



**ORDO
ROSARIUS
EQUILIBRIO
COMBICHRIST
PROJECT PITCHFORK
OST+FRONT + THE JUGGERNAUTS
PSY'AVIAH + EXPONENTIA + DAGEIST
CRESTFALLEN + LUPI GLADIUS + N3VOA
HIDDEN IN TREETOPS + AD VITAM + SHIV-R
JOHAN TROCH + FACTICE FACTORY** *InfraRot*

- 08.07 **THE HUMAN LEAGUE + ARBEID ADEL!** @ Open Air, Leuven [BE]
- 21.07 **THE OBSCURE @ RIXENSART (OPEN AIR)** @ Bourgeois 21 Juillet Fetes Populaires, Rixensart [BE]
- 23.07 **AMPHI FESTIVAL XII** @ Amphi Eventpark, Köln [DE] Aesthetic Perfection - Angels & Agony - Bloodsucking Zombies From... - Blutengel - Covenant - Cryo - Der Fluch - Dive - Editors - Faderhead - Frontline Assembly - Joachim Witt - L'Âme Immortelle - ...
- 06.08 **6EME NUIT DARK RITUAL - ROSA CRUX, JO QUAIL & TROUBLE FAIT'** @ Castle of Thoirx [FR]
- 11.08 **JO QUAIL** @ Arp Museum, Remagen [DE] A Solo Concert By Jo Quail Amidst The Barbara Hepworth Sculptures From The Museum
- 13.08 **TRUE ZEBRA + GHOST & WRITER** @ Jh Wommel, Wommelgem (antwerp) [BE]
Bodybeats Night @ Jh Wommel With: True Zebra - Presenting New Album 'war Of The Worlds' Ghost&writer - First Live Show Ever!
- 14.08 **BELLE AND SEBASTIAN** @ Openluchttheater Rivierenhof, Deurne [BE]
- 20.08 **DARK SIDE OF DE BRUG** @ Cafe De Brug, 8730 Sint-joris (beernem) [BE]
- 23.08 **W-FESTIVAL** @ Festival Field, Wortegem [BE] Alphaville, Peter Hook & The Light, Marc Almond, Sian Evans (kosheen), Heaven 17, Scritti Politti, Portrait B, The Serious Five, De Brassers, Whispering Sons.
- 26.08 **KEVIN MORBY** @ Democrazy, Gent [BE]
- 28.08 **INFEST 2016** @ University Of Bradford, West Yorkshire [UK] Atari Teenage Riot, Leaether Strip, Pop Will Eat Itself, 3teeth, Velvet Acid Christ, Grausame Töchter, Dead When I Found Her, Displacer, Monica Jeffries, Royce, Vigilante, Me The Tiger, ...
- 28.08 **MASSIVE ATTACK** @ Sint-pietersplein, Gent [BE]
- 09.09 **HANTE** @ Jh Wommel, Wommelgem, Wommelgem [BE]
- 09.09 **DARK ENTRIES NIGHT XV: PSYAVIAH AND KARL HEFNER & HUGH LAGERFELD** @ Kinky Star, Ghent [BE]
- 10.09 **ASH CODE** @ Kinky Star, Gent [BE]
- 10.09 **SCHONWALD + BLEIB MODERN** @ Blue Shell, Köln [DE]
- 17.09 **THE DANSE SOCIETY** @ B52, Eernegem [BE]
- 24.09 **DAGEIST** @ B52, Eernegem [BE]
- 24.09 **DARK SIDE VERSUS GALLERY OF THE DAMNED WAVE GOTHIC ELECTRO PARTY** @ Twitch, Gent [BE]
- 30.09 **GOETHS ERBEN & SARA NOXX - NARBENVERSE-TOUR 2016** @ Kulturzentrum Bahnhof Langendreer, Bochum [DE]
- 01.10 **WELAND** @ Negasonic, Pontstraat 68, 9300 Aalst [BE]
- 08.10 **AROMA DI AMORE, ARBEID ADEL!, CJ BOLLAND** @ G.c. Den Dries, Retie [BE]
- 14.10 **AUTUMN MOON FESTIVAL** @ Rattenfängerhalle, Sumpfbiume, Hameln [DE] The Invincible Spirit, No More, Heimataerde, Ignis Fatui, Ingrim, Legend, Elmsfeuer, Maccabe & Kanaka, L'Âme Immortelle, Ost+front, End Of Green, Spiebbann, & others
- 14.10 **DAGEIST** @ Kinky Star, 9000 Gent [BE]
- 17.10 **NEW MODEL ARMY** @ Der Hirsch, Nuremberg [DE]
- 21.10 **SOPHIA** @ Ab, Brussel [BE]
- 21.10 **CLASH OF THE TITANS - FORCED TO MODE VS CURTIS** @ Oude Badhuis, Antwerp [BE]
Forced To Mode (depeche Mode Tribute) Body Electric (the Sisters Of Mercy Tribute) Wave-electro-ebm-syntpop-minimal Party
- 22.10 **30 YEARS SUICIDE COMMANDO** @ Yap, Leopoldsborg [BE]
- 23.10 **JEAN-MICHEL JARRE** @ Paleis 12, Brussel [BE]
- 30.10 **AUTECHRE** @ Vooruit, Gent [BE]
- 05.11 **DUBHFEET** @ Oc De Kouter, Poperinge [BE] Merciful Nuns, Freakangel, Der Klinke, Doganov, Here Be Flames, Whispering Sons, ...
- 05.11 **ECHO AND THE BUNNYMEN** @ Het Depot, Leuven [BE]
- 10.11 **BUNKERLEUTE** @ Blauwe Kater, Leuven [BE] Warm-up Party For The Two-day Event
'Breaking Barriers - Celebrating 40 Years Of Punk' On 11 & 12 November At Het Depot, Leuven.
- 11.11 **BLACK PLANET FEST** @ B52, Eernegem [BE] Gin Devo (Vomito Negro) + Sygo Cries
- 12.11 **THE CURE** @ Sportpaleis, Antwerp [BE]
- 12.11 **THE CURE AFTERPARTY** @ Den Aalmoenenier, 2000 Antwerpen [BE]
New Wave / Alternative / 80s With DJs: H8red & Pikaert (duister Gefluister), Bpuntart (beati Mortui) And Boo-lee. Doors: 23:00.
- 19.11 **NEW-WAVE-CLASSIX PARTY** @ Vooruit (balzaal), Gent [BE]
Belgiums Biggest Black Celebration: Only The Best New-wave-classics And 80s Synth-pop By Dj Filip Delie And Guests
- 05.12 **KILLING JOKE** @ Muziekdroom, Hasselt [BE]
- 16.12 **BIMFEST XV** @ De Casino, Sint-niklaas [BE] Suicide Comando, Underviewer (pre-font 242 Project Of JI De Meyer & Patrick Codenys)
Dive, Super Dragon Punch!! Afterparty Waves & Beats By Dj Borg
- 17.12 **BIMFEST XV WITH ð GRUMH...** @ De Casino, Sint-niklaas [BE] ð grumh... Worldwide Exclusive Reunion Show, A Split-second, Aroma Di Amore, Signal Aout '42, Ex-rz, Struggler, Vita Noctis, Euforic Existence
- 17.12 **DARK X-MAS FESTIVAL** @ Expo, Waregem [BE] Cheshire Cat (the Bouncing (f), Qual (uk), Jacquy Bitch (f), Grausame Töchter (d), The Beauty Of Gemina (ch), In Strict Confidence (d), Goethes Erben (d), Clan Of Xymox (nl)
- 31.12 **BLACK PLANET'S BAL MASQUÉ AT NEW YEARS EVE** @ De Kleine Beer, Beernem [BE]
- 28.04 **WAVETEEF FESTIVAL IV** @ Jh De Wommel, Wommelgem [BE] 28 & 29 April 2017 8 Bands On Two Days & Two Afterparties!

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MAGAZINE & WEBSITE

Ward DE PRINS

AMNISTIA - Dawn (CD)

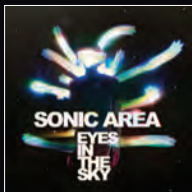
(Self-released)



After the last album in 2014, Amnistia is now back with another sound attack. Songs such as Bursting Into Life and I.M.G take you on a slow, thoughtful and melodic trip to your own inner fragility, whereas Dawn and You refer more to the classical EBM and the stomping boots in old-school clubs. Between the tracks there are short interludes called Mirror, which give you time to reflect about what you've just heard. There are also a number of tracks that are particularly dancefloor-suited. With Humiliation, Curse and Echoes the album offers straight-line treats for the simple dark hearts as well. The Outro Green Eyed Monster creates a wonderful instrumental end for this magnus opus! If this is still not enough for your ears, CD 2 thrills your musical equipment once more. A recommendable 80's mix, begging for more. [BP]

SONIC AREA - Eyes In The Sky (CD)

(Ant-Zen)



Sonic Area's (Arnaud Coëffic) latest album Eyes in the Sky is like listening to every reason for buying into analog modular synth gear. It's almost like an audio history lesson in 11 parts. Neon Tunnel Drive sets off the album with heavy bass, arpeggio and a full bodied organic sound which slowly evolves towards a climax. It's the perfect album opener and the science fiction inspiration is apparent. Glitchy slow beats are the base for the Loneliness of the Physicist, that vaguely reminds me of Scorn. The album continues with a vibe that sometimes evokes the feeling of a silent sci-fi movie's soundtrack - especially apparent on Dancing With Clouds. The concept of simple melodies in complex and evolving structures with an occasional beat constantly, tells me that this is electronic music made out of love for the endless possibilities of working with synths. This is a very, very good album. [JM]

ONMENS - Witruimte (CD)

(Self-released)



Witruimte takes a raging start with Unit 11. Delightful filthy electronics, shrieking guitars and a shouting vocalist who wants to say something! The last time I was blown away by the beginning of an album dates from Atari Teenage Riot's 60 Seconds Wipe Out. Just like Atari Teenage Riot, Onmens is aggressive, but Witruimte is more melodic. You hear it in Innerbitch and Whining Cross, in which Sigfried Burroughs uses clean(er) and varied vocals. One of the highlights is Take A Life, an enthusiastic track with a catchy slogan that contains a fantastic EBM sequence and some demonic lalalalalas. Onmens, with its explosive cocktail of noise rock, new beat, EBM and industrial, is a band that we Belgians can be proud of. [BC]

ORE - Vision: Libertine - The Hangman's Triad's (CD)

(Out Of Line)



The previous CD Songs 4 Hate And Devotion was the most accessible album and undoubtedly the finest. Vision: Libertine - The Hangman's Triad's is a new chapter in the 23-year career of the Swedish cult band, in which the recent sound is mixed with the old sound, or in another words: traditional neo-folk mixed with apocalyptic pop. The band worked more than three years on this new album. Initially, Vision: Libertine-The Hangman's Triad was designed as an EP, but because the ideas kept coming, Tomas had enough material to fill two albums. At the end of the day Vision: Libertine - The Hangman's Triad became a double CD. All compositions are very dark and dominated by the tribal sounds that were typical of the old Ordo Rosarius Equilibrio sound. The band got the help of Sal-Ocin of Empusae. The band describes the sound on the CD as porn pop, glorifying nihilism with sex as the ultimate religion. Sublime! [DB]

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Dark
Entries





COMBICHRIST

Thank you for taking some time out for an interview with Peek-A-Boo! There are lots of things happening for Combichrist at the moment, so let's pick out the most important events. Let's start with a simple one: how did the year start for Combichrist when it comes to live shows? Where have you been and could you please point out some highlights for our readers!

The year started in Berlin at the Out Of Line-Weekender. It was amazing as always. I love Berlin, it's like a second home!

After South America comes the "Make Europe Great Again" tour in June/July which is supposed to be super huge! More than 20 shows throughout Europe with Lord of the Lost, Filter and Rabia Sorda as support. Explain the meaning of the name, please. I know some people were quite surprised because of the name choice.

Haha, well, most people who pay attention know that we just stole the title from Donald Trump. It's a crazy political climate out there right now and maybe people need to wake up a little bit and pay attention!

So summer is coming soon. But is there time left for festivals this year?

Yeah, we are doing Deichbrand and Mera Luna.

Let's talk about your new album This is Where Death Begins, which will be released on June 3 via Out Of Line. The album will be available in several different versions. What can we expect?

There will be a regular album CD version, a deluxe double CD which contains a bonus CD with an old school industrial set that I performed live at Complex, LA. Furthermore, there is a double-color-vinyl which includes the album CD in a slipcase and, most importantly, there is a limited fan set which contains the deluxe double disc, plus a recording of our full-band rock show at last year's Summer Breeze festival on CD and DVD.

The album is produced by Oumi Kapila (Filter) and Andy LaPlegua and mastered by Vlado Meller who worked with famous artists such as Red Hot Chili Peppers, Pink, Michael Jackson and Oasis. When you look back at previous albums, how did e.g. studio life change? Does it feel different now, maybe more professional? Or doesn't it matter at all who you work with?

In the end what matters is the result and if you have a good work flow with the people you work with. It could really be anyone, and no matter how professional and big an artist is, it wouldn't matter if he does not have a creative flow with them. Oumi and I had a really good connection in the studio, so it was very smooth.

The new album is very possessive, it overruns you like an avalanche. But it's very rock 'n roll, heavily metal influenced, drums seem to be henpecking. Fans of electronic music might miss something here. Does the style of an album happen by chance or do you exactly plan the outcome?

I always have a vision for the album I'm working on. This is definitely 100% exactly how I wanted it. People seem to forget where this scene came from in the early 90s. This is not me walking away from the scene, this is me evolving to keep it alive, and not let it drown in its own repetitive boring vomit.

Do you still suffer from buck fever when performing new songs on stage?

No.

Imagine an airline loses all your equipment for a show and you can't replace it at short notice. What would you do to make it an unforgettable night for your fans?

Drink. Have done it before (laughs).



Britta PIRKKO

photo © Marquis(pi)X

SHIV-R

You're now touring Mexico and soon Finland, Warcelona Festival in Spain, Austria and the Netherlands. What can your fans expect?

Pete: That's right I'm currently in Mexico City writing this from my hotel in the Roma area, which is a very hip area of Mexico City. I'm still jetlagged from the flight from London, so it's ridiculously early in the morning right now. This week we will play Queretaro, San Luis Potosi and Mexico City here in Mexico. These will be stripped down shows with my buddy Kervin from Mexico City (who I've known since Myspace days with his project Stacy 16) acting as my live keyboard player. Last time SHIV-R played in Mexico (in January 2014) was my favourite live experience with the most energetic crowd ever, so I'm really looking forward to these shows and they will be long sets covering a lot of material. Our upcoming show in Finland will be the first time we headline a day at a festival, so this is a goal we won't take for granted and we will play a 75min set headlining the Friday night of the 3-day festival.

And what do you expect?

Not sure about expectations, but I'm hoping for a cool crowd in Mexico because our music is more known here. Hoping to win some new listeners in Finland, Spain and Austria. And hoping to grow a bit as every gig makes for a minutely better performance and there is always some small revelation with every live experience.

Will there be something else, coming soon like new tracks, videos...?

We're a bit gun-shy of releasing EPs and singles in between albums, because people don't pay much attention to them. I know some people would rather see more regular EPs than wait 3 years

between albums, but most people have a limited budget for music and will only buy full-length albums. Personally, I only buy full-length albums unless it is for my DJ sets in which case I just buy single tracks from Beatport (and only if they are 100% club material). I also see so many bands releasing really short albums, with maybe 10 tracks that include an instrumental intro and outro, and some instrumental interludes, so you end up with like 4 good songs. I just got the new Rob Zombie album and it's only 32 minutes long. That works for some people, but hey, this is all about personal preference, and since we're in control of our own music, we prefer to pack a bit more in there! We are working hard on our fourth full-length album and a new filmclip for release in 2017.

Pete, you're also DJing a lot as DJ Virul3nt. When and how did you start with it?

This was something I started doing many years ago, around 2004. Since I was always the guy from xyz-electronic band (e.g. The Crystalline Effect was my known project at the time), people asked me to DJ at clubs fairly regularly. I think the promoters assumed I could DJ, since I made electronic music, so it was never something I actively tried to get into. I like to play brand new tracks instead of hits and always mix in tracks from other genres. 10 years ago, I crossed psytrance (Meglopsy, Shift, Dark Soho) with industrial; 5 years ago, it was hard dance (Nomad, Wragg & Log:One) and these days it's electro house (Kannibalen Records, Huoratron, A'S*Y*S) that I mix with the industrial stuff. Shit, I just gave away all my DJ secrets....

Britta PIRKKO

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Ost+Front



Britta Pirkko talked to Ost+Front singer Herrmann during the grandiose ULTRA-Tour.

Herrmann, Ost+Front is on a tour through Europe with the latest album ULTRA. How has the tour been going? Any highlights so far? And which upcoming shows are you looking forward to the most?

Sweden was a highlight for us. We have played in that wonderful country for the first time. And as always, Russia was a highlight for us as well. It's so crazy to play there. Now we are looking forward to play our first show in the Netherlands. Neuken in de Keuken (laughs).

Are there countries/cities you'd like to perform one day?

I would like to play throughout Scandinavia one day. Especially Norway attracts me. And France would be great as well. A great country to tour. I played lots of gigs there. But not with Ost+Front so far. But it will

not take so long until we play there, I think. You know what? We never played in Austria. That's really strange. Austria is like a part of Germany. The part nobody likes. Like Bavaria (laughs). Just a joke. I love Bavaria. Viva la Weißwurst!

Your album ULTRA is quite a success! Have you expected this kind of positive response? Are you satisfied with your work so far?

Yes, this was planned. Everything I do is planned. And I'm never satisfied with anything. It's like a sickness. Controlling and planning everything and never happy with the result. But it's always the same, so it doesn't bother me at all.

So tell us, what's coming next? Any new single, videos?

Yes, there will be a single in autumn. A new video will be released at the same time. Maybe there will be an EP, too, next year. It's simply a plan, nothing fixed.



If you should describe Ost+Front to a stranger by playing only one single song, which one would you play and why?

I would play Denkelied. It's a good song to describe the whole thing. Heavy guitars, great melodies, strange lyrics. A little bit of everything.

When you are touring the world, you meet your fans. What feeling is it to meet so many people who know all your songs and visit as many of your gigs as possible?

That's great, but I do this for 20 years now. So it's a well-known feeling. And I like it very much. It's great to meet all the fans all over the world.

What's the best way to relax between so many shows? Do you have a secret?

Sex is quite good. A lot of nasty sex. It's fun, too. A lot of nasty fun.

What's your favorite tour food? Choose one out of these 5: Pizza, burgers, salad, biscuits or trying out local food

Local food. And local beer. I try out both. Wherever I am. OK, I was not in Cambodia and I am not sure if I would try the roasted bird spiders. They look disgusting in the documentaries!

At the end of our interview: Imagine a pixie would appear. So please, make a wish for the band!

Give us some money so that we can make better videoclips and do better promotion. Ost+Front could be much bigger when there would be more money to promote the whole thing.

Peek A Boo says thank you for your time, Herrmann!
Thank you for the interview!

Britta PIRKKO

HIDDEN IN TREETOPS

Hidden In Treetops, the side project of Geert Vande-kerkhof, front man of Der Klinke, just released Lost.

Hello Geert, we recently discovered a completely new side of yours: Hidden In Treetops. How would you describe it?

People who bought the tape *Lost*, have read in the liner notes that it is not just another project, but another side of me, a different approach to express emotions, feelings, worries. It's like a musical diary but without words, so everyone can fill in his or her own words or just dream away on it. In a funny way I once described it as instrumental music for intelligent people.

It's completely different from your main projects Der Klinke and Story Off, and yet you hear that same melancholy in it. Do you think those three sounds can melt together or is there something in your mind that says that you want to keep them separated.

In fact, the three really belong together and that melancholy is just who I am. It's like a triptych with a small frame around each part, but always reaching out to each other.

I personally thought the newest release (*Lost*) was like a journey through electronic music. I guess the electronic genre really shaped you, how did you fall in love with this genre?

A journey? Don't know... well, the first records I really listened to, and I was about 6 or 8 then, were *Oxygene* by Jean Michel Jarre and *Autobahn* by Kraftwerk, and I liked lots of music with synths in it, but I listened to punk bands like Crass and Dead Kennedys just as much, hahaha... But indeed, the *Logos Live* album by Tangerine Dream is amongst my all-time favourites. Listen, each personality is shaped by experiences, so the music or any other form of art will be a melting pot of influences and own experiences in life. We all have our roots, but we do also have our own originality and potential to become an influence, to become the roots of someone else.

About the title, why *Lost*? I mean, it's no depressive music....

There is no such thing as depressive music. Music never is depressive. But a musician can express sadness or joy with music like a poet does in poems. The whole album is a personal attempt to close or at least to give

a meaning to an emotional pretty rough period in my life, when people I trusted and considered as close friends manipulated someone who meant the world to me in such an unbelievable way that it left me feeling really lost and abandoned... speechless...

The tape is released on Wool-E Tapes. Can you tell us something about it, how it all happened?

When I started *Hidden In Treetops*, I launched *The First Days* as the first track. Most likes came from fellow musicians. I remember Marc from *A Split Second* congratulating me in person, and Dimitri from *Wool-E Tapes* liked it a lot and asked me if I could manage to have an entire album ready within a few months to be released on tape. And yes, I had lots of compositions, that's why I had the urge to start this in the first place. So I made a selection of things I already had and called it *A Collection of Good, Old-fashioned, moodswings*. Only 50 copies were released and sold out very quickly.

I guess Dimitri of Wool-E Tapes will start hating this question, but was there a time when you thought that tapes would be hip again?

They are hip, partly because everything vintage or old school is hip, but mostly because they are affordable. They give music lovers who can't afford 20 euro for a cd or an album the opportunity to buy an original, authentic copy at a low price, and like vinyl, they are collectables, so a sort of investment as well. Tapes do sound great, and the *Wool-E Tapes* comes with a digital download code in case you don't have a good tape deck.

We also know you, Chesko, as one of the main persons in the dark underground scene. It's getting harder to be heard even if we have more possibilities than ever before. Do you believe in the DIY ethics of artists who are able to sell themselves on the net?

Yes, of course, it's also the only way. But unfortunately, I'm not good in selling myself, or to maintain websites, remain active on all digital platforms and social media, so I hope that the music will find its way in one way or another and that fans and friends will continue to share my music and attend my concerts.

Last question, why the name *Hidden In Treetops*?

I liked the sound of it.

Didier BECU

DARK BALLOON VZW PRESENTS

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FACTICE FACTORY



Factice Factory is a name that probably doesn't say much. The band is driven by a trio, featuring François Ducam, Fabrice Lefebvre and his son Theotime Lefebvre. Among the few guest singers who joined in, there's Jeanne Lefebvre (the wife of Fabrice and mother of Theotime). I was intrigued about the involvement of Fabrice and Jeanne Lefebvre who are better known as the creative 'spirit' behind the ethereal/tribal French band Rajna. I did not expect Factice factory would deal with elements of cold-wave and post-punk music. Their second album Nada has been released a few months ago and that is a good reason to catch up with the band.



Your second album Nada has been released a few months ago. What do you keep in mind after writing and recording this opus and how would you describe this work?

François: After the first album, we didn't really know what would come next and how our music would evolve... There is a certain continuity of our first album *The White Days*, even if we have not searched for it or tried to make it happen... This second album came to life in a very spontaneous way actually and it is only now that we recognize a link to our first opus... All we do is of course influenced by what we listen to, discover and live, all these influences finally end up in what we are doing. We had also in mind that we would play live, so we wanted songs we would like ourselves during a concert...

When we play live it may sound more like rock with and aggressive touch, all those songs of the second - and even of the first album - got a new and more powerful treatment, there is a constant evolution and that makes



us happy because songs are not made to remain sterile, but to evolve and take new shapes....

Your influences clearly are 'old-school' and inspired by the 80s. What fascinates you in the new wave/cold wave of the 80s and how do you transpose these elements in the sound of Factice Factory?

François: Of course our influences have the essence of the 80s, but we have a lot of various influences. I'm a child of the 80s and 90s; I grew up with cold wave, bat cave and post-punk, so of course something remains. Fabrice has also been influenced by ethereal and heavenly voices. Theotime is a lot into experimental,

post-rock, ambient and industrial sounds. All this makes the actual sound of Factice Factory.

We do not identify with post-punk or goth, we known these scenes for a very long time and so they have an impact on us, but important to our sound are global influences and personal tastes and fortunately we are all complementary in this creative process of making songs and music....

Nada has been released in all imaginable formats: CD, vinyl and even cassette! At the other side, the album is also available on streaming and download platforms. Tell us a bit more about your approach and how do you explain the resurrection of cassettes?

François: Yes, we are very happy that like our first album, "Nada" is available in all possible formats... Because in the end it is up to the audience to choose the format it prefers... We ourselves are very much attached to vinyl

because we grew up with it, it has remained a sacred object, not only a simple audio support but much more... There is something magic to vinyl. To put it on the record player, to listen to the cracks it sometimes has, to discover the layout and esthetics of the sleeve, all this to us is like a religious ritual...

Cassette is again an object of interest and we definitely think that people who like tapes, should be able to find our music on tape... Our friend Dimitri from Wool-E shop in Ghent has released a fine and subtle selection of artists on tape, and I do believe that sooner or later all his releases will become collector's items, so we are very happy to have both our albums on Wool-E Tapes...

I was surprised to learn that the Rajna 'family' contributed to this band. How did the switch from Rajna to Factice Factory happen and how does it feel to work as a family?

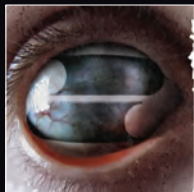
François: As far as I am concerned and not being a part of the family (even if all Lefebvre's are like a family to me), I think that this project emerged from a deep and long friendship between us and mutual inspirations and experiences... Rajna had come to a level where it needed a break and wanted to try out something different to what it was doing.

One summer back in 2013, we found ourselves together and did a couple of songs just for fun to see what would come out of it... We were so happy about the result, that we decided to do a new project together and that is how it actually all started...

Stef COLDHEART

FILTER - Crazy Eyes (CD)

(Spinefarm Records)



It looks like Richard Patrick of Filter would return to industrial rock with his new album. Mother E confirms that intention: heavy keyboards, a screaming Richard and violent guitars. Filter is back where it started. That doesn't have to be a step backwards, because Crazy Eyes is one of the best Filter records; The music is passionate, impressive and extremely varied. It's still not too complicated, just listen to the nice catchy rhythm and chorus of Nothing In My Hands or Pride Flag. It just sounds more exciting than before by giving more space to the keyboards, but never at the expense of the electric guitar, drums or bass. Outstanding is Welcome To The Suck (Destiny Not Luck). Richard Patrick was once in the (live) band of NIN. That says enough. [RS]

LORD OF THE LOST - The Love Of God (CD Single)

(Out Of Line)



The Love Of God spells out what some of you might have expected. Lord Chris Harms and his allies show their diehards that LOTL worked on their own style. The main song is an interesting rock/metal track somewhere between the devil and the deep blue sea. A speedy anthem with quite some influences from the 80s. The howling of sirens paired with black metal chorus parts will surely give you the creeps. The Love of God is also available as a piano version here. Compared to the original version of the track, the lack of drums and guitars and some fairground sound elements create an easygoing atmosphere. The Tobias Martens Ego Version is an instrumental. [BP]

TEHO TEARDO & BLIXA BARGELD - Nerissimo (CD)

(Spécula)



Familiar to audiences of Lydia Lunch, Nick Cave and Einstürzende Neubaten, Teardo and Bargeld's previous musical legacy has already hovered around the dramatic, the theatrical and the ritualistic. For Nerissimo, which translates from Italian as 'blackness' and is the duo's third collaboration. Buoyed by orchestration, delicate arrangements and pin-sharp production, Nerissimo's appeal lies more in its music than its lyrics or intentions. The Beast is as elegiac as it gets, a gently stream of rhythmic bass synth and weeping strings. The beatless The Empty Boat reminds me of Tuxedomoon. It's a pity the second half of Nerissimo drags things out a little more than required, until we're treated to an Italian version of the title-track. Teardo and Bargeld have created an album to quietly savour. [PP]

THE JUGGERNAUTS - The Juggernauts Are Coming (CD)

(Out Of Line)



The Juggernauts is one of the best Belgian EBM-bands of the moment. Of course the influences are obvious, however, this is a qualitative CD which is full of irresistible alternative club hits. From someone who is in this scene for such a long time, of course we expected no less. And yet, when you hear The Juggernauts Are Coming, it is no coincidence that this EBM duo is signed on the prestigious German label Out Of Line. After the well received and great Phoenix EP from 2013 we had to wait three years for something new, but this is a debut of which the band can be proud of: deafening beats and sequencers that are reminiscent of Front 242 and Nitzer Ebb, nonetheless all fantastic songs with an own face. We already knew Plastic World of the recent Out Of Line Electrostorm compilation, but the reworked version of Infected, sounds equally sublime. This needs to be in your collection, EBM-heads! [DB]

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NOTHING BUT NOISE vs PROTHESE *Music For Muted TV2 (MC/download)*

Dark brooding synth-driven ambient with heavy rhythms. Second instalment in an ongoing series curated by Daniel B.

Still fresh



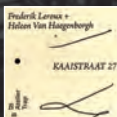
HIDDEN IN TREETOPS *Lost (MC)*

Ambient solo-project from Der Klinken boss, inspired by Eno, Carpenter, Berlin School and modern electro



ONEIRICH *'s Nachts (MC)*

Dark ambient/drone/noise scapes from the man behind the "Horae Obscura" radioshow



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EMPUSAE / KLANKDAL

Split CD

Wool-E Discs, the newly founded label of Wool-E Shop, and Consouling Sounds are teaming up again. The result is a split cd with two Ghent-based artists that excel in their own field, but also work really well together as a whole.

Empusae is the moniker of Nicolas 'Sal Ocín' Van Meirhaege. He is known for his impressive organic, ritual, electro-acoustic, ambient, doom and post-industrial soundtracks. With the three phenomenal tracks contributed to this split release, Consouling Sounds is proud to introduce this prolific and celebrated artist to their roster.

Klankdal are Sebastien Crusener and Glenn Dick. This duo works magic with guitar manipulations and field recordings, which results in both captivating and ominous soundscapes. Here, they don't only display the sheer force of their minimalist approach to soundscaping, but also demonstrate their ability to create a completely immersive experience in a live setting.

CD limited to 300 copies



Empusae

Klankdal



The Mexican electro pop duo Ad Vitam released the excellent new EP The Crush. So good and so addictive, that we took a plane to Mexico City to interview them. Well, in our dreams...

Hello please introduce us to Ad Vitam. Who are you and describe yourself.

Hello, Ad Vitam consists of two people who are passionate about music and life. We have been part of the music world for many years, first as fans and now as musicians. Ad Vitam was created as a tribute to our biggest passions and a way to share and express our creativity. We are Agnella (vocals and lyrics) and Carlos (programming and composition).

Ad Vitam is Latin for eternal life. Is there any special reason why you choose that name?

We believe music, as many art forms, is immortal. Music is everlasting and it will have an impact on the world, on one person or a million people.

You are a duo and a brother and sister. I guess this is kind of perfect since you know each other quite well and you can say what you want, or am I completely wrong here?

We have found it difficult to work with other people in the band. We take music very seriously and are very dedicated and committed to Ad Vitam. Since we are both in the same mind set, it is easier to work together. Being brother and sister is positive for the band because we are comfortable with being honest, open and opinionative. It's also a nice balance because our personalities are different.

You're a Mexican band, but a very special band, since you really have a European sound. How are the reactions in your home country?

Well, we are Mexican, but we consider ourselves citizens of the world. We listen to bands from all over the world and grew up listening to them and became influenced by European bands. I believe people have really supported us here in Mexico and have taken really well to our sound.

I understood every fan has his own description of Ad Vitam, what's the best you heard so far?

Not sure! When we work with a song, we don't really focus on the genre or the final result. Being influenced by so many different genres has impacted Ad Vitam. We are a bit curious on how people label it, though.

Some years ago you were featured on Machineries Of Joy, a compilation on Out Of Line. Has this opened some doors for you and is there some European interest at the moment?

That was years ago, and shortly after that Ad Vitam was on pause for years. I believe things would have been different if we had continued then. Ad Vitam has changed since my brother has been added to the line-up. You could say we're starting over and things are different. Last year, Side Line invited us to participate in their Face the Beat Session 3 and that has helped us to get noticed in Europe.

Every band has a dream, tell me yours...

As with many bands and musicians, our dream is to keep on working on what we love and being heard all over the world. That is our dream! Mexico has many different high quality bands from different genres. We want our own place and to be heard.

You released a brand new (great) EP. Do you think that this is the definite Ad Vitam sound?

It's hard to have a definite sound because circumstances change in life, situations and experiences. We tend to (hopefully) grow and evolve as humans and musicians. **Maybe it's me, but I described you as electro pop, but you haven't forgotten the pop part...**

I guess it has a light pop sound. Like we mentioned before, we just create our music not really considering labels. The final result is what it is. People will have their own opinions and criteria that is the great thing about music.

Didier BECU

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LA MUERTE - Murder Machine (Vinyl)

(Mottow Soundz)



We are the Dark Side of Your Soul, says the band and who ever saw La Muerte live, can only agree. The concert was not a jukebox or some cash profit, but it showed that La Muerte still sounds relevant and that the new lineup, led by Marc Du Marais and Dee-J, stands like a rock. La Muerte is devilish. What was not planned previously, has become truth: there is new material by La Muerte. Just as in the good old days, the band released an EP with three tracks. The EP is a must-have for La Muerte fans or for those who love guitar violence with a dark touch. [WG]

INVOKE THE INSULT - You Can Trust (CD)

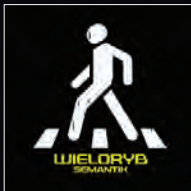
(EK Product)



Invoke The Insult is a relatively new name in the Swedish electro scene. Jonas and Klas offering us some Scandinavian electro/industrial style. ITI has been five years around, and now finally the album You Can Trust is out: danceable electronic music with influences from bands like The Klinik, Cabaret Voltaire and Front 242. The aggressive vocals on this album are striking and make it all sound rougher. Drowning evolves from a fresh synth pop riff to a dark song. Talking about fanatics! The recipe Jonas and Klas is made of old-school and new-school. This first rendez-vous with ITI will be remembered, the love for electronic equipment, rhythm boxes and synths is clear on this album. Let us hope to hear more in the future. [PH]

WIELORYB - Semantik (CD)

(Hands Productions)



Wieloryb was founded in 1994 in Gdansk, Poland, and joined Dortmund's Hands label a few years ago. In terms of productivity, no one can complain because Semantik is the fourth release in five years, and once again it is a seductive and danceable industrial album with lots of rhythms and beats. Many tracks are enriched with samples of various ethnic origins, combined with atmospheric sounds and bold dance beats that result in a very diverse album. Then it's accurate and strategic rhythm 'n noise that will strike on the dancefloor. Semantik is a hypnotic, exciting and electronic album: the skillful blend of ethnic samples in a world of atmospheric and sometimes harsh industrial sounds, topped with some impeccable danceable beats and dark basses which, absorbed in an world of psychedelic electronics, let us dream and forget everything. [PH]

AXIOME - L'avenir est un cerf teint (CD)

(Ant-Zen)



On L'avenir est un cerf teint Acid techno meets IDM meets industrial. Relentlessly pounding, squelching and screaming. Axiome presents simple, repetitive melodies on a foundation of creative percussion, droning pads and acid squelches and makes for a dark and haunted version of Ritchie Hawtin's Plastikman works - especially on a track like Solidified Tsunami. L'avenir est un cerf teint has a sort of poetic, dreamlike quality hidden under layers of persistent beats and droning pads. As testament to the consistency of the work the album moves forward without any particular track standing out from the others unless the listener invests focus and time. It is a highly detailed and consistent work which rewards the listener's investment. Each track has small details on a molecular level for any listener of electronic music. [JM]



XV

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ORDO ROSARIUS EQUILIB

Vision: Libertine - The Hangman's Triad's is the new excellent album by Ordo Rosarius Equilibrio, and so we had every reason to interview mastermind Tomas Pettersson...

Hello Tomas, finally the new album is out. There is a gap of six years.

It has been very frustrating to realize that in the aftermath of our most successful release so far along with the success and popularity that followed, we had nothing to present but silence. It was a time to reap and a time to sow, and all I could do was wait for a better time to do just that. There are no regrets involved, but as I said, there has been a lot of frustration. There was no deliberate decision to chose one thing rather than another, what happened was a consequence of a consequence of a consequence.... There is another side to the story of course, and although there has been silence and there has been a six year waiting period between Songs 4 Hate & Devotion and Vision:Libertine, (with the exception of 4Play back in 2012/13), I have not been sitting on my hands doing nothing. In the meantime of what you and other probably think of as absence and passivity, I have produced a total of 27 new songs. Vision:Libertine features 14, leaving another 13 still unreleased. So despite the "involuntary" silence, ORE has been more active than ever, the only difference is that results have been postponed and we have decided to wait with concerts; leaving us in a sort of limbo where friends, artists and competitors have progressed, while we have remained stagnant in the aftermath of Songs 4 Hate & Devotion.

Talking about success, it would have been easy to write an album that was in the same vein as Songs 4 Hate & Devotion, but even if you kept the dark poppy part, I think Vision:Libertine is also a return to the old Cold Meat Industry-days, not?

On the contrary, I think it would have been very hard for me to write another album in the vein of Songs 4 Hate & Devotion without making it sound and appear like a bleak copy of the original. Every album is a outlet of ideas, inspiration and intentions over a confined period in time, and so was Songs 4 Hate & Devotion. After the release of the album I was drained and there

were no more ideas which could have resulted in a similar album or something in the same vein. I make conscious decisions, but to make Vision:Libertine the way it turned out the way I wanted it to be one was a spontaneous incentive. A natural reaction. A creative journey. A transgression. A psychological and emotional canalizations of feelings and despair. That is Vision:Libertine. Maybe this time we took a few steps back in time and managed to converge the past and the present, a hybrid progression between Conquest Love & Self-Perseverance and Songs 4 Hate & Devotion.

I don't want to keep on talking about the past, but Cold Meat Industry had a real impact, in fact so big that people speak of a Cold Meat Industry-style. Do you think that such a scene in times like now in which record labels are almost dead is possible?

The importance of record labels altogether has ceased. Nowadays it is more important to be visible in social media and make as many concerts as you can. If you manage to be visible and have a decent distribution deal with any number and selection of electronic brokers, that's the future of success.

There are no labels like CMI, there never has been and there never will be. CMI was unique and the bands who survived the transition are still active to various extents. But is it possible for something similar to happen again in times like these? Probably not.

Vision:Libertine has become a double-CD. Is it true that originally you wanted to release it as two albums?

I came to the conclusion that full-length albums are a waste of time. Why spend years and years making an album that has a life expectancy to survive for about two months before it is obsolete? It doesn't seem very constructive. So I decided that ORE would start making EPs and that I would release a smaller number of songs more frequently. But I failed. First I made 6 songs, which then became 9, and finally 14. So I divided the songs accordingly into two albums, Holy Blood, Holy Union and The Tribalism of Tribadism and decide to release them 4 months apart. But after I started to observe the situation more clearly, keeping in mind that I already have another album awaiting release, and hearing from the label that 4 months apart was too quick, that we

better wait 6 to 12 months, I decided that the songs I possessed belong together and should be released accordingly in order to speed up the release process and avoid confusion similar to that of Make Love and War (which still baffles people almost 20 years later), and which in turn explains how all 14 songs became The Hangman's Triad. The third format, three becoming two as one.

You describe your music as apocalyptic pop. It's tragic, but at the same time you feel a sort of loftiness.

Is it really tragic? A soundtrack 4 the end of the world. How can that be tragic? I aim to make songs that give me goosebumps, songs that embody a "larger than life" feeling. And if that sound is lofty and heroic then so be it, and whether or not I actually manage to fulfill my intentions is up to you and others to decide.

Were you inspired by the facts of today, I mean this world looks like it's going to explode every second!

I don't know if I agree. Vision:Libertine is darker and more sinister than in years, but it is my life-crisis album. It's genesis was Rose's pregnancy and the realization that I was becoming a parent again alongside the realization that I was just about to turn 40. That's was the genesis of Vision:Libertine, and the creative process was an adaptation period in which I could come to terms with all the feelings that came with it. The world's contemporary status of a sizzling cesspool just waiting to burst and swallow all life and good intentions is by all means both inspiring and intimidating, but I think that as I have "matured" and hopefully become wiser, I am not so emotionally and intellectually affected by the macro cosmos as I used to be in the past. I don't have to write songs about burning Israel and Palestine to resolve the conflict in the Middle East, but more willingly embody all my thoughts and feelings of the world as I see it as symbols and fragments more intimately linked to my very own micro cosmos.

The last words are yours....

Left is the new right, porn is the new black.



CRESTFALLEN

I recently discovered the Greek project Crestfallen, which is one of the best artistic surprises I've heard in months. Driven by the creative spirit of Alexander Zafropoulos, it took 8 years to accomplish the debut album Chamber Works. This work reveals an intimate and sensitive production inspired by chamber music. This album definitely deserves your attention!

Can you briefly introduce us to Crestfallen and how and when did you come to set up your project?

Alexander: Crestfallen is a solitary, quixotic pursuit; a form of self-therapy and a means of expression. I write, compose, arrange and produce everything myself. It is an exercise that developed on its own through necessity. Musical dabblings and experimentations aside, the archives of my works (those that could fit in the concept of Crestfallen) go as back as 2005, with the name itself being used five years longer as a pen name for my writings.

The album Chamber Works clearly reveals a fascination and love for acoustic instruments and chamber music. Where does this fascination come from and how did you transpose it into music?

Alexander: My work on this album is more akin to that of an architect – there is no spontaneity, frivolity, or spur-of-the-moment improvisation in these songs. Each composition is very carefully structured, balanced and delivered, both lyrically and musically. I love the quietude in music; the intimacy of a chamber orchestra; the soothing quality and charged atmosphere of enclosed, inhabited spaces that is best exemplified in one's sleep chamber. I used these elements to illustrate my own sleep chamber as a cabinet of curios, in the hope that listeners will grow mellow by the lush music – mellow enough to pay attention to the lyrics.

It seems that it took you 8 (!) years to write and record this opus. Tell us a bit more about the writing and global production (and guest musicians) of Chamber Works?

Alexander: All the instruments on the record were played by session musicians (except the samples). The choir parts are performed by a ten-piece mixed vocal ensemble. I deliver the vocal parts myself. It took me two years to write the poetry and six more to complete the music of Chamber Works. The production commenced and continued in the same vein, stretching over a period of eight months. The hardest part was to keep at bay the ghosts telling me that it is folly.

Poetry is another important aspect of your work, so what do we have to know about the link between your sound and the inspiration of poetry?

Alexander: Whilst writing, it is the poetry that comes first. It is a tedious affair, walking slowly and deliberately, disregarding (but still, archiving) anything that strays from my current conceptualized body of work. The right orchestration, arrangement and overall atmosphere simply present themselves, almost fully formed, once the words are there. I need the music to voice the words, otherwise they are dead in me. Poetry is gestation, music is birth.

What are your further plans regarding live performances and new compositions?

Alexander: I am currently working on bringing Chamber Works to the stage in a way that does not require the use of an orchestra. I am keeping the bones, the heart and the hairdo.

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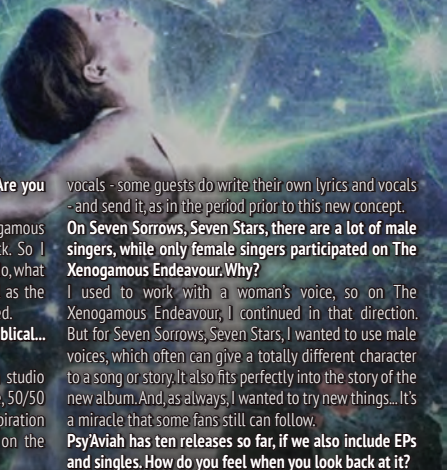
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PSY'AVIAH



You just released *Seven Sorrows, Seven Stars*. Are you satisfied?

Very satisfied, especially because, after *The Xenogamous Endeavour*, I was suffering from a writer's block. So I tinkered a lot and searched for what I wanted to do, what I wanted to write. I'm so glad the songs, as well as the choice to work with guest vocalists are appreciated.

***Seven Sorrows, Seven Stars*, it sounds almost biblical...**

Can you say something more about the title?

It is twofold, firstly because this is the seventh studio album, and secondly because life is a bit the same, 50/50 good and bad. I also wanted a reference to the inspiration for this album, the film *Interstellar* (especially on the track *Alcubierre Drive*).

Now we're at it, the meaning behind *The Xenogamous Endeavour* intrigues me even more...

The Xenogamous Endeavour was the first full album with a new twist for Psy'Aviah. All the songs had a focus on guest singers instead of one permanent singer. The title is a reference to that 'attempt' or 'challenge'. 'Xenogamous' itself means cross-fertilization, the cooperation with all sorts of vocalists and crossing different elements from many genres - something that most people already associate with Psy'Aviah.

Previously, Emélie Nicolai was the regular singer. What happened that caused the split with Emélie Nicolai?

Let us briefly say that there was a discrepancy between the bet, or call it motivation, to further expand the Psy'Aviah project. I wanted to try more, experiment and write more songs and demos. I do not blame others if there is not the same interest or input, but ultimately it is simply a logical choice for a project to survive when you find that the input is not balanced.

Was it an obvious choice to move on and rely on guest singers?

Kind of, as guest singers were already present on every album. It's something I always did and that I like to do, because it gives you the opportunity to find the perfect match for each song. So continuing with albums with guest singers was a natural evolution for me, and gave me the freedom to also experiment more in the writing of lyrics and vocals. In that sense, the cooperation is virtually the same as before. I write demos, lyrics and

vocals - some guests do write their own lyrics and vocals - and send it, as in the period prior to this new concept.

On *Seven Sorrows, Seven Stars*, there are a lot of male singers, while only female singers participated on *The Xenogamous Endeavour*. Why?

I used to work with a woman's voice, so on *The Xenogamous Endeavour*, I continued in that direction. But for *Seven Sorrows, Seven Stars*, I wanted to use male voices, which often can give a totally different character to a song or story. It also fits perfectly into the story of the new album. And, as always, I wanted to try new things... It's a miracle that some fans still can follow.

Psy'Aviah has ten releases so far, if we also include EPs and singles. How do you feel when you look back at it?

Really fine. I never expected that I would ever do those things when I started as a 16 year old boy. It doesn't amount to so much in 'the grand scheme of things' - but the feedback from fans on some songs, the personal stories... They are so nice to look back on. Furthermore, I certainly never expected that after I was busted from the music school by my teacher... Never give up, I'd say.

The sound of Psy'Aviah has become less aggressive over the years. Do you mind if I say that Psy'Aviah has evolved from dance to listening music?

I certainly do not mind. It's not about making loud music, but about telling a story. Some songs need a harder sound; others need a more synth pop and trip-hop feeling. I always try to add a dark atmosphere in there. A song like *Frozen* might not be the hardest track, but it does have an acid bass line. Not What I Expected is not the most aggressive track either, but it does have the edgy feeling with lyrics that stand for something. We've actually never done an album full of very hard hitting electro, but it's true that we are exploring more genres like trip-hop, synthpop or ambient.

However, each album has its harder songs such as *Deliverance*, *Wild Ride*, *Before I Die*, *Not What I Expected* and so on... So I can definitely find myself in your comment, but I certainly do not mind. It's an evolution, and that is something Psy'Aviah has always stood for: 'Open-Minded Electronic Music With Heart & Soul'.

Xavier KRUTH



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N3VOA

Thank you Diego for taking some time out for an interview with Peek-A-Boo. Could you please introduce yourself to our readers! Tell us something about yourself and your musical background.

First, I would like to say thanks for having me!!! My name is Diego Bittencourt and I'm the man behind "N3VOA". At the age of 12, after moving from Sao Paulo, Brazil to Westchester, New York, I developed an acute passion for music. Initially, I played as the lead drummer for a Death Metal band called Deathrune - we toured and opened for some huge names within the industry such as Deicide, Morbid Angel, Malevolent Creation, Unleashed, Grave, Suffocation, Immolation, Incantation - I think this enhanced my capacities as a musician. Parallel to my death metal project, I also listened to EBM and synthpop.

The latest N3VOA EP Wasted Memories, has just been released. It was produced by Claus Larsen from Leaether strip and Jarkko Tuohimaa from the Finnish technopop project Neuroactive. So tell us something about this album, about the process of developing it, the work with your producers a.s.o.?

When I look back at my debut album Solitude, it was an emotionally charged project. A lot of grief and anger went into that. So Wasted Memories was geared towards improving myself as an artist; being more creative and introducing new sounds and compositions and being able to be more free, conceptually. I really can't say enough about these two guys I worked with. Genuine people and amazing artists who were willing to listen to my ideas and help shape them into a finalized product. Just being able to work with them, having grown up listening to them and idolizing their talent, has been a fascinating experience.

The EP was quite successful so far. Did you expect it to be?

I do music because I love music. I've worked hard independently without a label to get to this point and it's rewarding to see your work ethic pay off. But everything so far has been unexpected. Believe it or not, Jarkko and Claus weren't surprised by the response it received, especially when it was in the Top 20 of the DAC charts. It's humbling and very exciting.

What else is planned for 2016? I heard about some box set coming later this year?

2016 has been a tough year so far. With my brother's loss, I feel like I'm thrust back into an emotional whirlwind and I think that that eventually feeds into this new project. I was inspired by a box set I own by Project Pitchfork; it's beautifully made and I wanted to have something similar to that. My brother Julio Bittencourt, who has won international photography prizes, is selecting the artwork from his personal archives. It's a 3 CD box set, with multiple producers like Jarkko Tuohimaa, Claus Larsen and Daniel Myer from Haujobb. There will be a whole CD with remixes featuring Front 242, Haujobb, Assemblage 23 and many more.

Anything else on your mind when it comes to new music?

I believe my eclectic taste in music shines through with N3VOA. I'm never making the same sounds or using the same bass lines, and that comes from a varied musical background.

You also do a lot of remixes for other bands. Which did you enjoy the most? Can you please name a few?

It's very humbling to have a fellow artist who asks you to work on his music. That's a lot of responsibility.



Claus Larsen once told me that the whole point of a remix isn't to change or make the song better, but to actually highlight the original song in all of its glory. I enjoyed working with Coma Frequency on his song Three Paths (Without Innocence).

What about live shows?

I'm working on some personal issues this year, but I'm planning to play next year. I'm planning on bringing Jarkko Tuohimaa along for the ride!

When you're alone at home what kind of music do you prefer?

It really depends on the day; it could be Depeche Mode or a solo classical guitar player like Segovia. It may sound odd, but I listen to a lot of my own music at home. Since I'm constantly working on new projects, it's vital to keep things fresh and innovative. It's the kind of hard work that allows me to continuously improve.

Do you have any hobbies besides music?

When my knees allow me, I still try to play soccer.

I'd like to spend my next holidays...on an abandoned beach ...hiking in the mountain area ...in an all-inclusive vacation resort ...2 weeks on a reindeer farm ...going on a Caribbean cruise!?

Playing for fans around Europe !

Some words to our readers at the end?!

I'd like to say thank you to my fans in Brazil, the United States and all across Europe. It's amazing to be able to see the support I've received from across the world. It can't be done without you guys. Again, it's humbling but very fulfilling.

Britta PIRKKO

Can you introduce Lupi Gladius to our readers?

Lupi Gladius is born in 2002 in a small town from the South of Italy called Pisticci. Our passion and love with some kind music atmospheres together with our love for art, (literature, history etc.) nature let starts everything. Then there were not so many bands in neofolk scene. It was really a music for few, yes, as now, but not like 14 years ago. Remembering well it was more underground than now and we have from that time really nice memories, from music to our time spent together.

You and Sara are related, brother-sister?

Fabio and Sara are brother-sister. This is an interesting question because many get confused of it.

Can I say Lupi Gladius is a sideproject of Hidden Place, or do we have to see both bands as two different entities?

They're two different projects but they're just one entity

also because we're the same members, except the male singer. Obviously both projects make different kind of music, one neofolk, another one new wave. We think that in Hidden Place you can notice Lupi Gladius-influences as in Lupi Gladius you notice Hidden Place-influences although we're talking about two different bands.

While Hidden Place is a darkwave/synth based bands, Lupi Gladius chooses the path of dark folk/martial. In which outfit you feel yourself the most comfortable?

We feel comfortable in both outfits. They're different but at the end you feel the same approach to music. It happens sometimes, when we finish to write a song we ask ourselves: "Do you think this song is for Lupi Gladius or Hidden Place?" So we decide which project fits better that song.

You started Lupi Gladius in 2002, but it took 'til 2013 before the first cd was published, why so long?

Yes, true. In 2003 we stopped with Lupi Gladius until 2013. This because we spent all our time with Hidden Place. We do not know why, but it happened. Maybe we could have published more Lupi Gladius albums but we do not know if we would be satisfied. We think that it's not needed to make many albums, otherwise you risk to be repetitive and, in our opinion, unsatisfied except if you are a "pioneer" like Death in June, Current 93 or Sol Invictus, or if you are

able to make an album that's different from the previous one and give something new. Making many similar albums is quite quite annoying. We focus on quality and variety, not on quantity. At least we try! Thankfully there are also bands which agree with our opinion.

In the past the members of Lupi Gladius did a guest performance on La Mia Piccola Guerra of Egidio Aurea, was that because you were already friends, or how this that collaboration took place?

We have been glad to take part of "La Mia Piccola Guerra" as guests and this happened because of being friend with Diego Banchero. It has been a nice experience!

On Lucania, Lupi Gladius' first album, Spreu & Weizen and Waffenruhe did a remix, two fantastic bands in my opinion. Imagine you have carte blanche, which artist(s) would you love to work with?

We would like to work with Death in June (including old members) and, as well, with David Tibet. We think they're the fathers of our music scene. We would love to have Douglas P or David Tibet.

Is De Sideribus the harbinger of a new album, are you working on it, and if so, can you tell us more about it?

For now there is not an album planned, but you never know, things can change and we could release one. We'll see.

We all know Italy had some of the best bands to offer, especially in the dark folk scene, which automatically brings high expectations to listeners when they know a band is from

Italy. Do you see that as an encouragement or more as a restriction?

We are happy to hear that Italian bands are followed abroad. We think that in Italy there are many interesting bands and, as Italians, we are so glad for it. The thing we like about the Italian scene is that every band gives something of itself and because of it, bands are different from each other. It's hard to find copycats here.

Are there plans to perform live with Lupi Gladius, and if so, where and when can we see you play?

Like for a new album, we also will see if we will perform live. Just need wait for a bit and see how things evolve.



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JOHAN TROCH

In the 80s, Johan Troch was the singer and guitar player of the post punk band Last Journey. His solo work is different. The instrumental pieces have an ambient feel which would do well in sauna's, or as soundtracks, etc. And that's certainly not meant disparagingly. He records and releases his music through his own label Adagio Productions.

Hello Johan, in the past you made post-punk with Last Journey (influenced by Joy Division). Later, you focused on a whole other genre of music.

In my teenager years, I was mainly influenced by the music and the lyrics of Joy Division, that's correct. In that time, this music was everything for me. The same goes for the lyrics by Ian Curtis. In the early eighties, I had a dark period. Through my brother's friend I came in touch with artists like Pat Metheny and other ECM jazz musicians. But the first solo album of David Sylvian (Brilliant Trees) touched me too. After the break-up of Last Journey in 1986, I got the chance to work on my own. It was time for something different because post-punk didn't go deep enough for me. Especially musically it didn't. After 20 years of experimenting with different styles like fusion jazz and poppy things, I grew to the point where I stand now.

The new album is again a magistral album which sounds professional and is well produced. How do you start making an album?

During the latest years, the winter was the best moment to get me buried in my own home studio. I always want to make an album in a few months. That's my deadline and that keeps me focused. When I'm in a creative phase, it is important to stay focused. Stay in the flow, I always say. Mostly, I search for new sounds on guitar, keyboard or samples. The rest is a matter of building up and that happens naturally. The idea is already in my head and I just have to work it out. Being in a certain mood is necessary. For my last two albums, I used real drum-sounds which are a big gain. Online you can find many drumplayers who offer their work digitally for a small fee. For example, Jim Dooley from the USA. I did release a solo album with songs and some singles around 2014, but I am more in my comfort zone with instrumentals.

You have your own studio to work in. That must be a luxury...

It certainly is. However, it took until 2012 before I made

complete digital recordings. Early on, I used an analogue 8-track. I heard musicians who were recording digitally. They reached a level that I could never reach. I was not so computer-minded in those days. Nowadays, I learn more about digital recording, as you can hear on my last album.

You use the studio also for other productions...

As an independent artist, I release and spread my work through my own download label Adagio Productions. Also the video's and the old work of Last Journey. And a Joy Division tribute album under the name Last Journey (for old times sake).

You never play live?

Pieter Nooten, with whom I worked a few years back, asked me to do some concerts. I refused. I don't fancy it. For me making music is a momentum and a gig is just recycling your own work for an audience. That's out of my comfort zone.

I can understand that. How do you try to sell and show your music to the public?

The internet, Wim...Myspace, Bandcamp, Vimeo, Soundcloud... The famous Facebook is also very useful despite its negative reputation. In this way, I've reached a few thousand people who buy and follow my music. Also by digital radio broadcasts, but that's outside my control. A few songs of Infinite Distances were also played on German classic radio. Thanks to that, there will be one of my tracks on a forthcoming double album (later this year).

That's great! What do you want to say or reach with your music?

I find it important to be submerged by music that touches my heart. So, it's my motivation to touch others in the same way. Music is one of the strongest emotions.

Are there stories in the songs?

Real stories, no. I can't deny that my work is autobiographical. But I can not say you more about that.

Do you ever thinking of making music for films or documentaries?

Certainly, but I did not have the opportunity to do it so far!



N3VOA

WASTED MEMORIES



1. **WASTED MEMORIES**
2. **THE BEAUTY OF DARKNESS**
3. **EVIL RISES**
4. **DEATH**
5. **FROM TIME TO TIME**
6. **ANGUISH**
7. **WASTED MEMORIES** (LEAETHER STRIP RMX)
8. **EVIL RISES** (DECODED FEEDBACK RMX)
9. **DEATH** (MIRLAND RMX)
10. **FROM TIME TO TIME** (ASSEMBLAGE 23 RMX)
11. **ANGUISH** (AM TIERPARK RMX)
12. **ANGUISH** (VAYLON RMX)

PRODUCED BY: **N3VOA**, **CLAUS LARSEN** & **JARKKO TUOHIMAA**

PROJECT PITCHFORK

There are great bands and there are bands that become part of history! Project Pitchfork once started as a young and promising formation, but right after the release of the debut album (1991) they got instant recognition. The band became one of the absolute leading electronic formations from the 90s and never stopped to increase its popularity. Project Pitchfork released an impressive number of brilliant albums and outstanding songs belonging to the collective memory of electronic music lovers. The release of the Second Anthology album (released on Trisol) was a good opportunity to ask master mind Peter Spilles for a small retrospective on the past.

Twenty five years after your official debut album Dhyani I think it is an appropriated moment to ask you for the most unforgettable moments and main facts of your career?

Peter: There are so many things to remember and to which we are grateful. For example the first Tour in a Nightliner and the feelings we had when we entered cities with a kind of pirate feeling. The early concerts in Belgium and France when Séba Dolimont was behaving like a friend to us. The first BIG festivals in Germany when we were blown away from the mass of people looking at our performance. Our first USA tour together with Front 242 when we had to come to the conclusion that great musicians can be really great bastards as well to their support band. All the travels to distant places on our planet and to see and feel that the warmth and peaceful deepness of our beloved scene is a worldwide phenomenon.

I could go on and on, for example Rammstein supported our 1995 Tour and gathered their first fans out of our scene. We invented the idea of a city-wide gothic festival with many locations in Leipzig. We met many inspiring and influencing musicians and artists and we saw the dark scene growing from a friendship based underground movement to its actual size. We are grateful that we can be a part of it.

You have released an impressive number of songs and albums, but which is the one you'll remember as the most difficult one? And why?

Peter: The acceptance of the Nun trilogy ("Inferno", View From A Throne" and "Trialog") was due to a 'piss-off' tactic by our former label (Warner) and it was not as we wished. Warner offered shortly before the original contract ended a timeless expansion of the contract and we refused. So they did everything they could to make scene magazines angry and upset about Project Pitchfork.

How did the selection of the songs for both of the Anthology albums happen?

Peter: Simply by choosing songs which fit perfectly together...

You re-recorded some of the songs for the Anthology series and did a new mastering as well. What were the little aspects you wanted to change/improve and what does it say about the importance of a 'good' mastering?

Peter: We had to re-record older Warner material because they have the rights of the original recordings. And for some other songs it just felt right to give them a little facelift. Mastering is a story of itself as listening manners vary from time to time. One might be very happy with the mastering of an album, but even 10 years later technology has evolved and makes new dimensions of sound possible.

What are the few and maybe secret things you still want to accomplish?

Peter: We are working on them, but they are a secret (laughs).



There is actually a lot of commotion going on in France and Belgium about Molenbeek (Brussels) where terrorists were hiding. Are you aware that it also was the place in Brussels where Project Pitchfork played its first live gig outside Germany (1991). Maybe you don't remember the place Molenbeek, but I'm sure you remember your first performance...?

Peter: Yes, I remember. We had lots of fun, but the festival had a lot of delay. I think we started our set at about 4:30 AM and after 5 songs the furious owner of the location simply shut down all electricity by pulling a big switch with an electric arc. This looked a little like 'Igor...pull the switch!' It is sad that Molenbeek is now known for terrorists hiding. But hey, so was Hamburg back in 2001.

Societies may learn something from that without giving up freedom and human rights.

Stef COLDHEART
photo © Marquis(pi)X



MONOLITH - Domination (CD)

(Hands Productions)



Two years after his debut *Crashed* for Dotmund's Hands-label, the successor *Domination* is out now. Eric Van Wonterghem is a veteran in the genre, but this does not mean that he takes things easy these days. With his 9th album, Eric is (once again) on target. The whole dark alternative electronic path is traveled, sometimes with some hip techno shoes, sometimes you have to take your industrial combat shoes. Yes, even sandals are required for some ethnic sounds. The versatility of this Flemish artist is worldwide known, a track like *Bridges* leads us to the alternative club scene. The rhythm 'n noise fans are also pleased with *Religion Of Peace*. For three decades, Eric makes steamy beats, sometimes in combination with dark atmospheres and ethnic sounds, but always harmonious. [PH]

NOTHING BUT NOISE VS PROTHESE - Music For Muted TV 2 (CASSETTE) (Wool-E-Tapes)



Nothing But Noise is a super project which consists of Daniel B., Dirk Bergen and Erwin Jardot. Prothese is the other project by Daniel B., and even if he will always be remembered for his EBM, this shows a very different side of him. Words like cinematic ambient are the perfect words to describe it. *Dark Side Of The Noise* is an epic of 8 minutes. *SineGlitch1* is minimal beauty that surely has its roots in 70s space rock. The electronic spielerei of Korgan is another step in Nothing But Noise vs Prothese's world. This dark trip leads you everywhere, *Glasssick* not only has the title of a Klaus Schulze-song, it actually sounds as one. *Sineglitch 2* feels otherworldly, the perfect tune leads us to the tape's climax: *Octopus Dream*. The musicians probably will kill us for all this namedropping, but this is actually *Tangerine Dream* at its finest. [DB]

THE ARCH - Fates (CD)

(W2K Music)



Thirty years after the release of their first EP *As Quiet As*, The Arch presents its new album *Fates*. In those thirty years the Arch world changed a lot, but not the concept. *Fates* has thirteen tracks with classic rock instruments and all kinds of electronics that are either nicely combined or compete with each other. Again an album with nice combinations of different styles. It opens with the rather quiet *Gasoline Lady*, an indie rock track with a chorus that sticks easily. On *Spear Of Destiny* and the catchy song *Monster & I*, The Arch opts for synth pop and a more electronic approach. The diversity makes this a really different The Arch album. *Immerzu* is sung in German and creates a surprising oasis on the album. The soft vocals makes it a nice and serene track. Describing all the styles that are used would lead us too far, simply because the songs differ too much from each other. A great and varied album! [RS]

HONEYMOON COWBOYS - Still (CD)

(Starman Records)



Honeymoon Cowboys was one of the highlights on Eurorock. *Still* starts with *Time Is Not Our Friend*, an ominous post punk track with delicious backing vocals (as if The Bad Seeds are singing along). The sinister *Sea Without Mercy* and the reworked *Siglo XX* song *Everything Is On Fire* with its lovely organ. *Broken Man* is an excellent track with striking arrangements. Dynamic and dramatic. The live part of the record starts with *When The Sky Paints Blue* and *Up On The Hill*. Both are songs in which Antonio Palermo's guitar play sounds vicious and the piano adds a melodic touch. During *Closed Souls*, Tom Van Troyen impresses with an intense vocal performance. For post punk of the highest level, you have to be in Limburg nowadays. [BC]

THE JUGGERNAUTS

ARE COMING

Belgian band The Juggernauts is the most important rejuvenators of the classic Electronic Body Music sound. The debut album "The Juggernauts Are Coming" features club-compatible tunes built on a minimalist foundation of beats, sequencer and shouts. Like the name-inspiring symbol for an unstoppable destructive force, the music of The Juggernauts blasts out of the speakers like an energetic stronghold of beats, bass and wrath. Few contemporary bands manage to channel the spirit of early EBM as brutally effective as the Belgian duo on its debut "The Juggernauts Are Coming". Thudding drum machines and rumbling low frequencies accompany front man Borg while he shouts all the anger, cynicism and social criticism out of his system. While The Juggernauts share the spirit of bands like the early Front 242 or Nitzer Ebb, they never fall into the retro-trap, providing the prime father of underground dance music with a refreshingly harsh and modern approach. With songs like the tried and tested club-hit "Phoenix", it is about time for a real renaissance of Electronic Body Music. The Juggernauts are coming!

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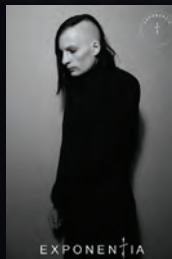
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EXPONENTIA



Exponentia is a bit of a special act. It is a neoclassical project of one man: Ludovic Dhenry. He just released 'Abend', his fourth album, but he has also released excellent CDs under the names Zaubер and Résonance Magnétique. Wondering what drives this man? We are too.

Hi, Ludovic. You just released 'Abend', the fourth CD of Exponentia. I suppose there is a concept behind the disc. If so, can you explain the concept?



I worked differently for this record. It was not like *Sadness*, for which I wrote songs that had to express a feeling of sadness, or *Ghost*, where entities were the subject of the record. On *Abend* I wanted to integrate a new instrument for Exponentia - the electric guitar - and work on more conventional song structures.

Indeed, there's a clear emphasis on guitars, an element that was absent on previous records. Is that the influence of Lacrimosa? We know you're a big fan.

Before I started composing, I started the creative process with listening to all my previous records. I then thought about the musical colour of the future disc. From that moment on, I imagined a song mentally, as an indication for the direction the disc would take. The addition of electric guitars has been forced into my mind. I made a first test in the studio in that regard. That resulted in the song *Abend*, which is also the title of the album.

There are a lot of bands in rock, metal, electro, industrial... However, there are only a few in the style of Lacrimosa, Das Ich, Goethes Erben, Sopor Aeternus and others. When I founded Exponentia, I wanted to enroll myself in this style, simply because it's the music I like to listen to and to write. I have this music inside of me. I listen to it often, as well as to baroque and classical. That influences my work. I often listen to Lacrimosa. This influence has played a major role in my choice to add guitars.

As always, the compositions contain very detailed arrangements with many instruments. Did you follow

special harmony classes to work like this?

I've been to a professional music school every day for a year. It is an intense, complex and engaging training. I have studied music theory and harmony, as well as sound technique for mixing and mastering in the studio. I never followed harmony lesson for writing symphonic orchestrations. After I graduated, I learned a lot as an autodidact. To write the arrangements about which you talk, you need a thorough knowledge of music theory, as well as many hours of personal work. If you write a symphonic song, you need to have clear ideas, to know what you are doing and why you do it. If I write a melody for violins for example, and decide that the chords will be played by the second violins, violas, cellos and double basses, I must also decide which instrument will play the third, the fifth and the root tone, so I do not lose myself in the chord progression, especially not if the scale changes, when I borrow notes from related scale or when random scale changes occur, in which a *mi* note is changed for only a few measures. In the same way, I define what the brass and woodwinds will play. Music is my life, I spent a lot of time on it.

All instruments are actually played by synths and keys. Have you ever tried to surround yourself with real musicians?

By working with keys, the project gets a more synthetic, electronic sound, which I love. It would be a great pleasure to have my songs played by a symphony orchestra, but the budget to record with such orchestras in the studio is too big for Exponentia. However, it is conceivable that I would work with real musicians in the future, for example guitarists.

On your album, we hear that you attach great importance to the voice and the articulation. Your voice on *Abend* reminds me of Sopor Aeternus, another project that has certainly influenced you. What did you strive for with your voice on *Abend*?

I want my voice and the related effects to simulate an unreal creature. That's very important in my artistic project. A strange voice, inhumane... I had set a target for this record to improve my voice and the effects in that respect, to rise a step higher in comparison with the predecessors. And effectively, Sopor Aeternus has influenced me in that respect.

Xavier KRUTH

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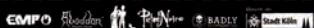
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DAGEIST

In short time the French band DaGeist from Lille are in every new wave publication. The self-released album 40 is indeed a gem which contains contemporary new wave with an electronic twist. Peek-A-Boo had a chat with both Davide and Frédéric.

Hello, so far not everyone knows who DaGeist is. So I would say: introduce yourself to the world!

DS : DaGeist exists since 2010 and had five members then. Since 2015, DaGeist made a new start with a more effective and proving form. Now we are duo: Davide is the singer-composer and Frédéric the bass player.

In a few

months things have gone excellent for Dageist. In fact everything went quite quick, have you expected that?

DS : Since the official release in december 2015, everything goes indeed fast and quickly. We are welcomed by the audience, as well as positive and encouraging critics made by radios and music magazines like ALTvenger or Ca c'est Culte. 40 is our first album, and all reactions all are marvellous.

In fact, why that title 40?

FS : Why 40? ... Just because $80/2 = 40$ (laughs)

DS : More seriously, the album initially had be called After 40 years, all is possible..

The music from DaGeist is surely something apart. You hear your influences, but you gave it an own sound. Do you think that's the key of the success?

FS : I think DaGeist is a cold wave, a new wave band that succeeds in creating its personal universe by mixing old sonorities and modern electronic sounds. In other words, a big sound of analogic and fat keyboard, a cold wave bass, new wave guitar riffs, and a vocal that is sometimes sad, but also punchy.

DS : My influences are Cocteau Twins, Depeche Mode, New Order and Clan Of Xymox.

FS : Mines are Fad Gadget, Trisomie 21, Joy Division and Front 242.

Have David or Frédéric been in a band before, or is DaGeist you very first band?

In the past, we've had bands and participated in various musical groups, but it was never so serious as with DaGeist. So now, we focus on that.





DaGeist is a French band. In the past the dark scene used to be huge there, but in a way most of the bands only got known in other countries when it was over. What's your opinion about the current French scene and how would you place DaGeist in it?

FS : DaGeist is musically dark wave, new wave and cold wave. It's true in France, this scene is not really visible, nor very mediatized, despite the presence of many good bands as Norma Loy, Rosa Crvx, Babel 17, Autopsie d'une Ombre.... Fortunately, some French labels like Manic Depression Records or Unknown Pleasures Records still believe in it, as well as associations which promote this dark scene, like in Lille Les Vierges Morbides.

And that lead us to the question every fan wants to know, when can we expect something new, and will that new material be like what we heard on your debut?

DS : We actually work on new songs, which will be in the same line of the previous ones. For us, music is a real pleasure to share and it doesn't have to be a commercial obligation. We'll take as much time as is needed, so we have a second quality album. Patience! (laughs)

You also played at WGT this year. How was that, and do you think you achieved something there?

FS : We haven't played live, but some songs were played this year during parties at WGT by Bruno Kramm of Das Ich. It's already a great honor for us and at least, it will be a good start in Leipzig.

What's your favourite record of all time and why?

DS : Difficult to choose only one. I hesitate between several, so to keep the same style I would say Unknown Pleasures by Joy Division.

FS : No hesitation! Tinderbox by Siouxsie & The Banshees.

With whom wouldn't you mind to be alone in an elevator for 8 hours and what would you do then?

With R2D2, C3PO, Han Solo and Chewbacca, to prepare next great gigs on our next Tatooine Tour (laughs).

The last words is yours....

First our thanks go to Peek-a-Boo. It's always a pleasure to share things about music. And a special thanks to public for interest and support DaGeist.

Didier BECU





For those who don't know: who are The Juggernauts and what's your goal?

The Juggernauts is a collective of warriors that was sent to Earth in the year 2012 to try and save this planet from an apocalypse. So far we managed to ward off the Apocalypse as the Mayans predicted, but there's still a lot of work to do to save and protect the world and the human race from their downfall.

There is a gap of three years behind the Phoenix-EP and your debut album. Why?

Funny how these days everybody is so focused on quantity instead of quality. We prefer having a gap in between our releases than having to release crap to fill the gap. In fact, wasn't it the overload of releases that begun in the early nineties that was also the beginning of the downward spiral of today's independent music industry? We think so. Anyway, one of main reasons was the lack of time and opportunity to get together in the studio and to actually work on finalizing our tracks. Because of the fact

that we were so 'lucky' to play our very first live shows on high-end festivals in front of a big crowd we felt we needed to spend most of our time together to fine-tune our live sound and shows. On our second show ever, on the Industrial Boom Festival in Budapest, we even had to close the night AFTER Front 242 had played right before us. You can only try to imagine the fear and stress this brought upon us. But the audience didn't run out the venue and gave us a warm and sympathetic welcome. Of course, a flooded studio, some studio moves, health issues and our intensive involvement with other musical projects in between didn't speed up the release of this album neither.

If I may so, there is a huge difference between the EP and the album, as The Juggernauts Are Coming really captures the live energy your performances have. Do you agree on this?

Of course, it's hard to say ourselves how energetic our live shows are but they seem to go down well from the start. As for the difference between the EP and this album we



really don't know, as we have been playing most of these tracks live now for some time. They must have grown and evolved on the go ... Zillion of versions were recorded, played, tried and reviewed ... Time and time again ... Until we were (quite) satisfied enough to record them for real. Also we took /got some more time to record and produce this album, a luxury we didn't had back then when we recorded and released the Phoenix EP.

It has to be said, but if people mention The Juggernauts they always talk about the helmets. Are you never tired of them, I mean they don't seem to be that comfortable to wear on stage.

The helmets are a part of our uniform, and as you know you only wear a uniform if you are proud of what you do or stand for. Soldiers, fire fighters, police, and nurses they all wear uniforms to show who they are and what they stand for. You don't ask fire fighters if their helmets are comfortable, do you? So, we are The Juggernauts and we wear helmets!

Are there any gigs planned by The Juggernauts?

We will be presenting our album on the German EBM feast called Familientreffen XII on July 9th in Sandersleben, and at the Nocturnal Cult Nights Festival on September 4th in Deutzen, Germany. More shows are being negotiated as we speak.

As you know, everyone has the same questions to end with. What's your favorite record of all time and please state why.

This is a hard question as we like a lot of records ... It depends on our mood and the atmosphere around us... Today we would say 'Some Great Reward' by Depeche Mode because it has two of the greatest 'protest' songs ever written on it. 'People are People' and 'Blasphemous Rumours'. Sadly we've have all heard those songs so many times that it became uncool and unfashionable to amid their beauty publicly. Tomorrow it can be 'Pretty Hate Machine' by Nine Inch Nails.

Didier BECU
photo © Marquis(pj)X

SAIGON BLUE RAIN - Noire Psyché (CD)

(Self-released)



Obviously we were impatiently waiting for this sophomore Saigon Blue Rain album. Ophelia will appear to us as an elf chanting her stories in the depth of a dark forest, accompanied by Franck who twirls his guitars tunes in complex and hazy loops. The technology is also very much present through layers of ethereal synths, but also in electronic rhythms that don't hide themselves. We will find reminiscences of bands that marked the group. Let's forget them references, because in just 2 years, in self-production, and after having very wisely renamed themselves Saigon Blue Rain, they have managed to give a soul and a clear identity to their band. This 2nd chapter is a real success and it will certainly delight all those who had fallen under the spell of the 1st album. [PV]

NACHTMAHR - Kampfbereit (CD)

(Trisol)



Nachtmahr, the electro dance band of L'Âme Immortelle singer Thomas Rainer, surely likes some controversy. But then again, the Austrian musician loves girls in uniforms and composes electronic music with a message. This is not only a band that wants to take you on the dance floor, it is a band that also has something to say! In a song like Kampfbereit, you hear what a mature sound Nachtmahr has these days, this track makes it clear that the band belongs to the current top of the German electro scene. And for those who think a CD should be more than a plastic disc in a horrific case, there is good news, because Kampfbereit comes in a beautiful edition with a booklet with cute sexy pictures. Nachtmahr belongs to the top! [DB]

EMPUSAE + KLANKDAL - Split Album (CD)

(Wool-E Discs)



Wool-E and Consouling Sounds release a split-CD with Empusae and Klankdal. Nicolas 'Sal Ocín' Van Meirhaege wrote a couple of tracks and brings a mix of ritual, dark electro, electro-acoustic, ambient, industrial and neoclassical. The most notable song is Smell Of Drones: a title like that doesn't need a lot of explanation. The Woods Have Eyes is neoclassical that comes close to Erik Satie. For the Wool-E section, label boss Dimitri opted for Klankdal. Sebastian Crusener and Glenn Dick make a collage of guitar drones and field recordings. It surely is music that forces you to listen to it preferably with headphones on so you can hear all the details, because a lot of noises are invading your eardrums. Experimental for sure, but intriguing and a good example of how broad-minded Wool-E-Tapes/Discs is. [DB]

UNIDENTIFIED MAN - Identify Yourself (CD)

(Daft Records)



The connoisseurs of the genre know the project by Jurgen De Winter for a while, because he made two cassettes on Wool-E Tapes of which a cd compilation is released on Daft Records now. After listening to this electronic masterpiece, it is no coincidence that the choice fell on the label by Dirk Ivens. Just as his examples, Jurgen goes back to the 80s, but time does not stand still for him. He does something special with it (gives it a specific face). You hear a lot on this album, but it is mainly pop that goes through your ears! Devoid would fit perfectly on a record by The Human League and Rhythm Machine is like Visage, and Separate Minds (with Els Van Herck) is irresistible minimal synthpop. Recommended, but be quick, because there are 200 copies available! [DB]

PSY'AVIAH - Seven Sorrows, Seven Stars (CD)

(Alfa-Matrix)



Psy'Aviah's Yves Schelpe can't be put in one genre only and shows with *Seven Sorrows, Seven Stars* another musical face. It is his 7th release and it sounds different than the dark and depressive earlier work: a cheerful and positive, at times magical and emotional atmosphere is created here, a mix of futuristic-sounding electro, some patches of trip hop and ambient sounds. Yves collaborates with guest vocalists such as Kyoko Baertsoen (ex-Hooverphonic, Lunascape) in *Alcubierre Drive*, and with David Chamberlin (Entrzelle) in *Looking Back*. This album offers a showcase of the already rich repertoire of Psy'Aviah, but especially of the diversity of style. Yves Schelpe did a good job. There are darker songs, catchy pop songs, future pop songs, some harder tracks that put us back to the early days, EBM and IDM. [JB]

COMBICHRIST - This Is Where Death Begins (CD)

(Out Of Line)



The Norwegian-American band Combichrist strikes again. It began with hard electro, but now guitars and aggression prevail. *This Is Where Death Begins* is a majestic ode to the guitar. A barrage, it is even hellfire which ruthlessly destroys the eardrums. The CD comes in different versions: *History Of Madness: Old School And Rarities Live At Complex, LA* is a nice selection of industrial songs from the early days. There is also a strictly limited fan set deluxe double-CD, including the complete recording of the live show at Summer Breeze 2015 on both CD and DVD. Combichrist evolves, because this CD goes more in the metal direction. One will love it, others will dream about the former Combichrist sound. This is another band that still sounds good, but flat. The guitars and the screaming voice are pushing the electronics away. What now? [JB]



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