



DAF
LEATHER STRIP
PROJECT PITCHFORK
BETTINA KÖSTER + POSIMONOVA
DECODED FEEDBACK + KINEX KINEX
THE ARCH + NO MORE + ONMENS *InfraRot*



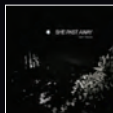
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WET017 - Howling Larsons - Midnight Folk C49

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MAGAZINE & WEBSITE

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NEW ORDER - Music Complete (CD)

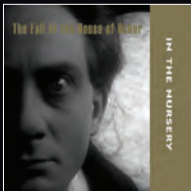
(Mute)



No-one can deny Peter Hook's enormous contribution to one of Britain's most enduring outfits but, truth be told, the last few 'rockier' albums felt like the aftermath of another heated domestic between the two main protagonists. It's a shame. It was a shame. It's still New Order. Hand on heart and without fingers crossed, I'll pronounce it as New Order's most complete long-player since Low-Life and the equal of Technique. That is going some. It shifts on their last three and much as I love some of Republic's more upbeat efforts, stands up as the quintet's most floor-friendly material yet. The new CD is by turns joyful, reflective, fun and occasionally just a little bit sad. Music Complete is complete but should come with its own mirrorball [PP]

IN THE NURSERY - The Fall of the House of Usher (CD)

(ITN Corporation)



Following on from previous soundtracks such as The Cabinet of Dr Caligari and Man With a Movie Camera, Sheffield's classicist Humberstone twins Klive and Nigel bear new fruit that's just as haunting. The eighth in their Optical Music Series provides an unsettling accompaniment to Jean Epstein and Luis Buñuel's epic 1928 silent movie version of Edgar Allan Poe's gothic masterpiece, shrouding the bleak monochrome imagery with mystery and resonance. Perhaps less militaristic than ITN's more familiar works such as L'Esprit or Duality, The Fall of the House of Usher defines sinister and radiates with portent and intensity by utilising ambient textures and a few traditional instruments such as the harmonium-like shruti and the eerie sansula. None of the pieces stand out per se. Instead this is a soundtrack to be absorbed in one sitting (or several, depending on your affection towards the album), preferably outside with the lights off and that recently-stoked chiminea being allowed to burn itself out in the wind. [PP]

SCHONWALD - Between Parallel Lights (CD)

(Anywave)



Alessandra Gismondi (vocals, bass) and Luca Bandini (guitar, synthesizers and drum machine) are coming from Ravenna, but nowhere in their sound do you hear the sunny atmosphere of the Adriatic coast. At contrary, this is very dark! Their sound is both futuristic retro (the synth sounds from the early 80s) as dark (the muttering voice by Alessandro sounds very Nico-like). The duo likes some experiment too. But do not worry, the songs might have a Dadaist character (Cabaret Voltaire is never far away), the repetitive beats will keep you awake. The ten tracks on this record are all searching a way into your soul, which often results in superb dark electro pop that is similar to early Kirlian Camera. [DB]

TROUM & RAISON D'ÊTRE - De Aeris in Sublunario Influxu (CD)

(Essence Music)



A collaboration between Troum, the German drone, ambient and noise project of Stefan Clever and Martin Gitschel, and industrial and dark ambient wizard Raison d'Être (Peter Andersson), seems like an impossible marriage at first sight, because it means that the subtle soundscapes of the Germans should be combined with the dark and often religiously inspired sounds of the Swede. But the result is far from a cacophonous vortex and it sounds even fairly quiet and meditative. As a consequence, Aeris in Sublunario Influxu may be called a successful project by two titans of the empire of drone and ambient music. The Aeris in Sublunario Influxu, the partnership between Troum and Raison d'Être, is a successful collaboration, and fans of this kind of music will certainly not be disappointed with the purchase of the album. The boxset edition contains another three bonus tracks: Interiora Terrae, Momentum and Exiliora Aeris. Don't hesitate too long, there are only 700 copies available of the album and only 120 of the boxset. [WL] -4-

Fantastique.Night XLVII | Botanique | 28/11/2015 | 20:00



Molly Nilsson (swe - minimal pop)

Mary Ocher + Your Government (d - no wave)

Rodolphe Coster (b - electroshoegaze)

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12  (fnac/lefantastique.net) | 16  (doors) | 5  (afterparty only)

PROJECT PITCHFORK

For 25 years already, Project Pitchfork is firing very strong and aggressive songs at us. Songs of indignation and rage, but also songs of love, for humanity and for nature. With a career that is that long and qualitative, it is logical that they were asked to headline the BIM festival on December 19th. Front man Peter Spilles and keyboarder Jürgen Jansen put their heads together to answer our questions.

Project Pitchfork is known as a very engaged band. Many of your lyrics speak of the damage to nature and humanity that our current way of living causes. How would you synthesize the message of the band?

Peter Spilles: After so many albums and tons of songs it is not easy to make a simple statement about the message of the band. There are so many different statements which affect so many different aspects of life, nature, spirit, the universe and the meaning from the smallest picture to the biggest way possible to think as a human, that makes your question not so easy to answer. Perhaps: survive the horrors of everyday life and remember from time to time that you and your spirit are formed from the remnants of many stars. And now do some good stuff. It is possible.

How do you feel about the current level of social engagement in the wave & goth scene. I sometimes feel that goths used to be more political at the time, and that the scene evolved into a more escapist one, with more references to fantasy or the extraordinary...

PS: This is something that changes in time and can be very different, depending on the area you live in. In Germany there are very political persons in the gothic scene and they work hard to achieve something.

Many of your lyrics contain religious references, although other texts also criticize organised religion. How should we make sense of that?

PS: Organised religion - or better: dogmatic religion - is crap and no one needs someone who tells you what to believe in, because of the scientific proves of what really exists.

Jürgen, you joined Pitchfork in 1997 - at the time of the rather controversial album '!Chakra:Red!' - after having produced some of their albums and working with other artists like The Cassandra Complex, Wolfsheim, Die Krupps and many others. How do you look back on your time in the band?

Jürgen Jansen: I look back in pride, we've done a lot of albums and played shows all around the world, but I'm also looking forward to so much more to come. Pitchfork never rests, there is always something new and interesting lined up. That's maybe a huge difference to other bands that take a long break after finishing an album or a tour. It's a 24/7 motorcylce which is fun to ride.



Considering the liner notes on the last CDs, it seems that you, Peter, do all the work in the studio, from writing the songs to recording and producing them. Is that right? What is the involvement of the other band members?

PS: Well, I need them for all our live-work around the world, as for photos and videos.

How did the deal with Trisol come about? How does that interact with the existence of your own label Candyland Entertainment?

PS: We closed our label some time ago, as it was not necessary anymore to put so much work into it. Trisol was very interested in working with us, so we made

a beautiful contract for both sides. Also, Trisol is very much into producing high quality artwork, which is the only way to find some CD buyers today.

Project Pitchfork's first international concert was held in Belgium in 1992. Alas, the last - excellent! - concert in our country already dates from 2012. Are you happy to come back and what can we expect from your show in Antwerp for the BIMfest?

PS: Yes, we are very happy to visit Belgium and we are looking forward to playing at the BIMfest. You can expect a journey through nearly 25 years of PROJECT PITCHFORK songs and a breathtaking show from the titans of the electro-gothic scene. Hope to see you all there.

Xavier KRUTH



NO MORE - Silence & Revolt (CD)

(Rent A Dog)



With their latest album the two choose again the genre that fits them best: new wave with some experiment without forgetting that there is something like pop! The CD has 12 songs and The Man Outside is an upbeat song with a nod to the post-punk. If there is a perfect pop song, then Turnaround can be one. Stardust Youth shows the diversity of these 2 musicians, because the song would fit without problems in the repertoire of Marc Bolan. After The Rain is like the bastard child of Der Räuber Und Der Prinz by DAF and Lady D'Arbanville of Cat Stevens. The 2nd part of the album is more experimental and we hear more strange sounds that Tina conjures out of her synthesizer. There is life after Suicide Commando. [DB]

DEZ MONA - ORIGIN (CD)

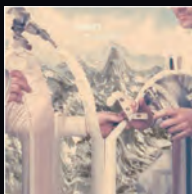
(Universal Music)



The first single and opener of this new Dez Mona-album, 'Does it make you, Happy?', is a firm and catchy song. Wayward, out of the box, theatrical, chic, fancies black (music) with a touch of colour(ing), intriguing, (literally) many faces and (figurative) jack of all trades. The groovy rhythm and the panting accordion provide a framework in which the so typical voice of singer Gregory Frateur feels at home. The body of this album contains a handful of excellent and hit potential songs. On the cradling song 'Handsome Boys, Pretty Girls' Frateur sings very soothingly. Listen to the trombone which sounds perfectly at place. 'What Kills You' starts with a heavy drum rhythm, contrasting with the softer chorus line. Finally the voices thicken the sound and by doing this the listener notices the different (and beautiful) layers with which a track like this is built. To finish there's 'Great Time', a slow piano song which places you in a smokey pub where Frateur holds a glass of liquor and wishes everybody 'a fucking great time'. In the company of Dez Mona that cannot end in another way. [TP]

ONMENS - Misdracht (CD)

(Self-released)



The music of Kasper Van Esbroeck and Sigfried Burroughs (who also plays in Kapitan Korsakov and The K.) is a potpourri of various styles. You can hear the terror sound of Atari Teenage Riot, the aggression of early Swans, the noise of The Ex, the repetitive song structures of Suicide and a million other delicious sounds. These styles might seem incompatible, but Onmens has done it and their debut album is a sledgehammer that hits you unconscious. Onmens is dangerous, they're making a poison that makes your brain work. Perhaps you have to be a bit sick in your mind to love Onmens. But for those who dare to walk outside the lines, we suggest they try the way Kasper and Sigfried have chosen. [DB]

TERENCE FIXMER - Depth Charged (CD)

(CLR)



The man from Lille likes to categorize his work as Techno Body Music, or in human terms: what you get when you mix EBM with intelligent techno. The album sounds very dark and is dominated by synthetic sounds that seem to be taken from some obscure science fiction movies. His minimal techno is repetitive, but the more you press the repeat button, the more you'll be addicted. A song like Inside Of Me, the only one with vocals (sung by Terence himself) is very reminiscent of what Dive is doing for decades and that says a lot about the black atmosphere of this CD. The ten tracks sound bombastic, threatening, but never boring. Depth Charged is splendid techno to listen to, and dark too! [DB]

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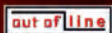
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BETTINA KÖSTER

I presume it all began when you moved to West Berlin in the late seventies to study art. Why did you choose to move?

I grew up as a kid in Berlin. When I was 15, I had to move to West Germany, to a small town. Then I started photography at the University of art in Berlin. I was happy to land in Berlin, in the middle of what had just started there, the new music scene. The SO36 had just opened, as did the nightclub Dschungel. Berlin had a special status because of the wall. If you moved to Berlin, you were exempt from military conscription. I think Berlin was also a little different than West Germany or the rest of Germany because of the '68 generation, the APO (outside-parliamentary opposition). When I was a kid, my teacher was one of the APO-people. Looking back at the ideas that were put forward in school... that's probably where my punk attitude came from. The living conditions weren't that great, but we all didn't care. It was a paradise, but it was a really shabby paradise.

How did you meet Gudrun Gut, your partner in Mania D. and Malaria!?

I started a store called Eisengrau. I knew her from the SO36 and the Dschungel. One day, as I was preparing for the opening of the store, she passed by and I asked her if she wanted to join me... She didn't have any money, so I said 'well, I do, so...' (laughs)

And I guess Mania D. also started from that, the project in which Gudrun and you started making music together...

A young designer we worked with at Eisengrau was Karin Luner. She had started this thing with Beate Bartel and Eva Gössling called Mania D., but they didn't rehearse or anything because they didn't have a rehearsal room. We had a basement in the store, so we said they could rehearse there. Then Gudrun and I joined them. At that time, everybody played with everybody. For instance, I met Blixa Bargeld. I introduced him to Gudrun and the other ones. He had a little band and a basement too. I went over to his place and we did some

music together with his girlfriend Suzy and Andrew Unruh... Blixa came into the store one day and he had a Berlin tabloid newspaper. The front-page said that the Kongresshalle had collapsed, so the headline was 'Einstürzende Neubauten' (Collapsing New Buildings). We said 'Waw, that's a perfect name for your band'.

How important was it for you that Mania D. and Malaria! were all-girl bands?

It was important for us. We all - at least me and Gudrun - played in bands with male members, and we could never hear ourselves because the boys always turned their amplifiers way louder. We decided we wanted to be heard. That was where we decided to form a girl band. Then naturally, there's the philosophical aspect. Women have a different kind of rhythm, which you could hear very clearly in Gudrun's drumming. She always got the compliment that she couldn't keep time (laughs).

There's also this anecdote - I don't know if it was with Mania D. or Malaria! - that you had a hand in the genesis of Sonic Youth. Did you?

That was 1979. We went there with Mania D. and some girls from New York. I had an infected wisdom tooth, so I was out of sorts. Every musician in New York was there. Lisa decided to play saxophone, although she had never done that. Anna Domino had an attack of stage fright, so that Karin jumped up from her drumset and throttled Anna to start playing the synths or something else. It was so terrible that Karin was hiding in the room closet in the break. But then somehow it worked out fine. Thurston Moore came in and saw us, and he said that if we could get away with something like that, he could start a band too. (laughs) It was really terrible. In the front row was John Lurie from The Lounge Lizards, a saxophone player. When I was trying to play my saxophone, he just looked at me and shook his head (long laughs).

We remember the gig you gave at the Gothic Festival in Waregem in 2010, when your solo CD 'Queen of Noise' was just released. It was just you and a

drummer, so I want to know if it will be something like that again.

Yes. It's going to be a little bit like that. But on the other hand, I will do some cover songs, songs that I really really like, that influenced me or that I listened to a lot when I was young. One of them is 'Caresse' from Psychic TV. I have been rehearsing it. It's not really easy, but it's so beautiful. So I'm curious, but I'm pretty confident that I can present some of the new songs I'm actually working on. But I want to set my new work in the context of what I have been doing. So I have been listening to old Malaria! songs lately, and I picked the ones that I really like. They're with me and they're still part of me.

Xavier KRUTH
photo © Marquis(pi)X



POPSIMONOVA

The annual BIMFest at Antwerp is the ideal opportunity to discover new sounds that matter. One of the acts you better don't miss is the Croatian Popsimonova, fronted by Lana Jastrevski. Peek-A-Boo had a chat with her about the past, but more important the future!

Lana, did you learn a classical instrument when you were young? Or did you immediately start to experiment with electronics?

I played a violin before I started with electronics.

Which bands are influential to you musically?

I like a lot of bands and different music, but the band who was the key to my interest to making electronic music is definitely DAF. Besides them, the sound of Front 242 probably has the biggest relevance for me. Also, the most influential bands on my list are The Klinik, Dive, Suicide, Anne Clark, Malaria! and SPK.

A few months ago you played in Wommelgem nearby Antwerp. How did you like the location?

Wommelgem is an ex military fortress – it was definitely one of the best location I played. An aura of mystery hangs over the interior of dark, creaking corridors and atmospheric dusty rooms. An otherworldly feeling I like the best.

You played in Wommelgem together with Keluar for the presentation of the Deep compilation (Daft Records). On this album that is compiled by Dirk Ivens you contributed the terrific track Are you real? How did this cooperation happen?

It was a truly wonderful experience to play with Keluar and Onrust. I met Dirk Ivens when I played in Antwerp for the first time. It was in 2012 at the Kissinger club. He already had an idea about a female compilation, so we talked a little bit about it. I appreciate that he included me on the DEEP compilation since I'm a huge fan of his music projects. It really means a lot to me.

Last year your LP Die Brücke was released. You worked together with Zarkoff for this release. Are you happy with the reactions on the album?

It was one fruitful and wonderful collaboration.

I learned a lot, for example, how to approach the creation from a completely different angle. Reactions are fantastic, I'm very pleased.

Die Brücke wasn't the first time you worked together with Zarkoff. In the past you also worked with Selecto. In which way co-operations are beneficial for an artist? Will you co-operate again in the future? Or would you like to go your own way?

I had a collaborations with different artists: Zarkoff, featuring on NRSB-11 (a project of DJ Stingray and Gerald Donald), Umrijeti za Strojem, Le Chocolat Noir, Selecto, Dorcelsius, Le crabe and Cesar Canali.

I learn a lot from these collaborations and I'm open for the new ones in the future. They are challenging for the creative process and very good for my own progress.

You have released some tracks in your native language Croatian and some in English as well. I like both, in Croatian you sound delightfully mysterious and your charming English accent is a great asset too. Now you are gaining popularity in Western Europe, will you focus on English songs? Or will we still hear some tracks in that wonderful Croatian in the future?

Thank you. I will focus on English songs, because English is definitely more melodious than Croatian. Although, Croatian can sound very exotic to those who don't know the language.

Do you find inspiration in news facts? Or is it rather literature or other popular cultures that are



inspirational to you? Or are your lyrics mainly based on your own experiences?

My lyrics are mainly based on my own experiences and thinking. I use writing to deal with my emotions and experiences. This has obviously a therapeutic effect for me, and it is an important way to process all the different stages of life and certain experiences. Also, I have been heavily influenced by beatnik writers and Russian literature.

Besides that, for ten years I lived in Sisak, a small industrial Croatian town. Popsimonova was born/created there among the abandoned industrial landscapes, feelings of alienation and an E.A. Poe atmosphere. All of that shaped me as a person and inspired me a lot for my musical projects.

On Friday 18 December you will play at BIMfest 2015 in Zappa, Antwerp. What can we expect?

At BIMfest I will present my new album, you can expect adrenaline and uncompromising musical diversions without respite.

What are your future plans/goals?

The new album of Popsimonova Brokedown Palace is coming out in October. I did eleven new songs for the Rotterdam Electronic Emergencies label. Besides that, I work intensively on my new songs and releases and also on a few new projects with different musicians. One of them is project Diktatur with Cesar Canali (Volkova); we just published tracks on Not So Cold a Warm Wave Compilation Vol.2. by Tacuara Records. I just did a musical score for a theater performance/contemporary dance by Ina Sladic, in Zagreb. I worked in theater before, and enjoyed it tremendously; I would like to do it more often in the future. One of my biggest wishes is to make a soundtrack for a movie, my huge inspiration is John Carpenter!

We end with a classical Peek A Boo question. What is your all time favourite album and please state why?

My all time favorite is Closer by Joy Division. It's perfect.

Benny CALUWE
photo © Marquis(pi)X

ONMENS



1

On Saturday 28th of November both DAF and Absolute Body Control will be playing in Sint-Niklaas, and a band named Onmens (Dutch for Non-Human). We had a chat with Sigfried Burroughs to reveal us some secrets about Onmens...

2

The first question is an obvious one. Who are you and how would you describe your music?

Onmens is an electronic dance outfit from Ghent, Belgium. Our unit consists of Sigfried Burroughs on vocals and Kasper Van Esbroeck on several guitars with tunings he invented himself. Programming is a brotherly process. Our music is a mixture of the different musical inputs we experience. I've been told we're quite aggressive... Our songs are like a fit of anger. But on the other hand we're creating a kind of dance music. Onmens is an electronic music group, blending EBM, industrial, big beat, power electronics, new beat, or whatever you'd like to call it. Just not the kind you're used to...

3

Up until now we've been using only hardware gear to compose our music. That means that there are no computers involved in the process of music-making. I have no idea how we initially started to work like that. It just happened. Working like that narrows the options we have. So we had to work our patterns carefully. Since we don't have the unlimited possibilities you have when using software. We're obliged to get the maximum of the sound out of a machine that confronts us with its limitations. It's challenging to work like that. On the other hand it has a big influence on our songs and sound. I sincerely hope this means that we're creating our own sound. I want to sound like myself.

4 Well, you're an EBM band. EBM from Belgium, it used to sound so logic, but now they're like a dying breed. They're not dying. They're transforming. I'm glad to see that there are no exact copies of bands like Front 242, The Neon Judgement, A Split Second ... These bands are heritage, they all created something unique but with similar influences. It used to sound like that. Today it needs to sound like now, if you get what I mean? We have to take stuff in our own hands. We're beat music. We want to make you dance. Onmens is loyal to the Belgian format in terms of using fat distorted synths, in using that typical European aggression. We're originating out of our former flourishing club scene. But we have to find our own voice, stand strong and keep kicking.

5 What is your future plan for the band? Where do you want to be as a band in a few years? We're working on a new album at the moment. Next month we'll be playing Incubate in The Netherlands and early October we have an East Europe tour planned, so we're quite excited about that. In the future we'll try to stay as open as possible, I think that's healthy.

6 You soon will play with DAF. What can we expect? I guess it's a sort of dream as DAF was one of the inventors of the genre you play!

We'll be handling this show as any other show. Of course it's awesome to share the bill with such an influential band as D.A.F. They're pioneers. First of all as EBM act. On the other hand they made way for house, techno or whatever electronic music later on. We have common grounds. We make electronic dance music. We have that dark European background. But we both have our ways.

7 I can only have an enormous amount of respect for them and for their work. It's unbelievable that they decided to hit the clubs again. I guess we're not the only ones who are excited about experiencing D.A.F. live. This will be a once in a lifetime chance.

Didier BECU

DAF

On Saturday 28th November DAF comes to Belgium and you better be there as Robert Goerl promises us that the legendary duo will play all the hits. But before all that, let us talk with Robert about the past and the future.



DAF has invented EBM. I want to ask you if you still follow the genre today and which bands are worth your attention?

A word about genre, we as DAF never wanted to be in a genre, we always tried to do our very own thing. Why to be in a genre? It is a bit weird. We often said that we don't want to be labeled. We do in fact a very free kind of music. So we are able to develop ourselves. And we can do what we want. I think you can pay attention to a lot of bands, I personally have no favorite band, but I like quite a few, especially if they are doing something original.

Today your sound seems like a common thing, just because it's been copied a million times. But in the early days, you had a quite extreme sound. How did it happen that you got a record deal with Virgin, which was back then a real major...

Every extreme sound will be one day common. I think Richard Branson saw a big chance for his Virgin Rec Label too. We were at the top of our creation when Richard Branson signed us. The searching part was over. We had a definitive breakthrough for that what we wanted in music. And we lived in London. And it was even more than music. We also showed a certain kind of life style. Look at our covers from that period. They were actually our daily clothes. People were very hungry for unusual, unique music, and they liked our dark style, our provocative words, our short hair, our young energy and our will. We were very exotic in England at that time. At the same time when Virgin Rec wanted to sign us, there was also this well known producer (Conny Plank) who was interested in us, Conny Plank contacted us via a music scout in London, and he invited us to his studio in Germany. So we made a trip back to Germany. A few good circumstances played a role. And in the end it was a deal between Virgin Rec- Wintrop Musik Publ. - Conny's Studio - and DAF.

The DAF sound is of course made with beats, but I really think there's a punk attitude in it.

It's not just beat, in a lot of our songs there is also a melody, even if the melody is a minimal one. OK, I do play the melodies and the bass with a machine, with a sequencer. Sequencer music was the new thing, therefore it sounds so much like a beat. To make music with a sequencer and real drums (like a machine and a human body) and provocative words, like we did, is very punk. OK, electronic punk. Punk means to me that you do what you want to do, no need to be nice or good to

anybody, and you never follow something.

DAF was a band of the 80s. A decade of great music, but also a time full of anger. After all we thought the Russians would nuke us. Doesn't it feel like humankind is going backwards these days?

I never believed the Russians would nuke us (laughs). The general feel in the 80s was of revolution, triggered by the punk movement, a revolution in culture, especially in music, in thoughts, to break old rules, do new things, create new music, new styles, new magazines, new fashion and so on. And everybody came along. It was a bit anarchistic. And it felt much better than old conservative things. Now, in 2015, a lot of people are afraid of the prize we have to pay, for bad politics in the last years, with their wars and their corruption. War makes everything bad and brings only misery and poverty, except for the arms industry and for a few perverted power greedy people. And they stirred up religious extremists because of the wars. That makes the whole situation really bad, and yes, going backward in hate and stupidity. "Never lose the golden midway!", that's my idea about it.

When you came up with Der Mussolini I'm sure that you were convinced of the fact that this would never be played on radio.

Yes, when we finished the track, we were sure this would be our hit. This song felt so strong, so provocative, everything was really perfect in this song! And of course, we were aware that this song would hit the media like a bomb.

Recently Gabi has released a solo album, what are you doing at this moment, Robert?

Yes, we both do solo projects and DAF concerts. My new solo project is called "Glücksritter" - this is a new idea. "Glücksritter" is a Live Music Only (LMO) concept. I play those new songs only live on stage! There is no release on any sound carrier, not even download. Right now "Glücksritter" has 14 songs, and you can only hear them live in concert. I played 5 Glücksritter gigs so far, and it worked pretty successfully. Catch "Glücksritter" in concert, for spontaneous fun (laughs). My other favorite project is my autobiography. Since about 10 years I am writing on my first book "the autobiography". Hopefully I can finish it soon.

SOLAR FAKE - All The Things You Say (CD)

(Out Of Line)



Solar Fake is back with a brand new EP. This band is fronted by Sven Friedrich who was in successful bands like Dreadful Shadows and Zeraphine. This new CD single is an appetizer for their new upcoming album Another Manic Episode. Opener Forgotten Tears immediately sets the tone by combining Eurobeats with Suicide Commando-like harsh vocals. Next one is the real single track All The Things You Say. Again the beats are futurepopesque, but the melancholic vocals make it feel like the best VNV Nation has to offer, and that's something like Standing, not? As usual you get two remixes. There is one by Lord Of The Lost, and Rotersand. [DB]

ATTRITION- Millions of the Mouthless Dead (CD)

(Self-released)



For the album Millions of the Mouthless Dead, Attrition-founder Martin Bowes (composer of dark industrial and electronic moods and music for film and television) and producer/composer Anni Hogan (pioneer of the alternative scene and former artistic partner of Marc Almond with whom she also performed) have joined forces. Together they have written a dark soundtrack for an album about the First World War. It contains 14 tracks with sound, music and war poems in the original language, voiced by special guests, including Wolfgang Flur (ex-Kraftwerk) and the German journalist and author Alexander Nym. Millions of the Mouthless Dead is an impressive homage to the Great War that tore Europe apart 101 years ago. The original poems are the starting point, but as music lovers we are interested in the soundtrack of Martin Bowes and Anni Hogan as well, an equally impressive collage of drones, piano, violin, organ, noise and field recordings, and certainly one of the best sound productions about the First World War. [WL]

DEAR STRANGE - Lonely Heroes (CD)

(Out Of Line)



The French/German duo Dear Strange combines modern (dark) wave, electro and 80s influences into pleasant danceable music. Let us describe their music as a succeeded combination of music from acts like Kirlian Camera and (a more electronic oriented) Diva Destruction. Well written and performed songs with a great, emotional female voice and mostly easy to the ears. The first four songs ('The Unicorn', 'Lonely Heroes', 'Dystopia' and 'I Can See Through This') sound superb with all the earlier mentioned qualities. The German sung semi-ballad 'Licht' is a kind of turning point. Although the music stays the same, the songs start to sound as a repetition of the first four songs. Still good, but (for one reason) not as good as the first songs. In general "Lonely Heroes" is an accessible, pleasant pleasure for people who like the mentioned music directions. [RS]

HOCICO - Forgotten Tears (CD Single)

(Out Of Line)



Erk and Racso sweeten the wait time for you with some extra dark and good treats: Forgotten Tears, maybe the biggest Hocico hit. A re-covered version? Is it a good idea? Yes, as it's much stronger than the original. Never be tamed sounds more early Hocico: Old School EBM, electronic organ elements and Erk's growling "death-metal" voice. Apart from the original, there is a remix by Blutengel that creates a more rocking version. Leaether Strip makes a beautiful EBM remix reminding me of the Zoth Ommog times. Limbotic is a short break before Jäger 90 rushes in with Untold Blasphemies. The ONT_1129 remix is somehow strange. The last remix is by Devil Sight. For the long-term fans Hocico offers a wonderful memento of Forgotten Tears. For those new to the scene it will broaden their minds and for all of us it combines the past with the future. [BS]

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DECODED FEEDBACK



You told me that you're releasing a new single soon. Tell our readers something about this!

Yone: We are releasing a single called "Waiting for the Storm" at the beginning of March, 2016. The single will contain the our new song "Waiting for the Storm", plus remixes of it by Leaether Strip, Velvet Acid Christ, Grendel, Chrysalide, etc... There will also be some exclusive songs that we collaborated on with other artists on this single.

There's also a full length album planned next year. Can you give away some basic information on this? What can your fans expect and is there a release date you can already tell?

Yone: We are releasing our full length album "Dark Passenger" at the end of March 2016 worldwide. There will be a physical CD, a digital version and a digital deluxe. The digital deluxe will contain some of the exclusive unreleased material as well.

Is there anything else planned? Other releases, videos etc?

Yone: Also, the official music video for the single will be released at the same time as the single. Rogelio Salinas, the filmmaker who made our last music video "Another Loss", is working on it right now.

You told me about some movie soundtrack. I'm dying to know more about that! Can you particularize what kind of movie it's going to be? The name maybe?

Yone: Rogelio Salinas is also working on his first feature film named after our song "Waiting for the Storm". The movie is related to the song, but has a fully developed story about a home invasion. They have finished

shooting the movie and now are onto post production. We will be writing the soundtrack for this movie, and of course we will include our song "Waiting for the Storm" in the soundtrack. This is a very interested concept of combining releasing a single, a music video and a full length movie all of the same title and music. It's like cross promotion for all the elements. The movie will promote the album and the video, and vice versa.

Did you apply for this "soundtrack job" and in what way is it different to writing "ordinary" music for an album?

Yone: When we played the song for Rogelio and asked him to create a music video for it, he came up with this amazing idea to create a full length movie based on the same idea as the song. I don't know if that has ever been done before. So, we were naturally going to write the soundtrack too. It was the logical choice I guess. I have done soundtrack work before. I wrote the soundtrack for a Canadian short horror film by Cindy Murdoch called "Red Men Walking". It was a 15 minute short film about communist zombies. A really cool horror film and quite funny too! I watched the footage and played along live to get a feeling for what I should write. The music came out quite naturally from me. Horror movies are great fun to write soundtracks for. I had a blast!!! I am really looking forward to doing the soundtrack for "Waiting for the Storm".



You played at the NCN Festival in Germany. Is there something German Festivals are famous for?

Yone: German festivals are amazing! They are so well organized, for the artists and the fans. We absolutely love playing German festivals. We hope to play many in 2016 to premiere our new album "Dark Passenger".

I guess, the next question is one of those asked most of the times. But I'm sure your fans want to know about your tour plans: What kind of shows will be waiting for the audience, when and where?

Yone: We have so many things in the planning stages right now, but we are not allowed to announce anything until the contracts are signed. However, for the rest of 2015, we have a few really cool shows lined up. We will be playing a show in Italy (TBA) and possibly Madrid. That would be the first time we have ever played in

Spain. We hope it gets confirmed soon. But the big news for touring in late 2015 is Mexico. We will be playing some shows with Front Line Assembly and Hocico in early November. We will play in Mexico City with FLA and Hocico, then Guadalajara with FLA. We are really excited about this. As for touring in 2016, we are planning extensive touring to promote the new single and full length album. Definitely we will do a European and North American tour following the release of the album. As for festivals, we have been in contact with a few festivals in Germany and we are right now negotiating the contacts, so we hope to make an announcement very soon. Also, we have some really exciting plans, but we can't post anything until it's 100% confirmed.

Thanks a lot for the interview and have fun on tour!

Britta SCHMAGLINSKI

www.peak-a-boo-magazine.be

ASHBURY HEIGHTS - The Looking Glass Society (CD)

(Out Of Line)



If you are into accessible, well written and performed electro pop, then this album by ASHBURY HEIGHTS is a recommendation. New female singer Thea F. Thimé proves to be an asset and her voice fits perfectly with that of founding member Anders Hagström (male vocals, songwriter, music and programming). ASHBURY HEIGHTS knows its strength: mid tempo and danceable songs with the voices of Thea and/or Anders. There are no real highlights, because all the songs have the same high quality. To get a good idea of what ASHBURY HEIGHTS has to offer, you should listen to songs like 'Masque', 'November Corrosion', 'Phantasmagoria', 'The Number 22' and 'Gravitational Man'. There is only one small point of critic: all the songs got that same feeling and (mid tempo) pace and therefore the album in total misses that little bit of extras. Overall "The Looking Glass Society" is however a great electro pop album, especially for the summer, because the songs are of 'the uplifting your mood' kind. So there's a dark summer after all. [RS]

VARIOUS ARTISTS -

The Happier Hunting Ground / Dance of The Guilty (Vinyl) (Minimal Maximal)



This 12" split release by Minimal-Maximal combines two hard to find cult releases of the 80's. One side contains the 4 tracks of the one and only release by The Happy Hunting Ground (orig. released in 1985) while the other side features 5 tracks of the sole release by Phantom Limb (orig. released in 1982). The sound of The Happy Hunting ground can best be compared with the early dark and gloomy Belgian Electro Wave sound in the tradition from the likes of The Neon Judgement and Aimless Device. On the other side, Phantom Limb takes us back to the more postpunk and coldwave sound of Joy Division and Echo & The Bunnymen if you like. Great stuff! Even if you don't own a record player, because in the good Minimal-Maximal tradition this 12" comes with a free CD! [FG]

PARADISE LOST - The Plague Within (CD)

(Century Media)



The CD kicks off with No Hope Insight and paves the path for Paradise Lost's return to their death/doom origins as it reflects the blend of styles: death, doom and gothic metal. The song is representative for the whole album. Terminal is straight forward death metal. Eternity Of Lies sounds melancholic. Punishment through time reminds me of their Icon period. Beneath Broken Earth is lingering ponderous doom metal anthem with weeping guitars. Flesh From Bone might be Paradise Lost's fastest song in terms of tempo. Cry Out is an uplifting song with a groovy vibe. Return To The Sun is the epic finale with a Wagnerian opening: a killer track to end a killer album. The Plague Within might be a contender for album of the year, as it is terrific and simply splendid. [BC]

ORGANIC - Empty Century (CD)

(SwissDarkNights)



Be impatient and play Hyperbola directly. What a kick! Only six seconds of introduction and you quickly understand that Organic do not write songs, they compose hymns. This is post-punk but this is modern, this is rock but this is danceable, hyper catchy and very quickly becoming a lasting memory. Play Position next. Starting with a killer bass line and potent drums that hint this one is going to be huge as well, then try Alyss, the master hit Killing Joke could have composed, if they had wanted to be played on the radio... Organic brilliantly succeed in creating those hymns that are on the one hand pure rock tracks to jump around and on the other hand "hits" that you should hear on the radio, a mix that only a few band manage to create such as Interpol, Editors or above all, Muse. A must! [PV]

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First question, an obvious one, what do the 80s mean to you?

In that decade I went from the age of 13 to 23, so I did a lot of growing up in those 10 years. The world also went through a lot of changes. A decade with a lot of fear for the future, the whole AIDS epidemic and the start of the end of the "evil" east and tearing walls down. But it was also the most colourful time for art and music, and the artistic underground was in full blossom. It's like when the world's going to hell, that humans have a survival instinct and many turn to art and culture for answers. I was the "rebel" in my school. The only punk among 1000 kids, most of them with highly conservative and rich parents. Mohawk, leather jacket, torn jeans and with a little scared gay boy underneath all that armor. But it all turned out well in the end, mainly cause I had two very loving parents who let me be who I was, and because I'm basically a good boy. I just needed an outlet for my frustrations and in 84 that happened when I bought my first synth.

Your newest single is a cover of Such A Shame and Hate by Talk Talk. Why Talk Talk?

I have, since their first album, loved that band. Not as much as Depeche Mode and Soft Cell, but their music, especially their first album, really fueled my imagination like no other band had ever done and they have always had their own unique sound. I always felt that they really put their full soul into what they were creating and their songs and production still stand out to this day..

If you start to make a cover of such a classic song, what do you try to avoid and what has to be done?

I always and only do covers of songs I love or find interesting or just fun, and I do them to honor the band and the original song. I try not to think too much about it and go about it as I would when writing one of my own songs. I always try to stay true to the original, so the listener will recognize the song, and me too for that matter, I'm not trying to change it. It's all about the love for the song and the band, and never an attempt to make it "better". I know many people who hate cover versions, but for me it's a matter of keeping something amazing alive for people who weren't there back then, being annoying teens singing along to all these masterpieces. Music that isn't listened to is nothing. So, the people who say "oh, I like the original, it's much better", they haven't got a clue what it's all about,

because I never tried to make it better.

Which covers have you already sung in the bathroom, but the fans haven't heard yet, and any change that they get a release! And no, Claus, we are not waiting for those bathroom sessions!

But I sound amazing in the shower, don't we all? There will be more covers from my hand for sure, it's my hobby. I would very much like to do one more Soft Cell tribute, that's what I have in mind at the moment. But first I need to find a label that releases my next Leæther Strip album titled Spæctator. All the songs are done for it, so it's just a matter of time.

Sometimes people say that some songs are too precious to cover. Do you think all songs are fit for interpretations or is there music around that you better not touch?

Heard that "blahhhh" many times from fans of the bands I covered over the years, especially when I cover Depeche Mode, but that's plain bullshit. I'm too old to give a shit. Music is there to be interpreted and to live forever, and the only way that will happen is if musicians around the world keep playing these songs. I am always touched and honored when some bands cover my songs. I never dreamt that that would happen in a million years. I think if you asked any songwriter in the world, he would feel honoured to be covered too.

In our series about albums that change the life of people, Leæther Strip is a very common name. How does that feel?

Fu**ing Great!!! This is what that insecure little kid was dreaming about when he was writing little songs on his Moog prodigy and a beat box in 84. It was his only dream, and now it's reality. Sure I might have to work hard to make ends meet, but this respect from my fellow musicians and listeners is just the best and what I have been dreaming about, and I'm not done.

For once I can send you back in time, but only in the 80s! Where and when will you be? And...do you want to come back?

I want to go back in time and tell a 14 year old Claus that he's OK and a good boy, and to be who he really is, because living a lie for the next many years will almost destroy you.

Didier BECU

photo © Marquis(pj)X

LEAETHER STRIP

Leaether Strip has just released the new single "Such A Shame". Sounds familiar? Of course it's the Talk Talk song. We decided to go back with Claus Larsen to the 80s.



NO MORE

*Of course you know Suicide Commando, that song!
But do you know the band? They're named No More
and they have a superb new album out! So definitely
time for a chat with Tina and Andy from Kiel, Germany!*

Hello, this year No More celebrated its 36th (!) birthday. How would you describe this period?

Tina: This is somewhat true, but we had a short break of 22 years in between. There's No More "Mark I" from 1979 to 1986 and "Mark II" from 2008 up to now. We only did some reworks and new songs for the Remake/Remodel Compilation in 2006. So there are the first 7 years and the second 7 years.

Andy: We don't live in the past, but the early years are still with us. It was exciting, especially the very beginning. It was an incredibly fast time. Within a few months we played, released tapes and records, made a fanzine, organized festivals and so on. We were lucky to start in such an exciting time, but we could have done better, in many ways and for various reasons.

Your early sound is described as post punk, when reviewing your newest album I had (well) post punk in mind. Do you think you changed a lot in style and attitude?

Andy: Yes and no. During the first 7 years we changed style so many times. You may call it all post punk, but it ranged from punkish no wave to more electronic minimalism to some kind of dark wave and everything in between. Nowadays we know how to include all the things we're interested in without having to make sudden and drastic changes in style.

Tina: But we don't deny our past, so there are still ingredients from the "good old days" that we use today, as long as they don't smell funny.

Let's talk about THAT single, Suicide Commando. Do you consider this song as a curse or a blessing? I mean, most people think it's the only song you wrote!

Andy: A lot of people who love the song, don't even know that's a No More song. Without that song we wouldn't have the opportunity to do what we do now.

No More is Andy and Tina. Can you tell us how you work? Is it a collaboration, or a melting pot of ideas that need to merge?

Tina: One of us has a basic idea and then we build up step by step. We usually don't fight about the ideas as such, only about the way how to work them out.

Andy: Sometimes this basic idea already contains everything and you only care about the details. Sometimes we only have the feeling that it could be something worthwhile, but don't know where it will lead us.

You have a new album out: Silence & Revolt. How are the reactions, and of course you will say it's the best thing you've done so far!

Andy: There's no reason to release an album if you don't think it's the best work you did so far.

According to the band you make pop. In a way you do, I guess, do you miss pop these days in music?

Andy: I miss "real" pop songs. Pop doesn't just mean "nice singalong tune". A real pop song can have a social resonance field, it can shake your inner self, it can give this moment of "now I've got it". It can become part of the soundtrack of your life. And it's an individual experience that you can share with others.

Apart from pop, I also hear quite a lot of psychedelic music. In fact I always did in your music, do you think No More is in some way a psychedelic band?

Tina: Sometimes people tell us that our music has a visual quality that evokes images and emotional landscapes. But I wouldn't call it psychedelic.

For a band that has been 36 years around and probably saw it all, what's the difference between the music scene now and then?

Tina: Playing live is so much better than in the 80s. In the beginning it was a mix between excitement and aggression. That was OK, but it soon turned into "Everybody's cool"; bands and audience. That spoiled the fun. Nowadays we don't pretend to be cool anymore. And with an audience that usually gives us a warm welcome, it's so much more fun.

Didier BECU

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THE ARCH



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On the weekend of 18 and 19 December, BIMFest is organised again in Antwerp. It is one of the sole Belgian festivals that gives real underground bands the opportunity to show their art. One of the main acts is The Arch, a legendary band in the underground that still has a lot to tell, especially with a brand new album coming up!

When will your new album be released? Tell us all about this record! Will it be released on Echozone like the previous albums?

Before the end of this year. Actually, there will be 13 brand new songs on it. All tracks are recorded and mixed. Everything has to be mastered yet. It will not be published by Echozone. We were unhappy about them, because of their lack of promotion. We don't know yet on which label the new album will be released. We are still looking for the best deal.

Who has produced your new album?

Erik Van Wouterghem did the mix of Beating The Balance. Engine In Void was mixed by Jack Daniels! Now we came in contact with KGB. He did the production and the mix. A few years ago he worked with Antler and joined several bands like Flesh and Fell. He also cooperated with The Neon Judgement and worked in studio Square Brussels. We feel he did a great job producing our album.

Your previous LP Engine In Void dates from 2011. The album before that dates from 1997. What happened in between?

The same stuff as always: being lazy, touring Europe, jamming, drinking, recording and being lazy again. We have made our EP Beating The Balance and we wrote all our songs for the new album.

In June you played in Germany on the farewell tour of The Neon Judgement. Were they an important influence for The Arch? Or are there other bands more influential to you?

During the years, we were in contact with The Neon Judgement, down from the eighties. We would lie if we say they didn't have any influence on our tracks. As a matter of fact, any band we really like, will have some influence on our songs, like The Cult, Front 242, Pink Floyd, Bauhaus, Wire, Killing Joke, Tom Waits, Nine Inch Nails... and a lot of other bands.

Babsi from your classic Babsi Ist Tot refers to Christiane F's friend Babsi. Do you often find inspiration in literature or popular culture? Or are the lyrics especially based on your own experiences?

At the moment, our lyrics are mainly inspired by the,

in our opinion, best writer ever: Jack Vance. In his later years, he didn't write himself anymore, because he was blind. So, he dictated to his wife, who had to write it all down. A couple of years ago, he died at the age of 96.

In 2013 The Arch played at The Castle Party in Bolkow, Poland. Is that the coolest location you ever played? Are there other festivals or concert halls you have played that fill you with pride?

The Castle Party was pretty cool. But small venues can also be very strange and inspiring, like The Matrix in Bochum, the Barba Negra in Budapest or the Moritzbastei in Leipzig. And festivals like Mera Luna and Blackfield are cool too, or The Bikini Club in Barcelona and Sala Arena in Madrid... In all those years we had lots of good times when we played gigs all over Europe. **In October The Arch frontman Gerd Van Geel will join Simi Nah on stage in Retie for her Be my guest v2.0- show, where she and her guests will bring covers of new wave classics live. How did this co-operation start?**

Simi and KGB of Simi Nah are blown away by the new record... And KGB is doing the mixing and mastering of that record and also the live mixing of The Arch. So we have a good connection. They asked Gerd to join them on stage, not only for Be My Guest, but also for a gig in Valencia.

In the past The Arch recorded a version of I can't live in a living room, together with Peter Slabbynck of Red Zebra. Is there another track you want to give a The Arch treatment? Are there still other artists you would like to work with?

On the new album, there is a song in which Ronny Moorings of Clan of Xymox is involved. Giving tracks an Arch treatment is not a priority for us. We have too many songs of our own to work on.

Saturday 19 December you will play at the BIMfest 2015 in Zappa, Antwerp. Practically a home game for a band from Breendonk. The Arch will play at BIM for the second time. The first time was in 2008. What can we expect?

We will present five or six tracks from our new album in combination with a few older songs. We are looking forward to it! BIM is a great festival that is always pointed in our agenda.

What are the plans for 2016? Have you booked other shows to promote the new album?

Of course, we would like to do a lot of gigs to promote the new album. We will play as many gigs as we can manage next year.

Benny CALUWE

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KINEX KINEX

Raphaël, you are the leader of a great true rock band (Organic) and also the man behind Kinex Kinex, a solo electro project, miles away from Organic. How many different personalities do you have in total?

In fact, there is no leader in Organic, I am the frontman on stage, but Joris Oster works a lot on the sound of Organic and so does our drummer Olivier Justin, who also did an excellent job during the mixing of our latest album "Empty Century". So, I think, I have two personalities. One for the day and one for the night. Like everybody, isn't it?

When you sit in your home studio, in front of your keyboards for instance, and start composing something, do you know immediately whether it will be for Kinex Kinex or Organic (or none of the two)?

It depends on the moment, but I do not know precisely. Sometimes, I propose to the other members of Organic pieces of songs I've composed but, in the end, the composition within Organic is collective, in Joris Oster's studio. At home, I now mostly write for my own projects and I indulge myself in my crazy world. I am also working on soundtracks that will be used as background music for theater plays.

I think that Kinex Kinex has a real Belgian side which, of course, is not a drawback! But you show some Belgian surrealism, like not taking yourself too seriously. This may be linked to the titles of the songs and what you're talking about – is this on purpose?

Yes, I agree, but this is not something I calculate, there is no strategy at all. When I compose, I put myself in the shoes of a character that I see in my mind, and I create a whole story around him or her. I try to find something that looks like personal mythology, but I'm not trying to

be Belgian, I completely don't care about my country, said without malice.

Your brand new release is called "Polytheistic Christmas" (on Wool-E Tapes) and mixes porn movies, screams of the Lycans and Christmas time... have you been disappointed by Santa Claus once to desecrate Christmas this way?

Well I need to blend everything, eat and vomit to create. This removes the toxins and produces a disgusting paste. I think I'm sadistic with Santa Claus, but he deserves it. Each year, pedophiles hide behind the clothes of Santa and try to abuse children. It's scandalous. So, inviting former gods to the feast, I destabilize this old and ugly guy.

The sound of Kinex Kinex is very much influenced by the late seventies – early eighties cold synth bands. One could hear some influences like Snowy Red, John Foxx or even sometimes the first OMD. Are you nostalgic of that era?

Indeed, the production of that period was fantastic! There was, at that time, a real record industry supporting this. Sound engineers were able to work directly with analog products, real signals.

I am very sensitive to the melodies and also some form of poetry. There was a kind of symmetry in music during those years. If you listen to Kraftwerk for instance, their sound is so well ordered that you can consider that their music is totally symmetric.

I'm a big fan of the first album of Talk Talk, I have never found better than this huge talent with this kind of naive production.

What is your best musical memory of the last 12 months?

I saw All Your Sisters on stage and I got a slap. This band I really cool.

Pascal VERLOOVE

- 04.07** **2. DARKFLOWER LIVE NIGHT OPEN AIR IN LEIPZIG (GERMANY) 04.07.2015** @ Parkbühne, Clara-Zetkin-Park, Leipzig [DE]
X-Divide - Rabia Sorda (side project of Erk Aicrag from Hocio) - Welle : Erdball - VNV Nation
- 11.10** **SHE PAST AWAY** @ B52 Music Club Aartrijkestraat 92 8480 Eernegem [BE]
- 14.10** **BOHREN & DER CLUB OF GORE** @ De Kreun, Conservatoriumplein 1, 8500 Kortrijk [BE]
- 17.10** **DERNIERE VOLONTE** @ Beursschouwburg / Brussels [BE] support-act: LUMINANCE
- 18.10** **KLOOT PER W 60** @ Het Depot, Martelarenplein 12, 3000 Leuven [BE]
- 18.10** **PUBLIC IMAGE LTD** @ Trix, Noordersingel, 2140 Borgerhout [BE]
- 22.10** **ILLUMININE + MICHAEL PRICE TRIO** @ De Roma, Antwerpen [BE]
- 23.10** **SIMI NAH 'BE MY GUEST V2.0' + EX-RZ + ABSOLUTE BODY CONTROL** @ Den Dries, Retie [BE]
- 24.10** **THE BOLLOCK BROTHERS & DE BRASSERS** @ Guillaumelaan 11, Leopoldsborg [BE]
- 24.10** **APOCALYPTICA + TRACER** @ Ancienne Belgique Anspachlaan 110 1000 Brussel [BE]
- 28.10** **CAPSULE (BE) FEAT. ABATTOIR FERME & GUESTS** @ Kunstencentrum BELGIE [BE]
- 29.10** **THE OBSCURE PLAYS THE CURE** @ Luxor Live, Willemsplein 10, Arnhem [NL]
- 30.10** **BLACK PLANET FEST** @ B52, Eernegem, Aartrijkestraat 92 [BE] Vomito Negro (B), AVGVST (Fr), n'Tales (B)
- 31.10** **LOW + CHELSEA WOLFE** @ Ancienne Belgique Anspachlaan 110 1000 Brussel [BE]
- 04.11** **MARIANNE FAITHFULL** @ Kunstencentrum Vooruit vzw Sint-Pietersnieuwstraat 23 9000 Gent, BE [BE]
- 05.11** **14TH WROCLAW INDUSTRIAL FESTIVAL** @ Gothic Hall, 1 Purkyniego street, Wroclaw [PL]
COLUMN ONE (D) - DAINA DIEVA (LT) - DEAD VOICES ON AIR (UK) - ESCAPE FROM WARSAW (PL) - LAST DOMINION LOST (AUS)
MERZBOW (JAP) - MUSHROOM'S PATIENCE (IT) - Industrial Soundtrack For The Urban Decay - PRURIENT (USA) - RIGOR MORTISS
SIXTH JUNE (SRB/D) - SOL INVICTUS (UK) - SPLINTERED (UK) - TÁBOR RADOSTI (CZ) - TEST DEPT : REDUX (UK) - ...
- 06.11** **NEW ORDER - SOLD OUT** @ AB, Brussels [BE]
- 07.11** **DE BRASSERS + FILIAMOTSA & G.W. SOK (FR/NL) + ERASERHEAD** @ Avenue du port 51 B, 1000 Brussels [BE]
- 07.11** **IAMX** @ Ancienne Belgique Anspachlaan 110 1000 Brussel [BE]
- 09.11** **CASPIAN / SUPPORT: JO QUAIL** @ Kunstencentrum Vooruit vzw Sint-Pietersnieuwstraat 23 9000 Gent, BE [BE]
- 10.11** **KISS THE ANUS OF A BLACK CAT + THE BLACK HEART REBELLION** @ AB, Brussels [BE]
- 14.11** **MINIMAL SYNTH NIGHT** @ JH Wommel, Fort II straat, 2160 Wommelgem [BE] Seppuku, Echo West, Dada Pogrom, Delos
- 14.11** **NEW WAVE'S EVENING @ CHARLATAN** @ Cafe Charlatan (Gent) [BE] the obsCURE (cure tribute) / Curtis (joy division tribute)
- 21.11** **CHELSEA WOLFE - LIGHTNING BOLT - THE THURSTON MOORE BAND - PROTOMARTYR - FÖLLAKZOID** @ De Kreun, Kortrijk [BE]
- 27.11** **DIARY OF DREAMS + MYSTIGMA + SUPPORT** @ Zappa, Antwerp [BE]
- 28.11** **DOWNHILL IX [EDITION]** @ poppodium Volt in Sittard [NL] Suicide Commando [BE] + Ash Code [ITA] + DJ's Afterparty.
- 28.11** **DAF + ABSOLUTE BODY CONTROL + ONMENS + KEELSHOW** @ De Casino, Sint-Niklaas [BE]
- 28.11** **FANTASTIQUE.NIGHT XLVII: MOLLY NILSSON, MARY OCHER + YOUR GOVERNMENT, RODOLPHE COSTER + AFTERPARTY**
@ Botanique (witloof bar) [BE] Molly Nilsson (swe - minimal pop), Mary Ocher + Your Government (d - no wave),
Rodolphe Coster (b - electroshoegaze)
- 03.12** **GEORGIO 'THE DOVE' VALENTINO** @ Kinky, Star, Ghent [BE]
- 08.12** **GHOST DEAD SOUL** @ Trix, Noordersingel, 2140 Borgerhout [BE]
- 12.12** **KOVACS** @ Trix, Noordersingel, 2140 Borgerhout [BE]
- 18+19.12** **BIMFEST XIV** @ Zappa, August Leyweg 6, 2020 Antwerp [BE]
THE ARCH (B) - BETTINA KÖSTER (D) - DESTIN FRAGILE (SE) - HONEYMOON COWBOYS (B) - LIVINGTOTEM (HU) - SPETSNAZ (SE)
POPSIMONOVA (HR) - SCHWEFELGELB (D) - TREPANERINGSRITUALLEN (SE) - THE JUGGERNAUTS (B) - PROJECT PITCHFORK (D)
- 26.12** **DARK X-MAS SHOW 2015** @ Expo Waregem [BE]
Das Ich, Umbra Et Imago, Plastic Noise Experience, The Eternal Afflict, Der Prager Handgriff
- 31.12** **BLACK PLANET'S BAL MASQUÉ AT NEW YEARS EVE II** @ De Kleine Beer, C.Marchalstraat 5 Beernem [BE]
- 20.01** **HENRY ROLLINS** @ Het Depot, Martelarenplein 12, 3000 Leuven [BE]
- 05.03** **ANNE CLARK + PARADE GROUND** @ G.C. Den Dries Retie [BE]
- 22.03** **TINDERSTICKS** @ Het Depot, Martelarenplein 12, 3000 Leuven [BE]
- 26+27.03** **BLACK EASTER FESTIVAL** @ Antwerp, Bands TBC
- 02.04** **COALESCAREMONIUM** @ Le Bouche à Oreille, Place Van Meyel 16, Etterbeek BXL [BE]
A grandioso Gothic happening in a revamped monastery.

BIMFEST

18 + 19.12.15 - ZAPPA

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