

edition April - June 2016 free of charge, not for sale quarterly published music magazine

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LACRIMOSA LEBANON HANOVER ASH CODE + SHE PAST AWAY MILA MAR + ROME + CHAMELEONS VOX ORDO ROSARIUS EQUILIBRIO + ATTRITION MAX LILJA + EVI VINE + WHISPERING SONS HEKATE + HEDERA HELIX + DOGANOV ORGANIC + INNERWOUD + KONER



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

WOOL-E-TOP 10 **Best Selling Releases**

(Jan/Feb/Mar 2016)



- WHISPERING SONS Endless Party (MC/LP+CD)
- SELOFAN In The Darkness (LP/CD)
- CHARNIER Charnier (MC)
- **ABSOLUTE BODY CONTROL** 4. Wind[Re]Wind (2lp)
- VARIOUS ARTISTS Im Rhythmus Bleiben - A Tribute To Front 242 (3CDr)
- VARIOUS ARTISTS 6. Monosynth II (LP)
- **FACTICE FACTORY**
- SCHWEFELGELB 8. Das Ende Von Kreis (CD/LP)
- SCHWEFELGELB Alt Und Neu (CD)
- **10. SILENT SIGNALS** Supernova Party People (LP)

WOOL-E TAPES

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

WOOL-E DAY 2

(MAY 1st – cinéPalace, Kortrijk) Second WET showcase with wave bands in cP*, Kortrijk with: Factice Factory (Fr/Ch) – first proper concert, Hidden In Treetops (B) – first concert ever, presenting their new tape on WET, Whispering Sons (B) – Winners of Humo's Rock Rally (or not)

WOOL-E LABELNIGHT @LOGOS

(MAY 3rd – Logos Foundation, Gent) First WET showcase with experimental artists at Logos in Gent with: Klankdal (B) – aka Glenn Dick (Find Hope In Darkness) & Sebastien Crusener – first (and probably only) concert ever, Oneirich (B) – Brugges bruy concert ever, Orientari (b) – Brugge's darkest, presenting his first tape on WET,
 Heleen Van Haegenborgh & Frederic Leroux
 (B) – presenting the Wool-E tape they made for the HERZAMELEN Expo at Croxaphox, Gent (19th April – 1st May 2016) All concerts are free

Upcoming: WET028 Hidden In Treetops – Lost C60 WET029 Oneirich – 'S Nachts C90 WETHER Heleen Van Haegenborgh & Frederik Leroux C30

Still hot:

Christmas C31 WET020 Unidentified Man - Dissociative **Identity C50** WET022 Sound & Vision - Golden Years C26

http://wool-e-tapes.bandcamp.com

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PARADE GROUND - Parade Ground (CD)

(COLINE)

The original records by Parade Ground are sold out, and several compilations were released. However, the ultimate CD is on Daft Records, including all singles and maxi's, and remastered by Eric Van Wonterghem. The first release, Moan On The Sly, showed the typical sound that would become Parade Ground's trademark; minimal synth with Dadaism. The first records by Parade Ground are indeed sublime, but certainly not the easiest ones. Difficult to describe, the harbinger of a sound that was dominated by fear. It doesn't sound original, but Strange World is for me the best song by Parade Ground, probably because synthpop (or whatever it is !) never sounded so perfect. A must! [DB]

DIE KRUPPS - Stahlwerk Requiem (CD)

Die Krupps is known as one of the inventors of the EBM. The first release, however, was something completely different. In 1981, the 12 inch Stahlwerksynfonie was released on Zickzack.35 years later. Juergen Engler, Bernward Malaka and Ralf Doerper decided to re-record the classic. Although Stahlwerk Requiem (the new title) is a brilliant record, many fans will be completely surprised. It is the same genius band, but the music is pure krautrock, plus some industrial noises from a factory. At the time, this influential record was compared to krautrock legend Cluster, although later Engler said in an interview that he does not even know who this band was. EBM fans who do not know the history of Die Krupps certainly will be surprised by this record, because although it's a sublime album, it hasn't anything to do with what the band did afterwards. [DB]

The Sexorcist is back! The project of Agonoize-frontman Chris L. and Gunnar Kreuz comes up with This Is Erotic Body Music, a 5-track EP with some of the finest EBM/synth pop melodies of modern times. The duo convinces us of the fact that The Sexorcist is capable of much more than dark fun music. Re(-e)volution is one of the more serious tracks with stomping beats and socio-critical lyrics. Brandenburg is an ode to their home, and an ironic one for sure. Minimalkomplex is my favorite here. Minimal EBM-rhythms and guite some tongue-in-cheek vocals. Danceable and amusing at the same time. The last song Inferno is a bit more stern

and demure, but a potential club hit for sure! This Is Erotic Body Music is a small

THE SEXORCIST - This Is Erotic Body Music (CD)

treasure for the electro scene. [BP] THE KVB - Of Desire (CD)

Opener White Walls reveals why Nicolas Wood and Kat Day love Nicolas Winding Refn as you experience the same atmosphere that is typical for his movies. But this is just the beginning, Night Games is lovely minimal pop that will be loved by enthusiasts of contemporary new wave. The thumping drum machines of Lower Depths navigate The KVB towards Krautrock, think of how Lebanon Hanover would sound as if it ever records anything of The Jesus & Mary Chain. In Silent Wave we hear the influence of producer Sonic Boom for the first time. Never Enough proofs that you still can pronounce The KVB and The Soft Moon in one sentence. The single In Deep is probably the track that sounds most as shoegaze. The KVB is certainly not the only band that digs in the 80s, but it belongs to the best. Of Desire is brilliant! [DB]









(Daft Records)

(Bureau B)

(Out Of Line)

(Invada Records)

CLUB NEW WAVE BODECA-BRUSSELS - 25/06/2016

C OF FOUR YNUMAN GRAUZONE TERPOL APAN JOY DIVISION JOHN FOXX KILLING JOKE KRAFTWERK LIAISONS DANGEREUSES LOVE & ROCKETS MALARIA MAROUIS DE SADE MINIMAL COMPACT MODERN ENCLISH NACHT UND NEBEL NEW ORDER NITZER EBB OMD PROPACANDA **PSYCHEDELIC FURS** PUBLIC IMACE LIMITED SECTION 25 SIMPLE MINDS SIOUXSIE AND THE BANSHEES SNOWY RED SOFT CELL SUICIDE TALK TALK TAXI-GIRL TALKING HEADS TCMATIC TEARS FOR FEARS THE B-52 S THE BIRTHDAY PARTY THE CURE THE CASSANDRA COMPLEX THE NORMAL THE HUMAN LEAGUE THE NEON JUDGEMENT THE SMITHS THE SOUND THE SISTERS OF MERCY THE STRANGLERS **MYRON VAGABOND** TRISOMIE 21 TUXEDOMOON ULTRAVOX VISACE

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CHACHA AKA PUBLIC RELATION (THEATRO, FIFTY FIVE)

> MOYO (THEATRO)

WARMUP **LISALUV** (MAM)



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LEVEL II: DEVIANT

TOP

100

VIDEO

DESADE

MURPHYS

(KINDER DER NACHT)

[RECRUDESCENCE WAVE]

HEDERA HELIX

Hedera Helix exists for 14 years now. It is currently finalizing the new second album Pastiche: the successor to the excellent Dolce (2003).

Hedera Helix is better known as 'ivy, an evergreen and woody vine from the Ivy Family (Araliaceae). What is the actuality surrounding this highly popular plant?

It is a project that has been around for over fourteen years. Filling a gap in the contemporary performing arts? Hedera Helix is a musical mix between electro and industrial pop. Lyrically sharp and visually eccentric, with physical theater. Sometimes danceable, sometimes intimate and intense. We are six, a collective. A corrective' if you will.

Research shows that plants grow faster under the influence of music. Is it therefore a good idea to play music for your ivy?

The machinery is working well this time. The new CD is almost ready. Eric Van Wonterghem is busy mastering and the design for the packaging of Pastiche is also worked out. Only SABAM (Belgian copyright agency-ed.) has yet to provide proof of 'non-intervention' before pressing. It is really Kafkaesque, because we manage our rights ourselves.

At a mourning tribute of the Hungarian star footballer Ferenc Puskás in Madrid in 2006, Laura Benítez played a piece on cello. How did you feel about it?

You should come and see us especially live. For those who like the CD as a tangible music bearer in their collection: it will cost eight euros on the show instead of ten. Mild equivoque: by the same token, the costs are higher...

Dr. Edgar Berillon argued that, at the time of Louis XIV, travelers knew when they had crossed the border of Germany by the enormity of the excrement. In his book How can we ever get along with a people that stinks in 1915, he furiously criticized the Germans and their excrements. What do you think? Can we get along with the Germans?

God 'success'... I prefer 'respect'. A CD issue is not really important to us, even the music itself is not everything. It is only in a live performance that all the elements are present which make Hedera Helix. We took thirteen years to record thirteen songs. Time was a problem, I admit We are all busy with many different things. Life is too short to learn one trick, right?

3

Did you notice that Asthma and isthmi are the only English six letter words that begin and end with a vowel separated by only consonants?

The choice of Dutch in our lyrics has to do with a certain degree of maturation. We have long passed the Hollywood imitation phase. But I have to admit that an exotic touch is not strange to me. On Pastiche you will find one song in Spanish and one in French, and we also throw some Italian, Portuguese and Russian phrases in the lyrics.

The Doelist movement opposed the power of mayors in and around Amsterdam in the 18th century. They obtained the restoration of the guilds in their ancient rights and the ban on street trading. However, the mayor election in 1752 was a great defeat for them. What has gone wrong?

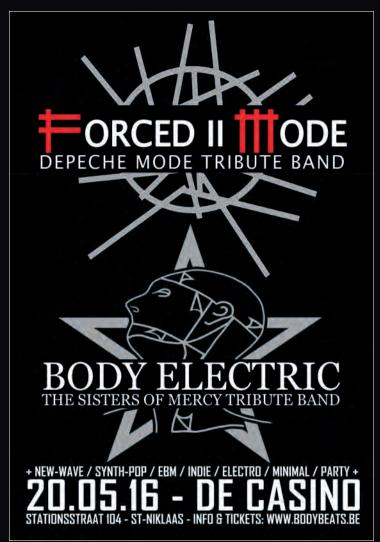
The visuals make a concert complete. A green cabbage tastes best stewed with bacon, and the whole is more than the sum of its parts. It's all part of the project. We are now six on stage. It began with three persons musically and three for visuals and dance, but that was an absurd separation, since Elixir has no challenge, playing the piano and percussion is not a challenge for Buttercup either. It will therefore be very varied, both musically and visually.

Recent scientific research has shown that pigeons can recognize cancer cells on biopsy images. Do you agree with the use of birds for this purpose?

Last year, at the entrance of Coalescaremonium, a graceful lady who kindly asked us to deposit 40 euros. They put a plastic strap around our wrist and then we could simply stride in. Astounding. Contacts with Coalescaremonium have taken place two years ago and a part of the organization came to see us at a small festival in Berlare. The fact that they worked so hard to make everything fit made it go smoothly. And there's also the location: the venue is theatrical and therefore it blends perfectly with what we do.

Thanks for your generous insights.

May your beans be plentiful.



HEKATE

Hekate was born in 1993. In the early years, you worked a lot with Chorea Minor. The music consisted mainly of electronics and percussion. You have made two releases together: Sanctuary in 1993 and The Seventh Sign in 1995. After that, the group fell apart. What happened in those early years?

Our first years were very exciting. We were all children from the 80s who evolved from the dark wave of the 80s to the emerging goth scene. There was a small club in our hometown Koblenz. Alongside hits from usual groups like The Cure, Joy Division and Depeche Mode, the DI also played very obscure things. There, we learned about the music of Current 93, Death In June, Coil, Delerium and Dead Can Dance. That was a revelation to us. We were not musicians, but the idea was born to do something in that style. I bought old military kettle drums at an antique market and our keyboardist bought the legendary K2000 synthesize, used by Douglas P.on his But What Ends When The Symbol Used Shatters album.

Mario called himself Chorea Minor and he told me that he could never be a part of Hekate, as he wanted to devote himself more to ambient music in the future. We started with the Sanctuary tape and played in several art exhibitions, including A.R. Penck, who noticed us. Chorea Minor then came up with the idea of treating the Christian faith. Thus The Seventh Sign was born, the first Hekate and Chorea Minor split-CD. That topic led me to a rejection of the dogmatic Christian faith and eventually to the end of the collaboration. I already knew Achim and Susi. Susi was our singer on The Seventh Sign. Achim came in after the production of the CD, and it became a hitherto continual bond of friendship and trust. We also have a friendly relationship with Chorea Minor. At the WGT 2012 in Leipzig, we played the song Endless Life from the Sanctuary tape together, which was a lot of fun.

In 1998, your first album was released: Hambach 1848, especially for the commemoration of the failed German revolution of 1848, 150 years ago. What was your motivation to work on this theme?

Hambach 1848 was for us really a statement about the democratic movement in Germany. I grew up with those

songs in the youth movement and I have often heard them at home with my parents. The album definitely was a deep reflection on the theme, and for me it dealt with identity and culture.

Unfortunately, some people - even in academic circles - accused you of far-right ideas back then. That's odd, since the songs on Hambach 1848 were songs of a democratic movement. How did you feel about this accusation?

It was a terrible time. There was a lecture by a professor at the Koblenz university on the new right movement in Germany. He though we were young graduates who sought to disseminate nationalist and new right-wing ideas among the people. Moreover, he said that we would eventually occupy high academic posts in the future and spread our ideas even better in Germany. I am currently working with underage unaccompanied refugees in schools and teaching the German language to children. That accusation was absurd and deceptive. The criticism came from a man of the 68-movement and who had the age of our parents. They heard the same songs in their youth, and suddenly there is a band with a lot of drums and black clothes that plays them too. That was provocative and repellent to those people who were alternative hippies in their youth. In their eyes, it could only be right-wing. It has taken years of effort to show that we were just musicians, artists and individuals who

wish to entertain people in the first place. Art can be provocative, and that's a good thing.

After Goddess (2004) and the celebration of ten years of Hekate, we didn't hear from you for a long time. Only in 2011 did you come back with Die Welt der dunklen Gärten, an excellent CD that saw you move further into the neoclassical direction, while the musical variety that worked so well on Goddess remained. Did you need much time to make the album the way you wanted? Yes, it was a long time. I was busy with myself and had to process several thinos that hanonead to me A long.

to process several things that happened to me. A longterm relationship broke up and my parents died. In this era, I played with many musician friends. I accompanied Ordo Rosario Equilibrio and played a few concerts with my solo project Cascadeur. Susi left Hekate after Goddess, and returned after a few years for Die Welt der dunklen Gärten, actually at its inception. For me, Hekate felt incomplete without Susi. When the CD came out, I really had the best group composition to date with Jörg Schwickerath, Dirk Diederich. Achim Weiler and Susi Grosche.

On Die Welt der dunklen Gärten, as on most of your CDs, different languages are used. At this date, you have songs in German, English, French, Italian, Yiddish and Latin. How important is that multilingual aspect for you? The idea to sing in several languages is close to my heart. With the different languages we can interpret feelings and perceptions in a better way. If the song deals with a Jewish legend or a French fairy tale, why would we not try to do it in the original language?

INNERWOUD

Please introduce yourself to the readers.

I'm Pieter-Jan. Some people know me as Innerwoud, a solo double bass project. I grew up in Antwerp, but I live and work in Ghent, an interesting town, because it is a breeding ground for exciting and experimental projects. I'm not a musician by training, but I had quite some music lessons. I learned a lot myself...

Why this kind of genre?

Because of a lot of musical influences. I am a very big fan of anything that comes from Iceland, but also from Canada. Not that I wanted to do the same, but that kind of music with repetitive patterns, music that sounds very big and yet is very small.

Those are contemporary influences, but in fact it sounds very classical?

Yes, think of Debussy, Impressionism, and if you go futher back, Bach, certainly. If I have to enumerate influences, the 5th cello suite by Bach is certainly one. The cello suites of Bach are very baroque if you play them in a baroque way, but you can also interpret them in a contemporary way. The way he uses the chords, I want to do the same with my harmonies on my double bass: but you can mention Arvo Pärt or Gorecki too. There is a lot of classical music in me...

You are a man of your time?

Er... yes, but with the necessary background and influences, and I do it consciously, I use a drone track, but when I'm playing on stage, you will hear that I also pay very much attention to melody, much more so than on the album, while I consciously keep the sound very small, with loops for the patterns and reverb, which is not necessary in a church or a chapet. I start with a very clean sound at the beginning, and as a double bass is a very sensitive instrument, there is a lot of acoustic interaction with patterns that reinforce one another as a result. The amplifier reflects to my double bass, the sound is recorded again the amplifier must not be overloaded - and if that goes well, it is very exciting to make contemporary music with classical methods.

How did the contact with ConsSouling Sounds come about?

Via people of the band Charnia. They picked me up while working on an album for ConSouling Sounds. Nel of ConSouling came to one of the first performances of Innerwood. I was playing with Monnik then. Monnik is Charnia's singer. ConSouling was excited and the next day I got an email asking if I was interested in making a record. I was given a lot of time, until the end of 2015. It seemed so far away, because this happened in the summer of 2014. In January, 2015, I started and I had it all on tape by February/March. The material was mastered after the summer and the record was ready by December, 2015.

How are the reactions on the album and the live performances?

Good. I try to pick up reactions and be approachable after my performances. I like gigs in small venues, very close to people, and many people react in the same way even though they interpret it differently. They often say: I touched me, I was in a dream world; some say they felt sleepy but in a good way. I find that all nice compliments,

even if someone finds peace by the heavy and drone-like music and

says: I closed my eyes and I saw the pictures. I think that's great and besides, you don't have to be a drone enthusiast or a lover of classical music. I like the fact that the music appeals to very diverse audiences, both heavy metal and drone-oriented fans and people who there to towards classical or minimalist music, but also people who have never heard it

before and who think of film music. That is why I like Bram's visuals during the performance. It is

indeed music that you can use visuals with.

Where does it go from here?

Good question! There is already a new record In my mind and in my fingers or at least mostly, but I don't know in what direction I want to go. Do I want to work alone? I's a difficult question to which I have absolutely no answer. I sometimes miss the cooperation when I'm standing backstage, and when you step on stage you are all alone too. I have to rely on self-criticism. You can read reviews and listen to comments, but the most effective criticism comes from your entourage, which I don't have. So, who knows, maybe I'll make the next Innerwood album with a band. I have plenty of ideas. We shall see!

Thank you for this interview and good luck!

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MAX LILJA

Max Lilja is famous in the metal scene as one of the founders of Apocalyptica and Hevein, and as a musician with Tarja Turunen. But this musical centipede ventures in any possible musical style. On Coalescaremonium, he presented his solo project, in which he mixes layered cellos with minimalist electronics. We had an interview with someone who dares to color outside the lines.

Dear Max. You are known as one of the founders of Apocalyptica, a band that has gained international recognition, and later on even with Hevein. Why did you decide to start a solo project?

Hello all! I was always interested in finding something new in music and in the ways of making music. Already after Apocalyptica I had a vision about an electronic cello project, I was always quite open minded when it comes to music genres and I was digging electronic stuff already in those days. It then took many years of experimenting to find a satisfying way of making electronic music using the cello as the only sound source.

You had a classical training in cello, but you really sought and achieved to play cello in formations that are unusual for classically schooled musicians, first in metal and now in electronics. How do your partners in the classical music world react to your other projects?

I've actually grown a bit away from the classical world and see myself more as musician than as a cellist. The classical world is still full of puritans that from the instruments point of view will never see any value in what I or other like minded people do, but gratefully there are many that think differently and understand the importance of musicians who bravely follow their intuition without being limited by the tradition. For me, it's kind of the only way to create something new.

A big difference with the music you play in several bands is that you stand all alone on stage now. How do you deal with that aspect?

My live set with all the looping and stuff is already technically so demanding and in that sense very high risk. It also requires a 100% performance from the

playing point of view in order to deliver the magic, so there really is no loose time for anything outside of the music. It is indeed very different from playing in a band where you get the energy also from playing and interacting with other musicians and especially in rock and metal where it's full on all the time. Now it's just me and the audience, but I've been playing an instrument since I was 5, and I have been on stage alone already at that age, so in that sense this is nothing new.

The main difference - however seems to be the use of minimal electronics in your solo work. Did you feel that there was a different approach in the compositions in comparison to other projects?

always lt's different depending on the concept and the people working on the music I now have two solo albums out and the 3rd is coming together as we speak. The vision. songs and arrangements are ready. It just needs a little bit fine-tuning and I'm ready to record it in the coming months. The processes behind the three records have been very different in many ways. For instance, the 2nd I composed entirely on cello, the 3rd with piano which I then arranged to cello. When I arrange my solo material, though, it's all cello. I think as if there was a normal "band" for which I'm writing. I use the same kind of elements and



"instrumentation". As said earlier, I always try to renew and think fresh.

You play with all sorts of bands, both in the studio and live. Will you play any style of music? Do you make a selection of the bands you want to work with?

I've always been fairly open minded for music and honestly, in todays world, as a free lance musican, it's better to do the gigs if there are some available. I've been very lucky to have been able to mostly work in projects where I enjoy the music and the people around it, like the work with Tarja Turunen.

You recently started experimenting with the Halldorophone, an electro-acoustic instrument with resonating strings. What are your plans with this instrument?

The Halldorophone is a true beast. It's so powerful and I'm really impressed about it and want to explore it more. I've written a 15 min piece for it that I'll perform in an electronic music festival in Finland in a few weeks. It's a very cinematic instrument. Halldor Ulfarsson, who made the instrument, has a vision of me playing it in a church in Leipzig during the Wave Gothic Treffen. Would be great.

You played at Coalescaremonium on April 2, an event with a very distinct concept and a great variety of musicians. Are you happy with the concept? Do you feel affiliated with the other acts on Coalescaremonium?

I've been performing in gothic events dozens of times in the last twenty years and it's always been great. You cannot find that variety of different genres of music and other performing arts almost anywhere else, not to forget the respect the people have towards the artists. It seems that - for Coalescaremonium - all the acts are hand selected for a particular purpose in order to build a very unique memorable night. I'm very grateful to be part of it and can create the magic of the music together with the crowd... one of the important elements for our hearts and minds in these devastating times.

Xavier KRUTH

ROME

Peek-A-Boo talked with Jerome Reuter, the brainchild of Rome.

You play sometimes solo and with a band. I won't ask you what you like most, but when do you prefer a solo or a band performance?

I often do the solo stuff when I am travelling cheap, like I did in Vietnam, or in between tours, when the band can't join or if there's no budget to take the whole crew. I like the stage, regardless of how many people are with me, to be honest. But you can't really compare the dynamics of a solo show to that of a full band. It's completely different.

Can you tell us what it means for a band that there are promoters like the people behind Porta Nigra?

Well, these days one is glad for any reliable and professional promoter. It's a tough line of work. I'm really looking forward to working with the lads again. They are nice and generous and well-organized.

We have the idea that the underground music scene has changed in Belgium and The Netherlands. There is hardly any room left for (successful) parties and concerts in the gothic, dark ambient or dark folk genre. Do you notice the same and does it affect a band like Rome?

Glad you mention this, actually. I did notice a drop in activities in the Benelux indeed. I have a few reliable contacts, but yes, it seems to be less than before... Don't ask me why.

You would play at the Eurosonic festival, but didn't make it due to an unfortunate car accident. What happened exactly and is there already something you can tell us about a possible show in The Netherlands? itself all across the highway just about 100 meters in front of us, and because of the extreme weather conditions in the Ardennes Forrest, there was no way to clear the road because of the ongoing blizzard. So, we were stuck there for seven hours in the snow. No shows yet confirmed for this season in the Netherlands as for now.

i PL

Can you tell us what we can expect from your new mini album Coriolan? If we read the promo, you use more than one music style.

Yes, it's a weird ride, I guess. But then again, that's not really unusual for Rome.

When can we expect the first songs online?

No idea. The physical release is on 1st April.

Can you tell us more about the theme behind the new mini album?

It's Shakespeare...

What's the difference with your current label Trisol Music Group? If there is any difference between the two labels.

Everything, really. I can't go into legal and financial details here, but I guess anyone familiar with the inner working of this particular branch of underground music knows that Cold Meat Industry had been struggling for a while...

Something you always wanted to say, but never was asked...

No, it's more like the other way round, haha.

That wasn't spectacular at all, to be honest. A truck threw

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5

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PARTY

METROLAND - Things Will Never Sound The Same Again (CD)

THINGS WILL STATE COUNT 0

About four years ago, the two boys of lonic Vision (Andy and Syen) came up with one of the best Flemish electro projects ever: Metroland. Everything went without a hitch, until last year their sound engineer and close friend Louis Zachert (or in the Metroland context: Passenger L) died. It was hard to deal with, which is shown on the latest CD. Indeed, things will never sound as before, and just about every title refers to their deceased comrade (from his e-mail address to his studio). The twelve songs are a lot darker than their previous work. Even though it remains danceable and you still hear the typical vocoders, Metroland is evolving to a melancholic band. Louis will like to hear it, but his friends are becoming less and less a Kraftwerk clone, but more and more Metroland, [DB]

ALPHAMAY- Twisted Lines (CD)

Alphamay from Osnabrück is a synth pop band, but due to the importance of visuals, the band is more than just that. Weak Philosphy takes us back to the early days of Depeche Mode. If you can forget Sonia Kraushofer, then you would swear that Ease Your Pain is just a track by L'Ame Immortelle Although you always notice to which bands Alphamay has listened, the music of the duo is varied. The Rising Moon is the mandatory (but beautiful) ballad. You need a touch of melancholy? That can be arranged for you in the beautiful Enchantment Rose. Twisted Lines is a CD with a style that we often heard (perhaps too often), but Alphamay almost sounds at the same level of the bands it adores. [DB]

BLUTENGEL - Nemesis (CD)

The German gothic pop masters of Blutengel just released Nemesis, the first compilation. And well, where do you start when you made so many great songs? I wouldn't like to walk in their shoes! It is indeed a selection, but it's so much more than that. Chris Pohl isn't satisfied with just releasing a series of songs on CD! 12 songs are transformed into new contemporary electro versions. Some old songs in a new package, so to speak! In some cases this is just a new form, other gems get a real makeover. A fine anthology of the now extensive oeuvre of one the most important bands of the current gothic scene. Nemesis is not just "the best of" as we get value for our money. [JB]

(Self-released)

(Out Of Line)

40 is their debut mini-CD on which you find eight songs. Once you start listening, it becomes obvious why Dageist is cited a lot in alternative circles: after all, this northern French duo found the ideal balance between indus rock and cold wave. It has enough power, but at the same time it contains a high dose of melancholy. Right from the opening track Lake Of Love we hear intelligent electronics, but especially the beautiful cold wave guitars that refer to The Cure. The melody is pretty poppy, yet it also sounds punky. Even though the music is miles away from it, you hear here the same desperation in In My City as in Trisomie 21's music. Amazing is more rock, while No One Is Innocent is more indus. The best track is Demon's Time, the Clan Of Xymox influences are obvious. [DB]



BLUTENGEI

NEMESIS







(Alfa-Matrix)

(Timezone Records)

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ATTRITION

Dear Martin. We don't have that many occasions to interview a legend like you, so if you don't mind, we travel back in time and say some things about the past, present and future. But let's start in 1979. I know the answer as I did it myself, but you ran a fanzine that was made with a Xerox machine. Why did you do that and was it the fanzine world that dragged you to the underground?

Well, I had already been dragged into the underground by 1979... Punk had done that two years earlier, and the whole "anyone can do it" attitude inspired me and I needed to express myself, but as a total non musician, I still felt I wasn't ready for that step (maybe I was waiting for synthesisers to become more affordable) and as a visual artist (I had spent time at the local art college after school) fanzines appealed to me, they went hand in hand with the explosion of bands and labels at that time.

I started my own fanzine Alternative Sounds in early 1979 and ran it for 18 issues over the next 2 years. It was an incredible baptism of fire and got me started networking in the music industry. I met people running their own fanzines around the country and abroad and labels and band, it was an exciting time, I met people then that I still know and sometimes work with today in music. I put out cassette releases and compiled a vinyl album of Coventry bands for Cherry Red records in 1980, then appeared on the Coventry edition of the BBC Something Else youth TV series (more famous for the Manchester edition which featured an early Joy Division performance). Eventually I knew I had to start that band. I still knew little about music (I'd dropped the subject at school!), but with the advent of industrial sounds, I ddn't really care anymore; I just knew I had something to say to the world....

It was at that time you started Attrition. Answering the question today is kind of easy as there are so many industrial bands, but when you started, you were sort of unique. What exactly inspired you, and even if punk was over, wasn't Attrition punk too if you see punk as an attitude?

I was and am inspired by the culture of punk rock, certainly emotionally and spiritually if that's the word (I'm still proud to be a part of the Crass Bullshit detector compilation series with one of our early tracks). In terms of style, I took more from post-punk and the early experimental electronics of bands like Cabaret Voltaire and Human League, even going back to bands like the Velvet Underground and Kraftwerk and early Eno-esque Roxy Music I never thought of us as particularly unique, we were part of a new movement to be sure, and perhaps we did have more of a sound of our own than I ever imagined at the time. We certainly had to ignore the cries a shows that we should get a bloody quitar (laughs)!

You toured a lot with industrial icons. How big was the industrial scene in the UK? I mean, sometimes I think fans like myself are fooling themselves by thinking that this scene was quite big. So tell us the truth!

It wasn't very big at all, certainly not in terms of live venues, although Dave Henderson championed the scene in his "Wild Planet" columns in national music paper Sounds at the time, and with his Elephant table album, and then other labels sprang up, but they all had much more success in the rest of Europe (or Western Europe as it was still then). That didn't really bother us at the time as we got to travel and tour more abroad. Ultimately it is a shame that industrial was never bigger here, I think the UK music scene was possibly the most developed and commercial in the world by that time and it just made it harder for new music to make a foothold here, especially such "weird" music...

Most people will label you as an 80s band, simply because you were so influential then. However, I think you always evolved, and every new album felt like another challenge as I'm sure no one really can describe the music by Attrition as it's so varied. This variety, is that because you have so many ideas, or is it a matter that you wanted every record to be different?

Thank you. Well, we started in 1980 and so were definitely born in the 80s, and gone through many personal changes, but I have always been here, and always want to try new things, so yes, some albums are very much songs and some are soundtracks, sometimes to films and always to emotions. I do still have that feeling, after 35 years, that I have only just started to get somewhere and have so much to do! I think that's a good place to be.

A word you always see when you read something about Attrition is The Cage. Is this studio only used for Attrition or do other artists record material there too?

I started my own studio in 1993 to record the Hidden Agenda. The Cage was, and is, a song on that album, and seemed right as a name for my special place. At first it was for Attrition, but having my own facility, immediately opened up possibilities of working with other bands, and I started my first remixes that same year, the first was actually a remix of Silent Order by Die Form, we were both on Hyperium records at the time. I gradually began to work with other bands for production and later mastering, I was also teaching music technology part of the time at the local college, but I left there in 2011 and now The Cage is a full time thing. It's a bit like a "proper job" (laughs).

One of your best current works is Millions Of The Mouthless Dead about the First World War. I understood your grandfather was involved, but why did you make an album about this issue? Because of the 100th anniversary or because we're living in times that people tend to forget there was one?

My grandad was in the West Yorkshire regiment in World War 1 and wounded in Ypres in 1917. I always wanted to write something about this. The stories he told me when I was a small boy had a profound effect on me. The name Attrition even comes from the description of the First World War as a war of attrition. It really took me so long to be able to tackle the subject, and I think the anniversary just made it essential to do this now. I worked with Anni Hogan on the album and brought in guest speakers to read the French and German poems (among them Mr. Wolfgang Flur, ex-Kraftwerk).

You used a lot of poems. How were they selected?

I decided to use war poetry, or selections of parts of them within the music soundtrack, I decided to try and avoid the most famous poets, although that was harder than it thought. I also chose poems generally from people that died in the war. Those were my rules. I think it helped with the choices and the direction for the album.

I thought it was kind of ironic. You are not the sole band that made something about the remembrance of the First World War, there was Einsturzende Neubauten too and every TV channel had its own series. But at the same time that we were remembering the cruelties, the world was almost facing another world war during the Ukraine crisis.

The First World War was the "war to end wars", which was a wishful thinking. I think people were so shocked at the enormity of the loss of life, they were looking for some meaning, something positive, but it was a terrible waste of life. And now we have our own wars, changed in character often to smaller wars and terrorist wars, as the big armies got so over powerful. That was the only way they could continue without mass destruction, it's so bloody sad.

> Benny CALUWE photo © Marquis(pi)X

At the ReWind Easter festival in 2013 you played one of your first performances on a big stage. It was clear you didn't feel comfortable there although it was a good gig and you made a good impression. Do you still feel the same kind of stress when you enter the stage now?

William: We were new to festivals, that is true. Being the delicate creatures that we usually are at festivals, some bands may feel pushed and hurried by a tightly timed line-up. This is kind of how we felt, this was new to us. Now we fully understand those kinds of situations.

Do you like playing festivals or do you prefer small clubs?

Larissa: We surely are not a festival band. The atmosphere between an artist and the audience is more intimate on single concerts. With us, we can easily be misunderstood in huge halls of mixed people. Despite that, I quiet like playing at festivals, because I get to see other bands for free.

On stage Lebanon Hanover is a very static band with quite minimalistic music. Is this music made for a particular audience or is it an expression of your moods or feelings?

William: We never sat down and wrote music for an audience. Moods and feelings are the foundations of Lebanon Hanover. If an audience wants to connect with what we are doing, then it has to be involved in our moods and feelings.

The style of the music is cold wave and minimal wave. Is that a reaction to the rat race of the 21st century? A sort of escape to a more calm comfort zone?

Larissa: It definitely is some sort of escape from the high pitched digital music tunes. I can't listen to anything like that. Vaguely, it's around 1982 when music has been written that inspired and grabbed me, more than anything before or after. It's this feeling we want to revive.

When I listen to Lebanon Hanover, I always think of lonely places or wide desolate landscapes. Those places are hard to find these days. Is that the mood you try to create?

William: This is the general vision we get, in a way we also grew up in wide open places and have submerged ourselves in such lands, we also happen to like empty lands. It is also part of our look on life sometimes. So it tends to come out in the music.

With five albums (including the tape : La Fête Triste), the band is very productive, it looks like everything comes nice and smoothly. Where do you get all that inspiration from?

Larissa: There was a time when we lived in Northern England in complete isolation with rain every day, you just had to do something. The band already exists for five years, so I think four albums is not that much.

My personal opinion on the last album is that it moves to dark wave. There are more instruments, even trumpets (The Moor) and there's a higher tempo than on the first albums. Is there a special reason or is that a normal evolution?

William: It could be the vibe we were feeling. We like to take things further, develop music in different ways. So you could say it is a type of natural evolution. We don't want to do the same thing over and over...

Sometimes Larissa does the singing, and then it's William. How do you decide who is going to do the vocal parts? When you write a song, do you know who's going to do it?

Larissa: We both spend a lot of time writing in our journals. When one feels the urge to put something important in a text, then we quickly talk and decide who is going to sing it. We exclusively write the texts for ourselves.

Sometimes they are sung in English, sometimes in German. Is that to express a certain feeling?

Larissa: It is quiet insane how some words just sound so beautiful in German like Galgen or Abgrund. Mainly our songs are in English, so we have a universal code, but as I am an aesthete and a big fan of wordplay, I sometimes choose for the German Language.

On 27th of March you played at the Black Easter Festival in Antwerp. Do you have a special connection with Belgium?

Larissa: Belgium has something very somber and I especially look forward to see my favorite Belgian city, which is Antwerp.

Is there something you like to say to the readers of Peek-A-Boo-Magazine and the visitors of Black Easter 1? What can they expect from the Lebanon Hanover gig? William: It could be that we have some surprises! Besides this, let us leap into the abyss together.

LEBANON HANOVER

www.peek-a-boo-magazine.be

ORGANIC

Hello, the first question is quite simple: introduce Organic to those who never heard of the band!

We are a Belgian electronic rock trio. Our music style varies between post-punk, new wave and psyche. Of course we try to make music that is appreciated by the audience, but at the same time we make music that pleases us as well.

Organic was founded five years ago. Can you summarize this period, especially the highlights!

The seeds of Organic were sown during an accidental meeting in a cultural center, having sandwiches afterwards for dinner. At the time we were all playing in different bands. While playing alone on stage with the Graceland project, Joris spontaneously jumped onto the stage to support me with some great bass lines on some of the tracks. It really sounded great as a support to the things I performed. So afterwards we got the idea of setting up a new band together.

Joris and I worked in the studio on some tracks as some kind of a sound lab experiment. This all swiftly resulted in 12 recorded tracks which we released as a debut album called Under Your Carbon Constellation on the Swedish label CCP. Soon after, drummer Olivier Justin joined the band during the creation of this first album and it became obvious that Organic would be a powerful trio.

Both Joris and Raphaël are involved in other bands, but as far as I know all these bands are still around, not?

Joris is not against the idea of setting up another group or to revive Yel (his previous band), but it is not on the agenda. I am no longer working on Graceland, but I continue in studio with my side project Kinex Kinex. Playing live is not a priority with that project. Olivier is playing with another band called Cloé du Trêfle.

About your sound, I definitely do hear postpunk, but very raw postpunk like in the old Factory-days. Can you agree with that?

I do agree that some of our tracks have some kind of resemblance to some of the music of the early Factorydays, however, that may be an unconscious coincidence. We may be influenced on a certain level by this music, but we just want to produce what we want to hear. And the sound you hear, is the sound we like.

When we're composing, it's all happening in a natural

way. We're mixing all our inspirations together and this leads to the production of our music. And if there is a slight resemblance to Factory music sometimes, so be it, but our approach is sincere and direct, without any plannino in advance.

One of your first concerts was with Graham Coxon of Blur. I guess that must have been something special. Did you talk with him about Organic? I always thought Coxon was very interested in new sounds.

Graham was very friendly; he congratulated us afterwards for our support. Unfortunately he was in a hurry and we could not have a beer with him after the performance.

You have two albums out. What's the difference between both of them and do you think that you have developed the Organic sound you had in mind or is it something that will evolve with every album?

I think we now have a specific sound which is much appreciated by the audience. Especially during our last shows we noticed many people were dancing. Our goal was to make people happy and make them smile. So, I think at this moment the sound is pretty good, however there's always a possibility of evolving in the future.

And although the lyrics of our songs often are quite sad or depressed, the tempo of the tracks is fast which makes the music still danceable. And we definitely want to shake brains with our music.

Your second album has been distributed both by Manic Depression and Swiss Dark Nights. They happen to be the best labels for post-punk and goth punk. I guess they opened quite some doors?

I agree, there's indeed some kind of credibility and also recognition when your album is distributed by such labels. So when you send queries for shows to festivals or venues as a new band, there's suddenly a lot more credibility when you're on a label like Manic Depresion or Swiss Dark Ninhts. So, ves it definitely opens doors.

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Hello Tilo. You released Hoffnung at the end of 2015. We love the album. What are your own feelings about it?

Great to hear that you love it! Well, for me this album is some kind of the essence of Lacrimosa. I've been working on this for over a year and every note, every word is a place of myself. The whole album is like a child, like my baby!

The theme is somewhat different from the predecessor Revolution which was based on social critique. On Hoffnung you return to more personal themes as love and loneliness. I still hear echoes of Revolution though, for instance on the title track. Is there an overarching theme on Hoffnung? If so, which one?

I think Hoffnung – hope – is a word with many facets. Mostly it has a a positive meaning. People hope for something good, or at least something better than the current situation. That means that hope has something to do with time. Hope focuses on the future, using past experience and hope takes the current situation into account. Without time there is no hope and without hope, there is no future. No one can live through a single day without the hope to make it through that day and even further. These are a few facets of hope. But there is also error-driven hope. Hope upon something that never ever can be fulfilled. That can slow down and destroy a whole life. So, hope is not only something positive. These all are facets of hope, and of this album.

For the first time, Lacrimosa formed its own 'Lacrimosa Session Orchestra', in which you played trumpet. This must have been a lot of work. Couldn't you have saved time by working with an existing orchestra. Why did you choose to form your own?

Actually, it is the other way round. I worked with so many orchestras as a client who is dependent on the working process of the orchestra. And these working processes are seldom made for such rock productions. They might work very well for preparing concerts or recordings from known classical composers, but when you come with your own scores – music they haven't heard before – and recordings with which they are supposed to play together, these working processes that they are used to, are not helping. So, I gathered musicians that I know from previous recordings, people that know what Lacrimosa is about. So, these recordings were much more focused on the music and less on the organization. But still, writing all scores and rehearsing with so many musicians is always a hell of a job!

You released two excerpts of Hoffnung on YouTube with great animations. This makes me wonder: will there be

a video clip for one of the songs on the album?

I love visual transformation of music and would have loved to get a video done for the new album. Unfortunately, there was not enough time between the end of the production process and the beginning of the tour,

Hoffnung also saw the return of Stelio Diamantopoulos for the artwork. We have noticed that he wasn't involved in the artwork of the last CDs, but he did conceive most of the covers of Lacrimosa since the beginning of the project. What made you work together again?

Well, actually he made all studio album covers. Only the cover of the unreleased-trackcompilation Schattenspiel was made by Alla, a Russian artist.

We were looking forward to the release of the DVD of Live in Mexico City. It is now included as a bonus on the limited edition of Hoffnung. A nice present for the fans, for sure, but I am somehow surprised that you didn't try to reach a wider audience.

No, after I realized that we couldn't release the CD and the DVD of Live in Mexico City at the same time. I skipped the idea of releasing the DVD as an own product and rather thought to pay back the patience people by giving the DVD more or less as a present.

You recently came back from a tour promoting the new Lacrimosa CD in Eastern Europe, Asia and Latin America. Just before you went on tour, you broke your foot in a car accident. Were you able to play the shows without too much damage?

Hehe... I can tell you, I would have loved to skip this accident. It was not easy to play the shows with this broken foot and the injured knee sometimes, but after all it went really well. We could play all the shows and I even managed to get up from my chair a few times without damaging my leg again. I am totally motivated to enter the stage for this second part of the tour on my two healthy legs again!

David Bowie has died recently. He was a huge influence for the goth scene, and I think also for you personally.

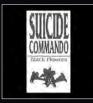
Yes, he was and is my hero. And I still can't believe that he is not with us anymore. Of course I am happy for him, that his suffering came to an end and that even put a final point behind his wonderful career with his latest album. But for us who lived our lives with his music, we will always miss him when we hear his voice!

> Xavier KRUTH photo © Marquis(pi)X

LACRIMOSA

SUICIDE COMMANDO - Black Flowers (CD)

(Sleepless Records Berlin)



Die Herrscher des Himmels is the opener for this re-release. It's mainly instrumental and quite monotonous. You can clearly feel the old' Suicide Commando. And if you like this one, go ahead! The Mirror is a wonderful old school electro track. If you expect this abum to be something like Bind Torture Kill I have to say: go and find something else! This is vintage, retro, whatever you want to call it! Minimal electro à la Johan van Roy. Selling God is what the title already carries inside...selling God to the devil. Almost a tribal song mixed in hell. Down your Knees (slavery mix) is more rhythmic than the original. Infected is a fabuorus old school EBM song. Black Flowers is a great trip to the past of a brilliant band! It's a treasure for old school fans. [BP]

(((S))) - Welcome to the Heartland (MP3/Download)

(Poisonic)



In 2009, the Danish musician (((S))) was praised for Ghost, which received a place among the best albums of Mick Mercer. Now, 6 years later, Welcome to the Heartland is ready. Each song is introduced with a short story against a background of violinlike synths and small sounds as fragmented human voices, so it sounds a bit like an auditory selection from a dark novel. The compositions are of a different kind, but they never sound dark. After a brief spoken introduction, House resounds, an earwig from the very beginning. Perfectly Imperfect gets a slower pace. While listening to Over and Out, images of Bowie in his early experimental period drift by, and Sons of the Defeated also gets a 70s atmosphere. Very strong this Welcome to the Heartland and if you want to remove the spoken intros after a while, that problem is easily solved with this digital download. [WL]

SERPENTS - State Of War (CD)

(Electro Aggresion Records)



Serpents is a band with a very diverse sound and with varying feelings. Undefined and Unknown Desire is raw, just like real EBM should sound. My Life, My Being is quality EBM with some Nitzer Ebb-influences and with a contemporary sound. Resistance also includes old school EBM elements, but still sounds innovative. EBM also implies some aggression and with a title like State Of War you can't fail. Serpents can even sound poppy, just listen to I'm Near, although Violence once again is hard. Inside and My Heart Will Beat Again even have a melancholic touch. In addition to the ten regular tracks, there are also a few remixes. And even then the electro party is not over yet, because as a bonus you get the CD Immer Voran!, which was a digital release in 2010, and includes the club classic Der Zweite Leben. [DB]

RED ZEBRA - The Beauties Of The Beast: The Best Of (1980-1983) (CD)

(Starman Records)



You can not think of any new wave top 100 (or is it a top 10?) without I Can't Live In A Living Room by Red Zebra. The punk band was founded in 1978. Nowadays the LPs are only available at record fairs, pasted with the label collector's item. So, it was written in the stars that Starman Records would do something about it. The Beauties Of The Beast is a brand new compilation, but there are so many rarities included on this CD, that it is a must for everyone. The Beauties Of The Beast is a record that makes you realize how good these guys were! Unfortunately, in 1983 the band disappeared from the radar for a while. The Beauties Of The Beast of read of a while. The Beauties Of The Beast of read of the set of the radar for a while. The Beauties Of The Beast of the sate of the and for a while.

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EVI VINE

Folktronica artist Evi Vine performed at Black Easter Festival in Antwerp on Sunday 27th March. Evi is blessed with a wonderful voice. She plays dark intimate folk. She makes dreamful, fragile and atmospheric music that reminds me of Elizabeth Fraser. Her latest album Give Your Heart Away To The Hawks scored well on our website. Give your heart to Evi Vine! Discover her music that comes straight from the heart.

- 28 -

The first encounter I had with you, was your marvelous contribution to the Joy Divison tribute album, A Change Of Speed - A Change Of Style. A tempting, somewhat eerie version of Dead Souls. I immediately wanted to find out more about you. What does Joy Divison mean to you? And how do you look back on the participation in this album?

Dead Souls was on our wish list to cover. So, when approached to contribute a track, we were delighted (and surprised) that the track was still available. Joy Divisions' music is as integral to my life as anything else.

At Peek-A-Boo we have a series of articles, called "The ten albums that changed my life". Wayne Hussey didn't suggest classical albums. Instead, he chose more recent albums. He called your debut album ... And So The Morning Comes a thing of rare beauty. I suppose it must be an honor to be supported by Wayne Hussey.

Yes, the Mission's music changed my life too. So, we were blown away when we heard the review of our material and obviously we're thrilled to support him on his solo tour.

This tour will start in Liege (Belgium). How did this tour come into being?

We contacted Wayne's management directly to thank him for the review and things went from there really. We had a few shows booked already ands we were delighted when the timing was right and we could do the shows...it's a real honor.

Jo Quail played cello on your debut album ...And So The Morning Comes. The gifted cellist is also booked for Black Easter. Tell our readers why they should check her out.

Unfortunately, our recording session with Jo for the album was cut short due to a blizzard, but we really were delighted that she could record most of what we had arranged. She is a very gifted artist. And one of a handful female artists who are changing the way we are listening to music.

On your website, I saw that Matt Howden (aka Sieben who played at Black Easter last year) collaborated with you as well? Did he appear on a record or was/is he a guest musician on live shows?

We saw Matt play numerous times and we are always blown away by his performance. We shared a stage, but not at the same time, that's for the future. We were so lucky that he had the time to record some beautiful violins for Welcome The Dream Led Masses, which he sent through an echo plate and it fitted perfectly with the end of the track. Mixing that with Phill Brown was a highlight of the sessions.

I read you wrote Give Your Heart To The Hawks in the woods surrounding Berlin. It remembers me of Zola Jesus (an artist whom I see some similarities with) who moved to the desolate rural region of Wisconsin to write her Taiga album. Was it important for Give Your Heart To The Hawks to change environment? Couldn't you have written the same album in London? Did the forest have an impact on your song writing?

The themes of the album run through our lives whether were in the city or the forest, and sometimes you need to escape the sirens/asphalt to tie your'sel back to the earth, You need open fires, woodlands and stars. CCTV, camera, the ever watching eye, the album is very much about surveillance.

Richard Farmby of Mogwai wrote the soundtrack of horror series Les Revenants, and he coproduced your latest album Give Your Heart To The Hawks. How was it to work with him?

Real fun and inspiring! He has an army of vintage and weird synths, drum machines and poly synths, and the creativity to be able to use them wisely. He very much helped us finish 2 tracks that we were struggling with, and that was priceless. We wanted to work with him once more, but time was limited. It would be a dream at some stage to start and finish the whole process with him.

You and Steven are mentioned as mountaineers. Your song Hands Are Tied has become the soundtrack to a video about The Dark Mountain Project. Could you explain our readers what this Dark Mountain Project is about?

Uncivilisation: The Dark Mountain Manifesto was the starting point for the whole Dark Mountain Project. It aims at the myths of civilisation - the myth of progress, the myth of human separation from nature - and the way they shield us from recognizing the depth of the mess in which we find ourselves. It also is a call to a deeper cultural engagement with the ecological, economic and social crises of our time. How good or bad a job we make of navigating the end of the world as we know it, will depend not the least on the stories we tell ourselves.

Thanks for your cooperation Evi. Any last words? A message for your fans maybe?

We are so thankful to you and everyone who supports us, that's important for an independent artist.

Benny CALUWE photo © Marquis(pi)X

SHE PAST AWAY

For those who are unfamiliar with the band, tell us about the history of the band, and your influences through the years. Did you play in other bands before? We are active since 2009. We got involved in a variety of styles from extreme metal to post-punk to electronic. I got into dark wave in the late 90s. It took ten years to come up with She Past Away, due to the rarity of people into this style.

Which bands and artists influenced you?

We are into 70s and 80s new wave. Too many bands to mention really. The mechanized, desperate, dark sound of that era is the main influence.

You sing in Turkish, could you bring the same music/ atmosphere in English?

We never tried it. Writing and singing in our mother language gives us more freedom. Maybe in the future we will try, we will see!

You guys come from Turkey. Is there a gothic scene over there?

There is not a dark wave and gothic scene in Turkey. Heavy metal, post-rock and experimental music are the main genres in the underground.

Which other bands in Turkey should we definitely discover?

I can suggest Kim Ki O, Ugly Shadows, Rhythm O and Reptilians From Andromeda.

Most of us don't understand the lyrics, can you tell us what you mainly sing about?

I write lyrics about the negative side of our lives. It can be many things: loneliness, feeling empty, the negative impacts of religions or the daily trauma.

What inspires you to write songs? Writing and composing is a meditative process. The music you play has an 80's sound, and it reminds me of dark wave and cold wave. Any reason? Is it intentional?

This is purely because we listen to that kind of music. The 80s is an ocean, an era in which music was progressive and intimate.

Is the second album (Narin Yalnızlık) more mature than the first one (Belirdi Gece), you think?

That's a natural process. Maybe we are growing up. Some songs of Barlirdi Gace were composed ten years ago, so in fact it is a collection of songs from the previous 10 years. Narin Yahnzlik reilects more what we are now.

You were on a tour for a long time after the release of Belirdi Gece, You also were on tour after the release of the second album. What is the biggest challenge to play live?

Notmeny things changed. We play longer now, but during festivals, you have a limited time. It is harder to choose what to add to the playlist and what not.

What do you prefer: a gig in a small venue or a bigger festival? And why?

It depends. Smaller clubs feel better due to the intimacy with the audience.

You played in Belgium some times (Café Bizarre in Dentergem and Botanique in Brussels), what's your idea about the audience in Belgium? Is it different than in other countries?

We also played in Eernegem at the B52. It was rather enjoyable. We like to play in Belgium. It is the home country of legends like Front 242 and Siglo XX. The audience knows what's going on in music and the average age is higher. It is a pleasure to play for a more experienced audience.

Are there any dreams you want to realize in the near future?

We are recording some new songs and we are working on a new video and the tours as usual.

Jurgen BRAECKEVELT photo © Marquis(pi)X

KONER

Recently, the Belgian electro-dance duo Koner released the new single Die Babbie. Peek-A-Boo thought this was a good reason to have a chat with Peter and Els.

It's my job, but let's forget this. Describe Koner!

Koner is Els Mortelmans and Peter Bellaert. In the past we worked together on several successful projects. A few years ago, we had the need to go into the studio together. Just to make music, there was no other purpose. We both need to create something together, because we like to work with each other. It started as an experiment, but now it has become the project Koner.

Koner is a duo. Can you say who does what?

Peter composes music and Els writes most of the lyrics. However, there is a huge interaction between us. Most of the songs are created because Peter has an idea and starts to work on it. We discuss what we feel, then Els completes the text, while Peter continues to create the music. Thereafter, the voice is recorded. Each song is a story in itself, every song is different. Peter uses various instruments and the voice of Els is the tool. That makes each song unique. Occasionally, Peter is also behind the microphone (Els laughs...) Currently we are doing everything on our own. The fact that we both have a lot of experience in the music business is an advantage. That could obviously change, but we'll see!

Do you consider Koner as a dance band, I have the impression that you want to push your limits, and especially charm the new wave audience.

The name Koner is not new. Peter used to work under the pseudonym Brian Koner, so the choice was quickly made. We see Koner as a band, not a fixed genre, it's rather an adventure. We both have a lot of musical experience in different genres, and you hear it in every song. People evolve, so music does too. However, the sound of Koner will always be recognizable, because our music is simply a reflection of our personalities, feelings and thoughts. Recently you released your new single Die Babbie. I thought of Liasons Dangereuses, especially Los Ninos Del Parque.

Since childhood Peter is a fan of Liasons Dangereuses, so it is obvious that he was inspired. But indeed, it has the same drive, without being a copy.

Will there be a Koner album and can you tell us about it? We already have enough songs to fill an album, but we want to wait. We are making new songs right now and it is very important for us to have enough good songs from which we can make a selection.

Let us go back to the past. You are both experienced musicians who know the Belgian music scene. What has changed now, both good and bad things!

We think perople used to be more interested in the experimental genre, the unknown... That seems lost now. Trends are hotly followed, because of the rise of social media, and that seems almost impossible to break. Everything is pre-chewed, and most people just swallow. Don't get us wrong, we don't judge! It just makes it much harder to launch a new style that is not mainstream. The free download of music, combined with television programs that link singing talent to a successful musical career without having to fight for it, has turned music into a disposable product. The magical distance between the artist and the fan is reduced. However, people make or break the music (mostly anyway). Koner just needs to be heard by potential fans (laughs).

And now the future, what do you want to achieve with Koner?

We want to spread our own sound. It will be a long road, and it certainly won't be easy, but we want it! So that's already a good start. And believe us, nothing can stop us, because we are a very strong team. We trust each other, and that's kind of normal if you know each other for almost 20 years. DARK DEMONS NIGHTS IF FEATURING BLACK SNOW IN SUMMER

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MILA MAR

Many people had the same thought at Black Easter. What a relief that this band is finally back! It was a show many fans are still talking about. Peek-A-Boo had a nice chat with this genius band that is one of the best in the dark wave genre. Anke Hachfeld tells us everything about what was then, but especially what will be...

For a lot of people it was a surprise that you reunited in 2015. Why did you decide to start again?

We all longed for our sound. We knew that we can create a certain energy together. We share a lot, many hours of music, joy, fighting, pain, reconciliation... just life. You can hear that in our music. Our sound represents all these hours which we experienced together.

How are the reactions so far? Have you already played some live shows like on WGT?

Thanks to the audiences, our first shows have been very energetic experiences with some great feedback. When you feel the power on stage and at that moment you're focused (energy, passion) then everything is right. It's pretty amazing that after 11 years we can still gather so many fans around us.

What are your plans with Mila Mar? Will there be a new album?

We might record and release some new songs, we might travel the world... Right now, everything seems possible. But we don't consider producing an album in the classical sense. We are independent, we don't work with a management or a distributor. When we think about releasing new music, we think about a live recording with our fans somewhere in a cave or on a mountain somewhere in the world. We recorded one new song and produced a live video last year. The song is called Haime and will be online soon!

What was the reason that you ended Mila Mar back in 2005?

We found peace and don't want to talk about the past anymore. We are looking forward and we are curious about the future.

What does the resurrection of Mila Mar means for Milù? I noticed you're still performing live as Milù..

Yes, Milù will always be a part of me. A couple of months ago, I did a vocal performance "Leben gegen die Nacht ohne Wunder" in a theatre. Just me, my looper, some poems and a beautiful video installation. I will continue on this path... longing speaks with many tongues.

It has been 8 years since you released a new album as Milù. Is it difficult to release new material or have you been busy with a lot of other (important) things?

Honestly, I've never been a huge fan of working in the studio. I love to perform on stage. I love to feel the direct connection to the audience. Right now, I'm really into glaving shows and perform in front of an audience.

Who or what influences you to play your music? I can imagine there's more than one music style that influenced you?

Nature influences me a lot. But also artists like Frida Kahlo or Patti Smith with their poetry and their melodies. I cry when I listen to the Hungarian Dances by Brahms or when my son sings Where Did You Sleep Last Night by Nirvana. My journeys also influenced me a lot, India, Norway, Africa ... you can hear that cultural mix in our music.



You are able to sing 'childish' and mature within a breath. What do you do to maintain your voice?

I am synaesthete. Sounds create colors and colors create sounds. I've always sensed music this way. I sing every day for several hours and I love to wander between the different moods. I use the different vocal timbres and colors to express the pictures I carry inside of me.

Something you always wanted to say, but never was asked...

Yes, I want world peace. - hooray for love!!

Ron SCHOONWATER photo © Marquis(pi)X Peek-A-Boo is proud to have a chat with headlining Ordo Rosarius Equilibrio. They just have a new album out: Vision Libertine - The Hangman's Triad.

ORDO ROSARIUS EQUILIBRIO

We have the idea that the underground music scene changed in Belgium and the Netherlands. There is hardly any room left for (successful) parties and concerts in the gothic, dark ambient, dark folk genre.

I think the scene and the overall climate of concerts started changing all across Europe about five/six years ago. And it's fair to say that things are not the same anymore. There are several reasons why. For one, the scenes we are discussing basically consist of a few renowned bands and artists that constitute the entire foundation. When these bands desist for whatever reason. the scenes die with them. Furthermore, the majority of these bands and artists are successively getting older and older, and with age come children and obligations. work, professional advancement, loans and mortgages, suggesting that everyone only operates inside an imaginary bubble destined to burst. And when that happens, the scenes die too. This creates a scene without a future, a scene that very few are willing to commit to, a scene that only withstands on life support. Alongside this pretty pessimistic perspective of the alternative scene's prospective future comes another dilemma. Although there are people like Porta Nigra and others, they likewise fight the same problems as the very artists themselves age, life, work, children; it's only a matter of time before they fail and disappear like the rest of us, without anyone coming from behind to fill the void. And despite the existence of brilliant bands and organizers, it's become a common fact that concerts are no longer organized for the sake of commitment, but exclusively for the motive of profit. No profit, no concert. And this becomes increasingly obvious when the clubs no longer want risky acts that aren't automatically destined for vast profits to rent the club. It's better to have a plain disco than a strange concert. It's a catch 22 and I think we are losing the war.

Can you tell us more about your experience of touring in China last year? Was it a cultural shock?

China was definitely not the same as every other country, that's not an understatement. China was exhilarating and vivid, enormously vast and unexploited. It was a journey of a lifetime, the first of many, I hope. We had five shows from Beijing to Chengdu to Hangzhou to Changsha and finally Guangzhou. An extensive journey of 5350 kilometers altogether with between 150-350 people per concert, which exceeded my wildest dreams. The food was absolutely stunning. Even the smallest most insignificant restaurant served better food than any so called "Chinese" restaurant I have ever visited anywhere else. Traffic is insane, preposterous and absurd.

Why did the release of your new album take much longer than expected?

I'd say that the primary reason for the upcoming CD being continuously delayed is because of my trip to Africa with Doctors Without Borders. Saving all those lives took more time than I expected. And for that I am sorry. But I suppose that there were also other matters interfering with the creative process, like having a second child, parenting, work, relocating to another part of Sweden, and life in general. But still, Africa is to blame.

Can you tell us more about the theme behind the new album?

Isn't there always a lot more to Ordo Rosarius Equilibrio than what meets the eye? I think there is; plenty more. Only because I sing about flesh and inner fires, doesn't necessarily mean that that is the incentive I aspire to convey onto the listener. Vision Libertine, what does it mean to you? What does it suggest? What visions manifest inside you as you dissect the theme? That is much more important and interesting than any meaning I am willing to give you.

You promise at least two new Ordo Rosarius Equilibrio albums this year. Tell us more! If it's Vision:Libertine part II ,why don't you release it as a double album?

I hate double albums, LPs as well as CDs. Overly priced, but still to cheap to cover the actual postage for the excessively heavy release. And still every listener decides which cd or vinyl is better than the other, and only listens to one although there are two in the release. But yes, Vision Libertine is due, and instead of releasing it as two individual CDs which was my intention, it will be released as a double cd at the end of April.

What's the difference with the Out Of Line label? If there is any difference...

There's a huge difference between Out Of Line and Cold Meat Industry. For one, Out Of Line is a much bigger label with a clear hierarchic structure, Cold Meat Industry was a one man show. Out Of Line is able to provide financial support when necessary, Cold Meat Industry was barely financially viable. But on the other side, Cold Meat Industry was Swedish and so am I, Out Of Line is German, so there is lingual and geographical difference. And being part of Out Of Line is definitely considerably lonelier in comparison with the very sect like clan mentality that we shared at Cold Meat Industry, so there are fundamental differences, for better and worse.

> Ron SCHOONWATER photo © Marquis(pi)X

DARKWOOD - Flammenlieder (CD)

(HeidenVolk)



Since 1997, Darkwood is one of the best neofolk bands. Much has been written about this group, but founder Henryk Vogel describes his project as an opportunity to express his ideas and feelings about his beloved homeland. Darkwood became a real cult band and most of its records often were limited editions that are impossible to find these days. Henryk thought a compilation would be a good idea. The music of Henryk Vogel can be associated with the love for his country, but also with ultimate beauty (Secret Places). Although many Darkwood songs are sung in German, there are also a few English titles included like Nightwind (with lyrics from a poem by Emily Brontë). The best song undoubtedly is Weltenstürme with its beautiful violins. During fourteen songs Henryk Vogel takes you on a wonderful trip. An absolute must for the neofolk fan. [DB]

ASH CODE - Posthuman (CD)





The title of the opening song couldn't be any better: Time To Face The Abyss and that's exactly how it feels! You'll definitely hear some echoes of Oblivion, but Ash Code has no fear to experiment. A good example is Insensitive, in which the Italians flirt with minimal. Sand probably will be the hit of this record as the more you play it, the better it gets! The title track Posthuman is dark post-punk with some mysterious synths. Try To Be Me is the most punky song, you hear a Joy Division-like pattern. Alone In Your Dance is jet black, the synths take you to the darkest soul of Ash Code. Ash Code is like drugs, once they ends up in your body, it is difficult to get them out (not that you want this for one second!). Posthuman is not exactly the most cheerful album of the year, but without doubt one of the records that you have to hear this year! [DB]

HANTE - This Fog That Never Ends (CD)

(Synth Religion)

(Wave Records)



Opening track Bienvenue En Enfer welcomes us with gloomy synths and a mysterious semi-parlando. In Hate Vs. Love you hear that typical 80's melancholy. During In Cold Water, Hélène's voice sounds melancholic. And the dark Noir sounds nostalgic with metallic percussion. Burning features Box von Düe of Box And The Twins, a Cologne based band, formerly known as Cocktail Twins. My Destruction has a catchy synth melody reminiscent of Depeche Mode. My personal favourite Infinite Particles Of Us is followed by the slow title track that closes this album. Musically, Hante and Minuit Machine are quite simular. Both are bleak, dark, melancholic and make minimal synthpop. I really do wonder why Hélène decided to make a solo album, as I think that Amandine could lift a song like Shadow Boxing to a higher level. But I admit that this is quite unfair to say, as after all, there is little to criticize in Hélène's vocal performance. [BC]

CHIRON - The Best Of (CD)

Anyone who has ever listened to the legendary Australian gothic band lkon must be familiar with the work and voice of Michael Aliani, as he was the voice of Ikon on their first two albums. As you listen to Michael's project Chiron, which is the result of his collaboration with various artists, such as the original lkon's bass player Dino Molinaro or Melbourne producer and DJ Robert Anthony, we are offered a lot of diversity in the work of Chiron, and if you have not been previously introduced to the band, The Best Of is a great opportunity to get to know this project. [MB]

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ALPHAMAY



"genius future pop with an addictive melody" - peekaboo magazine

"an album full of hits" - sonic seducer

"alphamay sound pleasingly fresh and varied" - electrozombies

"those are some truly great synthpop tunes" - brutal resonance

The newest album Posthuman by Ash Code is (as expected) a perfect opportunity to talk with the band!

When you recorded your first singles, did you know that Ash Code could reach this level of popularity?

Alessandro: First of all, thank you for the nice words. Our lives have become definitely more strenuous, because the group takes a lot of time. When we released the first two songs on Soundcloud, we did not expect this would happen.

How would you describe an Ash Code songs yourself?

Claudia: The first important thing for us is certainly the beat, after that, we focus on the rest. The s vn th melody must be effective, the bass must have a good groove/melody. In the end the voice completes everything, Each track of Ash Code is done more or less in that way.

You surely have a very own sound, but what and who inspires you?

Alessandro: Our main influence

ASH CODE

is music. Then surely the books we read, the movies we watch, the places we visit and the events that we experience. We draw inspiration from everything and make it into the music.

I guess it must have been quite difficult to create a second one as fans want you to reach that same high level?

Alessandro: The second album is always more difficult. We definitely thought about the possibility of being able to disappoint our audience. but we were driven by the desire to try to propose something different. remaining ourselves. We worked a lot on we sincerely hope to have succeeded. I really do think Posthuman is a lot darker than Oblivion. Claudia: I can't say if Posthuman is darker than Oblivion, our intent was only to improve. Alone In Your Dance is about a difficult inter-personal relationship, the title is a chance, you're right it is very dark song.

Why do you start your album with a song that's called Time To Face The Abyss?

Alessandro: It's a song about a man who awakens after years behind a TV screen. An awareness of modern decadence without any hope...

Another great song is Insensitive. Excuse me if I'm wrong, but I hear some minimal elements...

Claudia: Insensitive is different from the rest of the album, it's another dramatic song (but it was fun to record our first duet). Yes, it's very minimal, we like this direction, but the comparison with the Human League... I don't know...thanks anyway!

You surely need to explain the meaning of the cover!

Claudia: The cover was made by Sandra Roczeń, who is now one of our fixed collaborator. The idea is inherent in the album title, the posthuman point of view analyzes the subject's relationship with modernity, and proposes a new way of relating to the complexity of the world around him, like technology, politics, society. Very important for us is the issue of respect for nature and animals. The cover represents a human being that blends completely with them. Sandra's work is brilliant as always.

The band got an enormous help from Valerio of Swiss Dark Nights. How did it all start?

Adriano: It's true, Valerio helped us and helps us constantly. We met him because his label produced our friends of Geometric Vision and we started a great relationship with him.

I know it's a strange question for a band, but with the growing popularity, don't you think the stress factor might be too high... I mean, that's the reason why many genius bands become crappy. What's your weapon against it?

Alessandro: Surely, the genesis of Posthuman was more complicated than Oblivion, just because we have played a lot in the last two years. But to be honest, many of the places we visited and the people we meet are a great source of inspiration. If we had not received much love everywhere, maybe I would not be here talking to you. This may be our weapon, the ability to transform all the experiences into music, always trying to keep the quality high, because if you stay sincere, people will feel it and appreciate it.

> Didier BECU photo © Marquis(pi)X

DOGANOV

Conducting Chaos is a great name for the debut of Doganov. The group thrives on chaos, on the razor's edge between electro and metal. The band already impressed us with the first EP Dark Something To Dance To, and the performances were such a burst of energy that we were simply blown away. Now the debut is released, we had no choice but to interview singer Carl Cleeren.

Conducting Chaos is your official debut. We think it's great. How did the recording process go?

Thank you. We have done everything ourselves. The recordings, pre-mixing, artwork... Only the final mixdown (Dee-J La Muerte) and mastering (Frank T. Wallace) was done by someone else. It was a process of writing and recording at the same time. Every week we met in the studio and did our homework apart. We had to put a deadline: 10th October, 2015, when everything had to be ready and presented. We succeeded. The music was there. The artwork was finished. We solved the legal issues regarding the cover of Front 242 and all the CDs were pressed. We also have played live a couple of times in between. That was a very pleasant change.

The earlier EP, Something Dark To Dance To, also was impressive. It appeared on CD in a very limited edition, to the frustration of some. Are there any plans to publish it on CD?

You can still purchase it at our concerts and it is available on all channels online: Spotify, Deezer, I-tunes, etc. In addition, you can buy both CDs via merch@doganov.be.

Conducting Chaos guarantees a mix of loud guitars and electronics, but I think the album is a bit more electronic than its predecessor, which perhaps lies in the fact that you now work with only one guitarist. Do you have that feeling too?

Not really. Yes, it sounds different. A band evolves, you know. But it was never the intention to use more electronics. Doganov often is a matter of feeling. If the music invites you to go in a certain direction during the writing process, then we follow. And if it really does not work, then we drop it. Not everything we wrote is on the CD. And yes, there is "only" one guitarist, but he is man enough to stand against all that electronic violence.

Another reason why it sounds more electronic may be the mastering by Frank T. Wallace, a famous name in the dance world.

We know Frank for a while. He has his own vision and he is always open to suggestions. He just delivers good work! We did not have to think long about it.

On the other hand, the mix was done by Dee-J alias Didier Moens of La Muerte, and we associate him more with heavy guitars. Was it a conscious decision that Didier and Frank are the two core elements of your music - guitars and beats?

Yes. Didier is our live mixer. He knows Doganov well. And he is also a musician. That in itself is a fine approach. He was also the only one we trusted to 'give' our music to. In retrospect, it was a very good choice.

Your CD also includes a cover of Front 242, Headhunter. An ode to the musical heroes of all time?

Funny... We didn't intend to put Headhunter on the CD. This is mainly done at the behest of others. We saw what our version did with the live audience. It was well received. Ultimately, it was Didier who pulled us over. Crazy, because Doganov has the tendency NOT to listen to others...And if that is simultaneously a friendly wink to Front 242, that's good. Is it an ode? No idea.

What are the prospects for Doganov now?

To play live as much as possible. We are negotiating with organizers. The only thing we can say with certainty is that we play in Poperinge on 5th November at Dubhfest.

Xavier KRUTH

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CHAMELEONS VOX

Peek-A-Boo had the chance to have a chat with one of the musicians who invented a style that is known as post-punk. Mr. Mark Burgess!

It's a quote you daily hear, how does it feel when people tell you that, and do you have heroes yourself?

Hi, well I know the impact music can have on people. especially younger generations. Sure I've had musical heroes over the years: Beatles, David Bowie, Marc Bolan people who want to tell you how much the music I was involved with has impacted their lives. It's what every artist strives for. I think where I draw the line is when it becomes overly obsessive. That is something I can't relate

The Chameleons always had a very melancholic early sound, at times even without hope. Had this something to do with the fact that the band is from Manchester.

those terms, so it's not something I can relate to. I've heard people say that Manchester music is depressing, but I've never really understood that. Maybe it's because

Manchester really was a city with plenty of bands. Were you part of a scene?

No, not really. We were never part of any Manchester scene or anything. I used to be able to get guest listed for shows guite easily, but then I'd see the show and then go home like everyone else. I hate backstage scenes anyway. The guys are working and I'd just feel in the way. I have musician friends, but only a couple are what you'd call famous, the others tend to be underground or struggling.

I never thought that The Chameleons was as political as say Billy Bragg, but in a way I see your music as pure punk (at least in attitude). Do you agree?

Well, yeah, I'd agree that punk was an attitude and we certainly had penny in our pocket. I kind of share your view of the 80s too. I just roll my eyes when I read or hear about what a golden age it was.

When I Interview current bands, they often cite The Chameleons as an influence. How was it when the albums were released?

Yeah, we had very little back then. We had an audience and we'd sell out shows, but both those albums were met with derision for the most part. Not that we gave a fuck.

My personal favorite album is Strange Times. Do you

think the band was able to make another album. I mean. artistically you were at your peak!

Oh yeah. I mean there's no doubt in my mind that had we finished that fourth album, it would have been our best

In a way I think The Chameleons was far too punk to be signed on Geffen.

What, more punk than Nirvana or Siouxsie & The Banshees? I think we saw them as the best option as far as a US label goes. It seemed way more progressive, which was bullshit as it turned out, but that's just the way it seemed at the time.

Apart from the recognition, do you regret that The Chameleons is just a "huge cult band"?

I have no regrets to be honest, because the band has given me an enormous amount of freedom and had we been bigger in profile, I doubt I would have had that. Superstardom has more downsides than advantages if you ask me. I could have used the money but fuck it. I'd have just wasted it anyway.

Never thought that you were going too far with your lyrics?

I honestly don't think about it. It's something that came very naturally and fluently. I've never given a lot of thought to the lyrics. I tend to sing what I feel like singing and it is what it is. Accolades about my lyrics isn't something I take very seriously. Again I'm happy about the impact, but I don't regard myself as a poet or anything.

Do you follow the current music scene? Which bands do vou recommend?

Currently, my favorite contemporary recording artist is Vast. I also really like Evi Vine.

Today everyone knows The Chameleons without a record company. What do you think of the current music situation in which those companies lost all their power? Yeah, I mean, I wouldn't sign with another record or publishing company. I feel they're completely redundant, like the music press. But I've got an audience for my work, so it's easy for me to say that. Finding your audience is the hardest part.

Didier BECU photo
Marguis(pi)X

MARC ALMOND - The Velvet Trail (CD)

(Cherry Red Records)



SAVAGES - Adore Life (CD)

(Matador Records)



Expect some chunky post-punk.Joy Division is an obvious reference, just as Siouxsie And The Banshees. Jehnny Beth (born Camille Berthomier) rages on like Siouxsie Sioux did in her best days. But Savages is no clone. Gemma Thompson's guitar play is varied with sounds that remind me of Bauhaus, altered with post-rock passages and rags 90S noise-rock. Actually all band members get the chance to shine. Compared to their Mercury Prize nominated debut Silence Yourself, the rhythm section is more prominent in the foreground. Forget L7.And although I'm afraid to say it: forget Hole. From now on Savages is the most vicious female rock band. They play post-punk as intended. Post-punk with dark and sharp edges. Veritable and sincere post-punk. Why hipster rock of Maximo Park, The Hives, The Rapture and The Fratellis is labelled as post-punk isn't clear to me, and I doubt it ever will be. Savages, however, really revives post-punk. [BC]

This year Marc Almond made a come back to the pop style flirting with the sound

from his early work, perhaps even Soft Cell inspired, that fans who follow Marc will

recognise in some of the songs on the album. This is the album with the catchy choruses and great beats, but also with a melancholic feel, that can be found both in the music and lyrics. The album consists of 16 songs, of which four are instrumentals. But as a whole, it tells a story, a story only Marc can tell. The album Velvet Trail is this year's recommendation for all Soft Cell and Marc Almond fans, but also to those who would like a journey through their own life, with a soundtrack. [MB]

IAMX - North Star (CD Single)

(Sony Music)



North Star, the new single, is dark electro like we previously heard on other IAMX songs. Although the pace is rather quiet, it's still very danceable. The rhythm section pupates like a fluttering butterfly, complemented with the fragile, at times heartbreaking vocals by Chris. At the end it becomes even more intimate and the song gets a dance twist, but it remains intact and quite dark. On this single we also hear two remixes. The Mr. Kitty Remix has a stronger rhythm section. The dark beats are higher as in the original, it's a more club-like version and more danceable. The Future Funk Squad Remix adds some extra value to the original by using a totally different rhythm section and many tempo changes. There is some guitar in the background and some distortion. The vocals are different, because of the use of all kind of electronics. [JB]

THE SCARLET FEVER - Collider (CD)



It is certainly no coincidence that The Scarlet Fever played as support act for Sex Gang Children, because even though this Canadian band doesn't really sound as pure death rock, the influences of the genre on this 2nd album are noticeable. The main asset of The Scarlet Fever is without the extravagant voice of singer Jay Draper, that you can compare with both Nico and Marc Bolan. A good example is The Chauffeur by Duran Duran, in which drama joins decadent glam rock. The band is proud that it is unique in the Toronto music scene, and of course every artist will say that, but it is quite right. The sound is modern and therefore can be described as indie, but because of the dark atmosphere Christian Death also slips through your head. [DB]

(Self-released)



WHISPERING SONS

Cold wave is back! Perhaps it is because of the new Cold War. Anyway, the list of great cold wave bands is becoming endless and of course the Belgian Whispering Sons is part of it.

Everything has fallen into a huge momentum. How do you experience this, I mean I guess you are proud, but I guess there's fear as well, not?

We are incredibly happy with how it is going since Endless Party was released. We never dare to dream this. And yes, somewhere it is frightening because of some expectations people have about us; for the next release or for live shows. That surely goes with pressure. But all in all, we are sober about it and we just like to keep up our feet on the ground.

One of those factors is undoubtedly your tape Endless Party. It sounds very raw and full of emotion, just like music should be. How did you come to this sound, because there is a difference with your previously demo and Endless Party.

Our first demo was recorded one year before Endless Party and we probably have grown as musicians. Individually and as a group we discovered what we like in terms of sound and feelings, and that became Endless Party.

The sound on Endless Party, is this the final Whispering Sonssound or is it possible that we hear something completely different on your next project?

It will never be something completely different (funk? country?), but I believe that standing still automatically means going backwards. We always will try to add new elements and ideas to each release.

Whispering Sons is also an excellent live band. There is not only Fenne's voice, but you just are who you are.

To be honest, before Endless Party we didn't have a lot of live experience, but that is changing now. Just as you need time to find an identity in the music you play, it takes a while before you evelop yourself on stage. But with every gig it seems to go better! Fenne is undoubtedly your greatest asset. Not only her unique voice, but it seems like she wants to redeem herself of all demons. You go very far, Fenne.

I am still scared of it myself. On stage, I really can't control myself. It may sound ridiculous, but the music and the lyrics evoke so many things, and that's something I experience on stage only. So yes, those demons always come up!

Belgium is so small, and yet there are so many brilliant bands. Sometimes I think the average Belgian should be more proud of the music scene over here...

Since we play in a band ourselves. we learned a lot about both the old Belgian 'classics' and new bands, not only the 'dark' scene. In general, we learned a lot about the state of the Belgian music scene. And actually despite misleading broadcast schedules of some Belgian radio stations. to me Belgium seems to have a very healthy music scene in which many musicians dare to experiment and do their own thing, and they often are rewarded by a loval fan base. So ves. Belgians can be proud.

I never asked so far, how did you get that name?

In the beginning, when we were a nameless collective of friends that was looking for a unique sound, we covered the song Whispering Sons by the Danish band Moral. Then Fenne joined, and everything changed. Perhaps that was the moment that we realized: OK, this feels good, let's write our own music. The band's name is a sort of homage to Moral, especially to that moment.

Your music is melancholic and a bit sad, even though you can dance to Whispering Sons and forget everything!

Melancholy and sadness is definitely in our music, especially in the older songs. Today we seek more a kind of anger. Faster drum rhythms and tight guitar lines make it danceable of course.

Music is the most beautiful thing in life, true or just a silly statement?

We are five people with diverse interests and opinions, but if there is something we agree on then it must be that! There's nothing better than listening, creating and playing music.

For people who do not know you, what can they expect and why should they see Whispering Sons?

If you want to see a young blonde woman who exorcises her demons on a stage, accompanied by a dark and often danceable soundtrack made by passionate musicians.

> Didier BECU photo © Marquis(pi)X

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Jägermeilter

calendar

10.04	LAIBACH @ Theaters Tilburg, Tilburg (NL)
12.04	THE KVB @ Beursschouwburg, Brussel (BE) Support: Dear Deer
12.04	DER BLUTHARSH AND THE INFINITE CHURCH OF THE LEADING HAND @ Het Bos, Antwerpen [BE]
12.04	DRAB MAJESTY (US) + CHARNIER (BE) @ De Kleine Hedonist, Antwerpen [BE]
13.04	MICHAEL GIRA (SWANS) @ Ancienne Belgique, Brussels [BE]
13.04	WAYNE HUSSEY & EVI VINE @ L'Escalier Café, Liège [BE]
13.04	K-X-P & WHISPERING SONS @ Nijdrop, Opwijk [BE]
14.04	DRAB MAJESTY/CHARNIER @ Cafe Central, Brussel [BE]
14.04	PETER HOOK & THE LIGHT @ Muziekgieterij, Maastricht (NL)
16.04	SEASIDE REVISITED 3 @ De Boare, De Panne [BE] Arbeid Adelt !, Curtis (Joy Division Tribute Band),
16.04	FANTASTIQUE.NIGHT XLVII @ Botanique, Brussels [BE]
	Molly Nilsson (swe – Minimal Pop) Mary Ocher + Your Government (d – No Wave) Rodolphe Coster (b – Electroshoegaze)
7.04	KOLFSKOP @ Kinky Star, Gent [BE]
0.04	DIAMANDA GALÁS: 'DEATH WILL COME AND HAVE YOUR EYES' @ Handelsbeurs, Ghent [BE]
L.04	CHAMELEONS VOX @ L'entrepot, Arlon [BE] Support Act: Spirit Of Dole
.04	ORGANIC @ Magasin 4, Brussels [BE] With Cocaïn Piss & Pop 1280
04	WEIRD SCIENCE FESTIVAL @ Das Bett, Frankfurt [DE] With Absolute Body Control (b) Gertrude Stein (uk Mitra Mitra (au)
	Inox Kapell (d) Kalte Rippchen (d) After Show With Mike & Neon Waves
.04	THE CHAMELEONS VOX + FLESH & FELL @ De Kreun, Kortrijk [BE]
04	TRUE ORDER (UK), EUROPE'S NR 1 TRIBUTE TO NEW ORDER @ B52, Eernegem (BE)
04	STIN SCATZOR & ESSAIE PAS @ Belvédère, Namur (BE)
04	WOLVENNEST @ Beursschouwburg, Brussels [BE]
04	SX @ Ancienne Belgique, Brussels (BE)
)5	WOOL-E-DAY #2 @ CP* /// RECORD FAIR + 3 FREE GIGS /// 14H > 20H ///
	+ HIDDEN IN TREETOPS + FACTICE FACTORY + WHISPERING SONS + @ Cinépalace, Kortrijk [BE]
5	PRAGA KHAN @ Het Depot, Leuven [BE]
5	HEDERA HELIX @ Zaal Knipperlicht, Zulte [BE] CD-presentation 'pastiche'
5	DER KLINKE @ B52, Eernegem [BE]
	HONEYMOON COWBOYS @ Cafe Cafe, Hasselt [BE]
5	BLEIB MODERN, WHISPERING SONS & KABAAL @ Club Kamikaze Mechelen, Mechelen [BE]
5	TUXEDOMOON @ Les Ateliers Claus, 1060 Brussel [BE]
	NEW-WAVE-CLASSIX PARTY @ Vooruit (balzaal), Gent [BE] 7 Years New-wave-classix Black Celebration With Dj Filip Delie
	WAVE GOTIK TREFFEN @ Various Locations, Leipzig [DE]
	BOHREN & DER CLUB OF GORE @ Beursschouwburg, Brussel [BE]
	XENO & OAKLANDER @ De Hedonist, Antwerpen [BE]
;	DARK ENTRIES NIGHT XIV @ Kinky Star, Gent (BE) Frozen Nation + 'n Tales - Free Entry - Gigs Start Promptly @ 20h30
	PSYCHIC TV @ Recyclart, Brussels [BE]
	TUXEDOMOON @ Nieuwe Nor, Heerlen (NL)
5	TEHO TEARDO & BLIXA BARGELD @ Ancienne Belgique, Brussels (BE)
5	DARK DEMO(N)S NIGHT I @ Kavka, Antwerp [BE]
	DARK DEMO(N)S NIGHT II @ Kavka, Antwerp [BE]
5	CLUB NEW WAVE - EPISODE 17 (TOP 100 VIDEO) @ La Bodega, Brussels [BE]
	Pure New Wave And 80's Classics Party - Top 100 & Video Special!
16	SUN O))) @ Vooruit. Gent [BE]
0	ARBEID ADELT! & AROMA DI AMORE @ Gc Den Dries, Retie [BE]
0	JEAN-MICHEL JARRE @ Paleis 12, Brussel [BE]
	BIMFEST XV @ De Casino, Sint-niklaas [BE]
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