



ANNE CLARK

**SOFT METALS + PORTION CONTROL
TRIARII + NINE CIRCLES + XMH + ELEKTRA
ARKANE + H3RM4XISS + PSYCHOGENERATION**

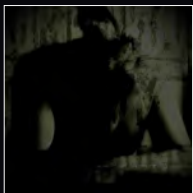


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*Deathrock, Batcave, Coldwave, Minimal, Synthpop,
Postpunk, New Wave, Gothic & EBM*

WOOL-E-TOP 10

Best Selling Releases
(Jan/Feb/March 2014)



1. **UNIDENTIFIED MAN**
Remedy For Melancholy (MC)
2. **PAS DE DEUX**
Cardioleptomanie (LP)
3. **THE SOFT MOON**
Feel (7")
4. **LUMINANCE**
Icons & Dad Fears (MC)
5. **-Y-**
The Muse (7")
6. **-Y-**
The Dance Of The Illusion (MLP)
7. **VICTROLA**
Maritime Tatami (12")
8. **THE KVB**
Minus One (LP/CD)
9. **LES INVALIDES**
Au Revoir 1978 -1981 (LP)
10. **VARIOUS**
Electroconvulsive Therapy Vol.1 (LP)

WOOL-E-TIPS

Since the inception of Wool-E Tapes for CSD 2013 it has been a bit quiet, but now they're back with 3 new releases:



WET004 – Unidentified Man – Tragedy For Melancholy C30
Minimal synthpop meets cold wave for the dancefloor



WET005 – Breast Implosion – Necronomicon C110
Dark Berlin School soundscapes with a lot of strange incantations.



WET006 – Luminance – Icons & Dead Fears C26
Dark synthpop on the crossroads of minimal and early Joy Divisionesque New Order

Still available:

WET001 – Woodbender – Coincidences C55
WET002 – Cinema Perdu – Reworks C100
WET003 – Hidden In Treetops – A Collection Of Good, Old-Fashioned Moodswings C30

Coming up May 1st: WET007 - 009

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ACCESSORY - Resurrection (CD)

(Out Of Line)



There are numerous styles being explored, like dubstep in "Dance Hard Beating" and "Stand Up And Fight". Some of their vocals are very similar to Bill Lee's FLA and sometimes it reminds me of Andy LaPlegua's Combichrist... Another song reminding me of Front Line Assembly is the melodious "Nemesis". But most music is very clubby ebm, "Squeeze My Heart" and "Outrun The Gun" both have lots of potential and could even see them go on regular channels. Especially with the modified female lyrics! Good album and then we have not even talked about the remixes on the double cd version! Highlights there are the lounge mix of "Squeeze My Heart", the ultra danceable Cephalgy remix of "Outrun The Gun" and dubstep killer "Nimm Mich". The hardstyle mix of "Stand Up And Fight" is also worth mentioning, double that if you are a fan! [CK]

LA LUNE NOIRE - Echoland (CD)

(Self Released)



Echoland is really refreshing and variable in styles: some up-tempo, some very moody. The cd opens directly with the most danceable track of the album 'Bring out your dead'. A real dance floor killer with nice pumping beats, and very hard to sit still. The track reminds me of the 'Scapegoat' from Fad Gadget, don't know why. I think it's the intro voice from Anges d'Angnoir that does it. Lots of lyrics on this album are about 'Is there life after death?'. The band calls this the 'Echoland'. In this balance of danceable and intimate, I really like the track 'Whispers of the haunted', a slow electro pop track with lyrics that really have something to say. My personal favorite is 'The silence in me', it has that typical Dutch sound that I also find in Clan of Xymox. Here is also some choir singing sampled at the end, really like this one. [PH]

ATTRITION - Demonstro - 1982 - 85 (CD)

(Peripheral Minimal)



Demonstro - 1982 - 85 is a collection put together by the founder of Attrition, Martin Bowes. He found 20 rare or unreleased songs, demos and some old tracks on cassette compilations. It's back to where it all begun. Very basic effects, tape loops, analog synths. It's really a slice of our electronic and experimental musical life. The album is full of basic beats, drum machines, bass guitar, and like I said lots of analog synth. Some tracks are directly digitalized from tape, so you still have the charm of that dull sound from the cassette. Also if you like early (80's) Klinik and Suicide Commando, you really should have a listen to it. I did, and really enjoyed it, and felt directly 30 years younger. [PH]

COIL - Nine Inch Nails 'Recoiled' (CD)

(Cold Spring)



Coil remains one of the most influential and best known industrial music groups ever. This album 'Recoiled', is the result from the special mixing techniques Coil had in the 90's. Lots of special effects and percussions are used, even the use of baby alarms and other strange objects. Trent Reznor, who was a big admirer, asked Coil to remix some of his tracks, with as a result these 5 lengthy compositions. These legendary tracks were always rumoured to exist, and thanks to a dedicated NIN forum, they were found and released. 'Recoiled' also includes a fuller, more opulent version of the famous track 'Closer', which even made it at that time onto the opening credits of the brilliant movie 'SE7EN'. This album is a must have for the real Coil and NIN fans, but for most people it might all sound a little to experimental. [PH]

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TRIARII

Hello Christian, how would you describe your band TRIARII to someone who has never heard your music before?

Some people would describe it as "martial-industrial" or "neo-classic", some as "military-pop", some count it to the "neofolk-scene". TRIARII is a construct; an art concept. Bombastic and dark classical orchestrations, mixed with marching drums and industrial elements. It is heavy, complex and mostly quite epic. The menacing atmosphere tries to transport the listener to various historical events. TRIARII is proclaiming the end of the world. I am demanding my own empire. A soundtrack-like dedication to destruction; which is necessary for any kind of renewal.

Well, I used the term 'band', but in fact it's all about one man, Christian Erdmann, not?

Yes, the music project TRIARII is just me. I am producing all the music myself. Only exception is the collaboration track "Roses 4 Rome" together with Tomas Pettersson of Ordo Rosarius Equilibrio where he was writing the lyrics and lending his voice.

You even have played with Tomas in TriORE. Is this band still active or not?

Yes of course I have played with Tomas in TriORE. It is a side-project made by the two of us. Tomas and me are deeply involved into our own main projects and there is not much time left. I am composing and producing most of the songs or ground structures and it is self-explanatory that I need time to work on two projects simultaneously. But we are full of ideas and images and we are working on new material for the second album. There is some delay, but the new single "Farewell all my CUMrades" will be released quite soon.

TRIARII is an army from the old Rome-regime. Why did you decide to name your band as such?

The Roman empire is described as huge and mighty, very glorious and potent. Of course that is a very naïve view. I knew, that when there is light, there must also be darkness and depravity. Since I am making music, the subtle and invisible parts are more of interest for me. It is an inner drive to look at the things that are under the surface. Everything that is shiny and beautiful must include a dark and depraved side. My very first compositions refer to the Roman empire and it follows me over time here and there. It is one of the huge empires, amongst others, that is worth to take a look at its uprising and downfall. The size of the Roman empire refers to my musical creations. I try to reach a majestic soundscape, a climax, huge and overwhelming. I try to reach completion by opening this very restricted musical spectrum as wide as possible; as big as the world itself. I am the creator of my own musical empire. The TRIARII have been the third line in a battle position. They've been the last, but very destructive defence. My ambition is, to be a defence in a time where music is getting flat, meaningless and boring. Of course I want to explore, I want to evolve and always searching for the ultimate composition.

The legendary "res ad triarios rediit" means that a critical situation appeared, as the TRIARII were only used in case of emergency. What critical situations led to the creation of your band TRIARII ?

Of course, every human being is living through several personal, critical situations. Also I did. But this very typical Roman saying refers more to my musical ambitions. From the very beginning on, I wanted to raise and keep a certain standard for my music and also inside this genre. Many fans and people say, that I have already succeeded and increased the standard inside this kind of music scene. My music mission probably will never be complete, but when a listener inside this genre is "falling back on the TRIARII" after he or she already listened to many other stuff; to finally end up by listening again to one of the best "defences" inside this music genre....then I am a bit closer to completion.

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SOFT METALS



*Patricia Hall and Ian Hicks, a couple in real life and electronic duo named Soft Metals on stage, released last summer a second album titled **Lenses on Captured Tracks**. They like to play with their synthesizers and drum machines to generate soundscapes and songs that are so different from one another that they don't (and very intentionally) don't want to belong to just a single style. Added to this recipe you get Patricia's sensual voice, with sometimes gloomy lyrics producing a unique electronic experience.*

*In addition to just releasing an album with remixes of some of **Lenses'** songs they are also about to embark on a European tour (stopping in Brussels on the 24th of May) and Patricia has very kindly told us a little bit more about their creative processes ...*

The cover of your first album showed two persons about to kiss. Lenses shows another couple again about to kiss, actually a still from the movie you used as video for Tell Me, which clearly shows them kissing non-stop for 4 minutes. So, there is recurring theme here about the kiss. Is something you already planned when your first album was released? Will you continue that theme?

Patricia: We didn't plan to continue the theme of "prelude to a kiss" on the 2nd album. I stumbled across the image and video and it just seemed fitting to us when we started to think about album artwork. Lenses examines romance, relationships, reproduction, through various perspectives. The image being a still from a videotape puts one in the position of voyeur. The idea is to look at one's own life and about things in different ways- logically, emotionally, viscerally, or even completely removed, the outsider. We won't continue that visual theme. Ian and I are taking a new approach to songwriting on our next album and that will reflect in the artwork, too.

Many of your songs, on both albums, could be qualified as "dance" music. Do you often go into clubs and do you sometimes hear your music in clubs?

Patricia: Yes we go to clubs, but we're picky about what dance clubs we go to. There's so much boring and bad commercial dance music out there that we're not interested in. In LA, Mount Analog puts on good dance events. They've had Voices from the Lake, Legowelt, Xosar, Mutant Beat Dance, Silent Servant, Veronika Vasicka, Profligate. Part Time Punks is a great club night, too. It is more about live acts. We love the synth-centric nights. Michael Stock, the host, is a great DJ and I find myself on the dance floor there, but it's not traditional dance music. I've heard our cover of "Hot on the Heels of Love" and "Tell Me" played there before. JD Twitch, one of our favorite DJs in the world has played us in some of his mixes which is a great honor for us. I've heard it played in clubs here in there, but we're not a straight forward dance project. My lyrics are probably too much to think about to be some sort of club hit. Our music is in a sort of liminal space that appeals to the body and mind. My hope is for people to get lost in a trance thinking about their lives, the universe, while letting the body move, shaking up your molecules, escaping the mundane.

Most of the songs on Lenses are short, only about 4 minutes or less, and the entire album is about 36 minutes. So, did you, yourselves, feel that there was more to offer with some of those songs and decided to make a remix album? Who chose the songs to remix?

Patricia: The songs are shorter on the new album because we were trying to be more concise with our songwriting- not let things go on for longer than needed.

In our live sets there's a more raw, improvised element to the songs so we draw some parts out if we feel like it, make things noisy and harsh if we get the urge. The last song on Lenses, "Interobserver" is quite long and repetitive and the changes are very subtle. We wanted to lull the listener into an introspective, hypnotic state with that one. We would have liked for the album to be longer, but we were working on a deadline and didn't have additional songs that we were ready to share at that time. I don't want to fill the space with something that wasn't right just to clock in time. I'd rather hold back. The remix album is something that I think of as completely separate. It's our music or an element of it through the lens of our friends. It's really more about them. We have a lot of talented musician friends that wanted to remix us and Mecanica wanted to put it out. I am impressed with what they did with the songs. We let the artists choose which song they wanted to remix.

This remix album seems to be released as a collector object only. Deluxe vinyl, 450 copies only. What is target audience for this album and why did you make it rare on purpose?

Patricia: We don't have a target audience in mind. You can get digital versions of the tracks if you want. The record is a very beautiful object. You can admire it for the appearance alone, but it's meant to be played. It was an expensive record to manufacture. Mecanica is a new independent label and we're not a super famous act. It makes sense to have a smaller pressing for this. However, I think that 450 copies doesn't make it too rare compared to some dance records that come out with pressings as limited as 100 copies.

Your first album was very constant in style, all tracks where in the same mood if we can say so. Lenses offers a much bigger variety of styles, from dance (In The Air), chillout (When I Look Into Your Eyes) or minimal, nearly ambient (Interobserver). Did you consciously work to get different moods on the album?

Patricia: It wasn't a conscious effort. It's just that we have many moods and many synths that will really change the character of the sound. I think the variety makes things interesting. We always want to try new things. I understand that some people aren't open to all styles of music. The hardcore purists probably don't know what to make of us. We just need the freedom to try new things in order to stay interested.

Soft Metals will perform at fantastique.night 42, on the 24th of May, T.A.G., Brussels.

NINE CIRCLES

When you started Nine Circles, did you consider the band part of a scene or was it rather working on your own?

Well we were part of a group that all were making this new kind of noises, but yet we were standing alone.

Many English bands (The Cure, Joy Division, The Sound,...) had their first success outside England in the Netherlands, did those bands had an impact on Nine Circles?

Well The Cure was and is still my favourite but at that time I did not know them, that was later after I stopped making music and singing. There were some bands I knew and liked, like The Force Dimension, Smalts, De Fabriek, Genetic Factor, Van Kaye & Ignit, Fausto, but I don't think they had an impact on our music.

Was using just synths and drum machine (the lovely 4 sounds of the Boss DR-55) done on purpose or was it more a question of what stuff was around and affordable?

Well it was that we could not afford more, and we were happy to have the Yamaha CS-30 and Boss Dr. Rhythm.

Your first release was in 1982 on a compilation of Dutch VPRO radio, how did this happen?

A friend of us, Richard Zeilstra, was working at the Radio (SPLEEN). He had a program in which new groups had a chance to present themselves. He asked a lot of bands to send in a tape and he would pick some of the bands to be on a sampler, and so it happened that Nine Circles was on the "Radionome" LP as well.

'Twinkling Stars' is probably your most famous song, can you tell us a bit more about it?

Well, I am very involved with stars and planets, in those days my life was so bad that I was wishing that a spaceship would come and take me away from all of it. I am still convinced that there is more than this life here on earth. :))

The song has recently appeared on the well-received 'Cold Waves + Minimal Electronics Vol. 1' compilation, were you surprised even newspapers like 'The Guardian' from England [Lidia was interviewed for a podcast] showed an interest in the band?

Well I was very surprised when my youngest son Patrick googled my name and told me that I was all over the internet. That was when I found out that my ex had released a CD, that there was a lot more out there and he forgot to tell me. :(Of course I am very surprised about everything that is happening time after time I wonder why people like this music so much...



The band split up after two years, did you ever try to form another group or was it a goodbye to the music scene for yourself back then?

When the love was gone, Nine Circles was gone as well. For 25 years I did not speak about or listen to my music simply because I did not have it. I did not talk about it, because I was thinking that this was a mistake and that nobody liked it.

You started playing live again in 2010, what can we expect from a Nine Circles concert these days and why didn't you play concerts back in the early eighties [Nine Circles just performed once for Dutch VPRO radio]?

Well you can expect the minimal sound like in the 80's, but of course there is a slight difference but we try to be as close as possible to the songs from back then. In the 80's we did not have concerts because we split up at the wrong moment and because people did not understand us and were thinking that we were very strange people.

In retrospect, do you regret not stocking a whole package of the 'Radionome' compilation in 1982? It could have worked out as a nice extra pocket money these days seeing the prices on various internet-auction sites...

I never had a copy of that sampler. I even have never touched or seen it in real in my life. :-(

As there are still so many almost undiscovered songs from the early minimal days, is there a song or band you can recommend that possibly not everyone has heard of?

Well a band like Genetic Factor, great music but not respected by anyone. :((

Lidia, thanks so much for taking the time to answer my questions! I leave the last words to you, anything you want to say to our readers?

Well I want to say that I am glad to make music again, I want to thank Joa Saleina for her hard work within Nine Circles, she is a great musician. I want to thank Martin Kleefeld for all his support and love. And last but not least some words to our fans: Thanks for visiting our concerts or listening to our music at home.

Dennis ORTH

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ELEKTRA

Hello Elektra. Most people don't know your music. So how would you describe it?

As intense? As that is what I often hear from my listeners. Every song is actually very different, has a different story to it. Although not all I write about is something I experienced in real life as well. But the feeling behind it, having become that character, there's no compromise to it. It's not a very comfortable type of music either, as that is what I also hear often. Not the kind you can put on as a background, have a glass of wine with and relax. This one will probably make you want to drink a whole bottle to the very bottom and jump out of the window afterwards, with a big smile on your face. Or, if you're not an escapist, dig deeper within your own self and either kill parts that no longer belong there, or excavate those that need to finally come to the surface and take over.

As far as I'm aware you're coming from Russia. Do you think you're influenced by the Russian musicscene or not?

My ancestry is not strictly Russian. Perhaps it's better to describe it as Soviet? Having Kazakh, Tatar, Georgian, Belarusian blood run through my veins, with a lineage of Russian nobility going all the way back to Ancient Greece, and having been born in Estland to top it all, makes a pretty complicated package. Whether I am influenced by the Russian music scene? Without doubt.

Back in the days it was a very interesting one, too. Classical music being the ruler though. My stepdad would collect those forbidden electronic records, synth madness, bootlegs; while my mother would be strictly into classical music, since she's a professional pianist. Both of them were professional musicians, yet extremes to one another.

My own private babysitter was the Theatre of Opera and Ballet of Tallinn. We weren't rich, in fact we had to grow our own food and make our own clothes to keep on surviving, by there was this cultural wealth I grew up with, which I will forever be grateful for. It shaped me, it inspired me, it intrigued me, it tickled me, it challenged me. I was told: "Talent is just 1%, the rest 99% is blood, sweat and tears." It put everything pretty much in perspective. No one was ever patting my head nor telling me I was special in any way. I don't think I'll be doing all I am doing if there would've been a chorus of adults around me during childhood catapulting me into the realm of narcissism by convincing me I didn't have to work hard to get what I envisioned.

Do you perform your music on stage too, in case yes... how do you do that? I mean almost everything on cd is done by yourself!

Well, I sing, act, dance. I make video backgrounds to support me in my seemingly never-ending celebration of solitary uniqueness, haha. Since most of my compositions are very complex in nature, I am stuck to a computer, which regulates my entire performance. Very frustrating actually, as I am a performer, not a puppet. Niels is a brilliant keyboard player and has a good grasp at the art of composition. Both of us are conservatory kids, so we speak the same language. Our musical backgrounds know how to interact.

This saves a lot of time of not being lost in translation. I found this way of working satisfactory, as we would sit next to each other in my little studio, me dressed in my usual pair of sport pants and without a trace of makeup, spit onto each other, sweat heavily, abuse language, crack inappropriate sexual jokes, have fun like two lads at a sports game. We even broke furniture! Well, having a gifted young man bring finishing touches to your tunes is definitely not something to complain about, haha!

The more I hear your music the more I discover a melancholic layer. If you compose a song, how do you work?

My creations are rarely any reflections of moods. Whether mine or someone else's. Moods are a fleeting phenomenon, it's hard to catch them for an eternity. If I'd be guided by them too much, I'd have trouble re-enacting them while on stage. How I work? In my head. I walk daily (or nightly to be more correct), I have all those compartments in my head where I store all kinds of ideas, let them mature. Then I simply kick them out, empty those drawers, usually in a very short amount of time, as I work very intensely. Music always comes to me like (day)dream. A music video, a mini film with soundtrack attached to it. Usually I record everything

in one take, fully concentrated, no compromise. It doesn't mean I am done after take 1. Doing 40 vocal takes is no exception, there was this one time I was actually crawling around the studio floor throwing up, for I went too deep

into the interpretation. (This song will be released on the next album. Melancholy is a big part of who I am, as it is with many artists. But it doesn't mean I am not a happy person! Far from it, there's a stage persona and there's a daily life me, both are two very different beings, and at times it's hard living with them under one roof.

Didier BECU

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AESTHETIC PERFECTION - 'Till Death (CD)

(Metropolis Records)



There is no repeat modus and they evolve with each cd and now their sound can be seen as a good mix between Trent Reznor and Depeche Mode. We got some dancers, but also a ballad and off course some straight clubbers and already some big hits! The artwork stands for the lyrical content! You for sure know 'Big Bad Wolf'?! After the bad behavior of Trent Reznor lately, I'm pretty sure that we have a new GOD in the swimming pool! So kick Trent out and let Aesthetic Perfection Reign! I also know that some fans hate it, but I also know that some bands keep on producing the same fat beats, so I can only say in a very humble way: thumbs up! This is really first class! Your Kingdom has come! [FvM]

STEVE ROACH & KELLY DAVID - The Long Night (CD)

(Projekt Records)



Projekt is really kicking off this year with some great and wonderful music. The electronic soundscape collaboration between STEVE ROACH and KELLY DAVID is the next one. It reminds a bit of Raison D'être and other Cold Meat Industry dark ambient bands of their highly acclaimed past. It's a journey into oblivion. It's an endless dark space with no gravity. Beautifully built music (listen carefully for the details), but definitely not for the weak hearted. "The Long Night" is music for a dark, dark night in which the beauty of things sounds differently. A gleaming serenity and calmness that will put your mind at ease, but always with a slightly threatening tone. Expect the unexpected. Five songs of tranquillity in which you can find yourself. It's meditative, but always with a slightly dark twist. [RS]

CESAIR - Dies, Nox et Omnia (CD)

(Self Released)



Once again a rare pearl has emerged from the underground! To start with because of the lovely female voice, the nice sound and the fact that they really did a great job in the studio! I also love the artwork of the album, it's very inspiring! They used great instruments like a bodhran, zills, accordeon, a hammered dulcimer, a hurdy-gurdy, violins, viola, Jewish harp, Irish bouzouki, djembé... The poem's, mystical stories, medieval influences, the folky sound... everything matches so elegantly! What else but to promote this band? I can't do more but to use the repeat button and believe me, it has been running the whole weekend! [FvM]

FAUNLET - Fauna of the heart, Flora from beyond (CD)

(Self Released)



Underground is where we all live or at least have our own personal refuge....So the title "Fauna from the heart, Flora from Beyond" is exactly what this is all about.. a poetically disguised open invitation to discover yourself that starts with 'Bird Bones' an over 8 minutes epos breathing beauty and tragedy simultaneously, the same beauty I hear in the last song "The Treehouse" It's like putting "The House of Love" on slow motion with the desperate vocals of "Sopor Aeternus". Faunlet describes themselves as "Dark Shoegaze".. well personally I don't like names or labels put on music because it narrows the listening-experience.. It's underground, it's post-punk... and most of it all it sounds really great ! It sounds like how "Magazine" and "Wire" would have sounded if they were born now. It even has a living soul inside screaming out two things : "Release me on 4AD" and secondly "buy me, listen to it". [PT]

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LUMINANCE

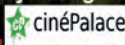
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UNIDENTIFIED MAN

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location: cinéPalace - Zwevegemsestraat 13 - 8500 Kortrijk - Belgium



H3RM4XI55

Welcome guys. Can you give us a little introduction to HERMAXISS?

Noizy-Sid: HERMAXISS is a band that was started by me in 1993! Experimental, new wave, goth, electro, industrial, we played different kind of styles.

Bio-Soul: We also had a noise period between 2005 and 2007 (during the silent period of HERMAXISS shall we say). In 2011 we brought the band back together and we started to use more electro sounds. Which resulted in a more aggrotech sound on our last album.

Where does the name come from?

Noizy-Sid: A friend of me had made a drawing on a wall of a hermaphrodite. The name is derived from this drawing.

How would you describe the music you make to somebody who hasn't heard from HERMAXISS before?

Noizy-Sid: Something hard, dark and tasty danceable. This music is definitely not for people who listen to schlagers (laughs). And a touch of horror should always be there.

Bio-Soul: Dancing horror porn is the simplest description (laughs).

When I listen to your music, I hear Psyclon Nine, Agonoize, Skinny Puppy etc. Which other bands were major influences when you started with HERMAXISS?

Noizy-Sid: Yes indeed Skinny Puppy, but let's not forget The Klinik! And with Bio in the band there were also new influences! There are people who who accuse us of being an imitation but in the end each artist is influenced by another one.

Bio-Soul: This is a difficult question, actually I have many sources of inspiration. Of course you can say Psyclon Nine and Agonoize but also many other bands such as : Das Ich, Suicide Commando, Combichrist, Marilyn Manson and Rammstein.

Your lyrics are very harsh, full of anger against the world, against politics, about everything that goes wrong in this world.

Noizy-Sid: Yes that's right! Across the globe there is so much going wrong. Most of my lyrics are based on all that misery. We see a song like Danger as a kind of a warning for instance. Other lyrics are about some bad experiences that I had in my youth, which is sometimes difficult cause it's like reliving those experiences again and that's quite hard.

Bio-Soul: Indeed that's right, HERMAXISS is for me a reaction against this pathetic world. A song like Here I Am is pure personal frustration. Often my lyrics go about things I shouldn't say or do. I love to play with words and use lyrics in an ambiguous way. The song Scarified You is about cutting a woman into small pieces and rape, but it's in fact about having a broken heart. Other songs are about crazy sexual fantasies or other are just for fun like Brainrape. We also like to provoke. Children Game for instance is about pedophilia in the church. Of course we find this disgusting but instead of saying so, we approach the song with irony and say let's play a game... (laughs) And yes... about politics, for me they all go stand on the execution pole.

Another important part in the concept HERMAXISS is the artwork, the graphics and your liveshows. Can you tell us something about that?

Noizy Sid: Bio-Soul will answer this. Earlier I liked to step of the stage and scare the people in the audience (laughs)

Bio-Soul: Yes this has been quite an adventure (laughs). When I started with HERMAXISS I asked Noizy how the liveshows were between 1993 and 2004. I needed to know cause I wanted to stay as close as possible to the original project, to the roots. But I thought something was missing, the songs were perfect for a special show. As we have lots of "bloody" lyrics, we started to use some blood. But there was still missing something, so I started to write a little show for every song. The first gigs we did with the new show got often negative response, because people thought that there was just too much show. So I had to find a balance. This balance came in 2012. We released the CD Slave Master and the remix CD Here I Am [The remix], which sounded much more aggrotech than the last album we made. New album, new makeup, new hairstyle, new outfit and a new show. When we first time brought the new show (somewhere in 2013) it was a great surprise to see that the people were dancing and really enjoyed it. (I will never forget that moment). All negative comments had suddenly disappeared and there was an atmosphere that was not there before. So I think we have found the perfect balance now.

Gigs in the pipeline?

Noizy-Sid : On the 21st of June we are organizing the Caustic Razor Fest at the rock cafe Sodom in Tongeren (Belgium) with WV303 - Anamorphosis - Hermaxiss - Larva. But more performances are always welcome, feel free to contact us Hermaxissbookings@gmail.com.

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ANNE CLARK

Peter MASTBOOMS
photo © Marquis(pi)X

I have read on the (Dutch) Wikipedia that you started your career as a nurse in a mental hospital, was that experience the seed and inspiration for what later would become the artist/poet Anne Clark as we know her?

Well, I don't know about "starting my career working in a mental hospital" - I took various jobs after leaving school but for sure, my time spent working there had an enormous influence on me. I can truly say I probably learnt more there than I ever did at school!

Some days ago, my iTunes music player (which is on random play all the time) played one of my all-time favorite tracks of yours, 'Self Destruct'. I was surprised to find out I still know 80% of the lyrics by heart... and while listening to those lyrics again I realized something... You seem to be on of those few artists, who seem to write down their experiences, feelings and thoughts so pure and honest, who manage to survive in this world pretty well. I think of those who couldn't cope with life in the end... Like Jim Morrison, Ian Curtis, Kurt Cobain, Janis Joplin... to name a few... So what's your secret? How did/do you survive?

My God! What comparisons! :- People all over the world commit suicide and feel despair every day, not just rock stars! I too have had my bleak periods but quite simply I love life! As Jean Paul Sartre said "Hell is other people" and indeed it very often is BUT there are so many other things and experiences that make life precious and beautiful! "Simplicity" is often the best remedy.

Can you still get angry and/or sad about the things that happen in the world or do you try to ignore the 'news' in order to survive? For instance when was the last time you feel sad or angry towards the world?

I made a very conscious decision to stop reading newspapers some years back. The same goes with most of the "News" broadcasts. I did this for a number of reasons including yes, the amount of anger and sadness they brought up in me and also the complete sense of hopelessness I feel when it comes to various situations going on in the world. What can I do about the likes of Bush and Blair attacking and murdering the people of Iraq? The situation in Syria? Suicide bombers? Child abuse? Animal cruelty? I can't stop people doing evil acts. I can't stop earthquakes and tsunamis. ALL OF US can try and do something positive in our own small worlds. If we can make a small difference to someone else's life, hopefully this will spread further and they in turn will do something for someone else. The media only ever chooses to drown us in negative news stories. It is poison and it is manipulation.

Me myself I had the impression that when your album **Hopeless cases** (1987) was released many people lost interest... not only in 'Anne Clark' but in general, for this kind of music. Did you experience that also? If so, what do you think that happened?

Well, after the dynamism and energy of Punk Rock and New Wave in the late 70s and early 80s there was definitely a change in the music industry. It took what it wanted from those sources and then spat out and trampled on whatever was left. However - fortunately, a lot of people stayed, both artists and public and I have been very lucky that many of those people have stayed beside me throughout the years. Also, amazingly, even new generations of musicians and music lovers discover the special energy that still echoes down the years from that massive cultural explosion and that's great!

In the past you collaborated with artists like David Harrow and John Foxx. Are you still in touch with them or do you for instance know what John Foxx is doing these days?

I'm not too sure what John Foxx is up to at the moment, although I understand he tours still. As for David Harrow, yes we keep in touch. However he has lived in Los Angeles for quite a while now so we don't see each other. Other collaborators like Martyn Bates and Paul Downing are good friends. In fact I will be playing in London with Martyn in April!

How/where did you meet Herr B and how did this collaboration happen?

I met herrB through the wonderful world of the internet! I love what he does and the energy in his music. As well as that we have a wonderful "communication" which makes writing and working together a real pleasure.

Instead of touring with a complete live band, your shows featuring Herr B. are with just the two of you on stage. How does that feel for you? Having almost all attention going to you....

In a way it takes me back to the "old days" of playing as half of a duo with David Harrow! Now though I have had a lot more experience and have done a lot of living, so it's different!

The first EP 'Fairytale from the Underground' sounds unmistakably 'Anne Clark', I would dare to say, even more like your early records... So, Did Herr B. listen well to your back-catalogue or did you use a whip to teach him how to support your lyrics the right way? :-)

I always use the whip! :-)



I noticed on your website you are going to release a second EP with Herr B., 'LiveWires' and the previews sound very promising. Anything you can tell us anything more about this release?

It's a 5 track CD ep and I hope it continues where "Fairytale From The ! Underground" left off.....

When can we expect it and will it be released on vinyl also like its' predecessor?

"Life Wires" will be released at the beginning of April, HerrB and I are currently considering whether to release it digitally and on vinyl.

And last but not least, you will be performing in Antwerp on April 11, what can we expect to hear and see from Anne Clark?

There's only one way to find out and that's to come along and find out! ;-)

We will do that! Thanks for your time!

Thank you very much for the interview!

BAK XIII - In Omnia Paratus (CD)

(Urgence Disk Records)



Bak XIII was a discovery for me, when I got to know them a few years ago. Although the band has quite a high hit-potential, it was very strange that the Belgian scene had not fallen yet for this band. And now, their new album is ready: In Omnia Paratus. In the mean time, we are already familiar with the sound of the band and I dare to say: if you hear a track, you immediately recognise Bak XIII, even though they have some different genres woven throughout the album! At some point I remember some words of a fellow clubber: they sound like Welle:Erdball on steroids, they sound oldschool, they sound refreshingly new... and that all in one! In the past, "Open the borders" was often in my sets. But after receiving this album, I'm sure that tracks like "Happy as fuck", "We are alone" or "Headbanger" could easily make it too! [PD]

PLASTIC NOISE EXPERIENCE - Therapy (CD)

(Alfa-Matrix)



Therapy and distress are the main line stories on this new album that presents like a real conceptual album! 'Control' is a great song (and was already presented on the first EP), with clearly the best from the past in it. It works on the dance floor, for sure and will be a good one on stage. Nodding my head, not wanting to stay still on my chair. The sun shines outside, but I want to keep on listening to it. Love it! Great synths and nice voice, all very catchy! This is one of my favorite one's on this album! AD:KEY delivers a nice mix! My expectations are fulfilled! For the rest: all killers, no fillers and great remixes (even from Suicide Commando)! Claus has created a great sound and made a very good evolution! It's clear that he will keep on influencing (with the new music) new people! All my respect to this great artist! [FvM]

XMH - In Your Face (CD)

(Alfa-Matrix)



XMH already offered us a great EP on their new label A. Matrix! 'The Business' (coming from that EP) is an incoming bomb, a real dance floor filler! After the great path they took this is another step forward and let's hope they are launched for good! The happy tune, nice slashing, screaming, and the great voices (Isa and Benjamin)... I'm doubting to give it a total of 100 points... but it's very close to it! XMH is the future and the future looks bright! Now go and sweat it off! Haven't you already bought the cd? There are some special remixes, worthwhile! [FvM]

STIN SCATZOR - Industremakes (CD)

(Advoxya Records)



I could already listen to the originals and just got the final version with the extra remixes... clean up the room and start to shake... Stefan Bens did a great job, once again (After Lescure13)! Great tracks like 'Broken Mirror', 'Dressed in Leather', 'Someone's Memory', 'Hellgum', 'Let Me Rot'... all songs with the raging attitude and ditto lyrics, beating sounds and ditto guitars. This is really licking of the honey from my fingers like Winnie The Pooh does it after emptying a nest and stealing all the honey! No less but 9 remixes follow after the regular tracks and almost all are hard hitters! I hope that this one is indeed not the final resurrection! All the quality is there, so it's up to the record label and all up to the fans and the scene to get this band where it belongs! [FvM]



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XMH

Your first record that has been sent out by Alfa Matrix, how does it feel? Do you see any difference with Dance Macabre?

Benjamin Samson: Danse Macabre did some great stuff for us. And at the time they were a perfect fit for us as to where we stood as a band. But as time passes by situations, people and needs change. This was the same for us, so we went looking for a place where those needs would be met. And at Alfa Matrix we really got the room and opportunity we needed to grow and keep expanding our potential. So how does it feel? Pretty damn good.

Isa, I read that you are now 5 years part of XMH, how does it feel?

Isa: It certainly doesn't feel like 5 years as it has been such a rollercoaster ride, it all went so fast. I remember doing the audition in 2009 and one week later I was already on stage with the guys in Barcelona and Madrid supporting Covenant! So far it's been fucking awesome and we are having lots of fun, I go to all places in Europe and meet all kind of cool people. Let's see if the guys can put up with me for another 5 years.

Your new album got remixed (at least some songs). One that I found very keen was the more metal minded version of 'Failing Technology (Beyond Violet remix)'. Ain't that a possibility for some songs in the future? As I know you love to play different kind of styles?

BS: I do like to play different styles and a more metal approach does seem to fit some of the XMH tracks, so who knows... It's definitely a possibility, we sure like the gothic metal remixes made by The Dreamside and Beyond Violet, but I'm currently trying some other new stuff for future releases. You'll just have to stay tuned to find out what those are.

I saw that 'Product' was co-written by Len Lemeire & I must say that if I haven't read it I would say that the lyrics are pretty close to Implants last album 'The productive citizen'. How was it to work out some songs together with Len? This song is BTW one of my favorite ones on the album.

BS: Working out songs with Len was great. He really pushed us into territories that we otherwise wouldn't have ventured in to. And doing new things, even if they seemed out of our comfort zone, it really worked out. I feel this is one of the reasons the new album turned out so well.

Another song that captivated my attention is 'Failing Technology'. What will happen or what is the precise danger in this song?

BS: This track is deals with our dependence on technology, the potentially harmful way we implement it and how it can ultimately be our downfall. I think it's a given that we are spinning out of control in the way that we use our technological advancements. Sure, we benefit from them. But on the other hand we are getting more and more disconnected from what we truly are and in a certain way from reality. And in doing so we are inflicting great harm on our environment and ultimately ourselves. I mean, we've become so accustomed to certain luxuries that we've made ourselves totally dependent on them forgetting that they're something extra, to make life easier/more fun, and are not a real way of life in itself. Because what are we to do when these technologies ultimately fail, or fail to do what we expect them to do? Just curl up in a ball and die? The way I see it, if we keep going this way, that is our inevitable faith. Because all of this technology, wonderful as it may be, is created by man and is thus inherently flawed. So the moment will come when something that we perceive as absolutely crucial for our modern day existence fails. And unless there is a changing of our collective mindset towards these matters, I don't see us adapting to that situation or creating a fast/good enough solution. Also there is the whole sci-fi Skynet Matrix type theme to the track. Wouldn't that be something... Some AI becoming self-aware and deeming us humans a threat... ;)

Filip VAN MUYLEM
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EPINEPHRIN - Alles Auf Anfang (CD)

(Dark Dimensions)



We know Mr. Pascal Beniesch from his work with (R)-RX. This solo project was born in 2004 and was featured on lots of compilations like Endzeit Bunkertracks Act V (Gluhens Heis Und Energie) and now he is back with his first full cd! This cd is a mix between pop electro and harch electro (lots of Nachtmahr-influences) sometimes too poppy for me! But the harder the tracks, the more they're worth! Never a slow moment! It keeps on going and will leave footprints on the dancefloor My personal favorite songs are "Feuer, Immer noch da" and "Energie und hasswelt". As a bonus you get two remixes by Aesthetic Perfection and Nachtmahr. [DJK]

MINNY POPS - Sparks In a Dark Room (CD)

(Blowpipe Records)



Sparks In a Dark Room is the second studio album from the Dutch Electronic band Minny Pops. This album was originally released in 1982, and now presented in a new deluxe edition with remastered tracks. It was the first Dutch band to record a BBC radio session with John Peel. The album was self produced by the band and recorded without a guitarist, so some tracks can be compared with early Kraftwerk or Cabaret Voltaire. Bonus tracks include the non-album singles Time and Een Kus, as well as unreleased tracks from the splinter project Smalts. This expanded edition also adds a bonus cd featuring an entire live performance recorded at Melkweg Amsterdam on 2012. The gloomy monotone grooves of The Minny pops will take you back to the early days of minimal pop. [PH]

PORTION CONTROL - Unrest in the Grime (CD)

(Minimal Maximal)



Portion Control will play in Antwerp and already now people know it will be great. These guys influenced a lot of people (the biggest in our scene). It was time to look big and dig out some unreleased tracks, going from the early years until very recently... meaning tracks from EBM (FRONT242 for ex on 'Pancreas', 'Unrest in the Grime', 'Rogue Pressure'), cold EBM without vocals ('Punch' & 'High Rise'), to techno trance ('Hey Hey Trip', 'Claustrophobia' & 'New Sun' for ex.), industrial soundscape ('Victory').... It's great to hear the revolution that has been going on! Everyone gets something nice and some tracks will absolutely thrill you... [FvM]

VARIOUS ARTISTS - UNDERGROUND WAVE Volume 4 (Vinyl)

(Walhalla Records)



This is the fourth album in this great series of Underground Wave, a very fine selection of tracks for the first time ever on vinyl ! Schicksal opens the album with "Power hate destruction" a great and exclusive unreleased track. My favourite of side A is M.Bryo, the solo project of Mark Burghgraev of Somnambulist. The Arch is also present with "Ice in your eyes" a track of which they say it was the last song at concerts back in 1988. Side B opens brilliantly with "Genetic Factor" We're staying in Holland with the next track from "Elektronische Maschine", a great band, also live, and this track is fresh synth-pop. The last band from Holland on this Lp is "No honey from these".. and what a discovery this is.. first time I can really compare a band with "Suicide" and "Alan Vega" Back to Belgium with the last two tracks of this great album.. Paschen's law, another discovery, sounds a bit like Yellow Magic Orchestra, Logic, ... and Bene Gesserit. has the honour of closing this compilation album. with a track so brilliant I'm playing this one over and over.. 'Les Aliens' starts with a piano like the Are Friends Electric cover by An Pierlé and evolves in a very Attrition-like track... [PT]

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John Whybrew and I had a short chat in order to promote their gig in Antwerp. We get a few shots to get to know them a bit better in a race against the time ...

'Portion control is understanding how much a serving size of food is and how many calories or how much food energy a serving contains. Pretty funny, this is the only thing I found on the wiki ... So why this name and what does it mean to you?'

It has been our name since inception and was little mentioned at this time. As we face an increasing obesity epidemic it is referred to as a method to restrict calorific intake.

You are active since 1980, your name was dropped as influence by big bands like Depeche Mode, NIN, Skinny Puppy, Orbital ... and yet you are not as famous as them, how do you feel about it? No frustrations about it?

We have no frustrations, our aim has never been to be professional musicians, in fact quite the opposite. Of course it would be good to be better recognized but we have no complaints

You are from the UK, can you tell us something about the changes in the UK scene since the 80's until now?

In the mid 80's more difficult/industrial electronics enjoyed a small following, today the UK scene is virtually non-existent barring a few festivals.

In May you'll perform in Antwerp (2/5/2014), can you tell the few people who haven't seen you yet on scene hat to expect from you?

Expect mid tempo pure electronics ranging from EBM to industrial ambient fused with projected visuals

Can we say that it must be strange for you to see really 'old' fans and youngsters coming to your gigs? Do you often talk with the fans and what is their feedback (for sure the 'old school fans)?

Many old school fans have the same cultural life experiences and attitudes as us. Newer fans have the opportunity to experience our back catalogue.

PORTION CONTROL

One of the classic tracks is 'Chew You To Bits', can you say something about the lyrics? How do we have to see the philosophy of the lyrics?

The lyrics are clear in the song and open to interpretation by the listener.

'Deadstar' is a more recent hit, how about the lyrics? It has nothing to do with Covenant (their title track was more 'Dead Stars', but I can see some people posting about it), did you get any negative vibe around the title and Covenant?

We had no idea Covenant had a track with this title and anyway the tracks have no similarities

You recently released an album with previously unreleased material called 'Unrest in

the Grime'. Can you tell us something about the title track? It reads like a gimmick?

The title was presented to us by Dirk Ivens and we tend to like the way other European countries structure the English language. 'Unrest in the Grime' is one example as is 'violently alive' a title we used for a previous album.

How does it come that you decided to release them, as you already released a huge (5 cd box)? Wasn't there place for these tracks?

The 5 CD release is called archive and contains all our vinyl releases from the first period of our existence.. It includes the early albums, mini albums and 12' singles. It doesn't include anything from 2004 onwards, when we released welcome as a double CD

How come you released it on the Minimal-Maximal label and not on your previous one?

No reason other than we were asked to consider a release by Minimal-Maximal.

If I listen to a song like 'Pancreas' it's very clear that a band like Front242 has forgotten to mention you as their inspiration. Did you had the chance to talk to them, yet? For me it seems logic that someday you would work out something together?

Our formative years coincided with Front 242's and apart from the use of early synthesis and sampling we shared nothing in common. We are not into collaboration preferring our own working methods.

I didn't have much info about the new upcoming cd with unreleased tracks, but is it right to say that it's a walk in the past until almost now? As I can hear the music clearly change from cold EBM to almost techno trance?

If you mean the Minimal-Maximal CD it is a collection of oddments and versions of tracks from 2004 to present. Our music has always swung from ambient to EBM to techno industrial.

Is there more to come, is this only the beginning or should I say the continuation of a great story?

We are preparing new material and experimenting with new software tools... Whatever the result we can promise uncompromising pure slabs of electronics. We are returning to the small graveyard chapel we used as a makeshift studio during the creation of 'filthy white guy' as well as the Peacehaven caravan park.

Are there people you want to work with before they vanish or die (like for ex. Frank Tovey)?

As mentioned we aren't into collaboration, we have a lot of respect for other artists but don't feel our working methods would work in this context. Rather than collaborate we have carried out a small number of remixes over the years.

Is there something you want to drop your opinion on as closure to this interview?

As music moves into all media innovation becomes increasingly stretched. Technology has empowered us all to be able to create, consider where we are today. It is impossible to guess what even the near future will look like for music creation. Meanwhile, present day in Antwerp we share and emit a dark audio signal.

Filip VAN MUYLEM
photo © Marquis(pi)X

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ARKANE

What does Arkane mean?

Arkane derives from the word Arcane which means mysterious, obscure. This perfectly fits my project's concept: musically and aesthetically, as it reflects the accurate vibe of mesmerising seductive sentiments that I try to transmit to the audience thus transferring them to a maze of sonic mesmeric trance.

Can you describe your music bit for the people who don't know yet?

Arkane's music is an extravagant experience that seduces the imagination and elevates the senses ... Mesmerism meets Seduction... Music, performance, artistry and inspiration collide for a decadent mixture of celebration with avant-garde -mesmerising seductive art.

I noticed that artwork is very important to you, can you say a bit more about it? Who does the photoshoots and where do you find these nice venues?

That is correct, as I combine the sonic seduction of my music to certain aesthetical artistic artwork that my music refers to... This occurs to be masked masquerade naked female models from very prominent professional photographers. Imagery is very important for Arkane as it is very deeply connected to my music, fulfilling the musical and aesthetical concept to its vast extend.

You are influenced by Stanley Kubrick's 'Eyes Wide Shut'?

The imaginary world of art, beauty, eroticism, seduction, mesmerism, allurements, mystique which is highly presented on Eyes Wide Shut has heavily influenced me... The ritual scene on this movie is definitely the epitome of what Arkane sounds like...

You are related to Daemonia Nympe?

Spyros Of Daemonia Nympe is my brother... Together with him I formed this project back in the early nineties... I left Daemonia Nympe in 2000 while forming xARKANEx... That was the first



name of Arkane ... I have played and contributed only in the first Daemonia Nympe single and albums (The Bacchic Dance Of The Nymphs & Tyrvasia).

Can you tell us something about your last album from 2013?

The album 'Mesmeric Masquerade Seduction 2013' was not very well received to be honest... This is due to various reasons with the most important being: let's face it - music as we all know it is totally dead!! The end of MySpace has utterly affected Arkane ... On the other hand Arkane is art therefore I do not appeal to the masses - but if you ask me to compare the 2008 Arkane release "enraptured serene mesmerism" to the 2013 release "mesmeric masquerade seduction", the differences are enormous! Very few people actually order and buy physical CDs nowadays ... I reckon this year will officially be the end of physical releases, or it will either be released on limited editions for die hard fans only...

Soon we'll get some new material from you, can you say something about it?

Scheduled for 2014: a new Arkane Single/Album With A similar yet different approach: the new concept delivers mesmerising seductive art where neoclassical music meets metal - experimenting - mesmerising seductive art 2014... It is all in a very experimental stage at the moment.

Any gigs for the future?

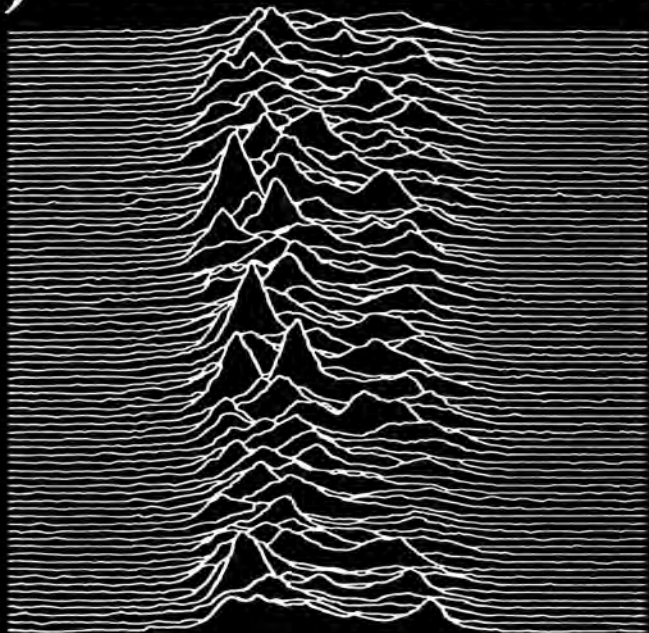
Arkane has never performed live! It is exclusively a studio project and that will always remain as far as I am concerned.

Any last words?

Thank you very much For this Interesting Interview. Anyone Interested In our music can email us at seductionprod@hotmail.com. The Arkane debut album Enraptured Serene Mesmerism (2008) is also still available. Welcome to the dark new age 2014...

Filip VAN MUYLEM

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WHISPERS IN THE SHADOW - Beyond the Cycles of Time (CD) (Solar Lodge/Alive!)



2008, 2010, 2012, 2014... Realised and achieved after 5 days of crowdfunding (and they get a great extra cd) ! I must say that the crowd funder bonus cd is absolutely great ('Dead Letter Songs 2007-2014')! I'm since I start to listen to music a big fan of David Bowie and hearing the new version of his 'Scary monsters and Super Creeps' touches me deeply. It's simply a great version! Other nice covers are the U2 cover 'Until the end of the world' or even the Gary Numan track 'I Die You Die'. The other songs are songs of their own (and once again: really worth it!). The dark and Occult minded and Gothic rock sound is a pure dark jewel! The Departure is the best closure for this cycle! Get hypnotized by the sound and great studio work, take a look at the great art & Tarot cards! Enjoy! [FvM]

SOFT METALS - Lenses (CD) (Captured Tracks)



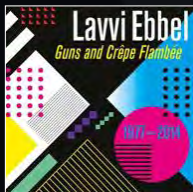
Lenses, Soft Metals' sophomore album shows how much the electronic duo enjoys experimenting with machines. But that should not let you think they make experimental music ! All songs are, in the end, extremely well-constructed and although Patricia's sweet, sensual voice is essential to build the emotion on some tracks (listen to the thrilling When I Look Into Your Eyes), they also produce intense instrumentals that do not need any lyrics. While the opening track, shows some shoegazing reminiscence, some of the others (Tell Me or the jubilant In the Air) make you want to dance. In just eight tracks you will have gone through a complete night trip, heavily laden with emotions, from the dance floor to the chill-out (On A Cloud) and you will obviously end up the journey dreaming. Superb ! [PV]

DIARY OF DREAMS - Elegies in Darkness (CD) (Accession Records)



Diary of Dreams produces on regular base new material and each time with a certain theme. This time it's Darkness. The sound is not revolutionar compaired to the previous ones, but it's pure quality! We get enough typical stuff from electronic and guitar driven songs to pure ballads, in the end all the fans must be satisfied! I must say that in overall the sound is much richer and has been more worked out. As for me this is simply the best elaborated cd of Diary of Dreams! The nicest surprise are the great ballads, find out for yourself! You can choose between the regular version or the one with extra's (and these are really worth it). The balance between English and German songs is kept, just as the typical electronic Goth sound! A jewel of the night! [FvM]

LAVVI EBBEL - Guns and Crêpe Flambée (1977-2014) (CD) (Starman Records)



It took me some time to write a review on this album. Even went to Diksmuide to see them live and there I noticed.. this is not just some reunion, no this is "Lavvi Ebbel", it's indescribable, the feeling of really being back in the eighties... Their power, dynamics, connection, love, enthousiasm and passion hasn't changed a bit.. Some say "it all comes back", well some things haven't changed. On this compilation "No place to go" is featured in a sort of 12inch version.. to me one of their best songs ever.. together with "Le Cafard" pure coldwave and "Le Cafard" is like the perfect wedding between Siglo XX and Aroma Di Amore. But they wrote a whole bunch of fantastic and devoted songs like "Give me a gun", "Out of the Blue", "Telepatia", "Slow Motion", and offcourse their ticket to eternity, the hitsingle "Victoria" Lavvi Ebbel always had an excellent live reputation with Lucas Vandertaalen throwing himself for the full 500% and today they do it even better... they still are the Belgian answer or equivalent to The B-52's and Talking Heads. [PT]



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leute**

www.bunkerleute.be

**Sat. 17.05.14
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First Belgian show ever

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Absolute Body Control, Sonar)

& FREE BUNKERLEUTE PARTY

Blauwe Kater . Hallengang 1 . Leuven

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Tickets: 12/15 Euro (www.bunkerleute.be)

PSYCHOGENERATION

The name of the band refers to psychopaths, a concept central in your music. On Wikipedia, I read that 'Psychopathy as a personality disorder, it is characterized by enduring antisocial behaviour, diminished empathy and remorse, and disinhibited or bold behaviour'. From which point of view do you approach the subject?

Stefaan: In fact, the underlying moral in our concept story is that, rather than immediately condemn psychopaths, we should try to understand where it went wrong in the biography of these people.

We do this based on a fictive character, Jonatan Brofist (or Natan), that we created in the course of our first album. Song by song, we describe the undeniable tragedies that 'triggered' Natan, that formed him a second personality and eventually led him in a psychopathic life. Our story doesn't treat serial murders in themselves. It is more of a quest on how someone can grow into a psychopathic pattern through what he has to endure mentally.

If I understand it well, you want to release 10 cd's that form a greater whole and involve different storylines. Can you explain this more in detail?

Stefaan: The basic idea is, just like the name of the band, a concept. It thus seemed logical that everything we want to achieve with the band would be set in the framework of that concept. This vision came up spontaneously through many evenings of meeting with the band and brainstorming about the story. It became clear that we would not be bound to one dead end, but found several points of views that could serve for the next albums. To give an example: the first album evolves into the second one through a turn in the story in which our main character is shot and dies at the end of the first double album. His organs are donated, and so the sickness of his mind is transmitted. This happens in the course of the second album.

In 2012, the first part of your 10 cd project appeared: The Rise Of Jonatan Brofist. There is a specific story behind this cd. Can you tell us more about it?

Stefaan: To be clear, the 10 cd's will eventually take the form of 5 double cd's, thus with 5 big storylines. Our debut is the first half of our first double cd and deals with the birth and growing up of our main character Natan. It immediately becomes clear that his life was not a gift. His mother dies during his birth and he spends his first years with his father who suffers from alcoholism since his wife's death and abuses Natan. Eventually, the father commits suicide and the young Natan is placed in a monastery, where he gets abused again by a priest. In this period, Natan isolates himself completely from the

world and creates his own personality in the mirror. At the end of the first cd, Natan is a young adult and meets a girl with whom he wants to marry. On their wedding night, they drive home with the car and have an accident. Natan's future bride dies...

Jansy: Those who want to read the complete story will be able to download it from our website soon. As with each story, we don't like to give away the plot, but you can guess that it will not be a happy end...

What's the role of concerts in the concept of Psychogeneration. I understood you pay particular attention to that.

Stefaan: Concerts are indeed a way to visualise our concept story. In fact, we are not yet where we want to be as far as live shows go. We would like to build out our show in terms of costumes and fireworks into acts that take place during certain songs. We would also want to work with video projections that would be strangely connected with the development of the story. We have a lot of ideas about this. For example, we would like to represent the moment where Natan develops its other personality with an interaction between our singer Jansy and projections on the video screen. That way, it would seem that his other personality comes to life in his mirror image. Of course live shows are important for a band like us because it is not so simple to explain to fans that there's a whole fascinating story behind our music. Once they see us live, they get a clearer view on that.

Jansy: People come to 'watch' a show, right? And that's why we want to entertain our public with special effects. Like Stefaan already mentioned, we're not as far as we want to be with regard to live shows. But we have to be realistic. We cannot realise this on small stages. At almost each show, we add a new element. It is fascinating to watch it grow.

Any last words?

Stefaan: Thanks for the interview. Keep up the good work!

Xavier KRUTH

IF THE MUSIC IS TOO LOUD
THEN YOU ARE TOO OLD



www.facebook.com/TheBackpackerBar

 brussel@vjh.be  02.511.04.36

 Heilige Geeststraat 2, 1000 BRU

- 03.04 POST-PUNK NIGHT || LIVE + 4DJ'S || @ Le café central [BE]
 04.04 ASCETIC + DJ set by Hatecraft | fantastique.nights & radio rectangle, Lisa Luv | mad about music, Gr!m, Blitz Kriek | soirées cerises
 04.04 CORVUS CORAX + STAR INDUSTRY @ Het Depot - Leuven [BE]
 05.04 FRESH FROM THE GRAVE: AFTERLIFE @ Salto, Overpoortstraat 14, 9000 Gent [BE]
 10.04 THE MARCH VIOLETS @ poppodium NIEUWE NOR, Heerlen [NL]
 11.04 ANNE CLARK + HERRB @ Zappa, Antwerp [BE]
 12.04 IC 434, ANAMORPHOSIS, CHEMICAL SWEET KID, ETHAN FAWKES, LOBO-K @ La Zone, Quai de l'Ourthe, 42 4020 Liège [BE]
 18.04 MARIA / KELUAR @ La Zone Liège - Luik [BE]
 19.04 THE IMAGINARY SUITCASE @ Leuven, 't Archief [BE]
 19.04 BLACK PLANET ; THE BEST NEW WAVE PART 1 @ De Rector, Stalhof 5 Gent [BE]
 19.04 DAVID VAN LOCHEM @ Aux pyramides - Rue Grétry, 10 - 4840 Welkenraedt [BE]
 20.04 ASSEMBLAGE 23 + LLUMEN @ Kavka, Antwerp [BE]
 25.04 ANTHINOISES @ Anthisnes [BE] Minimum Vital - Folk Noir - Vishtèn - Orbál - Onirim
 25.04 CHIP SOUND FACTORY: SICKBOY MILKPLUS + MIND MUNCHER + MECONIUM @ Au Viziteur (Resto Soleil), Lille [FR]
 26.04 NEW-WAVE-CLASSIX PARTY @ Gent, Vooruit (balzaal) [BE] 5 years celebration edition with DJ Filip Delie (Twieco '91-'98) and guests
 26.04 ANTHINOISES @ Anthisnes [BE] La Horde - Outside Duo - Rapalje - Celtica Pipes Rocks - Cromlech - Elmore D - Guichen
 Joa + J. McMenemy - Brigantia Belgae - Amélie McCandless - Borrachoz - Acus Vacuum - Nook
 26.04 CHIP SOUND FACTORY: BITCRUSHER + THE CHEAT CODE + MORUSQUE @ Au Viziteur (Resto Soleil), Lille [FR]
 27.04 ANTHINOISES @ Anthisnes [BE] Celtic Attitude - Celkilt - KV Express - Malempré-Decker - Sylvain Barou Quartet -
 Mr Léon - Seagulls Are Drunk - Thousand Sails - Pagan Noz - Last Men Alive
 30.04 HANG THE DJ PARTY @ Barrio Café - 6 Place de la Chapelle - 1000 Brussels [BE]
 02.05 TNIG #8: BAK XIII @ Den Haag, De Vinger [NL]
 02.05 PORTION CONTROL + PLASTIC NOISE EXPERIENCE + AKALOTZ @ Kavka - Oudaan 14 - Antwerp [BE]
 02.05 WINTER SEVERITY INDEX + HERMETIC ELECTRIC @ Rock classic [BE]
 06.05 THE IMAGINARY SUITCASE @ Faja Lobi café - Vlaanderenstraat 2 9000 Gent [BE]
 08.05 LEBANON HANOVER @ DNA, 18-20 Plattestein, 1000 Brussels [BE]
 10.05 DUBHFEET @ JOC DE Kouter Poperinge Komstraat 26 [BE]
 Diary Of Dreams, Lacrimas Profundere, Decoded Feedback, Star Industry, Der Klinken, Slave Republic, Deviant UK, La Lune Noire
 10.05 'REPOST' FT. CLAN OF XYMOX @ poppodium NIEUWE NOR, Heerlen [NL] The Essence + Model Depose + DJ Kitty
 15.05 FANTOMATIC.NIGHT V: DREAM AFFAIR (US) + UNIDENTIFIED MAN (B) + DJ SETS @ Café Central - Brussels [BE]
 16.05 JOY DIVISION / IAN CURTIS MEMORIAL NIGHT WITH CURTIS @ JH Wommel, Fort 2 straat, Wommelgem [BE]
 17.05 BUNKERLEUTE @ Blauwe Kater - Hallengang 1 - Leuven [BE]
 NAO + DIVE + free Bunkerleute party
 22.05 THE SISTERS OF MERCY @ AB, Brussels [BE]
 23.05 ACCEPTABLE IN THE 80S PART 7 @ De Rector, Stalhof 5, 9000 Gent [BE]
 24.05 FANTASTIQUE.NIGHT XLII @ T.A.G. Brussels [BE]
 SOFT METALS (us), SALLY DIGE (can/dk), PURE GROUND (us), LUMINANCE (b)
 24.05 FRONT 242 @ Vooruit, Gent [BE] + Warming-up DJ-set by Radical G
 28.05 NINE INCHE NAILS - PRETTY AFTER PARTY @ Trix - Antwerp - B [BE]
 31.05 PORTA NIGRA VIII @ De Klinker, Aarschot [BE]
 Clan of Xymox, the Beauty of Gemina, This Morn' Omina, Triarii, Ikon, Lamia Vox, Tzolk'in
 13.06 THE IMAGINARY SUITCASE @ Muziekclub 't Ey - Koutermolenstraat 6b - 9111 Belsele [BE]
 14.06 CLUB NEW WAVE - EPISODE 11 @ La Bodega, Brussels [BE]
 Pure new wave and 80's classics party: 2 rooms, 2 sounds, 5 dj's
 20.09 FANTASTIQUE.NIGHT XLIII @ T.A.G. Brussels [BE] Line-up TBA
 02.10 NEW MODEL ARMY (UK) @ poppodium NIEUWE NOR, Heerlen [NL]
 05.12 FRONT 242 + A SPLIT-SECOND @ GC Den Dries, Retie [BE]
 13.12 FANTASTIQUE.NIGHT XLIV @ T.A.G. Brussels [BE] Line-up TBA
 19.12 BIMFEST XIII - DAY 1 @ Trix Club - Antwerp - B [BE] Line-up TBA
 20.12 BIMFEST XIII - DAY 2 @ Trix Club - Antwerp - B [BE] Line-up TBA

A FLOCK OF SEAGULLS ADULT ALPHAVILLE
AND ALSO THE TREES ANNE CLARK ARBEO
ADELTI SAUHAUS BIRTHDAY PARTY
BLONDIE BROMSKI BEAT CABARET VOLTAIRE
CAMOUFLAGE CHRIS & COSEY CLAIR
OBSCURE CLAN OF XYMOX CRASH
COURSE IN SCIENCE D.A.F. DEADOR
ALIVE DEPECHE MODE EDITORS ERASURE
EURYTHMICS EXECUTIVE SLACK FAD
GADGET FRONT 242 FIESCHESPOONER FFA
LIPPOLIPPI GARG OF FOUR GARY NUMAN
GRAUZONE INTERPOL JAPAN JOY DIVISION
JOHN FOX KAS PRODUCT KILLING JOKE
KRAFTWERK LAIONS DANGERSUSSES
LADYTRON LOVE & ROCKETS MALARIA!
MARQUIS DE SADE MINIMAL COMPACT MISS
KITTIM MODERN ENGLISH NACHT UND NEBEL
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POESIE NOIRE PORTION CONTROL PROPACANDA
PSYCHEDELIC FURS PUBLIC IMAGE LIMITED
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MINDS SIOUXSIE AND THE BANSHEES SNOWY RISO
SOFT CELL SUICIDE TALK TALK TAXI-GIRL THE
CARS TALKING HEADS TC MATIC THE B-52'S
TEARS FOR FEARS THE CHURCH THE CURE THE
CASSANDRA COMPLEX THE NORMAL THE HUMAN
LEAGUE THE LORDS OF THE NEW CHURCH THE
NEON JUDGEMENT THE SMITHS THE SOUND
THE PASSIONS THE SISTERS OF MERCY THE
STRANGLERS TRISOMIE 21 TUXEDOMON
ULTRA VOX VISAGE VIRGIN PRUNES
WIRE XMAL DEUTSCHLAND XTC YAZOO

LEVEL I:

LOUIS
(NEW JIMMY'S)

CHACHA
AKA PUBLIC RELATION
(THEATRO, FIFTY FIVE)

MURPHYS
(RECRUDESCENCE WAVE)

LEVEL II:

**RICHARD 23 (FRONT 242)
& FRIENDS**

CLUB

MAURICET.BE (AFTER SERGE LUTENS)

NEW WAVE

LA BODEGA - BRUSSELS - 14/06/2014

DOORS: 21:00 - ENTRANCE: 5/8€ (BEFORE/AFTER 22:00)
LA BODEGA - RUE DE BIRMINGHAM STRAAT 30 - 1080 BRUSSELS

WWW.CLUB-NEW-WAVE.BE



Lavvi Ebbel

Guns and Crêpe Flambée

1977—2014

+ NEW WAVE CLUB CLASSIX AFTERPARTY BY DJ BORG +

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