



**32CRASH VERSUS IMPLANT
PANKOW + SIXTH JUNE + THE KVB
CHAIN REACTOR + DIORAMA + KELUAR
AUTO-AUTO + AUTOMELODI + BRAIN SEKTOR
LESCURE 13 + LISA MORGENSTERN + LLUMEN**



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

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Best Selling Releases
(July/August/Sept 2013)



1. **SELOFAN**
Verboten (LP)
2. **VARIOUS**
Circuit D'Actes 3 (LP)
3. **SKINNY PUPPY**
Weapon (LP/CD)
4. **VARIOUS**
_ever Alive – A Tribute To Snowy Red (2LP)
5. **SHE PAST AWAY**
Belirdi Gece (CD)
6. **HIDDEN IN TREETOPS**
A Collection Of Good Old-Fashioned Moodswings (MC)
7. **LEAGUE OF NATIONS/DAVID SINFIELD**
Music For The New Depression (LP/CD)
8. **LEBANON HANOVER**
The World Is Getting Colder (LP)
9. **LEBANON HANOVER**
Why Not Just Be Solo? (LP)
10. **FRONT LINE ASSEMBLY**
Echogenetic (LP/CD)

WOOL-E-TIPS

WET001 Woodbender - Coincidences C55

"Collaboration between Jon Unger and Martijn Pieck ([Law Rah] Collective-member). Dronish soundscapes with subtle clicks and pops, guitars, pianos and the occasional noise-outburst. For fans of Denovali"

WET002 Cinema Perdu - Reworks C100

"Soundtracks without movies, that's what Martijn Pieck calls his solo-work. Sampled fieldrecordings, droning analogue synths & manipulated sounds make this a soundtrack for your darker fantasies"

WET003 Hidden In Treetops - A Collection Of Good Old Fashioned Moodswings C30

"Solo project of Chesko, headhoncho of Der Klinke & Story Off. Where Der Klinke sounds more like a well calibrated mix between 80's post-punk & sturdy 90's EBM/Darkwave and Story Off as the bastardchild of Darkwave & Minimal Wave, Hidden In TreeTops takes its musical influences from a different plain: Schulze, Tangerine Dream and Carpenter."



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FRONT LINE ASSEMBLY - Echogenetic (CD)

(Dependent)



FLA is back! While futuristic and industrial noises are fired off in deadly and dangerous salvos, there is no doubt that this album is going to be lust for the ears. FLA has never been afraid of flirting with the current hypes and music styles, on this album you will clearly recognize the ... Dubstep imprint! But they succeed never to cross or even reach the 'annoying-point' level. Next to the ear-candy songs this album also has great danceable tracks that fit seamlessly in the great FLA dance-floor-filler tradition. Before you know it, you will be dancing and jumping to killer tracks like 'Killing Ground,' 'Deadened,' 'Exhale' and 'Heartquake.' DJs and other vinyl fetishists will be glad to hear there also is a limited edition gate folded 2x12" available! [PM]

KARSTEN PFLUM - Sleepwald (CD)

(Hymen Records)



A new album for Jacob H Madsen on Hymen. After a few albums on different labels, with "No Noia My Love" he found a home for his music. "Sleepwald" evokes a colder and more downtempo soundtrack. And from the start it is, "Sleepwald 4" and "Diggers" could have easily been part of Hecq's/Nils Frahm's "Restive" soundtrack. "Vere" is more uptempo and funky, boasting positive feelings. Crystal clear tech idm is found in the dreamy "FM Sleep". If you like the LSD albums of Coil, then you will love the rest of the spooky hike through the misty, snowy Danish forests. "Ubaad Ramp" sounds a lot like "Her Friends The Wolves". "Plim Mill Wall" reminds me of "Who'll Fall?". A good album, perfect for those warm and sweaty...errmmm cold rainy nights. [CK]

MUSHY/MEDDICINE - Split EP (Vinyl)

(Weyrd Son Records)



This is a vinyl re-issue by Weyrd Son Records, the label created by Weyrd Son aka Michael Thiel, the son of Snowy Red's (late) mastermind Micky Mike. Both Mushy and Medicine are prominent artists of the minimal wave scene and have a similar hypnotizing quality, bound to intrigue anyone. Hailing from Italy, Mushy delivers three tracks with a common ethereal, atmospheric nature, with minimal drums and the vocals mixed in the background. You think of Cocteau Twins, Tropic of Cancer,... Medicine aka Monika Krol, from England, is a different kind of enchantress. Her music is overwhelming in a harsher, more straightforward way, seducing by pulsating analog sounds and noises rather than vocals. In other words, a very nice vinyl: a great combination of psychedelic synths and noise that will seduce all lovers of minimal wave music. A must have! [PB]

JÄGER 90 - Wir bitten zum Tanz (CD)

(Electro Arc)



Achtung! Achtung! EBM is not dead, I repeat: EBM is not dead! That was the first thing that shot in mind when listening to the new Jäger 90. OK, a lot of you will tell me that they do not bring anything new and yes, the sound is very familiar to Nitzer Ebb and other Spetsnaz's, but let's be honest: isn't it just great to throw yourself in one huge pogo during some pounding EBM gig? Jäger 90 has released this album as a small bonus for the fans who came to the Familientreffen-festival this year. 8 tracks being stomped though your throat in just over 20 minutes... An EP which is short and powerful, grabs you like a pit bull and leaves you behind, begging for more... It's great that this release is limited, but for this one I would say: open it up and let all people join in the dance! [PD]

M-N-M+L M+X-M+L

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SIXTH JUNE

Sixth June needs no introduction, so I'll keep it short. Since 2007, Lidija Andonov and Laslo Antal form an electro dark pop band from Belgrade.

They played at BIM a few years ago and now you can see them again in Brussels, together with Keluar and Froe Char at the Nuit Fantastique. Place to be: TAG 7/12/2013... Be there!

Does the sixth of June have a special meaning for people from Belgrade? Or what does it mean?

No it means nothing at all.

You said there's no dark scene in Belgrade, do you still live there then? Most minimal electronic stuff is happening in Berlin I hear... or electronic stuff for that matter.

Well.. Belgrade became quite alive as well, just it stays within the boundaries of the same people and same places. Not so much chance to catch some wider audience... This is one of the reasons why we moved to Berlin a few years ago. Here its really different, much more possibilities to present our work and to develop as well.

I like the warmth and melancholy of your voice, but don't you sometimes want to scream out and release other emotions? Like hate and joy...

How I colored songs with my voice, is how I feel it in this moment, in this certain place, in that atmosphere of making music. It doesn't function like this: it's a lot melancholic here so let's hold back, or let's scream a bit, it's much more about feelings and following the emotions lead by the music. Music opens certain sources of myself, and probably its mostly melancholy and darkness than some other emotions.

About the new upcoming release, what can you tell us about that? Is it a full album?

Its planned to be a 12" EP with 5 songs. The sound is different from our previous releases, but isn't that something all musicians say about their upcoming releases?

Will it be in the same vein as Back For A Day? Pure analogue music?

"Back For A Day" was already a step forward from our first release "Every Time" and the new release which will be titled "Pleasure" will be a step even further, but no big jumps I think and in a way the steps we made were logical but still surprising sometimes. It would be really boring to repeat what we already did, even if it means "falling out from the actual scene we kind of belong to. Making music should be a pleasant challenge every time we would do anything new.

Anything special we can expect for the gig in Brussels? Will the new album be out then?

Yes the release should be out by then. We will play the new material as well as the old songs in new arrangements. A new visual background will be prepared as well.

Is that gig part of a tour? How do you feel about touring anyway? Fun? Or too much fuzz going on?

No its not a part of a tour. We actually dont know if thats fun or not as we never had a tour.

Thanks a lot for your time and all the best!



Chris KONINGS
photos © Marquis(pi)X

www.peek-a-boo-magazine.be

KELUAR

It started as an exchange of material and ideas between Berlin (Sid from Schwefelgelb) and London (Zoë/Alison from Linea Aspera), eventually settling in Berlin. Contemporary and vintage hardware, software and percussive sounds from objects form the very rhythm oriented instrumentals, while the voice provides them with the melodic component.

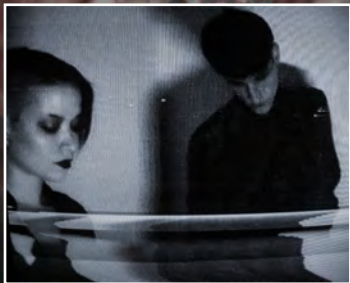
Creating homogeneous atmospheres is the main musical focus. The lyrics explore the nature of the mind, cast through the lens of personal experiences, and reveal a philosophy of continuity and fluidity. The present is an EP (Ennoea) and a concert in Brussels, on the 7th of December 2013.

Can you introduce Keluar to our readers?

We're a Berlin-based duo in the trade of making electronic music: Zoë on vocals, and Sid on machines.

Where does the name come from? I saw that it's Indonesian for "to take out, to remove, to produce". A reference to your Malaysian origin?

It's got a very general meaning in Bahasa (the term for both Malaysian and Indonesian language), which is 'to go out'. A reference, or perhaps just the result of influence. We chose it more for the sound and relative obscurity than the meaning.



How did you hook up with the other member of Keluar?

We met at a Gothic Pogo Festival in the spring of 2012, 2 months before two of our former projects were due to play together at a night in Berlin.

You were very sad with the end of the project Linea Aspera. Looking back, how do you feel about it now?

No regrets.

You told us this new project will be richer in sound, like you hinted already in the "Kinabalu" song. What do you want to achieve?

I wouldn't call Kinabalu a hint for what was to come in Keluar. I once said it was a direction in sound that I'd like to pursue one day, but that day hasn't yet come. All Sid and I wish to achieve is to make music we're continually proud of, and so far so good.

And one more question, what are your expectations for Keluar?

Expectations breed disappointment... We'll keep writing and playing shows, but the rest is out of our hands.

Thanks for your time and have fun in Brussels!

Chris KONINGS

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T.A.G. Brussels 7/12/2013 20:00 **XL**

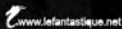


Sixth June (d/sr - minimal wave)

Keluar (d/uk - minimal synth)

Froe Char (f/it - cold synth)

00:00 : minimal wave and post-punk afterparty
DJ's: Muffin & Dash (Club Terror) | The Black Wave
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32CRASH vs IMPLANT

32Crash and Implant will be playing on the same stage during BIMfest.

It seems logic to interview Jan and Len as they both play in these bands and see what they are up to...

You are working on new songs for 32Crash. Can you tell already something about it?

Len: Everything is still in a very early stage. We sketched some rough musical ideas. Jean-luc is writing vocals for them, and then we will re-visit them and turn them into real tracks. So very very early stage. But we started on a new album, so it means the intention of releasing a 3rd studio album for 32crash is very much alive. We constantly buy new studio gear. So there is always something new that has been added. We both are really gear-sluts. More guitars? Not sure. It will have some guitars, and some very guitar sounding synths. Ideal would be that you can't even say if it's a guitar or a synth. If it sounds good and edgy we'll use it.

Will it be possible that Nicolas (Empusae) joins stage and adds some tribal & ambient influences like he did in the past with Implant?

Len: Nothing's impossible. It's been a while since I really had contact with Nicolas, but each time I see him, it is a very warm and friendly chat. So it sure is not excluded. But with implant, things are very pre-defined now a days. And I know Nicolas has a hand full on his musical projects, so nothing is on the planning as of yet.

There is some new work coming up for Implant too, what can you tell about it & will we hear it at BIMfest? I read about a 12" vinyl on Emmo Bizz for the end of 2013, how concrete is that?

Len: After the vinyl of 32crash we talked to Emmo bizz for an implant vinyl, and Jörg was really into the idea. So we have started working on new tracks for that release. If all goes well, 2 tracks of that material might even make it to the live-set.

Jan, you play in at least 2 other bands, how can you combine it all? How popular are the other projects?

Jan: I play, write and/or produce for ten bands these days. Actually, I don't do much else. Combining them was sometimes a bit confusing, but now it feels so cool, because they always influence each other. So when I come up with a riff on the guitar for the new cd of a rock band I'm in, I think, hey, maybe I can also rework that into a 32Crash song. Or an Implant track. Sometimes I have to say to one of the bands, remember that new song we played last week? Forget it, it's been taken by another band. Lol

Can you say something about Emmo Bizz? How did you end up with them?

Len: I met Jörg through Claus (Leatherstrip). We ended up talking and I really had a feeling we had a click. I told him I always wanted to have a vinyl released once in my career. I started releasing music when vinyl was completely out for the industry. Yet, I always loved that big format. Now, with the revival of vinyl, this was my best shot to get one of these too. Jörg liked the release with 32Crash, and so we set up one for implant too. It is not written in stone, but I'm kind of sure the release will happen eventually.

What could be the nicest surprise for you at BIMfest?

Len: A sold out venue! Seriously we need to start buying tickets again in this scene. Organisations like BodyBeats who put a lot of time and energy in a festival like this need an audience or will stop organizing. You might not like the full line-up or hope for better times; just know that next time might never happen. And with a line-up like BIM, it should have been sold out already. So I think the nicest surprise would be enough people to cut the organizers a break, so they can do it again next year.

Can you tell us something about the latest Implant video's? Did anything big happened with them?

Len: We did both videos our self. Hard work for 2 clumsy video persons. Music we can handle, video is a new ballpark for us. Yet, I have a feeling we got away with it. Not sure what is big for you. But both vids will be released on DVD, so that is something for some home-made editing.

Will there also be 32Crash video? If yes, who will do them?

Len: Now that the beast is out, there is no stopping it (laughs). Sure, I'm hoping to do some 32Crash video's too. With the digital age of aiming for likes and things like that, an artist should try and get some moving images on-line. so I'm kind of sure video work is essential for the productive musician.

Filip VAN MUYLEM
photo © Marquis(pi)X



LESCURE 13

LESCURE 13 is the legendary EBM side project of Johan 'Suicide Commando' Van Roy and Stefan 'Stin Scatzor' Bens. On the 20th of December, after a silence of nearly 15 years, they will be one of the guests on the famous BIM festival in Antwerp, Belgium. We had a little chat with Johan and Stefan.

Welcome guys. How did it all start with LESQUIRE 13?

Stefan: Johan someday did an add in an Belgian magazine (Fabiola ??) with the question : is someone out there interested in electronic music ? I answered to it and we started chatting (in the 80's it was "writing") about music and our interest in electronic music. I wrote lyrics for some of his (instrumental) SC-songs but Johan wanted to keep Suicide Commando a solo-project. And so that's why Johan started creating EBM-orientated songs for a new project ... LESQUIRE 13.

You released several tapes in the 90's and 1 full CD (in 1997) with LESQUIRE 13. A great album but it never reached the same level as the tapes imho. Somehow it sounded cleaner, better produced. How do you look back on it after all these years?

Johan: Sure there was a difference between the album and the early tapes. Those early tapes were recorded in no time, on a simple 4-track recorder. It almost were live outtakes as most songs were recorded in real time. I still like the old material but in my opinion you have to see it in its own time frame, to me the old tape recordings definitely sound a bit outdated today, but that's just my personal opinion. I'm sure some people still love that old primitive sound.

Your last gig was in 1999 if I am correct. After so many years you finally will do a reunion gig at the BIM festival in Antwerp (20th of December). How come it took so long, cause I know you have been asked before to play at BIM. I presume the success of Suicide Commando is one of the reasons that it took a while.

Johan: For sure, Suicide Commando is taking so much of my time, so there simply was no time for LESQUIRE 13 in these last years. But after finishing the new "When Evil Speaks" album for Suicide Commando I just needed a break and wanted to do something different for a change. Working on a Suicide Commando album always is very time consuming and a very intensive work, so I just wanted to do something different for a change again, so I started working on an old LESQUIRE 13 remake and

since it was so much fun I think I almost wrote 3 or 4 new songs or remakes in only a few days time, something that would be unthinkable when working on Suicide Commando material.

Will this be the only LESQUIRE 13 gig or is it the intention to perform here and there again?

Johan: This for sure will be the only show for 2013, no concrete plans for more shows next year, but never say never. So if you want to catch us live you definitely have to come to the BIMfest as it will be your only chance to see us live this year.

Can we expect new tracks or a new release as well?

Johan: Yes and yes :-). The plan is to release something, but which format, content etc is still unknown.

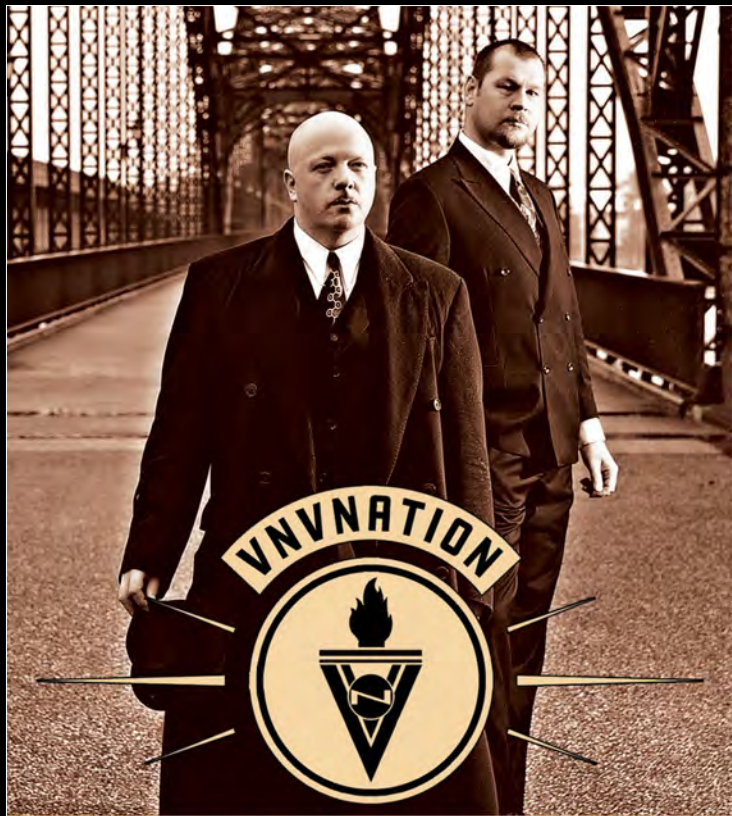
You are both active in other projects as well. Stefan will be releasing a new album very soon with Stin Scatzor for instance. When is it due to be released? Can you tell us something about it?

Stefan: Following the label (Advoxya Records from Budapest) Industremakes will be released in the second half of autumn. At the moment (september) we are waiting for the lay-out. Normally, it's going to be available at the BIMfest. Industremakes is going to be an album with remakes from older songs made by us and by other bands. (a.o. Liquid G., Hynnner vs Hant1s3, Acylum, etc ...)

Johan, you are conquering the world these days with Suicide Commando, performing everywhere around the globe.

Johan: Sure I never expected that Suicide Commando would become that big, not even in my wildest dreams, When I started making music back in 1986 I never imagined that one day Suicide Commando would become one of the leading acts in the electronic scene of today. Today I'm sharing stages with bands like Front 242, Klinik, Front Line Assembly which in those days were my big idols and influences. It's a bit of a funny and strange feeling to share the stage with these bands now.

Jurgen VANVLASSELAER



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A.A.A.K. - Buildingscapebeat XXV (CD)

(Eromeda Records)



This new AAAK release is a double CD. The first CD features six new songs, while the second CD holds a complete re-recorded and reworked version of their original debut LP 'Buildingscapebeat' from 1988. As on 'Totalitarian Tip Toe' the new tracks on this double album are again, one by one, all in your face electro-rock songs with a 'Manchester twist'. And this is exactly what distinguishes the overall AAAK sound from all other current bands, their unique sound! Tracks like the title song 'Buildingscapebeat XXV', 'Though Luck' and 'Memorial Song' are fired from the speakers like a rapid pounding terrorist mortar attack and will soon be tossing you all over the dancefloor. Also, the remakes on the second CD seem to hit the bulls-eye! [PM]

DAEMONIA NYMPHE - Psychostasia (CD)

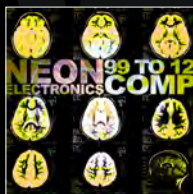
(Prikosnovénie)



Dead Can Dance is for sure a reference, but I would love it if people would start to refer to Daemonia Nympe only, and that is what I hope that will happen soon. The least thing you can say is that this new album is top quality! Love the mysterious chants & hymns in a language I don't know; but it grabs you and puts you right in the circle. The ancient vibe and Arabic sound blend perfectly with the accoustic guitar and the narrative voice and on some songs there is a nice medieval and folk touch. I also love the bag-pipes (askaulos). It's a great piece of art! I have to thank Spyros for sending it to me! I could drop names of all the people who added their magical input, but you better buy the album and read the booklet to check this out... [FvM]

NEON ELECTRONICS - 99 To 12 (CD)

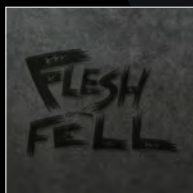
(Dancedelic D)



We all know about The Neon Judgement, one of Belgium's EBM legends. Two years ago I was happy to see the release of "Keylogger", a pretty good album etching further on his trademark electro/dance with still a few hints of EBM. "99to12" is a compilation of the past 14 years, covering all his albums and picking a selection of original songs and remixes. Vive La Fête isn't far away, especially when you listen to the sexy vocals of "Maximum Joy" and "Buffalo Bill". Remixes are done by The Hacker, Millimetric, CJ Bolland, David Caretta's "Better Way" is quite long but a trip in which you can really lose yourself. I love Helmut Kraft's "Economix", with catchy and poppy melodies and heavy beats, ideal for clubbing. Da Davo = alive and kicking! [CK]

FLESH & FELL - Flesh & Fell (CD)

(Out Of Line)



With the return of Flesh & Fell, the '80's are really coming back to us at full throttle (a gap of 25 years!). The band had disbanded due to the original singer falling ill. Love the guitars, bass, drums and voices (ok, I admit - I love it all). The retro sound is great and takes me back in time, with the adds from instruments and a great production anno 2013! It's a great thing that some songs are sung in french! Major break on this album is the proof that MUSE is a thief! Listen to 'The wind' and than to 'Bliss', 'Bliss' is the rip off. Mind-blowing!?! The cult classic 'Emma' als features on this one. A lot of people will be glad to have it on a regular cd! This song wasn't a direct hit, but became a cult classic. No other song is still so strong after all those years as this one and is certainly not outdated! [FvM]



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DIORAMA

Diorama, the cult darkwave band from Reutlinger, Germany, was playing at the Summer Darkness Festival in Utrecht in July. We had the unique opportunity to meet Torben Wendt, the founder, lead singer and main composer of the band, after the concert.

Torben, thank you very much for this interview! You've just released your new album, "Even The Devil Doesn't Care". How is the album doing in terms of response?

It's doing highly good! The reviews and the comments have been overwhelming. It makes me proud because I also think it's a very good album. I'm very proud of it.

How did you divide the work when you created this album. Did you write all the songs?

For this album, most of the songs were written by myself. Two or three, by myself and Felix (Marc). Felix has a big influence; he gives his opinion and I take his opinion very seriously. He's an integral part of Diorama. But most of the writing and the production were undertaken by myself.

What about the Diorama style of music? I see it as a crossover music, not easy to associate with one particular style like synth-pop or anything. You are more like Radiohead, NIN or Porcupine Tree: you mix different styles of music in such a way that we can't really say: it is synth-pop, prog, pure pop. What is your view on this?

I never really cared about this.

It's more for journalists. (laughs)

And also for bookers and promoters: they need to know "is it a synth-pop band, a rock band, a gothic band,..."? They tend to book bands of different genres to attract an audience, which is good. For me, personally, it doesn't play a role. I guess the term 'darkwave' would fit most to the style, but it's just my personal opinion. I gave up on looking for a description. I think we have built a certain niche, which has advantages and disadvantages.

Do you get booked in other scenes than the 'dark' scene? Not really...

It's like a ghetto.. A nice ghetto...

Yes, you get to meet the same people everywhere you go and it's been like this for 10 years. It's great, though, because when you are part of a scene, it's not easy to kick you out! (laughs)

Don't you have a song that nearly went mainstream? Like 'Synthesize Me'?

Never substantially. But we get feedback from listeners. Like metal fans who say: 'usually I don't listen to synth-pop but you are ok'. Or music lovers who are not linked to a certain scene, but are only interested in what they consider as good music. But no substantial success in other scenes, allowing you to be booked in big festivals. This is something we never could achieve.

It's a strange phenomenon... It's not the first time I hear this.

We're not the only band with this problem. But when you have reached a certain position within a certain scene, this is something you can build something upon. In a new scene, you would have to restart as a newcomer again. It's not easy.

When you compose, you usually compose it in a small room. Do you think about live, about the way it's going to be played live?

This is a very good question. I'm starting do it more and more. When we have a rough idea, when the song takes shape and the result is more feelable, now I look forward to playing it live and this has an impact on the way we continue to produce the song. I want it to be powerful, massive, with a good volume to it. In the past, I wasn't so much worried about these aspects. I was just trying to make the songs work. For the first 3 albums, I used to write more personal, intimate songs. In the last 2 albums, I started to pump up a bit.

Watch the full video interview on our website!



Philippe BLACKMARQUIS
photo © Marquis(pi)X

A FLOCK OF SEAGULLS ADULT. ALPHAVILLE AND ALSO THE TREES ANNE CLARK ARBEID ADELTI
BAUHAUS BIRTHDAY PARTY BLONDIE BRONSKI BEAT CABARET VOLTAIRE CAMOUFLAGE
CHRIS & COSEY CLAIR OBSCUR CLAN OF XMOX CRASH COURSE IN SCIENCE DAF DEAD OR
ALIVE DEICHE MODE EDITORS ERASURE EURYTHMICS EXCITING SLACKS FAD CABOZET
FISCHESPOONER FRA LIPPO LIPPI FRONT 242 GANG OF FOUR GARY NUMAN CRAUZONE
INTEPOL JAPAN JOHN FOXX JOY DIVISION KAS PRODUCT KILLING JOKE KRAFTWERK
LAISSONS DANGEREUSES LADYTRON LOVE & ROCKETS MALARIA! MARQUIS DE SADE
MINIMAL COMPACT MISS KITTIN MODERN ENGLISH NACHT UND NEBEL NEW ORDER
NITZER EBB ORCHESTRAL MANOEUVRES IN THE DARK PAUL HAIC POESIE NOIRE PORTION
CONTROL PROPAGANDA PSYCHEDELIC FURS PUBLIC IMAGE LIMITED PULP SECTION 25
SEVERED HEADS SIMPLE MINDS SIOUXIE AND THE BANSHEES SNOWY RED SOFT CELL
SUICIDE TALK TALK TALKING HEADS TAXI-GIRL TC MATIC TEARS FOR FEARS THE B-52'S
THE GARS THE CASSANDRA COMPLEX THE CHURCH THE CURE THE HUMAN LEAGUE THE
LORDS OF THE NEW CHURCH THE NEON JUDGEMENT THE NORMAL THE PASSIONS THE
SISTERS OF MERCY THE SMITHS THE SOUND THE STRANGLERS TRISOMIE 21 TUXEDOMDON
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AUTOMELODI

Automelodi is a project born in Montreal from the creativity of Xavier Paradis, formerly known as Arnaud Lazlaud, playing typical North-American minimal wave music but singing in French. After a self-titled debut album released by defunct Wierd Records, "Surlendemain Acides" comes out in October on Electric Voice records, developing an impressive evolution in Automelodi's music. Soon live in Belgium with a show at Café Central - Brussels on the 16th of October...

Your new album "Surlendemain Acides" shows a clear evolution in your music and is just about to be released. How do you feel right now?

"Busy" is the word, I guess. My collaborators and I are working on many things simultaneously in prevision of the album release. We just finished shooting a video for one of the tracks from the LP, "Métropole sous la pluie". It was cold and windy, I got lost in the fog. I even bled. We had a smashing time.

Talking about this evolution, can we say that "Surlendemain Acides" is colder and more robotic than the debut album?

After nearly 20 years of making electronic music, I have come to find that the definition of "coldness" is a very debatable one, musically speaking. From a lyrical point of view, though, it is true that many songs on this album deal with more elements of pain, discomfort, anxiety and disenchantment, which are not necessarily "warm" feelings. Therefore I guess a part of that "cold" was just intrinsic throughout the album's creative process. Concerning the robotic aspect, my approach when working with electronic instruments is relatively organic, but I never wanted to hide the true nature of the machines I work with. The "raw" language of synthesizers and sequencers is something I was already interested back in the Nineties in when I started my former project, Arnaud Lazlaud. After many years and working with many different collaborators in various projects, I wanted to go for a slightly more stripped down formula for this LP...: something that would provide a spontaneous platform

to catalyse the somewhat more violent emotional landscape I had been going through. In terms of instruments, I instinctively focused on synthesizers, vocals and percussion/found objects, which I guess brings me closer to the "minimal" electronic approach of the Arnaud Lazlaud years.

Also, the production sounds deeper throughout the album, for example on "Aléas Dernières Chances" a true

dancefloor killer. Is the title of "RT60" a reference to this evolution? (although the lyrics are about something quite different...)

RT60 is indeed a reference to Wallace Clement Sabine's equation for reverberation time but that metaphor is related to the meaning of the lyrics in that particular song, rather than the whole album's production approach. It is true though, that there is a rather generous use of various forms of reverberation throughout the album, even in situations where I was not necessarily aiming for a "spacious" sound. Sometimes I would use microphones to capture the sound reflections of tiny rooms, even if those were relatively subtle.

In Europe, some people say that the most exciting minimal wave / synth music now comes from North America.

There is also great synth music coming from Europe and elsewhere but as far North America is concerned, I could say that what we observe since a few years is like a long overdue echo of the very important 80's European scene. In the 80's and 90's, many bands from Europe were very influential for me because (if I could manage to find their records) they brought a sound that was so different from the mostly rock-dominated, mainstream sound of America. In the last decade, even more music -especially from continental

European countries- that had previously never received much attention suddenly became accessible in North America and inspired a lot of musicians. I think there is a DIY aspect to many of these older productions that somehow appeals to a certain "punk sensibility" of many young musicians here. It's basically what happened to me about twenty years ago... I was mostly into punk/post-punk stuff but then I heard Trisomie 21, the Spielt Noise Boys EP from Stephan Eicher and a few others that suddenly made me excited about making music with analog synthesizers.

Automelodi is quite unique in this scene because of the almost exclusive use of French. Is it important for you because of the care you have for lyrics?

I think it is, yes. I initially got into songwriting because of poetry and for me the worst thing that can happen to poetry is often (there are some exceptions, I suppose) translation. Therefore I don't want to force myself into writing lyrics in English if the crux of my inspiration was originally in French, which has generally been the case over the past few years (even though I use English everyday). That is why so few of my songs are in English.

Do you think like some other artists that French is much harder to put on electronic music than English?

No. I know that French is phonetically a very delicate language that makes it hard to fit certain words over certain melodic phrases, but like any musical instrument, it's also matter of practice and creativity. I actually think that electronic music is a very good platform for French songwriting because it enables one to be more detached - for example - from the mostly american R'n'B/soul vocal tradition (which is also very common in rock and other forms of pop). My point here is not to criticize R'n'B or soul music. I simply think that the different and extremely flexible sonic palette of electronic instruments offers the potential of a cultural "tabula rasa". This can actually provide a lot of space for non-Anglophone artists to choose or define their lyrical "territory", without having to worry about fitting into the standards of vocal delivery often associated with more traditional "band" instruments which, since the advent of Jazz, have become staples of popular music.

How would you order -and comment if you want- these musicians according to their importance for your music and yourself? Vince Clarke, Frank Tovey, Richard H. Kirk, Jacno, Ralf Hütter.

All of these musicians are (or have been) important for me in one way or another and I wouldn't want try to classify them by order of importance.

I think I particularly appreciate Vince Clarke and Ralf Hütter for the way they would construct electronic pop

music with very pure, efficient structures, reminiscent of modern/futuristic architectural drawings from the Bauhaus or De Stijl. On the other hand, one interesting aspect of Richard H. Kirk and Cabaret Voltaire is that their approach was more focused on "deconstructing" and recycling fragments of their decaying industrial environment, thus exploring the ruins of modernity.

Frank Tovey was an amazing performer and a great lyricist. He was also one of the first to explore the idea of the electronic musician as a folksinger, a concept I personally feel very close to.

Jacno was a bit like an Erik Satie of post-punk and

synth-pop. He was able to produce wonderfully subtle poetic imagery out of musical phrases that were, in appearance, very simple, sometimes even naïve.

Of course these are all musicians I heard about pretty early on because most of their records were available in North America in the pre-internet days (with the exception of Jacno, whose main projects were sadly not distributed here). What has been very interesting since then is suddenly having access to work by musicians and bands such as Martin Dupont, Moderne, Oppenheimer Analysis, Deux and many others who did not receive the recognition they deserved back in those days.

Thank you, Xavier. See you in Brussels on October 16!



BRAIN SEKTOR

Can you first tell us some more about yourself?

J3 : I was a fucking member of à:GRUMH... (Electronic Bloody Music Cult Band) and nEGAPADRES.3.3. (Ritual and industrial project with S3, member of à:GRUMH...).

Richard : I'm a member of the band "Combat Voice" (Cold EBM). In these two projects I do composing , backing vocals , mixing and mastering ! I've the chance to have my own studio pro ! I have also a third project "nADAbOYS" (EBM) with Fred Sebastien (ex singer of K-Bereit) but it's too early to talk about it!

You are part of the EBM formation Combat Voice. Why another project like Brain Sektor ?

Richard : Because I like another project which sounds more industrial with a more aggressive voice! I love composing , it's the most important hobby in my life!!

Can you tell us the bands which have the most influence on your work?

Richard : The Klinik, Cephalgy, Dive, Suicide Commando, Hocico, IC434, Orange Sector, X-Fusion, Vomito Negro, Leaether Strip, Autodafeh,...

In which way do you consider yourself "different" than other EBM bands?

J3: Ill'm full of hatred!!! Ill'm full of love!!! I'm back from the grave, the dark side of the 80's to make some noise and to scream!!!

Richard : I am a product of 80's, I am a Belgian who witnessed the begin of EBM music!! I compose for over 20 years and it's a great time to show to fans the evolution of electro and industrial music. The electronic music is not dead!!

Here and there we can find some tracks from the band (e.g. on Reverbnation). When can we expect some physical release?

I'm working on the mixing and mastering of the album! It will be called Control! I hope to present our physical release in the end of october!

What can our readers expect from Brain Sektor on BIMfest 2013 ? Why do they NEED to be there ? Any last words to the public before you annihilate Antwerp in december?

J3 : Take a deep breath!!! Are you ready to shake your body??? WEEE gonna kick your ass!!! I thank you for this interview!

Friends of electronic music, prepare yourself to explode your fucking brain!! It will be a crazy electro moment!

Thanks a lot for the interview !

Peter DOLPHEN



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AH CAMA-SOTZ - Obsession Diabolique (CD)

(Hands Productions)



The project of Herman Klapholz, Ah Cama-Sotz has been covering the Orient, the Middle-East, Western culture, the Unknown and the Unspoken. On this album his focus is more on ethnic music, combined with a few electro tracks and dark ambient interludes. I love all the oriental, eastern ethnic percussive songs. There's also industrial like Skinny Puppy, "Rain" is the song I'm talking about... "Wir Wollen Tanzen" is an 8 minute version of Fad Gadget's "Insecticide" with bubbling vocals and up-tempo beats, a floor filler (a short mix anyone?). Another club killer is the breakcore remix of "Bring The Noizz" by Hysteresis. The album is a bit lengthy, it could have done with five tracks less. "Blood Will Tell" felt a bit better IMHO... [CJ]

SIGNAL AOUT 42 - Inspiration (CD)

(Out Of Line)



This album by electro/EBM project of Belgian singer and synth wizard Jacky Meurisse is called "Inspiration" because it includes original songs which are devoted to Meurisse's inspiration sources. "I've put myself in the shoes of Frank Tovey, for instance, to compose 'Sex Gadget'", he said. The references are not so obvious, they are subtle and hidden in the mixes. On "Judgement Day", you think of a well-known Belgian EBM band. "A Kind of Joy" is a tribute to a well-known band from Manchester, especially in the bass intro and the synth melody. "Freundschaft" clearly refers to D.A.F., and "Cabaret" has the hypnotic bass line and drum patterns of Cabaret Voltaire. But beyond these hints, it is an ass-kicking collection of great songs, multi-layered, energetic and perfectly produced. A highly catchy and raw journey through the history of electronic music with a clear touch of modernity. [PB]

DI*OVE - DI*ODE (CD)

(EK Product)



The Italian recordlabel EK Product is presenting us the new album of DI*ove, a duo conquering the EBM world from the French speaking of Belgium. I loved their older material so I was very looking forward to their new album. My expectations were very high, but they were fulfilled no bother. Nine great tracks without a weak moment, including several potential dancefloorfillers. Addictions, featuring Claus Kruse from Plastic Noise Experience, Clinically Dead and my favourite track I Need More will certainly move some bodies at any decent party. Also worth mentioning is the track ADT, a song that's building up slowly and explodes near the end. Singer Luc Orient is really moving his vocal boundaries here. EK Product proves again that they have a nose for talent and DI*ove showed that they can easily compete with their famous Belgian EBM colleagues. Great work guys! [JV]

FETISCH:MENSCH -Kinderlieder (Vinyl)

(Self Released)



Fetsch: Mensch is one of the projects of Oswald Henke. This EP is the first part of an EP trilogy. As with the other projects of Oswald the music focusses often on the black tormented soul, but here topped with a heavy rock and electro sauce. The six pieces on this EP are fantastic. The narrative "Und Wenn Ich Jung Bin" opens the EP quietly. A catchy synthesizer tune then starts "Kinderherzen" that quickly grows in intensity with harsh drums and surrounding synths. Oswald sings, screams, narrates as only he can. "Ich Bin Uebrig" is my personal highlight, with melancholy wave, ingenious synthesizers and the Weltschmerz permeated lyrics of Oswald. They create a painfully intense but oh so beautiful song. This EP is a lot more intense than predecessor "Manchmal" and so captivating that I sometimes find myself, hours after listening, humming the melodies or pondering fragments of the lyrics. [WDP]



MONICA RICHARDS

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OCTOBER 25/2013

LISA MORGENSTERN

Hello, can you first tell us something more about Lisa Morgenstern.

It's just me, or to be more correct - just my real name. It was needless to find a pseudonym for my music. On the 22th of November, I'm releasing my first album called "Amphibian". It's unbelievable since it was just a foolish dream, so far away from reality, and we're only a few days away of that moment.

You are classically trained. Merely the piano, or also other instruments?

I started to play the piano when I was five years old and studied classical music. My mother opened my eyes for many kinds of art like classical music, ballet, literature and painting. I was interested to learn many things besides the piano and so there was a big chaos while mixing ballet, choir, flute lessons, ice figure skating, riding and nearly everything I could try. I also learned the guitar on my own. And later I had a couple of singing lessons.



I guess you also admire some classic composers & they also influence your work?

There are so many classic composers that strongly touch my soul, like Prokofiev, Stravinsky, Tschaiikovsky, but also more piano based composers like Debussy, Chopin, Rachmanninov. Like everything that is touching and intensive - it influences me and my songwriting.

I first saw you as opening act for HENKE in Bochum. Do you have a special link with him or the band? Is there any collaboration, future projects ?

They wrote their newest album "Maskenball der Nackten" at the place, where I was living. It was in a beautiful old mill in the middle of nowhere called Kreuzmühle. So we got to know each other and at the very beginning I played one concert supporting them. On the next day I was dancing for two songs on a bigger Show of Henke and they invited me to come with them on tour to play more concerts as opening act. The next thing, what is planned together with Oswald Henke, is to play the grand piano on a very special concert: 25 years Goethes Erben jubilee in February 2014 in Leipzig.

It is hard to compare you to other artists. Who is an inspiration for you? Or who do you think is bringing similar music?

There are many piano playing girls, combined with strings and nowadays also often with electronics. Some people said to me, I remind them of Soap&Skin, which is great, because I'm happy to know her music now. Others compared me with Tori Amos, or what makes me a bit smile, Lana del Rey. But those Big Names are well known and so it's strange for me to see them in relation to myself.

As far as I know, the only published music of you can be found on "Vorgespräche mit Goth", a limited book EP with a textbook by Thomas Manegold (through subkultur). To me, it seemed two works of two separate artists combined in one publication, although I guess this is a real collaboration?

This was a combination of a book and CD specially made for two concerts we did together in Leipzig (WGT). He was the one, who let me play my first concert in Berlin and together with the people of Periplaneta he publishes books of many great contemporary authors. They still help me in many ways.

With bizarre titles like (translated) "Cannibalistic gourmet", "Sweet Death" or "The Smile of an Earthworm" you make people wonder & smile. What gives you inspiration?

I can't understand, why I make them wonder. It's a result of my thoughts and experiences. I also sing about nicer topics when they overwhelm me, but mostly they don't, or maybe the sad thoughts dominate the lucky ones...

Your upcoming album, Amphibian, was launched through PledgeMusic, a fundraising website. What can you tell us about it?

I had the strange ambition to publish my first album without the help of a label. So I decided to try with crowdfunding (or fundraising). I started the Project on PledgeMusic and did not expected it to work. I'm very very thankful for all the help and response from all those people out there.

Can people still pledge for this album. If so, until when ?

Yep. We already reached over 100%, but it is still possible to support the production. Every little help will support the final result and it would be wonderful to have the chance to produce a CD, which looks like it should look, and not quite common, like most others.

Your album as well as your performances are brought solo - you do not miss a band ?

It is still announced as a solo project, but at least I won't stay alone on stage. Benni Cellini (Letzte Instanz) added many cello parts on my upcoming album and we will play also together in the next month, and likely also in the future.

What is the latest treasure you discovered ? Why should we have a glimps at it as well?

There are to many things, to pick one. But I really want to mention Manuel Estheim. He is a phenomenal talented photographer and I am very proud to have his photographs in my album.

What brings 2014 for Lisa Morgenstern ?

I'm sure a hectic and intense time. I left a wonderful time behind me, living in the woods, and started a new life in the city. So I know there will be many good, but also bad changes. I had to make many sacrifices to reach this point, to make a first album. But I wouldn't have made all those decisions, if it wasn't that important to me.

Next year I will start with a Concert with Benni Cellini in Dresden on 03th of January and as I mentioned the jubilee of Goethes Erben. And of course we are planning more concerts. So keep looking up the dates on my website and you will see.

www.lisamorgenstern.de

www.pledgemusic.com/projects/lisamorgenstern

www.benni-cellini.de

www.kreuzmuehle.com

www.manegold.de

www.manuelestheim.tumblr.com

www.periplaneta.com

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www.peak-a-boo-magazine.be



CHAIN REACTOR

Chainreactor will play at the VP live 2014.

A very good reason for a chat!

My classic opener: why did you call yourself Chainreactor?

Chainreactor is mixture of the words "Chainreaction" because I always do one track after another without any breaks in between and "Reactor" because of the Power the music is transferring.

In the beginning you where experimenting with different styles of electronic music like Electro, Hardtechno, Drum n...Bass and Hardcore. How come you ended up in this style?

It's because in the so called "Industrial-scene" you can do whatever you want without any excuses.. the borders are not so stiff. And because I want to mix all these elements with EBM to that what today is called TBM.

In 2009 you where signed to ProNoise / Dark Dimensions, how did that happen?

I've decided to search a label, because I thought my music should be spread around the world.. and the first label which came into my mind was ProNoise. So I send an E-Mail to the label with my old MySpace Link which includes some tracks. And as I received the answer I had a record deal.. that's the whole story.

Since then you played for sure a lot of gigs, was there some extravaganza?

Yes.. there were many gigs I liked.. all of them are very different and unique. At Resistanz we played in front of a crowd of nearly 1000 people.. that's a fantastic experience but we also played in Marseille in front 150 in a small club and the crowd went completely crazy.. that's also ok I think ;)

On Spotify 'Stalinalee' is your most played song, is that a surprise?

No, not really. On Last.fm it's "Locked in", in the clubs it seems to be "Gas panic". I don't give a shit on these

statistics. The main thing is, that the people who listen to the tracks get wild and dance their ass off!

How do you decide about title tracks?

You mean on the albums? That depends. On "Insomniac" I want to make an album about Insomnia so it was easy to find a title.. on X-termination it was the perfect title for that special track and it worked also for the whole album. "The Silence & The Noise" is a very personal statement of my life... so there's no method to get an album title for me

I imagine it's different from bands with vocals? From where do you take your vocal sample's?

From films.. as everyone in the scene does. But especially for me it's important that there is a personal statement within.. something in which I can find myself or my opinion of the world is represented.

Soman is known for remixing a lot of people, who did you remix so far?

I did remixes for X-rx, Vault 113, Alien vampires, Acylum, Cygnosic and a lot of more. And there will be some more remixes in the future, but they're not announced yet.

You also have a side project called Cima Muta, you felt the urge to do something else?

Yes because Chainreactor is a project which is very repetitive and made for the dancefloor. With CIMA MUTA I can try out something new, without any pressure to succeed. It's just me and the music I want to do, nothing else. It's also an adjustment besides Chainreactor. And.. first of all there will be a new track for free download if the Chainreactor Facebook Fanpage will hit the 2000 likes.

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THE KVB

The KVB, from England, consists of a couple, Nick Wood, aka Klaus Von Barrel & Kat Day. They play a kind of lo-fi minimal wave music, a mixture of krautrock, shoegaze, industrial, psychedelic and postpunk, combined with arty visuals. We had the unique opportunity to meet them in Antwerp after the concert they gave at the Trix.

Thank you very much for this interview! It's not your first gig in Belgium, I think. You already played in Brussels and...
Kat: ...and in Ghent, at the Kinky Star.

How do you define your music? As observers, we see connections with a lot of bands, like Jesus And The Marychain, The Soft Moon,...

Nick: We like those bands. We play a crossover between a lot of styles: electronic, dark, shoegaze, dream-pop.

When did you start?

Nick: I started as a solo-project in 2009-2010 in Southampton. It was a hobby, just a side project from a band in which I was playing guitar. Then it became a full occupation when people started taking interest and when the first tapes were released. Then we started to play live at the end of 2011 in London.

Are there bands that you feel close to, that you are friends with...

Nick: Bands like Tropic of Cancer...

Kat: Yes and DVA Damas... They've just released an album on Downwards America.

What about the link with The Soft Moon. Did you start this kind of music before them?

Nick: I didn't hear about The Soft Moon until maybe 2011. They're a bit like kindred spirits on the other side of the world.

Kat: And they're really wonderful people...

I interviewed Luis (Vasquez) when he was in Brussels; he's a great guy.

Kat: We saw them and played with them recently in London.

Nick: It's inspiring to see they're doing something similar. It's cool.

And what about the lyrics. What are your favorite themes?

Nick: It's a broad range of lyrics about sex, death, consciousness,...

Do you know some Belgian bands that are part of your musical culture?

Nick: I like Snowy Red.

Wat about your projects for the future?

Nick: We have released an EP with five remixes, some more industrial, some more techno, some more krautrock,.... With Regis, Silent Servant, Shifted, a guy in Berlin and in Aeternam Vale, a guy from France doing 80's primitive electronic techno music and Worn, from England. It's really interesting. I hope we can do a video...

And after the EP, a next album?

Nick: We're gonna take our time. We might repress some of the early tapes, which are sold-out, on a double LP or a compilation CD. We will do it on our own or with a label. Then we will record new stuff; we have a lot of demo's ready for the next album. We will put them together for a new album next year.

Anyway, you definitely have to come back to Belgium to play!

Kat: Yes, we will! We love Belgium, its culture and especially the beer! It's the best in the whole world.



lisa morgenstern

debutalbum
amphibian
22.11.2013

www.lisamorgenstern.de

AUTO-AUTO

Until a few weeks ago I had never heard of Auto-Auto, but someone twisted my arm and I decided to interview them ...

It's a bit strange to call yourself Auto-Auto, why did you do it and what is the meaning behind it?

Aren't all band names strange? You take a name and make up an image for yourself? Really, please let me know in which universe this behavior is actually not classified as a mental illness?

How would you describe your music?

We like punk, and hip-hop and blues and rock and pop... and well basically most things that are not part of the so called "scene". It's pretty safe to say that we got into the so-called "scene" by pure mistake since we had a weak time in our youth listening to shitty synthpop music (please forgive us, we all have those moments). We don't aim to make synthpop, we aim to make cool music that we would like to hear. Or rather cool music to which we are listening... Anyway. We have an electronic base and the reason that our albums sound so schizophrenic (is this a theme now? Mental illness? DARN) is that our different tastes in music all reflect on the albums we made so far. Being bound by genres is boring anyway.

How did you survive the early years without a record company and how did you get signed?

We ate and drank like any other human being? Also, we were "never" not signed. Erik and Me made a few songs at home and played them to some friends. All of a sudden a newly started label in our hometown of Gothenburg, Sweden, wanted to sign us and since then... Same thing with Out of Line, a fan played them our music - they contacted us and wanted to sign us... We never had to work for that.

What is the biggest audience you played for?

It has to be Amphi (2008?) or WGT (2010?)... Don't know how big though. The answer is just big, and we're glad we didn't look out the stage curtains before those gigs 'cause then we would still be sitting backstage, drinking us dead and listening to Ludacris.

There are 1.000 electronic bands. What's the difference between you and the 999 others?

The other 999 suck. I couldn't stand listening to any of them as much as I've listened to Auto-Auto in the past. We don't strive actively to be an electronic band. We just happened to be by chance and design. We all have different backgrounds in everything from classical music to punk rock and metal.

Can I say you all have a weak spot for retro and fur sure for the '80's?

You can say a lot of things. It's all those video games that fucked up our minds in the 80's. That's why. Nowadays we just run around in dark rooms, listening to monotone music and eat pills.

Sweden has for sure a good history of great bands, but is there a great future?

For us and the Swedish music scene in general the answer is hell yeah. For the goth-dark-electro-whatever scene the answer is no. I don't mean to start beefs but if Vanguard releases another song I will peel of my skin and post it to the UN's committee for torture...

Will there be soon a full album? Any other future plans?

Yes, we're currently writing it. Matching schedules is the hard part. The musical equipment is there and as soon as we sit down the songs write themselves.

Filip VAN MYLEM



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Hello Bram! Can you tell us more about yourself?

Well, I am the singer of Pankow, but that is nothing new. I was fascinated by electronic music as long as I can remember. When I was 9 years old my parents bought a cd-player and I was listening to my father's cd's of Vangelis, Kraftwerk, Jean-Michelle Jarre, OMD, Brian Eno, etc. That was when my friends were listening to the Samsonrock (people who do not know it, can always search it on YouTube - maybe you will like it ;-)). So, I started a classical piano and music education. Soon I discovered that I was not going to play the synthesizer there, but I finished the four years. But then it started. How to explain your parents you want a synthesizer. The first attempt was a technics keyboard which was really rubbish. The second attempt was better though, a Roland XP-80: the synth workstation and top of the bill of Roland at that time. But what did I know what Envelope was when I was 14. Hahaha. I struggled a lot with it, but I had a great time. I played every day and when I was 18, I bought a Korg Electribe. From that point on, all my money went to synths and now I have a pretty nice collection. So, no software here ;-)

You started in the Belgian scene as part of NTRSN (pronounce: Intrusion). How did you get in touch with Pankow? It's an Italian project, no?

Yes, very Italian. Maurizio got in touch with us over MySpace, because he lost his singer and he was on his own. Maurizio his life is really turning around music and around Pankow. Pankow is really his child and he cares for it a lot. Just a few months later it was just me and Maurizio, because Maurizio really has his ideas and his way of working and apparently it did not suit everybody. So we decided to continue on our own. Now, we are with three, Maurizio, Cosimo and me, and Alex is still writing lyrics. It is really great, we are having a lot of fun together.

Can you tell us the bands which have the most influence on your work?

Pfooh. Difficult question. I listen to a lot music, from classical, to new wave, to electro, etc. I have to say that industrial in combination with pop songs is what gives me inspiration. There are not really one or more bands in particular. I like the way they experiment with sounds in the industrial scene. In the pop scene they have good knowledge about song structures and melodies. Maybe the most influential bands for me now are bands out of the Witch House scene like Crim3s, Ritualz, The soft Moon, ZxZ, etc. But again, it is not only about these bands. I have more than 40000 songs in my iTunes library and it always plays on random. ;-)

Alessandro's first release under the name of Pankow dates back from 1983 (!). How do you feel his sound has evolved since you are part of the band?

At that time the concept of music was still vague for me. I feel sometimes like a bit of a watchdog, because it is really important for me that Pankow stays Pankow. In the beginning this was really hard, because both Maurizio and me, we had to find a way that worked and that Pankow would still be Pankow. Now, with Cosimo it has even become easier. I really believe that we have a fresh modern sound without losing the roots of Pankow. Also, don't be mistaken, we are not a vintage revival project. Pankow is back and maybe stronger than ever.

In which way do you consider yourself "different" than other EBM bands?

We do not even consider Pankow an EBM band. Although we are very appreciated in the EBM scene and that is always nice of course. If you look at the history of Pankow, than I would more say it is industrial from the early eighties. The time were people were experimenting with synths, sounds and musical structures. That is still what Pankow is today.

Any last words?

I crap, you crap, he/she craps, we crap, you crap, they crap. It is all crap.



PANKOW



Sat. 16.11.13
LEUVEN

New Wave Classics

Guest:
DJ Wildhoney

Doors: 22h Damage: 3.5 Euro < 23h < 6 Euro
Blauwe Kater . Hallengang 1 . Leuven

LLUMEN

*LLUMEN is the opening band of VP Live.
Pieter Coussement and I had a nice chat.*

LLUMEN is a very interesting name, what does it mean and why did you choose it?

LLUMEN has a clear reference to light, with lumen being the unit of luminous flux. Adding the extra "L" in front adds a play on pronunciation. In Romance languages, it's either pronounced as "y" or unvoiced, making it sound similar to 'human' or 'U-Men'.

And now you have a full cd.

Well, I have an album that is almost ready, I just need to get it released. I'm currently looking into that.

One of the questions I have is about the meaning of "Force of Nurture"?

The "Force of Nurture" signifies that social surroundings (i.e. nurture) can play an equally important part as nature in how you turn out as an individual. "Force of Nurture" is about the fact that many experience personal style or 'branding' as something unique and personal, while it may well be a culturally determined and corporately induced sense of taste or fashion. I don't claim that I'm above all of this (as stated in the song). I'm merely saying that branding is out there, so you better own it before it owns you.

"Cold in December" sounds a bit like Diorama; was that on purpose or is it me and what do you think of this link?

If it does sound like "Diorama", that is absolutely by accident; it is of course tributary to a lot of bands, and Diorama may well be one of them. I can only take this as a compliment. It was a big step forward for LLUMEN. I first send it to Seba at Alfa Matrix for one of their Endzeit Bunkertracks, but it ended up on the Electronic Body Matrix compilation. Soon after, I got an email from Gothic Magazine to have a version on one of their compilations too. An interview with the magazine and another contribution to the magazine's compilation followed. A few remixes followed; the "Evil Bloody Music" remix for Alien Vampires and "Let You Go" for Stray.

Knowing that a band always grows and changes: how would you describe your music today?

On the one hand, I really want to keep an open mind about my music and incorporate as many influences as I can fit into it. On the other hand, I still find myself comfortably nested in the EBM-related scene. While I try to have a sound that is somewhat new and innovative, people keep on referring to it as old-school. In the end, there are many influences by my all-time heroes. And at times, some influences of a 'newer' generation will find their place too.

I suppose Gary Numan & Diorama are an important influence? Any other influences?

I don't think that Diorama or Gary Numan are very important influences to my music, even though I really like theirs. I do feel like mentioning a few people that where (and are) very important to me throughout the act of making music. Front 242, Daniel Myer, Bill Leeb, Skinny Puppy, Uwe Schmidt, Carsten Nicolai, Ryoji Ikeda and Ben Lukas Boysen just to name a few.

The addition of the guitar is great (a bit like Stin Scatzor, right?) How about the gigs: LLUMEN is a one man's band, right?

Adding a guitar to some of the songs was probably more inspired by FLA than Stin Scatzor. However, I do not actually believe that bringing a rock or metal guitar player is an absolute necessity to have a cool atmosphere at an electro concert. At the moment, I think that laptop-only concerts sometimes lack a bit in communicative power. But I'm confident that with an ever-increasing variety of musical controllers, people will eventually be able to have a similar experience as they have had for decades at rock concerts. Live, my guitar player will focus on what he does best; playing impressive solo's - and now that I said it, he will be nervous about it.

Any last words?

Support the music you listen to! Think about how much time you spend listening to music and how much of your identity is based upon the music you like. Then, it should only come as natural that you support it. That being said, I think the proverbial last word should be for the audience. So as you have the last word, you can come and tell me about your thoughts at the VP concert.

- 04.10 VIVE LA FETE @ Botanique, Brussels [BE]
- 04.10 NEHL AELIN @ Rock Classic - Brussels [BE]
- 05.10 DROWNED IN DARK BEATS @ Rockcafe Sodom - tongeren [BE] Doganov - Obszon Geschopf - Deadcell
- 05.10 CE N'EST PAS DE LA COUILLE, VOICI LA NEW WAVE #19 @ Barrio Café, Brussels [BE]
- 05.10 VIVE LA FETE @ Trix - Antwerp [BE]
- 05.10 INTENS & LLUMEN @ OJC Kompas, Sint-Niklaas [BE]
- 08.10 MAN OR ASTRO-MAN? @ Concertzaal De Casino, Sint-Niklaas [BE]
- 12.10 THE BREATH OF LIFE @ La Chapelle, Mons [BE]
- 16.10 FANTOMATIC.NIGHT III: AUTOMELODI + AFTERPARTY @ Café Central - Brussels [BE]
Analogic cold afterparty, DJs: Hatecraft | Muffin | X-Pulsiv
- 18.10 BLACK OUT FESTIVAL @ Dordrecht, Bibelot [NL] VNV Nation, Angels & Agony, La Lune Noire
- 18.10 THE IMAGINARY SUITCASE @ Kaffee Bazaar, Ieper [BE]
- 19.10 BELGIUM ELECTRO PRESENTS: DOLLS OF PAIN + DJ'OVE @ Le Garage Creative Music, Liège [BE]
- 19.10 CHRISTIAN WOLZ "ECENCIA" @ Ufer Studios, Berlin [DE]
- 19.10 MARQUEECLUB PARTY @ Noorderterras (groundfloor), Antwerp [BE]
- 22.10 GOLDFRAPP @ AB Brussels [BE]
- 24.10 PUBLIC IMAGE LTD @ AB, Brussels [BE]
- 25.10 ANTRONIC FESTIVAL @ Mezz, Breda [NL] Combichrist, DJ KWOAD, DJ Exocide, DJ Mortalparalizers
- 25.10 DARK ENTRIES NIGHT VIII @ Kinky Star, Gent [BE] True Zebra, Lumen
- 25.10 WARDRUNA @ 013 - Tilburg [NL]
- 26.10 DARKER SIDE OF THE 80'S PART II @ Rector, Gent [BE]
- 31.10 VP EXCESS - HALLOWEEN EDITION @ Petrol, Antwerp [BE]
Live on stage: Phosgore + STRAFTANZ. Horror acts by BLOOD SQUAD
- 01.11 VNV NATION - TRANSNATIONAL TOUR @ Zappa, Antwerp [BE]
- 01.11 CLUB NEW WAVE - EPISODE 9 - HALLOWEEN SPECIAL @ La Bodega - Brussels [BE] 2 rooms, 2 sounds, 5 dj's
Dirk Da Davo (The Neon Judgement) | Chacha aka Public Relation (Theatro, Vizio, Fifty Five) | Gore (Cruise CTRL) & Manu93
- 01.11 WELLE: ERDBALL 20 YEARS @ Dynamo, Eindhoven [NL]
- 02.11 [HELL]JEKTROSHOCK 4TH EDITION @ ric's art boat (quai des péniche 44 1000 Bxl) [BE]
- 08.11 12TH WROCLAW INDUSTRIAL FESTIVAL @ Gothic Hall, Wroclaw [PL]
Wire; In The Nursery; Contrastate; Consumer Electronics; Ramleh; Underviewer, Aluk Todolo, Oppenheimer MkII, C.H. District, Mercydesign, Spherical Disrupted+ more
- 08.11 CD/LP VOORSTELLING ELEMENTS (EX-RED ZEBRA) @ JH Comma, Binnenweg 4, Brugge [BE] + Erato & Psychogeneration
- 16.11 BUNKERLEUTE - NEW WAVE CLASSICS @ Blauwe Kater - Hallengang 1 - Leuven [BE]
DJ's Wildhoney - The Darker Angel - Normkompatibel
- 18.11 NICK CAVE & THE BAD SEEDS @ Lotto Arena, Antwerp [BE]
- 30.11 CURTIS, ORGANIC @ Eernegem, B52 [BE]
- 30.11 FRONT 242 @ Concertzaal De Casino, Sint-Niklaas [BE] + Implant
- 07.12 FANTASTIQUE.NIGHT XL: SIXTH JUNE, KELUAR + FROE CHAR + AFTERPARTY @ T.A.G. Brussels [BE]
- 20+21.12 BIMFEST XII @ Trix Club - Antwerp [BE]
THE YOUNG GODS (CH) ARBEID ADELTI (B) THE KLINIK (B) 32CRASH (B) B-MOVIE (UK) BRAIN SEKTOR (B) feat. J3 (à;Grumh...)
GEISTFORM (ES) LESCLURE 13 (B) IMPLANT (B) NO SLEEP BY THE MACHINE (SE) MONOLITH (B)
SIXTH COMM (UK) feat. Patrick Leagas/O'Kill MRDTC (D)
- 22.02 E-TROPOLIS FESTIVAL @ Oberhausen [DE]
APOPTYGMA BERZERK, DIE KRUPPS, SUICIDE COMMANDO, HOCIO, AESTHETIC PERFECTION, DIVE, ROTERSAND, POUPEE FABRIKK, FADERHEAD, TYSKE LUDDER, AGONOIZE, CHROME, XOTOX, [X]-RX, STEINKIND
- 08.03 PORTA NIGRA @ De Klinker, Aarschot [BE]

BIMFEST XII

20-21.12 - TRIX - ANTWERP

THE YOUNG GODS (CH)

ARBEID ADELTI (B)

THE KLINIK (B)

B - MOVIE (UK)

LESCURE 13 (B)

32CRASH (B)

SIXTH COMM (UK)

BRAIN SEKTOR (B)

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