

edition July - September 2015 free of charge, not for sale quarterly published music magazine

QNTAL THERION ROSA CRUX HOCICO + STIN SCATZOR ABSOLUTE BODY CONTROL MACHINISTA + GRAUSAME TÖCHTER THE PSYCHIC FORCE + IIOIOIOII



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

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- VARIOUS Deep (CD)
- **AGENT SIDE GRINDER** Alkimia (LP/CD)
- SOFT MOON
- Deeper (LP/CD) LEBANON HANOVER
- **NEON JUDGEMENT** Time Capsule (LP+CD+DVD+10"+7")
- **GUERRE FROIDE** Guerre Froide (12"/CD)
- SELOFAN Tristesse (LP/CD)
- VARIOUS Des Jeunes Gens Moderne 2 (LP/CD)
- MAYZ The Void (MC)
- 10. THE HAPPY HUNTING **GROUND / PHANTOM LIMB** The Happier Hunting Ground / Dance Of The Guilty (LP/CD)

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Wool-E Tapes is a spin-off of Wool-E Shop to release everything its owner likes, on tape





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Coming up: Monnik/Onrust split tape with Consouling Sounds (July 17th), Charnier, Sound & Vision and more ...



Saturday October 17th will be the third instalment of International Cassette Store Day. Expect releases on Wool-E Tapes by ao Charnier and Sound & Vision, special CSD releases from participating labels and instore gigs to promote this all.

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VITA NOCTIS - No Place For You (CD)

(Daft Records)



Vita Noctis is one of those Belgian minimal wave bands that gathered a true cult status. Today Daft Records presents us a true newly and fresh recorded album by Vita Noctis. I must say I was happy to hear the overall sound of the album stayed faithful to the real Vita Noctis sound of their heydays. Minimalistic, melodic and melancholic electronic compositions with fragile female vocals but without sounding dull or outdated. Quite the opposite! Some songs remind me of for instance Die Form and other modern acts like The Knife or Austra. It almost seems as if Vita Noctis came back because they couldn't bare it anymore to hear and see all those 'So Called Minimal Wave bands' tracks in the real minimal and Vitac Noctis tradition! Another must-have release! [FG]

THE PRODIGY - The Day Is My Enemy (CD)

(Take Me To The Hospital)



Not looking back to their period of success is impossible. Not only because it was much better then, but because THE PRODIGY shamelessly keeps referring to that period. It is impossible to listen to tracks like 'Nasty.' Ibiza', Wild Frontier' or 'Rebel Radio' and not to think of their impressive past. Problem is that almost all songs on "The Day Is My Enemy" remain in the same segment. The only exception is the uninspired 'Invisible Sun'. Musically it is just a lot of repetitive beats and a lot of screaming. It is great for a festival, a concert or on the dance floor, but nothing more. Is there nothing striking to tell? Yes, there is one thing. During the title track Martina Topley-Bird proves that she can sound like Katylane Garside (from Queen Adreena and Daisy Chainsaw). That sounds heavier and rougher than her work with Tricky. Unfortunately that is all when we speak of different or new. Stagnation is regression. [RS]

(Cherry Red Records)



The epic The Fall is an ambitious introduction to what is essentially a straightforward synth-pop album straight off the bat - at eight minutes long, it threatens to deter casual listeners but ends up being the foundation for the rest of the album to rest on. Arthur's ear for a natty cover conjures up the magical take on Can't I Want More, while humour abounds on Bloody Hell Fire, Acid and Useless. For a toe-tapping headnodders, you could do worse than check out Paddington or head to the second disc of extras for a whole feast of extended mixes done in the style of the eighties - Silk Sea is a bit special and ought to have been on the main album. Perhaps the only disappointments here are the rather tame downbeat reading of Chic's I Want Your Love, which demands hip-wiggling rather than a hip operation, and a couple of the mid-album stragglers. [PP]

DEVIANT UK - Crack Starts To Show (CD Single)

Jay Smith's Deviant UK beginning a very big ri

Jay Smith's Deviant UK already exists for more than 10 years now, and was in the beginning a very big revelation for me. Jay has established himself as a force to be reckoned with in the Dark Alternative Scene. The quite confusing Gary Numan timbre of his voice brings something special to his project. With his new single 'Crack Starts To show,'he brings us again a very unique merge of wave-pop and dark electronics, which make this song that particular. The melodic approach is very strong, so it will stick in your mind for the whole day. This song contains all Deviant UK ingredients, hard banging rhythms with heavy and furious vocals. This new single contains no less than fourteen remixes from his 'electronic' friends (Angels & Agony, Isootscope, Die Sektor...). So lots of extra beats and bleeps, and this single already gives us a nice impression for the long awaited third album due for release later this year. [PH]

(AnalogieTrash Records)



DAFT RECORDS



ANVIL FX PROVA DE BIOLOGIA D1058CD

Brazilian Electro with outstanding female vocals in the best Minimal Wave tradition Release: September 2015



VITA NOCTIS NO PLACE FOR YOU D1059CD

Belgian cult band returns after two decades with brand new full-lenght album Release: September 2015



VOLKOVA SANGRE D1056CD

Cold Wave band from Argentina Release: May 29th 2015



KARL HEFNER & HUGH LAGERFELD SYNTHAX ERROR D1057CD

Electro with a touch of old skool wave & deep house Release: May 1st 2015

Distribution: Ant-Zen/Wool E-Shop/Sleepless Berlin Mailorder and wholesale: info@daft-records.com www.daft-records.com

We had a brief interview with Hocico on their "Violent Storm Tour", promoting the new single "In the name of violence".

You've been to Russia, England and did some gigs in Germany as well. Now that the tour is halfway over, what's your résumé so far?

Erk: Yes, we're more than halfway done now. So far, I think, it went really well. Playing the new songs is quite weird in some countries. Uhm, let's say it is like this: it seems that people don't really know how to take the new stuff and they don't know what to do when they hear it. That's weird. But the songs are new, they have been released a few weeks ago. But I think they like them, it takes some time. But for the most part of the shows it's going pretty well. It's been lots of fun, actually!

I saw that Hocico is playing in Mexico at the Force Metal Fest in Guadalaiara in May with bands such as Judas Priest and Overkill. That's kind of strange, isn't it? I mean it's a Metal festival. Do you like Metal music? Erk: Oh yeah, I like Metal music. I like that, I like that! Yes, it's actually a Metal festival. We were talking about this in the morning already. I mean, look, at the moment lots of people seem to complain about the line ups of festivals here in Europe. For example, in the UK we played at the Resistanz festival and people there were saying: "We don't wanna do it anymore!" They say that there are no new, no fresh bands coming up, It's getting harder and harder to make the people go there and it's not easy to catch them with the renowned bands. So in some places, some countries, it seems as if the scene is dving somehow. But luckily for us it's going well because we manage to infect people from other scenes somehow, especially people from the Metal scene. I mean, you saw it tonight during the show. I truly love Metalheads! They are guite alive! And they want to move their asses, too, (laughs) It feels good to have Metal fans in the crowd as well. Also in Mexico I realized that they enjoy our music. And we don't use guitars and stuff at all. That's weird, you're right, I can't explain it. But it feels alright. At least now it seems to me that we're getting fresh fans from this scene. But sorry, honestly I can't explain this. (laughs)

Do you sometimes argue about lyrics and sound elements? And what do you do then? Finding a compromise or ban the song for ever and never talk about it again?

Erk: We argue all the time. Sometimes it happens that, we don't talk about a song anymore and forget about it, but usually we talk about what's good and what's bad. We argue a lot. And I guess a good band has to argue. And we enjoy it. It's part of our job and we love that!

You're currently working on a new album. What's the actual stand?

Racso: We have many ideas. Many, many, many, Hundreds and hundreds of ideas. Too many maybe. So it's hard to decide which of those we can put on the next album. So sometimes it's rather complicated. But we don't have any limits though. For example, we composed a new song together some days ago here in Europe. Maybe tomorrow another one. Maybe in the car. Maybe somewhere else. It doesn't matter where. It's just there. Erk: At the present time we're on tour at the weekends but during the week we work on the album. It seems as if it's going to be done real soon. I would say sometime in the fall of this year. And yes, it's working damm well at the moment.

Can't wait to hear it! Ok, something different now. Imagine one of your songs would be sent into space to find out if the ones out here are interested in dark electronic music. Which one would you chose and why? Erk: Mmh....I think I/d take 'Forgotten Tears'. It's actually the song that connects people the most. It's maybe our most popular song. Our biggest hit if you want to call it that way. It's about the kids living on the streets of Mexico City. And maybe about all the kids living on the streets somewhere. Even though this song is about a sad life, it has something positive, It makes people happy. It makes our fans happy. We have to play this song on every show. It's a must. So 1 guess I'd take this one, yes. Send 'Forgotten Tears'.

It seems that after more than 20 years Hocico is still big in business. Can you imagine doing another interview with me in 2025?

Erk: Why not? No really, why not? (laughs) I think we'll still be around and I hope you'll still be around, too! There are no guarantees of course, but now I say: Yes, we'll be there to do an interview! What do you think, will you still be around here with us? Of course, of course I will! No doubt about it! (laughs)

So at the end just something apart from music: What are your wishes for the future?

Erk: Oh, puh. That's difficult. There are lots of wishes in my mind. But I want to keep it simple. I want to keep doing the things I love to do in my life. That's all I want, that's all!

Racso: Ok, well, I have many wishes but I can't name them now. I work on accomplishing them every day. And yeah, I have lots of energy to give to the people. Hocico takes, all of my mind and I'd like to feed that animal. To do this is all. I wish right now!

Britta SCHMAGLINSKI

photo © Marquis(pi)X

HOCICO

METROLAND- Triadic Ballet (3CD)

(Alfa-Matrix)



Metroland's newest album comes out in a three CD box. A regular CD called 'Triadic Ballet' together with two CDs full of remixes by other artists like Absolute Body Control, Fotonovola, Playboy's Bend...The first CD begins with 3 times the same song in a different arrangement. Each time nicely done, '3Directors' sounds not so calculated as 'Design' but is rather nerveous. 'Zeppelin' takes you high in the sky. A nice atmosferic song with a soul full of hope. 'Machines Gone Mad' is a song with more body. 'Triadic Ballet' is one of the finest tracks: a song that starts with an edited sample of strings which gives the song a weird atmosphere. The song changes into a danceable dark song. Also worth mentioning is 'Utopia' that has a high level of emotionality. This album finds its way through the various electronic influences. Some may say that the music doesn't sound original but it is damned well composed and addictive. High recommendable and homegrown. [WG]

EMPUSAE & MARC T - Deugden Van Angst En Het Kwaad (CD)

(Ant-Zen)



With a Dutch title like "Deugden Van Angst En Het Kwaad" EMPUSAE & MARC T. don't seem to aim at the international market, but with their music on this album they will actually appeal to people all over the world. The impressive psychedelic electronic guitar soundwalls of MARC TITOLO (known from sludge band Dirge) combined with the electronic rhythms and soundscapes (from Sal-Ocin, EMPUSAE) sound truly amazing. The built-up of the songs is so slow that it is not always easy to experience the tension, but when you keep listening to this album, you will be slowly sucked into the impressive hypnotic psychedelic sound. The mixture of styles sounds so fluently and natural that it is strange that this has not been done more often. The strength of this album is that it will appeal to people who are into dark ambient and sludge, doom rock lovers alike. It's a true fusion of two styles, absolutely brilliantly done. [RS]

DRP - Peace Offensive (CD)

(Daft Records)



DRP is a Japanese EBM band that released its first album 'Electro Brain 586' on Body Records/Antler Subway way back in 1990. Think of early Revolting Cocks on speed. Now. 25 years later, their second album 'Peace Offensive' emerges. In fact this album and the planned 12" 'Make Love' where recorded in 1991 but never saw the light of day. It's needless to say that this is another bomb release from both Daft Records and DRP! This nice digi-pack contains 10 Electro-acid-EBM bombs in the true DRP tradition, plus the 3 remixes of the alleged 12" 'Make love'. Those who already own or illegally downloaded DRP's first album, will already know:this is the SHIT! A musthave, but you better hurry up as only 300 copies are pressed! [FG]

JOHN FOXX - London Overgrown (CD)



(Metamatic) Comprising a musical blueprint that mirrors his earlier Cathedral Oceans project, both audibly and visually (the Jonathan Barnbrook sleeve marries eerie ivyclad buildings with a stark font), London Overgrown again demonstrates Foxx's fascination with cities, memories and how both become entwined throughout time. Track titles become somewhat irrelevant as the album progresses - this is a collection of drift music that tends to morph into one lengthy symphony when listened to in one sitting. In fact you needn't pin any piece to urban landscapes - for example, the swirling title-track could easily soundtrack Hebridean solitude or a driving through Mohave ghost-towns. London Overgrown is understated, rhapsodic and beautiful. [PP]



GRAUSAME TÖCHTER

When people describe the music of Grausame töchter, one might easily refer to Die Form because of the industrial with BDSM images. When I reviewed your latest album, Glaube Liebe Hoffnung, I described it as a more industrialised Das Ich or as a harsher Untoten because of the frequent use of classical instruments.

Do you agree with this description (or would you describe your music otherwise?) and are the named bands influential?

I don't really put much thought into how to describe the music. The influences are more from other genres such as classical music, movie scores or even tango. In the studio we work on the music until the original musical influences are probably unrecognizable, that is why I couldn't name a band from a similar genre as an actual influence. Having said that, I find it really interesting how others, like yourself, see that and I believe in what you write.

Grausame Töchter is notorious for its BDSM, fetish and lesbian imagery, but you also sang a lot about relational problems. Are there other important returning lyrical themes?

In every relationship there is a significant element of BDSM inherent. The same goes for religion, which of course was the theme of our last album. It is much more interesting to find BDSM elements in all kinds of situations then to put into lyrics what any dominatrix would say to a slave.

On your latest album we find the track Solipsismus, which is a philosophical term. In the chorus you repeat Ich kann nicht Lieben, Ich kan nichts fühlen, Ich kann nur töten. Are you personally unable to love/feel? Or what is the reason?

Solipsismus was a play on thoughts. In the world of BDSM many people label themselves dominant because www.peek.a-boo-magazine.be

they want to cover their own weaknesses. Solipsismus however leads to true and scaringly consistent dominance.

On Glaube Liebe Hoffnung there is track called Wie eine Hyäne. On previous albums there were the tracks Wie eine Schlange and Wie eine Spinne. Is this a gimmick that might return on future albums?

Indeed, on our fourth album there will be another animal themed song! I like animals very much, but I can'tl tell you yet which one it will be.

Grausame Töchter released a lot of music videos, which are all made with care. Are videos essential to reach your public nowadays?

The videos are made more out of lust and fun then marketing considerations. Some of them I make all by myself, which is always a lot of fun. Others are made by the fantastic, competent and good looking Alexander Horn, who like me also is very enthusiastic about that work.

Aranea sings Deutsche chansons as a solo artist. Do you perform for a completely different crowd? Or do gothic fans also attend these shows?

The audience is very mixed, recently there was a concert in a church at the Kurt-Weill-Fest in Dessau, where 60 year old Intellectuals sat next to Goths, Punk Lesbians and Upper Class Citizens.

How do you select those German chansons? Do you look for common themes or emotions?

I look at the work of the cornerstones of German chansons, people like Bertolt Brecht, Kurt Weill and Friedrich Hollaender, Kurt Weill is my favourite. I like to work with those songs that are hard to comprehend at first. Often it is a challenging task to master such songs, but when I finally do, it brings me closer to their true meaning.

And then a classical peek a boo question: what is your favourite album and please state why.

Schostakowitsch 10th symphony e-moll, Berliner Philharmoniker/Karajan. True, sincere, ecstatic, intelligent, arousing, multi-layered, frightening, liberating.

Benny CALUWE

Dark Balloon vzw presents Friday 23th October 2015 - Den Dries - Retie (B)

EX-RZ (Ex Red Zebra) ABSOLUTE BODY CONTROL SIMI NAH 'Be My Guest v2.0'

Live New Wave Classics with :

Luc Van Acker, Nikkie Van Lierop (aka Jade 4U), Dirk Ivens Peter Slabbynck, Gerd Van Geel, Safyée, KGB... and a mystery guest !



Afterparty : DJ's Borg vs Skullscraper

Tickets & Info : darkballoon.be - facebook.com/darkballoon - info@darkballoon.be Presale : Foli-A - Bazaar - Kor - Bikoro (Retie) - Bemdhal (Arendonk) - Dax (Turnhout) After their debut album 'Xenoglossy' en the EP 'Arizona Lights' in 2014, the Swedish duo Machinista released through Analogue Trash Records their second full album 'Garmonbozia'. Electropop driven music with an accent to melody and empathic lyrics. So time for a little chat with John Lindquister and Richard Blomqvist.

First of all congratulation with your album 'Garmonbozia'. It sounds really uplifting with good meaningful lyrics. Which is not always the case in electropop, EBM etc... What does the title mean? Richard: 'Garmonbozia' is a word that David Lynch came up with for Twin Peaks. It means "Pain and sorrow". Both me and John are big fans of David Lynch and because this second album would have a darker touch we thought that word would really fit. Our first album "Xenoglossy" also had an odd title so we stuck to that idea.

I have the impression that the themes on this album are more personally based or written from that visual point. For example 'Dark heart of me'. On 'Xenoglossy' there were more observations of the current society? Like 'Arizona Lights' for example. Agree?

John: Yes and no. The bombs' for example are about war and the horror of that. But overall it are reflections of the inside of me and my thought but also stories il make up. One song can have 2-3 stories in it. I have thrown in some Twin peaks references here and there. Find them out hehe.

The main difference musically, for me, is that the sound is more coherent and fuller then on your previous album. It sounds more mature.

Richard: Well yes, as a musician you always try to evolve so that's great to hear!

The first album was more like me and John started to work with Machinista and a search to find a direction. I think we had a more clear picture for making

'Garmonbozia': what kind of emotion and vibe the songs should have and so... Every time you create music you find new better tricks, so let's hope we can push the sound even more in the future.

How is the load balancing between you both? Do you write for example together on the music, lyrics...?

John: I write the lyrics at home and make changes during recording and Richard does the music at his place. Of course we give each other inputs along the way of the creating process.

Machinista produced and mixed 'Garmonbozia' by itself. Is there a reason for?

Richard: Well, as a musician it's kinda smooth to control both the final mix and the mastering.

Sometimes i have to jump between those steps a lot to get the whole sound-picture right.

Of course we have discussed to work with producers etc. but so far we have done it all by ourselves.

When we have a demo of a song i kinda hear how the final-result should sound like. Of course then, the finished song never sounds like the one i had in my head from the beginning haha. I do enjoy to have control when i work with music but you never know for the future if we will work with others.

'Bombs' features guest vocals from Mårten Kellerman of 'Statemachine'. How that becomes?

John: We wanted to have a guest or two and really like Mårten's voice since way back.

What do want you to reach on stage with the performances? What can we expect live from Machinista?

Richard: It's lovely if we can pass energy and a lot of motions to the audience. The goal is to please the people and see them go home with a smile on their face.

We have done a video we enjoy to have along on stage. It's like a theme for each song and this is a good effect that hopefully can add even more to the experience.

From now on we also have a live guitarist with us all the time. This also adds a lot to the music!

Live is the same as when we create music. We always try to evolve and find new things.

Wim GUILLEMYN

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Hi Christopher, can you introduce your IIOIOIOII project to us?

Well first, IIOIOIOII is pronounced I.O. to those who are curious. It's a project I created when I wanted to take my deep love of Industrial music and actually create something with it. Over the years IIOIOIOII has naturally gone towards a Synthpop/Darkwave tone. Most of the music I create is introspective with lots of synth layers to create a dream like feel. I feel like this project as a whole is a very honest and open thing without the gimmicks or themes.

You now signed up with Analoguetrash Records, I think it will be a lot easier for you, as a US based artist, to get some fame in Europe now?

You know, despite the fact that I'm a US based artist most of my fan base is in Europe. I've mainly worked with European labels and artists in the past. However, working with AnalogueTrash has been a joy and I know with their help that I'll have the chance to expose even more people to my music.

Most tracks you make are analogue synth pop tunes with catchy and gorgeous sounds and powerful lyrics. Did you already have some feedback regarding your releases?

I have a group of trusted friends that I pester into listening to my material before I consider them finished. They are a kind of proof readers. You spend months working on these tracks and you get very comfortable with them to the point where even the mistakes sound like they should be in there. So it's helpful to have a fresh pair of ears every now and then. As for musical direction, I tend to keep that to myself and my friends who listen in now and then respect that and don't really try to influence things outside of the occasional, "that doesn't sound right."

Any plans for a small tour or some gigs to support your album?

I am definitely planning on playing some live shows in the near future. My ideal short term outcome would be to play locally for a while to get comfortable and then do some mini tours in Europe. There are so many people I want to meet and thank in person.



Who are your favorite musicians, and did they have any influence on your music?

I have so many musicians that I love for a variety of reasons. Dave Gahan and Martin Gore for their amazing vocals and catchy song writing. Gary Numan for the extremely emotional pieces he wrote that really engage you. You really understand where he's coming from. Nivek Ogre for the incredibly unusual lyric writing and strong vocals. Blixa Bargeld who showed that you can explore styles and aren't tied down by previous work. Then you have modern day bands that are just blowing the doors down with their amazing music like Health and Dead When I Found Her. These are just a few examples and they've all influenced me.

Can you tell us your musical wishes for the future? Where do you see yourself in a few years?

I have two goals set for myself. The first is the same one I had when I started this project. I want to reach as many people as possible and share my music with them. Obviously that goal has no end but it's something that means a lot to me. The second goal is to get on some festival line ups so I can see and meet some of my favorite musicians and to experience that massive collection of people there for a single positive purpose.

Any last words for our readers?

Only the most important ones; Thank you. Without your support and help we wouldn't be able to do what we're doing. Thank you for reading this interview and supporting Peek A Boo Magazine. I hope that you find the time to take a listen to my new EP Post Brimstone and I would love to hear what every single one of you thinks of it.



ABSOLUTE BODY CONTROL

It's not the first time, and we're sure it won't be the last time, but Peek-A-Boo once again spoke with Dirk lvens, this time about Absolute Body Control.

Absolute Body Control recently played in Mexico. How was it over there?

Dirk Ivens: A very warm welcome and a crazy crowd in the good sense. It's such an unbelievable feeling to play there so very far from home and see people sing along, having a good time and being really gratefull that we come over. We stayed some more days and visited the temples and enjoyed the hospitality and the amazing food.

Last year Shadow Dancers from your other mutual project Sonar was released. The last album Absolute Body Control album, Shattered Illusion, dates from 2011. Are you & Eric writing new material for ABC? Or are you focusing on another project?

Dirk lvens: Our first opportunity now is to work on Absolute Body Control tracks. But we have to take the inspiration as it comes. We find out that in hectic times we are less productive and in the last months we were so much on the road. However, like always we know that we will do alright and so we are not forcing it.Just wait and see :-)

I believe Eric lives in Berlin. Do you come together regularly for the creative proces or how do you cope with the distance?

Dirk lvens: When we have ideas then basics are made and when we have enough ideas then we come together. It's easy for me to go to Berlin by car or plane and then we work non stop, no time to waste.

Creative people often express themself in multiple ways, making art, poetry, pictures, photos.... Do you create other things too? Of do you stick to what you do best, making music? Dirk Ivens: No, with 4 projects and two labels on top, Daft Records and Minimal Maximal, I have already enough to keep myself busy.

You not only perform, you also are involved in Daft Records/Minimal Maximal. The label recently released Deep, a female orientated electro/wave album that you compiled with great bands such as Simi Nah, Keluar, Sixth June, Dark Poem and many others. Do you have a recommandation for our readers? A less familiar name they definitively have to discover?

Dirk Ivens: Simply buy the CD, I don't want to pick any name out because all artist are equal. We received very good reviews and I am really happy with this release, all bands gave an unreleased track, it was a real pleasure to work with them.

Later this month the label also will release Sangre by Volkova, that also has a track on Deep. How did you get in touch with a band from Argentina?

Dirk Ivens: When we played with The Klinik last year in Stockholm Volkova played before us. As an Argentinian band they sound different than the Europeans and that's the strong point. Two singers in a band and different moods with a lot of variation, yes I really like it. They go on tour soon, so catch them when you can.

In the past you covered some songs of your musical heroes yourself. Did you hear Monica Jeffries' version of Surrender No Restince? It must be a nice recognition, being covered yourself...

Dirk Ivens: That was a really nice surprise, I like that version a lot, it's also special that it's sung by a woman.

Benny CALUWE



SUICIDE COMMANDO - The Pain That You Like (Single CD)

(Out Of Line)



"The pain that you like" is a powerful, martial dancefloor killer! Fast beats in the tried and tested Suicide Commando way and recurring vocals "Is this the pain that you like? I'll break you!" creates a universe of distress that is so typical for this project. As a special punishment there are guest vocals waiting for you by Jean-Luc De Meyer of Front 242. This is definitely going to be another masterpiece and an act of cruelty! "Crack Up" is the second track. The lyrics "Into nothing, into decay" say what Suicide Commando stands for. The mercilessness of this world and the people living in it, moral degeneracy and the decline of cultures. All this surrounded by muffled and gloomy sound elements, droning and dead-sounding. A perfect suicidal match with pro winner on neither side. Remixes by Suicide Commando themselves, Pride & Fall, FragileChild, C-Lekktor and Decoded complete this sublime single! [BS]

JEAN-MARC LEDERMAN - The Last Broadcast On Earth (CD)

(Off-Record)



You are driving in the middle of the night on a deserted road and you're listening to a radiostation at – what could be – the last night on earth, presented by busy bee Jean-Marc Lederman (The Weathermen, Ghost & Writer). A very interesting concept and Jean-Marc Lederman made a fantastic album around it. He gathered again some excellent well known voices around him, voices he worked with in the past, such as his alltime partner in crime Bruce Geduldig (The Weathermen, Tuxedomoon), Frank Spinath (Seabound, Ghost & Writer), Jay Aston (Gene Loves Jezebel), Anna Domino, Sophie & Raya (Dark Poem, La Femme Verte), Julianne Regan (All About Eve, Jules Et Jim), Sam Devos (For Greater Good, La Femme Verte) etc., who all deliver a great contribution to this album. Going from crazy radiobroadcastpieces and moviesamples to bluesy melancholic tracks to disturbed synthpoptunes. My CD player is on repeat. [IV]

CARTER TUTTI - Carter Tutti Plays Chris & Cosey (CD)

(Self-Released)



This album was recorded live in Carter's studio and contains 11 classics from the Chris & Cosey repertoire (80s and 90s) that have been given a new look. Carter Tutti has reinterpreted the C&C material, which means that the musical structure of the songs is updated. There are no drastic changes or adjustments, but already during the Carter Tutti Plays Chris & Cosey concerts, the sound got a solid upgrade and the industrial nature of the material was at least partially exchanged for a more melodic and contemporary sound. Yes, dear fans, Carter and Tutti are 20 years older, technology has evolved, and the Proms or in an obscure Revival show. Fans of Chris & Cosey and/or Carter Tutti may actually not hesitate: this is an excellent album! [WL]

MARTIN GORE - MG (CD)

(Mute)



Entirely instrumental, MG is a considerable body of work that is an amalgam of juxtapositions. Icy yet warm, intricate and simplistic, sinister but approachable, no two pieces are the same yet the whole album blends into one electrifying soundtrack. Pinking sounds like Autechre, Exalt and Elk resemble Aphex Twin, Crowly reminds this listener of Orbital at their most glacial and there's some Eno, Frahm and Vangelis in the mix. But don't think this album is plagiarism - there is definitely Martin Gore's darker contribution to Depeche Mode scrawled all over this double set. A soundtrack for high-rise urban jungles, stark windswept wastelands, an postarmageddon landscape, a deserted island coastline, MG is an album that transports you to wherever you yearn to be and Gore is rightly proud of it. [PP]

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QNTAL

The medieval meets beats band QNTAL is back! The atmospheric music with the female vocals of Syrah and Mariko returned with the beautiful album VII and a great video, shot on Danse Macabre in Germany. Their performance at Black Easter festival was one of the highlights of that weekend. And although the band toured intensively, Michael Popp found some time to answer our questions.

Six years is a long time to wait for a new album. Why did it take so long?

I think. It i even seven years since the new album. It is really a long time, we spent a lot of time on our side projects and released several albums with Estampie, Al Andaluz Project and Vocame (all in all 6 or so - if I remember well). I had written some of the songs for the new Ontal album already some years ago, most of them in Iceland, where I usually spend my summer holidays, but somehow we didn't get the thing produced. Fil our ex-keyboarder and producer - went through tough times - personally - and after a long period of trying to finish the CD, he decided to definitely leave the band in the beginning of 2014 in order not to block our work furthermore, I auess. Now we work with Leon Rodt. who is actually a neighbour of mine in Munich, and everything works very well. We just come back from a tour - we had a lot of fun and also the audience liked the shows... with one word': Ontal is back!

When did you decide it was time to release a new Qntal album? Can you tell us more about the recording process?

In the beginning of 2014, the collaboration with Fil was over. So, I remembered my neighbour Leon, we talked about the case Qntal, I gave him some of my songs, he locked himself in his studio and when he came out aqain and presented his work, we knew: that is our man. After that everything went quite easy and fast. Some months passed and the Cd was on the table.

The poem 'Tyger' by William Blake was also recorded by acts like Tangerine Dream and Jan Wobble. Do you know these versions and why did you decide to put this poem on music as well?

I know the version of Tangerine Dream from the eighties, I think. It is brilliant, full of mysterious allusions perfect to be set to music. I wish there would be much more versions than these few. Since Ontal applies the principle not to write its own lyrics, we do a lot of research on good literature - especially from early epochs.

Where do you find and how do you choose the medieval music and poems you use for Qntal?

Well this is the work of Syrah. She does a lot of research, she reads much literature of ancient times throughout the year and this is the way she collects poems and background texts. When we start to work on a new album, she gives me a self-made book with a lot of material, which accompanies my work the whole production long.

The other projects you are famous for, Estampie and the Al Andaluz Project, are medieval oriented, VocaMe is more medieval/classical/heavenly voices,

and Qntal uses these elements for its electronic versions. What is the difference in approach? What do you like more and when do you know which poem or old song is good for Qntal, Estampie, Al Andaluz or VocaMe?

The music of all the other projects is more hand-made. We spent a lot of time in the rehearsal room, try out things and improve our musical skills. Qntal is a more lonesome work. A lot of the work takes place only in our heads and there is not so much concrete musical (rehearsal) work. When we talk about Qntal, it is all about conceptional aspects of the music.

The beautiful video of 'Tenacious Love' was shot on Danse Macabre. Can you tell us more about that experience?

Oh, my god - what a great experience in Catle Heinrichshorst with Fiona and Dirk. I want to take the opportunity to thank them again very very much and moreover I would advise everybody who has a tick for historical clothes and so, to visit one of their events. It is such a great event. Moreover we were so lucky with the weather and everything. I'm so happy that we could make this video on Danse macabre....

What are your most favourite Ontal albums? Why?

My favourites are II, III and VII. All three were made under very special conditions. Nr II after the first one that was so successful. We knew that we wanted to continue and put a lot of energy and heartblood in the work. After II there was a break due to problems that we had with the combination of Deine Lakaien and Qntal. So, I split up with Ernst after some years and looked for a new producer. I found Fil, who was quite young at the time (about 2002) and he invested everything he had in his work with Qntal. Now we have a new producer, and there is a lot of energy and fun.We love our work with Qntal and go on with it.

Which bands can you advise to Qntal fans?

Don't ask me such questions. First of all, my principle musical interest is classical and ethno music (I mean real ethno music like chants of Pygmees or Eskimos or so - things that nobody else is interested in). When you ask me about "popular" forms of music, I'm so old fashioned. I would recommend the psychedelic branch of Krautrock (like Tangerine Dream, Popol Vuh and so), but also Dead Can Dance, very old stuff like "My bloody Valentine" or even older "The incredible string band". Hey, dear friends, don't take these answers too seriously. You know certainly much more about music than I do.

> Ron SCHOONWATER photo © Marquis(pi)X

THE BABADOOK [MOVIE] [Jennifer Kent]



Words like "the best horror picture of the year" aren't surprising at all as you can read them on the cover of every horror pic. The film is already a cult movie and is indeed the best movie since long. On the day her son was born, her spouse was killed in a car accident. She's all alone to raise Samuel (Noah Wiseman) and that isn't easy. The little kid reacts very strange and aggressive. Everything gets worse when he discovers an old children book named The Babadook in the attic. Anyone who dares to say the words Baba Dook Dook will eventually die. The blood sequences are quite rare, and there isn't a CGI-monster in sight. Instead lennifer Kent gets her inspiration from the German expressionists of the silent movie area. With the use of minimal sounds and a genius shadow play, Kent gives you the creeps. And of course there are those performances from both the mother and the child too. [DB]

INHERENT VICE [MOVIE] [Paul Thomas Anderson]



MOVIEJ [Paul Inomas Anderson] (Warner Homve Video) Those who have enough empathy are invited for a crazy ride in the fuzzy head of private eye Doc Sportello (Joaquin Phoenix) who searches his disappeared girlfriend Shasta Fay Hepworth (Katherine Waterston). Doc is always stoned and meets the most bizarre characters: a dentist who smuggles drugs (Martin Short), a surf guitarist who actually works for the FBI (Owen Wilson), a crazy cop who is addicted to bananas with a chocolate layer (Josh Brolin), a weird lawyer in maritime law (Benicio Del Toro) or a Jew who idolizes Nazis (Eric Roberts). Inherent Vice for different reasons (again) is a cinematic highlight. Actually this film looks like a collage of hallucinations..It may seem like a mess (and it eventually is), but Inherent Vice is nevertheless an unforgettable cinematic journey. [DB]

THESE FINAL HOURS [MOVIE] [Zak Hilditch]

(Imagine Films)



The title says it all, the earth is running on its final hours. We don't notice a thing, but an radio voice informs us that a meteorite has clashed with the earth. Australia has still some hours left before the armaggedon starts there as well. Some are starting to rob, others rape everything they encounter, while some hang themselves on the street lamps. James (Nathan Phillips) is scared too. His girlfriend has just revealed that she's pregnant, but it doesn't seem like James will spend the next 90 minutes at her side. Out of the blue James takes care of the young girl Rose who is been kidnapped by paedophiles. If you think that this will be just one of those many zombie movies, then you better not start this trip. There are some violent scenes, but this movie is dominated by a doomy atmosphere and black humour.Yes, we are indeed quite impressed. Let's hope that this apocalyptic trip was only meant for fun! [DB]

FOXCATCHER [MOVIE] [Benneth Miller]

Those who are rich rule the earth, it is as simple as that. John E. du Pont (Steve Carell) also had this opinion. Du pont literally bought the Olympic champions Dave (Mark Ruffalo) and his brother Mark Schultz (Channing Tatum) so that they could train in his land house to win a gold medal at the Olympic Games in 1988 in Seoul. It ended in a fiasco when Du Pont shot in cold blood Dave in January 1996. In a shocking way Miller shows what a person can do if he has tons of money. Steve Carrell is sublime, while. Channing Tatum plays probably the best role of his career so far, while Mark Ruffalo shows that he can handle all kinds of roles. Foxcatcher perhaps had the disadvantage that it was promoted as a wrestling movie (it is not!), it is however a bitter black drama about extreme wealth and how some can abuse that. [DB]

(A-film)

(A-Film)

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R USE AND A



RATIO SAT



After 2 fantastic albums, released in the beginning of the 90's, it became very quiet around the German dark electro outfit The Psychic Force. In 2012 they decided it was time for a comeback, including gigs and a new album which will come out later this year. We thought it was the perfect liming for an interview.

Welcome Jörg. How did it all start back in the early 90's?

It all started 25 years ago in a record store in our hometown Bielefeld, called Gemini Records, Michelle was searching for a rare Swedish record of the band Asfalt (A Hell Of A Place) there, when he saw a guy with a gothic outfit and teased hair, carrying exactly that record. It was all a bit strange for him as he was just 15 and I was 7 years older. He asked me where I found it and we started talking. I told him I was going to a club called PC 69 in the weekend where they were plaving gothic/wave/ebm, and he decided to go there too to listen to more of this music. Thanks to his fuzzy beard they let him in aged 15. We talked further and I invited him to my studio at home where we jammed. I had already made a tape with Marc Ilsemann under the name Nuclear Error. After some time. Michelle decided to sing by himself and we founded the project The Psychic Force.

The first album Mutilation came out in 1992 on KM-Musik. Can you remember what you felt when you were holding that baby for the first time?

Yes, it was a cold winter day and we drove to Gütersloh where we got the copies. It was a great feeling, even though we wished we had taken more time to improve the cover/booklet/backcover design. But still it felt great, it was a dream come true.

Mutilation was a very harsh album, pounding beats, distorted vocals. Traces, Your second album, released in 1994, was completely different. No more distortion on the vocals, more synthpop orientated. Why this change?

Not completely correct. Traces contains distorted vocals too. But it is correct, that it was more synthpop orientated. Maybe it was the psychic force in us. After all the rage had been screamed out it was also time to let the deeper and darker thoughts come to light. It was also at that time when a lot of bands changed their style. And we got new instruments and tried to get more melodies and harmonics out of them instead of hammering with the beat machines.

On Traces we find a very cool cover version of John Foxx's classic Underpass. A risky choice I have to say, because that track is close to perfection. But you did a great job – it became even a little dancefloor hit if I am correct.

Yes, thanks to Kai Hawaii and Gero Herrde at Synthetic Symphony with their compilation Scanning Vol. 1, on which Nuclear Error also appeared with a cover of Stratis timeless classic Herzlos, Underpass was already a hit before our second CD came out. We had some nice concerts in Hannover, Leipzig and so on, thanks to Kai and Gero. And Ecki Stieg also played Underpass and other songs of us in his Grenzwellen on Radio FFN.

After Traces The Psychic Force went through a silent period. If I remember well there were plans for a third album, but that never saw the light. What happened?

At the time Michelle had to decide what to do with his life. I already had a fixed working place, but Michelle went to parties every weekend and dropped out of school too early. After some time he decided to attend evening school. He even began to study psychology at the University Of Bielefeld. But after studying 5 years he decided to go back to the roots and turn towards the music again. This time however as a DJ. We didn't have much spare time, so we met less and thus produced less music. Also KM Music was undergoing some changes at the time and all this lead to the project retreating into the background. I continued to make music under the name Network Access together with Christian "Hegge" Hagenau.

What are the futureplans for The Psychic Force?

Well we can announce now that The Psychic Force has signed with Alfa Matrix Records. This is so exciting. We know Séba of Alfa Matrix for 20 years and we were so glad when he offered us the contract. So, great things are to come. There will be a digital download EP first by may this year with two brand new tracks and a new version of Still Walking, as well as great remixes of some great artists. Later this year we hope to release our third album finally, over 20 years after Traces!

Jurgen VAN VLASSELAER



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PETER HOOK AND THE LIGHT - So This Is Permanence (CD)

(Live Here Now)



To celebrate the 35th anniversary of Ian Curtis' premature passing, Peter Hook gathered his acclaimed The Light, plus occasional extra Rowetta, for an epic threehour concert featuring every Joy Division song. This is essentially what Joy Division were all about - not the quiffed version of rock and roll, just the earnest seventies spit and sawdust rock. And. roll. The gig is unsurprisingly littered with dedications - Atmosphere for Ian, Ice Age for best-mate Twinny and tellingly Ceremony for Barney and Steve. And quite right too. This wasn't just about Ian Curtis tonight and the worthy causes - this was about absent friends. I smile as the stately In a Lonely Place brings the whole show to a close and some clever punter shouts 'more!'. Beautiful Release! [PP]

VARIOUS ARTISTS - Deep (CD)

(Daft Records)



Deep is a female oriented electro/wave compilation by Dirk Ivens. Belgian band Unidentified Man sets the tone with its melancholic 80s inspired wave. People who are fond of retro synths can purchase this album blindly. They'll find established names such as Simi Nah, Sixth June (Serbia) and Keluar and other names that are waiting to be discovered. Although there is plenty of minimal wave on this compilation, Deep is varied enough to keep you interested with some instrumentals and with some dreamful tracks as well. Alessandra Gismondi impresses with her angelic voice. Dirk Ivens teams up with Nora Below in the S/HE project. The French duo Minuit Machine's track is truly a gem. I'm in love with Amandine Stioui's melancholic voice. Popsimonova (Croatia) is another highlight with Lana Jastrevski's wonderful accent. Other noteworthy tracks are the enchanting Dark Poem (Belgium), Vólkova (Argentina) and Yusyus (Serbia). They all sound promising. Worth checking out, like the rest of this compilation. [BC]

SHE PAST AWAY - Narin Yalnizlik (CD)

(Fabrika Records)



She Past Away made very quickly, and without much resources, name and fame. Making a second album after a well receiving debut is not always a laughing matter. It wouldn't be the first band who succumbs below expectations. We can reassure the lovers of this dark company: they do not disappoint. They sound even strong and with more confidence. The vocals and the timbre sound familiar. The album is overall a little less dark than their debut. Despite the black cover. The cause is the mix of the synths, I suppose... Not that they sound happy at once... Narin Yalnizlik' is the extension of their debut. It sounds lighter and catchy. The synths are mostly more fontal in the mix.A well succeeded second album and I wonder if they dare to evolve on new releases. But first I will enjoy this one. [WG]

JUNO REACTOR - The Golden Sun... Remixed (CD)



www.peek-a-boo-magazine.b

Golden Sun... Remixed (CD) (Metropolis Records) With "The Golden Sun.. Remixed", JUNO REACTOR gives a new interpretation to songs from his latest, in 2013 released album "The Golden Sun Of The Great East". The result is again a mix of trance beats, cinematic vision and lustrous world music. The material is at its best when the songs are up-tempo or when the world music component kicks in. Like on the beat-oriented 'Zombi', the electric guitar oriented and female singing on 'Guillotine', the meeting of furious beats and heavenly voices on "Trans Siberian', the bombastic and beautiful 'Tanta Pena' or the eastern influenced 'Invisible' and 'Shine." The Golden Sun... Remixed" offers a heavier production than the original album. The result is an even more danceable interpretation of the original.[RS]

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FERIOR

Cristoffer Johnsson, the founder of Therion, the adventurous Swedish symphonic metal band, was so kind to take a look at the past and the future with us.

Therion started as a death metal band and later evolved to gothic metal and then symphoncic metal. Those changes in style are they due to the many line-up changes in the band? Or is it a necessity to explore?

No, I just wrote the music I did regardless, line-up changes had nothing to do with it. But breaking up the very first line-up may have accelerated the experimentation in the band. I recall using ideas for the third album, that the guys in the original line-up had rejected for the previous album.

It's almost 20 years since your breakthrough album Theli. How do you look back on this period now?

I've been very fortunate to have this situation where I could both do what ever I wanted musically and at the same time make a good living out of music. That was my big dream since I discovered metal music in 1983. Musically Theli changed Therion from being an odd band that only had an underground following, to a big act that got front pages on big music magazines. It also gave me totally new resources to work with in the studio. I will never forget how it was to struggle with my music, doing very tough tours as a support economically. Between 1993 (when I moved out from my parents house) and 1995 I lived like a rat, with no financial security what so ever. I stayed in 29 sqm one room apartment in a bad neighbourhood and for 11 months I even shared it with a friend who slept on the sofa. I survived on pasta with ketchup for food and had to sneak on to the local train without a ticket each time because I never could afford a ticket. So when Theli came, the success it had was not only a musical victory, it also enabled me to eat normally and not worry about being kicked out from my apartment each month for not having cash for the rent. Everything didn't turn to gold overnight with Theli. But it was the breakthrough and where it all turned. We still had big debts to the record label and continued to do quite tough tours as a mid act in package tours. The big change came with the Vovin album two years later. That changed everything.

act and the stress of living on a month to month basis

Another classic, the Therion album, of which tracks are still often played live, is Vovin. Vovin is said to be your best selling album. Looking back on your extensive discography, do you consider Vovin to be the quintessential Therion album? Or is there another Therion album that you are really proud of?

Vovin was the album that established us as a big band. Theli broke the ice, but it was Vovin that made everything possible the way it has been for the last 15

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years. It was by far our best selling record and it will always feel different from all other Therion albums to me as it was actually my solo album. With Theli followed band chaos, with old members not liking the new direction, huge alcohol problems, aggressions and other things. In the end I was left with only a session line-up that I made concerts with. They were in most cases not on the right level for recording the next album and the only one that I offered permanent membership was Tommie Eriksson, but he wanted to go in a different direction with his own band and preferred to stay as a session member. So I recorded Vovin completely alone, using studio professional musicians from Germany who I never even met before they came to the studio to record. We never rehearsed together or anything. They would go over the songs with me on the guitar and they would write down on a paper what to play and then go into the studio and play it reading from the paper. As far away as you can possibly get from having a band. But it worked, they did a great job and the songs were very strong and more accessible than before, so the album did exceptionally well.

to the cosmetics than the guintessence of a song. This is something I've learnt over the years. Speaking for myself, I was always the opposite and very good at finding the essence and soul of a good composition, no matter what "clothes and make up" it wore. So over the vears I discovered hundreds of songs in music styles which I never thought I would like. ABBA is maybe not a good example, because I grew up with them and always loved them since I was 2 years old. The song "Intermezzo" was one of my fave songs at that age (along with Beethoven's 5th. - broad music taste already back then). But the old french ye-ye and baroque pop music are a good example. There are tons of stunning compositions among those artists, but it's unlistenable for most young people today because of the sound, the arrangements, sometimes the voices - and of course the entire appearance with the image and so on (it may not appear particulary cool for a french metal head to admit he/she likes a song by France Gall). And when doing the Les Fleurs du Mal cover album, I wanted to show exactly this, how the soul of a song is what matters and migrates them to an environment that our

What I like about Therion is that you are never afraid to try something surprising. Once you covered an ABBA song (Summer Night City) and on your last album, Les Fleurs du Mal you, surprised us with cover versions of France Gall and other French chansons from the 60s and 70s? Where did you get the idea?

I listen to a lot of different kinds of music and always managed to see through the "cosmetics" around

the composition and enjoy the essence of a song, even if the music style in itself wasn't my type. Imagine some other artist (in a style you don't appreciate) make a cover of say "Lemuria" (a song that easily could be re-done into many different styles and also one of our most popular song). And let's pretend you never heard Therion and only heard that cover of Lemuria, would you then have been able to appreciate the composition and think it was a great song? It could of course depend on the type of cover. But I think most Therion fans sadly would have missed the soul of the composition if they only would have heard a hip-hop or rastafari version of Lemuria. Most music fans in general are more sensitive



fans would feel more familiar and comfortable with and could enjoy.

A symbol that returns on many Therion albums is an 11-pointed star. Where does it come from? And what does it mean (to you)? It represents Qliphoth, which is the dark side of the existence in the Qabalah.

After Les Fleurs du Mal you started writing a Rock Opera. You

played excerpts from this Rock Opera on tour in 2014. Will it be released on CD as well? Or do you have other plans for the future?

There will be a studio version of it. Compare with Jesus Christ Superstar and other musicals and rock operas, there always exists studio versions on CD, but when you think of them you normally refer to the live performances. The same will apply to this (or at least that's how we imagine and intend it). We're taking one thing at the time, so we don't have any other plans but finishing the rock opera.

Benny CALUWE

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EVI VINE - Give Your Heart To The Hawks (CD)

(Self-Released)



Evi Vlne presents us slow and obscure compositions that drag you slowly but firmly in her own melancholy universe. The album begins with the single "Porcelain", directly the first highlight of the album and illustrating the growth of the compositions. The perfect, but continuously changing balance between instruments and her fragile voice in a quietly murmuring composition. "Love Is Gone" and title track "Give Your Heart To The Hawks" continue and strengthen this magical universe. A further highlight is "My Hands Are Tied", in which Evi's lament about the lack of a future places her voice so pure and almost solo before being engulfed in an intense swelling of instruments. Delicious! The album continues on this high level. The final song is "Im Not Here", which Evi whispers and recounts at minimal accompaniment. And even though she whispers "It's Never Good Enough", with this album she proves the contrary. A brilliant record that absorbs you effortlessly in her universe, hearing and feeling all those emotions, and only releasing you at the end, briefly, with just enough strength to press the repeat button. [WDP]

AH CAMA-SOTZ - State Of Mind (CD)

(Hands Productions)



Ah-Cama-Sotz takes us with his new release on a journey to the Orient and the Middle East, into other dimensions of musical art and dance. This project covers some fantastic ethnic music, combined with electro tracks and dark ambient tunes. The opening tracks, 'And it Makes Me Susceptible to Pain' and 'Isfahan 2015' can be defined as dark tempo, and the ambient tunes combined with the female vocals by Fleur Pierets, will carry you away. The soft erotic lyrics and the repetitive tunes beam you up from this world, but you have to come back quickly to put on your dancing shoes for 'Solitaire', a really fantastic dance floor killer. The electro and techno rhythms will certainly make you move. They are followed by some great ethnic percussive songs, oriental and eastern instruments sampled an mixed with downbeat, even trip hop sounds. Most songs have really a solid foundation of black ambience and disturbing electronics. Dreams and moods change from song to song, o this album never is boring and makes you travel into Herman's state of mind. [PH]

MRDTC - Straight from Nothington (CD)

(Emmo.biz)



MRDTC is a German EBM project founded in 2010. "Straight from Nothington" is not only the theme song of this album. It's also the most depressing one. Rain falling, a thunderstorm, only few vocals and hardly any melody. The way we visualize a place called Nothington, I guess. "Hexited", featuring "No Sleep By The Machine" (NSBTM), is the most mechanic-sounding song on the record. It's an old image of the Old School scene on which machines create an atmosphere of darkness. "Watcher" reminds me of the days when Nitzer Ebb was still the EBM act par excellence, this track leaves you speechless, I'm puzzled as to why.... This trip was really an emotional one. Not easy to go through negative feelings but somehow this keeps us alive! When we know about our dark side, we can also find out more about the positive components as well. From Old School to Electro Pop, this record is brilliant! [BS]

CLAUS FOVEA - CYANIDE / KING LUDD (CD)

(Sham Recordings)



Claus Fovea is a Stockholm based project by Viktor Elander. Musically it has big influences of the 70s and early 80s industrial and electronic scene, so the lovers of synth minimalism and monotonous baselines should have a listen to this vinyl single. The A-side is called 'Cyanide', and calls for the growing European rightwing movement to follow their old leader. Nice analogue drum and synth machines combined with shady vocals in a cold mix of echoes and reverbs, a real great minimalistic track. The other track is called 'King Ludd', and is inspired by an old poem by Lord Byron, written in 1816. It tells the story of the worker's fight against the oppressors before the union was born in England. Both tracks are nice, but I think Victor listened a lot to older tracks of Absolute Body Control. [PH]

Dark-Ritua Samedi 1er Aout 2015 Château de Thoix - Nord de France Stands, Expositions, Animations, Installations plein air Performances, Restauration, Camping Concerts Rosa†Crvx & Sieben Sculpture de Feu, Soirée post-punk jusqu'à l'aube infos : www.rosacrux.org B0160 Thoix, France - Ih30 de Bruxelles - Ih de Lille-

ROSA CRUX

An interview with Rosa Crux is a bit like a journey through time. Olivier Tarabo experienced the gothic since the early 80s and talks - as you can expect from Frenchman - extensively about it. Moreover, he has a very idiosyncratic view of things, about the crisis in the music world and the concept of self-management. The band doesn't lack originality and creativity, but don't expect any CDs from it anymore. Olivier explains why.

(the entire interview can be found on our website)

www.peek-a-boo-magazine.be

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You are from Rouen. And I think Rouen and the Ecole des Beaux-Arts - where you studied - had a big influence on you and what you do with Rosa Crux.

Each band has its own personality, its influences, its monuments... The fact that we have studied for five years in this ancient ossuary... It was a sort of big square of more than hundred meters long, completely surrounded by mortuary sculptures. I took one of the images of the building to make the logo of Rosa Crux. The skull with crossed tibias and the white cloth... When you see bones combined with a white cloth, it means: the plague. By analogy, I like the relationship between the goth scene and the plague, because they both have this aspect of being outcasts, rejected beings.

You spoke of Rouen as the gateway to the whole new wave/post-punk culture from England to the continent...

Everything that happened in England passed through Rouen via English and fine arts students who went to school exchanges. Each student returned with the latest fashion in London, and with the music,

of course. We only heard about goths in Paris only a year later. Above all, we had two labels in the region. There was a label called Sordide Sentimental that issued an LP of Joy Division and made us discover Psychic TV, and another label called Invitation au Suicide that included Rozz Williams and Virgin Prunes. These people were often in Rouen to work. One day I was in the studio working and someone called me: 'Hey, there's somebody in the square. He seems to be playing the star. We do not know who he is. His name is Rozz or something. It proved to be Rozz Williams.

The concept of self-management is very dear to you.

Initially, like many other bands, we wanted to find a record label and sign with them. We almost had our first record made by Sordide Sentimental, but we have dropped it right away. We realized very quickly that the contract they offered us would not enable us to have a little income. We would not be able to live or to have a steady income from our music, but Rosa is a project with a lot of costs too. There are many sculptures, inventions that need to be worked out. Anyway - as I've said in several interviews - the album is dead! It really is something that no longer exists. Technically, it is almost absurd to start a band today and to want to make your own albums.

You said that you have three albums ready in the drawer at home. Will you issue them?

We are working on a series called Reliquae. The first issue tackled the subject of the dance of the earth, because that was in demand. The second - about the theme of rats - has just been released. The third, which comes in a month or two, includes two previously unreleased tracks. We are currently recording them. So we go back to the principle of the single, the 45 rpm.

But you no longer think in terms of an album: a collection of songs - 10 or 12 - on one disc?

You have to remember the history of discs. You had the single at 45 rpm first. The LPs at 33 rpm were more a kind of compilation of singles. Why we don't want to release 12 or 15 songs at once? Because today, as everyone knows, you can already download them two hours later. You do not need to conform to a conventional format that is no longer suitable. It is through adaptation that you can survive. Those who do not adapt will die. It is a way for us to survive without boasting and dying behind the scenes. Boasting... we have done enough of that.

We have three albums. The real problem is the downloads. Everybody knows that.

You sing in Latin. You once said that you did not want the content of the lyrics to obscure the music. is there a selection of the lyrics?

In general, witchcraft is the theme, sometimes in the guise of disgraced monks. All the witch trials were transcribed in Latin. Writing lyrics myself seemed too small in comparison to using texts for which people have been burned, texts that had a very strong story. We have subsequently maintained this principle. All texts used in Rosa are cursed texts. Witches took pleasure in taunting religion. It is something that was later included in the Gothic culture also, but it comes from the blasphemers. In a way, Rosa has that aspect too, hence my name of dark ritual. Dark ritual is actually a black mass.

Anything you want to add?

There is a big event that we do every year: les nuits dark ritual. It is the fifth edition and it is not far from Belgium, in a castle near Amiens. It's a huge castle in Normandy where we are completely free. There's a lot of open-air events... installations, fire sculptures, outdoor concerts... The fifth edition takes place on August 1 in this castle in Thoix. It is the Rosa event you should not miss.

Xavier KRUTH

STIN SCATZOR

Stefan Bens started Stin Scatzor in 1990 as a solo project, making harsh electro-industrial. Later Kris Peeters (not the politician!) joined him on guitars.

Last year Industremakes was released. Are you satisfied with the way the album was recieved?

Stefan: Difficult, the tracks were completed already for years and played multiple times live before they were released on Advoxya. So most fans already knew the tracks. And of course now there are people who (re) discovered Stin Scatzor with this release.

Kris: It took too long to complete this CD. In the meanwhile we released the Industruction EP because Industremakes took so long. We released Industruction ourselves and it did get some great reactions.

You are already working on a new album. Any idea when we can expect this release?

Stefan: No, not realy, because we don't have plenty of spare time and so it's difficult to estimate the date. The first tracks are already recorded, but you need plenty of tracks to complete an album. And occasionally we have to do remixes for other bands as well.

Kris: This album will arrive more quickly than Industremakes. The first recordings sound promising and that motivates.

Kris joined Stin Scatzor in 2000. On Industrogression he added guitars on your existing tracks. Do you still work that way? Or is Kris involved from the begining when creating new tracks?

Stefan: More or less, I still do the tracks like before, but once the lyrics are there, Kriss can add his guitars. And because we work with the same software now, we can cut and paste in function of the guitars.

Kris: On Industrogression I added guitars on existing tracks, for some tracks it worked very well, for others a bit less. Nowadays I am more occupied with the www.peeka.boo.magaine.be



Stefan, when I spoke with you on BIMfest 2013, you hoped that the ressurection of Lescure 13 would result in more attention for Stin Scatzor. Did it work out that way?

Stefan: That is question I will answer later...That was our only gig with Lescure 13 so far. And it's no evidence because of our different styles.

Geert De Wilde of IC434, a respected band in the scene, quit due to the small amount of performances. Do you understand that dicision?

Stefan: Yes, I do, but the real reason you have to ask Geert.

Kris: I can't tell you more about Geert's reasons to quit. It has been quiet a few years for us as well, but that's changing now.

Did you plan anything special to celebrate 25 years of Stin Scatzor? A best of album? A concert?

Stefan: No, nothing special. I thought about that a few times, but because the lack of time, I didn't happen. And for something special you need to find the right people who can work out those plans.

Kris: Maybe next year... Then we might celebrate 15 years Kris in Stin Scatzor.

Benny CALUWE

photo © Marquis(pi)X



EVI VINE



'GIVE YOUR HEART TO THE HAWKS'

PRODUCED BY RICHARD FORMBY (MOGWAI/WILD BEASTS) & PHILL BROWN (PINK FLOYD/TALK TALK) LP AND CD FORMATS AVAILABLE FROM WWW.EVIVINE.COM & DIGITAL AT ITUNES/CD BABY

calendar

peek aboo

04.07	2. DARKFLOWER LIVE NIGHT OPEN AIR IN LEIPZIG (GERMANY) 04.07.2015 @ Parkbunne, Clara-Zetkin-Park, Leipzig [DE]
	X-Divide - Rabia Sorda (side project of Erk Aicrag from Hocico) - Welle : Erdball - VNV Nation
04.07	GOTH VERSUS MINIMAL @ The Pit @ Minderbroedersrui 34, Antwerpen [BE]
11.07	SMELLS LIKE 90S PARTY (BY MARQUEECLUB) @ zaal Noorderterras (groundfloor), Jordaenskaai 27, 2000 Antwerpen [BE]
11.07	HYBRID REVOLUTION - EVIL GOAT RIDERS LIVE @ The Pit, Minderbroedersrui 34 - Antwerpen [BE]
	Live lasershow + afterparty (EBM, industrial, future pop,)
18.07	BLACK PLANET'S SUMMER DARKNESS @ Niche Club , Stalhof 5 , Gent [BE]
	DI's Zweef , F.A.P.noir , Disorder & Myron DeSade , 80's wave , gothic(rock) , cold wave , minimal , EBM , Postpunk ,
18.07	MIREXXX (BE) + BENJAMIN'S PLAGUE (NL) + KANEDA (FR) + DJS @ La Mauvaise Herbe - 16 rue Saint-Brice - Belgium [BE]
25.07	FRESH FROM THE GRAVE: ALL CATS ARE GREY @ The Pit (Cellar Room) @ Minderbroedersrui 34, Antwerpen [BE]
26.07	AMPHI FESTIVAL @ Cologne [DE]
	VNV Nation , Front 242, The Mission, Diary Of Dreams, Goethes Erben, Samsas Traum, Welle: Erdball, The Crüxshadows, Qntal, ,
01.08	LES NUITS DARK RITUAL V @ Thoix [FR]
	Rosa Crux & Sieben will perform open air @ the castle in Thoix. Post-Punk Afterparty until the morning.
02.08	PAROCHIEROCK WIEZE (LEBBEKE BRUIST) @ Kerkplein Wieze [BE] a.o. the obsCURE
29.08	WAVELAND @ Negasonic, Pontstraat 68, 9300 Aalst [BE] Dj's: Myron 'Vagabond' DeSade, Boo-lee, Maxalto
05.09	BUNKERLEUTE - GAME OF DRONES @ Blauwe Kater, Leuven [BE]
	A dark industrial, ambient, noise, elektro & postrock party. Doors: 22h
11.09	DARK ENTRIES NIGHT XII @ Kinky, Star, Ghent [BE]
	Twenty Six Tears + The Mistress Of Jersey - Free Entry - Gigs start promptly @ 20h30
12.09	KINDER DER NACHT @ Salto, Overpoortstraat 14, 9000 Gent [BE]
	Myron 'Vagabond' DeSade / Tom Noir (Germany) / F.A.P. Noir (Gothic - Postpunk - Minimal - Synth - New Wave)
12.09	MIXED VISIONS PRESENTS RETRO ELECTRO & INDUSTRIAL NIGHT @ Den Aalmoezenier, Antwerpen [BE]
18.09	TANZRITUAL FESTIVAL 2015 @ Erlebnisort Landsweiler Reden [DE]
	DIE KRUPPS, L'ÂME IMMORTELLE PSYCHE, THE ETERNAL AFFLICT, FROZEN PLASMA CENTHRON,
	STILL PATIENT?, MYSTIGMA, FAEY, SEELENACHT EQUATRONIC, DESASTROES, BLUTKRAFT
19.09	FANTASTIQUE.NIGHT XLVI: POSITION PARALLELE, XTR-HUMAN, BERLIN OUEST + AFTERPARTY @ Botanique, Brussels [BE]
	+ post-punk & wave afterparty (DJ's: Hatecraft & X-Pulsiv)
02.10	FIREFLY FESTIVAL IN AUGSBURG, GERMANY (02-04.10.2015) @ Reese Theater [DE]
	Fundraiser event with Dark Music - the benefits go to Glühwürmchen e.V. Bands: System84, Muscles on the Move,
	Pokemon Reaktor, Frontal, Jäger 90, Alienare, Hätzer, reADJUST, Chrom, SITD, Mitgift, Voodoma, Unzucht, Rabia Sorda
03.10	NEW WAVE PARTY @ Expo Waregem [BE] Pure 80's New Wave / DJ Alain + Guests
10.10	THE OBSCURE @ Liveclub Woetsjtok, Brunssum [NL]
17.10	PARADE GROUND - PANKOW - AKALOTZ - NINE SECONDS - BATHEAD @ Savoy-Nouvel Schauenburg , Hessen [DE]
30.10	BLACK PLANET FEST @ B52, Eernegem, Aartrijkestraat 92 [BE]
	Vomito Negro (B), AVGVST (Fr), n'Tales (B) VVK 12 € ADD 15 €
14.11	MINIMAL SYNTH NIGHT @ JH Wommel, Fort II straat, 2160 Wommelgem [BE]
24.44	Seppuku, Echo West, Dada Pogrom, Delos
21.11	NEW WAVE PARTY XVI: STANDING IN THE DARK, WATCHING YOU GLOW @ Zwette Zoal, Aalst [BE]
28.11	DOWNHILL IX [EDITION] @ poppodium Volt in Sittard [NL]
26.42	Suicide Commando [BE] + Ash Code [ITA] + DJ's Afterparty.
26.12	DARK X-MAS SHOW 2015 @ Expo Waregem [BE] Das lab Lladva Ex Impage Disatio Maios Expositions The Exposed Addicts Day Proper Llandwiff
31.12	Das Ich, Umbra Et Imago, Plastic Noise Experience, The Eternal Afflict, Der Prager Handgriff
	BLACK PLANET'S BAL MASQUE AT NEW YEARS EVE II @ De Kleine Beer, C.Marichalstraat 5 Beernem [BE]
02.04	BLACK EASTER FESTIVAL @ Antwerp, Bands TBC COALESCAREMONIUM @ Le Bouche à Oreille, Place Van Meyel 16, Etterbeek BXL [BE]
02.04	A grandioso Gothic happening in a revamped monastery.
	A granuloso dotric nappening in a revampeu nionastery.



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