



THE MISSION

HANTE + SIGNAL AOUT 42 + ME THE TIGER
DECODED FEEDBACK + GRAUSAME TOCHTER
FORCED TO MODE + STRUGGLER + MESH



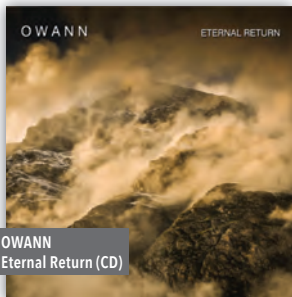
DARK POEM
The Fire Lives Inside (CD)

The second album of Belgium's Faerielectro queens, out on November 12th.



NOTHING BUT NOISE
eXistence Oscillation Past (CD)

Live presentation at the B-Wave festival on November 12th



OWANN
Eternal Return (CD)

A Musical Excursion To Sils-Marie, out on November 12th



INVISIBLE SKY
Invisible Sky EP (CD)

New project by JM Lederman (Weathermen) & Gabriella Åström (Me The Tiger). December 16th

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SANDIE TRASH Oct 7th
Tu veux monter dans le wagon?
Tape - Limited cassette of their new album

PROTHESE Oct 7th
Digital - The return of Daniel B

ONSTURICHEIT - Waan Nov 12th
Tape - Figments of imagination...

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MAGAZINE & WEBSITE

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BRZZVLL - First Let's Dance (Vinyl)

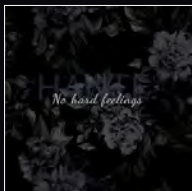
(Vynilla Records)



Fusion is a genre, but nobody can point out what it really is. In the case of BRZZVLL, it's a fusion of jazz and funk, creamed by some rock and soul. A1 is I Belong To The Light and Amir walks from God to God. The rhythms and lyrics are pushing you on a sidewalk of one of the famous streets in one of the big cities in the US. Time for serenity with First Let's Dance. I know we gotta talk, but first let's dance and a lot of other variations like: I know we have to save the world, but first... Prelude has this marvellous sax solo of Andrew Claes, it is somehow the transition towards Better Know Better. It's food and wine with these lyrics, beared by the fusion backline. Everyone can build its own stories around the words given by Amir. And that's how it should be. The B-side is as surprising as the A-side. The motto for BRZZVLL remains: nothing stays the same! [SG]

HANTE - No Hard Feelings (Vinyl)

(Synth Religion)



The EP contains 5 tracks: 2 English songs and 3 songs in French. De Thoury continues on the high level of the previous Minuit Machine and Hante records. Living in French Movie kicks off in style. It's a catchy song with an infectious rhythm as a result of the metallic soundings drum patterns. Although the track is quite danceable, it has a melancholic undertone. Listen to those great emotive vocals in the second part. That dreamful melancholic sense remains throughout the album. Don't expect any novelties. Hélène does what she does best. She continues to make accessible and melodic minimal wave with a dark edge. Listen to those haunting synths in Une Nuit avec mon Ennemi and Quiet Violence. After all, Hante means haunt in French. The EP ends with the slow and dreary Que Reste-t-il de notre Amour? [BC]

NEW MODEL ARMY - Winter (CD)

(EarMusic)



New Model Army takes you into the winter with no less than thirteen exquisite, dark, haunting and beautiful melodies, charged with those typical narrative lyrics sung and hummed by Sullivan. Yes, winter has come, it's a dark beauty and there's no escaping it! And why should you? So, why not enter the Winter with this new powerful experience in the band's 36-year career. All songs of Winter are illustrated in Matt Huynh's graphic novel with the same title. The band is very happy with it: Matt has the ability to combine violence and tragedy with a certain beauty and human empathy, so it reads. Sounds pretty much like New Model Army, no? Right! Definitely one of the albums of the year! [MvM]

HEIMATAERDE - Aerdenbrand (CD)

(Out Of Line)



On Aerdenbrand, the electro Templars of Heimataerde add a new chapter to their epic saga. The brotherhood of the undead Templars are confronted with impending doom and fights against injustice and evil times. Compared with the last album Kaltswaerts there has not changed much. So, you can buy this new album with your eyes closed. Everything is well done and it features elegant artwork. Do not expect surprises right away, but do we need those when the quality is high? Tracks that you should definitely check: Eintausend Mal (sing along and dark), Folge Mir (nice mix between electro and violins), Ein Flammenmeer (could serve as a soundtrack), the excellent title track Aerdenbrand... twelve pieces in total. [WG]

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Signal Août 42 or SA'42 is a Belgian Electronic/E.B.M. band that has been around since the early 80s and released numerous successful 12"s in the next two decades. Then, after a silence of over 10 years, SA'42 resurfaced with new successful releases on the German Label Out Of Line. This and their upcoming performance at BIMFEST 2016 was reasons enough to have a chat with Jacky Meurisse, founder and leader of the band.

You started your musical career in 1981, if I'm correct, but it was only in 1986 that your first 12" was released. What took you so long to release SA'42 material?

In the beginning, we were school friends and we wanted to start a band. But at the age of 16, we didn't have the means to buy music equipment. So Signal started making performances with loaned equipment (drums, electric piano, oil barrel, chainsaw, etc...) these were more visual than musical performances :) But as they seemed to go down well, we decide to continue working this way. It took some years before I was able to buy the necessary equipment (after receiving my first day job salary) to start composing music in a more professional way, to improve my musical skills and finally find a label. This was indeed in 1986!

I read somewhere that you changed the original name from just 'Signal' to Signal Août '42 because of jokes in relation with the toothpaste brand with the same name. But wasn't that a quite drastic, daring and risky name chance?

Of course the joke about the toothpaste was not very funny... The poster we used of our performance was based on the cover of the 'Signal' (a German WWII propaganda magazine, A.N.) of August 1942. So to stop the annoying toothpaste jokes, we decided to add 'August 42' to our existing name 'Signal'.

As our performances was quite disturbing and shocking (at that time) the reference to a German propaganda magazine of WWII seemed to fit perfectly :). Don't forget that my mind was still in a rebellious "post -punk" mode.... "People may think what they want, I don't care" attitude!

Of course after some time we realized that this new name was also not the best band name in a commercial perspective. In fact, this band name has not served us well also due the fact that another Belgian band, Front 242, was getting really successful and people thought we added the '42' in order to copy those guys. But as we had already changed our name once, I didn't want to change it a second time! Perhaps, F242 should change its name! :P

SA42

Wasn't it also meant as a deliberate public shocker? I mean, calling your second 12" 'Girls of Flanders' with a Flemish lion weapon shield on the front cover surely must have created some controversy?

Exactly. You know, I'm not Walloon I'm not Flemish, but I am Belgian. "Girls of Vlaanderen" was a tribute to my wife, and was the perfect opportunity to be provocative one more time. And ...honestly... I think... the lion of Vlaanderen is more elegant on a record cover than a Walloon cock.

Strangely 'Girls of Flanders' was not featured on your first album Pro-Patria (1989). Again, for some, a provoking title, I guess. Was it a label decision or you own to skip this song and why?

There is no real reason for it... We did have enough new songs to make an album without having to add this title. If I would have known that this title was causing trouble, I certainly would have put it on the album, my middle name is provocation.

Can we say that World War II was/is a source of inspiration for your music and lyrics? And if so, in what way?

I love military history; I am very impressed by wars in general. As horrible as it is, there is something that excites me in the art of war. When I say war, I'm not saying massacres, executions,... but I'm talking about strategy, tactics, equipment and propaganda. I'm still pretty impressed by the impact of propaganda on humanity; people are still so highly suggestible!

Then after 3 albums and numerous 12"s it became quiet around SA42 for almost 15 years, until Out Of Line released your "come-back" album Transformations in 2007. What caused this hiatus?

It's true; but it's quite difficult to give a simple answer to this question... In 1995 I had side projects that worked very well commercially (Pleasure Game, The Park,...), SA42 also worked very well, but at the top of our "success", I decided to leave the world of music because of problems with my record label at that time. I was so sick of the music business. You should know that then, I lived exclusively from making

music. My objective was not to make money at all costs, but to continue to make music, which I was proud of. It was not the policy of that label! Disgusted, I began a career in another sector. Fortunately, because when I see the current music market, I would have been homeless these days! :-)

As a matter of fact the first Out Of Line release ever was the SA42 compilation album 'Immortal Collection 1983 - 1995' (OUT 001). Can you tell us how that happened?

In fact, André, the boss of Out of Line, who had just launched his own label, happened to be a fan of SA42 and especially of the title 'Waterdome'. I remember our first meeting very well, he came to the studio with his wife and we talked in very bad English :-). It was an honour for me that I was the first artist to sign to that label! Especially when I see how famous and successful the Out Of Line label became!

Since you re-emerged, you made an album every 3 years, the last release was Inspiration (Out Of Line 633) in 2013. We are now 2016; does this mean a new release?

Not yet... I recently released 2 albums: Crystal by Jacky Meurisse Project on the I-L Traxx label and Acktivation by Grand((0))Signal (a project I did with Tcheleskov Ivanovich of Grandchaos) on the Unknown Pleasures label. These two projects took some time to make. Those 2 albums were a kind of "recreation"... I enjoyed doing these side-projects because it didn't matter if the fans liked them or not. So very different from the SA42 and the result is surprisingly good.

Signal Août '42 live shows a rather scarce, so that should be reasons enough to come and see you at BIMFEST in St-Niklaas (B). Are there other reason(s) for our readers to be there? Personally, I think that too often the same artists names show up in event line-ups. I don't find it very rewarding. The scarcer the concerts of a band, the more interesting these events become. For me too, it's more exciting, there is no routine. I think if we would play in Belgium every week, in the end no one would come to see us anymore...

FORCED TO MODE

On 21st October Forced To Mode plays in Antwerp at the second edition of Clash Of The Titans, we had a chat with the band...

How long does Forced To Mode exist?

We started as a DM tribute band in 2011 because of a very demanding and convincing concert promoter who wanted us to perform a DM set at his EBM festival just because he had seen some footage of our original band Forced Movement performing 3 DM covers at a special event just for fun. We never had planned to become a

DM cover project or intended to play more than just the occasional gig

with a cover version, hence the tongue in cheek band name ;-). But as our own career

was on hold, we decided to have a go at it and it went surprisingly well, and now 5 years later we look back at over 100 successful gigs and have a repertoire of more than 70 DM songs...

Who are the members?

Forced To Mode are:

Christian, our frontman, who sings; we even had playback

accusations because he is so close to the original voice ;-). And he knows

how to move and interact with the audience, that's for sure...;-) Additionally he produces a lot of the backing tracks and does a huge amount of studio work and last but not least he's sort of our manager. He organizes most of our gigs and communicates with the technicians at the venue and so on... So he's a real all-rounder ;-)

Then there's Matthias our guitar hero, the only "professional" musician in our band, who has spent a lot of his life "on the road" with a lot of different guys & styles, he brings in another dimension sound-wise, because there are a lot of DM tracks which really benefit from his guitar work and do sound more modern and richer than some of the original recordings. So, he and his guitar are

key elements of the typical F2M live sound!

Inevitably there has to be a keyboard-player in a DM tribute band and that's Thomas' part. He plays 2 sampler and 1 synthesizer, triggered by 2 keyboards, adding a drum-pad from time to time and of course doing most of the main backing voices. Over the time he even started to sing the occasional Martin ballads live.

Finally there is Ronald, our sound engineer and technician, who really helps us to concentrate on the performance and not being distracted by logistical or technical problems. And he helps in building the stage and packing everything + he's the driver of the band bus after the gig, when the rest of us is too exhausted to be still able to drive...

What are your personal favorite Depeche Mode songs?

Christian: Judas, Thomas & Matthias: In Your Room

Where does the fascination for Depeche Mode come from, what makes them so special?

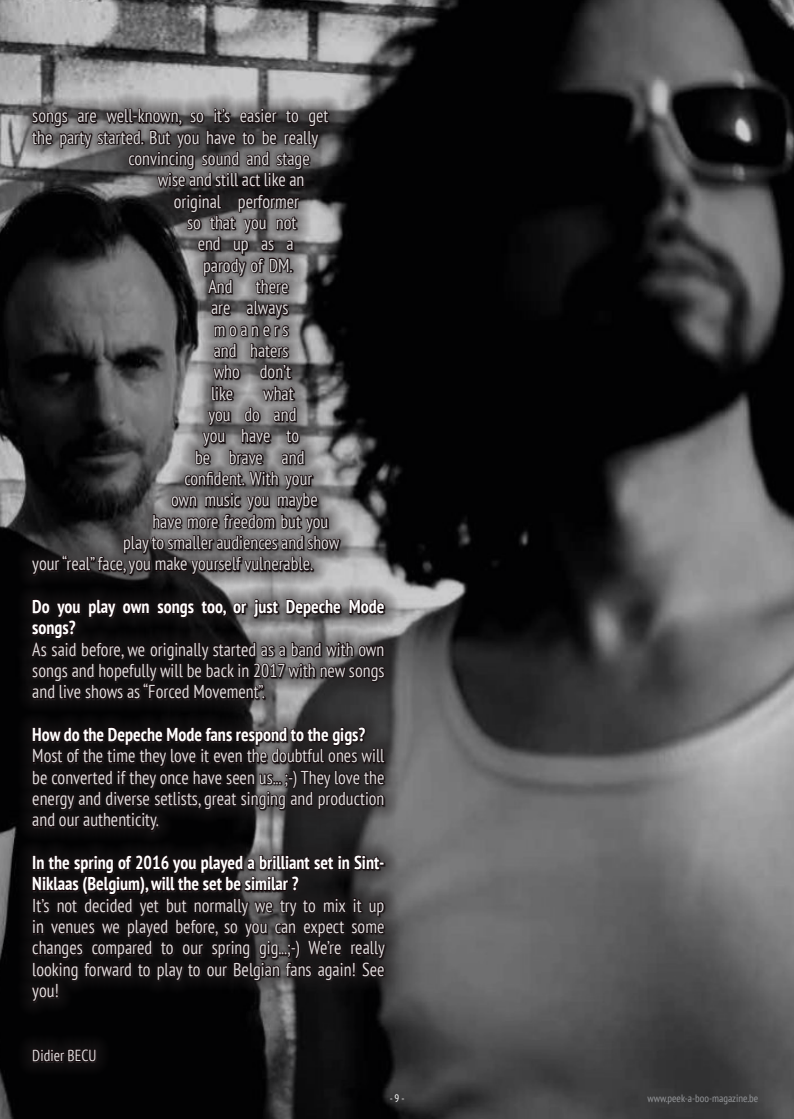
Maybe it's a bit of everything! ;-). They had a perfect songwriter, a perfect frontman, perfect voices, perfect sound wizards and producers, a perfect label and management, great live shows, a nice look and last but not least the perfect timing. ;) What's so special about DM? It connected really, really great songs with very unique sound techniques and a special attitude with a great synth-rock live show.

Isn't a bit dangerous as well, I mean there are many bad Depeche Mode copyists around (almost 90% of all synthpopbands), so when being a tribute band you have to be very good!

We try to concentrate on the sound and feeling that once made DM unique for us, that's all we try to capture... The masquerade and role acting we leave to other cover bands! In pre-production Christian and Thomas share the studio work, sometimes spending 50-60 hours per track till the songs sound "perfect" to our ears and are ready to be played to the audience. And we always play it right from the bottom of our heart, we love what we do... ;-)

In fact what's the difference between a tribute band and a "normal" band?

There are advantages for a tribute band: normally the



songs are well-known, so it's easier to get the party started. But you have to be really convincing sound and stage wise and still act like an original performer so that you not end up as a parody of DM. And there are always moaners and haters who don't like what you do and you have to be brave and confident. With your own music you maybe have more freedom but you play to smaller audiences and show your "real" face, you make yourself vulnerable.

Do you play own songs too, or just Depeche Mode songs?

As said before, we originally started as a band with own songs and hopefully will be back in 2017 with new songs and live shows as "Forced Movement".

How do the Depeche Mode fans respond to the gigs?

Most of the time they love it even the doubtful ones will be converted if they once have seen us...;-) They love the energy and diverse setlists, great singing and production and our authenticity.

In the spring of 2016 you played a brilliant set in Sint-Niklaas (Belgium), will the set be similar ?

It's not decided yet but normally we try to mix it up in venues we played before, so you can expect some changes compared to our spring gig...;-) We're really looking forward to play to our Belgian fans again! See you!

There are bands directly catching your attention and, whether you like them or not, making a serious impression. Grausame Töchter (which can be translated as 'cruel daughters') definitely belongs to this selected list. The German formation is driven by core member Aranea Peel (vocals) assisted by Gregor Hennig (drums and mixing) and joined on stage by multiple guest musicians and live performers. The sound of this band is really hard to define, but reveals elements of EBM, cabaret-music, punk, gothic, electro-pop and a few more for the rite. I got in touch with Aranea Peel.

I found an interesting quote at your Facebook page saying that Grausame Töchter 'produce electronic music to spread emotional coldness'! I'm fascinated by the aspect of 'emotional coldness' so what is it all about?

That was for the context of our first album. Most of the songwriters show their positive aspects of their personality to the audience when they express themselves. But as you can imagine, that is just one side of the coin. People have also feelings which are directed towards the negative. This world is mysterious, unknown and difficult. It takes courage to know this world but the reward is a deeper consciousness. So let's go there together!

Over now to your new album "Vagina Dentata". What is it all about?

"Vagina Dentata" is a myth you can follow back till Sigmund Freud. It is about lust and death, which are the only things we can count on in this fragile and broken world.

I experienced "Vagina Dentata" as your most versatile and still your best album to date, but how do you see this opus compared to the previous albums?

I am happy if you think that our new album is the best we've made so far. I am pretty sure, some songs are better than those of the years before, but isn't that normal? We all get better during time. But if you compare the music, the quality itself remains the same, because it is the same source, writing the song and the music.

Artwork, lyrics and even the image of Grausame Töchter always reveal a kind of provocative element! How do you explain this element and what's the deeper meaning behind?

There are no complex symbols and no marketing strategy behind our artwork and shows. When we go on stage, we just let free our inner lust and let it control us. The way to show our inner 'biest' (animal) comes from the motivation to go on stage and let your inner self get free. Just do whatever you want and whatever you can, before life ends.



GRAUSAME TÖCHTER

The entire show also reveals a deeply artistic exposure. Can you tell us a bit more about this essential aspect of Grausame Töchter?

On stage, we experience our songs over and over again. Every time again it is different and new for us as well as for the audience. There is not one show like the other. We try to get free our inner lust and instincts and while the audience is carried away by our music, it is something we can share with each other, which makes it so special to us.

You often makes me think of the 'new' Nina Hagen! Do you feel some common elements with her?

I admire Nina Hagen. I think she is turning into flames, every time she's performing. But I actually don't know if we have something in common. I don't really care if my whole appearance make people think of other artists as well because in the end, the differences make us interesting and the more you think you know an artist, the more you have to learn about him.

Stef COLDHEART
photo © Marquis(pi)X

MESH

Peek-A-Boo had an exclusive interview with Richard Silverthorn of Mesh. We talked about the past, but most of all about the great new album Looking Skyward.

I know it sounds weird, but when you started, would you ever expected this journey would last that long?

No certainly not. Back when we started I think we just wanted to write and record music and just see what kind of reaction we would get to it. We never in our wildest dreams expected where this journey would take us. I suppose our constant drive in pursuit of popularity and the love for still making music has kept us going all this time. With each album and tour it just seems to be getting better and bigger. There are many highs and lows being involved in this industry but as long as you can keep focus on the important things like the writing and recording all the rest just kind of falls into place.

Evolution is not always better if it comes to quality. In the case of Mesh each album was getting better and better.

Thank you. We have always prided ourselves on writing good songs. This is the key. So many bands I hear rely solely on the production, the newest synth sounds, the heaviest drum sound etc but overlook the vital part, the song. We spend hours on trying to perfect that before moving on to the production side of things. Another reason could be down to the fact that Mark and myself still keep pushing ourselves to come up with new ideas and techniques with every album. Trying to keep it fresh and interesting for ourselves.

I always thought Automation Baby was the one that gave Mesh that ultimate sound.

They all have certain things that made us what we are today. "Who Watches Over Me" was a huge step forward for us on a technical level and the fact we were signed to a major label. Automation Baby was so well received by the press and the fans so will always be a big album for us but I would like to think that "Looking Skyward" will be up there with them. I think an album becomes more respected by us when we get the feedback from the people. We pour our heart and soul into everything we do but it's the listeners reaction that makes it.

In a way I think Looking Skyward is like a continuation of the Automation Baby-sound.

Yes maybe. We knew Automation Baby was going to be a hard act to follow but on the other hand we really didn't want to replicate it. The idea of just trying to do something similar didn't appeal to us. We knew we had to push for something a little different. It's that whole evolution thing again. We set out with no real master plan but just writing some good songs and see where it would take us. For a while it didn't feel like an album to me but as time went on and we pieced it all together it suddenly felt right. We experimented with different things on the music side of things. We really got back into sampling again. It was something we used to spend hours doing before but slowly moved away from it as technology got easier. Stepping back to doing this again felt really good. It is the little imperfections in sampling that makes it sound so cool. Armed with 2 digital handheld recorders we set off and recorded loads of natural sounds and used them as layers, atmospheres and loops on "Looking Skyward" We hope people can pick out all these details when they listen to it.

In a recent review I described Mesh as apocalyptic pop. I mean I am singing all these tunes on the bike, and yet they all have a rather doomy character. Do you kind of agree?

Haha...yes. I've always been a fan of all those melancholic songs. They have so much more depth and meaning. If you can put all that emotion across with a catchy melody as well then all is good (laughs).

Looking Skyward certainly is not a happy album. Of course the world we're living in isn't either, but do you consider yourself as a dark person? I mean you wrote a tune named Before The World Ends, so...

Dark? I don't know. Sensitive perhaps. I think Mark and I share the same kind of outlook on life. We laugh a lot and certainly have fun doing what we do. When it comes to the song writing and music we usually find ourselves going down a slightly darker route because it has so much more meaning and feeling. People really connect with that. We all have feelings and can relate to many of the emotions with songs put across. We still receive lots



of letters and emails from people saying our music has got them through a tough time in their lives. A girl at a recent show ran up and hugged me in tears and said we had written the sound track to her life....

And yet the title *Looking Skyward* feels like hope. Can you say anything about the title?

The beauty in what Mark writes in his lyrics is that it can be taken in many different ways. The listener decides what it says to them. I think there is a lot of that within "Looking Skyward" The title itself comes from a lyric from a track called The Fixer. We both felt like it was quite an optimistic line. A feeling of hope through all the gloom. The album itself has many dark places but overall has a feeling of there is light at the end of the tunne

Didier BECU
photo © Marquis(pi)X
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ME THE TIGER

How did you guys meet and set up Me The Tiger and what's the idea behind the rather crazy band name?

None of us is actually from Falun (a small town in the middle of Sweden), but we ended up there for different reasons. Falun is a rather small town, and if you're into music, you somehow, sooner or later, will run into each other. I think the first time the three of us spent some time together was at a party in Jonas apartment in 2007. Five years later, in 2012, we had developed a strong friendship and were even neighbours. One evening, Tobias knocked on Gabriella's and Jonas door with a USB stick containing a bunch of semi-finished tunes in one hand and a bottle of wine in the other. The first song was completed in the late hour and what would sooner be Me The Tiger saw the first light as the sun rose over the rooftops.

The band's name comes from an old Swedish proverb that is virtually impossible to explain if you don't understand Swedish. You will not get the point... But let's try :) During the first half of the 1900s, the Swedish government was afraid that the wrong information would end up in enemy hands. They simply asked the Swedes to shut up. They also created a symbol/illustration depicting a blue and yellow striped tiger. Over the years, this symbol became part of Swedish culture. One should not talk so much, and to be satisfied with what he has, without questioning. At least not in public. This has, according to us, resulted in widespread dissatisfaction in silence. Outwardly, you are satisfied and happy, but at the kitchen table or in front of the computer screen, you start to show the real you. We believe that it is better if people dared to stand up for their beliefs and values, even in public. Otherwise, society will crumble from within.

Tell us a bit more about the input of each member and how do you usually proceed to write your songs? Tobias writes both the music and the lyrics. He makes almost complete versions of the songs in his studio. Then he

takes the production to Jonas and Gabriella where we record all of the vocals. The last step is the mixing and mastering, which is Jonas' responsibility. So we have very defined roles when it comes to the recording process.

How do you look back at your first official full length album Vitriolic, released in 2015 on Repo Records?

We would say that it has been a good period. With the help of both Repo Records and our manager Olaf Sprick, we have succeeded to reach out to a wider audience – especially outside of Sweden. This summer we will, for example, play at some big and really cool festivals. That wouldn't have been possible before we hooked up with these guys.

Your self-released debut album Me The Tiger has been re-released on Repo Records as well, but after Vitriolic. Was it because of the reactions on Vitriolic and what does this early work mean to you?

Since the debut album only was released digitally in Scandinavia, it has been nearly impossible for our new listeners from other parts of the world to find it. Our label was asked if there was any chance to release the album again, and so it did. The debut means a lot to us since the band took shape during the making. Tobias had a couple of songs he wanted Gabriella to lay some vocals on. It turned out to be pretty good, so we decided to proceed. When we first started out, there were no thoughts of making a serious project. But quite soon we realized that we wanted more out of it, and it turned out to be Me The Tiger.

What brings the future for Me The Tiger?

We'll work on our third album. We have started the recording process, and hopefully it will be finished later this year. We'll see...

Stef COLDHEART

SAT. MARCH 11 2017

DOWNHILL XI EDITION

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NICK CAVE AND THE BAD SEEDS - Skeleton Tree (CD)

(Bad Seeds Ltd)



Nick Cave was working on his 16th album for sometime time when his 15-year old twin son Arthur died after falling off a cliff near Brighton in July 2015. This life-altering tragedy had an impact on this record. Skeleton Tree is a mournful record, filled with grief. The omnipresent sadness pervades each of the eight songs. The album kicks off with the lines You fell from the sky, crash-landed in a field near the river Adur. In Jesus Alone, The Bad Seeds paint a desolate landscape. The title track and final song is a song with gorgeous piano leads. Just as in Death Is Not The End, the closing track of Murder Ballads, an album with multiple fictional casualties, we hear some hope in Skeleton Tree. It's alright now, it sounds in the last line of the album, as if Nick Cave has accepted what he has to endure. Acceptance, the first step to move forward. [BC]

TANZ OHNE MUSIK - Infinity (CD)

(Galakthorroe)



The sound of the Romanian duo is indeed mystical and ice cold. Ten compositions that you can easily define as minimal, but it's more than that. Just as the music of Mr. & Mrs. Arafna, Tanz Ohne Musik has to be described as morbid. It is music that floats between the caustic (almost desolate) reality and (sublime) kitsch of very old B-movies. Music with a dark side, even though Silence Is Golden sounds like the new wave of Fad Gadget and in Visions we even hear Dive. Infinity is an album that deserves your attention, however, not to blame us afterwards if it gives you nightmares! [DB]

SOL INVICTUS - The Last Man (7")

(Prophecy Productions)



The Last Man is the new single from the upcoming album Necropolis by neofolk band Sol Invictus. The song begins with many bells and a lovely choir within an almost simplistic children's tune. However, its complex layering builds up an intriguing tune that keeps haunting my head, even for hours afterwards. And I have not even mentioned the wonderful lyrics. Like no other, Tony Wakeford knows to put his black and cynical thoughts on music. There is only one man who remains credible with such lyrics in an almost cheerful sounding chorus. Absolute class! The second song on this single is also intriguing. In Your Master's Voice Tony's acoustic guitar and vocals are very prominently supported by bass and flute (as in older Sol Invictus songs). The melody is perhaps slightly less catchy than that of The Last Man, but Tony's lovely timbre and ditto lyrics make this second song a real gem. [WDP]

MIRLAND - Greyscale Controller (Digital)

(Self-released)



When John Mirland was told that Kurt Grunewald Hansen (husband of Claus Larsen of Leaether Strip), fought a disease with high doctor's and medication costs, he decided to put some tracks on an EP, sell them and donate the proceeds to pay the bills. Mirland decided to release these tracks in their rough and minimalist version because they have sufficient maturity and content in their current form. On Greyscale Controller he presents minimalist dub techno with some house and ambient influences. Four tracks that sound quite rhythmic or downtempo with a pleasant vibe. Boiler floats on a fat recurring bass riff and a pleasant synth sound. Feel It has a techno beat and dub elements. It's a pretty rhythmic and almost danceable track. Be One is built on a theme about trains. Controller sounds very minimal. If you like electro/techno in its primitive form (rough but containing the essential basic features), then you will love this EP. [WG]



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A man with grey hair and sunglasses is playing a white electric guitar on stage. He is wearing a dark jacket over a patterned shirt. A microphone is positioned in front of him. The background is a solid green color with some stage lights visible.

THE MISSION

The Mission exists for 30 years now. The band just started an European tour and has a new album (Another Fall From Grace) out. Peek-A-Boo is very proud to have talked with Wayne Hussey.

With both The Sisters Of Mercy and The Mission you became one of the greatest icons of the goth rock scene. Even though I hate to think in terms of categories myself, what does this genre mean to you.

Well, to be totally frank, not a lot. I have always thought of The Mission as a more conventional rock band, a very good one, but conventional nonetheless, although our audience has always been predominantly gothic. One thing I will say for our audience is that it has been incredibly loyal despite our very best efforts to throw it off the scent. What I mean by that is that we have made some records that definitely went against the grain for the fans and must've tested the loyalty of even the most devout. As a way of life then I guess, even more so when I was younger, I gravitated to the darker side of music, literature, films, and fashion, etc.

During all those years you created melancholic music, sometimes dark, but always music with a high dose of hope as well. For many fans your music was one of the main powers to get through this life. How is that for yourself? Is making art a sort of way to escape the sometimes hard world? And do you do something else art wise, outside composing music?

Making music caters to many aspects in my life. It can be cathartic, it can be a release, it can be an escape, it can fulfil a need as well as a desire. It can be a job of work and it can be fun. It's something I've been doing since I was a teenager and I am now 58 and I still feel the NEED to make music. Besides music I don't really dabble in other arts, maybe a little bit of writing but I lack the self discipline needed to evolve that into a book. I do like playing around with little films that I make as well, but nothing too serious. I have, coincidentally, been asked to act in a film next year though. Whether it'll happen remains to be seen, but the role is that of a reclusive and necrophiliac rock star. I don't think I really need to act to play the role of a reclusive rockstar although maybe the necrophiliac might be a bit of a stretch, eh?

It wasn't always that easy, but I think you took a lot of risks.

Well, I never intentionally set out to make any album that isn't successful and wouldn't appeal to our audience. I guess a big part of the process for me before starting to even write songs for a new album is to think long and hard about what kind of album I want to make at that time. And budgets are also a consideration, even more so now that the band members live all over the world and just getting us together in a room is logistically problematic. Any album is really just a testament to where I am individually and we are collectively at any given time. I never consider

failure in the same way, I never consider success when making an album. Those considerations come into play once the record is done. I think the biggest hindrance to the Mission achieving even bigger success than we have done through the years is actually a personal issue rather than a musical one. I think I am The Mission's strongest weapon, but also it's weakest link.

You described the newest album as the missing link between First, Last And Always and God's Own Medicine.

I've already said this many times, but I had the occasion to play First, Last And Always for the first time in its entirety since I left The Sisters Of Mercy, and I enjoyed it and was able to listen without rancour and bitterness. I particularly liked the way I played guitar on that album and God's Own Medicine and wanted to make a new album where I played more guitar than I had done so on the last few albums. That was the starting point for this new album. The only real dilemma I had was whether or not I was being too retrogressive. I'm not a big fan of nostalgia and generally prefer to look forward rather than backwards, but I felt with this album I had something to prove to myself and to do that I had to acknowledge and even embrace my past. I would say to a degree I contrived how the music should sound for this album, but I had no control over the lyrics. They come as they are and are impossible to contrive.

You opt for the old Mission sound, but I hear a very fresh approach and energy.

Well, only time will tell what this album means to me, the band, and our audience. I'll continue making music and playing shows because that's what I do, but whether or not it's with the band and for how long remains to be seen.

Of course I hear goth rock, but in a way.

Yeah, I did go dark with this album. It was a difficult album for me to make, perhaps the most difficult ever. I know that my physical, spiritual, and emotional health has suffered as a result of this album. It has left me damaged. I felt very isolated a lot of the time making this album and I'm not sure it's an experience I want to go through again regardless of the result. I can't yet be fond of this album, it is still too close and raw for me. The dichotomy is that to be creative you have to be emotionally sensitive and open, but at the same time you have to have the skin of a rhino to withstand all the shit that gets written and talked about once the music goes public

Didier BECU
photo © Marquis(pi)X

LEATHER STRIP - Reptile Man Drop: A Tribute To Simple Minds (Digital)



Of course Leather Strip fans know that they like to rework their favorite songs which are often from the 80s. Not so long ago, the duo released some EPs featuring songs by Talk Talk and Depeche Mode. Simple Minds is next. You hear six songs on this EP. According to Claus you never have to try to make the original better, simply because that never works. On a cover you should treat the songs with love and put your own personality in it. That is surely why this release is another winner. Especially on Waterfront you hear that. It takes a lot of guts to rework indestructible classics like Celebrate, Love Song or I Travel, but how difficult the task was, the covers are superb. Which bands are next, Kurt and Claus? [DB]

THE MISSION - Another Fall From Grace (CD)

(Eyes Wide Shut Recordings)



Wayne Hussey describes the new album as the missing link between First, Last and Always by The Sisters of Mercy and God's Own Medicine by The Mission. Big words indeed. And although such promo talk will make many goth hearts beat faster, we can assure you that this is the best album of The Mission in years! The band stays loyal to its own sound, and in the case of The Mission that is more than enough! Another Fall From Grace had to be a special album. Again the band teamed up with Tim Palmer and musician friends like Martin Gore, Julianne Reagan, Gary Numan, Evi Vine and Ville Valo are featured on some songs. Another Fall From Grace is not the best record of The Mission, but it is definitely true that it fits perfectly with other Mission classics. The key to this album is melancholy. The Mission continues to build on the sound that made the band the greatest in the genre. Another Fall From Grace has to be in your record collection, you'll play it many times... [DB]

ROME - The Hyperion Machine (CD)

(Trisol)



During recent gigs we got a glimpse of the new album, which gave us the feeling that the latest of Rome would be a great masterpiece. And yes, The Hyperion Machine may be the most accessible album of this Luxembourg band so far, it is also its finest. The bells in the short intro song sound ominous, you hear distorted voices and the familiar neofolk guitars. You hear it from the first note: this will be a stunner. The acoustic Celine in Jerusalem is about the never ending war tragedy in the Israeli capital. A simple song that grabs you by the scuff and shows that Jerome Reuter is a songwriter who transcends all genres. In Transference we hear Eric Becker's guitar and the booming bass of Patrick Kleinbauer: dark pop like you only find on masterpieces by Nick Cave. This is huge. The Hyperion Machine is also the most varied album of Rome, Alabanda Breviary reminds you why this Luxembourg band is so loved by the neofolk audience. [DB]

CLOCK DVA - Neoteric MiniMax (CD)

(Armcomm)



The first track Neoteric builds on a pounding beat, a repeating theme and small variations like the bass and pads coming in and out of the soundstage. The sound is classic ClockDVA as it has been since Buried in Dreams or Man-Amplified with the spoken word qualities of Adi Newtons voice drenched in reverb. Yet the sound does evolve. The ClockDVA of 2016 is bigger and more powerful. Second track Sentinel is a slowly evolving piece of space travel beginning with a distant breathing. Closing track Immission continues the feeling of space travel with a droning background as sweeps go back and forth and a bass pulse repeating itself while the track slowly progresses. This is an almost perfect three-track release in every aspect and the only reason it's not getting a full 100 point is I believe ClockDVA has the ability to evolve even further. [JRM]



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Hello Hélène, you have been involved in both Phosphor and Minuit Machine. And now it seems like you're completely concentrating on your solo project Hante. Is being a solo artist, the way you wanted to work? Being totally independent?

Hello! Actually, when I started my solo project, I never thought it would end as my main and only project. Of course, it's easier when you don't have to compromise, when you can decide on every detail, but playing solo or in a band both have advantages and inconveniences. I like being in a band, sharing experiences, emotions and memories. But unfortunately, both projects stopped and I've been really sad about that. I will join a band or start a new project in the coming years if I find the right people!

Anyway, the split of Minuit Machine came a bit as a shock for most fans, as I think (just like so many others) that you did something quite unique in synthpop land with Amandine.

Thanks a lot! It's a great compliment. I think Amandine's voice, melodies and lyrics fitted perfectly with the music I composed. But you know how it works, music is not enough and when people decide to take different paths, there's nothing you can do.

This is a very hard record in terms of emotions...

Wow! Thanks once again! Yes, you're right. I totally understand what you mean as it's hard for me to listen to it today. I put my deepest emotions in my music. And when I was composing this album last summer, I was in a weird mood. I felt lonely and in total disharmony with the world. I guess I have a naive vision of everything and I don't understand why people are so mean, so selfish, so narrow-minded. And it was before the multiplication of the despicable attacks the world has been facing these last few months... When I think of outside I often see a grey and dark world. A Fog That Never Ends.

I also think it's a very brave record. It's a record on which you show a lot of inner demons.

Isn't it what everybody feels? How can we love this world that we destroy everyday. Where people kill other people because they don't like the way they live? And at the same time, you can't forget the beauty of nature, the people you love or the little gestures of solidarity: all those things that make this world a bit brighter.

You are a part of the minimal scene, do you follow it yourself?

Of course, I like to discover new bands or listen to new material of the bands I like in the minimal scene. This mix between 80's influence and a more contemporary sound may come from a contradiction in my taste. Sometimes I listen only to old stuff because I can't find something that corresponds to my mood in contemporary music and I wish I was born earlier. And sometimes I'm totally in love with new music and wish I could compose some songs as good as those. But I guess a lot of musicians feel the same nowadays. In all arts, we have these cycles, we create some new things with old things.

You are talking about a fog that never ends, I guess the love for music never ends? Can you imagine a life without music?

No, I really cannot! Music is a companion. You can choose the soundtrack of your life! It can change your emotions or comfort you like a friend. And I'm really lucky to be able to compose some melodies that touch some people and even sometimes help them to deal with difficult situations.


These two questions I always ask... What's your favourite record of all time and please state why...

Ah! It's a tough one. So many records have been very important to me! You can find some of them in a list I made for Peek-A-Boo a couple of weeks ago. But in this list I would choose OK Computer by Radiohead. I know it's not really relevant compared to the music I create today, but it was the first time I loved an album that much. And it changed my vision of music, I understood how important it could be, how emotional it could be. And that it would be a real passion to me.

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

OK... this question is even tougher ahah! Hmm... First of all, it's not really a dream to be in an elevator for 8 hours no matter with whom. But I would say Wes Anderson because I absolutely love his movies and it would be awesome to talk with him about his next projects, his shooting memories, etc.

HANTE



The last words are yours...

I have to thank you again for your kind words and your support, really! And thanks to all the people who support me everyday! You're definitely in the love the world part of me (laughs)!

Didier BECU
photo © Marquis(pi)X

DECODED FEEDBACK

I remember Decoded Feedback from the time the band members were still living in Italy and releasing their music on the good-old cassette format. The music got inspired by dark EBM revealing great sonic ideas. Later on, Marco Biaggiotti and Yone Dudas moved to Canada, which appeared to be a lucky move as they were getting more recognition. Twenty years after their official debut album (cf. "Overdosing") they can look back at an impressive discography featuring multiple hits. Their newest album Dark Passenger, released on Infacted Recordings (Europe) and Metropolis (USA), took them 4 years, but it probably is their best and most accomplished work to date. I got in touch with Yone Dudas for a chat about the past and the present.

I noticed that Dark Passenger has been released 20 years after your official debut album Overdosing! What do you keep in mind from all these years and are there things you would have done in a different way?

Yone: Wow, I didn't even realize it is our 20th anniversary since the release of our first album! How time flies. I don't think we would have done anything different. Creating music is a very personal journey and every song is part of our journey in life and personal growth. Each album is like a novel, and each track within that album is a chapter. Some albums were very personal and painful.

Mechanical Horizon was the most personal and anguishing album we ever made. Marco and I were breaking up as a couple during production. It was a really painful time. Every feeling (pain, sorrow and hope) went into that album. We worked through our personal issues via music and the result was Mechanical Horizon. It was a very therapeutic process for both of us. No matter how personal the process can be with each song/album, we stay true to ourselves and our beliefs.

During production, we don't listen to other music. We intensely wrap ourselves inside our own creation. We don't want to be influenced or sidetracked. We don't feel the pressure to follow a formula in order to gain more popularity. We don't fall into one specific genre within the industrial community...and we love that. We are all over the spectrum: dark wave, electro industrial, EBM, harsh



EBM, synthpop, etc... We just do whatever we feel like doing without any agenda.

What is Dark Passenger all about and what kind of album did you want to make?

Yone: The name Dark Passenger was inspired by the fictional character Dexter. Dexter felt his Dark Passenger told him what to do. It was the hidden dark part of himself. We feel that everyone has a Dark Passenger of some sort. A part of us that no one else knows or sees. This Dark Passenger rides around with us everywhere we go, but isn't always prevalent. Sometimes it just watches and observes our behaviour, but it's always watching, judging and calculating its next move. Some people's Dark Passenger is a hidden habit: alcoholism, a mental condition, a fetish, etc... The Dark Passenger is not necessarily negative, but it can only be revealed to those we truly trust. The Dark Passenger is a shadow that follows us throughout our lives and we must learn to live with it in peace.

With the music and lyrics, we wanted to express what was inside us: demons, love, anger, pain, feelings towards the world around us, etc... Through our music and lyrics, we connect to others, and we hope others feel the same way when they listen to our music. There is nothing more special than when a fan comes up to you and tells you how your music has touched and helped them. It's something that binds us together and inspires us to create more. This album and the single Waiting For The Storm are everything that we wanted them to be. The artwork, the music, the titles of the releases, and the story behind each song.

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Speaking for myself, I experienced Dark Passenger as the most diversified and best produced work of your entire discography. How would you analyze your evolution as musicians regarding important aspects like writing, recording, mixing, global production?

Yone: Thank you very much. We are extremely proud of Dark Passenger. When we started production on the new album in 2012, we had no real agenda, no concrete direction. We wanted to be free to do music we really loved. No particular genre, just good music. In fact, one of the most popular songs on Dark Passenger is Behind My Smile, which is more of a synthpop/future pop track. We weren't even sure if to release it as a Decoded Feedback song or not because it was very different from our other material, but then we realized that it did represent a different side of us and that we cannot be confined inside just one genre. We took a risk and it paid off! We truly followed our heart and soul on this album and single, and released exactly what we felt represented us.

It took 4 years of hard work to produce, but it was worth every single moment. We ended up with over 45 songs!!! But in the end, we only chose the best ones that we liked the most. We wanted to be authentic and true to ourselves and hopefully people would like it too...and they did!!! That proves how important it is to stay true to yourself and your vision, not try to make music to become more popular and successful. If you compose the music you are passionate about, others will feel that passion and authenticity. People really connect to this.

Over the years we have really built up both our studios. Marco's studio has tons of gear, mainly analogue. I have a bit less gear, but specific gear that I absolutely love. I also incorporate some soft synths whenever I see fit. I love the V-Collection by Arturia, whereas Marco doesn't use soft synths. We allow ourselves full freedom and work excellently together. We respect each others opinions and vision. We have a very good partnership. Quite amazing for Exes ;) We write, produce, record, and mix in our studios, then get it mastered by Andy Krehm of Silverbirch Productions. He's an amazing audio mastering engineer.

Tell us a bit more about the clip Waiting For The Storm and the movie soundtrack?

Yone: Waiting For The Storm is connected to Dark Passenger. We can all feel the oncoming storm of our own personal Dark Passenger. It builds up inside of us and is waiting to explode. It's like we are standing on a cliff waiting for its arrival. We chose the artwork from

Michael Lentz because his amazing painting completely represented that anticipation of the storm. We chose Jarek Kubicki's artwork for Dark Passenger because it totally encapsulated the feeling of a Dark Passenger brooding inside someone. Both art pieces captured a visual version of our musical vision.

Filmmaker Rogelio Salinas created the official music video for our song Another Loss from our last album diskonnekt to rave reviews, so we approached him again about doing the official music video for Waiting For The Storm. He loved the title and idea so much that he was inspired to write his first full-length feature film called Waiting For The Storm. For the music video of the same name, he included footage from his movie. In addition, we will be doing the soundtrack for his film, so it's like cross promotion and support. A very cool concept. Currently, I am working on the soundtrack as we speak. The film will be released worldwide at festivals in 2017.

Stef COLDHEART

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STRUGGLER

Struggler is one of the many Belgian legends to play at this year's BIMFest.

Hello, I know it really is a long time ago, but what made you decide in 1979 to start Struggler?

The "cut the crap/plug and play" mentality.



Now it seems all logic and easy, but you had to do everything in a real DIY way. Was this a logic thing to do, I mean recording an album costs a fortune and it is a real risk. I know this question is really unfair, but would you do it today as well?

It was not that expensive at all, just a matter of organisation. We recorded our first single on an Otari 1 inch 8-track machine, it was almost like playing live in the studio. The front cover of the sleeve was a collage of black and white photo's, the back side, handwritten. It was just that easy and a lot of fun to do. Yes I would do it again.

You have a Belgian sound, but I guess you weren't influenced by Belgian sound. Who were your influences back then?

Hendrix, Pop, Zappa, Roxy, whole the punk scene as a new fresh start, even Donna Summer, it's a pity we can't embrace her anymore. Maybe we should do a cover.

Struggler is from Limburg, the perfect Belgian area for dark bands. How come and can I talk of a real scene? I mean, were all those bands in a way united in a scene?

In the beginning, yes, but after a while we all seemed to deal with the pressure from inside and we all followed our own path (not the golden path). Many people were struggling with personal instead of band related problems. It was not always a happy end, more like "a different kind of movie".

Another tricky question, were you involved in Belgian music back then?

Absolutely not, there was no airplay, no recognition. Mmmmmh, lovely those days.

In the mid 80s things were silent for Struggler, but in a way you never split. Was this because Struggler was a band of friends?

Not in the way friends used to be friends, more like a critical eye to each other, individual personalities. But no one was ever forced to leave the band, it was a matter of personal decisions and I'm happy the way it went because right now we are on damned solid ground.

Am I right thinking Struggler was a complete DIY band?

That's a complete yes.

Most of your records are collectors now for which one has to pay a quite high price. That's not exactly punk, how do you feel about that?

Horrible, never pay that prices myself.



There is a lot of despair in Struggler's music. Was it just a sign of the times or were you really that dark?

We had our days. It was the whole environment that set these marks on it but still, we also had a lot of fun.

Are there any plans to record anything new?

That's under construction, so one of these days.....

In December you play at BIMFest. What can people expect from the gig?

Redraws, new stuff, lots of lust and dedication.

Are there any gigs on BIMFest you like to see yourself?

Like to see them all, I'm always curious.

Didier BECU

HEREDRA HELIX - Pastiche (CD)

(Self-Released)



There is one band in the Belgian music scene you can't put in any category, and that is Hedera Helix. Is it a music project? Is it a theater project or just a spectacle? Electro-cabaret? YES! It's theater, often with surprising visual scenes and a lyrical play that is often hard to understand. Sometimes you hear Dutch and other languages, and a mixture of electro, syntpop, industrial pop and dark wave. Hedera Helix calls it intellectro. After 13 years there finally is a new album. They prefer quality over quantity, this is not just a good or fine CD, it is a magnum opus. Pastiche is a large and diversified album. Lyrically it's a discovery. This album belongs in anyone's collection. [JB]

SEVERED HEADS - Stretcher (CD)

(Medical Records)



Seattle-based Medical come roaring back with more bittersweet electro-pop from Australia's Severed Heads, this time in the shape of an EP that took on many forms in various territories that included the UK on the Ink Records label. Stretcher was something of a landmark for the band - key member Garry Bradbury had left, leaving Tom Ellard and Stephen Jones to arguably craft their first swipe at a straight-forward pop song. It was also the first time they'd used technology such as MIDI and DX7. Lead-track Halo itself is far from being just a trifling verse-chorus-verse-chorus slice of bubblegum - it inevitably turns into a mind-mangling electro-disco cacophony of drones, loops and dialogue amidst a metronomic beat - while the other 16 tracks on this superb expanded edition are hardly finger-poppin' jingles either. And if you know your Severed Heads from your OMD, neither are the titles. [PP]

ABSOLUTE BODY CONTROL - Forbidden Games (CD)

(Sleepless Records Berlin)



The nice thing about this record is that we hear ABC in different styles. Heartbeat is a real ode to Suicide, with the same beats the late Alan Vega had a patent on. But there is also the club killer Into The Light, a song which was composed so you can watch yourself in the mirror and perform all kinds of crazy dances. But you also hear a very subdued version of A Broken Dream which can't be more melancholic. Automatic 4 with its addictive dance beats, floats between EBM and disco. Also two great covers. They are obvious, even predictable, but these two Belgians give both Warm Leatherette and Blue Monday a very different sound. The strangest song is the repetitive Tanzmuzik that doesn't seem to stop, not that we want it to. This superb compilation ends with the hypnotic instrumental Forbidden Games. Recommended? That is a question we do not have to answer! [DB]


S/HE - Who Do You Love (CD)

(Sleepless Records Berlin)



S/HE is the cooperation between Nora Below and Dirk Ivens. Dirk needs no introduction, perhaps Nora Below is less well known, an artist who released material on the Berlin based label Bpitch Control and who is also known for her artistic work. Nora does the vocals and programming while Dirk is involved in taking care of the minimal electro sounds and backing vocals. Seven songs are on this EP, including the cover Who Do You Love, which earlier appeared on the compilation Deep. Sometimes it's poppy (You Came Out Of Nowhere), sometimes a tad aggressive (Cracker which tends to Atari Teenage Riot) and in Golden Track Hollow we discover some melancholy in the electronic sounds. Yes, Dirk does it again... [DB]

NOVEMBER 24

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We can not guarantee that you will meet Dave Gahan or Scarlett Johansson, but as a collaborator you will have the opportunity to get promo material, to go to concerts, and of course your name will be mentioned on the Peek-A-Boo site. Interested? Do not hesitate and contact us immediately!

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- 11.10 **YOUTH CODE** @ Magasin 4, Brussel [BE]
 13.10 **WHISPERING SONS + RUMOURS** @ Het Bos, Antwerpen [BE]
 14.10 **DAGEIST** @ Kinky Star, 9000 Gent [BE]
 14.10 **MASCHINENFEST 2K16** @ Turbinenhalle, Oberhausen [DE]
 14.10 **SUDDEN INFANT (NOISE-PUNK-INDUSTRIAL-DADA/BERLIN)** @ El Diablo, Lille [FR]
 15.10 **PARADE GROUND + THE WHEEL** @ Espace B Paris, Paris [FR]
 17.10 **AND ALSO THE TREES** @ Atelier Rock Huy, Huy [BE]
 18.10 **KOBAN** @ Kinky Star, Ghent [BE]
 18.10 **DEAR DEER / DER STRENG GEHEIME DESIGNER / BRIGITTE HANDLEY** @ B52 Music Club, Eernegem [BE]
 21.10 **SOPHIA** @ Ab, Brussel [BE]
 21.10 **IVA BITTOVÁ + VLADIMÍR VÁCLAVEK + LYDIA LUNCH & WEASEL WALTER** @ 4-ad, Diksmuide [BE]
 21.10 **JENNY HVAL** @ Ab, Brussel [BE] Voor Fans Van Björk, Laurie Anderson, Julia Holter...
 21.10 **CLASH OF THE TITANS - FORCED TO MODE VS CURTIS** @ Oude Badhuis, Antwerp [BE]
 22.10 **BLOOD AXIS & DEAD MAN'S HILL** @ Waaiberg, Leuven [BE]
 22.10 **30 YEARS SUICIDE COMMANDO** @ Yap, Leopoldsburg [BE]
 22.10 **MOTH // KOLD FRONT // LINK** @ Den Bristol, 9050 Ledeborg, Gent [BE]
 22.10 **LIVE WAVES: SCORPION VIOLENTE/POSITION PARALLÈLE/KOBAN** @ Le Brass - Centre Culturel De Forest, 1190 Forest -voorst [BE]
 23.10 **JEAN-MICHEL JARRE** @ Paleis 12, Brussel [BE]
 23.10 **CRASH COURSE IN SCIENCE (USA) + SEVERED HEADS (AUS)** @ Het Oude Badhuis, Antwerp [BE]
 24.10 **AN PIERLE** @ Het Depot, Leuven [BE]
 25.10 **WHISPERING SONS** @ Het Depot, Leuven [BE]
 27.10 **CAN'T LIVE IN A LIVING ROOM VII : JO QUAIL** @ Eddy's Living Room, Haacht [BE]
 28.10 **THE MISSION** @ Waregem Expo, Waregem [BE]
 28.10 **COCAINE PISS + ELEFANT + DARQO** @ 4-ad, Diksmuide [BE]
 28.10 **WHISPERING SONS + DE PORTABLES** @ De Kreun, Kortrijk [BE]
 29.10 **CLUB NEW WAVE - EPISODE 18 (HALLOWEEN SPECIAL)** @ La Bodega, Brussels [BE]
 Pure New Wave And 80's Classics Party
 29.10 **INNERWOUD** @ Pand A, Kortrijk [BE]
 30.10 **AUTECHRE** @ Vooruit, Gent [BE]
 01.11 **DINOSAUR JR.** @ Ab, Brussel [BE]
 01.11 **OBITUARY + EXODUS + PRONG + KING PARROT** @ Trix, Antwerpen [BE]
 01.11 **WOODEN SHIPS** @ De Kreun, Kortrijk [BE]
 03.11 **XV WROCLAW INDUSTRIAL FESTIVAL** @ White Stork Synagogue + Stara Piwnica Club, Wrocław [PL]
 7jk, Owls, Reutöff, Mueran Humanos, Monoton, Daf, Sigillum S, Of The Wand & The Moon, Folkstorm, Asmus Tietchens, Codex Empire, Biscilveret, Aghiatras, Instinct Primal, Psychic Tv, Main, Cut Hands, Ramleh, Burial Hex, Zahgurim, Sardh, Vomir, Ash Code, Holotrop,
 05.11 **DUBHFEIST** @ 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]
 09.11 **THE KILLS** @ Arenberg, Antwerpen [BE]
 10.11 **BREAKING BARRIERS (PRE-FESTIVAL EVENTS)** @ Various Locations In The Center Of Leuven, 3000 Leuven [BE]
 10.11 **BUNKERLEUTE - DARK UNDERGROUND PARTY** @ 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
 10.11 **CONCERT EX-RZ (EX RED ZEBRA) + PARTY NEW WAVE GOTHIC EBM** @ Salle Le Foyer Bierset, Bierset 4460 [BE]
 11.11 **KNK** @ Mina's Irish Pub & Concert Venue, Dendermonde [BE]
 12.11 **THE CURE** @ Sportpaleis, Antwerp [BE]
 12.11 **NEIL HALSTEAD** @ Trix, Antwerpen [BE]
 12.11 **DARK POEM "THE FIRE LIVES INSIDE"** @ Jh Wommel, Wommelgem [BE] Cd Presentation !
 12.11 **B-WAVE FESTIVAL 2016** @ Cc Muze, Heusden-zolder [BE] - Nothing But Noise: (ex)front-242 - Lightwave (fr) - Spyra (de) - ...
 17.11 **VNV NATION** @ Club Togenblik, Beveren [BE]
 19.11 **PLACEBO** @ Sportpaleis, Antwerpen [BE]
 20.11 **SINNER'S DAY 2016** @ Grenslandhallen - Ethias Arena, Hasselt [BE]
 24.11 **SX** @ Trix, Antwerpen [BE]
 24.11 **JAN SWERTS & OAKTREE** @ De Roma, Antwerpen [BE] Cd Presentation 'schaduwland' By Jan Swerts
 25.11 **MILDREDA, PSYAVIAH + LUMMEN** @ B52, Eernegem [BE]
 26.11 **NOEMIE WOLFS** @ Ab, Brussel [BE]
 02.12 **IAMX** @ Muziekodroom Box, Hasselt [BE]
 05.12 **KILLING JOKE** @ Muziekodroom, Hasselt [BE]
 07.12 **JOHANN JOHANNSSON** @ Cc Hasselt, Hasselt [BE]
 10.12 **NO MORE** @ B 52, Eernegem [BE]
 10.12 **LYDIA LUNCH RETROVIRUS** @ Afnis, Gent [BE]
 16.12 **BIMFEST XV WITH à;GRUMH...** @ De Casino, Sint-niklaas [BE]

B-Wave Festival 2016

Belgian Electronic Music Festival

Nothing But Noise (BE)

Lightwave (FR)

Spyra (DE)

featuring Roksana

Meteor Musik (BE)

Xyrion Strange and Border Lines

Tickets

pre-sales: 29€ - www.b-wave.be

box-office: 38€

When

12 November 2016 - doors open 13h00

Where

Cultuur Centrum "Muze"

Dekenstraat 40 - Heusden-Zolder - Belgium



Belgian Electronic
Music Community

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