

music & movie magazine

SUICIDE COMMANDO AROMA DI AMORE IN THE NURSERY RABIA SORDA à;GRUMH...



InfraRot-

SOLAR FAKE & SCHONWALD
TREPANERINGSRITUALEN & ELISA WAUT
JO QUAIL & ANTIMATTER & VITA NOCTIS
WINTER SEVERITY INDEX & ORANGE SECTOR
WHISPERING SONS & HONEYMOON COWBOYS



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

WOOL-E-TOP 10

Best Selling Releases (Oct/Nov/Dec 2015)



- WHISPERING SONS Endless Party (MC)
- 2. **CHARNIER** Charnier (MC)
- UNIDENTIFIED MAN
 Dissociative Identity (MC)
- 4. SOUND & VISION
 Golden Years (MC)
- BARST The Downfall (MC)
- 6. **LUMINANCE**Sans Visage (LP/CD)
- 7. **NOVEMBER NOVELET**The World In Devotion (CD/LP)
- 8. HONEYMOON COWBOYS
 Live At Eurorock (CDr)
- 9. **FACTICE FACTORY** !!NADA!! (MC/CD)
- 10. VARIOUS ARTISTS
 Underground Wave 7"s (LP)

WOOL-E-TOP 10

Best Selling Releases (January – December 2015)



- VARIOUS ARTISTS
 Deep (CD)
- WHISPERING SONS Endless Party (MC)
- 3. **AGENT SIDE GRINDER** Alkimia (CD/LP)
- 4. CHARNIER
 Charnier (MC)
- 5. THE SOFT MOON
 Deeper (CD/LP)
- 6. **LEBANON HANOVER**Besides The Abyss (CD/LP)
- 7. SHE PAST AWAY
 Narin Yalnizlik (CD/LP)
- 8. **UNIDENTIFIED MAN**Dissociative Identity (MC)
- 9. **NEON JUDGEMENT** Time Capsule (Box)
- 10. **SOUND & VISION**Golden Years (MC)



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DIARY OF DREAMS - Grau Im Licht (CD)

(Accenssion Records)



The album immediately begins in a threatened way with the opening track Sinferno. A threatening repetitive guitar line supports Adrian's vocals in a way that you will understand that he means it, and with a chorus that goes like Keep your voice down, you'll get the message. Endless Nights tells us that those who can not see the face of the world any longer, still can find relief in the endless darkness of the night in order to give the mind some rest. Ikarus begins as a ballad, but emerges with a powerful chorus and again a very clear message. In every issue you can feel both the threat and the chaos of today's world and the powerlessness and the despair of its victims who are oppressed. Conflicts between different religions often have been the cause of persecution and oppression. (RSI)

GEISTFORM - Tension (Vinyl)

(Hands Productions)



Geistform is known for its powerful electronic rhythms, cold and minimalist analogue sounds and distortions. With this EP Geistform brings us some more danceable sounds. The title song is a techno track with great monotone and repetitive loops; there's some more 'disco on speed' on Attractor, a track with some nice additional effects. The keen rhythms makes Geistform extremely suitable for the dance floor. Interaction even gives us some more clubby beats, but Dark Matter is my personal favourite on this vinyl issue. This hypnotic track will certainly carry you away into some dark club. Maybe this will be too clubby and too pure techno for some real die hard industrial lovers, but all four tracks, with their deeply resonating soundwaves, will make you dance and feel happy. [PH]

ARBEID ADELT! - Slik (CD)

(Excelsior Recordings)



Not one Arbeid Adelt! album opened as powerful as this one. Popcornmario is danceable, addictive and has all the t ingredients. It has an 80's sound without being retro, and that can only be explained by the craftsmanship. 50 000 Hi-Hats is known for a while and even though the core of the song is poppy, it is the ideal outlet for Luc's noise and the electronic experiments of Jan. Stemmen sounds schizophrenic, Mediterranee is Neue Deutsche Welle from Flanders. On Bedankt En Tot Ziens the 3 musicians are joking with their own stardom: one day you're a hero, the other one the big nothing. The fear never was so high, never was humankind as paranoid as now. In 1983, Arbeid Adelt! was the soundtrack of a generation. 30 years later, they still are! [DB]

KILLING JOKE - Pylon (CD)

(Spinefarm Records)



Euphoria is a fine song, but not the best choice as a single, because it's a bit too predictable. Autonomous Zone is much better. New Jerusalem sounds fresh, groovy and vital, and it's a strong song with interesting drum parts. The same applies to I Am The Virus, with a very recognizable chorus. Big Buzz sounds a bit too light and it is not their strongest composition ever. Delete contains a brilliant riff that can put you under a spell during gigs. Coleman's lyrics are once again about the world problems, oppression, evil and terror. Pylon is a good album that will please many fans. When you buy the deluxe version, you also get five new bonus tracks: Apotheosis, Plague, Star Spangled, Panopticon and Snake Dance (Youth 'Rattlesnake Dub Remix). [WG]

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I remember very well that your first recordings were quite industrial. Were you ever part of the Sheffield scene as this was the city for industrial music!

Nigel: This subject reared its head recently with the release of the documentary Industrial Soundtrack For An Urban Decay which we were interviewed for. Many bands and artists (including ourselves, Cabaret Voltaire and Hula) never considered ourselves as producing industrial music. The term was a convenient label and not much more. Obviously we were (and, in many ways, still are) part of the Sheffield music scene but not part of 'a scene'.

Klive: History, like journalism, has a tendency to pigeonhole' for convenience. We formed the band in Sheffield, which is historically known for its steel making and rich industrial past. We had contemporaries in Sheffield with bands like Cabaret Voltaire, Hula and Clock DVA, and articles in the music newspapers and fanzines placed us all together into the same category. The Industrial tag is not something we have chosen to describe what we do.

About Sheffield. Do you have any idea why this city has such an industrial boom?

Nigel: I am also co-founder and music director for Sensoria Music & Film Festival and we recently conducted research for a report about the Sheffield music sector. It was intended as a snapshot, listing the number of bands, composers, studios etc. in the region, but it also gave an interesting insight through a number of interviews with key players. It confirmed that there is something unique about Sheffield musicians, be it defiance in the face of conformity or a shear stubbornness to create something different. There's definitely something in the DNA of the city, but an element that's hard to put a finger on. Long may it continue that way!

When Dolores joined the band, a new In The Nurserysound was born. Was Dolores the reason or was it something else?

Klive: We originally asked Dolores to sing/speak some French passages on the track Elegy during a recording session in the late 80s. We tended to use the voice as another instrument in our music and the inclusion of different languages suited the moods and atmospheres. Dolores has been in the live band ever since and has contributed her vocals to many In The Nursery tracks over the years.

Your sound is so unique that people use the term In The Nursery sound, but what inspires you?

Nigel: It is always difficult to analyze exactly what has influenced us over the years because it's not always

evident. But elements of film and classical music have inspired us throughout our career.

In a way, I always thought In The Nursery sounds tragic and heroic. How would you describe it yourself?

Nigel: That's a pretty good description. Another adjective would have to be melancholic - sadness is a strong emotion and something our music is always associated with, in a positive way.

In the old days I used to describe your music as a soundtrack for non-existing movies, but that has changed now. I guess this is just a dream that came true, not?

Nigel: We described Stormhorse as a soundtrack to an imaginary film which was very apt and we have since been fortunate to work on scores for An Ambush of Ghosts plus the many silent film projects - but the aspiration is still there to compose a full soundtrack for a feature film. So the dream is still there.

In recent years, you make the soundtrack for silent movies. How does that happen? Do you decide yourself which one you'll do or are you asked by others?

Nigel: The Optical Music Series in 1996 with our score for The Cabinet Of Dr Caligari which we chose and released totally independently. Since then we've developed the series with a mix of commissions from the likes of film institutes and festivals (Man With A Movie Camera, Hindle Wakes and Electric Edwardians) combined with films chosen purely because they inspire us creatively (A Page Of Madness, The Passion Of Joan Of Arc, Asphalt and The Fall Of The House Of Usher).

And if you write such a soundtrack, is it the In The Nursery interpretation or are you making compositions of which you think the directors would like them that way?

Nigel: Our Optical Music scores are definitely our interpretation.

Klive: We have been choosing the scores to silent films ourselves. The way we approach the composition is completely open and free from constrictions. Our own choices, our own mistakes and freedom to experiment.

You will play at the Black Easter festival in Antwerp. What can we expect?

Nigel: 2016 is a milestone year for In The Nursery as it represents the 35th anniversary of our debut concert in 1981. As such we'll be presenting a special bow at Black Easter that covers different aspects of our back catalogue and hopefully hint at new ventures we are planning.

Thank you very much and we're looking forward to see you at Black Easter in Antwerp.

Didier BECU

SOLAR FAKE

Hello guys, you already exist for 8 years. That's quite a long time after all, how would you describe this time?

Actually, I doesn't feel like 8 years, on the other hand the first album seems to be ages ago... It's been a great time for me. In the beginning, Solar Fake was just a test, like a side project beside my main band Zeraphine, but since the last Zeraphine album in 2010 it has become more and more important to me, and since the 2nd album Frontiers it has become my most important musical project of all time. We've played so many shows with so many great other acts, we've released 3 albums so far, played in many countries and we just have the best fans ever!

During all those years lots of things have changed, even the scene has become smaller. But you always kept on going, and it feels like after all, that was a right decision as Solar Fake is becoming more and more popular.

Yes, absolutely. I think our audience is not only the scene. Of course, it's an important part of it, but I know a lot of people who like our music without them necessarily being dressed in black. And we have fans of all ages. I think most are between 20 and 35, but we also see younger, as well as older people who are coming to our concerts.

It might be a tricky question, but does it help that you're on Out Of Line, as after all they're the biggest in the scene...

Well, since we just started working together, I don't know yet. I'm sure they are doing a great job and my first experiences with this company are absolutely positive, they're all very professional and effective and honest. Things I really like (laughs). I think Out of line and Solar Fake are trying to give their best together to make it all work

With Dreadful Shadows and Zeraphine, Sven has a real goth background. Although Solar Fake is quite dark, it is something completely different too.

Yes, I agree. It's electro, it's fun, has become very cynical, it's entertaining, but it's not platitude. There's always something to think about and even music students (as I have been) will find some tricky harmonies which sound very simple... But mainly it's fun for us and for the people. You just have released your newest single which is an appetiser for the new album. Please tell us something about it...

It's one of the pop songs on the album. We already shot a video for it last year, so it's also one of the first songs that has been written for the new album. And we already played it live and the audience response was awesome... I let the record company pick the single, so it was not my decision, but I think it's a good one. By the way, the girl on the cover is the actress from the video clip. There will be a second part of this clip. It's already shot too, but I still don't know yet, when we will release it. It'll be your 4th album, and of course all artists say that their last is the best one! Is it?

Absolutely. Everything has improved on this album. The songwriting, the lyrics, the production, simply everything. And without leaving the path we're on... you definitely hear that this is Solar Fake, but better than before... at least this is what I think (laughs again).

There are very varied remixes, from Rotersand to Lord Of The Lost and that gives the band a varied sound too. In fact, what do you want to achieve with Solar Fake music wice?

I don't have a certain plan, so I just see where the path leads me. I just want to make exactly the music I love without a compromise, that's it!

Musicians want to play, of course. Is it easy to get a gig these days in Germany and for non-Germans: will you be playing elsewhere?

Oh we've already played all over Europe and in Mexico, unfortunately our only show in Belgium was rather private... At the moment our booking agent is scheduling our German tour dates and then we try to find dates in other countries.

photo © Marquis(pi)X



WWW.STARMANRECORDS.COM

AROMA DI AMORE

Zin is the brand new album by the Belgian band Aroma Di Amore, released on Starman Records. Jet black, hard, cynical, energetic, rock'n roll, funny and confronting. In short: Aroma Di Amore! We spoke with the most eccentric trio of Belgian pop!

Aroma Di Amore exists 35 years and was formed during the black 80s. And yet, Zin is probably the most socially critical record of your career. Explain!

Lo Meulen: I don't know whether this record is the most socially critical of our career, but it is clear that some things are wrong in our society which we like to give some comment about. We don't see many involvement in (Dutch) lyrics. It should not always be about love or the birds and the bees.

Elvis Peeters: With Aroma Di Amore, we always want to make songs about life, and pay attention to what's going on in our society. Even on our first single Gorilla, Dans De Samba, we talked about loneliness, solidarity and imprisonment. But besides these subjects, we always had an eye and an ear for humor. I don't think our new record is sharper than Koude Oorlog or Harde Feiten.

A few months ago, I interviewed Marcel Vanthilt of Arbeid Adelt!, and now I must ask the same question. You are children of the 80s too, but the problems of that decade seem more relevant than ever before. Isn't it like you're reliving everything (from war threats to nuclear disasters!)?

Lo: It's always something new...

Fred Angst: Now we live in more dangerous times than in the 80s.

Elvis: Well, I still wear my badge that says "Nuclear power? No thanks! We already spoke about these problems in the

80s. Back then, European socialism chose for the so-called third way by embracing the free market. They could do everything they wanted, so it's normal that the items of that time remain valid now. Their Europe was based on a complete freedom for entrepreneurs, investors and speculators. The social aspect and solidarity wasn't important, the free competition would regulate it all. Exolain that in Greece now!

You certainly will agree that you are outsiders in Belgium. In fact, have you ever been part of any scene or is Aroma Di Amore iust a world of its own?

Lo: We never felt part of any scene. Of course, we have our musical heroes and influences, but they are very diverse.

In 1982 you participated in the Rock Rally (an important Belgian rock contest-ed.). Have you ever thought that the band would be around in 2016, or was it more a punk feeling that said "we'll see what comes of it!"?

Elvis: Now we can see what has come of it! Fred: I can not remember (laughs).

During some years, you disappeared from the spotlight. Was it because you were bored of the rock 'n roll life, or was it because of some kind of writer's block?

Lo: That was a coincidence. People moved abroad. Each one did his own creative projects. And at some point, the circumstances were right to start again.

I recently saw the movie Brak that is based on the book De Ontelbaren by Elvis Peeters. A brilliant movie with



the movie?

Fred: I have not seen it vet.

Elvis: The film is very different, because the premise is that Westerners have to emigrate to the North themselves and what they have to give up for that. For me as a writer. it is obviously good to see how someone else interprets my work, in this case a film director. Everything blends together in a perfect way because our track Overleven is the ending of the movie.

In my opinion, this is the most energetic album you've ever made. Do you feel that way too?

Lo: We're happy that this is your opinion! We are very happy with it ourselves. Each record is a different project and another step forward for us. We think it's a strong record and indeed different than the last one That's what makes it fun. The fact that we are different and re-creative keeps us aoina.

I also hear a lot of cynicism on Zin. Sometimes it seems as if you laugh with people, just because they're so stupid.

Lo: We laugh with no one... But if we look at the politicians and the rulers of this world, then sometimes we are cvnical.

Did you never have problems with the fact that you are leftists? Could that not be the reason why you always Fred: Many artists are leftists, but it is mainly our uniqueness that made us a cult band.

I am not very young myself, and when I heard Zin, I hope that young bands listen to it. I mean, bands play in such a safe way these days, it seems as if they compose songs that have to fit on the radio. Does Aroma Di Amore also reach voungsters?

Lo: When you visit our gigs, you'll see that we reach a younger audience. Getting played on the radio is more difficult. But, that's never been different. Everything has to fit in a box (and we don't fit in any). Fortunately, there are the social media that make it possible to reach a new audience.

Soon you'll play some gigs. Can you say something about

Lo: It will be good! Because we don't play that many gigs, it stays fun to do! That won't be different now. Fred: Come and see us, that's all I can say!

Elvis: Now, we have such a varied catalogue that again it will be difficult to choose what to play!

Thanks a lot!

Didier RECLI photo @ Marquis(pi)X HONEYMOON COWBOYS

Honeymoon Cowboys features both Klaas Hoogerwaard of Siglo XX and Tom Van Troven of Spiral Of Silence.

Antonio Palermo (guitars) and Klaas Hoogerwaard (drums) are known from Siglo XX. Tom Van Troyen was the vocalist of Spiral Of Silence. Where do Thomas François (keyboard) and Kris Dries (bass) come from? Is Kris related to former Siglo XX vocalist Erik Dries?

Kris Dries (the youngest brother of Erik) played additional guitar on the Lords of Acid Voodoo-U album and was also involved in several bands like De Krabbers, Fruitcake Freddy, Hohn Tennis... as singer, bass guitarist and guitar player. Thomas François (keyboard, piano, harmonica) has played in several bands. He was the front man of Blue Train (blues rock), best known in Genk. He also plays in The Pundits, a neo-sixties band with songs that are inspired by the 60s.

When came the Honeymoon Cowboys together? Two years ago.

The last Siglo XX album Under A Purple Sky was released in 1989. Were Klaas and Antonio involved in other musical projects since then?

Klaas performed from'91 till 94 as a drummer/ percussionist in live projects of Maurice Engelen (Praga Khan, MNO and Lords of Acid) and he did several gigs in France, Germany, Great Britain, New York and even Tokio. Antonio did some projects of his own and has regularly accompanied Spiral Of Silence during live gigs and recordings. Further, he was involved in the project Yawar (street theatre with migrant youth 1991–2009). They did several performances in Belgium, Germany, England, Spain, Japan. Peru and Cuba.

The last Spiral Of Silence album Decadent was released in 2002. Was Tom involved in other groups?

Spiral of Silence has recorded one more single in 2002 (Souls), and performed a few times, even last year. Two years ago an album was written by Tom (Crowd puller with a static display) that was recorded by Mob CTRL (Tom, Gert Moerenhout, Jeke Pelgrims and Marc Goris). Tom also performs in a local cover band. It is still the intention to record and release new material with Spiral Of Silence.

On the website Discogs.com some Siglo XX discs are quite valuable. Are there any plans for re-releases them or maybe make a new compilation? Maybe Honeymoon Cowboys can record some Siglo XX classics? Or are you aiming for an album with brand new songs?

There are plans for Siglo XX releases in 2016. It will be a mixture of re-releases, live-recordings with covers and 'specials' and also one finished studio track that didn't fit into the concept at that time. Honeymoon Cowboys will only perform Siglo XX songs on stage, not in thestudio. We are aiming for an album with brand new songs in 2016.

Altough Siglo XX ceased to exist a long time ago, the fans never forgot them. In past years Individuality and Dreams Of Pleasure were voted in the New Wave Top 100 of Bunkerleute (Leuven). Individuality was a B-side on the 7" The Naked And The Death, and even was picked up by Prada for a commercial video. How did that happen?

The production company contacted us via Facebook and we agreed to it. The producer discovered our song on a compilation album with several bands of the 80 s which was released two years ago in the UK. We always have been controversial and in this case isn't the irony great? Every time I watch the commercial I think of the lyrics "I will spit on your values" (laughs).

Benny CALUWE photo © Marquis(pi)X



BEREITS BESTÄTIGTE KÜNSTLER

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Schonwald exists for 6 years or so, but I think that everything exploded recently. I mean in the underground you're a bit like the talk of the day. Even if there are many brilliant Italian bands now, I think that Schonwald has a different sound?

Luca: Yes, I definitely agree with you because in recent years great bands like Kirlian Camera, Winter Severity Index, Ash Code and Be Forest got more success abroad than here in Italy. In fact, if you compare it with the situation 10 or 20 years ago, then the current alternative underground Italian scene seems very healthy.

In your biography I read that you take your inspiration from your hometown Ravenna. Explain that, I was in that beautiful city myself, but I would never associate it with noisy shoeoazeoop.

Alessandra: Ravenna is a small town in North-East Italy, not far from Venice, which is characterized by fog, marshes and swamps. Especially in winter, these places are very suggestive and rich of gloomy atmospheres. So it's very easy to get inspiration for creating our kind of music.

In fact, do you think noisy shoegaze pop is a good term?

Alessandra: Our music lurks in the unnerving, spectral corners of the genre. We use a minimalist approach that would not be out of place in a horror film. Through icy synth lines, throbbing beats and twisted guitar work, we offer a moody look into the darker side of shoegaze.

Please help me to solve a mystery, why does an Italian band opt for a German band name?

Luca: A lot of people asked us about the meaning of our name. In German, Schonwald means something like "protected woodlands" and it also has a personal connection because it's a variation of my mother's family name, in fact I'm of German descent, the correct surname is Schönwald

It is difficult to describe my feelings when I hear Schonwald, it makes me happy, but at the other hand also melancholic...

Luca: We agree with you, especially if you talk about the melancholic approach. We love to mix dark emotional structures with a diametrically opposed clinical coldness.

Excuse me if I'm wrong, but I read that you are a couple. Is that an advantage for the creative process?

Alessandra: Yes, you are right, we are a couple and we are getting married next month. When we play music, it is a sort of emotional waterfall that is created by the feelings between me and Luca, so it's an advantage to the creative process!

In fact, who does what in Schonwald?

Alessandra: Luca starts with composing some patterns with the drum machine and the bass, then I add synths followed by a bass guitar. Afterwards Luca proceeds with the guitar and finally adds my vocals. We usually test the new songs with a lot of home demos, then we go to the recording studio.

Your latest album Between Parallel Lights is a killer. I'm sure you're proud of it. How are the reactions and am I right that this album does it well world wide?

Luca: We are really satisfied with the final result of this album. Now we are home as the first half of the European tour is done. It was great! The audience appreciated the new songs and afterwards it bought the album. At the moment we are having a break so we can arrange our wedding.

Sometimes people put you in the same category as The KVB, She Past Away and The Soft Moon. In some way I understand that link, do you?

Luca: Yes I can. Perhaps, we all have the same taste in music and the same background.

You soon play in Brussels during Fantastique Nights. What can we expect?

Luca: We are working on a new live set and we are very excited to play with Winter Severity Index, Starcontrol and Phantom Love. We can't wait to come back to Brussels and play there!

Didier BECU photo © Damien Lafargue

KIKU, BLIXA BARGELD & BLACK CRACKER - Marcher sur la Tête (Vinyl)



(Everest Records)

Kiku is a project by trumpeter Yannick Barman and percussionist Cyril Regamey, who met during their studies at the Academy of Lausanne. They compose and are both fans of improvised music. Meanwhile, they have left their acoustic roots and enriched their music with electronic sounds. Their compositions often sound like classical chamber music, but they also reveal influences from jazz, electro and rock. They label Kika as a modular avant-garde project with an open line-up that is never complete and that is used as a means to continually shift the boundaries. The album contains nine compositions. [WL]

LUMINANCE - Sans Visage (CD)

(Manic Depression)



The Bleeding Eye is a brilliant electronic dirge, that floats between psychedelics and cold wave. After just ten seconds you will be addicted and it remains a challenge to not to keep on pressing that repeat button! The Second Act is electro clash that has the rhythm of Front Line Assembly, but with the sadness of Xymox. The best track is The Grey, with dark lyrics. If there exists a hit parade of dark tracks, then The Grey would adorn the first place for months, and yes, in the chorus you hear very well that David-Alexandre likes La Fête Triste by Trisomie 21. If you like Weird-tunes, then you immediately have to move the laser to the sixth song because Conjure The Spell is grandiose wave. Sans Visage is the perfect album for dark times. IDBI

KIRLIAN CAMERA - The Best Of- Radio Music A (CD)

(Norton North)



16 songs from 26 years Kirlian Camera. Of course both Blue Room and Eclipse are included. Elena and Angelo are also masters in creating dark industrial sounds. Outstanding is the new version of Dead Zone In The Sky (New Dawn). The essence of the song is pop, but there are so many layers in this song that it feels like you're walking in a forest made of electronic sounds, topped with Elena's heavenly, perfect voice. There is also the unreleased The Fountain Of Clouds Pt. II: majestic poetry on almost tragic electronics. K-Pax is dominated by heavy industrials beats, and is indeed like schizophrenic synthpop. This compilation is far from perfect, because every fan will have his own favourite moment. But then again, who can resist 70 minutes of Kirlian Camera? IDBI

OST+FRONT - Sternenkinder (CD Single)

(Out Of Line)



OST+FRONT is back with a new single called Sternenkinder. It is clearly a forerunner of things to come as the third album Ultra is coming soon in 2016. Sternenkinder comes as a hand-numbered digipack, limited to 999 copies on Out Of Line. The 4-track-record captivates the listener with opulent and hard sounds, as well as an orchestral piece. OST + FRONT again deals with tabu issues, which is one of their trademarks. The two remixes by Blutengel and Rob Dust, are surely potential club hits and Moldau tops this all with its fine and classic sound, mixed with a kind of medieval chants and choral singings. Fans of OST + FRONT can be really curious about the upcoming album! [BP]

Fantastique.Night XLVII Botanique 16/04/2016 20:00



concerts

MOLLY NILSSON (SWG - MINIMAL POP) MARY OCHER + YOUR GOVERNEMENT (G - NO WAVE) RODOLPHE COSTER (DG - GEOCHTOSHOOGRAZE)

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X-PLUSIV (dj set) GEISTER (dj set)

Botanique (witloof bar)

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Info & tickets: www.lefantastique.net









TREPANERINGSRITUALEN



The explanation I found in a dictionary for the verb "to trepan" is drilling in the skull in order to make an entrance for brain surgery. Why did you chose the name Trepaneringsritualen for your project?

You are correct. Trepanning is the act of opening a hole in the human skull. Modern medicine use it to relieve pressure in cases of brain swelling, but it's been a ritual practise among humans stretching far back into the haze of pre-history. I never consciously choose the name, it was revealed to me, and I never questioned it. I am still not certain I fully understand the reason behind it, but I tend to interpret it as a a way of re-opening our third eyes, to allow us to once more communicate directly with that which lies beyond consensus reality.

When one reads death industrial, dark ambient and Sweden in one sentence, the label Cold Meat Industy comes to mind. Was Cold Meat Industry an influence for you, musically?

Yeah, it's an impossible influence to ignore, not just for Swedes, but for anyone working in these fields. I've never made any conscious effort to fit into the Cold Meat Industry mould, but I've been listening to that stuff for more than 20 years, so it has inevitable left a mark.

Not only in death industrial (In Slaughter Natives) and dark ambient (Raison d'Etre, Desiderii Marginis), but also in old school EBM (Poupée Fabrik, Autodafeh) and death metal (At The Gates, Hypocrisk, Bloodbath) Swedish bands reign. What makes Sweden such a succesful country in dark underground genres?

I get that question a lot, and it's hard to say. There's a lot of music being made in Sweden, in ANY genre, not just the darker realms. I suppose it's because we're quite isolated, winters are long and dark, there's not a lot going on, so we have a lot of time to focus on creating things.

Recently you released the compilation The Totality Of Death. I believe you released some work with the same the title in the past. What's the difference?

Yes, there's a number of releases bearing the same title, and there will be more. I believe that confusion is an essential part in the process leading to enlightenment, there for I try to sow as much of it as possible.

Are you currently composing new material as well?

Yes, I am working on a new album, and have been for quite a while. The process has been slow, and frankly quite painful, but I believe I am approaching a point where things will start coming together.

When we take a look at your album covers, we clearly see that christianity/religion is an important theme. Personally, I'm an atheist but I'm interested in religion because of the imagery and its importance in (art) history? What is your view on religion? Do you regard it critically as well?

Religion is poison. It's a dogma, and dogma is the death of the soul. I keep returning to Christian symbology, partly because it's close at hand, and sadly a shared heritage of much of the western world, and partly because it has such strong symbols. The figure of Christ, suffering and sacrificing himself, resonate on a very deep level, and returns over and over in most mytological contexts. It's a transgressive act that sets the mystical rebirth of the initiate in motion. Through great sacrifice, great power is attained.

Benny CALUWE

photo @ Marquis(pi)X

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Anne Clark ft. herrB

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EBM/New Wave vr. 11 mrt 2016

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NEUNE NOR is hat pospoodum was parketed lenking on word gesubaddeend door de gemeente hearten.







à;GRUMH...

One of Belgium's most weird electronic pioneers acts decided to go on the stage one more time for a worldwide exclusive one-off reunion show to celebrate their 35 years of existence. So Peek-a-Boo thought it was about time to refresh your memories.

Beside the fact that à;GRUMH... was, and even became, a real cult band with a huge worldwide fanatic fan base, some people may have forgotten (Oh Lord forgive them!) who or what a;GRUMH... stands for. Some of them may even be to young to even have heard about you, as the band was founded already 35 years ago!

Therefore, please introduce yourself ...

SA3: heeeLLO I am SA3 (in French pronounce S3, in English pronounce Destroy without the D) and the thing there is IA3 (in English pronounce it G TRO-HA) and we are à;GRUMH... an industrial/EBM/electro-puinkood-bloody-music duo which existed from

1981 to 1991, released 27 records, cd's and tapes, toured all over the world and was

famous everywhere... except Belgium actually - LOL - And if you want to know the style of music let's say Klaus Schulze, Throbbing Gristle, DAF, Front 242 and Cabaret Voltaire were there before us, and Nitzer Ebb, Klinik, Nine Inch Nails etc. were there after us. We are somewhere in between, plus guitars, plus self-irony, plus pig heads and bleeding animal livers. And Big-macs. And cucumbers.

Id3: G TRO-HAAARRRGH is speaking! III need cucumbers, beans and daisies...What is your opinion about gardening? Sd3: Beans? He lost his mind totally. We're talking dead crabs and butter. it's not the same!

We know for a fact that you categorically refused playing life shows under the moniker à; RRUMH... since.. what ... 1991? So why did you finally give in now in 2016, and why BIMFEST? I'm sure there must have been a lot of financially tempting offers in the past decades? SΔ3: The promise of blow jobs. And money. And fame. And pineapple. And because of the "contraste mixte" which pushes us to the opposite of the things we said we would never not do, and vice versa or else. And blow jobs.

 $J\Delta 3$. Promises are like piecrust, made to be broken mEEE mYSELFFF and III, wEEE need money to hunt whales (why do you thinking wEEE speak about $S\Delta 3$?)

SΔ3: Who are you?

Can you already tell us how will the line-up look like?

SΔ3: Bit of history first... à; GRUMH... started as a 2-persons band, PΔ3 IACSAP and myself, at the time names LΔ3 nOEL. Very soon we had a recurrent "guest" singer in the person of "thing here" who was at that time known as "Hard Capella" as a solo artist and member of "Confite Sonar" with me on TTKK records. When we started doing rhythmic tracks, PΔ3 was less and less interested and developed a locally known solo career as a purely industrial solo project named "Cold in the Head". When we entered the studio to record our first LP in 1985, PΔ3 officially left the band. We briefly had PΔ4 IACSAP doing drums be he also ran away shortly after, and à; GRUMH... was then, and always will be JΔ3 and SΔ3.

From the 1985 first records until 1989 and the last LP "A Hard Day's Knight" we were two, JΔ3 and 5Δ3. When JΔ3 died in 1989 he was impersonated by JΔ7 during the WWWTour 89/90 but truly, it was in facts JΔ3 there for the +-hundred dates through Europe, USA, Canada and Europe



 $S\Delta3$: SO this time, it will be $J\Delta3$ and $S\Delta3$ plus Joke Magnussen on guitar, since I am too fat to play guitar in a significant and convincing way. I will add guitars and keyboards and mostly vocals to help tHING here, remember his words. He's old, you know. $P\Delta3$ will not be there, he is being punished for being bad and not listening to the gURU. We are planning to have guests also but nothing is clearly defined yet. Maybe some slaves. Yeah...

 $J\Delta 3$ (tHiiiNG): Pride cometh before a fall. En Français: Les orgueilleux sont toujours punis !!!

SΔ3: We might also have Llamas.

Since you have released several albums, EP's and singles true the years I guess it must not have been easy to distillate a playlist from this ... Do you have already a idea how your set-list will look like?

Sd3: Just like the performance at the Coliseum for Hotel Charleroi in 2014, which commemorated the 23rd anniversary of a,GRUMH...5 career pause, we will play EBM tracks along with industrial/ambient tracks. There will also be unreleased tracks! Not that we plan any new releases, we do not want to add to our body of work, but it's nice to offer something "incompletely different" on stage too. People will be able to dance and to relax, then dance, and relax too, because some of our fans are old, very old, like us. Im 68 you know. But I still function suite well. Of there will be old VHS videos with distorted images, and nakedness too. be aware and prepared. And

you, tHiiiNG? JΔ3 (tHiiiNG): Yeah!!! tHING likes blood! Puratos! Sucking

JA3 (tHiiiNG): Yeah!!! tHING likes blood ! Puratos! Sucking Energy! Gregorian chants! Edito!

SΔ3: And of course Hillaire Belleau. What?

Since this will be a one-off reunion show fans from all over the world will be temped to travel for this unique event ... What can they expect? And why should they not hesitate to start planning their trip now?

SA3: Because it will be a one off! In no ways are we planning to go on tour or play any other dates for at least 3 or 13 years! From our last gigs in 1991 until 2014 it was 23 years. Now between the 2014 gig and BimFest it will be 13 months. So anything after that must be 3 or 13 or 23 or 33 unities later. So we'll probably be dead by then, like all the other stars. Stars like death. Gniiii.

JA3 (tHiiiNG): Well, wEEE gonna kick your ass and take your hand to show you a new dimension. Back to the future, return to the past, who knows?

 $S\Delta 3$: Saka 20 is a very pretty wine & tapas bar in Charleroi, you know.

Any last message to the world?

Sd3: We are still à;GRUMH... and you still are not! :)
Oh, yeah, any big furry hairy guys, send shirtless pictures to \$3@agrumh.com (even if you're not gay, send it!)
Jd3 (tHiiiNG): Body - Body contact / Leather skin and bondage's sin... Fuck yourself and fuck beaver!
\$d3: Yeah well. Fuck giraffes.

Fred GADGET pho

photos @ Benny Serneels



The first question is one that anyone already asked you: why has Elisa Waut returned after seventeen years?

Well, that was of course unplanned. Actually, we never thought doing it, but you've probably already read that two years ago we lost a dog. So many emotions came with it, and there is only one way I can handle them, and that is by writing songs. Before that, I actually did very little with music, except with Ark and some theatre projects. But by writing that one song, the process started. At first I thought this was going to stay between me and Chery, and that my brother Hans would not be interested in pop music, because he is very busy doing other things such as writing the soundtrack for the animated film Cafard and various jazz projects. But after sending him an email, I noticed the opposite, and that Hans liked the idea a lot. Meanwhile, we already were a year further and then came the question: what do you do with it?

There's also a lot of melancholy in your new album, right?

In the 80s it was definitely so yes. Melancholy means sad, but it also means looking back. And the three of us are never looking back. That is also the reason why we never wanted to do a show with old songs only. We are not like that. I haven't listened to our music for a long time. I did that because someone from America asked me if he could do something with our music. It is very nice to know that our music still lives and I have listened to it again. For me that is linked with time, especially with the person I was hack then.

Is Portrait And Landscapes your final return, or is it just a try out?

Well, that was the question for us too! Are we back or not? Look, we're three mature people now who are doing completely different things. There are three upcoming gigs, but they actually came in a very special way. I was very reluctant, but before we knew it, we rolled in the system.

After those three gigs we'll see what happens, because we were too late. All those performances at cultural centers have to be set up a year in advance. For me it is certainly a challenge. With Ark, I have learned to perform in a relaxing way. With Elisa Waut we never had the chance to grow. We only had three gigs in a pub, and after winning the Rock Rally (an important Belgian rock contest-ed.), we immediately were gigging at the AB (a large venue-ed.). We did not have the time to grow, but with Ark I have learned to enjoy it. And with running our bed and breakfast, I also have learned how to deal with people. But I believe in it, especially since we are working with very fine musicians. Vincent Pierins, with whom we have

worked twenty years ago, is there too. He brought three new students with him who have a lot of talent. These are very young people who were not even born when we won the Rock Rally. It is very cool to see how these young people deal with our old songs. Basically everything is great now, so I think those shows will be too. And then we look how it continues. But hey, when we were traveling the past month, we already wrote some new songs, so... But we never had the ambition to conquer the world and that is not the case now either. Perhaps we are too somber, because we never thought one second that we could win the Rock Rally. And we have a very different life now and we are not planning to throw everything upside down. Chery and I decided that we didn't want to be financially independent of our music and gigs, just because that clashes with the artistic aspect. My brother is different music is his job and his life. Chery and Lalways had other interests.

Back then I had the impression that you said the media circus goodbye because you were fed up with it.

And yet, we appeared in the tabloids! But we have thought a long time about it and finally we conceded because the journalists were people we knew and they did a good job. It was about the music, and we are satisfied that we have always been treated that way in the media. The worst thing someone ever wrote about us was that we were almost dead. That was just because we drove with a bus that was in a terrible condition. Someone told this to a reporter who made up the story. But that was in fact the only gossip about us.

In the 80s you were the figurehead of the Flemish pop scene and let's be honest, you made a lot of guys crazy. Some might think the opposite (laughs). Take the photo on our mini-LP, for me it was just an expression of purity. Probably I was too naive then. I remember very well that at that time a lot of journalists were angry at me because of the way I posed on this album. But for a woman it simply remains a difficult matter. Either you are very tough like Patti Smith, and they accept you as a real rock woman. But as soon as a woman wears some makeup or comes up with a nice dress, they will see her as a fashion doll. And yes, I have a great interest in fashion. With men it is completely different. A man may appear in suits, that's cool, but as a woman you better not wear a Chanel suit if you want to be taken seriously. This dilemma is also present in our music. Are we rock or pop? We always were somewhere between rock and commercial music, even in terms of image.





LACRIMOSA - Hoffnung (CD)

(Hall Of Sermon)



Do not expect entertaining songs as the fifteen-minute opener Mondfeuer sounds like an oasis of corruption and melancholy, Kaleidoscop has the typical Lacrimosa sound, supplemented with heavy metal guitars and deafening drums, Anne's voice sounds desperate, there's still no hope in sight! Unterwelt is one of the best songs (and almost a sing-along) that the Finnish-German duo penned down in 25 years. Die Unbekannte Farbe begins softly, but soon explodes into symphonic beauty. The Lacrimosa Session Orchestra is not afraid of using bombast, but the result is pretty overwhelming. Lacrimosa always had a patent on fairytale gothpop, and you can hear that again on Keine Schatten Mehr. The final song Apeiron (the second part of Der Freie Fall) is played vibrantly. The hope has gone, unless it's called Lacrimosa. [DB]

SOUL EMBRACE - Good Morning To Myself (CD)

(Starman Records)



The debut album of this quintet sounds American, but with a wonderful nod to many great gods! This eleven-song album starts with the excellent single Tarantino Cool, a pure rock in roll song. For a moment you think this is going to be an album for quiffs, but even if you better keep your brylcreem nearby, Soul Embrace is rather a musical collective that browses through a record collection, and the great thing is that these guys have a very diverse taste! Suffocating Love sounds a bit like a forgotten Roxy Music track from the 70s. Fade Into Me could be a radio hit if only radio makers would have some good taste. With My Woman you get the feeling you know this song for years, it's soul which only Wilson Pickett could have written. And then there's True To Yourself which has something of Robert Palmer, but in a Morphine version. [DB]

IAMX - Metanoia (CD)

(Sony Music)



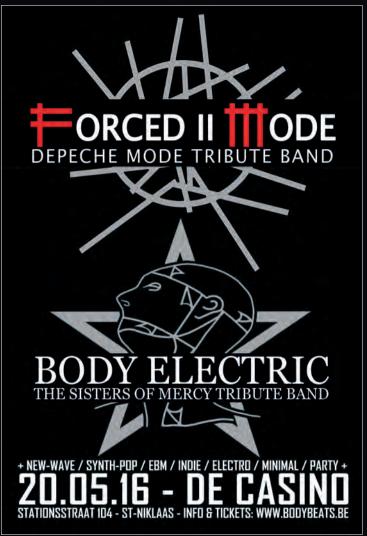
Chris Corner, the man behind IAMX, has gone through a tough period before he recorded his sixth album. And you can hear that a little bit in the songs. It seems as if he wants to battle his inner demons with music. Metanoia is not a happy, but it has become a very interesting and varied album. This album is like the latest releases, in the sense that the songs contain several layers. Sometimes they sound a bit simple and minimalist which is rather due to the synth sounds he uses in his songs. Insommnia floats on a piano tune in which the singing is hidden between the instruments. Looking Outside is also a rather introverted, dark and slow track in which the vocals play a minor role. This album needs a few listens. With every listen you'll discover new things, It is a CD that puts Chris Corner back on the musical map, [WG]

COIL - Backwards (CD)

(Essence Music)



Coil recorded Backwards in 1992, shortly after Love's Secret Domain. But surprisingly, the tapes were put aside. The material was re-worked in the period 93-95 and ended up in New Orleans in the Nothing Studios of Trent Reznor, where the final version was made. Immediately after the short atmospheric electro track Intro, follows the indestructible composition Backwards. Nature is a Language sounds dark and alienating at the sound of synths and drones, with the voice of Jhonn Balance in the background. CopaCaballa starts as an excerpt from a cabaret show and evolves to a track with a cinematic character as a result of the spoken vocals. 12 tracks of which 10 are perfect. An excellent album for the fans and a recommended introduction for newcomers wanting to enter the world of Coil, [WL]





How is the tour going? And how are the new songs live?

Fantastic, wonderful, super! I feel that the new songs are now doing very well. It was a bit difficult to find the right flow to bring them on stage. You know, finding the right way so that they sound good on stage as well. It is electronic music and it takes some efforts to convert it into a live arrangement. We work with a live drummer and that dives more energy on stage.

I wonder how the new songs will sound on stage, as I remember from the previous tours that many songs had a lot of energy while Metanoia is rather an introverted album.

Yes, but there is a difference between a song live and on an album. Playing a song on stage is for me the chance to explore the different sides of the track. I like it more this way than repeat what is on the record. I like to play with a song, for example making other arrangements or so. I spend a lot of time in a studio and I heard the final studio version so many times, that I like to do something else on stage.

I see a big musical evolution between your debut Kiss and Swallow and your last album. There is more variation and complexity in your songs. The debut sounds more direct and more basic.

It sounds more mature, I hope so anyway. For the last album, I decided to make it a bit easier than on the albums before. In a way, it's a bit made like Kiss and Swallow: me and my computer. In this sense, the production process is the same, but of course I evolved too.

The new songs have synths that sound minimal and electro 80s like Northstar and Happiness. Was that intentional?

In a way, yes. I put some of the memories of what I heard during my childhood in these songs. We all do like thinking back of those things. It wasn't meant to sound retro or so, but these sounds and music touch me. They are simple basic sounds that I use with a melody and a strong rhythm, and that result sounds a bit like the 80s. It is not conscious, it's just grown like that.

The songs are modern and refer to the 80s, but it definitely does not sound retro.

Absolutely correct!

The new songs are introverted and the melody lines are rather subdued.

I wanted to keep it a little easier to convey the message more directly. The tonality is also somewhat easier to play live. I was actually in a fairly stress-free, relaxed stage when I was making the album and I just experienced a long period of depression and insomnia. I was recovering, and became stronger during the making of the album, you hear that

Have you made music during that dark period?

At that time I was very frightened, disturbed by insomnia. Creative periods are periods when you're out of balance. You let yourself guide by your creativity and emotions. I could not handle it. All I wanted was to be more balanced and feel better. At that moment I felt my music was a bit like my enemy. So I stopped making music at that time.

It's a rather dark album. It feels like you wanted to end your difficult time through music.

Yes, it is true. I had gone through a difficult psychological period, and when I started, most of the work was already done. It was one of the easiest albums to make because I knew exactly what I wanted to write. That difficult period was in fact a blessing when I started writing the songs. It really gave me a lot of clarity, inspiration and strength as well. I would certainly not say that I was pleased with that black period, but in a way, I became stronger.

Have you made music during that dark period?

At that time I was very frightened, disturbed by insomnia. Creative periods are periods when you're out of balance. You let yourself guide by your creativity and emotions. I could not handle it. All I wanted was to be more balanced and feel better. At that moment I felt my music was a bit like my enemy. So I stopped making music at that time.

Do you always work alone when composing songs?

Yes, on all my albums I work alone.

Is it true that for this new tour you have a new live band?

Yes, partly. The album is more electronic. This time we do not have a guitar player, but an additional keyboard/synth player. I use many vocoders and now I can concentrate on wy voice and singing. That is fairly new to me. I have a keyboard with me as well, but that's more to control the sound effects

What are your favourites on Metanoia? Or songs with a special meaning?

It depends a bit. Look Outside is a song that is close to my heart. It's more a ballad. It was written when I was in the desert. I have a little chalet there. The environment inspired me tremendously and I wanted to pour that into a song. That atmosphere, feeling one with nature, being in balance. It is the most hopeful song too. I think.

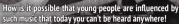
Wim GUILLEMYN

photo © Saryn Christina

WHISPERING SONS



Personally, I always doubted whether love at first sight exists, but in the case of Whispering Sons it certainly does! And no, it's not only me, as anyone who saw this young Belgian band, is deeply impressed by their cold wave sound.



I think it's just because we belong to a generation of young people who hear 80' music because that was the age when our parents were going out. From the moment a young teenager hears bands like Editors and White Lies and starts digging where their sound comes from then he immediately will hear bands like Talk Talk. Joy Division. The Chameleons, The Sound, Siouxsie And The Banshees, Cocteau Twins and... And then there's no turning back! The internet plays a major role in today's post-punk revival. Music is much more accessible now. We always are one click away from the best of the 60s, 70s and 80s. Before the rise of the internet an obscure band like The Sound could release as many magnificent albums as it wanted. there always was a risk that no one would ever listen to them. Today all their albums are on YouTube and people listen to them!

You took part in Humo's Rock Rally (a famous Belgian rock contest-ed.). Can you say some things about that?

Recently we were selected for Humo's Rock Rally. The preliminaries soon arrive (29th January, come and see us!), so we have no experiences yet. But we know where the confusion comes from as we won indeed a contest with almost the same name: the Rock Race. That is a provincial equivalent of the Rock Rally for students from Brussels. We participated just for fun, and honestly we didn't expect to get far.

After you demo, you got the attention of Wool -E Tapes. How did this collaboration start?

Gosh, at the end of 2014 we recorded the song Midlife and we posted it on YouTube. The song had several hits and some positive reactions. A while later, we received an email from Dimitri of Wool -E tapes who asked us if we were interested in releasing something on his label. We

had plans to make an EP around March 2014, but iten Rock Race threw a spanner in the works. Not that it was so bad, because of Rock Race we wrote some new songs in the summer of 2015 that renewed our courage and we're quite pleased with the result. When we contacted Dimitri again in October with our EP, he immediately was enthusiastic. A collaboration we don't regret!

Fenne's voice really blew me away. It seems like you're lost in your own world, Fenne, and your Nico-like voice surely makes Whispering Sons darker...

Indeed, it doesn't make the sound any happier. But that is just my way of singing, not that the lyrics are fun stories. Gigs work confrontational as a lot of frustrations and emotions come up then. Singing onstage is my outlet.

Whispering Sons probably will be categorized as postpunk, but you're not just another band that wants to sound like Editors. What do you think of all these hip bands that barely are a glimpse of their idols?

Personally, we grew up with the music of Editors or Interpol. Without them, perhaps we never would have heard post-punk. On the other hand, you see that those bands sound more and more pop on each album. If you listen to their previous releases or demos, you really hear authentic post-punk, but somewhere between the fame and the search for their own sound, they developed something that will appeal to the masses, and that's a pity!

You are young, but your musical style is worshiped by a much older audience. How does that feel?

On the one hand we are very happy with that, because these people experienced the heyday of our favorite music, and it is an incredible compliment that they love us

Didier BECU

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BEUTSCH NEPAL

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UNIDENTIFIED MAN - Dissociative Identity (CASSETTE)

(Wool-E Tapes)



Jurgen De Winter is the creator of sublime minimal synth, somewhere between experimental (think Absolute Body Control in the early days) and the synthpop of say Xeno & Oaklander. By using all kinds of hardware, analogue synths and rhythm boxes, Jurgen Winter creates wonderful music that sounds both retro and contemporary. Despite the melancholic undertone, it remains quite danceable, just listen to the superb instrumental Outcast. There are two covers on the tape (Baby Tonight by Snowy Red and Melting Away by Absolute Body Control) and both are sung by Kristal Ann, the female half of Paradox Obscur. Two covers that are more than just admiration for the musical heroes. It's obvious where Jurgen's musical inspiration comes from, but just as a consummate master he creates his own minimal art. [DB]

AROMA DI AMORE - Zin (CD)

(Starman Records)



The 80s are back. And no, for once we are not referring to the great music, but we're talking about the anxiety, the fear that the earth can explode within seconds. During the 80s, Elvis Peeters, Fred Angst and Lo Meulen were (and still are!) the mouthpiece of the socially critical Fleming. The danceable (and sublime) digital single De Nacht En Het Kwaad already revealed it a bit. Zin is post-punk at its best! There are twelve tracks on the new CD, and on each of them Aroma Di Amore shows the stupidity of mankind. All actual elements are covered that make Mother Earth not always such a perfect planet. Zin is a hard (in all its senses), but fantastic album! What a comeback! [DBI]

WHISPERING SONS - Endless Party (CASSETTE)

(Wool-E Tapes)



Six raw post-punk songs in which you hear shoegaze guitars and cold wave drums that seem to come from Laurence Tolhurst, even if it is Sander Pelsmaekers who plays them. Opener Shadow is a winner. You hear Echo & The Bunnymen and Comsat Angels. The delicious lament by Fenne Kuppens grabs you by the neck. Midlife is another post-punk blast. Time hosts the finest sounds of early And Also The Trees, Modern Eon and also some White Lies. The Night is again an energetic song, but the Whispering Sons' pearls seem to be the slower songs. Insights sounds pretty dramatic, Fenne's typical voice is surrounded by a wall of sound that is created by the guitar lines of Kobe, the cold bass sound of Lander Paesen and the doomy keyboards by Sander Hermans. The tape finishes with The Wall that sounds as good as Modern English, IDBI

DEUTSCH NEPAL - Alcohology (CD)

(Entartete Musikk)



Alcohology is dominated by one theme: alcoholism. This ninth album of Deutsch Nepal is typical for Andersson's sound: there is a lot of experiment, it is imminent and heavy, but also very accessible. It is that strange combination that makes Deutsch Nepal the best group in the genre. There are seven (long) songs on the album. Alcohology Superior has a repetitive industrial sound with monotonous percussion work, completed with a desperate voice. To The Earth is dominated by a lament. Imagine how dark ambient would sound with the voice of Blaine L. Reininger or Gavin Friday, and you come to this song. There are also rhythmic soundscapes on this CD, Epicurean Extremism is reminiscent of Empusae. It is followed by Alcohology Minor, a title that needs no explanation. The CD ends with Erosion, or how the brains is destroyed by drinking. [DB]

BUNKERLEUTE DARK UNDERGROUND PARTY

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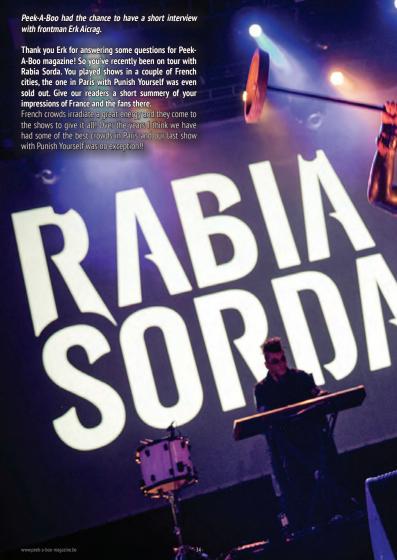
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One of yours shows in France was cancelled and you decided to stay one more day in Paris and play a DJ set together with your band mate Marcus in a club on the river Seine. As I was there myself, I could see clearly that you guys were happy not to stand on the podium yourself for once. Is it something you'd like to do more often? And tell us, do you play songs you like yourself or do you just compile a list of famous tracks to please the

and it was fun to see the non-touristic part of Moscow, I have been visiting Moscow for some time now and I have really enjoyed some of their museums too.

Rabia Sorda has got a new member. Felix joined the band

as a drummer. How did you get together professionally? Last spring we posted an ad to the studios in Berlin. He got in touch with us and after some rehearsals we had a real goog contact musically. He has already played 5 shows with us and he is doing a great job.

In summer you talked about a new Rabia Sorda EP that might come out this year. I can't really remember



That DJ gig was really fun to do. Regardless of being on or off the stage, Marcus and I always have fun and that DJ gig was really good, the vibes were just right to party! Jjbst play the tracks I like. I enjoy a lot of music styles and I have been doing DJ gigs over the last 20 years, so when it comes to playing music for others I give them the Enketreatment for total madness! That evening Marcus added even more madness and that took the whole thing to level "awesome"!

Shortly after this you did one show in Moscow. It was Halloween and I saw some awesome pictures of you and the fans. I got the impression that night was special. Was it?

Oh, yes it was, the energy was just right that evening. We played a energizing set and afterwards we had one of the best Halloween parties ever! I think many people would agree with me that Moscow has one of the best nightlives in the world.

You did sightseeing in Moscow, I guess. What was the most impressive place? (Honestly for me it is the building of the Lomonosov Moscow State University!) Yes we did, I still think the Red Square/Kremlin area is

marvelous. We got lost in the city for a couple of hours

the proper name, it was something like King of the Wasteland. Please correct me, if that's wrong. Any news on this?

Yes, King of the Wasteland is the name of the song, but we are aiming for a 2016 release now.

New stuff planned for the shows next year? By the way, I really liked the one in Leipzig with the two female dancers wearing pig masks. Will you continue that idea in the future or create even new scenic elements on stage? And how important is a continuous development for you - a personal one as well as the development of the band in general?

It is important to make things that are fun to do. We will definitely be looking forward to add more visual gimmicks to our shows in the future. That show in Leipzig was really fun for us and for the crowd too!

Something you are looking forward to in 2016? A special show, festival, anything?

Looking forward to playing the Out Of Line Festival in Berlin. Then the tour madness with Hocico in Europe and the USA. I'm looking forward to playing Mera Luna next Summer too!

Britta PIRKKO
photo © Marquis(pi)X

ANTIMATTER

the JUDAS TABLE

Peek-A-Boo interviewed Mick Moss of Antimatter at the release date of the new album The Judas Table.

With Antimatter, you sometimes use different musicians and vocalists. Is there a special reason?

Yes and no, but most no.

I make an album and for the
most part I construct an album in my
mind at home in the demo process, where
I create a lot of the performance. I even
sometimes make the drums myself on a drum

machine or a keyboard. Then I let a drummer interpret those parts. So a drummer or session musician brings a part of themselves to the parts that I've already written. Fuh. Mostly. On the last album, bassist Ste Hughes and drummer Liam Edwards were also contributing their own parts for those particular instruments. That was the first time that I ever really worked like that. The rest of the time. I have written every instrument myself, and then if somebody came in to play, they played what I asked to play, for example Danny from Anathema played seventy to eighty percent of the parts that I've written and there are maybe one or two guitar solos, a couple of little things here and there that he improvised himself and really improved upon what I had already written, witch is how I like to work, you know. A musician does bring an element of himself to the table, but the most parts already were written. I create them and they interpret them. Except for the last album. I gave the session musicians more room to come up with things. The reason that I don't have a stable line-up is because Antimatter is quiet simply myself and I don't want to give up the freedom to work with anybody else. It would narrow my own ability. What I'm consciously doing, is trying to work on each album with a completely different set of session musicians, because that will further create a slight distance from the last album and keep things fresh.

The new album, The Judas Table. The concept of that album is broken relationschips and what it does to people and how they deal with it. As I have read, you went through some hard times yourself. Isn't it hard to expose those feeling to an audience. Creating the music

and the lyrics can be a liberation, but going on tour and expose this to an audience is something else, I quess?

It is true, but at the same time I

do believe that the last album is

less cryptic and more to the point. It's a process I work with for so long that I no longer worrie about sharing these feelings, because that's what I am doing for the last twenty years. That's what I always have done, there is no difference. Yes, it's a personal experience, but I also believe that everybody has the same experience. I am singing about myself, but I know most people will relate to what I'm saying anyway. In the comments at the bonus disc of the digipack version of the album, you often refer to previous albums. Was it necessary to make these albums first, or was it

possible to make The Judas Table without them?

Delieve that The Judas Table is the seventh album in my career, also counting the Sleeping Pulse album, and to arrive at this point I had to make the journey. So, no, I couldn't just make The Judas Table straight away. When you do something new or work from experience as a songwriter, as a recording artist or performer, you are working from the lessons you've learned from previous albums, both in terms of what you would like to repeat and what you want to avoid. The Judas Table is without

You said, you put yourself a certain pressure on, a kind of deadline for making the album.?

doubt the seventh stage of this journey.

It is true if you say that if you overthink things too long or that you loose the spontaneity of that moment, but that was not the reason for the pressure. It was simply my age and I used to be more energetic when younger and I was determent to make this year as busy and as active as possible.

So, it was more something my tour manager and Aftermath music decided. I had told him about it many times. After my work on Steeping Pulse last year, the usual rhythm for me would have been to take a break, but I said no, let's see if I can and I wrote something out there. It was a bold move and I suffered during that proces. I am a perfectionist.

Ruben SAEY

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TWICE A MAN - Presence (CD)

(Xenophone International)



A Time Of Terror is an appropriate intro for the times we live in, a world in chaos. It soon is followed by heavenly synthpop. Well, actually we do not know whether we should call Here Comes The Rain synthpop. It is poppy, but the more you listen to this track, the more layers you hear. A World Is Gone sounds as fatalistic as the title suggests. The song has some Xymox keyboards and it sounds a bit bombastic, without being annoyingly bombastic! Lines is complex pop with Kraftwerk-like voices in the background and delicious synths. Presence sounds a bit like a rest point, even if it is (again) a songs that will reveal its beauty after a few spins only. On Universal Stream we hear the beautiful backing vocals of Karin My, that gives the synthpop of Twice A Man another dimension. [DB]

HOCICO - Ofensor (CD)

(Out Of Line)



Ofensor opens its gates with the instrumental track Déja-Vu Siniestro that immediately takes you to an electronic and brute ordeal. Relentless is a brilliant, almost minimalistic song, not necessarily typical Hocico. Sex Sick takes you down to the even more shameless and base motives of human existence. Bienvenido A La Maldad Hocico welcomes you to meet evil itself. Ofensor, is exactly what it's meant to be. Pugnacity and a pure insult. The 5th Circle reminds me of horror movies. In The Name of Violence has been released as a single version already. It was a preview of what is coming. And this song still is a great masterpiece. Hocico once again stands out to be a marvelous and unique hard electro project that still has a lot to say after 25 years. They want you to start thinking and most of all to see the bad things to value the good. [BP]

MERCIFUL NUNS - 400 Billion Suns (CD)

(Solar Lodge/Alive!)



This goth rock band was founded by Artaud Seth, who is also the singer of Garden of Delight. Because of Artaud's typical voice, these Germans always are compared with The Sisters of Mercy and Fields of the Nephilim. Of course there are many similarities, but these nuns have developed their own style by basing their texts on ancient cultures and spiritualism. Since their debut Lib. I from 2015 eight albums have been released and now there is a live album: 400 Billion Suns, recorded last year in Poland during the Castle Party Festival, and just like the compilation Closing, the live recording offers a good view of what this band already did. It sounds unpolished and rather raw and you never have the impression that you listen to some overproduced live tracks with applause. Merciful Nuns is more like progressive rock with goth influences. [DB]

CHARNIER - Charnier (Cassette)

(Wool-E Tapes)



No one can deny it any longer: new wave is back! It was never gone, as those who started the quest eventually found some gems, it was just a bit hidden in the background. The mini album Charnier is released on cassette by Wool-E-Tapes from Ghent, for the occasion of Cassette Store Day on 17th October 2015. You read that right, this is a cassette, so with the real spirit of the early days of the new wave. The album contains six songs, each with its own character, ranging from post-punk in which the guitars rule, like in the opening song Bodies Flap Out, to doomy cold wave as in Can't You Remember, with typical synth sounds, and the very danceable new wave track Another Floor. This tape offers you a nice opportunity to hear what you can expect from Charnier. A must for those who love contemporary Belgian new wave. [RS]

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For the readers who are not so familiar with your music, can you introduce them to Jo Quail?

I'm a cellist and composer and I write and perform instrumental music. I use looping to perform live and my music loosely fits into contemporary classical and post-rock genres. If that's not too vague! It's at times introspective, heavy, ambient, meditative, atonal or harmonically simple, depends on how I'm feeling or what I'm writing at the time.

In your biography I read that you are influenced by classical music (Bach, Debussy, Pärt, Bartok) as well as some modern artists like Jane's Addiction or Nine Inch Nails. How broad is the spectrum? Where are the boundaries?

Whatever I hear experience, feel, this directly inspires and influences the music I write. There might be aspects of a particular artist that I admire, and I try to figure out what exactly moves me, is it the production, the harmonic progression, the instrumentation, the vibe of the piece, and I will immerse myself in this aspect and then see how it translates in to what I create. If there is a song piece | especially love, | will stop listening or a to it when I feel I am beginning a writing phase, as I try to take the energy if you like of what moved me at that period of time, and then work with that as I create something new. I find I listen to artists and composers incessantly for short-ish periods of time. and they can range from 'classical' to very apparently unrelated genres, yet to me all music is related.

You had a classical training. How did you start experimenting with looping technology?

I was introduced to looping through musical colleagues some 10 or so years ago when I first started playing with bands, and I dallied with it in a light-hearted fashion for quite a few years. It didn't really come into its own for me until 2010, when I released my first solo album and began to play solo concerts. However my loop station (BOSS RC300 - completely brilliant by the way!) is only ever a compositional tool for me, not an effects unit. It must serve me, not the other way around, and this boundary I set myself both limits and immensely increases musical possibility. Music must have compositional integrity for me, not simply a loop for the sake of it, and there must be development and shape within a piece, whether rhythmically, harmonically or texturally, so that's the practical starting point when I write, regardless of the inspirational starting point.

You never felt the urge to add vocals or spoken word lyrics to them?

Whilst most of my music is instrumental, I very much enjoy working with vocalists when the moment is right. On my first album From The Sea I was very privileged to work with the poet Mohan Rana, who recited in Hindi a poem of his The Colour of Water. I heard this voice, this extraordinary timbre and tone, and it moved me greatly, though I had no idea what the poem was about (my Hindi is not great...!). I set this spoken word to music, without fully knowing the English translation, and the result was extraordinary and synchronistic!

Some songs remind me of similar techniques by classical composers like Bella Bartok and Arvo Pärt. So I guess you like a classical approach, as well as an experimental one?

Yes, I do. They are one and the same to me, everyone at some stage was labeled experimental or some other term common to the era, and that's where evolution arises. Bartok and Part are enormous influences for me, both in very different ways, so thank you for the comparison, I am honoured! I love the vast array of sonic effects available on a normal cello, and I try to incorporate these into my electric cello repertoire too, there's a big slab of this type of work on my new album actually.

Some of your compositions are based on the marvelous nature in Australia, like the brilliant South West Night of the album Caldera. So I guess you like to visit these places regularly...

I do indeed! I am very fortunate to be able to travel with my music, and I see some extraordinary sites (natural and otherwise) on occasion. Especially so in Australia, where the distances are so vast and the landscape changes almost beyond recognition from region to region. I've been moved to tears by the awe-inspiring natural beauty in this rich, diverse and spectacular country. However, equally important to me is the raw and unbridled power of the English coastlines, drenched in myth, shrouded often in mystery, and always such a vibrating source of energy to me.

Soon, you will be playing in Belgium at the Black Easter festival? What can people except?

I'm so thrilled to be playing Black Easter! It's been on my radar for some time and I'm so happy to have been invited to play. Thank you for having me! I'd really like to play the whole of Five Incantations, but I think most likely I'll be playing a couple from this album and my older favourites (for me!) like Adder Stone and Laurus. Expect electric cello and you won't be disappointed!

Ward DE PRINS photo © Simon Kallas



Peek-A-Boo had the opportunity to talk to Lars and Martin of Orange Sector, one of the German EBM bands of the 1990s that is still around.

2015 has been an interesting year. Orange Sector released a new album (Night.Terrors). Please, tell our readers how you write music. How long does it take to finish the album?

Martin: I begin with transforming the first ideas into sounds. I compose the demos. Lars listens to them and starts writing the lyrics. Sometimes we exchange the lyrics per e-mail for a few times, it's like a brainstorming and I fill the words with different ideas. That is really creative and the song starts changing. After that we begin with the recording in the studio.

The second single taken from Night.Terrors is called Monoton. What's the meaning behind this track?

Lars: This word is important for our style of music. I am not sure if monotone has the same meaning in English like it has in German. But you can transfer this word in your life and then it is in a negative way. The style of EBM is monotonous, but that doesn't mean that you refuse new ideas or doesn't move your ass and change something... so, we played with this word and let space for your own interpretation. We put some names of the most important Orange Sector-songs into the lyrics of the song Monoton. We liked this idea... it was an experiment.

In September you announced live gigs in 2016 after more than one year. How does that feel? And, of course, where are you going to play?

Martin: It feels good to go back on stage. We will play at E-Tropolis-Festival in Oberhausen.

2016 is also the year of the band's 25th anniversary. Anything planned already?

Lars: Damn yes, 25 years....crazy. Not yet, but we hope to play or release something special this year. We will let you know.

Can you tell something about future releases already? Martin: We released the Monton EP as part one of a 3 EP-collection. So the second part will follow in the next 3 months. Today, we talked about the ideas for a new video. If you had the chance to work with one of your personal

heroes in music business who would it be and why?

Lars: Mike Patton (Faith No More) because of his crazy ideas and he has the sickest voice on earth.

Which album was the last one you bought and can you give us your opinion.

Lars: Depeche Mode – Live in Berlin (5-Disc-Box). Lately I listen a lot to heavy music, mostly metalcore. I didn't hear that much electronic music until I saw this concert on German televison. I love it, because Depeche Mode sounds like a rock band on it. I know that Martin does not understand why I love this album! But that is what makes Orange Sector so interesting. Different kind of styles and prospects come together and make it special.

At the end of our interview: which are your personal goals for 2016?

Lars: To keep well and fit, that 2016 may be a much better year than 2015, make more music, save the animals and the oceans... and make this world a hit better!

Thank you very much for your time!

Britta PIRKKO photo © Benny Serneels

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SUICIDE COMMANDO

In times that the dark scene is changing, there are still some constants like Suicide Commando. I was lucky to talk with Johan van Roy about the past and the future of Suicide Commando, a project that soon celebrates its 30th birthday!

How was the past year for you?

To be honest, it's been a very difficult year so far, for many reasons. The rehab after my knee surgery that didn't go as planned, trying to be back on stage too early. It also caused extra stress which resulted in a burnout, etc. So, it definitely wasn't my best year so far, a year to forget as soon as possible.

You're about to release the vinyl LP Electro Convulsion Therapy soon. I read that it contains stuff that's more than 20 years old. Why did you chose these old demo tapes and what does this music mean to you personally? I've been doing music for over 25 years now and I noticed that throughout the years the people/fans attending our shows don't even know my older works anymore. The fans who are coming to our live shows these days is a mixture of 2 generations, I even know of fans who come to the shows with their children. So, I thought it was a good time to present my older works to this new generation of kids that grew up in a digital age with mp3's instead of crappy tapes. The Suicide Sessions that included my first 3 albums already was a step in that direction, now we just went a step further with the re-release of my last official demo tape from 1993, Electro Convulsion Therapy.

For me (and also for Dirk Ivens who is releasing the LP on his Minimal-Maximal label), it's more of a nostalgia thing, I have so many good memories of those old days, recording and releasing those tapes. It was such a fun era to create music. Somehow we were more innovative then today, for example the song Wonderful Machines on the bonus disc of the Electro Convulsion Therapy, was created with a real kitchen mixer from my mom. These things are almost unexisting today, Of course, for an outsider this has no value, but for me personally it's pure nostalgia. And

don't get me wrong, I'm not saying that in the old days everything was better, I believe every era has its great moments.

So, with the recent release somehow the past meets the future. But you're playing vintage sets on stage as well. What's the idea behind that and how does it feel?

Same story here, the idea to start doing these vintage sets was because I noticed how our crowd changed throughout the years, having two generations attending our shows. I thought it was about time to show the newer generation that Suicide Commando has more to offer then just Blind Torture Kill or Die Motherfucker Die. But I deliberately wanted to keep the old songs separated from our more club oriented newer works. I think many of those very old songs wouldn't fit with the new ones, so that's when I came up with the idea of doing some rare vintage sets. To make the difference even bigger, I also asked Gert Haelevoet (of Frames A Second) to join me on stage again like in the old days. He was my live keyboard player for many years until Torben and Mario joined me. So, both shows are completely different, not only musically but also on stage. It's funny to see how many bands all of a sudden also start doing vintage shows themselves.

What are the most precious memories of your career?

Oh, that's a difficult one as there have been so many precious moments in my career, from releasing my very first demo tape in 1988, signing to the Off Beat label and releasing my very first CD back in 1994, the unexpected success of See You In Hell back in 1995 which made Suicide Commando big in the scene, the success of the entire Mindstrip album back in 2000 with club hits like Hellraiser or Love Breeds Suicide, to see that Suicide Commando became an example for many new bands in the scene, When Evil Speaks entered the German charts, our very first tour in the USA, or in Mexico, Brazil, Russia ... And I hope some more memories will follow.

Britta PIRKKO photo © Marquis(pi)X



On 6th February, Winter Severity Index is part of the newest edition of Fantastique Nights. Peek-A-Boo was thrilled to talk with Simona Ferrucci, one of the founders of this Italian dark wave gem.

When people see your biography, they're overwhelmed with the many styles you use: post-punk, cold wave, new wave, dark wave...you name it! Was it always an option when you started to have such a wide horizon?

We really don't care about labeling our music and we never thought it's directed to a particular target. I mean, it's not our specific task, we are musical, we aren't reviewers or marketing managers. We only follow our mood and play the music we like. In this sense, your own personal horizon is the widest you can consider and it's quite difficult to define it in a single word.

Originally Winter Severity Index were four women, and it later was reduced to a duo. Why was that?

Principally, Winter Severity Index has always been my own project, but I decided to share this experience with four special friends I've always appreciated very much as musicians. But of course, we are four people with their own lives and issues. There wasn't a specific artistic reason for this changing in the line-up, it just happened for personal issues of the original members. Things in our life can change, that's all.

Slanting Ray was a hit. But how about a new one, are you working on some new material?

We are recording a new LP these days. I can say we are very satisfied with the results, more news about it will come very soon.

When I reviewed your first EP, an Italian wave band surely wasn't a common thing. Apart from household names like Kirlian Camera or The Frozen Autumn, there weren't many bands around. Six years later it seems like all good bands come from Italy. How do you explain?

I think the matter is very easy: the main reason for this apparent exploit is the massive spread of web communication. Today, it's easier to be on the spotlight for anyone truly interested in making music. In Italy there's always been a huge and interesting new wave scene. This updated interest for Italy is also pointed towards bands from the early 80s and it's not a surprise that also foreign record labels reissued some old Italian amazing works. So, new bands, old bands, lot of good stuff.

And talking about Italy. Is there really a big scene or is it just a bunch of great bands that aren't connected?

Musicians are truly connected, we all care a lot about this new Italian artistic consideration. A bunch of true interested promoters always tries to keep the flame alive, organizing events, sometimes with a very low budget. I think the main problem is the audience. There's a lack of interest for live events and the main reason is the cultural disaster we're facing in our country the last fifteen years. Things are getting worse and worse from this point of view and recession is the smallest part of the problem. I could talk hours about it, but this is not the right circumstance.

On the next Fantastique Nights-edition you play with some great Italian bands. Do you know each other? Of course we do and we estimate each other! And as you

may know, Valentina Fanigliulo a.k.a. Mushy, a.k.a. Phantom Love was a member of Winter Severity Index until 2013.

You soon play in Brussels during Fantastique Nights. What can we expect?

Good music of course. We don't care about anything else.

Didier BECU



I realize that it is a terrible cliché to start with, but why after all this time did you decide to make music again?

Well, the trigger came in 2011 with the release of our double album Against The Rule (a collaboration between Dark Entries Records by Josh Cheon and Minimal Maximal by Dirk Ivens). We always followed the scene, so we still know what's going on in the genre. We had a bass guitar, a drum machine and a Korg MS-20, although unfortunately the drum machine and the Korg didn't stands the test of time. Actually, we quickly started to compose some songs, just for ourselves, which we later posted on Soundcloud and some reactions came. And the rest is history!

No Place For You sounds great. Wonderful minimal synth from the 80s, but it has a very spontaneous feel.

We always had our own style, but I think we sound different than in the 80s, simply because of the fact that we no longer have the original instruments. We use less guitars. (Martine does not like them!) We kept the structure, or the lack of it, and the style, so it remains recognizable. We usually start from the same concept every time: the base (drum + bass) and vocals. At that moment you immediately know: "this sounds good", 'this can be better." or "this is for the trash bin". When we both like the base, then everything is refined and certain kinds of sounds, effects or additional vocals are added.

The title No Place For You can be interpreted in different ways, has it something to do with the current refugee drama?

No, the title has nothing to do with that. Usually, our texts have no meaning. We don't want to spread a message via our texts, neither tell a particular story. It often happens that when a song is composed, the lyrics make no sense, but we love the sound of the words. For us, the voice is an additional tool. It should sound good and fit the mood of the song.

Today you're considered to be better if you use cheap material. I suppose this makes you laugh?

Some instruments of the past are now collector's items and much more expensive than before. However, the nature of the instrument is less important than what is being done with it.

Besides, what do you think of the minimal wave revival, or is Vita Noctis a world in itself?

Vita Noctis is not a world in itself. During all those years, we were interested in new wave and its subgenres. We went (and still go) to see concerts everywhere. These are indeed the places where you can find inspiration and learn things.

Dirk Ivens also plays an important role. Please explain.

Previously we occasionally played with The Klinik and so we knew Dirk Ivens. We have not been in touch for years, until one day he contacted us, asking if we still had some old recordings. Along with Josh Cheon of Dark Entries Records, Dirk released our double album. Later he asked if we had any new material. He was excited and wanted to release a new Vita Noctis CD.

When mentioning Dirk Ivens, you also end up with Eric Van Wonterghem who worked on the album.

We mixed all our songs with Dirk Ivens. We are grateful for his time and efforts. It's always interesting when someone listens objectively. Eric mastered the CD and he came up with a powerful sound.

Was it so much easier in the 80s as some say?

Of course in the 80s new wave was the music genre! Every week, in every village, there was a show or a new wave party and these venues always were like sold out! A great time, for sure! In terms of music, a lot of things have changed since. Now you have more options (computer programs, advanced equipment, projections,...).

Didier BECU



calendar

23 01 CLUB NEW WAVE @ La Bodega, Brussels [BE] 2 rooms, 2 sounds, 5 di's 23 01 ORGANIC @ Le Moulin Fantôme, 142 Rue du coeurg, 1480 Tubeke [BE] 24.01 LE BRASS RECORD FAIR + CONCERTS BY RADAR MEN FROM THE MOON, CHARNIER & WHISPERING SONS @ Le Brass, Vorst [BF] 29.01 1919 (UK) @ B52. Fernegem [BF] 29.01 BOLLOCK BROTHERS @ Magasin 4. Brussels [BF] 30.01 WHITE COAL ADDICTION + HANGING GARDENS (FR) @ B52 Fernegem [BF] 04.02 THE DARKNESS: BLAST OF OUR KIND TOUR @ Vooruit, Sint-Pietersnieuwstraat 23, 9000 Gent [BE] 06 02 NEW WAVE / GOTHIC / ELECTRO EBM NIGHT @ Muziekcafé Den Deugniet . Lange brugstr. 47 . 8500 Kortrijk [BE] 06 02 FANTASTIQUE.NIGHT XLIX: SCHONWALD, PHANTOM LOVE, WINTER SEVERITY INDEX, STAR CONTROL @ Botanique, Brussels [BE] 06 02 DREW MCDOWALL (COIL) + HELM @ Zuiderpershuis, Waalse Kaai 14, 2000 Antwerpen [BE] 09.02 LAIBACH @ Bozar, Brussels [BE] 12 02 ONMENS @ Trix. Noordersingel, 2140 Borgerhout [BE] 12.02 NINE CIRCLES @ Die Trompete Viktoriastr 45, 44787 Bochum [DF] 13.02 BUNKERLEUTE PARTY @ Blauwe Kater, Hallengang 1, Leuven [BE] 18.02 ONMENS @ Gent. De Charlatan [BF] 20.02 LA MUERTE + DER KLINKE @ Zaal De Zwerver, Leffinge [BF] 27.02 LACRIMOSA @ Hal Kerelsplein - Roeselare [BE] Unterwelt tour 2016 27.02 AROMA DI AMORE @ Ancienne Belgique, Anspachlaan 110, 1000 Brussel [BE] 02 03 SAVAGES @ Botanique, Koningsstraat 236, 1210 Sint-Joost-ten-Node [BE] 03.03 GRIMES (ACID REIGN TOUR) @ Ancienne Belgique, Anspachlaan 110, 1000 Brussel [BE] 04 03 THE KIDS @ De Casino, Sint Niklaas [BE] 04.03 ORDO ROSARIUS EQUILIBRIO PRESENTS 'VISION:LIBERTINE' @ Baroeg, Rotterdam [NL] 05.03 IV. E-TROPOLIS FESTIVAL @ Turbinenhalle, Oberhausen [DF] Hocico, Suicide Commando, Welle: Erdball, Assemblage 23, Diorama, Chrom, The Cassandra Complex, Legend, Winterkälte... 05.03 ANNE CLARK + PARADE GROUND @ G.C. Den Dries Retie [BE] DI Patrick Codenys (Front 242) 05.03 LYDIA LUNCH @ Magasin 4. Brussels [BE] 05 03 PORTA NIGRA X @ De Klinker, Aarschot [BE] Ordo Rosarius Equilibrio, Rome, Deutsch Nepal, Sophia, Synapscape, Imminent 11 03 FRONT LINE ASSEMBLY @ Rotterdam, Baroeg [NL] ANNE CLARK FT HERRB @ Nieuwe Nor, Pancratiusstraat 30, Heerlen, NL [NL] 11 03 11 03 LIZARD SMILE @ Kinky Star Vlasmarkt 9 9000 Gent [BE] 12.03 FRONT LINE ASSEMBLY + VOMITO NEGRO @ De Kreun, Conservatoriumplein 1, 8500 Kortrijk [BE] 18-20.03 OUT OF LINE WEEKENDER @ Berlin [DE] BLUTENGEL; SUICIDE COMMANDO; ICON OF COIL; SOLAR FAKE; PORTION CONTROL RABIA SORDA; MELOTRON; SONAR; THE SEXORCIST; DEAR STRANGE; MASSIVE EGO; ERDLING; ... THE SISTERS OF MERCY @ Brussels, AB Ansnachlaan [BF] IN THE NURSERY - MILA MAR - SHE PAST AWAY -26+27.03 BLACK EASTER FESTIVAL @ Zappa, Antwerp [BE] EVI VINE - ROSARUBEA - HEKATE - LES PANTIES - ATTRITION - JO QUAIL - ELVYA DULCIMER 02 04 COALESCAREMONIUM @ Le Bouche à Oreille, Place Van Meyel 16, Etterbeek BXL [BE] A grandioso Gothic happening with performances by Sirenia, Iszoloscope, Hedera Helix, Pretentious, Moi?, Max Lilja, Knk, S.E.M.... 08+09.04 WAVETEEF FESTIVAL III @ JH wommel, Fort II 2160 Wommelgem [BE] 09.04 DOWNHILL X EDITION @ Music Venue Volt in Sittard [NL] Grausame Töchter + Agent Side Grinder + Monica Jeffries 09.04 LEBANON HANOVER + CRYSTAL SODA CREAM @ Druckluft Am Förderturm 27,46049 Oberhausen [DE] 16.04 SEASIDE REVISITED 3 @ De Panne, De Boare [BE] Arbeid Adelt !, Curtis (Joy Division Tribute Band), ... 16.04 FANTASTIQUE.NIGHT XLVII @ Botanique, Brussel [BE] Molly Nilsson, Mary Ocher, Your Governement, Rodolphe Coster 20.04 DIAMANDA GALAS @ Handelsbeurs, Ghent [BE] 28 04 TRUE ORDER (UK), EUROPE'S NR 1 TRIBUTE TO NEW ORDER @ B52, Eernegem [BE] 01 05 WOOL-E-DAY #2 @ CP* /// RECORD FAIR + 3 FREE GIGS /// # HIDDEN IN TREETOPS # FACTICE FACTORY # WHISPERING SONS # @ cinéPalace Kortriik/Courtrai IBE1 FORCED TO MODE (Depeche Mode Tribute) & BODY ELECTRIC (The Sisters Of Mercy Tribute) @ De Casion, St-Niklaas [BE] 20.05 23.05 TUXEDOMOON @ Nieuwe Nor, Pancratiusstraat 30, Heerlen [NL] 23.07 AMPHI FESTIVAL XII @ Amphi Eventpark, Köln [DE] 05.11 **DUBHFEST** @ Oc de Kouter Poperinge [BE] 12.11 THE CURE @ Antwerp, Sportpaleis [BE]

à:GRUMH... Worldwide Exclusive Reunion!

16+17.12 BIMFEST XV WITH a:GRUMH... @ Antwerp [BE]



BLACK EASTER FESTIVAL

SHE PAST AWAY SONJA KRAUSHOFER

(L'ÂME IMMORTELLE, PERSEPHONE, COMA DIVINE)

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EVI VINE LES PANTIES JO QUAIL ORGANIC

IN THE NURSERY
MILA MAR
ROSARUBEA
HEKATE
ATTRITION

ELVYA DULCIMER

26+27.03.2016 ANTWERP (B) - ZAPPA

BLACKEASTER.BE

