAR
- Cut Us Up (CD)

 3. VARIOUS ARTISTS
- Miniroboter (LP)
- 4. **TROPIC OF CANCER** Permissions Of Love (12")
- 5. VARIOUS ARTISTS
- Something Cold (LP)
 6. SSLEEPING DESIRESS
 A Voice (7")
- VARIOUS ARTISTS
 The Scrap Mag (CD)
- 8. LOWER SYNTH DEPARTMENT Plaster Mould(LP)
- 9. **BONJOUR TRISTESSE**On Not Knowing Who We Are (LP
- 10. **GAY CAT PARK**Synthetic Woman (LP)

WOOL-E-TIPS DARK POEM

DARK POEM TALES FROM THE SHADES



STACKS VOICES



Because we can't choose not one, but two Wool-E tips!!! Tales From The Shades' is the debut CD by Antwerp-based Fairyelectro' band Dark Poem. Doomy tribal pop with heavenly voices set to a dark ambient-like underscore, with enough rough hooks to keep you wandering through their fairy wood. Beware of the Forrest Nymphs!!! Our second tip also resides in Antwerp, Voices' is the debut LP of Stacks aka Sis Mathé of indie noiserockers White Circle Crime Club. Touches of John Maus, Molly Nilsson, Future Islands or even Former Ghosts come to mind. So if you like your synthpop bombastic and emotional, straight from the heart, then Stacks is your man or your band;

The Wool-E Shop - Emiel Lossystraat 17 - 9040 Ghent - Belgium VAT BE 0642,425,654 - info@wool-e-shop.be - 32(0)476,81,87,64



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colophon

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TI-IE BOLLOCK BROTI-IERS

On October 26th The Famous Bollock Brothers will perform together with De Brassers and The Arch on the first edition of 'New-Wave Nights - Live' in their beloved city Antwerp. Time to have chat with enfant 'UK' terrible lork Mc Donald

It seems after all these years; The Bollock Brothers still seem to embrace Belgium as their second homeland... Some might even begin to think it IS you homeland! Why this strong bond with Belgium?

Jock McDonald: Because you have a very good football team Pete, good beer, women who look fab on bikes, nice sea to swim in, chocolate, and I can iam a lot with Danny Mommens (Vive La Fête).

Like almost like every band, you don't have too many nice things to say about your former label(s). Can you explain why?

Indeed, the name Bollock Brothers is still forbidden in most cases, even today here in the UK. 20 years ago we had no chance at all, we HAD to sign to Charly Records as NO one else would take a chance with us. It was a Panama based company, we went on to sell thousands of records, especially in BENELUX and Germany, but we never got paid mate, or I would now be with you in Anvers with a large cigar, and brandy, relaxing by my pool with a nice bird.

Recently you posted that one of your ex-labels had sent you, by accident, some classified information? What was that about?

Yes, they sent classified documents to my house by mistake. There are two streets here in London with the same address, different post codes, one is their office, the documents came to me by mistake, now we have them, our lawyer is on the case!

As we all know the (alternative) music business is in a downward spiral Who's to blame do you think and why?

Well of all people you Belgians should answer this, you lost all of your music distribution companies to the Dutch, all comes from Holland, only PIAS held out, simple, no one re-invested back into the business, same here in the UK, it was not recession in all cases, it was greed!

How do you survive in these hard times, I guess touring with a full live band must be hard and expensive these days... I guess being flexible and having flexible musicians is the key here, or I'm a mistaken?

You are correct. The other night the Bollocks said to me, Jock where's our hotel? I replied, see those four birds over there at the bar, that's your hotel mate, go chat them up!

You will play Antwerp again soon; after your successful passage at BIMFEST 2012, with punk mates De Brassers and with the Electro-Wave-Rock band The Arch... How well do you know these bands?

We have seen the guys at various shows throughout the years, we really are looking forward to being back in dear old Antwerp, enjoy the festival and give a good account of ourselves, in fact I've NEVER known the bollocks to be as good as they are right now, red hot, every gig has being going down a storm for us.

What will the future bring for The Bollock Brothers and their fans and what can they expect from you in Antwerp?

Aargh the future ... We will finally get back some of the monies we are owed, own our own complete back cat, do a new album, a remix of 'Harley David' and 'Horror Movies' by 2 Many Dj's, and the show in Antwerp, we're glad to be part of that fabulous night, enjoy the city, the crowd, and see what nice crumpet is there, and have fun!

BODYBEATS PRODUCTIONS PRESENTS:

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IKE YARD is a bit a strange name, can you explain where it comes from and what the meaning is?

Stuart: I found the name in Anthony Burgess "A Clockwork Orange", liked the fact there was a whole list of future group names in the record store scene with Alex.

In 1983 you had a short but strong career, how come it ended so fast?

IKE YARD only lasted for those 2 years...as we built our sound, ideas were tried and burnt through in research. Never super satisfied with live performances, we began breaking down the unit to do a couple shows in pairs, and working on Synclavier and sound design ideas.

Looking back on my career, I have formed a few groups from the end of '70's through the '80's, into '90's and again recently with 013.1 founded RUDEMENTS in 1977 with school friends in DC (reissued on Henry Rollin's & Ian Mckaye (Fugazi) label District Line 1997), FUTANTS in NYC in 1979 and then IKE YARD from 1980 until '82.

In the end it boils down to this: When you are young, you like to keep moving and after 2 records IKE YARD did not receive an offer for the next, third record. Things kind of stalled for a moment, I got stabbed, recuperated and left NYC for West-Berlin for 6 months. Martin Fischer from FUTANTS was from West-Berliner, a friend of Gudrun and the MALARIA! women and his girlfriend, artist Karin Luner, did the art for the Liaisons Dangereuses album cover.

So while in Berlin I could meet new friends and made music with Susanna K from MALARIA !, with Christian Graupner & VOOV, who Mufti (FM Einheit) remixed, and jammed with Christlo Haas on LD's Oberheim racked gear in Kreutzburg.

After meeting the Japanese producer at Dschungle one night, we worked together to interview many of the key groups for cassette magazine TRA W Berlin Issue. My career continued with 1984's "The Dominatrix Sleeps Tonight" on Streetwise Records and club gigs like Studio 54, The Copa, Roller rinks and Paradise Garage with Robert Gorl and Run DMC. Death Comet Crew's riphop assembly followed the same year, calling in The Rammellzee to be our MC. Finally, The Voodooists project combined Haitian Voudou with club music in 1988–92.

A logical next Question: was it eating you and was this the reason why you decided to come back?

I had been licensing tracks to various comps - TommyBoy's Comp. & Andy Weatherall's "Nine O'Clock Drop". I had DOMINATRIX so things were bubbling under again, then i ran into Michael Holman (a founding member JM Basquiat's Grey) on 14th St. and he told me about the German label doing a cool comp. - it was Gomma's "Anti NY" and we had made a deal to have both IKE YARD & DEATH COMET CREW on it. That wave of reissues lead to Acute's reissue of both releases, plus more in late 2006.

By then, Michael Diekmann and I - neighbors in the apartment complex above the E Village - started moving and took a trip North to jam, close by the New Hampshire Presidential Range. The sound was functioning and got up to speed. All aided by the fact that Michael and I had already reformed, played live, toured and recorded new release with Death Comet Crew and our main MC The Rammellzee between 2003 - 2007, bringing what we called Riphop...

There were more IKE YARD ideas that could be done, so we ceased the moment and made some shows in 2007, 2008. We did the 10" with PHISTERIA, and recorded the Nord album. The new album feels like one of our best, and these new songs will be the tour.

How can you describe your sound nowadays? I suppose you changed a bit since the early 80's?

Sometimes... Denser (Beyondersay... Milles Filles (after Hans Bellmer)... Paroxysm), more than two beats (Night Klub... Ghostskin...), sometimes very simple beats, stark & electric guitar, bass (Ikimono Gattari...) and some more aggressive guitar, bass, noise. It is a continuation from before, the sounds did evolve - we no longer had that same equipment-had other machines, laptops, sound libraries and synths. By now it has re-integrated further from Nord. 2010. We took time off, then came back together to write new things for 'lke Yard 4'. I also went back and found lyrics from 1982 that still resonated (Slaves of Janet... Go).

Magasin 4 - Brussels 19:30 Kasproduct :codes Tetra Plok di sets : X-Pulsiv. Hatecraft, De DI Pierce www.lefameerique.nelfickets FNACI M4: 51 B avenue du Port. 1000 Brussels white the stranger of the stra w peek aboo== Zwww.lefantastique.net



The 20th of October the Belgian outfit Mirexxx will enter the stage in Ghent, Belgium with good folks such as Faderhead, Noisuf-X, Eisenfunk and FGFC820. Mirexxx stands for dark electronic beats with an EBM feel, think old school X-Marks The Pedwalk meets Suicide Commando. Time for a chat!

Hi guys, can you give us a little introduction to Mirexxx?

Stijn S: It's a dark-electro/EBM project. Mirexxx was founded in Mechelen. Our first live-concert was at the Maanrockrally open-air 2008 in Mechelen. At this point I live in Brussels and Posse in Mechelen.

Were you in other projects before?

Stijn S. I started as a bass player in a punk group in Mechelen. After that I was also bass player in a punk group in Brussels for a short time. Then I started my own project Defy (punk) where I did the vocals. On drums was Joost Van Kerckhoven from Funeral Dress. After a while we stopped. Because I was already going out in the Electro-gothic scene, I started to experiment with synthesizers with Posse. I was in several electronic projects.

In the project with Nick we called ourselves Vio-gen. So after six electroprojects with different people, I realised that the working process with Posse was the most effective. And so Mirexxx was born.

I hear a lot of old X-Marks The Pedwalk meets Suicide Commando in your tracks. What are the main influences of Mirexxx?

Stijn S: Cat Rapes Dog, Nitzer Ebb, Front 242, Hocico,... Punk also had an influence on us. XMTP I don't know so well, but I surely listen to Suicide Commando. I'm curious about their new album.

What are your lyrics about?

Stijn S: Abuse, death, sin, violence, hate, lack of individualism, lost humanity ,sexual offence, fetishism, chaos.

You released already 2 CDR's. How can we purchase them?

Stijn S: Yes, 2 demo CD's: Erratica (2008), Nine Angles (2011). You can buy them in the recordstore Electrocution (Rue Des Pierres 37, Brussels). We still need to make contact with Wool-E shop which could make it easier to purchase them.

Posse: You can also buy them at our concerts.

You recently appeared on the Till Dawn Do Us part/BE compilation with the very cool track Existence. Is this your first track on an official release?

Stijn S: Yes ,it is. The first song we made was Black Rain.

On the 20th of October you will be opening a festival in Ghent. What may we expect?

Stijn S: Aggression as always.





ANNE CLARK

SATURDAY 24/11 **NEW-WAVE-CLASSIX top 100**

EISENFUNK

With the forthcoming concert in Bruges in mind, Peek-a-Boo has the honour of interviewing one of the fastest growing electronic acts in the European dark scene: Eisenfunk.

In 2007 Eisenfunk started off with the CD "Eisenfunk". Can you tell us more about how you went from home studio-band to the larger audience?

Michael Mayer (Musical brain and singer of Eisenfunk: It was a slow growing process. We did live shows since we started in 2007. In the beginning we joined other bands as supporting act and in 2009 we started to play as headliner. It was a great and exciting way to go.

A first modest hit was born: "Duck and cover" was often on DJ playlists. How did you feel about this small success from the first chapter in the Eisenfunk story?

It was great. When I finished the track I gave it to a local DJ. He said this song is awesome and he played it every Saturday, I was walking along with my friends and told them "THATS ME... THATS MY SONG" I was proud and I still am

Fans were then spoiled with the limited album "300", (only 300 copies) with some special remixes of "Duck and Cover" and "Paranoid", followed by the next full album "Schmerzfrequenz' in 2009. The next year, in 2010, Eisenfunk came up again with their major floorfiller "Pong" from the album "8-Bit", inspired by the popular game. How did you come up with a track about "Pong"?

We went home from a venue in Cologne. While sitting in the car... with headaches from the big party Toni said: "Let's make songs about computer games"... I was wondering and said "How? Do YOU think someone will listen to a song about... about... pono?!!?!?"... that was the idea.

Pentafunk was the last album till now, released in 2011. Reviews were again very positive. How do you feel about all the positive reactions about your work?

It's a great feeling but indeed it's also a great pressure. Our fans wait for out sixth album and we're working on it at the moment. I try to make music like I always did, but there is an unspoken thought in my mind. Is it good enough, do the fans like the new songs? It's black and white in the same situation. Feelings are good and bad together.

Meanwhile, you have been on the road quite a lot: from small concert venues to large scene-related festivals, each with their own atmosphere and setting. Any particular venue that sticks in your mind after 5 years of playing?

The last venue on the Amphi festival in Cologne. We already had big audiences but when we entered stage and had a full crowd of thousands cheering "EISENFUNK"... well that was the greatest feeling in 6 years of EISENFUNK".

In October you are coming to Belgium, what can we expect from the concert?

It's our songs, us and you. We never went on PENTATOUR to Belgium, so we're playing a lot of the new songs and indeed a lot of the old songs. We went in Belgium years ago, so I think we have a lot of playtime:)

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shadowplay







Hi. Can you introduce us to Dark Poem?

Sophie Drakenvleugels: Dark Poem is a two-women electronic band who's music is an ode to escapism and the wondrous world of dreams and hidden desires. Our songs try to tell an ancient story about the truth behind reality, they are a search for the true innerself.

You have a unique sound which makes describing your music difficult. Early Miranda Sex Garden meets Lais with an electronic touch perhaps? How would you describe your music?

Raya Schaduwjaagster: We call it faerie-lectro, because it's electronic music, and it's about stories and fairytales. We don't want to restrict our creativity by sticking to one genre. We need to be free to make whatever we feel like making, sometimes we're soft and sweet, sometimes we're hard and heavy and often our songs have a ritual or tribal character.

Your songs are about fairies, nymphs, witches, dreams etc, and also during your stage show you refer to those creatures. Is this something that's important in your daily life as well or is this just a subject you like to write about?

Raya: I do experience my life in a kind of magical-realistic way, but our songs aren't about fairies, nymphs, witches, gods and goddesses, these creatures are archetypes that we use to translate the chaos in our subconscious and our life into an understandable story. Sophie Drakenvleugels: I think most of our lyrics describe emotional landscapes and the hazard of relationships with others as well as with ourselves. We often use symbolic language to express these abstract themes. Our songs are quite often autobiographical.

In 2010 you self-released an excellent CDR. Can we expect a new release in the near future?

Raya: If everything goes according to plan, our first full-CD will be released in September.

You both sang on the La Femme Verte cover album Small Distortions, a project of Jean-Marc Lederman. How did you end up in that project?

Sophie: We were introduced to Jean Marc by Sam Devos of For Greater Good. It was a nice challenge to put classic songs in a new female perspective.

Have you done other collaborations?

Raya: I did some vocals for For Greater Good. It's always fun to work with Sam and Izzy. Dark Poem has also made a remix of Rush Hour. Currently I'm working on a project with Mark Burghgraeve. It's called Flint & Coal and it's going to be fantastic! It's not always easy to collaborate with other artists, you really have to find the right match. It's best to have a similar taste in music and the same idea about the direction you want to go. I've learned a lot from working with other people, but I try not to get involved in too many other projects, because Dark Poem is my priority.

You'll be doing a few live gigs again, the 8th of September in Wommelgem and the 24th of November at the Porta Nigra Festival in Aarschot. Will it just be the 3 of you on stage? And what can we expect?

Sophie: It will be a show with new songs, visuals and performances. Like other Dark Poem gigs, the ritual character is prominent. The aim is still to draw the audience into the magical world of our music.

You also made an excellent clip for Curse of The Forest Nymphs. Did you make it yourself? And can we expect this great track on your next release?

Raya: Kolja, our Master of Visuals, made the video clip. The story for the clip was my idea, and I'm very pleased with the result. I'd love to make another clip in the future, but next time my sister Sophie Drakenvleugels will be the director. It's her turn now. And of course the Curse Of The Forest Nymphs will be on our CD, but in a slightly different version.

24 November 2012

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Dive

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info & tickets: www.portanigra.be

After Party: free entrance to New Wave Party Stadsfeestzaal Aarschot (next to De Klinker)



Absent Music is a private project of Jan Van den Broeke and his "Absent EP" offers refined material of the glorious and elegant eighties: metropolitan minimal wave, minimal synth and other synth-pop tunes with an Avant-Garde feel to them. 33 rounds per minute of sheer rejoicement. 5 songs of a not that distant past, lovingly remixed and re-mastered for your pleasure and amusement only. 'Akahito' features guitars of distinction in perfect harmony with bass, timid beats and sweet vocals and "Walking Back To Happiness" is Laurie Anderson Deluxe, soul treatment par excellence. "The Monkey House" maybe the best song on this EP. A short and hesitant scream for your attention, oh so beautiful! The "Absent EP" ends in style and with a dream: "Le Rève de C.L.". A dream about Wim Mertens? Who will tell? (DPI

AXIOME - Ten Hymns For Sorbetière or How I Learned To Stop Worrying and Love the Freezer (CD)

(Ant-Zen)



Cedrik Fermont and Olivier Moreau are best known for bands like Imminent, Kirdec, Ambre, Tetra Plok. All are electronic and they roam in different territories. Axiome is more club oriented, it'll make you move, especially acid tracks like Brise-Glace, Cryotrope, Mango Turbo and Lawine. Fast and fucked up are Gèle Ou Crèvel and Neige D'azuki. Time to breathe is important so do it while you can. Two songs to fill your lungs with cold polar air, La Solitude and Vriespunt. Still lots of beats but less bass and more idm, like Millimetric. The usual tight production, total lack of dubstep/breakcore, sharp and cold sounds, a good vibe that takes you through the whole album in no time... Pure as ice from thousands of years ago... [CK]

CATHERINE GRAINDORGE - The Secret Of Us All (CD)

(dEPOT214)



Catherine Graindorge is a Belgian violinist, violist, composer and actress. She composes and plays for theatre, dance & cinema. She released her first solo album in april 2012, featuring Hugo Race (Hugo Race and the true spirit, Sepiatone, Dirtmusic...) and Marc Huyghens (Venus, Joy). The classical touch is really loved by those who know what we are talking about. Most of the songs are soundscapes or moodswings and feel very tense. On some songs a man is softly singing and gives the song an almost spooky sound. 'Extreme Lengths' and 'Le Do' are for this reason among my favourite ones. 'Air' is just as the title: feels like floating and a bit more heavenly voice or ethereal. It's just a shame that you can't get more info about this lovely project from the booklet. [FWM]

CRUISE [CTRL] - ... Are Not What They Seem (CD)

(Self Released)



CRUISE [CTRL] is at the frontier between techno/trance and minimal darkwave electronica. With this new album, released on the Americal label Signifier, they are evolving towards a more drone, industrial oriented electronica, while keeping the same minimalistic approach. The tracks are less danceable but on the other hand they have more tension. The analog synth sounds are heavily transformed by all sorts of effects and the atmosphere is utterly hypnotic, even claustrophobic. In the heart of a circle of 12 sycamores", eg, leads you in an industrial nightmare with distorted sounds of circular saws." (In hell) Everything is fine", with its pounding drum pattern, huge synth bass riff and droning sounds, provides the ideal background for Dirk Ivens' distorted vocals. [PB]

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UNDERGROUND WAVE PRESENTS



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DJ AIME LE CHEVALIER (Walhalla Records) DJ CERRONE

Playing NewWave, PostPunk, ColdWave, MinimalSynth and other DarkGrooves from the Underground



Thank you for this interview! First of all, why this name "The Breath of Life"?

ID: I chose this name a long time ago because music appeared to me like a wonderful way of expression and freedom where I could get some energy to survive in my difficult times.

For those who don't know you, how would you describe the band and its music?

ID: This is indeed a difficult question. I would say dark melodic alternative rock music with nice touches of violin and heavenly voices. Ha Ha, not easy!

You are releasing your 7th studio album, "Whispering Fields". What evolution does this album represent in your career?

DC:To me, the incorporation of Marc is a capital point in the evolution of The Breath Of Life. We needed a drummer. It makes the music sound more powerful, instinctive and above all : more alive!

This album includes a series of great songs, how was the creative process to elaborate the songs?

ID: In the creative process, I just use my own language to built up the melody then I put some words on it. And yes, some ghosts come and say hello while I'm writing down the lyrics.

"The Dark Side" is probably the most immediately accessible track on the album, a perfect gothic rock hit. How was the song elaborated?

DC: Giovanni (keyboardist and violinist) made a nice synth tune and we all jammed on it ... In 2 rehearsals, we knew that we had a strong song.

"Sanctum" is my favourite song. The chorus makes me think of Kate Bush and it's a compliment, do you agree?

ID: It is a great compliment. Once again, you are not the only one who finds some similarities with this angel. I'm far from knowing her work very well but she has such a beautiful voice.

You revisited your biggest hit, "Nasty Cloud" with two versions, one complete with all instruments and one acoustic. How did this idea come about?

ID: For different reasons. The main one was like giving a gift to our long lasting fans. Then «Nasty Cloud» is probably one of the most played TBOL songs. It was recorded in 1993. So we thought that about 20 years later it could be interesting to record it again with the new technology and Marc playing a real drum. The acoustic version is a way of sharing a bit of the acoustic project we had a few years ago. In my opinion those two versions have their proper vibes and potential. It was a real pleasure to record them again.

Is it difficult for a Belgian band to achieve international success?

DC: It depends on your definition of international success. We don't play in big stadiums in front of thousands people (except for the big «goth festivals» like Mera Luna,...) but we can play with an audience, on average, of one or two hundred people ... And it happens everywhere in Europe. It's a nice and solid fan base. Only time made this possible. The band exists since 25 years and has been touring so much. To me, that's the main reason. It creates the link between the listeners and the band. We are not frightened to drive 3000 kilometers to play in Rome and go back home the morning after the gig.

What are your plans for the future? Any tour in the pipeline?

ID: We have a tour at the end of October in a few towns in Europe. We will be playing at the BIM fest in Antwerpen in December. Some festivals are also booked in 2013.

Thank you very much for this interview and see you at the BIM Festival!

THE PLUTO HESTIVAL

With a line up including Sonar, Architect and For Greater Good, to name but a few, the 5th edition of the Belgian Audio Visual Arts Festival, 'PLUTO', promises to challenge, assault and soothe all of our senses through a variety of visual art mediums. Running for four days, 24 – 27 October, we thought it was time to catch up with the organisers and find out more.

What first attracted you to Abstract Kinetic Art and where did the idea of creating an Audio Visual Arts Festival spring from?

On a personal note, I started making electronic music when I was twelve. Even then, me and my friends were always thinking of adding visual elements to our music, which led me to study visual arts at the age of 18. While studying, I focussed on participatory and interactive sound installations, which I continue to do today, I eventually started my PhD in 2008, which is about re-thinking interactivity in the arts. Soon the question came to curate the second edition of PLUTO, together with Tim De Vis. Back then, we had an enormous warehouse that we could use as an exhibition space, so the festival was more about (interactive) installations then audiovisual performance art. Nijdrop, with its long tradition as an innovative music club, was curator for the music part, with us doing the media part. The Nijdrop's move to its new location, forced us to re-think how we could make the best use of the space and means. For two years, we kept on combining novel electronic music with installations, but never were quite satisfied with the end result, even though we had great art and music. This year's edition definitely marks a turning point, in which we chose to combine the arts with the music, focussing everything towards the stage. We felt this was a natural next step for PLUTO, with a total integration of art and entertainment (without thinking one is less than the other).

You see this festival as a vehicle for people to interact with visual arts in new and dynamic ways and to consolidate that view; you've even lined up a serious of workshops. How did that idea come about and how do you select the artists?

We, Nijdrop, Provincie Vlaams-Brabant and I, are firm believers that art should live among the people. Closing the gap between artists and public is one of the main focuses of participatory and interactive art since its early days in the avantagrde. It is only natural that in order to do so, you need to allow the audience a glimpse of what is going on, on stage or in art works. Providing workshops with the artists is much more exiting than reading a book about an artist, so we asked some of the artists if they were interested. We also hope that the workshops aid people in enhancing their art or even start something completely new, which we would gladly consider for next year's PLUTO festival. So it's up to you to subscribe for the workshops.

The line-up is an eclectic mix. With such diversity, how do you know when an artist is right for the Pluto Festival?

We launched an Open Call some months back to invite people to submit there work for the festival. There is a set of basic rules; it needs to be relevant, innovative and audio visual. This can be just about anything; we simply ask the artists to explain us why their work fits the festival. If they make a valid point, they are in the running. From that point, we start fitting the program together, adding a few artists we have on our wish list too.

You encourage musicians who perhaps don't usually use Visual Art in their shows to embrace this media. How receptive are they? Do musicians from specific genres assimilate better than others and do these collaborations continue?

First of, live music is visual art, artists use their body and instruments as mediator for their intentions. However, it is sometimes difficult to relate to that, especially with laptop based music performances. The inclusion of visual art can make the artists intentions more apparent, again bringing artists and public closer to each other. We never had any artist that was not excited about this, but of course some are more enthusiastic about it than others. I don't feel like it has anything to do with genre, but people with a more experimental background will surely be more receptive about it. In past years there are a lot of PLUTO-artists that continue to inspire each other's work, and hopefully their collaboration also lights a spark in the audience.

Introducing 'new-comers' to new art forms is not a new idea and the stereotype of art (in any form) as being 'high-brow' still exists. How is the Pluto Festival challenging that stereotype?

By disguising it as entertainment, because good art should be entertaining too. We want to introduce art in a way that people have an immediate response to it, and as such we keep our festival away from the 'high-brow' notion. This doesn't make it easier for us though, since convincing people to come and see unknown acts isn't that straightforward. People often mistake us for a music festival, but we don't have that many famous 'musical acts', people who think we are an art festival wonder why it's till 5 in the morning, which is very a-typical for exhibitions. PLUTO is at the crossroads, trying to build this awareness for audiovisual art. but of course we need you to help us with this.





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DEATHCAMP PROJECT - Well-Known Pleasures (CD)

(Alchera Visions)



A short message from a huge fan ... "Well-Known Pleasures" (2008) is perhaps not as refined as "Painthings" (2011), but it certainly is a worthy messenger of great things to come and a terabyte of MEGA-fun! Polished Sisters of Mercy are obscenely scattered all over the dance floor. From Deathrock dusk till Gothic dawn and beyond, joyful fields of sonic entertainment are burning for your amusement only. "Well-Known Pleasures" is the first Deathcamp Project-album and already bears witness to the massive talent of the Polish duo Void and Betrayal. Go forth, black souls, and spread the word! To love and cherish ... [DP]

EMILIE AUTUMN - Fight Like A Girl (CD)

(Traitor Records)



Beautiful, bizarre, first class cabaret super seducing girl and violinist extraordinaire. I loved the single 'Fight Like A Girl' from the start and still don't know why Lady Gaga is more popular than Emilie Autumn. Time for Tea' is another great song. On 'I Don't Understand' and 'We Want Them Young' you'll hear why cabaret is really her thing: telling a real story whilst walking around and bringing it with her heart. Bitter sweet is the least you can say about 'Goodnight, Sweet Ladies' (on which I can hear some Breath of Life singino). IFVMI

EMPUSAE - Symbiosis (CD)

(Ant-Zen)



Merely changing labels was nt enough for Nicolas Van Meirhaeghe, his new album sees more collaborations then he has ever done. First song "One Of The Same" is with both ORE singers, a style I'm not exactly a fan of. The dark whispers and soprano voices of Arcana add that gothic, neoclassical touch to "Deceivious Water." Forget about intimacy because next in line is In Slaughter Natives! Frightening whispers and a slow build-up of pitchblack tribal ambient makes your reviewer very happy! I was worried when I heard the first song, but Empusae can still make anyone tremble. Maybe it's not as cohesive as "Error 404", but it's a worthy experiment from Empusae. Still His usual standard of quality. I wasn't really worried you know...[CK]

LUST FOR YOUTH - Growing Seeds (CD)

(Other Voices Records)



Lust For Youth is a boy-girl duo from Göteborg, Sweden and very strongly inluenced by the 80's. They make dark-wave synth noise (which can be classified as industrial). Still so much retro and so less quality. Why make it sound like this when you can do on much better. Even after listening endlessly (at least it feels like this) I can't think of something positive. There is so much more and better. Try to improve next time? Maybe I can call 'Champagne' their best song... [FVM]

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First of all, which sane musicians on this earth would decide to call their band 'Blancmange'? Please tell us why?

It was either 'Blancmange' or 'A Pint Of Curry'. We were called 'The Blancmange' originally, but we dropped the 'The' when the record company asked if we'd consider changing our name. So that was our compromise! We didn't want to waste energy thinking of a name. With hindsight, it may have been a good idea to give it a little more thinking time!

Can we say re-entered the music world quite successful with your 'comeback' album Blanc Burn? Of course I'm speaking from a fan side position but are you happy with the results and did you expect this be like this?

Re-formed! Yes, happy to have got the music together and released. Some very nice reaction too, sales are a tad different these days. The album is a bit like a calling card in some ways.



I read on your website that you made this album on your terms, can we conclude that your former releases where time by time directed by the labels? And how did that feel at that time?

It was made on our terms, in terms of being totally self financed. Neither our recent or past works were directed nor influenced by a record label.

I guess, since you have experienced the high days of music business in the 80's, I'm sure you too must have been a bit disappointed about how relative success' has become these days?

I don't spend time thinking about that success as you mention is relative but not relevant to me.

I still remember the moment of finding a Blancmange 7" picture disc on a London outskirt flee market as if it was yesterday ... although today more than 25 years ago ... Did you ever had such a discovery/moment you still remember? And which record or item was it?

Not with vinyl. I did get very excitable on finding a map of Bhutan along time ago.

What kind of music/bands did you listen too when you started Blancmange?

This Heat, Pere Ubu, Eno, Kraftwerk, Fats Waller, Capt Beefheart, Chic, Velvet Underground, Roxy music, Joy Division, Abba, Durutti Column, etc...

What music/band are you listening to today?

Mathew Dear, The Lairs, James Yuill, Luke Abbot, Hot Chip, Kraftwerk, Actress, Chic, Digitalism, High Places, Fats Waller, Soft Metals, Claps, Abba, Metronomy, Darkstar, etc...

One of many the characteristics of your music, that not have changed since the beginning of Blancmange are the Arabic like keyboard themes that tend to sweep through some of your best songs?

Where does this twist come from, is it just a coincidence or am I hearing things? :)

We always had an interest in music and noises from around the globe. The first time the arabic infuence appeared though was on living on the ceiling. That came about because I made a mistake playing the melody line (we recorded all our rehearsals) so we checked the tape back and agreed the mistake was better than the intended melody!

Can you tell us more about the 'Starfucker' you sing about on you last album? What did he do to get you friendly guys so upset that make a song about him? Even with distorted vocals!!??

LOL, It just a song with a lyrical ideas taken from everyday observations, I needed to get it out of my system and into someone elses.

You just released (another) best of album, what are the future plans after this?

It's the only Blancmange compilation we've ever been involved with! As for future plans, hmmm, I don't imagine we'll be touring it! There's 34 songs on it!!!!

Soon we will get see you on BIMFEST 2012, what can people expect to see/hear?

We look forward to it! They can expect songs old and new and maybe an Abba track too! Oh, and of course we'll have our visual images, in front of which I will make strange shapes.

Peter MASTBOOMS photo © Marquis(pi)X

PARADE GROUND - A Room With a View (CASSETTE)

(Other Voices Records)



PARADE GROUND aka the two brothers Pierre and Jean-Marc PAULY started performing live in 1981. You can say that they were pioneers of Cold Wave and Electronic Body Music. They worked together with Front 242 and in return Patrick Codenys helped them with the production work." A Room With A View" is old-school (the original is from 1988) and fans of that genre will love it! If you are expecting a newer version then you'd better stay out. Everything is more or less the same as in the 80's (even the sound). Green File' is, for sure, one of my favourite tracks, love the energy, just as the main title song (love the opening of the song). [FVM]

ROBERT HOOD - Motor: Nighttime World 3 (CD)

(EPM)



RH opens with an impressive glitchy atmospheric track, where the groove slowly fills up the spectrum that is occupied by an eery melody & sci-fi stabs, which immerses you in the minimal techno world that RH presents. The album continues with lush reverbs setting the tone, leaving ample room for bleeps, stabs and TB-303 reminiscent sequences. Glitchy, funky patterns keep the listening experience interesting and diverse. From string-driven glitch, further explorations bring you in a universe of sound. Laid back beats and ethnic percussion complete the album and prove RH's talent to surgically compose his world of sound, keeping it interesting and making sure you'll have this album on heavy rotation. [PCI

THE BREATH OF LIFE - Whispering Fields (CD)

(Danse Macabre)



The Breath Of Life, the well-known Belgian darkwave band led by the heavenly voice of Isabelle Dekeyser, is back with a 7th album. The music is a subtle and magical balance between gothic rock guitars, ethereal voices, delicate synths and brilliant violins. The Dark Side" is a very catchy song, with a well crafted harmonies, reminiscent of The Eden House and The Mission UK. In "Holy Shrine", Isabelle's voice is mysterious and haunting, like a whispering Kate Bush on glittering guitars. "Sanctum" has oriental touches and a gipsy violin; then the song unfolds into a divine chorus. As bonus, two new versions of "Nasty Clouds", the 1994 hit. A fantastic CD, with great compositions and a remarkable musical mastery, [PB]

ULTRAVOX - Brilliant (CD)

(EMI)



"Brilliant" is Ultravox first album since...1986! On this album, you will find the '79-'86 lineup with Midge Ure, Billy Currie, Warren Cann and Chris Cross. The 12 new songs fit perfectly in the typical Ultravox style of this period, with a huge sound, piano riffs played in octaves, high-pitched vocals, sophisticated harmonies and majestic choruses. The first three songs, "Live", "Flow" and "Brilliant" form a very strong start with their skyscraping anthemry and pulsing synth lines. "Change", "Remembering" and "One" show the band's ability to create touching romantic ballads. "Lie" and "Satellite" are also potential radio hits and "Contact", a poignant ballad, featuring Currie's famous violin. A great album, with well crafted and very efficient songs! Don't miss them at the Trix on October 11th! [PB]

www.peek-a-boo-magazine.be

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SIMI NAI-I

When your manager presented me your album '5' earlier this year, I have to be honest, I'd never heard of Simi Nah as a band before... The name did ring a bell because I used to be a Lords Of Acid/Praga Khan 'follower' from their early existence... Why did you decide to start your own project?

I used to be bass player with Praga Khan, and this since 1998. I always had solo projects, what I mean with "solo" is actually in "duo" with my partner in crime Kenny. Our first project together was "COMA" in 1997, and its only in 2003 that I decided to start my own. We just reverse the roles; in Coma, Kenny fronts and I play the bass, in "Simi Nah", I sing and Kenny does the rest! Simi Nah" is a perfect way for me to express all kinds of emotions, something impossible when I play with other bands.

One of the songs on your new album is called 'R&B (Rubis & Bikini)' that luckily enough doesn't sound like R&B but a nice danceable poppy electro-clash tune. Still the video

looks, at first glance, like a real R&B music video... I guess you wanted to make a statement with this song?

R&B is of course a parody to R&B attitude! Rubis means ruby's in English, it is just a funny way to describe those girls who are dancing half naked on R&B music, covered by jewellery and only wearing Bikinis!!! :-D

The whole concept of our new album is actually a "clin d'oeil" to the "new stars generation", fashion, etc...With a fine touch of respect for Coco Chanel of course, who I admire! The video of R&B is supposed to look like a real R&B music video...I like to confuse people, but when you have a good look at it, you will see it's just a joke!;-)

You are also interested in art and fashion, do you (still) have ambitions in those directions or do you try/plan to combine them all in Simi Nah, the band?

Now that I explained all this above, I suppose you understand that I am not into modern fashion, the one that tells you what to wear, how and when. I like fashion as it used to be, the time of Coco Chanel for example, but our materialistic system made an industry out of art and fashion, I find it less attractive! I still design unique models for people, but I have no intention to get commercial in that direction. I prefer to use the emotions in my music.

Judging by the pictures on your website you've gone through a lot of transformations since your musical career started... From a pitch black dressed pale make-up Gothic Queen into an in latex strapped dominatrix and today ... a classy Egyptian Cleopatra look? Do these transformations also represent a certain time frame and lifestyle of your life? Or was it just marketing behind it?

Marketing purpose? No, not my style:) Timeline? Probably! Let's say that mother nature helped me on that one...! Just following my feelings on the moment, I am very lunatic and I like to follow my instincts, the way I look & dress is also a part of it. But I never take it too seriously!!!; ;-)

I personally enjoyed your performance when you supported OMD in Antwerp this summer, although it missed some dB's and some more energy on stage... Where you aware of this and can you promise us you will kick ass on the BIMFEST 2012 stage? What can we expect? Alice?

dB's are unfortunately something we couldn't control from the stage, and that's the risk when you play support act :-(But as I heard, it was louder after 2 songs! (I know nothing, Ed.). Opening for OMD was fun despite the technical issues. BIMFEST is going to be different, a definitely more alternative set, and as you said we going to kick some!! You can expect Alice... on stage, next to me :-D and for the cover "Alice"... let's keep it a surprise for the 15th December!!!

NEW ALBUM SIMI NAH "5" OUT NOW



ALBUM & NEW SINGLE "Requiem pour un chiffon" available through iTunes & our website



When you make music, you have to do it as passionate, as vulnerable, as ardent and as in love as when you made your first single or album. Otherwise it's bullshit...

catholic

Looking at the artwork in the middle of the textbook of your latest cd, "catholic", it seems to me as a clear reference to 1974's Diamond Dogs by David Bowie...

The Diamond Dogs thing, yeah... It is a tribute to that era... When I made the album I assigned a commission to author Patrick McCabe to write a short story (as for the previous album, "Shag Tobacco"). In order to do that, I gave him all the available music and lyrics. When his story was finished, I started thinking about the artwork and this was the first thing that came to mind. At that moment I was also searching for a way to represent my deceased father, a breeder of boxers. I've known this breed for my whole life because of my father. I didn't want to come across too sentimental and therefore I chose an image of a boxer rather than a picture of my father. So I went for the boxer as a sort of guardian of the gates of heaven, triggered by the story "Requiem For The Fallen" by Patrick McCabe.

Don't you think that with the current trend of downloading, i-tunes or illegal, many of such creations are lost?

Not necessarily, because for i-tunes I insisted that the lyrics and artwork could be downloaded as an option as well. It is therefore not lost. But still I like more of the purely physical item. The quality is much better to start with. This Diamond Dogs image (by the way of the hand of the Belgian Guy Peelaert) is also a very real and surreal image. In the 70s you had a book, Rock Dreams, with all those iconic images of musicians and other artists in a surrealist framework. My adaptation of the Diamond Dogs image is my tribute to that branch of the 70s and it is also a form of tongue-in-cheek humor.

Most people to whom I showed the album and who listened to it, found it a rather melancholy and heavy album, but I personally think of it as a actually rather positive album...

It is quite moody and warm, not really a rock album or a loud album. Personally I don't think it is really melancholic...

Except perhaps "Lord I'm Coming", the last song?

That song is pretty... intense... It's more a prayer than a song. It is, in any case, a special track. But I would not call it melancholic. However, it is very personal, being an Irishman. Melancholy is natural for us in Ireland. The album, however, has more to do with learning how to deal with loss and grief than with a certain state of mind. In that sense, I see it certainly as a rather positive album.

On your first 3 solo albums, you have collaborated with Maurice The Man Seezer and then apparently your ways separated. I compare it to David Bowie and Brian Eno, who made Bowie's Berlin trilogy (Low / Heroes / Lodger) together, and then came to the conclusion that it couldn't get better than that, so they decided to split up...

You may see it like that. We have worked together for about 20 years, on my first 3 solo albums and then on several soundtracks. After a while, I got fed up of soundtracks and wanted to focus on new challenges, such as theater and. Maurice Seezer wanted to continue that kind of work, while I felt the call of the stage. So we both went in a different direction without really pronouncing it. It is unfortunate, but necessary to take the next step. Perhaps in the future we will work together again, who knows...

Some time ago you have been to Kosovo with an Irish charity. That must have been a profound experience and I wonder what it has done to you personally, on a deeper level...

Just before my marriage ended. I was becoming a self pitying and selfish arsehole. When I told a friend that my behavior reflected my life being a living hell, she answered me by pointing to a TV show, where a story about the war in Kosovo had just been programmed, and indicating that living over there must be a real hell. Initially I shook it off me and I remained in my self-pity. The next day she called me and I changed my mind and wanted to be there, to do something to help. What it really did to me is that it brought me back on my feet. Wipe yourself together, think of the road that still lies before you and on ot fall into self-pity. There are always people who have to endure more than you and who also want to move forward with a better life. It is a very profound experience walking in a line of people with dead corpses to your left and right, knowing that you can't touch anything because it is full of mines. A corpse that has been there for two weeks doesn't look like in the movies. It's a pretty intense experience that changes you forever. I did it for myself because it helped me to get my own pain in the right perspective. I have also kept distant from PR bullshit and I still don't like to talk about it. I find it sometimes downright cynical when stars generously donate to charity for the eyes of the public and the press. I do not need that kind of attention. I am pleased with the wake up call and life lesson that I've gotten through it.

Did I (or my questions) make you feel old?

No, that's not it. Sometimes I feel like I'm 110 years old and sometimes 15. It's a bit like "The Portrait Of Dorian Grey": sometimes time does not really exist. When you make music, you have to do it as passionate, as vulnerable, as ardent and as in love as when you made your first single or album. Otherwise it's bullshit...

Jan DENOLET - DARK ENTRIES



Can You please shortly introduce the bands Job Karma and 7JK to our readers?

Maciek: JOB KARMA is an audio-visual band formed in 1997 in Wrocław by 3 friends - musicians: Maciek Frett and Aureliusz Pisarzewski and a video artist: Arek Bagiński. The group released 6 albums (in Poland and Italy) and tour regularly in Europe. Our music evolved in those 15 years from dark ambient industrial landscapes to rhythmic structures. But I think the best description of our music is: the movie for the ears.

7JK is a trio, an English vocalist and a violin virtuoso Matt Howden known for the audience as a SIEBEN and a part of Job Karma: Aureliusz and Maciek. We released our studio album "Anthems Flesh" in May 2012. The music is a mix of looping violin and warm vocals with electronics and an industrial edge

What is the main difference between the 2 projects and what are the similarities?

Aureliusz: The main difference is the fact that 7JK is the new project and the result of the cooperation of two bands that exists on the scene from many years. Job karma has been found 15 years ago and has its formed style and message. When you consider the musical sources it is more electronic project with visuals integrated. In 7JK we mixed using live instruments with electronics, programming and Matt's vocals. From the artistic point of view some people may look in 7JK for the musical synthesis of these two different projects but I guess it is the resultant of two different attitudes of creation and brings new quality and musical value. This is what we intend to do.

How saw the collaboration with Matt Howden (of Sieben fame) the light of the day, and what is the main goal for this band? Would you still consider 7KJ as an industrial concept and how do you combine two different musical directions as neoclassical en post industrial music?

A: We know with Matt from many years. Our friendship begun in 2004 when he appeared with Sieben and HaWthorn concerts on Wroclaw Industrial Festival. In 2005 we toured together in Poland. We started to play live all together on some Siebens and JKs tracks since then and finally came to the idea that we could record some EP material. After correspondent exchanging of the music ideas, we all found some deeper idea and pleasure of working on it. His live instrumentation with our electronics showed different dimension. The ideas spread out quickly and soon we had the material for the first CD. We all are convinced that the "Anthems Flesh" is just the first step. We don't consider 7JK as industrial concept. I think now Job Karma isn't strictly industrial too. Too many musical and live influences worked for it through all these years. What is common for both projects is melancholy and emotional concepts for the music. The musical tools has the secondary meaning. Also good relationship and understanding between all of us are the necessary values for creating and making music. That would be the foundations of 7JK.

Visuals seem to be very important in the Job Karma project, do you so music and visuals as a whole, enforcing each other a therefore as an art concept? In other words can the music of Job Karma have the same, intense effect without the visuals?

A: Job Karma is an audio-visual project in general and I hope our live shows will convince you about. All the music and videos are not accidentally arranged. One is the result of the other. It shows common story of the state of contemporary civilization issues on many activity fields. However we are not strictly limited by this idea and all our releases are just music tracks. Anyone can project his own pictures for it. We distinguish these two kinds of perception and I hope both ways gives different respond.

What may the audience expect from Job Karma and 7JK on the Bimfest festival? Which bands do you want to watch yourself?

M: Job Karma will present tracks from the last 3 albums and of course movies and animations so it will be a truly "dark movie for the ears." TIK will perform material from our debut album "Anthems Flesh" so You will have a chance to see what happens when the neofolk meets postindustrial electronic:). And to be perfectly honest with You - I want to see all bands. There were few bands I didn't know before but I watched them on Youtube and they seem to be great. The rest is known for me and I like them very much.









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AGENT SIDE GRADER





How would you describe you band, for the people who don't know you?

KE: We're an orchestra making dark electronic music with analog equipment. It's really important when you realize that analog equipment can fail you and adds the possibility of chaos, on stage and in studio, when computers don't.

Did you already have problems with the equipment?

PF: Some chaos is always possible. We don't limit ourselves to analog. We also play guitars, tape loops, synthesizers but for sure, we enjoy analog equipment both old and new.

KG: Yes analog is not a means in itself, it's more the aspect of the organic feature of analog, that's very important for us.

Sometimes it must be challenging to play sequences live.

KG: Yes, things can fail but it is always the start of something new. We had a sequencer in the early start of Agent Side Grinder and it died just before a gig. So, Johan (Lange) decided to make the sequences all by himself. So this became the new rhythmic synthesizer part of our sound. So you see every time something dies, something new is born.

Your setlist is mainly based on "Hardware" and "Irish Recording tape"?

K6: Yes, with an extra from our first album, "The Voice Of Your Noise", at the end of the set. It's always good to end with a song that has been hanging around with us since the beginning. It's a good disintegration song.

There will be a concert in December in Brussels at the Fantastique. Night. Looking forward to it?

KG: Yeah! We like to play in Belgium. We have played too little there.

PF: It's interesting to play in Belgium because of the historical musical heritage of this country, with EBM and this scene has always been important for me. When I was young, it was Front242. I received a tape with "Geography" when I was 14 years old. Neon Judgement,... I also like everything Dirk Ivens does.

During the concerts, the way Kristoffer sings and moves is amazing. You really get into a trance. Does it come naturally or do you take drugs? (laughs)

KG: No, I've never taken drugs and I've never been drunk on stage. I comes very much naturally. It's a very fast switch. It comes from the fact that I was shy as a child, so putting myself on a stage in front of people was not the first thing I thought of doing. So every time I go up on stage, it's like a transformation. I'm the center of every person's attention in the room, so let's go! The energy and the kick is very strong.

For the singing, I was also thinking about Nick Cave, of course lan Curtis, and Jim Morrisson.

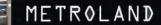
KG: Yes, it's always difficult to compare yourself to someone else but Nick Cave has been a huge influence so I won't deny that. So, if that shines through, I will see it as a compliment. Concerning Ian Curtis, I guess I have the same baritone voice and the same epileptic transformation on stage. I'm not surprised but it has never been an intention to sound like Joy Division. And yeah! Jim Morrisson has been a huge influence!

Any projects for the future?

PF: We have started thinking about the next album, this process takes a long time. We bought a mixing desk for recording demos.

KG: There are also remixes of our songs. It's always nice to see what other people think and do with your music.

Thank you again and see you in Brussels in December!





A few months ago I received 3 tracks in my mailbox. The tracks were from a new project Metroland. Kraftwerkian electronics, vocoder vocals, I loved it immediately. A few months later, with the release of their debut album on Alfa Matrix, it seemed the perfect time to have a talk with the men behind the project: Passenger A and Passenger S:

Hi guys, can you introduce us to Metroland?

Metroland is a conceptual electronic Belgian band, consisting of 2 members, called Passenger S and Passenger A. It is 200% conceptual, because Metroland is not just a name. All the tracks on our album, Mind the Gap, are about metro systems, transport and commuting in general. This concept of course is also to be found in the CD-art, the website etc. We take all kinds of transportation in consideration. The metro was just a logical way to start off.

When did the idea grow to start something else?

We were not really planning to start anything, as such, certainly not back then. In our former project we were continuously experimenting with sounds, samples, ideas and concepts. During these try-outs or happy accidents we found ourselves throwing away tons of ideas and arrangements, even demos were erased from the computer. The main reason was the fact that we set boundaries for ourselves and we were reacting with thoughts like, for instance, "nice melody, but too mellow" or "great baseline, but too techno" and so on. This was causing frustrations, frictions and after two decades we were losing our drive to continue making music all together.

A few years ago we were determined to make something out of an arrangement which we liked a lot (it turned out to be the track m-e-t-r-o). It was not entirely fit for our former project, but it just was too nice to disregard. Like many other arrangements, we put it at rest. But it kept coming back, over and over again, and it could even turn out not be useful and at that points we didn't even know what direction to head for. As we create all tracks in Reason (from "Propellerhead") for quite some time now, we both had the opportunity to mess around, separately. We regularly brought our files together and one day it turned out that we had several arrangements in the same vein. But the name and concept of Metroland came months and months later, after many triggers from the outside.

Your debut album is due to be released on Alfa Matrix, I've listened several times already, a concept album about the Metro. Why did you choose that band name and that concept?

Metroland was a choice as it firstly sounds really nice, secondly it is the name of a remix by Komputer (which happens to be one of our main inspirations and this remix happens to be the number one tune for Passenger S since forever) and thirdly (and this was the crazy part) we could make songs in one theme, metro's & commuting.

But when you listen closer, it's not just about metro in particular. There is a song about travelling, about sitting on a train and simply enjoying the view, about transport for London (t.f.l), but indeed, mainly about metro systems.

My favourite track on the album is without a doubt The Passenger. It's a track that could have been written by Kraftwerk in the year 2025 imho. Also the video clip, made by HC Carbo, is fantastic. How did you come in contact with him?

A nice compliment reading this track could have been written by Kraftwerk. Although we believe the melody is complex, it quite easily gets into the listeners ear. We reckon that if Kraftwerk would have written this, it would sound totally different. The basic ingredients may be the same, we believe that Kraftwerk's attitude of 'less is more' is something that Metroland does not have.

The creation of the video clip was totally by accident. Right after we appeared on the Songs From The Matrix 012 compilation from Alfa Matrix, we found out about a video clip on Youtube. Someone put The Passenger on a looped video of an old playing record. Of course, we were surprised and honoured, I guess. So we put that on our Facebook page, while also saying that it would be cool to have more video's like this. HC Carbo reacted instantly. We provided some pictures and iped's and he turned them into a clip of The Passenger. The result was astonishing!



23.02

06.04

calendar

11.10	ULTRAVOX - BRILLIANT TOUR 2012 @ Trix XL - Antwerp [BE]		
12.10	DERNIÉRE VOLONTÉ, SOLSTORM + MONGOLITO + NEON NOIR @ Magasin 4, BXL [BE]		
12.10	CE N'EST PAS DE LA COUILLE, VOICI LA NEW-WAVE @ The Wax Club, 1000 Brussels [BE]		
13.10	NIGHT OF DARNESS! @ The Steeple, Waregem [BE]		
13.10	VAMPIREPARTY @ Den Aalmoezenier, Antwerpen [BE]		
19.10	SHADOWPLAY WARM-UP @ OJC Kompas [BE] VIGILANTE + NEUROTIC MASS MOVEMENT + ZEITGEIST ZERO		
20.10	CLUB NEW WAVE PARTY - EPISODE 6 @ La Bodega - Brussels [BE]		
20.10	BLACK-OUT FESTIVAL @ Popcentrale, Dordrecht [NL]		
	DEVIANT UK + XMH + ZEITGEIST ZERO + ELEKTRONISCHE MASCHINE + DER KLINKE		
20.10	FADERHEAD - NOISUF-X - EISENFUNK - FGFC 820 - MIREXXX @ Minus One, Ghent [BE]		
20.10	MARQUEECLUB PARTY @ zaal Noorderterras (groundfloor), Antwerp [BE]		
24+25.10	AUDIO VISUAL PLUTO FESTIVAL OPENING NIGHT @ Nijdrop, Opwijk [BE]		
26+27.10	MIRRORHEAD + SYNDROME + YNOJI + KANGDING RAY + LICHTRAUM + VIDEO JACK + FOR GREATER GOOD		
	ARCHITECT +VJ JAGO + SONAR + LAIT2 + ALLO ALLIK + JAGO&PLEO + POMRAD + DOSF + RADICAL G +		
	DRUMS OF DEATH + π IS A LIE + STUFF. + PSY'AVIAH + DAXX + WALLS + INCITE/ + HECO + MASON		
26.10	VAMPIRE FEAST - GOTHIC & ELECTRO SPECIAL! @ Feedback, Aalst [BE]		
26.10	NEW WAVE CLUB NIGHT - THE BOLLOCK BROTHERS, DE BRASSERS & THE ARCH @ Zappa, Antwerp [BE]		
28.10	FIRE + ICE - OSEWOUDT - VURGART @ Club Bizarre, Dentergem [BE]		
31.10	DARK STARS - UNDERGROUND CLUB NIGHT @ Rector, Stalhof, 9000 Gent [BE] HALLOWEEN Edition!!		
31.10	FENIXFIRE @ Club Glamour, Rumst [BE]		
31.10	DROP DEAD FESTIVAL @ CUBE Club Berlin-Neukölln [DE]		
31.10	VAMPIREPARTY HALLOWEEN SPECIAL @ Den Aalmoezenier, Antwerpen [BE]		
31.10	HALLOWEEN TRIPLE TREAT @ CINÉPALACE, Kortrijk [BE] GENETIKS+DARK SHADOWS+POPOI SDIOH		
03.11	WAVE FREQUENCIES, THE THIRD FLIGHT @ De Kleine Hedonist, Antwerp [BE]		
09.11	KAS PRODUCT + :CODES + TETRA PLOK @ Magasin4 - Brussels [BE]		
10.11	FRESH FROM THE GRAVE: UNDEAD @ Café Salto, Ghent [BE]		
16.11	FANGS ON FUR + CHESHIRE CAT (THE BOUNCING) + 1 band tbc @ Club Bizarre, Dentergem [BE] IHEILIGE! TOUR 2012		
17.11	DARKOTHEQUE: Dark Dance Party @ Windows, Brussels [BE]		
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		
24.11	NEW-WAVE CLASSIX PARTY TOP 100 @ Gent, Vooruit (balzaal) [BE]		
30.11	DEATH IN JUNE @ Club Bizarre, Dentergem [BE] IHEILIGE! TOUR 2012		
01.12	DEATH IN JUNE @ Club Bizarre, Dentergem [BE] IHEILIGE! TOUR 2012		
01.12	DARK STARS - UNDERGROUND CLUB NIGHT @ Rector, Stalhof, Ghent [BE]		
01.12	NUIT CYBERCLASH N°10 @ Le Bateau Ivre, Mons [BE] VUDUVOX+WAITING FOR WORDS+PSYCHE		
07.12	ADAM ANT & THE GOOD, THE MAD & THE LOVELY POSSE @ Zappa, Antwerp [BE]		
08.12	FANTASTIQUE.NIGHT XXXVII @ T.A.G. Brussels [BE]		
	AGENT SIDE GRINDER (SWE), SURFER ROSA (F), UNHAPPYBIRTHDAY (D)		
14+15.12	BIMfest2012 @ Trix, Antwerp [BE]		
	TRUE ZEBRA + METROLAND + JOB KARMA + ULTERIOR + THE BREATH OF LIFE + SIMI NAH + NOTHING BUT NOISE +		
	7JK + PORTION CONTROL + THE INVINCIBLE SPIRIT + ICON OF COIL + UNDERVIEWER + BLANCMANGE +		
	TEST DEPARTMENT + PETER HOOK & THE LIGHT		
22.12	BLIZARK: DAATH @ La Bodega, Birminghamstraat 30, Brussels [BE]		
22.12	PLUSWELT Festival X @ Kulturfabrik, Krefeld [DE] MESH + DE/VISION + OBK + MICROCLOCKS + VIC ANSELMO		
29.12	DARK STARS - UNDERGROUND CLUB NIGHT @ Rector, Stalhof, Ghent [BE]		
31.12	DIE LETZTE NACHT XVII @ The Steeple, Holstraat 67, Waregem [BE]		

FANTASTIQUE.NIGHT XXXVIII @ T.A.G. Brussels [BE] bands tbc

HENKE @ Zappa, Antwerp [BE] other bands tbc

