



**KARL
BARTOS**

TEST DEPT:REDUX

THE NEON JUDGEMENT

ORDO ROSARIUS EQUILIBRIO

LEBANON HANOVER + EVI VINE

IMPLANT + CRUISE[CTRL] + SURGYN

CHELSEA WOLFE + CHRISTIAN WOLZ



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

WOOL-E-TOP 10

Best Selling Releases
(April/May/June 2013)



1. **THE KLINIK**
Eat Your Heart Out (CD/LP)
2. **IN DEATH IT ENDS**
Occult Machine (LP+CD)
3. **SHE PAST AWAY**
Belirdi Gece (MLP)
4. **KAS PRODUCT**
Try Out (LP/CD)
5. **SUICIDE COMMANDO**
When Evil Speaks (CD)
6. **VARIOUS ARTISTS**
Circuit D'Actes 3 (LP)
7. **KAS PRODUCT**
By Pass (LP/CD)
8. **PROJECT PITCHFORK**
Black (CD)
9. **BLACKIE**
Morgen Über Uns (LP)
10. **COSMIC HULA RADIATORS**
Cosmic Hula Radiators (MLP)

WOOL-E-TIPS

Various - Circuit D'Actes
Volume 3 LP



(La Forme Lente LFL 8)

The third installation of the Circuit D'Actes series from the Belgian-French label La Forme Lente. In keeping with the spirit of its acclaimed (and now sold out) predecessors, this new release offers a focus on modern acts (2 tracks each) as well as an overview of all things synth-based.

From Position Parallèle (Geoffroy D of Dernière Volonté) and Kline Coma Xero's dark romanticism to the self-described "No future pop" of Illustration Sonore (feat. members of Dolina, Âme de Boue, Jeunesse Fantôme and Froe Char) and Új Látásmód Fúzió /Post-Festum's minimalistic soundscapes or Shiny Black Mater's (former Le Syndicat Electronique) take on 19th century nursery rhyme, every track is striking evidence of the creative forces within the synth wave scene.

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EDITORS - The Weight Of Your Love (CD)

(Pias)



This is one of the few albums I would have bought even if I hadn't had the chance to review it, so for sure I was a happy man. I am a real fan: I bought all the other albums! I love all their faces: the eclectic electro, acoustic and roaring guitars and now this new dimension with strings... To cut a long story short: for me, this is the best Editors' album up to now! 'A Ton of Love' (first single) is already a classic song. Most of the other songs are softer, with strings, choirs, more acoustic. Don't expect the same thing as on the other albums, this is an evolution: you will hate it or love it... For me, this album is pure gold, worth buying! I can't wait to see them on stage! I'm already getting goosebumps! [FvM]

IMPLANT - The Productive Citizen (CD)

(Alfa Matrix)



Is it 'God has an Implant' or is Implant God? The New Implant CD is just so divine! Already the 9th album by a living legend & yes i can say: this is the best so far! There are - once again - great collaborations: guest vocals from LEAETHER STRIP, XMH & KRYSTAL SYSTEM! From the first song 'Lord Knows I Tried (Album Version)', I'm sold; loving the vocals (Claus from Leatherstrip in duo with Len Lemeire) and the well-worked-out sound. It's clear that the sound has - once again - evolved into the right direction. Claus's vocals remind me a bit of J-L (Front 242 and that's not the only time on this album). Another marvelous song is 'C.C.C.P.C.C.T.V. It screams: BOOK me on stage and fast! Implant is here to stay, for sure! [FvM]

AUTODAFEH - Blackout Scenario (CD)

(Scanner)



Starting in 2007, Autodafeh are part of the old school EBM revival. So you can expect some heavy boot stompin' and sweatin' bodies when you hear any of Autodafeh's songs. They take ingredients from Front 242 and Nitzer Ebb, complete with analog sounds. But they also show us a new side with the synthpop dreamsong "The Pain That We Feel". An inconsistent album though, as songs like "Claustrophobia, Bloody Mary and The Shadow" have far fetched lyrics that annoy quickly. There are enough highlights, I love the Nitzer Ebb sound on "Step Up" and "Lessons To Learn". If you like EBM, good beats and catchy melodies with straightforward lyrics, this is the stuff for you. My favorite remains "Hunt For Glory" though... [CK]

RADICAL G - Wasp EP (DOWNLOAD)

(Dancedelic D)



This is an EP in the purest sense. Four tracks, one original version and three remixes. The "original mix" is a nearly eight-minute electro/techno track that seems to have no ending but is driven by a catchy bass line. First remix is the work of Al Ferox. He turns the 'Wasp' song into a darker and harder track, injected with some annoying wasps buzz and added vocals... Super fat track! Ryogo Yamamori, THE Japanese electro/techno revelation of this moment, models it into a sexy downtempo electro / techno track. George Lanham closes this 'Wasp' EP in the hardcore techno way. This is a killer track! In a straightforward techno set, I would spin this mix, for all other occasions I would put the Al Ferox version on. [BG]




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THE NEON JUDGEMENT



With a gig at the Brussels Summer Festival and a cover album in the pipeline, we thought it was a good idea to have a little talk with one of the most influential Belgian bands of all time, THE NEON JUDGEMENT. We grabbed Dirk Da Davo by the shirt and this is what he had to say.

Welcome Dirk. The album, We Never Said You're No Good (Live Sessions 1984) was just released in December. What are the reactions so far?

Well, we both like the recordings very much. The sound is very satisfying. The recordings were originally made in 1984. It was Dirk Ivens who showed up with these recordings and made the request to release the recordings on vinyl. I guess all the songs on the album had the reactions when they were originally released on CD or vinyl at that time. Nostalgic power stuff for the nostalgics amongst our fans!

Are there more Live Sessions lying in THE NEON JUDGEMENT vault? Live recordings from the Horny As Hell or the Blood And Thunder tour, for instance?

There are still live recordings, I believe. But we don't make a job out of listening to them again and again. They are 'filed' somewhere and ready to be discovered at the right time.

And you're already working on a new album, an album full of covers to be exact. You already made several covers in the past (Who Do You Love? (Bo Diddley), Wandrin' Star (Lee Marvin), This Strange Effect (Dave Berry) to name but a few). Will they be on the album as well, or will it be new covers? And which covers will there be or is that a surprise?

We are working on a cover song project, yes. Most of the recordings will be new. I think we will only choose 2 old cover tracks for the project, and maybe a few new THE NEON JUDGEMENT tracks also. But there's still a long way to go to finalize this project. We might pencil in a release date, 2004 would be the earliest. But the track list we will keep a secret. We are not in a hurry and we don't want to tell too much too soon ;-)

The latest album Smack is, in the meantime, already 4 years old. Are there any plans for a completely new NEON JUDGEMENT album?

Not really, no. We are working on the project that I explained here above. A mix of things; new & old.

The last couple of years you've been performing live regularly again. Is it more fun than in the 80's?

I'm sorry, but for at least the last 14 years we've played concerts very regularly. 1999 is the only year since the beginning of our career that we didn't do any concert. It was the year that I started my label Dancedelic D. In 30 years, everything has changed a lot. The 80's were more fun. There are too many rules and regulations in concert venues now. You shall NOT smoke! You shall NOT drink! And the worst: you shall NOT play loud music!

This last one I really hate. I believe that in a democracy people should have the freedom of choice to go to a loud concert or not. You can make rules and regulations much more constructive, for instance, inform people beforehand that a band plays loud. Then you can put ear gear for free at the entrance of the venue. But forcing an artist to play at a certain dB level, it's like limiting the artistic freedom and his voice. It's almost the return of a new kind of fascism. I know what my performance needs. Politicians should not tell me. Everything has become so artificial nowadays...

A NEON JUDGEMENT gig is always a fun trip through nostalgia-land. And of course people wanna hear Chinese Black, Tomorrow In The Papers or Miss Brown. But I think it would be fun to make a setlist with lesser known, but yet great, NEON JUDGEMENT tracks such as Alaska Highway, Games Of love, Here She Comes, I'm Half, Baby's On Fire, Facing Pictures and yes, why not Are You Real? Or would that annoy the audience, you think?

We are THE NEON JUDGEMENT and our audience has an expectation of the track list when they come to our concert. When you have released such a quantity of albums as we have, it is hard to choose. Of course it would be interesting to play such an alternative set live. But it might also disappoint a few. So we do our best to reach everyone. By playing Voodoo Nipplefield, The Machine and Schizofrenic Freddy live during our Docuvision tour in 2010, I think we fulfilled some of those needs. We didn't perform these songs live for many years.

Are there NEON JUDGEMENT tracks that you would have loved to play live, but for some reason didn't work?

No, not really that I can think about at this moment.


You have performed all around the world, probably at the weirdest places. What was the weirdest of all and why?

I'm afraid we did so many concerts (in weird places) that this is hard to tell :-). Arnoz, the punk cafe in Leuven where we played our first live concerts was a weird place! And we had permission to perform loud AND weird music there!

Thank you for your answers Dirk and all the best with all your projects !

Jurgen Vanvlasselaer
photo © Marquis(pi)X

IMPLANT



IMPLANT has a new CD out, along with a new video. So, it was time to get back to mastermind Len Lemeire, whom I caught in between his more than 1.000 activities ...

First of all, from where did the idea for the perfect productive citizen come from?

The productive citizen can be seen as a concept: a representation of the standards we are forced to live up to in society. The system became very focused on productivity over the last decade. We live in strange economic times, where people can make money by investing against a currency. Where people have to invest their savings to help banks overcome wrong investments. We have to keep increasing the output. We should all be productive citizens, keep the system turning, no questions asked. But I ask you, should we produce more e-mails or more positive emotions?

You have put a lot of effort in the lyrics, why this urge? It's also nice to know that you learned something about it from J-L from the Crash32 project ...

Indeed, some of the lyrics are way more worked out than what I am used to doing for Implant. On a lot of the previous albums, I worked around repetitive vocals. I tried to set a mood by repeating blunt statements. This time we spent a lot of time trying to tell little stories in each song. We really worked on a chorus / refrain structure. And I think we really have something to say this time.

The cool thing about Implant is the new people popping in. How did you manage to get them in for the new album?

This is where I should say it is all a master plan. But it never is. I was stuck when writing, lord knows I tried, but I couldn't find the lyrics nor did the pace of the song work for me. I did have the 'down, down, down ...' I was listening to Leaether Strip when I realized that Claus might be perfect for that track. So I asked Claus. Claus is one of those people that really became a friend after various backstage talks. And what he came up with was so good! With Bonnie, I wanted to do something

about Chernobyl and if possible in French (don't ask me why, I just had this wild idea). So we asked Bonnie to try something on a track. When we got the vocals back, we loved it so much that we deleted the track and started writing a new song around the vocals. The original was a rock track, now it's dance. Isa was a very natural thing to do. Both tracks were finished, but needed a female vocalist. I'm currently working on the new XMH production. So Isa was kind of the first girl that came to the studio when we needed a girl.

'C.C.C.P.C.C.T.V.' is one of the songs that I definitely want to know more about, especially the deeper meaning of the title. Can you also tell something about the video on the video, how did that happen and with whom did you work on it?

C.C.C.P.: Union of Soviet Socialist Republics

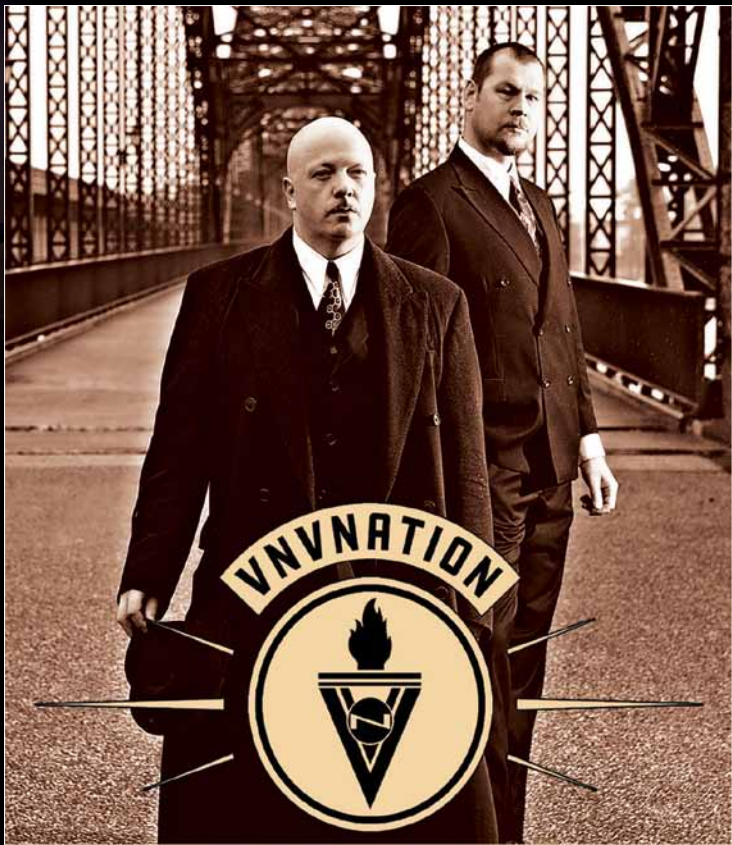
C.C.T.V.: Closed-circuit television

It's a little story on paranoia, about a guy who can't escape Russian security cameras. For the video we used a 12 screen slip screen of real CCTV footage. It is a subliminal message. The idea is that you have to watch the video 12 times to see it all. After 12 times, the song should be stuck in your head, and you will go buy the album. Keep in mind, this is the first video I ever did myself, and we are planning to do a few more. For a first video, I think it's not that bad.

What do you think of 'The City' being compared to Fad Gadget? Was it on purpose? I really loved that song, somehow it sounds so sexy and groovy ...

'The city' will be the next single. We started working on a video for this one. I think I know what you mean by comparing this to Fad Gadget. It must be this wavy-synth that holds the refrain that makes you think of the good old 80's. It's nice you hear Fad Gadget in this one, always been a big fan. Was it on purpose? Not sure, we did want to go for that 80's feeling, but we never said "hey, let's try and sound like Fad Gadget".

Filip VAN MUYLEM
photo © Marquis(pi)X



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TEST DEPT: REDUX

Hello, can you introduce Test Dept. to young new wave/industrial fans, some of whom weren't even born in the good old eighties?

Test Dept was born out of the crumbling industrial wastelands of the South East London docklands area in the early 1980's. Utilising scrap metal and other objects taken from abandoned factories and scrapyards as instruments and merging these with electronic sound generation and visual representation we began to create a vibrant, energetic and passionate rhythmic based music informed by and reflecting the societal breakdown we saw happening around us. This became more politically charged with the onset of the Falklands War and the 1984 miner's strike. Always looking to experiment and develop in new ways, Test Dept developed the Ministry of Power as a vehicle to create varied larger-scale performances and collaborations with artists, organisations and individuals from the artistic, political and social spheres.

For Test Dept politics were very important. To what degree can we state that ideology/politics were as important (or more important?) than the music itself?

At certain points in people's lives, events occur that politicise them and when these happen there is usually no turning back. Such occurrences are the seeds of revolutionary change and so you pick up the baton and run with it as far as you can. The political climate in the 80s created a polarised situation which forced us to react against what was happening in our communities and also on a global scale. What began then continues today and is ever more visible with a mass media, which cuts both ways. We are now seeing a repeat of these patterns with people being pushed downwards and the ever-widening gap between the top and bottom of society.

My favorite song title of all time was this one from "A Good Night Out": "Long Live British Democracy Which Flourishes And Is Constantly Perfected Under

The Immaculate Guidance Of The Great, Honourable, Generous And Correct Margaret Hilda Thatcher. She Is The Blue Sky In The Hearts Of All Nations. Our People Pay Homage And Bow In Deep Respect And Gratitude To Her. The Milk Of Human Kindness." Sarcasm and irony was part of the game, wasn't it?

Whilst always approaching material with a serious agenda, irony and humour were never far from the surface, evident in song titles such as the one mentioned. This could also be seen in some of our sound and sample choices, voice and speech cut-ups and occasionally in the visual images projected as a backdrop to the live shows. It was, however, often overlooked or missed by commentators at the time.

Can you tell the story of the album "Shoulder To Shoulder" with the South Wales Striking Miners Choir and also tell a little bit about the social struggle?

We performed a benefit for the Miners during the strike and were instrumental in bringing performers together to create the SWSMC we performed together and made the recordings to raise funds for the strikers who were on strike for a year and suffered great hardship as well as police brutality and victimisation. 30 years later there is a push to publish the truth and expose what went on in that time with the head of police operations at the time already being investigated for the police's cover up in the Hillsborough disaster. Watch this space. The in-depth detail of these times will be published in the TD book 'Total State Machine'.

Where did you find your musical influences? Krautrock?

Musical influences were varied and different for each individual member of the original group. Certainly the energy and anti-establishment elements of Punk; the sonic experimentation of Dub Reggae; the electronic and noise experiments of late 70s outfits like Throbbing Gristle, Cabaret Voltaire and the late 70s/Early 80s electronica of bands such as Sprung Aus Den Wolken;

the live energy and genre mashing of The Pop Group and the rhythmic explorations of A Certain Ratio. Zev too was an influence. We were also influenced by various indigenous and classical musics. These are just a few. Our location and surroundings also influenced our sound, beyond the obvious metal bashing element.

As an outsider, I can see some parallels between old Test Dept in the UK and old Einstürzende Neubauten in Germany, e.g., the use of scrap metal. Was this coincidence? Did you know these guys?

We developed our own aesthetic independently as a rhythmic based group without rock trappings. We were aware of EN and first met them in Berlin at Blixas club Risiko. We later shared the same record label and FM Einheit worked with us on the track Cold Witness for our first album Beating the Retreat.

In the UK there was some sort of club or society around Genesis P. Orridge and his Temple ov Psychick

Youth with members of Throbbing Gristle/Psychic TV, Coil, Current 93, Nurse With Wound etc. What was the relation of Test Dept towards these guys? Did you know them? Were they friends? Was there some sort of industrial scene or was it more splintered with Test Dept doing their own thing independent from the rest?

We knew PTV from our time with Some Bizarre label and whilst respecting their transgressive work with the likes of William Burroughs and Brian Gyson we were never that close. Genesis P did produce a track Sweet Sedation on BTR which we have recently put through the sonic mixer. We were more overtly political and had our own agenda. With the Temple ov Psychick Youth, we were very wary of any kind of ideological grouping, be it political parties, cults or whatever. There was an industrial scene of sorts, but it was somewhat fractured, and sometimes tended towards the competitive and egotistical.

A last message?

Earplugs will not be provided!

Henk VERECKEN
live photo © Marquis(pi)X





LEBANON HANOVER

Lebanon Hanover is one of the most promising bands on the minimal wave scene. They have developed a cult following thanks to their gloomy cold-wave music, reminiscent of Siouxsie, Cure, Bauhaus or Xmal Deutschland. The band is composed of a couple: Larissa Iceglass, originally from Switzerland, on vocals, guitars and synths and William Maybelline, from England, on vocals, bass and synths. They take their dark girl/boy vocals, razor sharp guitars and brooding bass-lines to create some sort of synthetic apocalyptic pop. Larissa and William agreed to a short interview backstage after their show at the REWIND Fest 2013 in Ghent.

Let's start with the name of your band: where does it come from?

L: It's a place in Vermont, in North America and it's very aesthetic. It doesn't sound English, or German, or anything. We didn't want to have a name like "The Something", or "Die Something" in German, so we took this, because it sounds like no other name.

But looking back, it makes sense, because a lot of songs are a mix between English and German...

L: Exactly, and between the two of us, I spoke English with him and he started to speak German, so it was a kind of fusion.

You told me that the first time you did some music together, it was like an explosion. Can you tell more?

L: We both had solo projects and when we met, we composed 4 or 5 songs for the first album in just one week. We had this strong energy and connection. I came to visit him in England, near Newcastle. It was a little shocking because it's such an uncultivated and lifeless place. I didn't want to leave the house anymore. We just recorded songs and did nothing else.

Which song was the first one you recorded?

L: "Die World", and then "Einhorn" and "Totally Tot", they were all made in two or three days. We also made the video of "Tot" that same week. We always do our own videos so we can choose the images and the art concept. Anyone can do videos like that.

W: It's DIY... And I think this sort of videos can live a lot. They can have a lot of life, in comparison with Hollywood videos, which are so clean and precise.

L: Feelings are more important than production. That's why I like the music from the 40s, 50s, 60s and 70s. There is so much warmth in it. From 80 onward, it's no longer interesting for me: it's too many high-pitched frequencies, hard to bear. My ears are used to old music, so I can't really listen to new music now.

And do you compose together or on your own?

W: It's a mix. One of us prepares a riff, for instance. Then the next one works on the riff and suggests something...

L: For every song, the process is different. Most of the time, William will work on the bass. For me, the main part is the vocal part. The guitar is more of a side thing. I write a lot of texts, I write what I think and then I sing about what I think. The most important thing in our band is to express our philosophies about this world right now. We are in a world that is very fast and unsafe. I find it interesting to see how my point of view is different from other people's. We live in a completely different way from everyone else. We have no jobs, which gives us a lot of time to think and to write.

The real luxury is not money, it's time..

L: Yeah, I think time is really beautiful especially when you use it for beautiful things and don't waste it on just anything, like working in a steel factory. Like someone I met tonight, it really hurt me: he had a lot of wounds on his fingers just because he has to work everyday. I don't think it's what we actually need. A lot of humans don't need to work so much. They all think that they need to be busy, to be stressed, when in fact they could take the time to stop and enjoy life, read a book, etc.

Now you are living in Germany, in Bochum, I think? Are there more opportunities there for you?

W: Musically, there are a lot of activities. It's better because people are more reserved. In England, people would want to bite at us just for being the way we are. When we were walking in the street dressed in black, people used to take their children away from us.

What are your plans for the coming months? You have the new single, "Gallow Dance", what comes after that?

W: We are working on the new album, which will be out in September on Fabrika Records.

Philippe BLACKMARQUIS
photos © Seb Leeson

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THE EDEN HOUSE - Half Life (CD)

(Jungle Records)



The first album by this gothic-prog rock band led by Tony Pettitt (bassist, ex-The Fields of the Nephilim) and Stephen Carey (guitars, ex-Adoration), dates from 2009. Here again, The Eden House brings their unique blend of prog-metal, trip-hop and psychedelia, plus ethereal vocal melodies sung by very talented guest female singers: Monica Richards (Faith And The Muse), Lee Douglas (Anathema), Jordan Reyne (Dr. Kevorkian & The Suicide Machine), Laura Bennett, Queenie Louise Moy and Mrs Pettitt in person! As a whole, this is a great album. The sound is huge, clear, powerful and epic. Of course, I can't help missing some people here, like Julianne Regan, Amandine Ferrari and Evi Vine. But if you like All About Eve, Fields Of The Nephilim, The Mission or The Gathering, you should rush and buy this album! [PB]

DEPECHE MODE - Delta Machine (CD)

(Calembour Records)



"Delta" refers to the blues aspect (the Mississippi Delta) and "Machine" to the synthetic side. Released nearly four years after "Sounds Of The Universe", this 13th album is very good, very direct, organic, and pop-oriented. It revives "Violator" and "Songs Of Faith And Devotion": you find this mixture of dark blues, lyrics about sex, religion and love is supported by very edgy analog arrangements and catchy melodies. Martin Gore's compositions are brilliant, but what is most striking is that Dave Gahan has managed to compose truly archetypal DM hits: "Secret To The End", "Broken" and especially "You Should Be Higher", with its very sensual rhythm, reminiscent of "Closer" by NIN. "Soothe My Soul" is an obvious club killer and the bluesy "Goodbye" sounds very sixties! No doubt, Depeche Mode is still "à la Mode" ... [PB]

KARL BARTOS - Off The Record (CD)

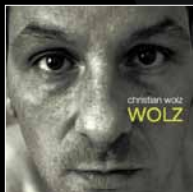
(Bureau B)



The opening song "Atomium" (named after the monument in Brussels) couldn't have been stronger. Due to the vocoders, you immediately think of Kraftwerk. But, so what? This is without any doubt the song that could have been on "The Man Machine" or in other words: a perfect (forgotten) classic. There are also lots of other tracks which sound reminiscent of Kraftwerk, even very weird pieces of music! International Velvet is sublime, but can be best described as the result of what happens when you put James Last in a spacelab. Yeah, that strange! But there's more as you can also find some 80's-gems on this record that have a bit of a Neue Deutsche Welle-touch. Perfect examples are "Nachtfahrt" or "Without A Trace Of Emotion". Off The Record offers nothing new, and you hear from the very first second that this is a Kraftwerk-product. In the case of Bartos, this only works as an advantage. Essential release. [DB]

CHRISTIAN WOLZ - Wolz (CD)

(Citoma)



Vocal Artist Christian Wolz celebrates his 25th anniversary as an artist in 2013 with a "best-of" album. Although, it's not strictly a Best Of, since Wolz chose to self-evaluate his back catalog to create new, contemporary songs. After a fairly quiet intro, Isabella is the first that grabs me by the throat with his slow lament against an intoxicating soundwall, reminding me of the movie Eyes Wide Shut. Shouting, screaming and demonic vocals form the backbone for Voxanium I, where the multiple, surrounding vocals overwhelm you, created by alternately singing in multiple microphones. The outro, similar to the intro, breathes serenity and tranquility. But once again, Mr. Wolz's twisted mind prevails and after a silent period some final screams, curses, sizzling, gasping and fantastic vocals create a stunning climax to this album. [WDP]



KINDRED

MONICA RICHARDS

FALL/2013



www.monicarichards.com

CRUISE [CTRL]

CRUISE [CTRL], the Belgian duo formed by John and Gore, will play in Brussels on 21st September. Their first two albums were at the frontier between techno/trance and minimal wave: 120 beats per minutes and exclusively analog instruments. With their third album, "...Are Not What They Seem", they evolved towards a drone, industrial oriented electronica, while keeping the same minimalistic approach.

Is the title "...Are Not What They Seem" a reference to Twin Peaks?

J: Yes! "Owls Are Not What They Seem" is a phrase that often repeated in Twin Peaks. It is supposed to be a key to the riddle, but in fact it isn't at all. We liked the idea of saying "We may not be where you expect us to be..."

G: And there's an evolution in our sound. It was a nod to both Lynch and to our creative process.

How would you describe the evolution of your sound?

G: We wanted a change in the rhythms. Now they are more structured, less techno-linear and the sounds are more radical, less smooth than previously.

J: Another difference lies in the mode of composition, in the editing process. For the first two albums, the sound was central. Gore created a sound and everything else, the rhythms, revolved around the sound. In the new album, we changed the rule and we started with the rhythms.

How do you manage to reproduce your music on stage?

J: The base is the rhythm, but a large part of the compositions relies on improvisation, so it is important for both of us to be well synchronized.

G: It's a bit like in jazz: I go to the background so that John can move forward, allowing me to search for an interesting idea or sound on the headphone, which I will then bring to the foreground 40 seconds later. There is a permanent risk taking and each concert is different.

Your music is instrumental, but some songs are sung. How did it come about?

G: We met Jean-Luc De Meyer (Front 242) and he said he wanted to sing on a track. What he submitted to us was different from what he did with Front and the lyrics were also very nice, so we finalized the track and it became "Man On The Planet".

And what about the collaboration with Dirk Ivens on the last album?

G: We thought it would be good to work with Dirk as he is also one of the 'Belgian legends', with quite a different style and he is also an accessible and modest man. The connection with Dive seems quite logical to us. We share the same claustrophobic, suffocating and hypnotic aspects. But these cooperations don't mean we are an EBM band. EBM, for me, is music like Front 242; it is very specific.

Your music style is more like ambient techno, or trance, in my opinion.

J: Yes. We feel like Dirk Ivens, who said that his music would fit perfectly at "I Love Techno". Unfortunately, we don't get such proposals. In fact, we have a wide potential audience, but we only seem to touch the intersection of all these scenes.

G: We are sitting on several chairs. We are stamped "EBM", "Dark", but for that scene, we're too soft. For the techno scene, we are too quiet and for ambient, we are too nervous. We are at the crossroads between EBM, darkwave, techno and ambient and this diversity reflects our musical tastes. I often listen to Suicide for the moment. Pan Sonic, of course, but also Actress, Bytone, everything that is on Raster-Noton.

J: I listen to a lot of the early electronic music, e.g., Michel Henry or neo-classical music like Debussy, Philip Glass. As for modern electronic music, I listen to bands like Emptysset...

What kind of show and setlist can one expect at your concert in Brussels in September?

J: As usual, we will present a mix between dry beats and noise textures, tracks from our three albums and, who knows, new tracks and happenings...

Are you recording new songs? Planning a new release?

G: Yes, we will be recording new tracks for our fourth album this summer.

J: The first drafts are clearly more abstract, cutting from usual pop and EBM structures but with the same dry textures... In the perspective of "...Are Not What They Seem".

G: An album every two years, since 2008... So, you can expect a new album in 2014...

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 RECTANGLE

 The Rock



KARL BARTOS

Karl Bartos will perform at the Brussels Summer Festival, a perfect opportunity to have a nice chat with this great gentleman.

Can you tell us why we had to wait 10 years before you came up with 'Off The Record' the first new full album after 'Communication'? What else have you been doing besides composing music?

Karl Bartos: In 2004 I co-founded the master program "Sound Studies - Acoustic Communication" at the Berlin University of the Arts where I was a visiting professor teaching Auditory Media Design until 2009. That took all my energy and time.

In the past, you worked together with artists like Johnny Marr (The Smiths), Lothar Manteuffel (Rheingold), Emil Schult (Ex-Kraftwerk), Andy McCluskey (OMD), Bernard Sumner (Joy Division/New order) and Anthony Rother ... On 'Off The Record', only one track 'Musica Ex Machina' bears the credits of Marr and Sumner next to yours... Are you fed up with working with other 'egos' or do you just prefer working alone again?

I always prefer to work with other human beings. It's hard, though, to find somebody - not everybody - next-door or even in the same town. Sending data on the Internet won't do. You have to be together in one room to write music with substance. Virtual space can't give you that kind of intimacy. You need to explore music together in the real world.

How did you come to write a song about the Atomium in Brussels, a left over monument from EXPO 58?

The Atomium represents one of the most emblematic

buildings in the world. It represented unbridled belief in technological progress in the post-war era, with atomic energy as a beacon of hope. We know better than that now. The Fukushima reactor disaster confirmed once and for all that renewable energy forms alone can secure progress and our future. Nevertheless, for me, the Atomium - this gigantic model of an iron crystal - remains a symbolic edifice with a breath-taking effect on the observer.

In 'Without a Trace Of Emotion' you sing 'I wish I could remix my life to another beat' ... Does this mean you would do things differently with what you know now? And what would be the main changes?

Of course, it's just an old dream to foresee the future. The whole album is about time: music is the articulation of time; without time there wouldn't be music and our lifetime just goes in one direction. But....if we only could, what would we change? That's the main question.

A bit further in the same song, you sing 'Dresscode: red shirt, black tie - Your History'... I immediately picture that legendary album cover ... are you referring to something else?

KB: In the film I've done for that track, Herr Karl plays the lead role. Using my alter ego allowed me to quote all the clichés: the dress code of red shirt and black tie, golden records, cover stories, mirror glass, recording studio, persecution complex... You know: After all these years people see me in this shirt and with the black tie. That's not the worst thing in the world, but I feel ambivalent concerning this. However, I had so much fun writing and sketching this screenplay. It was worth it for that alone.

Wolfgang Flür, a former Kraftwerk colleague of yours who also left the band in the 90's, wrote a book 'I Was A Robot' with some stunning (tour) stories ... Are you not keen to write such a book about your experience in music business?

No, in fact I am not focusing on writing my autobiography. The subtitle will be "Soundbiography". It's very strange, for instance, to go through my calendars from 1969...

Your new album 'Off The Record' was released on CD but also on vinyl, even more the single 'Atomium' was released only as a 7" vinyl... Was it the label's choice and do you have a preference yourself?

No, I don't have those preferences...

You have experienced a lot of changes in the music industry. Do you think there is still a future in music and, if so, can you give some advice for the newbies who still want to try their luck?

If you want to work in the field of music, you just find out what instrument you like best and you learn that – no matter what it is. Get lessons and work on your technique every day. Get a good knowledge about music in general. Try to find friends with the same passion for

music and form a band with real instruments and play and learn together about the history of music – classical, pop, all genres. Find an audience and perform. If you are still interested after some years you can go on... You should talk to some professional musicians at the university, opera, in symphony orchestras, etc. and find out about your opportunities. Find a mentor. The rule: talk to the professionals and don't let somebody else tell you what you should do. One thing is very clear: if I was young nowadays, I would go into the film production.

And what about the future? Will we have to wait another 10 years for a new Karl Bartos Album?

I will write my soundbiography – that's going to be my next project. I don't know about music production, though. Maybe I can't afford to produce another record. You know there are so many free download sites on the net, right after you release a record. I don't see any money in it. How shall I finance my next work? I don't know yet. But I will always play and perform on stage, because I really believe that we should all come together and celebrate in sound.

Peter MASTBOOMS



EVIVINE



Evi Vine is a unique artist. She has one of the most beautiful voices I've ever heard. It reminds me of Kate Bush, Chelsea Wolfe, Lisa Gerrard and Moya Brennan (from Clannad). Her haunting compositions sound as if a female Leonard Cohen is whispering stories of loneliness and loss right into your ear. She played at the Rock Classic in Brussels in May and will be supporting The Eden House at the Café Bizarre in Dentergem on 21 September. We spoke with her and her partner in crime, Steven Hill.

Evi, you are about to release your second album. How is it going?

E: We are very happy because we are recording with Phil Brown, the producer who worked with Talk Talk, Portishead, etc.

S: We had been fans for two years of the Talk Talk album that he worked on. He's got a particular style...

Will the new album be a little bit less ambient, a little bit more rhythmic, more trip-hop?

E: Maybe, but the ambient will be on the top of this. We're sort of crossing over right now.

S: There're the albums that we love, like the first Tricky, Portishead and Massive Attack. If you listen, there are percussions, layers of drums that you don't notice...

E:... until you really notice. The song can feel naked and unfinished but it's not: there's a lot of great things happening, textures... The other thing is that writing the first album involved isolation, but it was personal... And the stories were painful, but this time, we started from scratch, everything is brand new and we keep an open door. If you want to play and you have some time, just send us stuff. People in Australia and from all kinds of places sent us stuff...

S: Now we have a really good circle of musicians and engineers and people that can help, so it feels like a much more productive space than the first one did. It's just easier when it's not just us at home going mental. (laughs)

Are you going to cooperate with labels for distribution and marketing?

E: I like the word "cooperate". We'd love to have a relationship with somebody that can be mutually productive and respectful. When that comes along we will be happy to be "cooperative". We've met a couple of people, someone in Germany, someone in the UK, we'll see how it goes. But first of all, we need to know what kind of record we want to make. If we end up being alone, we have good friends supporting us.

How do you work together, how do you compose?

S: It can vary: it can be that Evi comes up with a song, like the whole thing, or a melody, or a riff...

E: Everything has changed now. The evolution is cool. On the new album, Steven has a piece he started on piano, then I wrote things with the computer, then we added guitars...

S: It's quite experimental. It's like you trip over something and it makes a good sound, then you loop it. It can be absolutely anything. It's not limited to instruments. It's like hit anything, play anything, record anything, play things upside down, it's really free, it's a creative process.

And the release is planned for September?

E: Hopefully, if we can... We'll say in autumn...

I remember waiting for a long time for the first album... I had even put it in my list of the 10 best albums of the year and it wasn't released yet...

E: Thank you, such a good man! (laughs) I've waited 10 years! (laughs) This one has taken like a year, really, and we are already moving forward onto the next one, album 3, because we have so many songs and it feels so exciting with the new guys. This means we can make it happen quickly and keep it really good.

S: The first album was a labor of love, it took a long time and it was pretty hardcore. We probably needed a break from it. Now we're just writing songs and coming up with new material and new sounds all the time. So, it's not as if we're gonna make the 2nd album and then go... to the Bahamas for 2 years, we're just gonna carry on.

E: By the way, we didn't go to the Bahamas for 2 years, if we do, we will call you. (laughs)

Philippe BLACKMARQUIS
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COVENANT -Last Dance (CD)

(Dependent)



This EP is an important chapter in the history of Sweden's finest as this is the band's 1st offering after Daniel Myer left the band. This teaser for Covenant's new album, which will be released in September 2013, features 6 tracks, 3 of which are only available on this limited edition digipack (3000 copies in total). "Last Dance" is typical Covenant. There is the typical baritone voice from Eskil and of course a melody that will haunt you once you've heard it. The other 3 tracks are totally different and miles away from their latest album. The songs are a bit minimal with a Kraftwerk-touch. It's not enough to say it's a blast, but from Covenant I only expect the best, good is just not enough! [DB]

PSY'AVIAH - Future Past (EP) (CD)

(Alfa Matrix)



Psy'Aviah is a band I really love... Their album "Introspection/Extrospection" was one of the best Belgian releases in 2011, thanks to a unique crossover between intelligent pop, dark electro and dance rhythms like reggae, hip-hop or even dubstep. Here, they go on with their experiments and focus on the slow-beat, introspective, ambient style with beautiful, moody songs, combined with subtle dubstep elements. Emélie's lingering voice hovers beautifully on Yves' amazing arrangements. "Our Common Future" features Kyoko Baertsoen, former Hooverphonic artist & co-founder of Lunascape. Besides 5 new songs, Psy'Aviah added remixes by young and fresh artists, plus a "Stripped" version of "Circles". It's like a soft dream, an electronic journey into nostalgia. Again, a true success! [PB]

ASCETIC - Self Initiation (CD)

(Golden Antenna Records)



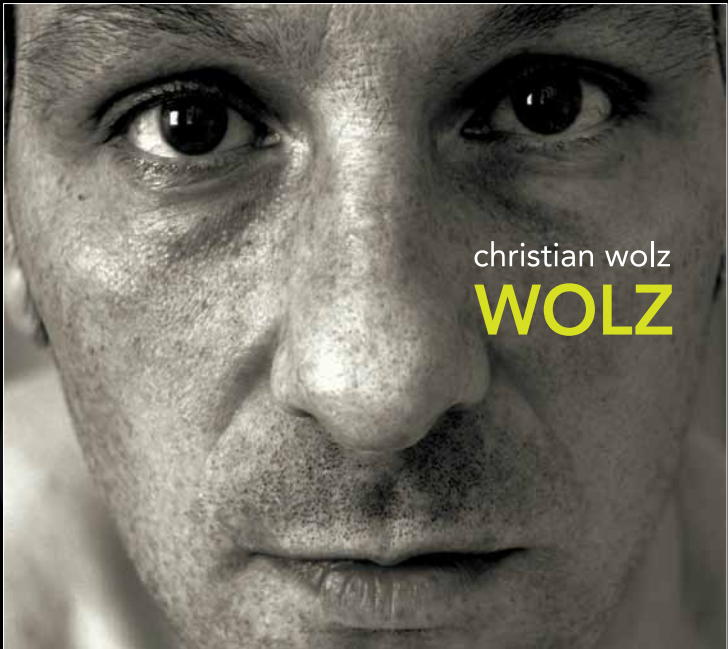
With members of post rock band Heirs, these guys nudge towards new wave and indie rock. Noisy indie rock that is, not that sensitive crap made by a bunch of tossers who care more about their image than their music... The album only has nine songs but each one is capable of giving you the chills. They must've listened to a lot of 80's and 90's bands like Swans, Stone Roses, Birthday Party, Joy Division etc... copycats? No, they still manage to punch their own sound through. "I Burn" has great guitars and sounds a bit like O Children or even Siglo XX if you remember them... In "Trankasham" the singer sounds as evil and angry as Michael Gira, and in "Uroburos" the vocals remind me of Nick Cave. Anyway, nothing but praise for this album! [CK]

MRDTC - #2 [We transfer] (CD)

(Emmo.biz)



The voice, the sound: old school EBM at its best. But after a second and third listen, I discovered that MRDTC was more than just one of those EBM-bands. Great build up, nice arrangements, good mixing and vocals with an attitude. With this being their debut release (after the Liar-EP from 2012), it creates high expectations for the future. And a future is what I see for this promising band, another shining star at the music firmament. Focus-track "Liar" has been picked up already and is sure to be a hit on international dancefloors. For those who like more layered tracks, check out Discretion or (Aynosis) which has a twist of electroclash in it. MRD and TC have made one of the debut-albums of the year for sure. [PD]



christian wolz
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CHRISTIAN WOLZ

Christian Wolz is a German vocalist, performance artist and composer. In 2013, he will celebrate the 25th anniversary of his musical career and will release a new album, his 15th album. Peek-a-boo had an exclusive interview with this unique avant-garde artist.

2013 is a special year for you: How did you start the year and form the plans of doing something special?

Oh, this year started normally, like every other year. Last year I had the idea of doing something special for my anniversary. First I wanted to cancel my plans due to difficulties of financing the idea, but friends persuaded me to do it. So, I produced a new album with almost all the styles, ideas and ways of working I had over all those years. To enhance the anniversary celebration, I planned a special performance, which is scheduled for October when the new album will be released.

What's your feeling about the 25-year period in which you've released 14 albums? You've done a lot of collaborations with other artists, solo performances and you've searched for a way of sharing and teaching vocal art to others.

Sometimes I don't realize how long I've been working in this field. When I look back and see what I've produced on my own and together in my collaborations with various artists and musicians, I'm proud of that. It gives me a good feeling to know this energy still exists. Teaching is a special thing. It gives me a lot of experience in different ways. To share that expertise and see how my work influences that of professionals, non-professionals, beginners and young people is nice.

As an artist who worked for so long you've experienced various evolutions in the music industry and your personal work. Let's start with your voice. How has it evolved after working with it so intensely for such a long period?

The human voice is a very sensitive and intimate instrument. I started to use this instrument 25 years ago. I don't think about what I need nor how to use it. This was good because it came very naturally. It gave me a good base to develop my work. I have always

trusted my own voice through all these years. That trust was important to find new elements, techniques and styles. Of course, there were a lot of different periods in my life which gave me new impulses to develop my personal voice combined with the base I found right at the beginning of practicing my vocal art.

What do you consider to be the most important element or feature throughout your work? For me, it is the constant use of a non-existing language. What's your vision on this?

I agree with you. This is also a very important element for me. It's not my intention to tell you how to understand my work. It gives impulses and I wish for every listener to get his/her own interpretation of it, but with an understanding of the thread behind the work. There's also a big difference in my voice: hard and soft, high and low, how I play with these parameters in one piece. I like to work with contrasts and with the abstract. It should reflect our lives in an artificial way.

The new album is called "Wolz", a clear choice, and after the first listen, I knew this is definitely a strong selection of numbers and a good choice as an overview for your work. You've edited existing tracks on the new release, what was the main reason to do so?

Yeah, this album is just Wolz. I didn't really edit existing tracks. I used elements of old material. I searched through a lot of old material and looked for the essence of the ideas, the stories and techniques of all that I have done. I started to take material from every album I've produced and re-recorded it combined with influences from today and new stuff. The whole idea is that the work has elements of all the things I did the last 25 years and where I am today. I did a lot of research to do so: to find the right material which I could link to Christian Wolz in 2013.

Are there any performances planned to celebrate the occasion or to bring your fans together?

Yes. The project is called "ecencia" and will be performed on the 19th of October, in Berlin at the Uferstudios. That's a very nice place with a view of an empty swimming pool. The work itself consists of two pieces: "pure" and a selection of my earlier work: "works". We will record the event for a live CD I'm planning to release next winter. I'm planning to release it next winter, as I told you earlier. Right now, I've started a crowdfunding project, on startnext.de, to raise money for this event.

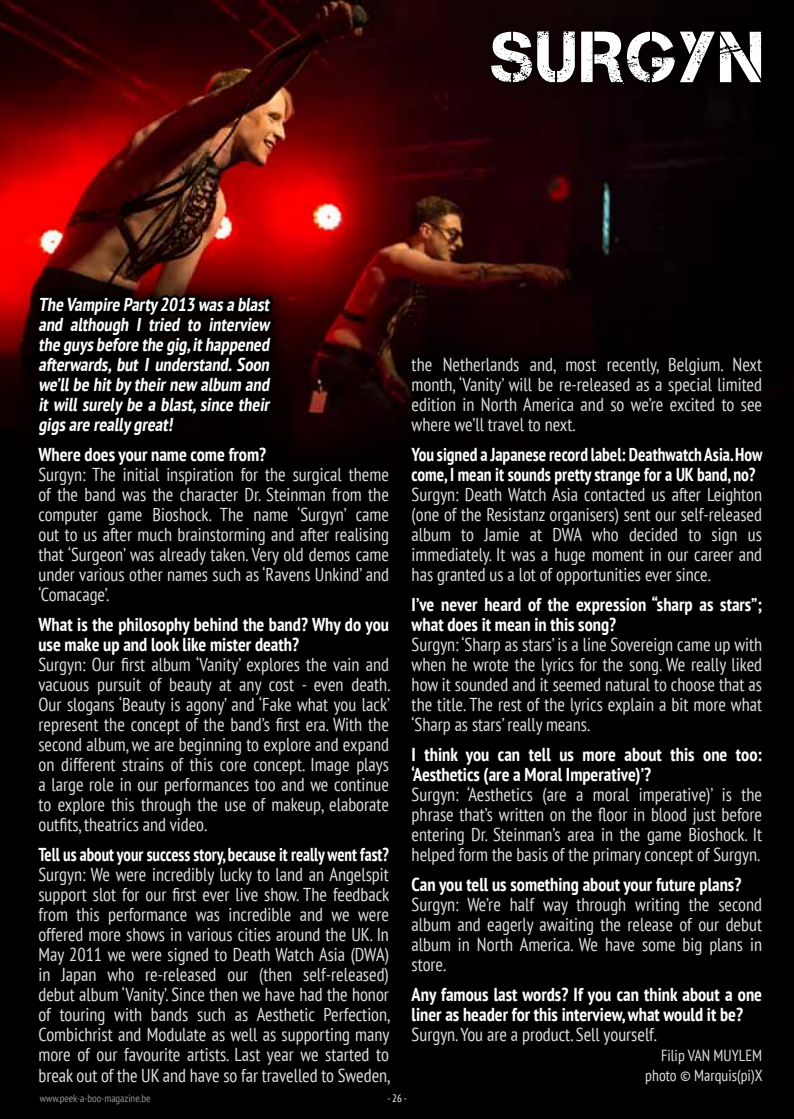
A lot of success with it and thank you for the interview

Tom PLOVIE

photo © Andreas Paasch



SURGYN



The Vampire Party 2013 was a blast and although I tried to interview the guys before the gig, it happened afterwards, but I understand. Soon we'll be hit by their new album and it will surely be a blast, since their gigs are really great!

Where does your name come from?

Surgyn: The initial inspiration for the surgical theme of the band was the character Dr. Steinman from the computer game Bioshock. The name 'Surgyn' came out to us after much brainstorming and after realising that 'Surgeon' was already taken. Very old demos came under various other names such as 'Ravens Unkind' and 'Comacage'.

What is the philosophy behind the band? Why do you use make up and look like mister death?

Surgyn: Our first album 'Vanity' explores the vain and vacuous pursuit of beauty at any cost - even death. Our slogans 'Beauty is agony' and 'Fake what you lack' represent the concept of the band's first era. With the second album, we are beginning to explore and expand on different strains of this core concept. Image plays a large role in our performances too and we continue to explore this through the use of makeup, elaborate outfits, theatrics and video.

Tell us about your success story, because it really went fast?

Surgyn: We were incredibly lucky to land an Angelspit support slot for our first ever live show. The feedback from this performance was incredible and we were offered more shows in various cities around the UK. In May 2011 we were signed to Death Watch Asia (DWA) in Japan who re-released our (then self-released) debut album 'Vanity'. Since then we have had the honor of touring with bands such as Aesthetic Perfection, Combichrist and Modulate as well as supporting many more of our favourite artists. Last year we started to break out of the UK and have so far travelled to Sweden,

the Netherlands and, most recently, Belgium. Next month, 'Vanity' will be re-released as a special limited edition in North America and so we're excited to see where we'll travel to next.

You signed a Japanese record label: Deathwatch Asia. How come, I mean it sounds pretty strange for a UK band, no?

Surgyn: Death Watch Asia contacted us after Leighton (one of the Resistanz organisers) sent our self-released album to Jamie at DWA who decided to sign us immediately. It was a huge moment in our career and has granted us a lot of opportunities ever since.

I've never heard of the expression "sharp as stars"; what does it mean in this song?

Surgyn: 'Sharp as stars' is a line Sovereign came up with when he wrote the lyrics for the song. We really liked how it sounded and it seemed natural to choose that as the title. The rest of the lyrics explain a bit more what 'Sharp as stars' really means.

I think you can tell us more about this one too: 'Aesthetics (are a Moral Imperative)'

Surgyn: 'Aesthetics (are a moral imperative)' is the phrase that's written on the floor in blood just before entering Dr. Steinman's area in the game Bioshock. It helped form the basis of the primary concept of Surgyn.

Can you tell us something about your future plans?

Surgyn: We're half way through writing the second album and eagerly awaiting the release of our debut album in North America. We have some big plans in store.

Any famous last words? If you can think about a one liner as header for this interview, what would it be?

Surgyn. You are a product. Sell yourself.

Filip VAN MUYLEM
photo © Marquis(pi)X

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CHELSEA WOLFE



Chelsea Wolfe is not Gothic, she's not into Witch-House or anything. She is a singer-songwriter of great talent who transcends the barriers of musical styles to create dark, profound and very personal songs. If you really want to describe her style, then it's a sort of drone-folk-blues-goth-electronic crossover... We had the opportunity to meet Chelsea for an interview after the concert she gave in Antwerp.

Is your acoustic album, "Unknown Rooms" a sort of bridge for you between the 'old' and the 'new' Chelsea Wolfe, especially since you changed label's?

I think so. My label had asked me if I wanted to do an acoustic album because I had so many old acoustic songs. People were asking me when I was going to release songs like 'Flatlands', which I had done years ago but hadn't released yet. So, when the idea came up and I started compiling these old recordings, I decided to do some new ones as well. At the same time, I wanted to get away from the imagery of my former label, Pendu.

On the next album, there will be several electronic songs. Something to do with the 'Wild Eyes' project you have with Ben (Note: Ben Chisholm, Chelsea's partner in crime)?

Yes, we've had that project for several years but it just didn't feel right to have it separated from the Chelsea Wolfe project because it's the same people, Ben and I. The vibe is the same, there's just a different sound and we use different instruments, so we decided to combine both styles in one project.

Would you say the new song "Kings," which you play live, is an example of the new style of Wild Eyes?

Yes, it's one of the songs that come from it.

So the next album is planned for release in September/October? I understand it will be more electronic, but also with folk and rock elements?

Yes, with a wide range. It's gonna be on Sargent House as well.

You also play another new song, 'Feral Love', on stage.

Yes, this one has been there for a while as well but we re-recorded it for the new album.

You also introduced a violin on the last album with the very talented Andrea Calderon?

Yes, she played on the acoustic album and also on the new album, so...

What about this song, 'Boyfriend': I knew it was a cover but I didn't know that Ben (Chisholm) co-composed it.

Yes, it was composed by Karlos Rene Ayala, a friend from my hometown, whom we both knew before we started playing music together. I really loved this song when I heard it and I didn't realize that he had played on it, so we ended up redoing that song on the acoustic album.

How was the tribute to Rudimentary Peni received? Because it didn't really get lot of coverage in the press.

I think some people were confused. I called it a tribute album because it's not just covers, I just took the lyrics. But I haven't heard anything negative about it, apart from people being mad about the way the songs were covered, but I like it a lot!

Are you still in touch with the guys from the band?

They heard the album and seemed to like it. C. Orr did the artwork for it.

What happened in Aachen? You had to change the venue a few days before the concert?

It's because of a cover I did years ago and the guys at the venue thought that we were a fascist group. So, we were kicked out of the festival where we were supposed to

play, so we ended up playing at the Musikbunker, which is ok. It was a nice show; I liked the place. It's too bad that people associate us with things like that. I don't want to be insensitive; I'm not from Germany so I understand that feeling, with history, you know... But I don't want to be associated with fascism...

Let's talk about your sources of inspiration and your lyrics. Why this fascination for death, car accidents and all these things?

A lot of my songs have to do with death because I've never really had to deal with it. No one close to me has ever died yet. And I think that singing and writing about it is my way to try to understand it. I'm also interested in materialities of the world, natural disasters, the way that life is shaken up so quickly and unexpectedly. You think about life as a routine and, one day, an earthquake or a tsunami can change it all in a second. I find inspiration for writing songs in those kinds of things...

Interview made possible thanks to the kind cooperation of Weyrd Son and Ben Chisholm.

Philippe BLACKMARQUIS



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THE KLINIK - Eat Your Heart Out (CD)

(Out Of Line)



The hottest news you'll hear in 2013 is not about Habemus Papam, no no, it's the fact that the Klinik are back with a new album. Cold, menacing, minimal ebm with lots of industrial soundscapes and the hissing voice of Dirk Ivens. Is that a good thing? Well, I like it when bands say the occasional fuck you to renewal, so for me it's a plus. The best song for me is "Stay" because of the unusual structure, which sounds edgy and dangerous. Most songs are straightforward Klinik ebm, like "We Are One", a slow and menacing song with good lyrics. "Closing Time" is the last song, again a good one with even a few dance influences! The Klinik is back, I didn't think that much of this new album at first, but after a while it does grow on you. [CK]

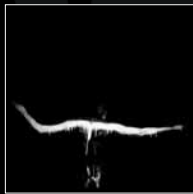
SPETSNAZ - For Generations To Come (CD)

(Dark Dimensions)



Spetsnaz has always been a project to follow. The first album "Grand Design" was released in 2003 and made me sceptic: was this a Nitzer Ebb-clone like there have been so many of? "Totalitär" (2006) confirmed the quality of the band. And now, after 6 years, we finally get the new full album. The oldschool sound has not changed a bit and is almost a certain success. "Freefall" and "True To Form" are stompers for the stormtroopers, while tracks like "Onwards" or "Mine" even hark back to the older Front 242-sound. "For generations to come" comes close to what I feel should be the perfect EBM-album: hard, beating, no compromises, straight forward with lyrics that kick butt. Spetsnaz is back! [PD]

VARIOUS ARTISTS - _ever Alive: A Tribute to Snowy Red (LP) (Weyrd Son Records)



This album is an atomic bomb. And this is not just to make a joke referring to « Euroshima »! Conceived as a tribute to Snowy Red, the legendary Belgian band from the 80s led by Micky Mike, who died in 2009, it turns out to be an anthology of the best minimal wave music from the 21st century! Indeed, Weyrd Son (the son of Micky Mike), who is releasing this tribute album, chose young and fresh bands for the covers: US bands like Led Er Est, Animal Bodies, Bestial Mouths, Nové Múra, //TENSE//, Deathday or Revelator; European acts like Scorpion Violente, Medicine, or Mushy and, oddly enough, only one Belgian act: Safyé, Micky Mike's daughter. All 17 tracks clearly show how Snowy Red's new-wave music, with its minimal synths, repetitive vocals and industrial/hypnotic atmosphere, has inspired the current minimal wave bands. A jewel of a record and a must-have for all lovers of new-wave and minimal wave. [PB]

NITON DECAY - Cage (LP)

(Seja Records)



This can be described as synth-pop at its darkest. You've never heard of Niton Decay? Well, it's Stefan Gonser's alter ego, who is a member of Traffic AM, postrockers also on Seja Records. The first track Strange And Silent immediately grabbed me by the neck as this tiny piece of music is like a Pieter Nooten-track that could have been released on Cold Meat Industry. Don't Mind is ambient-pop but it's more than just pop! Just listen to Deny The Decay as this gloomy pop song has all the qualities of a Bowie-track from "Low". Niton Decay won't leave you happy as this music will put you in a very dark mood in which melancholy rules, but oh my God....what a terrific place it is! [DB]

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ORDO ROSARIUS EQUILIBRIO

Lots of people have tried to describe Ordo Rosarius Equilibrio and since you're the perfect person to do so, I'll ask you.

I am perfect for a lot of things, I can think of several, but not that. The less able you are to define ORE, the better. And I can merely hope that you and others keep trying despite my reluctance to provide you with clarity.

Since you got signed to Out Of Line a lot has happened with the band. Because of this, people who've never heard your music before are getting into it. Some are saying you sold out, but I guess you make music because you want it to be heard?

Out of Line is a great label with the financial capabilities to support our ambitions without any questions asked. Of course, it feels strange to become a much smaller and stranger looking fish in a huge pond rather than a big fish in a small bowl, but when it all comes down



to it, signing to OOL was a matter of survival for ORE. Regardless of what people want to believe, being part of the label formerly known as Cold Meat Industry, was not a walk in the park, and our belonging to CMI was long overdue even before the release of O N A N I back in 2009. Songs 4 Hate & Devotion, however, was finished long before OOL reached out and opened Pandora's box, so even if things hadn't turned out the way they did, and S4H&D had been released somewhere else, it would have sounded exactly the same. But all this is too hard for some people to grasp; the inevitable evolution that comes with the passing of time, and it is consequently easier to believe in assumptions and lies rather than facts. And ultimately, signing to OOL was one of the best decisions I have ever made. There were naturally other alternatives, but I prefer the unorthodox in favor of the obvious, and also the idea of moving forward rather than sideways or even backward.

I'm a long-time fan, and I think Songs 4 Hate And Devotion is your best album, but in a way it is also the most poppy one. Can I say that this is the new Ordo-direction?

Thank you very much. There are naturally others who disagree with your opinion and get caught up in the fact that we have evolved beyond the point where it all started. Some say we have changed beyond recognition, others that we sound exactly the same over and over. But it's all quite simple, thou cannot love them all. Change is both inevitable as well as crucial, and when it all comes down to it, how fun would it be to listen to "Reaping the Fallen" over and over and over again? Not very fun, if you ask me. There is no premeditated direction, never has been, probably never will be. Whatever I accomplish is the sole result of my psychological state of mind during the process of creation, and the only thing that matters is the intrinsic essence of ORE, nothing more. As far as the essence is there, anything goes.

On the EP 4Play you were joined by Matt Howden. How did he get in touch?

Matt's involvement was the result of Matt and I really meeting for the first time at a mutual friend's wedding in Bickenbasch Germany last August (Axel Menzer). Since we stayed at the same hotel, down in the valley, far from internet and civilized forms of communication, we were forced to engage in real oral dialogue, and from there, we ended up here. Matt contributed with strings for three of the songs on "4Play", and yet another 6 songs on the upcoming CD. Whatever happens after this first encounter is written in the stars, and I don't even dare to start speculating. But even if this is it, I am eternally grateful for Matt's involvement and the results he accomplished.

In your lyrics you joke a lot with religion. Aren't you afraid that you'll be punished for that and that you'll never see heaven?

Wouldn't you agree that to maintain the belief that blasphemy and religious mockery will result in spiritual punishment, you need to believe in the existence of god? I don't. And like a wise man once said - "I'd rather rule in Hell, than serve in Heaven". Or like our beloved son keeps saying - "We only have one life, so why can't everyone have a good life with one million kronor and a nice car?"

I'm sorry but everyone who gets interviewed by me has to answer these questions. What's your favourite record of all time and please state why.

I think there are two - Alphaville's "Forever Young" alongside Christian Death's "Only Theatre of Pain". Why, you ask? "Forever Young" because it's a masterpiece of ingeniously composed pop songs so entirely reflecting the sound of the 80's, but still outshining most contemporary attempts to surpass its excellence. Every single song is a hit in its own particular way. And "Only Theatre of Pain" for all the very same reasons; it's an overwhelmingly good recording from beginning to end. Every song is absolutely brilliant, both musically as well as lyrically. Spiritual Cramp is amazing, but the recording's epitome is "Romeo's Distress". If one is to own just one single gothic recording, it has to be "Only Theatre of Pain" or Virgin Prune's "If I die I die".

With whom wouldn't you mind to be alone with in an elevator for 8 hours and what would you do then?

I assume we are speaking about a nice clean elevator, something hotel looking, with mirrors and clean carpeting, and not one of those filthy ones that reeks of urine, human excrement and decay? Cause if its not clean, an stinks of urine vomit and desperation, I really hope I am stuck there with someone with a gun, otherwise I wouldn't mind to be stuck for eight hours together with Rose; and just imagine what we would do....But if I envision the elevator situation just a little more realistically I am pretty sure that after three hours of carnal activities, she would start whining and being all restless, so maybe we are better off if it was me Rose and another couple, who brought cigarettes and a camera. That could become quite interesting.

A special message for the Peek-A-Boo readers could be? Porn is the new black.

Didier BECU
photo © Marquis(pix)X

- 13.07 CHESHIRE CAT (THE BOUNCING), THE INCA BABIES @ The Pit's, St Rochuslaan 1 Kortrijk [BE]
- 13.07 OBSCUUR WAVEGETEEF III PRESENTS SOFT RIOT (CAN) & NOI KABAT (UK) @ Antifabrick, Antwerpen [BE]
- 20+21.07 AMPHI FESTIVAL @ Tanzbrunnen, Cologne [DE] VNV NATION, SUICIDE COMMANDO, AGONIZE, ALIEN SEX FIEND, ATARI TEENAGE RIOT, DE/VISION, FABRIK C, FADERHEAD, GRENDEL, ANNE CLARK, DIARY OF DREAMS, DIE FORM, FAUN, FIELDS OF THE NEPHILIM, ICON OF COIL, LETZTE INSTANZ, OOMPHI, PETER HEPPNER, & many more
- 26-28.07 SUMMER DARKNESS @ Utrecht [NL] BAL DU MASQUE PRESENTS: IMAGINARIUM ; STEAMPUNK FANTASTIQUE ; POST NUCLEAR STEAM: VENUS PRESERVED ; SCHWARZBLUT ; OPHIDIAN (LIVE) ; GRENDEL ; DIORAMA ; COVENANT ; WELLE:ERDBALL ; ROTERSAND ; CLAN OF XYMOX ; GOD IS AN ASTRONAUT ; MONO NO AWARE ; SHE PAST AWAY ; :OF THE WAND & THE MOON : ; FROZEN PLASMA ; SONIC AREA ; THE SOFT MOON ; APOPTYGMA BERZERK ; LIGHT ASYLUM ; KARIN PARK ; LEBANON HANOVER ; FABRIK ; LEGEND ; ALIEN VAMPIRES ; METROLAND ; ...
- 12.08 MISFITS (EXCLUSIVE SHOW IN BELGIUM 2013) @ VORSELAAR [BE] DEATH ALLEY + THE PRICEDUIFKES
- 12.08 KARL BARTOS + THE NEON JUDGEMENT @ Kunstberg, Brussels [BE]
- 16.08 BLACK MARBLE + DUFLAN DUFLAN @ T.A.G. Brussels [BE]
- 23.08 INFEST 2013 @ Bradford University [UK] AAAK Autoclav1.1 Cervallo Elettronico Chrysalide Click Click Covenant Da Octopuss Dive Future Trail Imperative Reaction Inertia MetalTech Wierolb XMH ...
- 24.08 BUNKERLEUTE - WINTER IS COMING @ Blauwe Kater - Hallengang 1 - Leuven [BE]
- 06.09 A.A.A.K. (UK) + DARKMEN (B) @ BODYBEATS NIGHT @ kavka - Oudaan 14 - Antwerp [BE]
- 07.09 THE ARCH + DEADCELL + AFTERPARTY @ Ojc Kompas [BE]
- 07.09 MONICA RICHARDS @ Leipzig, Deutz [DE]
- 11.09 MONICA RICHARDS @ Frankfurt, Zoom [DE]
- 12.09 MONICA RICHARDS @ Oberhausen, Walzenlager [DE]
- 13.09 FRIDAY 13TH NIGHT WITH THE JUGGERNAUTS & BODY ELECTRIC + PARTY @ Kavka - Antwerp [BE]
- 13.09 MONICA RICHARDS @ Café Bizarre, Dentergem [BE]
- 14.09 MONICA RICHARDS @ Paris [FR]
- 21.09 FANTASTIQUE.NIGHT XXXIX @ T.A.G., Brussels [BE]
Underviewer (pre-Front 242), Cruise CTRL (b - minimal electronica), Android 80 (b - proto wave)
- 21.09 THE EDEN HOUSE @ Café Bizarre, Dentergem [BE]
- 16-22.09 INCUBATE FESTIVAL @ Tilburg [NL] FRONT 242 ; CLOCK DVA ; T.A.G.C. ; CUT HANDS ; VATICAN SHADOW ; DISTEL ; PRURIENT ; WOLF EYES ; A PLACE TO BURY STRANGERS ; EMBERS ; RUN DUST ; FASENUOVA ; and many others
- 27.09 HIPPI HIPP HURRAY #6 @ JH Wommel, Fort 2 Straat, Wommelgem [BE]
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- 28.09 ACCEPTABLE IN THE 80S PART 5 @ De Rector, Stalhof 5, Gent [BE]
- 28.09 DER BLUTHARSCH, POSITION PARALLELE, DEUTSCH NEPAL, JASTREB @ Magasin 4, Brussels [BE]
- 04.10 VIVE LA FETE @ Botanique, Brussels [BE]
- 18.10 BLACK OUT FESTIVAL @ Dordrecht, Bibelot [NL] VNV Nation, Angels & Agony, La Lune Noire
- 24.10 PUBLIC IMAGE LTD @ AB, Brussels [BE]
- 01.11 CLUB NEW WAVE - EPISODE 9 - HALLOWEEN SPECIAL @ La Bodega - Brussels [BE] 2 rooms, 2 sounds, 5 dj's
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- 16.11 BUNKERLEUTE - NEW WAVE CLASSICS @ Blauwe Kater - Hallengang 1 - Leuven [BE]
- 18.11 NICK CAVE & THE BAD SEEDS @ Lotto Arena, Antwerp [BE]
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