

music & movie magazine





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

WOOL-E TOP 10

Best Selling Releases (April/May/June 2014)

- **TRANSFIGURE**
- Transfigure (MC) L'AVENIR The Wait (LP/CD)
- HNN
- L'île Nue (LP)
- **PORTION CONTROL** Unrest In The Grime (LP+CD)
- The Values Of Noise (LP+CD)

 ORTROTASCE

 Ortrotasce (LP)
- MARIE DAVIDSON Perte D'Identité (LP)
 COLOUROID
- Long Play (LP)
 9. VIDEO LOOK
 Kall Lycka (LP)
 10. VARIOUS
- - Sie Hat Schenkel Wie Godzilla (Original Motion Picture Soundtrack) (LP)

Visit us during the Gentse Feesten (18-27 July) @Consouling Store (Baudelostraat or some live showcas WET-artists & friends. Check the Wool-E Shop website, PAB website or facebook for more info.

WOOL-E TAPES

to release everything its owner likes on tape

WET007 - Kingstux - Red & Blue C36 Kingstux is the solo-project of one Lieven Stockx. Avant-garde ambient soundscapes with hints to post-dubstep and contemporary classic/minimal music. For fans of Ben Frost, Greg Haines, Tim Hecker and other knobtwidling composers

WET008 - Kevin Strauwen - Moving A small selection of sound-design/soundtrack/ song work from True Zebra's head honcho Soundscapes from ambient over noise to pulsing beats, taken from different periods in Kevin's long running career.

Coming compilation, The [Law-Rah] Collective,..

Still available:

WET001 - Woodbender - Coincidences C55 WET002 - Cinema Perdu - Reworks C100 WET004 - Unidentified Man - Tragedy For Melancholy C30 (last copies) WET005 - Breast Implosion - Necronomicon







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HEIMSTATT YIPOTASH - Mecanismos De Control (CD)

(Hands Productions)



Openings track 'Diez Segundoz' directly brings you in the mood, spotless electro sequences, brilliant organic percussion, and the Spanish vocal samples will let you shake and dance for sure. Musically this project can be compared with Esplendor Geometrico, not only because they are both Spanish based, but also for the hard and raw repetitive rhymes of most tracks. One of my favorites is 'Putch', it handles about corruption and politicians, and has a really fantastic Angela Merkel sample in it. 'Blanco Malo' brings up the lack of diversity in the media, but also highly danceable. I m quite euphoric about this 'Macanismos De Control', and if you're a real industrial lover who likes danceable electro sequences with vocal samples, then this is a 'must have' for your collection. [PH]

DIE FORM - Schaulust (CD)

(Out Of Line)



As appetizer for the upcoming album "Rayon X", French Fetish-Art-Electro-project "Die Form" has just released a new single called "Schaulust' and it has become something quite fascinating. This new single really shows they're back with the same instantly captivating hypnotic sound that made songs like "Bite of God" or "Slavesex" great dancefloor fillers. Once again it's sex and erotic on the dancefloor.. and this is what everyone needs every now and then. This limited to 696 copies CD-single contains 4 versions, the original (Scopic Pulsion), an extended, and remixes from "From Dreams to Machines" and "Zoanthropia". [PT]

TANZWUT - Eselsmesse (CD)

(AFM)



Once started as industrial side project of the medieval band Corvus Corax. Let us say that musical differences parted the two bands from each other. The result is that Tanzwut also creates (typical) medieval music next to their industrial medieval music. "Eselsmesse" is one of those medieval records. No elektronica, but typical bagpipes, drums and voice. Biggest problem of this genre is that the music isn't known for his innovation. That's why the joy in playing is the most important ingredient. Unfortunately the lack of sounding enthusiastic is the biggest problem on "Eselsmesse". The holy fire and the will to be the very best in this genre is absent. The consequence is that "Eselsmesse" is nice for the true fans of the genre, because songs as 'Der Eselskönig' or 'Saturnalia' are ok, but never protrude above mediocracy. [RS]

SOROR DOLOROSA - No More Heroes (CD) (Northern Silence - Beneath Grey Skies)



The sound is very catchy! It's pretty fast very clear that this band will grow and pretty soon become very big, almost incontournable as they say so nicely in French! I'm a big fan of their hypnotic Gothic Rock sound! Another great thing is the vocal power and variety of the singer (almost unique in the Gothic Rock genre!) They deliver one well-crafted diamond after another on all levels! It's a great team play in where only the best is good enough! I can't find enough lyrical words to describe how good they are!This record is simply the best in years (in this genre)! So if you are a fan: you know what to do! Buy the CD and can go to their gigs! The music is already haunting me! [FVM]



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Wrocław miasto spotkań





Hello Click Click! For those who are not familiar with the band can you, in short, give us a small history?

AS: Click Click started back in the early 80's as a two piece electronic rock band. From 1982 to 1989 we were augmented by Jon Morris (synth and topless dancing), Jenny Prestana (viola and musicianship) and Graham Stronach (guitar and meat free pizza). We have recorded four albums, four singles and two EP's and have just finished our fifth and possibly final album. We have never officially split up and probably never will. We do not consider ourselves to be a part of the EBM scene. We never started out trying to be anything other than Click Click.

What about the name? The band was formed way before the commercial computers, so I guess it has nothing to do with clicks'?

DS: The name Click Click comes from the simple act of turning on power, electricity basically, nothing to do with computers as no one had them when we started out.

Some see Click Click as one of the pioneers in the electro/industrial scene. What were the biggest influences in the beginning?

AS: My earliest possible influence probably had something to do with standing in the middle of a fairground and stamping my pre-teen feet to Bits and Pieces by The Dave Clark Five while soaking up the sound of the generators and bumper cars. Later I'd become addicted to the sounds of 60's science fiction - Space Patrol, Thunderbirds, Quatermass and the Pit, Doctor Who - television shows featuring the experiments of unknown electronic pioneers and the BBC Radiophonic Workshop. As I got older I favored the music of Can, Amon Duul II, Faust and Neu. I was also heavily into British and American psychedelic rock, The Mothers of Invention, Hawkwind, Oscar Sala and (through reading the sleeve notes on "Tago" Mago") Karlheinz Stockhausen. I don't think anyone actually goes looking for influences, they just happen;

CLICK CLICK

and if your musical tastes are diverse enough and if you're not afraid to listen to something your peers may find "uncool" then the influences will come along automatically.

And what are the influences today?

AS: The news, or should I say the news we're not being told.

DS: See what he did there? Pay attention. Today I listen to most genres of music ranging from dubstep (Burial) to drone – at the moment I'm listening to Haxan Cloak. My favorite drummer is Jaki Liebezeit and always has been.

About the new album: If I can rely on Wikipedia, the name of this latest release (Those Nervous Surgeons) was also the name of the band before the change to Click Click? Is it a sign that you are grabbing back to the older sound?

AS: We started work on the new album knowing it could be the last and we needed a title that would represent that fact without actually saying goodbye. We began working together under the name of Those Nervous Surgeons back in 1977 so we decided to end the collaboration with the same name. We felt as if we'd come full circle and the title and the sound of the album had to reflect that.

If this album would be the last one, from all work you have produced which would be your personal masterpiece?

AS: If we'd written a masterpiece we'd be much better known than we are right now, but since you asked I'd have to say Clang! It's no masterpiece but it's one of the first songs we recorded (it was going to be the A side of Sweet Stuff) and it contains more invention in its three minute lifespan than anything else that followed.

If you could choose one track of any other band: which one do you think: why did I not make that track?

AS: Eardrum Buzz by Wire.

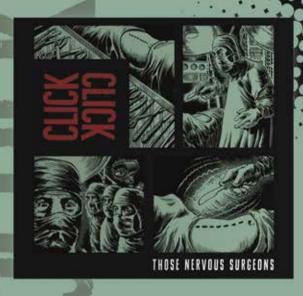
Any last words towards our readers?

DS: Don't let the bastards bring you down – do as you would be done by – remember Karma will get you in the end!

Thank you for the interview!

Peter DOLPHEN

photo © Marquis(pi)X



"A HEARTY SERVING OF MISANTHROPIC, DARKLY
THEMED ELECTRONICS" (SANTA SANGRE AMEAZINE)
"A BAND IN WAR WITH THE WORLD" (RELEASE MAGAZINE)

AISD AVAILABLE AS LIMITED EDITION WITH BONUS CO and book release "The eradication of hate". A novel from click click singer adrian swith at





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SERPENTS

Serpents will play in Antwerp at the BIM-Fest. A lot of people were very happy with it, others who are not so close with the scene wanted to know about this band and Kazim was so nice to answer my questions! Some nice things got finally revealed!? For some questions Clause gave some extra and very useful information.

You started in 1988, how was it? There is a big difference between now and then (also in personal staff of the band), right?

K: Stefan Kuboteit and I started Serpents and short after the beginning Frank Heiner and Nicole Altmann joined the band. Frank and Nicole were friends and we decided to work together. We learned a lot from Frank, because at this time he was doing electronic/synthesizer music for years. He had a project/band called 'Solace'. Nicole mainly joined us for live performances. But Nicole and Frank leaved Serpents and also Stefan began concentrating on his new band 'Static Treshold'. At that time members of Cyber supported me for live gigs and Tanja Junkereit joined Serpents. I also sometimes work with Claus on Serpents material. Claus recorded and produces the Serpents album 'What is fear?', which was published by 'Out Of Line'. He will also support me for new Serpents material.

How did you decide on the language or did it all happen in a natural way?

K: I would say 'it happens'. Sometimes German fits and sometimes it's English and maybe also other languages. I recorded Turkish tracks in the past as well.

How did you decide to work on a musical project?

K: In the beginning I was interested in new techniques like Synths, Drum computers and Sequencers. So we began playing with this stuff in music shops and later bought some of them. My first Synthesizer was a Yamaha DX11, a four operator FM-Synth. Years later I bought the Yamaha SY77 and the Yamaha SY99. The Yamaha SY99 is still used in our songs.

In 1989 you released the first demotape: "The Clock Strikes The Midnight". How was that and where did you record it?

K: The tape "The Clock Strikes The Midnight" was recorded at home with a 4 track tape recorder. Some of the songs on the 2nd side were recorded during Serpents live gigs in Hamburg. First we begun to copy the tapes at home and gave them away to our friends and later to sell them to others. The response was so huge, that we couldn't copy the tape at home anymore with our tape recorders. So the tapes were produced by a company to satisfy the demand. I thinkwe sold about 800 copies of this tape.

Das Zweite Leben became pretty fast your best known track ...

I' think 'Das zweite Leben' became famous, because it was on the '040 Hamburg Strikes Back' sampler. At this time the song was played a lot in independent clubs in Germany.

In 2013 you launched new material, can we expect more in 2014?

K: Yes, we started recording new material. In 2013 I recorded two new songs as demos but this year we are recording a full length album. And I think it will be released later this year as there seems to be demand for Serpents gigs we are also planning to do a few more gigs next year.

You will play in Belgium at the BIM fest, a lot of people were waiting for that! What can we expect?

K: You can expect songs from all of our releases, a great show and great sound. The last Serpents gigs in Dresden Germany and Sau Paulo Brasil were great and I think it will also be great at the BIMFEST 2104 By the way: it's our first full length show in Belgium. On stage Serpents will also be supported by Matthias Bischoff (of the band Cyber). Serpents and Gaytron will play on different days. But in the past Serpents shared the stage with Cyber a few times and mixed the songs of both bands. I liked this concept very much, because the music of both bands fitted perfect together. So it was a mixed show of two bands.

Any last words, things you want to talk about and share with the world (a statement, a dream ...)?

K: I always wish that people have more tolerance and treat each other as they want to be treated by others. That's my concept for a better world.

Filip VAN MUYLEM

DIE KRUPPS



















composer Simon Mahieu. Their sound is a kind of mixture of eighties synthpop, dance & even some soundtrack/ soundscapes, with a different ratio of those for each song. After reviewing the intriguing debut ep, we catched up with Simon.

Hi Simon, thanks for the opportunity to interview you. To me, Hatchling is a brand new name, and probably that also applies to a lot of our readers. So I guess it's time that you reveal the world who and what you are.

We're an electronic act with a strong focus on songs instead of straightforward dance tracks. Hatchling is cold, noisy machinery controlled by humans. It's all a bit lonely claustrophobic and nervous which makes it ready to blow at any time. I love contrasts: the sounds are cold and rigid, but the themes are very human, and on stage the girls are very controlled and even a little stoic, while I'm all over the place and extremely impulsive.

Your sound is very 80's related. Do you find your musical heroes in that era? What are your major influences?

I grew up with Leonard Cohen, due to my parents being big fans, which might explain my taste in gloomy and bleak atmospheres. The first song I really fell in love with was Bowie's "The Hearts Filthy Lesson" - I must have been 7 or 8 at the time, and I was captivated by the twisted sound of it.

I've always listened to a lot of late 60's, early 70's rock: Alice Cooper, The Doors, The Stooges, ... I love that kind of stuff. There's this raw power with an underlying darkness, but it doesn't always take itself too seriously and is almost playful at times. Also, most of them are very underrated songwriters. The 80's postpunk and electronic acts I really like, they took a lot of cues from these guys, so I guess part of the reason Hatchling sounds retro is because we have the same roots - only I'm about 30 years younger. Well that, and I just really love the sound of old school synths.

Creatively, I get a lot more out of movies than out of anything else though. I've always been a sucker for



science fiction – 'Blade Runner' has had a huge influence on the first EP. I get bored very easily, so I need a lot of visual stimulation as well as food for thought, so directors like Terry Gilliam or Ridley Scott are a godsend to me.

I was overwhelmed by your sound. I guess I'm not the only one, how are the reactions in general?

'Other' did receive some nice reviews, especially considering it's all DIY. A lot of older new wave fans are happy to hear 'their' sound receiving an update and regard us as a breath of fresh air, but we've also gotten a lot of great response from kids who've never even heard of Depeche Mode.

On your debut EP, the song "Birds" is more soundtrack like material where the other numbers all have a rather tight rhythm, gloomy vocals & eighties synths — and yet, they form a coherent set. Was it just an experiment or do you strive to combine these genres?

We got a lot of mixed reactions concerning 'Birds'. Some people absolutely loved it and liked the contrasting atmosphere while others didn't care much for it or asked us why the hell we put it on the EP in the first place. Thing is, the first four songs are loaded with so much nervousness and underlying anger, it just felt like we really needed a breather to end. There are actually hints of this kind of stuff scattered across all the songs, so to me it felt logical and part of a whole.

I have done more of these cinematic trips and sound experiments, but I'm not sure what purpose they will serve yet.

You are based in Belgium, but the scene there is rather small – how hard is it to get some attention and/or gigs?

It's difficult for any band at the moment, even the established ones. Belgium is very small, there's too many bands and releases, and the alternative club circuit has no real budgets anymore due to heavy cuts in government funding - but that's a different story entirely. Just being a good live band and releasing quality stuff isn't enough. Every step takes a huge amount of energy compared to the results. Don't get me wrong though: I'm not complaining. I like a good challenge and have some great people supporting me so I can keep my focus on the creative aspects. So more gigs would be nice though!

Hatchling hasn't been around for very long and we had a very rough first year, but we're stronger than ever at the moment and I'm confident about what we're doing. We try and get our music to the right people instead of trying to force some mainstream success. Building a loyal fanbase is a lot more important to me: I'd rather play a show for 50 real fans, than for 500 people who just want to hear that one song they heard on the radio.

Is there a chance for an upcoming album or EP in the near future?

No fixed dates yet, but there are some new songs I've been working on for a while now (I'm a pretty slow songwriter) and I'm trying to get those ready this summer. I'd like to do some more gigs before we record them, give them a chance to grow a bit – something we didn't do with 'Other'.

I'm very excited about the new stuff by the way: there's some vicious electropunk and a bit more upbeat vibes - I've been rewatching 'Akira' and listening to a lot of Suicide and Sigue Sigue Sputnik lately - but it's still very much Hatchling.

You will play on the Black Easter festival in 2015. That's still a long time, but what can we expect?

We're pretty fucking loud and harsh live, especially in comparison to the studio versions, and lim anything but a calm performer: when I'm on stage, there's no tomorrow. Oh and there'll be fog, lots and lots of fog!

Thanks for the interview!

Ouite welcome!

www.htchlng.com

Ward DE PRINS

photos © Gaelle de Craene & Philippe Coppens

HATCHLING - Other EP (CD)

(Self Released)



Hatchling makes eighties related synth music, but they are not an eighties clone & clearly reflected on the songs on this EP. In opener "PRFCT", tight rhythms and harmonious melodies form, along with the high female voice, an instant synthpop song. Soundtrack sounds, directly escaped out of a fifties sci-fi classic, open "Ellen", teetering perfectly on the edge of the narrative and danceable. Just as The Human League, all compositions are instant recognizable, danceable and even a potential hit (if it were yet another decade). The up-tempo parts of "Latin" resemble a (young) Gary Numan, where the slow parts are almost a mystical soundtrack. And this soundtrack approach is fully driven in "Birds", the last song on this EP. With minimalist synth and beautiful, refined piano arrangements it forms a magnificent composition. Too bad it's an EP, because I would really like to know this band a lot better, but as a debut & teaser "Other" is absolute brilliant. [WDP]

B-MOVIE - The age of illusion (CD)

(Genetic Music)



I always liked to whistle a song like Nowhere Girl, but I have never categorized them in the same league as say The Sound or Echo And The Bunnymen. The "just nice"-feel has changed in "wow"-thing after hearing their latest album The Age Of Illusion. Genius melodies with a melancholic touch, just like in the old days. But they now have put their synths on the front that makes it sound like an early John Foxx or Ultravox-album. Yeah, that good! Along with Chameleons Vox they're the band with the best comeback so far. I hope the Mansfield-lads don't kill me, but it's even better than before! [DB]

EX-RZ - Bankers will never be Beggars (MP3)

(Starman Records)



Red Zebra is dead, long live EX-RZ! Peter Slabbynck and his friends (Frits Standaert is the one with the biggest influence on him) brings us a typical track worked out by Peter! The new video and dito track is something to cherish! I love the lyrics, the guitars and bass player, the cool punk Wave sound with a slight retro sound. We all live in a financial crisis and this one is the perfect reflection about it! I hope that we get soon more of this! It's a very catchy track that will haunt you! I hope it will also haunt the rich bankers and other bad fellas who played (and still play) with our money! For the rest, well: it's a short and very powerful track, a real earworm and I'm pretty sure it will be a hit on stage! If VMI

SIMI NAH - Be My Guest (CD)

(W2K Music)



Simi Nah is an electro live trio. 'Be My Guest' is a cover album from 70' and 80' disco and new wave hits. They invited some Belgian artists to give these tracks a kind of dark electro or EBM twist. Starting with 'Cheree', brought by Wim Punk from The Wolf Banes, a brilliant hypnotic version of this Suicide classic. Followed by Danny Mommens from Vive la Fête, who covers Eisbar from Grauzone. 'Follow Me' from 70's disco queen Amanda Lear, is brought by Niekkie Van Lierop, the original singer from lords of Acid. Dirk Da Davo from The Neon Judgement brings Nag Nag Nag from Cabaret Voltaire, really great. More nice beats on 'Disco Rough' from Mathématiques Modernes, with Luc Van Acker. And then my personal favorite of this album, Dirk Ivens (The Klinik, ABC, Sonar...), covers a real disco song: 'You Spin Me Round'! The version of Visages Fade To Grey, is sung in duet with her partner KGB. And of course the track 'Euroshima' had to be on this album, already brought live by Safyée, the daughter of Snowy Red, and this studio version is even stronger and better. [PH]

BLACK EASTER

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SIEBEN THE BREATH OF LIFE Schneewittchen Schneewittchen Grausame Töchter LISA MORGENSTERN LIZARD SMILE DARK POEM SHATCHLING



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THE BREATH OF LIFE

Life can sometimes be weird. I have interviewed many bands, but never The Breath Of Life who are without any doubt the finest darkwave/ethereal band from Belgium (and more!). Perhaps it's because I always thought it's not a good idea to interview friends. But as Im a fan too and because Isabelle and her gang are already around for...uhhmm decades!..., I decided it was finally time to ask them questions I always had, but never dared to ask (well, in a way!). You can see this fine band in Brussels on 4th October along with Soror Dolorosa and Stupid Bitch Reject. But now, it's up to Isabelle to tell her story!

Hello, The Breath Of Life are around for 25 years. That's a long time, Isabelle. How would you define this period?

I would define this period like wonderful. Next year TBOl will be around for 30 years. It sounds long but basically it doesn't feel long at all to me.

Do you think that I can say the band has become a sort of alter ego of yours?

Music and TBOL are very important for me. It's a part of my life since I'm 15. TBOL helped me to build myself through great experiences. Music is such a great way to express yourself and it helps in so many ways.

I always have considered you a bit as a 4-AD band. In that option, you are also quite unique in Belgium, not?

Ha, ha, ha... unique.... in Belgium (laughs) Well, one of the great compliments we get is that we have our own specific sound full of emotion so this can fit with the meaning of «unique». By the way, I like most of the 4-AD bands.

Being unique also means in a way that you are outsiders. Do you think that's fair ?

Being creative and playing music are very natural for me. I don't feel like being an outsider. I just let my mind, my thoughts, my emotions build up music and stories.

The Breath Of Life were bigger in other countries, especially Eastern Europe. Is that a coincidence or is it because the support is much stronger there?

From 1991, we had a lot of opportunities to play in Eastern Europe, then we signed with the label «Hall of Sermon» which is well known and worked very well for

TBOL promotion. All this gave us lots of chance to play in Europe in general.

The first words that spring to mind if I think of The Breath Of Life are : never give up... Agree ?

Ha,ha,ha,... euh, I'm sure we'll stop one day (dead or alive). More seriously, I keep going as long as I have pleasure in what I'm doing.

Your music is of course dominated by the ethereal voice of Isabelle, but you don't rely on that. I mean, you also make melodies. How is that in the band? Do you write together or is there a genius around in the band who come up with tunes?

We all work together. Someone comes with a basic idea or melody at the rehearsal place then everyone brings its own part to this idea. I write the words once I built up my singing melody. I think it's very important to let everyone express themselves and do what they feel.

What is your fave album and why? For personal reasons, I think « Silver Drops » was the best thing you did...an epic!

My fave album remains «Lost children» because of all the different emotions i can percieve through all the songs. Every songs has its own vibes and atmosphere. I also think we all have been very creative on this album.

At the end of the 80's I saw you performing in Liège. I think it was with Adrian Borland, I immediately fell in love with your sound... I never would have thought that this band would be still around in 2014... What about you?

To be honest, I never think about how long TBOL would keep going. I think we just let ourselves going from an event to another with rehearsals in between to create new songs and get ready for the shows. We just hoped to get more and more shows and have new releases.

It took quite some time before you released "Whispering Fields". Why?

Yes, you are right. Some of us have been busy with some very personal projects. And you know, sometimes in life you have to take decisions and change your priorities for a while and that's exactly what happened for some of us. Also, we are used to play songs we all like and, personally, I prefer to take time and be sure we are all happy with the choice of the songs on the album.





Agent Side Grinder will play on the 13th edition renowend BIMFEST later this year so time for a little chat with them. We spoke with Johan Lange, founder and keyboardist/songwriter of ASG.

For those who haven't heard of Agent Side Grinder yet, who are you and how would you describe your music?

We are a group of musicians from Stockholm, Sweden. People describe our music as a mixture of post-punk, industrial, old school electro and pop.

How did you guys meet up?

Me and Peter met in a recording studio almost 10 years ago. Kristoffer joined the band a bit later. Henrik and Thobbe came on board a couple of years later. We're not childhood friends or anything, the music kind of handpicked us.

If I'm not mistaking your last release was the 12"Go Bring it Back', a mash-up of your own song 'Bring it Back' and 'Go Back' by The Klinik. Hence the guest vocals of Dirk Ivens on the release. How did you come to this idea?

To start with, we are big admirers of The Klinik. We had this song 'Bring it Back', that had some similarities with 'Go Back'. The idea of mixing them together actually came when I was out jogging, I contacted Dirk, who luckily was very positive about the concept.

Before this 12" you released 'SFTWR', an remix album that incorporates a wide range of styles making it quite an eclectic album. Why did you decide to release a full remix album?

There were some great ASG remixes out there already, so we decided to make a full album out of it. We felt 'SFTWR' was a fine complement to our own discography, it shows the diversity in ASG's music. With Your last studio album 'Hardware' you won the Manifest-award (N/A: a sort of Swedish indiegrammy) for 'Best synth album' in 2012. Did it open doors? Did this award do anything for you?

It was a boost for us and proved that our idea of synth music was "right". That means, skip the laptops and backtracks and focus on the melodies and musicianship. And it also proved that our audience keeps on growing.

I witnessed some of your life shows in the last years and I found the very good & energetic. Can we say that all of are possessed by music and thrilled to play live shows?

Absolutely, we love to play live, to put both the audience and ourselves in trance.

I've been told your sound-engineer is quite an audio/ sound freak. Is this the reason you amplify almost every instrument trough onstage amplifiers, before sending the signal to the mixing desk?

That's true! We put microphones on each amplifier to get the right sound. And it makes a huge difference!

Your are invited to play BIMFEST this year, are you exited about this and can we expect?

Very excited. We've got many friends in Belgium. Belgium has a rich history of great bands that formed the Industrial, EBM, Synth genre, we are honored to be part of it.

Any bands you like to see yourself on BIMFEST?

Die Form and Borghesia. We haven't seen any of them.

Last message, what should we do to save the world? Help each other!

Peter MASTBOOMS

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THE BREATH OF LIFE SOROR DOLOROSA SAIGON BLUE RAIN (EX STUPID BITCH REJECT)

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GAYTRON

I loved the way he came out of the closet and in the same time wanted to protect people from gay bashing and other horrors! I admire him simply for that! In december he comes with Gaytron to the BIMFEST, it was clearly time to have a nice chat...

Can you explain the name 'Gaytron'? I found this in an urban dictionary' When someone act like a fool for a long time or if he's saying something really stupid. You can call him a gaytron', but I don't think that is what you ment with it?

Gaytron was politics, a kind of personal Christopher street battle against intolerance. The name basically combines the words gay and electronic, what you hear is what you get. I founded Gaytron in the early years of PNE 1992. At that time homophobia was still an issue, even in the EBM scene. I decided to make this point clear. The track "Mannerliebe" nailed it in a direct way. I simply used a German slogan of radical people and made a gay statement out of it. I turned being proud of being German into being proud to be gay. But on the other hand it's pretty stupid to be proud about something you are born with. I liked the urban meaning of it a lot. At the end it's a very good word game.

One of the best known Gaytron tracks is this 'Männerliebe' or am I wrong?

Männerliebe was very famous, as well as "Schwule Sau". Männerliebe is basically about erotic between guys and it end with the slogan of being proud of being gay. It was a clear message that I am not afraid about anybody who might have a problem with that. I recorded it for an early GA records compilation and I didn't expect the big feedback I got about it.

Was it hard to chooses between singing in German or English or was there another reason for singing in both?

The German language sounds more harsh in general. But I didn't want to limit the project to Germany, the topic is a worldwide issue. I was very surprised about the massive positive feedback I received from people and gay organizations in the beginning.

What does 'Schwule Sau' mean? What is the song about (my German is really too bad)? In the booklet of the cd ('Phase1') there are some articles about gaybashing, sadly enough, 30 years later it is still actual. How do you feel about it? Still it's not that you can 'Live in Harmony', for sure not in Russia or in Africa!



"Schwule Sau" is a German term of abuse for gay people. The complete lyrics make fun about it how bad, ill, dirty and dangerous I am and tell everybody to get used to it. To me it's very important to be able to laugh about yourself. And you are right, even 30 years later the world didn't change so much. It's still very hard to live in a gay relation in most countries. There is still a lot to do!

Is Darkroom about safe sex? As I know what a Darkroom is and I know it's often the opposite of what safe sex stands for...

For sure it is. To remind people to play safe if nowadays more important than ever. I am afraid young people forgot about HIV just because it disappeared from the media but it's still there. To play safe is pretty simple! Play safe and live long and prosper.

How hard was it for you stating that you are gay in public? Can you tell us when you decided about it and how it worked out for you?

It worked out very well. As long as you are a bit selfconfident its very positive. I can only recommend to come out as soon as possible. It makes live much easier.

You recently also played at the Familientreffen VIII, how was that? Are there more gigs coming?

I am too busy. I simply had no time for gigs. Usually I can't play more than 6 shows a year worldwide and you can imagine PNE has priority.

Filip VAN MUYLEM

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CAMERATA MEDIOLANENSE

"Vertute, Honor, Bellezza" of Camerata Mediolanense was the cd of 2013 for me. After having praised the cd, we received the question if we were interested in an interview with Elena Previdi, componist and master brain of the band.

First of all: congratulations with your new cd. I especially like the elaborated interaction between solo voices and choirs. Do you think it is a step forward in comparison with previous works?

Thank you very much for your appreciation. This record has been released after a long time from the previous one, more than ten years, so it's sure that it reflects a strong evolution with the perspectives and the skills of older people. In this long period I completed my musical studies, growing a lot in the art of dealing with music. So I'm really glad that you have noted, and that you like, the deep interaction between soloist and choir, because it is one of the main results of my increasing knowledge in counterpoint - a technical tool that, today, so few people know and are able to use. We don't think, any way, that this new cd is a step forward in comparison with our previous three ones. It is simply the result of our current inspiration. Looking to the past, watching the whole of our production, we believe that every one of our four records is a significant one, and every one of them is perfectly suited to its particular time-circumstances. We don't see them into a hierarchic order.

The new cd is based on poetry by Francesco Petrarca, commonly anglicized as Petrarch. You seem to have studied the work and life of Petrarch in depth, judging on the text you wrote on him in the artbook edition. What fascinates you about this great poet?

My essay in the artbook is a research dealing around the tons of musical settings of Petrarch's texts during the last 700 years. But, before dealing with these musical settings, I started from my personal rediscovery of the present of the present settings, I started from my personal rediscovery of the present in the present in the high school. His language is ancient Italian, difficult to understand at a first glance: so, usually he is read in a superficial way, with really little satisfaction. I acted in this way too, when I was a student. When I rediscovered

my Canzoniere (Petrarch's main collection of poetries) some years ago, I stood astonished, overwhelmed by tis extraordinary poetic power. I particularly discovered three things. The first is the incredible modernity of his thinking that, beyond his archaic language, reflects a universal humanity that crosses the borders of time and place. In this thinking, today, we deeply recognize ourselves. The second is the absolute beauty of the way in which these concepts are expressed, and it is a beauty of poetic figures and linguistic sonorities that can be perceived also listening to the original language, even if an Italian listener can catch it more easily. The third is the inner musical power of this poetry that I directly experimented, understanding on myself why Petrarch is the most musicated poet of the history.

Most of the work of Camerata Mediolanense is in Italian, and draws on Italian sources. Apart from Petrarca, you took inspiration from Dante and the tale of Donna Lombarda. Do you view yourself as a typically Italian band or as ambassadors of Italian culture?

Nothing of this! As I explained, our relationship with Italy is definitively not relaxed. We are simply people born here, living here, and suffering, suffering, suffering, I cannot say more, because I could sound too drastic. Camerata Mediolanense is a cultural entity born for a sort of miracle among the ruins of Italian culture, and specifically among the ruins of Italian culture of music. I like the definition of one of your colleagues, an Italian journalist, who recently said to see us as "new humanists": we like this perspective and we recognize ourselves in it.

Do you feel connected with other Italian acts like lanva, Corde Oblique, Ataraxia... Is there something like an Italian neofolk/neoclassical scene?

In this period we feel a lack of creativity into the new bands that are facing the scene in Italy. I hope this is just a little bad time. But it's undeniable that many excellent creations have been born in Italy in the last twenty years, and in your list I add Argine and Ordo Equitum Solis too, who are only half "Italian" but are based in Italy for a long time. We feel connected with all of them and we feel to be part of the same scene. With some of them we have more than a simple artistic esteem: with Ataraxia, Argine and Ordo Equitum Solis, I was live keyboardist in the past (with Ataraxia | played in Mexico, with OES over all Europe, with Argine in Italy), and our human and musical relations with them are deep.

Xavier KRUTH photo © Benny Serneels



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Digifile CD, ARK Records 2014 ARK025

12 new tracks deeply beartfelt and vibrating of freshness and inspiration. The wind of changement blowing away old struggles and pain so to be filled with what the "bere and now" brings us as a gift. A breath of life!



FREAKANGEL - Into the fire EP (CD)

(Alfa Matrix)



This great trip starts with Javi Ssagittar (Terrolokaust), Blak Op & Terrorkode mixing tracks and they deliver great blows! Evestus worked on the remix of 'My last Breath' and promoting the aggressive approach! I like the catchy (and classic) sound behind the aggressivity! I even feel that it might get a chance on the dance floors all over the world! The Acoustic cover by Hell Boulevard is an absolute must have, fingerlicking good! I'm really hooked on the voice and the sound! Damn good! After that we get 2 new live tracks and as it is: more proof of their live potential! 'A Dozen New Scars' and 'Porcelain Doll' are great tracks and gives you the feel that you want to hear a complete live recording! Freaknage! rules! And I'm not saving that because they are Estonian! I loved it! and you? [FvM]

RAISON D'ÊTRE - Mise En Abyme (CD)

(Transgredient Records)



Raison d'être is probably one of the best known Swedish ambient industrial acts. After four years of silence the band returns with "Mise En Abyme". You will need to put your stereo up to 'eleven' to hear the quiet parts. Especially opener 'Abyssos' has that typical, slowly built, song structure which Raison d'être is famous for. The following 'Infernos' is an almost atypical song for the Swede, because of the haunting heaviness and repetitive drones. The beautiful built 'Katharos', with sacred choir influences, is Raison d'être at its best. In this song beauty becomes beautiful threatening. Last song 'Agraphos' keeps that haunting atmosphere with church bells and the sacred choir. Something he used before. "Mise En Abyme" is an introspective journey into the underworld, investigating the subconscious. There's no better quide than Raison d'être. [RS]

SEVERED HEADS - Since The Accident (CD)

(Medical Records)



Severed Heads were founded in Australia in 1979 by Richard Fielding and Andrew Wright., very soon they were joined by Tom Ellard. This album 'Since The Accident' was made in 1983, and here you find the first small appearances of electro pop elements that would define the band in the future. The best know track on this album is of course 'Dead Eyes Opened', a rhythmic synthesizer song, that strangely even made it into the Australian charts. The rest of the album is another thing, and sounds in no way like Dead Eyes Opened. Ellard liked to add different tape collages and experimental sounds to his tracks. So it all sounds very chaotic, maybe a track like 'A Million Miles' is the most melodic one, but for the rest the melodies are in short supply on this album. It is strictly for the lovers of early experimental industrial music, and a big example for the future of lots of electro and industrial bands. [PH]

PARADE GROUND - Strange World (CD)

(Infacted Recordings)



If people ask me which band is my favourite, I simply answer Parade Ground. They do something others don't. Carving something in the mind. I say their music is like synthnoise for schizophrenics who can't decide between live and death. Infacted now have dig up their old recordings and put them on a CD. Tracks like Moans, Strange World, Gold Rush or Action Replay. Plus some live versions and rare songs. Parade Ground are working on a new album but this cllection is a perfect opportunity to have these old classics in your collection, as after all they're hard to find. But hurry as this comes in a limited edition from 1000 copies. [DB]

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00:00 Afterparty feat. Radio Rectangle Dream Team

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RECTANGLE





WRANGLER



Peek-A-Boo is very proud as we had the honour to speak with Stephen Mallinder who founded along with Richard H. Kirk and Chris Watson Cabaret Voltaire. Stephen is now involved in Wrangler, a band he set up with Benge and Phil Winter Apart from own tracks, Wrangler do some Cabaret Voltaire-tracks on stage too and you can witness that in Brussels on 11th August.

Hello Stephen. First of all I'd like to point out that are mag is proud to have an interview with such a legend like you. So let me ask you this to begin with, do you see yourself as a legend?

Ha ha, no not really although I'm not sure what the criteria is - maybe if it's working and surviving then that's OK. I guess it would mean having some influence in shaping things then that would be very flattering and that is something we would all like to achieve. But more than anything I'm the product of the times in which I've lived and worked, I've been very fortunate to have met other people who also wanted to make the most of the situation they were in. But it's always for other people to judge these things. I get called things all the time, not all of them as flattering as that.

If you don't mind I'd like to ask you some things from the past, but questions that aren't based on melancholic feelings though. If you were working on your revolutionary music, were you aware that you were working on something revolutionary?

It's a fine balance between being very considered about what you do – being conscious of what your trying to say and how you want things to sound and come across - but at that same time allow for things to happen, be intuitive and embrace the chaos. Try too hard and it comes across as contrived. Don't have a plan and it's potentially meaningless.

I think perhaps the processes we had to apply were, if not revolutionary, certainly innovative. We tried to incorporate different sound sources and different ways of constructing music, but largely because we had to, we were never musicians so had to make our own rules.

I think we tried to confront things and not turn away from challenges. We presented images and sounds in new contexts and hopefully made people challenge their own ideas as a result. I once asked this question to Glenn Gregory from Heaven 17 and he couldn't find an answer. If I think of Sheffield, I have the image of grey industrial areas, os is it a coincidence that the roots from industrial music (from Hula to Cabaret Voltaire) were made there?

Well you'd be surprised to find that much of Sheffield is very green and picturesque, it's on the edge of the Peak District which is very beautiful and so there is a danger the evidence can be contrived to fit the theory, It's also worth noting that some of the 'Sheffield' bands didn't actually come from the city – Hula, Chakk, Workforce for example were from elsewhere but made up of guys who'd come to study there.

It is certainly part of our story and can't be ignored, sonically we must have picked up on that and we are aware of it but I don't think it is so literal. In fact many bands are about escaping that restricted industrial world – Sheffield bands actually looked to technology and the future – but also were honest about it so didn't ignore it. We were urban if not industrial.

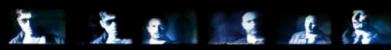
But we were industrial in the sense that we emerged as the industry collapsed and we were able to use the discarded places to set up studios and workshops to be creative.

When naming your band after the famous theatre from Dadaïsm, was that a secret sign that you everything was possible music wise?

Yes I think that's a good point, the name signified all possibilities, nothing would be excluded, the name represented a challenge to all the dominant ideas and ways of doing things. It was supposed to be iconoclastic, confrontational and cheeky.

I always appreciated that you never choose the way to become a human jukebox. I mean, it would have been much easier to perform your old classics and cashing in. By avoiding that, you always have to prove yourself....never got tired from it?

Well it's difficult as I appreciate how important the past is, the history shows how people came to know myself, Richard and Chris, so you don't want to dismiss it nor an audience's wish to reconnect. But it's about moving forward and making the next statement - piece of music or film. In some ways it's much easier for



people like myself as your reputation is built upon that constant state of change so the pressure to do the old stuff isn't there.

But Wrangler do a couple of Cabs numbers live and we enjoy it – it's about revisiting it and refreshing it rather than looking backwards. Plus we had to do the numbers when we started as the live set was too short.

I want to ask some questions about Wrangler. How would you describe it and what do you hope to achieve?

Quite honestly I don't really know the answer to either of the questions. To me it is music that is made by three people that could never be replicated by other combinations of artists. That's what makes music so enticing – you set the conditions and see what comes out as a result. The medium which defines it is the analogue technology – on the whole we use older synths, drum machines and modular equipment to write and that's how it sounds. If you asked me I'd say it was rhythmic, raw and dynamic. But I always set out to make music like that.

What do we want to achieve? To continue making it and enjoying the process - both live and in the studio. Hopefully to have enough impact on listeners for them to support us and want us to carry on.

You have teamed up with Benge and Phil Winter. How did you meet, and that's also a lot of talent in one band, not?

I'd like to think there was some talent in there, and I feel very lucky to work with two great people who I admire and trust. Fundamentally we are friends. I've known Phil for a very long time- since the time of Crackdown and Some Bizarre, Benge I met through Phil and his connection with Tunng – Benge and Mike shared a studio.

This summer you'll play a concert in Brussels. What can we expect?

Hopefully a gig that people remember – for all the right reasons. Most of the music on LA Spark began life as live tracks as we like to write in a live context so in some ways they are in their natural state. Benge plays electronic drums, Phil and I play keyboards and I do vocals and voice manipulation so it's intended to be very dynamic.

Thank you so much.

Didier BECU

You're very welcome, mal



THE WOLF OF WALL STREET [DVD] [Martin Scorsese]

(Dutch FilmWorks)



We know them all: those men in their suit who have an answer to everything and can sell air. One of them is Jordan Belfort (Leonardo DiCaprio): a nobody who got extremely rich with his company Stratton Oakmont. His strategy is simple: selling worthless goods for high prices. His parties are decadent, an asshole who only thinks about himself and in a way we're all jealous of him. He might be greedy, but we realize that he's enjoying his unique life in a way no one can. This rollercoaster lasts almost 3 hours. That seems quite long, but this trip is over before you realize it. That's of course due to the magnificent directing, the impressive script and the excellent performances. It's unbelievable to see that a 70 year old person is still able to make such a film. DiCaprio is probably playing the role of his lifetimes and proves once again that he's the best American actor you can find today. The Wolf Of Wall Street might be the film of 2014. (DBI

BLOOD TIES [DVD] [Guillaume Canet]

(Lumière)



Blood Ties by Guillame Canet is a brilliant tribute (and even more than that) to seventies cinema. Blood Ties is not a new movie, but the American remake from Les Liens Du Sang made in 2008 by Jacques Maillot starring (yes!) Canet himself. The story is not quite original, but that doesn't matter. Canet tells the story of two brothers who are opposites. Frank (Billy Crudup) is a well-respected cop, while his brother Chris (Clive Owen) ends up as a crook who get behind bars. Reviewers weren't charming for Blood Ties, and the only question that burn on our lips is just: why? From the very first minutes you'll see a director behind the camera who has a very big love and passion for the great examples of cinema. You see influences from both Friedkin and Mann and if you combine that with a sublime cast, you get pure fireworks. Blood Ties has all the themes a classic need: violence, sex, suspense, a beautiful set and a genius soundtrack. (DBI

NURSE 3D [DVD] [Douglas Aarniokoski]

(A-Film)



Normal people start shivering when they're thinking of some hospital, but for strange (unexplainable) reasons a nurse evokes also our sexual lust. Bingo! That's probably what went through Douglas Aarniokoski's mind when the idea from Nurse 3D got formed. You take a beautiful woman, dresses her as a nurse and on top of that, you transform her into a brutal serial killer. The story is indeed rather thin and full of clichés, but that's something you can say about lots of horror movies. The cast is doing an okay job. Mind you, Paz de la Huerta who we know as one of Nucky's girlfriends in Boardwalk Empire still can't act and only does what is demanded from her: parading nude. At times you have the idea that Aarniokoski thinks that he's making a masterpiece like say Basic Instinct, while in fact this movie should nothing but fun! Nah good, Nurse 3D never bores and is even better as most of the horror flicks you'll find in the shops. [DB]

THE RAID 2 [CINEMA] [Gareth Evans]

(A-Film)



For the sequel of The Raid, Gareth Evans opened all possible registers as the movie almost lasts 3 hours! So yes, that's 3 hours of brutal violence! Rama (Iko Uwais) was quite wrong when thinking at the end of the 1st movie that all gangsters in Jakarta were eliminated. His superiors ask Rama to infiltrate in one of the gangs. The Raid 2 is surely not a movie we recommend if you're a softie. It's the kind of Taranino-violence. Evans will not be remembered for his visual arts, but that is compensated by the cartoonesque violence. 3 hours is quite a length for such a movie, but that's all we complain about! [DB]

"ONE OF THE GREATEST ACTION MOVIES EVER MADE" - COLLIDER -SUNDANCE ERA 30/07/14 STATE OF

MARCEL VANTHILT

The new single Paracetamol by Marcel Vanthilt (one of the founders of Arbeid Adelt! and indeed the VI who brought Laibach to MTV) is awesome. I'm not saying that because I'm supposed to do so, as I'm not. It's simply because Marcel has reinvented himself by mixing weind electronica with crazy lyrics. Peek-A-Boo thanks Marcel and Starman Records to talk to us because Marcel is simply everywhere these days. Just turn on your TV...or not, according to Marcel that's a waste of time!

Hello Marcel, it might be strange to do an interview with you in English, but I always say to friends who don't know your music that they can listen to your stuff as no one exactly knows what you're talking about, except yourself. So how important is the language for you?

Què? I don't know nothing. Of course, language is important, I have never even thought about writing in English, that's why this sentence is quite krakkemikkig "unnatural"). Dutch or Flemish are so natural and exciting to me (you can combine words, make up new words, give existing words totally new meaning), that I automatically write in Flemish. I sometimes think in English (when in London) or French (when in Brussels) or even German (when in Cologne). I wish I'd speak Catalan or Spanish so I could think and write in those languages. Maybe I should go and live in Barcelona to learn it: café cortado por favor!

With the current reunion from Arbeid Adelt! In mind, I was a bit surprised to see you pick up your solo career again. Why was that and how much differs Arbeid Adelt! to your solo music?

It doesn't differ that much, that's true. It was due to circumstances that I'm going solo, Jan Vanroelen & Luc Van Acker (the other two from AAI) were too busy to put time in a new AAI-record. And I ran into Kristof DJ4T4 Michiels (Hof van Commerce) who was very keen on working together. As a fan of Hof van Commerce myself, I didn't think twice. We hit it off quite quickly and had several songs and plenty of ideas ready in no time. We're working on a full album, but I thought it was a better idea to release surpise records before that. So now there's the maxi 12 inch vinyl 'Paracetamol', later on this year there will be more new stuff, with the album to follow early 2015.

With your new single I really had an Arbeid Adelt!feel, in the sense that it sounded like the work from a man who thinks that everything is possible. Am I right?

Yeah, everything should be possible. I did a 'serious' album with Ad Cominotto with Dutch poetry, about 10 years ago, with very fragile songs and plenty of unusual samples. I did a pubrock album (with guitar, bass & drums), about 5 years ago, as the band Z. So this time I thought it was time to pick up where I left it halfway the 80's, with electronical The album should be quite weird but listenable for today's ears, who are very spoiled with good stuff, so it's a (here we go!) challenge; argh, can I puke now?

This question is tricky, but I wanna ask. You are a TVstar, even my old mum knows who Marcel Vanthilt is, so in a way you don't need that musical career. How do you find the force to keep on doing that and are you never tired of proying yourself?

It's a very clear choice I'm making: I will keep on making music in all kind of ways because it's very creative and brain stimulating, it has nothing to do with proving something to myself. What else should I do? Watch TV? That's such a waste of time.

I really need to ask you this, Marcel. As I'm old I am one of those guys who was watching every week Away From The Pulse Beat on MTV. Back then we needed a VJ who told us what was hot and what was not. Today lots of things have changed, even totally. What is your opinion about the current music landscape, especially industry wise (downloads, no sales...)?

Can I write an 200 pages long essay on this one? This is such a complicated question... The industry side has changed completely, the whole sales thing has collapsed. But...the music is still very alive. So probably a records company has to become also a managements office and distributor of merchandising and a sales agent of music (to advertiser, to internet providers). It's more complicated, that's very true, but the best thing is: music is still very alive, also with the young enerations.

What is the thing that Marcel Vanthilt is most proud of?

At the moment: 'Paracetamol', it's fucking awesome! I mean that. I also like my website a lot, it's just renewed: www.marcelvanthilt.be... I'm putting pictures and texts on it almost every day, it's a great diary. And in general: I'm proud of the book I wrote about my father. And, maybe, a couple of records, it's difficult to judge yourself, especially when you're never satisfied like I am.

You know you're an icon even if you always have stayed yourself. An enormous respect for that, but do you have icons or heroes yourself? I am not an icon, please! Icons hang in old Russian churches, mostly the Holy Mary or Jesus and his posse. My icons still are: David Byrne (Talking Heads), Pablo Picasso, Salvador Dali, Luis Bunuel, Elvis Costello, Fernand Léger, Kamagurka, Jack White, Suicide, Pieter Breugel, Jacques Tati, Ben Elton, Louis De Funès, Nigel Williams, Alex Agnew...

Let's finish this talk with some tips for the summer, Marcel. What do our readers have to do to spend a splendid summer?

Swim naked in a cold river, somewhere in hot southern Europe!

Didier BECU





For those who have been living on another planet the last years, can you please tell us who or what SIMI NAH is about?

Welcome to our planet, we are also living on another one! SIMI NAH... it's all about music, emotions and sharing those with other life forms.

Last month you played on the renowned Wave Gothic Treffen in Leipzig, Germany. How was the show, the experience?

That was for me one of the most exiting concert and experience so far!! The people there are just great to play for, they are responding to the music like they are drawn into it!! It's amazing, it gives so much energy to the band... you never want to leave the stage anymore; 3! would have loved to hang around on such a festival in the 80's... Born to soon?

Your newest album 'Be My Guest is getting quiet good reviews everywhere I look... Did you expect this? What do you think is the success formula of this album?

Good reviews and great reactions so far yes; -) Well I didn't expect less, because I think the combination of all artists makes this project quiet special and very attractive for music lovers! But most of all, I think the success formula of it was to twist all those hits from the late 70's & 80's into alternative versions, with new sounds and power, and to let them be performed by quest artists in duo with me.

How did you come to this idea of recording and releasing an complete cover album?

www.peek-a-boo-magazine.be

First of all, some tracks are covers we wanted to do in some form or other for a long time and some were picked to suit the project. It all just fell into place. 2 years ago we presented our second album "5" which contains a song called "Coco chaRnel". If you're a fan of SUICIDE, you can hear an influence in it. Wim Punk did, and after the show he was talking with Kenny and after a couple of drinks...they ended up with the idea of doing "one day" a cover of SUICIDE, in an electro and powerful version. 2 years later, it finally happened! Same with Danny from VIVE LA FETE, we were talking together backstage about doing a track together just for the fun, and one year later we did it. Then we started to play with the idea to do a cover album with more guest artists.

How did you select the other guest singers/musicians and tracks?

Well, Nikkie Van Lierop, because she is a great singer and a good friend, I could only ask her to cover that track from Amanda Lear! A diva covering a diva!! I wanted to do the cover "Follow me" for years and that was the perfect opportunity.

For Safyée, it came naturally, because we do the cover "Wardance" of SNOWY RED live already! And it fits perfectly to that project. Then we asked Dirk Da Davo, "Nag Nag Nag" from CABARET VOLTAIRE was just so perfect for him!! He accepted with pleasure:)

Strangely, I was a little shy to ask Dirk Ivens, I didn't think he would have time to participate in the project... but he did!! He of course wanted to do a SUICIDE cover, but sadly that was already done on the album, so we chose a strong track for him "You spin me round-like a record", which we twisted so hard in order to match his

BE MY GUESTEST





New album OUT NOW!

Featuring Dirk (vens (The Klinik), Danny Mommens (Vive la Fête), KGB (Coma) Nikke van Lierop (Lords of Acid), Dirk Da Davo (The Neon Judgement), Luc Van Acker (Revolling Cocks), Wirn Punk (The Wolf Banes), Satyée (Snowy Red)

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voice and charisma. I quiet love the result!!

With the success of the project, we were getting emails from many artists who wanted to participate, but as last guest we asked Luc Van Acker, who covers "Disco Rough" from MATHÉMATIQUE MODERNES. He chose that track himself, because he wanted to do it for many years, but we changed it completely in order to match the other versions on the album.

And of course, at last but not least, KGB aka Kenny did "Fade to Grey" together with me. Why? Because I couldn't do it without him, and that song fits so good to our story, background, and to his voice!

Will you play these songs live, and how ill you manage? I can imagine it will be hard to synchronize the agenda's with all those artists?

That's a big plan I know... it's still in construction, but

we will work on it after the summer, because like you say, very difficult to synchronize everybody, especially in the summer! But yes, we would love it, because that would be the apotheosis, and show the entire sense of the project: get all artists together, sharing their passion together, for the fun and love of music, that's what its all about after all!

Despite the good reviews it seems you didn't succeed in finding a suitable label or was releasing this album by yourself a planned / logical step?

Finding a label for an album those days is not that easy. Finding a label for a cover album is almost mission impossible!

Because OK, we didn't do it for the money, but labels don't care about that. Money makes the world go round, so there was no point to give it to someone who wouldn't put enough energy in it. So yes, the circumstances gave us the opportunity to start our own label "Why2k Music", and it was more than logical after all!

Is it easy to self release and album these days? I've heard you literally went to visit every record-shop in Brussels, and managed to sell a couple of albums to almost all of them? That's the only good side of internet and all that's connected to it, is that starting a label these days is a piece of cake. With lots of energy, no sleep and motivation, anyone can do it. We do everything ourselves, from A to Z, (music, mixing, mastering, graphics, videos, websites, marketing, etc...) so that reduces the costs. I visited all alternatives shops in Brussels and the best from Ghent, and yes we sold to all of them a couple of albums. Well I didn't give them much options, this album is a must have in a music shop anyway:-)

Friends of mine say the term 'music-business' has become old term and should not be used anymore... They like to use 'music-circus' instead... How do you feel about music-business today? I guess you also have know the better days, before it became a 'circus'?

Your friends are very sweet, you should present them to me ! LOL! I would call it now a "hobby" ! Or "Junk Music", it depends on what kind of music-business you are talking about ! You have "Music". I mean the one written, played and performed by musicians, and that became a hobby because you are forced by society to do a regular job to fit in, and then you have the "Junk Music", the one that grows with "likes", voting's via SMS, points from the judges, it's like being on trial and you did nothing wrong! And the worst of it is. that people love that!

What are the future plans for Simi-Nah? Will there be a new regular Simi-Nah album in the near future?

Of course. We are already busy on it. "Be My Guest" project was not supposed to take so much time, it was only a "one off", but there will be a new album of SIMI NAH, all new compositions, just the way we are on the moment!



Thank you for your time!

Peter MASTBOOMS

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DOLLS OF <u>PAIN</u>



Laurent: We choose this name because when we were young (and beautiful). We enjoyed a side of the gothic and dark electro scene where there were pretty dolls and some pain... the fetish scene, so we decide to choose this name.

Olivier: We are dolls? No? We are all the doll of somebody that we want it or not. For my part it's really this meaning which I wanted to demonstrate.

For the people who don't know you: how did it all start?

Olivier: I played with some bands of New-Wave and metal since I was 14 years old, but someday I really wanted to make the music which I wanted to do and I especially wanted to work with people who shared the same interests of this kind of music. I met Cédric in Gothic's party of Strasbourg and I met Laurent because he was an owner of an underground shop of clothes

Is it hard to survive in these hard economic times? How hard is it for a band like you, from France?

Laurent: We have never live (or survive) with the money of our music; we all work in another way to live. But for sure, you have right, it's not easy to play in these economic times, our manager Olivier has more difficulties to find a place for gigs than 4 years ago.

Can you describe the live vibe, for the people who haven't seen you yet on stage?

Laurent: The best to have an idea of this is to come see us on stage, but we want to see you dance!

Olivier: No playback on stage for us!! When you see a keyboard on stage it's plugged in!!!

I noticed that you have changed a few times from record company, how comes?

Olivier: It is very difficult today to find the good label. We always worked with partners who wanted to believe in us. Choices were really made in the feeling and all that we want it is to have a real exchange and the freedom on our music.

Laurent: It's very hard to have a good record company. We do all our part: the producing, the recording, the mixing, the mastering, and the artwork; all is made by Dolls of pain. We can do what we want without censorship about lyrics, music or artwork!

Can you say something about your actual records company and other bandmates? Any more plans on touring together or even playing together?

Olivier: Advoxya allowed us to play in Ukraine and opens us the ways of the Eastern countries. We do not know all the bands of the label but as soon as we can make some remixes or gigs together it's always with pleasure. We have just released our 5th album (end of 2013) for 10 years of the band and at present I work on the 6th album.

Laurent: Touring together of course! For example we play in Hungary, Austria and Poland with A7ie, another good band from our label.

Can you say something about the lyrics of 'Prophetic Signs'? This was BTW one of the best tracks on the album.

Laurent: If you believe in the prophetic Signs so you must come with me, dance with me, drink with me... no regret for sure! The subject of lyrics is based on the end of the world, the morality is live today because perhaps tomorrow you can die.

I absolutely loved the sound (and the great variation), how did the press react to the album?

Laurent: we have put all we have in this album because our album is for the anniversary of our ten years! The most react we have is from our fans that are very enjoyed from this release. There not a lot of publicity for our last release (sic!) but we are happy that some magazine (like yours) have interest for our product and do review.

Any future plans or last words? Is there something you want to talk about or react to?

Laurent: Go see us live if you can and if not, well buy the cd! Thanks a lot! (Where did I see this word... thanks to you)

Cédric: We already work on a new album... At the moment there are only some sketches, thus be patient...

Filip VAN MUYLEM

photo @ Marquis(pi)X





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Cocksure is a new Revolting Cocks spin-off with long time Revolting Cocks / Ministry collaborator/composer/singer Christopher J. Connelly at the steer, together with Acumen Nation front man Jason C. Novak. With this first release they seem to fill the gap that occurred when Waxtrax! ceased to exist in the 90's successfully. This EP opens with 'Klusterfuck Kulture', a track that could easily have been on the 1990 Revolting Cocks album 'Beers Steers & Queers'. My guess is that Chris rediscovered his case with sampler floppy discs, the same sample disks he had to trow away when band leader Alain Jourgensen decided to leave their, original sounding, industrial path. The other tracks 'Assault on Cocksure 13' and 'Guilt, Speed & Carbon' breath the same spirit and sound, dark, harsh and uncompromising! This is what a lot of old-school fans were waiting for! The sound of Waxtrax is back! Halleluiah! IPM

IN SLAUGHTER NATIVES - Cannula Coma Legio (CD)

(Cyclic Law)



To me In Slaughter Natives is known for a scary & hellish sound, with incredible live shows. After my interview with Jouni (just before he had to jump on the Porta Nigra stage, in Belgium, joined by Nicolas from Empusae), he promised some things. But most important: he told me he loves to take his time and hates to be pushed. So nearly one year after we get a first bite. There are 3 new songs (and worth it), the rest has been reworked or is presented in a live version. One thing is for sure: ISN has set a new standard and goes on creating one well-crafted diamond after another! It's sad that his first record label has died (Cold Meat Industry), but luckily there's more that keeps the industry alive! I'm pretty sure that this one will be sold out pretty fast! [FwM]

NID & SANCY - The Cut Up Jeans Technique (CD)

(Digital Piss Factory)



Belgium's premier breakbeat duo, Nid & Sancy, are back with a new album. It took them about five years and again it's a mish mash of samples, punk attitude and great techno. Yes techno, this one sounds more like a DJ set from I Love Techno then a real album, it's short, it's in your face and full of energy! Song that stand out are the 2012 single "Skinny Fit", the title song and then the awesome threesome "I Take Things", "The Stream" and "The Anti Manual". Great techno with a DIY attitude that can make anyone start stomping around on the dancefloor. A few short interludes are sort of needless and take away the pace of the already short album, "Nun Cut Groove" and "Throat" might be slighly funny but once you heard it, you'll skip em....Anyway, a good set that's not too different from the best Mishmash or Switch set (for Studio Brussel listeners). [CK]

CLICK CLICK - Those Nervous Surgeons (CD)

(Dependent)



Click Click is stated as one of the earlier electro-industrial bands. Later on (after a split-period), the band came back with a more EBM-sound, resulting in their hit-track Yakutska. The release has only one potential earworm: Rats in my bed (a re-edit version of a track earlier released on the Skin and Bones EP). Two tracks have a nice groove but may be just a tad too soft to reach the dancefloor (Man In A Suit and What Do You Want). The others have a more relaxing easy-listening groove with a hint of ambient and soundscapes. If you are a self-claimed industrial or oldschool EBM-fan, Click Click should already be widely present in your collection. If this is not the case: Those Nervous Surgeons is a great starter! [PD]





Soror Dolorosa, can you tell us why this mysterious name?

The name of the band was took from the novel "Bruges la Morte" written by George Rodenbach, This is a very important work of art for us. Hervé, the bass player, read it long time ago and this name stuck in his mind till the day he decided to make it a musical project, in 2001. This notion of painful sister is about what love represents in its deepest meaning. In the book, the main character loses his wife and the whole city turns into a painful sister, where he's haunted by the phantom of his love. This masterpiece of decadent literature represents very well the intensity of our songwriting and what can happen onstage while we play our songs. In the book, it is question of passion, devotion and introspection. As life is a perpetual wandering between dreams and reality, this "Soror Dolorosa" is a kind of bridge, where all of us must pass one day to reach the innermost part of our existence. It is also an intimate expression of love, trying to define song by song and in very different ways what can be this light linking humans and things through the time. This is a romantic notion that you can truly appreciate in the calm of loneliness or the noisy company of excesses.

How hard is it to create your own path, invent yourself and work yourself a way up?

I think it is just a question of what you decide to make with the time you've got in this life. It's the positive side of ambition, the perpetual desire to get higher and closer from what you want to share with others. At the beginning you don't know anything about what music will ask to you, you just make it because you feel something and at a precise moment, you understand that you can't get back. A rock band is challenge with life and you have to deal with it. I think it's one of the best things because it brings to you everything in the

same time, when you feel that people understand what you do and share the music at the precise moment when it's played onstage. This is unique, every time and that gives the strengths and inspiration to get further. In the band we're not all of us the same age and we're kind of complementary, I think music is the best way we have to live our friendship because nothing can destroy the sound. This continuity makes us stronger and much more confident in ourselves, that's also increase our skills and upgrade the level of the band in the same time. A good album is like wine, years bring back all the soul after a kind of unspeakable alchemy.

How do you describe yourself to the people who haven't heard and seen you on stage?

We're a rock band, creating sounds that are images of life shots filtered by a poetical and cathartic feeling. We play onstage like our life would depend. Soror Dolorosa is that kind of music that needs some excess to be appreciated, like high volume of the sound, specific mood where you feel free to connect to yourself without spectral modesty. Our songs are inspired by those precise moments giving you the feeling to be alive and more, like relieved from the flesh. Our live performances are like a battlefield or an obscure bedroom, those places where magic and tragic mix up to write the human enigma. That is the place where poetry of truth takes its entire flavor.

How would you get them into your music and get them to attend the show?

Personally 1 really appreciate bands that give themselves 200% onstage, and then you feel close to their art. I think we're up to this because when I see our faces in the backstage after a show, there are things that don't lie! We're often compared to the 80' bands photo @ Marquis(pi)X

like The Sisters of Mercy or The Fields of Nephilims that is an absolute honor because we like them but with Soror Dolorosa there is nothing to do with a revival. I think we just make the music as we would have done 30 years before because we felt a lack of something in the time where we growing up and we didn't wanted to listen our record with this frustrating feeling that nobody would make such inspired and original music like the bands of this time. Personally I don't make any difference with the time in music, music is about the moment when it's played and the feeling created by and that's it. Any other thing regarding our appreciation of music is something purely singular. I don't know if we've got the same talent and I'm not here for any judgement but what I'm sure, is that we have the same honesty and fire from the inside. When of the venue is turning off and the show begins, we invite people for a trip between shadows and light where they could perceive a part of themselves carefully hidden by common sense.

I must say that our redaction team gets a lot of bad stuff, as anybody can now release something easily, so it's harder to get the wanted attention ... Is it frustrating for you noticing that you have send out a lot of promos and didn't get much respond?

It's true that today a band have to make double effort to shine, but I think success in art have always been hard, but it was in different manner, I think time is like a circle, turning around and they only the truth that make the difference between things. The honesty is the 1st element to follow in making music anyway it's not music, it's an industrial product or an entertainment. The only things that will make your talent in creating songs, is how to get through your memory and how you'll gather your influences filtered by your subconscious and imagination. I think if you do good music, you'll find you audience a day, but sometimes you're not highlighted at the right moment and it is not fair. That was the point for exceptional bands like The Chameleons or Slowdive, who were on of the most quality and interesting bands of their time and not famous as they would have been...

but sometimes, time passes by and truth always finish to appear, this is somehow the world of today.

'A dead Yesterday' sounds a bit influenced by Clan of Xymox, can I say that or is it too much credits? I really love the track, it has something really (as I know that you state on your Facebook that you want to create s much as you can your own sound).

I'm not the person who can say about the sound correspondences of SD because the music we're doing is made by instinct and nothing is planned in advance. We never gonna make two times the same album,

the band is in constant evolution. I think the most important thing in doing music is never to ask you any question but just follow the invisible line of inspiration. It's the only way to get closer the magic of the sound and the efficacy of grooves. I think those rules are the same for every type of music.

You have a song called 'Beau Suicide' (the most played song on Spotify from your band) can you tell us something about the meaning of this song?

This song is about how proud and high you can stand facing your own fall. It's a kind of intimate statement you make facing any tries to accelerate your life and emotions though the way of excess and emptiness. This a song that speak about how you can feel close to the moon sometimes, so far from for human kind that you've got this feeling to assist at your mental suicide in a psychedelic poetic way.

You called your last album 'No more heroes' is that the track from The Stranglers? What was to reason to call it like that?

It's because of the badge on the leather jacket of the cover, when we saw the pictures; we realized that it was the perfect name gathering all the songs in one album. Sometimes random is just the fruits of connections that you're simply not able to understand by thinking. This is the magic of music; some things you catch in writing songs are connected to other topics already made before, but you do it your own way and the wheel is turning. No More Heroes is a notion so true nowadays, during all the time we composed the album, so many things happened that this title was like, obvious.

Filip VAN MUYLEM





folk or ethereal experimental pop? No, I already give up putting them in a category, all I know is that they're excellent!

Hello Raya. I think your fans are thrilling to know what you're up to these days.

We're still working on songs for the new Dark Poem album, and because we are perfectionists, this takes some time. We hope it will be ready by the end of this year.

You told me that this country has to learn that there's more around than just Stromae. Do I hear the call from an artist who is fed up with our current media?

I wasn't furious, only a little bit annoyed by the mainstream media, because they only focus on the artists that belong to their little club. If you're not part of the in-crowd, your music never gets any attention. I never really understood why so many interesting artists are being ignored, until recently a friend told me: 'You only get in if you're willing to play their game and follow their rules.' But don't misunderstand me, I'm not bitter about this. I'm quite pleased with the music we make.

You recently worked with Mark Burghgraeve who is an icon if it comes to Belgian experimental electronics. How did you meet with him? Is it a sort of Antwerpconnection?

I met Mark a few years ago at Home Recording Day in Ghent. Back then I had no idea who he was, only afterwards I found out that he is an icon indeed. The amount of wonderful music he made and still makes, it's incredible! Now that we've been working together, he has become a dear friend and what's so special about him is that although he is the maestro, he is so unpretentious. That's very rare is the world of musicians, you know.

There's also a new video by Dark Poem out. Please tell us about it!

Our first video, the Curse of the Forest Nymphs was my idea, so this time it was Sophie's turn to dream up a video clip. We chose the song Too Dark to See, because it's her song, and several people told us that it's their favorite song on Tales from the Shades. So last winter, we went to the woods with video artist Alain Oosterlinck and a bunch of freaky friends who were willing to freeze their asses off. The result is an intense video full of demonic creatures.

This movie was shot by Alain Oosterlinck. Can you tell something about him?

He's a member of the Thepaphone brother & sisterhood. We know him since the Unholy Ground video clip. It's always nice to work with Alain, because of his endless enthusiasm and his decisiveness. He's also a professional who knows what he's doing and he has a vision. A very intelligent and interesting person.

How important are visuals for Dark Poem?

Our philosophy is: instead of watching how the world turns, we create our own world. We turn our inspiration into stories, our stories into music and this becomes our soundtrack. The music is the main thing, because with music we have direct access to emotions. It's a portal to people's Inner World. But our poetic realm also needs a visual aspect to make it complete. That's why we have the masks and the costumes, and also the visuals of Kolja Aertgeerts, because they are the decor of our show.

Somewhere I do think that your music fits perfect for a soundtrack, not? If so, which movie would you choose?

O, I like this question! What a lovely daydream! If I could choose I would like our music to be used for the next HBO series. I'm crazy about quality TV series with complex characters, good psychology and unexpected plot twists. I think it should be a series about witches, elves, demons and other fantastic creatures in obscure underworlds, exciting drama with some dark humour in it, a bit like the fantasy version of Six feet Under or Breaking Bad but without the horror. It should have a beautiful retro look like for instance Carnivale and maybe there should be some spaceships in it too.

Didier BECU

photo © Dean Wouters

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NON-HUMAN PERSONS - No Fear (CD)

(K-dream Records)



The people of k-Dreams Records were right. Indeed, we receive every day hundreds of mails from bands who are presenting themselves. But it doesn't happen that much that our heart is immediately taken away as that was the case with Non-Human Persons. The music that's made by Fuka Lata or Lee DVD is the kind of sound you definitely could hear in some obscure club in the 80's. Their analogue synthsound lies between Snowy Red, Tubeway Army and Crash Course In Science. But it's just not picking the right sound as they combined that melancholic mood with danceable tunes that are as good as say Sixth June. Non-Human Persons are already a bit of a name in the Berlin underground and they surely have the potential to reach the whole world as this is gorgeous dark synthoop! [DB]

XENO & OAKLANDER - Par Avion (CD)

(Ghostly International)



Xeno and Oaklander are a minimal electronics duo based in New York. They became known for their exclusively use of analogue synthesizers and instruments only. With their new album 'Par Avion', they bring these big analogue sounds, together with the nice fluttering female vocals of Liz. Together they make an album of contrasts, the songs go from upbeat to downbeat, slow to fast, so 'Par Avion', gives us a diversity of sounds. The whispering vocals by Liz, sung in French and English, bring some exoticism to some songs. The warm voice of Wendelbo (some people compared it to Francoise Hardy or Jane Birkin) on the cold electronic sound of the synth wizard Sean McBride give most tracks a perfect match between light and dark and warm and cold. [PH]

STILLE VOLK - La Peira Negra (CD)

(Holy Records)



The roots of Stille Volk is originally (folk/ pagan) metal, but the music on "La Pèira Negra" is pure (pagan) folk. The French can even be compared with fellow countrymen Gaë Bolg And The Church Of Fand. Especially the chorus lines are similar. Stille Volk is however more typically folk oriented and is not as bombastic. Songs like 'Dementis Maudiçon', 'Sous L'il Du Spectre', 'L'éveil Du Spectre' and 'La Litanie Du Pétrifié' have however the same inspiration (especially with the use of horns and typical organ sounds). The music is sometimes a little disorderly, but in general the songs of "La Pèira Negra" are good enough to pleasure all folk/ medieval fans. Also listen to the catching and danceable 'La Forêt Gorgone' and the well built 'Heaume De Lichen'. [RS]

CHRISTIAN WOLZ - Ecencia (CD)

(Self-Released)



25 years Cristian Wolz as an artist. It was previously celebrated with a CD with a reworked anthology of his work, and now there is this live recording of his performance he gave on the occasion of this 25th anniversary in 2013 in Berlin. The concert and the CD consist of two parts: Ecencia-pure and Ecencia-works. The first part, Ecencia-pure, starts quiet and repetitive. Cristian's tonalities bring you into the right mood. Whispering, gasping, screaming, hissing, or with a dreary high hypnotic voice, the voice purely as an instrument to create an atmosphere that engulfs and absorbs you, a stunning composition. In the second part, Ecencia-works, his existing works get the appropriate attention. But also here there are no compromises (or easy solutions) by Cristian. Existing songs are reworked into nine new pieces, which I often hardly recognize. But those new compositions work, just like the new first part, extremely well. [WDP]



NON-HUMAN PERSONS

Peek-A-Boo has found something for you. A 'hidden gem' in Berlin. Their name: Non-Human Persons. Their sound: take the melodies from Soft Cell, add the melancholy from Snowy Red and the irresistible touch from say Sixth June. Something like this, but above all: something like Non-Human Persons!

For me, Non-Human Persons are a brand new name. So I guess it's time that you reveal the world who and what you are...

Mito: N-HP is our new child. We had many releases and live gigs worldwide before that, but under various project names like recently Fuka Lata, The Last Kiss or much earlier LeeDVD. All of them were the way that paved N-HP.

Lee: We were taken away by an idea of great ape personhood and nonhuman. We were almost obsessed by that idea. We talk a lot about consciousness, about animals, spirituality, body and soul.

I tried to find some information about the band on the net, but that wasn't easy. Is this because you like it to have a bit obscure or is it because the world won't listen yet?

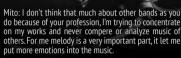
Mito: No Fear album is the first step under a new brand, so it looks this way so far.

Your sound is very 80's related, especially the analogue minimal synth ones. Were they an influence?

Mito: It's no straight influence to our music. We are inspired by life itself. But of course we use many different genres from different times like Kraut Rock, Techno or Minimal Synth. The point is to build up our own world.

Lee: We just love that specific feeling only arpeggios can give you. It's like being a rider on the storm or like that scene in where Atreyu rides on the neck of Falcon in that Never Ending Story-movie. And that sparkling frequencies only analog synths can give you.

If you hear music like yours, you tend to think that so many bands have forgotten how to write a good melody. Agree?



Lee: I can find in your question a hidden complement. For me melody is a transmitter of emotions and this way you can create an atmosphere which let you complete a message of the song. Yes, I really care about melody. Or maybe I'd say I'm cursed by melodies which are mutating in my head all the time.

Yes, it was a compliment! You are based in Berlin. I still have the ideal vision about that town, but I don't live there! Is Berlin still a perfect place to find perfect synthetic sounds or has it become more underground like anywhere else?

Lee: Naturally you can find perfect synthetic sounds over here. Everyone wants to play in Berlin.

You're also related to k-Dreams Records. Can you tell us something about it?

Mito: It's our own label. Five years ago we didn't find a label which could release our music and do more for us than we can do ourselves. So, it was natural and conscious decision to set up our own record label. It's also about freedom and complete independence. For now, I can say it was very good decision to do it that way. I was overwhelmed by your sound. I guess I'm not the only one, how are the reactions in general?

Mito: Sound is very important part of my work, I really want to make it unearthly and powerful. I think live shows are the best occasion to hear how it works. During our concerts all of our machines- not computers- can show their full possibilities. We use only synthesizers to play rhythms, bass and melodies.

Didier BECU

ELECTRONIC | NEW WAVE | SYNTH ... our heart is immediately taken away ... melancholic mood with danceable tunes..."

nen-humanpersens cem

NON-HUMAN PERSONS | No Fear k-dreams.bandcamp.com/album/no-fear



05.07

calendar

music & movie magazine

STREAM OF PASSION @ Dordrecht, Poppodium Bibelot [NL]

11.07	BUNGROCK FREE CONCERT (@ Burg III Bruges [BE] , Elements (Ex Red Zebra)
19.07	BLACK PLANET'S MOST WANTED @ De Rector Stalhof 5 Gent [BE]
09.08	DIE KRUPPS - THE MACHINISTS OF JOY TOUR @ Zappa, August Leyweg 6, 2020 Antwerp [BE]
	+ Vigilante (Chili) + Doganov (B) + AfterParty With DJ BORG Facebook Event

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11.08 RADIO RECTANGLE NIGHT @ BRUSSELS SUMMER FESTIVAL @ Magic Mirrors - Brussels [BE]

Wrangler (S.Mallinder [Cabaret Voltaire] + Benge [J.Foxx & The Maths] + Phil Winter), Pendentif (f), Les Panties (b)

15.08 ALT-FEST UK @ Boughtonestate Kettering Northhamotonshire UK (UK)

ao. vnv nation , Front 242 , mesh , Parade Ground

22-25.08 DTDBIN!!! (19) / EPICUREAN ESCAPISM FESTIVAL @ Marie-Antoinette, D-10179 Berlin [DE]

MORTHOUND. MARTIN BLADH. LAST DOMINION LOST & HUMAN LARVAE. SOPHIA. CON-DOM. ...

22.08 INFEST 2014 @ Bradford University [UK] PROJECT PITCHFORK JUNO REACTOR HAUJOBB ASHBURY HEIGHTS SOLAR FAKE LEGEND AMBASSADOR21 CYANOTIC ACUCRACK XENTURION PRIME LE MODERNISTE MR.KITTY BE MY ENEMY DREAMS DIVIDE THE LADDER SYD.31

30.08 HEDERA HELIX @ Park kasteel Berlare, Dorp 1, 9290 Berlare [BE]

13.09 YOUNG&COLD FESTIVAL AUGSBURG @ Kantine Augsburg [DE] ao. PARADE GROUND

20.09 EBM SUMMERSTOMP 2014 @ Discothek Savoy, 34270 Elgershausen, Hessen, Germany [DE]
GRANIT HÄTZER COMBAT COMPANY FULL CONTACT 69 AUTODAFEH ARMAGEDDON DILDOS

24.09 FANTOMATIC.NIGHT VI: UNHAPPYBIRTHDAY (D) + MELTING TIME (B) @ Café Central - Brussels [BE]
UNHAPPYBIRTHDAY (d - post-punk), MELTING TIME (b), COLD AFTERPARTY - DJ's: Hatecraft | Muffin | X-Pulsiv

02.10 NEW MODEL ARMY (UK) @ poppodium NIEUWE NOR, Heerlen [NL]

04.10 FANTASTIQUE.NIGHT XLIII @ T.A.G. Brussels [BE]

THE BREATH OF LIFE (b - ethereal wave), SOROR DOLOROSA (f - gothic rock), STUPID BITCH REJECT (f)

04.10 ACCEPTABLE IN THE 80S PART 8 @ De Rector, Stalhof 5, 9000 Gent [BE]
17-19.10 METAL FEMALE VOICES FEST @ Oktoberhallen, Wieze [BE]

a.o. THERION - ARKONA XANDRIA - STREAM OF PASSION - LEAVES' EYES - THE SIRENS -SIRENIA ANCIENT BARDS - DIABULUS IN MUSICA - DRACONIAN - HEAD PHONES PRESIDENT - DARK SARAH

31.10 CLUB NEW WAVE - EPISODE 12 - HALLOWEEN SPECIAL @ La Bodega, Brussels [BE]

2 rooms, 5 dj's, Level I: Classix (new wave hits, synthpop, 80's), Level II: Deviant (underground sounds, rarities)

01.11 ARCANA & FJERNLYS (DER TAG DER BEFREIUNG IST NAH!!! (20)) @ Berlin [DE]

06.11 13TH WROCLAW INDUSTRIAL FESTIVAL @ Gothic Hall, 1 Purkyniego street [PL]
a.o. ZKILOS &MORE + Black Sifichi (F) 6 COMM (GB) AB INTRA (POL) BORGHESIA (SLO) DARKRAD (RUS)
JOB KARMA with guests (POL) JUDE (POL) LEGENDARY PINK DOTS (NL) LUSTMORD (USA)
ROMA AMOR (IT) SEKTION B (D) SYNAPSIS (POL) TEHÔM (CRO) TROUM (D) WRANGLER (GB)

29.11 THE JUGGERNAUTS + MRDTC @ Kulttempel - Oberhausen [DE]

05.12 FRONT 242 + A SPLIT-SECOND @ GC Den Dries, Retie [BE]

13.12 FANTASTIQUE.NIGHT XLIV @ T.A.G. Brussels [BE] , program tba

19+20.12 BIMFEST XIII @ Trix Club - Antwerp - B [BE]

DIE FORM BORGHESIA COCKSURE THE FORCE DIMENSION AGENT SIDE GRINDER GAYTRON
TYSKE LUDDER DER KLINKE FULL CONTACT 69 POKEMON REAKTOR EDRIVER 69 SERPENTS

03-05.04 TROLLS & LEGENDES @ Lotto Mons Expo [BE]

The Fantasy Festival: music, literature, strip cartoons, cinema, art exhibition, fairy market and more Concerts: Naheulband + Tanzwut + Cesair + 8 bands tba

04-05.04 BLACK EASTER FESTIVAL @ Antwerp, Zappa [BE]

GOETHES ERBEN, QNTAL, ROSA†CRVX, ATARAXIA, SIEBEN, LISA MORGENSTERN, DARK POEM, HATCHLING, SCHNEEWITTCHEN, THE BREATH OF LIFE, GRAUSAME TÖCHTER, LIZARD SMILE

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