

A;GRUMH... AGENT SIDE GRINDER

CONTROLLED BLEEDING
SISTEMA BEZOPASNOST
AMBASSADOR21
DIRK SCHEUBER
HIDDEN PLACE
BLACKHOUSE
DAGEIST
KOBAN
EX-RZ

InfraRot-





Klankdal

WED008 - INVISIBLE SKY EP (Out Now)



WED004 - KLANKDAL "Alle Dag Aan Diggelen" (Out 04 March)



WED010 - LIQUID TRAUMA "Distorted Memories" (Out 30 April)



WED009 - NOTHING BUT NOISE "eXistence Oscillation prEsent" (Out 20 May)

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WET031 Onsturicheit - Waan

WET032 Anus Nocturnum - Anus Nocturnum

WET033 Sebastopol - Sebastopolis - The Journey

WETAPO1 Aponogeton - And In That Fierce And Endless Night Every Star Burned Twice As Bright . . .

Coming soon:

WET034 High Marks - Steel Grieves WET035 DevilShy



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MAGAZINE & WEBSITE

THE HUMAN LEAGUE - A Very British Synthesizer Group (CD)

(Virgin Records)



Instead of the usual Human League 'best of revolving around Dare and its followup Hysteria, this selection starts at the very beginning of Oakey and co's history and finishes with the band's last committals to vinyl, warts and all. So A Very British Synthesizer Group pairs eerie electronica off-cut The Dignity Of Labour (Part 3) with the sprightly Dubstar-like One Man In My Heart, the fidgety Boys and Girls and Brit-soul anthem Human and the sleazy funereal Nightclubbing with the twee-pop of final single Sky, Of course the label have had the good sense to present Sheffield's most maverick pop outfit in chronological order and over two discs (four if you can afford it). Very few of the early tracks have dated badly -eg. Being Boiled is still a slice of remarkably hip synth pop some 37 years on. The DVD features 45 promo videos. TV slots and films from the archives. IPPI

THE FORCE DIMENSION - Machine Sex (CD)

(Dais Records)



Machine Sex, the first real full and new album by The Force Dimension since 1990 features thirteen new tracks. And as soon as the first song 'In Town' kicks in it's clear the present sound of The Force Dimension is still not that far away from their original sound. And this without feeling outdated at all. The chemistry between the vocals of founder René Van Dijck and new gitarist/vocalist Betty Correa works very well indeed. Luckily the band decided not to fall for the contemporary electro cliché 'succes' formulas with this comeback album but to stay true to their own typical way of composing songs. I'm sure we will soon hear the ultra danceable songs like Today I'm Dead, 'Zombie Kids', 'Don't Push' and the reminiscent to early Front 242 'Crushed By The Ships' blast out of the speakers at the better parties. [FG]

ADORATION DESTROYED - Ritual Damage (CD)

(Cleopatra Records)



Austin based band Adoration Destroyd brings us their debut album Ritual Damage. It contains 13 songs, of which cover-versions of Til Tuesday's Voices Carry and mothers finest Marilyn Manson's Coma White along with a pair of exclusive remixes from 16 Volt and Mr. Kitty! The albums kicks off with Here To Bleed and we discover nice sounds. A steady beat, lovely basses, electro-elements and a pleasant voice. Groovy guitars get involved in Torn Apart, while Voices Carry provides with a more typical EBM-sound. But the band really hits us with a cover of Marylin Manson's Coma White. It's even better then the real thing... Shoot me if I'm wrong.... Fans of bands like The Birthday Massacre, Aesthetic Perfection, Marilyn Manson, Assemblage 23 and Nine Inch Nails will like this debut album of Adoration Destroyd. A nice mix of electro, some guitars, synthpop and EBM. JBI

ATARAXIA - Deep Blue Firmanent (CD)

(Sleaszy Rider Records)



Ataraxia is back after last year's amazing album "Ena". One of the best things about being overlooked by the so-called "serious" music press, is that you can have a 30 year musical career and still make amazing records, ignoring trends and doing basically whatever you want. Ataraxia, one of the most prolific, original, and impossible to pigeonhole bands in the scene, is doing exactly that, and in the process they're managing to produce an amazing body of work. Francesca Nicoli's vocals are in better shape than ever. She can go way up with her sweetest high-pitched voice and at the same time delivering that famous deep goth rock vocals that made her famous 20 years ago. In "Message to the Clouds", for example, she starts with a spine-chilling first verse, sang along a cello tune; the song stretches for over 4 minutes in a rather monotone fashion, until suddenly there is this unexpected burst of beauty, with a vocal harmony that should leave any Cocteau Twins fan open-mouthed. Other gems on the album include the astonishing and super-grandiloquent "Rosso Sangue" (sang in Italian), and the breathtaking album opener "Delphi". [GR]

www.peek-a-boo-magazine.be



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HIDDEN PLACE

Earlier this year we all sat down at the table with Fabio Vitelli to have chat about his project Lupi Gladius. Together with his sister Sara, he is also active in the band Hidden Place. While Lupi Gladius can be classified as Neofolk, their project Hidden Place has a more 80's / Dark wave / Electro approach. With the recent release of a Hidden Place compilation album we felt it the time was right to have another chat, this time with dear sister Sara Lux, the head and voice of Hidden Place!

Hello Sara, I talked with your brother Fabio before about his band, Lupi Gladius. Fabio is also in Hidden Place, but can we consider Hidden Place as your band?

Hidden Place is a project where I sing and I write the songs, therefore, absolutely is my child.

But Lupi Gladius is not my second band, it's just another project where I collaborate in a different way. Both are equally important for me, but in a different way.

As you and your brother as well are active in music, I was wondering if you grew up in a musical family? Was there music in your life from birth or how ddid your passion for music grow?

Me and Fabio had a musician grandfather, a great musician. I remember when i was young we often remained enchanted by his music and his interpretation. You should know that the first track of the Lupi Gladius album "Veritas" has written and recorded by him many years ago. They were wonderful years.

From this moment music became everything for us, we often visited music stores during our childhood. Hidden Place was the continuation and the beginning of a past full of music and passion.

Can you introduce the band to our readers who might not know Hidden Places?

Hidden Place was founded in 2014 with Fabio, Antonio and Giampiero. We have always been great friends, lovers of dark wave, new wave, post-punk etc. The project was born as a joke, so I have good memories of the beginning: nothing

planned, an experience not built, the passion in common for the music.

Initially, the concept was based on cold electronics countered by my voice; while we evolved we began move towards to a more' 80s sound, a style we're trying to keep in all our productions since.

Our growing passion has been pushing us to do this more and more.

Acording to Discogs you are, beside singer and artist, also a DJ. So tell us, which 5 records you see as MUST play at parties?

This is a difficult question. There are soo many factors. Each event has a theme, connected to a movie or an artist. I try to create a different atmospheres, so the audience does not get bored.

There are plenty of bands that you will always hear when I spin: New Order, Ultravox, Killing Joke, the Cure, Sisters of Mercy, Cocteau Twins, Clan of Xymox, Dead can dance... and many more.

Lupi Gladius plays Dark Folk, while Hidden Place has a

m o r e Darkwave/

Darkwave/
Electro sound.
Fabio told me, when
you write songs, you
don't know at the start of the
process if it's going to be Lupi Gladiud
or a Hidden Place song, but that it evolves
naturally in a direction while writing it. Are you much
into Dark Folk yourself?

I am the female part and "harmonious" part of the project of Lupi Gladius. Being a neofolk project, it's a very intimate part and certainly more tied to my roots in Southern Italy, like a warm embrace of my land Lucania. I live in Florence but to write and compose, you sometimes have to be in the places that evoke certain feelings. For this reason I spend last summer a lot of time in the mountains and by the sea of my wonderful country.

Listening to Hidden Place, one can't deny the influence of earlier Kirlian Camera. Another Italian band, which had and still has huge influence on nowadays music, and not only in Italy itself.

I like them a lot it as a band and they definitely influenced our path, especially their early work.

Besides Kirlian Camera, are there other influences which are more surprising when it comes to the sound of Hidden Place?

I believe that the influences come from all groups that we listen to: New order, Kraftwerk, Ultravox and many others...

You studied aesthetics but what do you do for a living? Which art movement do you like te most, and what are your favorite pieces of art?

I do graphics and write a lot. My art taste has always changed and always will change. If you live in Italy you are automatically overwhelmed by the classic and eternal beauty. Each Italian city is filled with works that can make you dream an fantasize, in many different ways, but always intense

What movement prefer? I do not know. For years I have been anchored to futurism, with Hidden Places we made a record around this theme, inspired by many Italian poets and revolutionaries.

While I was into Russian constructivism we wrote was born the "AI Mostro Dei Costruttivisti". There's also the video were I meet with the band in a beautiful 19th century villa at an exhibition of constructivism. While I walk through the exhibition a classic portrait turns into a painting by

Malevich. Me, and the band, we are always looking for visual contrast and different artistic allusions.Lately we started worshipping Caravaggio and Bernini. So I think my art preference is maintly driven by my emotional state. But in general we



are attracted to the objective beauty, from the streets and Renaissance churches, the beauty that never goes out. That's what I live for !

You added the word "Lux" to your name, are you luxurious or is there an other explanation?

Lux is Latin for light. Probably it is an evocation to the sun of my origins, the love for poetry and classical languages. I think it also suits my love for the New Wave, and has a more 'electric' sound to it. Fexible but always positive. And it's easy to remember (smiles).

Dimi BRANDS

EX-RZ

Do you have any New Year resolutions for 2017? And if yes, which ones?

For several years it also has been a mystery to me how the new year will evolve. So I don't do resolutions anymore. At the end of 2017 I could be playing in 5 bands. Or in none at all. Surprises are never excluded. I am a man without a masterplan, which incidentally would be a great title for a new dutch single.

Which event(s) in the past year has/have stayed with you the most? And why?

Globally: the brutal attack on Brussels, on my son's birthday, and the unlikely election of Trump. Musically: the many deceased...a true annus horribilis. Luckily I was able to close the year in a great way musically with a performance of New Dark Age in Ostend after the Belgian premiere of 'Walking in the opposite direction', the movie about Adrian Borland of The Sound. A very emotional night. Both for me and for the many fans of The Sound that were present.

EX-RZ is tributary to Red Zebra. You still play Red Zebra songs, next to new material. Why return to the Postpunk/Waye of vestervear with Ex-RX?

Because for me these were the best years of Red Zebra. I question our later work. Some of the songs are good, some of the songs should perhaps have never been recorded.

EX-RZ is working on their first album, 'Future Retard'. What can we expect?

Work on the album has been suspended. We had a handfull of good songs, but not enough to fill a CD.1 didn't want to make the same mistake again and record a full CD that contains songs with which I would not be 100% happy afterwards. The record company did not want an EP. And because I have for a long time wanted to record a version of '17 seconds' of The Cure with a female vocalist we chose to co-operate with Fenne of Whispering Sons. What a voice! But to get back to your question: let's say that the 'future' of EX-RZ has some 'retard' at the moment.

What, to you, is the difference between the work of Red Zebra and what you do with EX-RZ?

Red Zebra is Red Zebra and EX-RZ is EX-RZ. We mainly start from the same songs but treat them differently. It was an enrichment for me to base myself on the dual cast of EX-RZ with Frits and an electro adaptation of the songs. It is very interesting to play the songs I have been playing for years in a new way.

Bankers Will Never Be Beggars was one of the first recongnised songs of EX-RZ. You keep kicking around like an anarchist. Why?

An anarchist? That's a bit exaggerated. I am a critical citizen and that seeps through in my lyrics. That doesn't take any extra effort. It is like that and it will stay like that. It is a pity that there aren't more of my fellow writers here that do that, but each to his own.

There have already been several performances of EX-RZ, both national and international, with your partner in crime guitarist Frits Standaert. Also the Living Roommarathon in spring 2015 followed by the Living Roomsprint in 2016. But at BIMFEST it was the first time you played with a 'full band'. How and where did you find these new musicians and how was the experience?

We indeed tried something else there. That should be possible. To be honest I am not sure yet if this is the right way forward for EX-RZ. But you only learn by trying. If it works in rehearsal that doesn't automatically mean it works on stage. I have learned that, with some patience eventually everything will fall in place. Ask me again in a few months and I might know the answer. In any case Steve and Steven are excellent musicians.

Peter, you are still busy with a number of tribute bands, The Rotten Pistols (Sex Pistols tribute) and New Dark Age (plays The Sound songs). What are your reasons for honouring these Punk heroes?

Those are two separate cases. In my opinion there was not enough attention here for 40 years of Punk last year and that's why I decided to start. The Rotten Pistols. We will still do a few gigs this year before we stop. New Dark Age is something completely different, not just for fun but to pay tribute to Adrian Borland and The Sound. I don't try to imitate Adrian but I try to put as much emotion in those fantastic songs as he did. Initially we planned only a few performances but in the meantime the interest in New Dark Age is growing and we even receive requests from abroad. Next weekend for example we will be doing 2 performances in Spain togheter with Curtis.



Did you have the opportunity to watch any of the other bands at BIMFEST? If yes, who did you see and what did you think of them?

Unfortunately I could not stay long because I had a train to catch, but I did manage to see Struggler and it was a pleasant surprise to see them on stage again. But otherwise I mainly focused on our own performance because of the different cast. There was some healthy Last but not least: is there anything you want to say to our readers?

Stay true to yourself. The rest is already complicated enough. And don't give up. Look at me now: I'm almost 55 years old and I have never performed as often as in the past years. Who could have imagined that? Not me.

photo @ Marquis(pi)X

BLACKHOUSE

After 31 years of existence Blackhouse did its first ever live performance at the renowned Wave Gotik Treffen in Leipzig, Germany. This live concert was recently released on CD, so reasons enough to have a chat with head and voice Brain Ladd.

On the recently released album Live In Leipzig, which celebrates 31 years of Blackhouse, you say: Blackhouse is half my life. Do you see Blackhouse as your personal child, and in that case how do you feel as parent of what has become of your child, looking back over those years?

Certainly! Blackhouse is my Child. Even more so than a real child, because a real child has 2 parents. Blackhouse has only one, me! How do I feel? Proud, Embarrassed, Ashamed, Confident. Proud of all my albums and my mark on music/
noisic. Embarrassed at all

the trivial tripe that I've endured, entertained and proclaimed. Ashamed of my childish, arrogant attitude. Confident, because even though I have many faults, somehow I manage to keep going... Fulfilling my goals

and destiny. There's no stopping

Blackhouse is indeed my Child... and when you look at everything involved... that is quite obvious and apparent. I take full credit. And full blame! Live In Leipzig focuses on the early Blackhouse years, the fans see the first albums as the best material you did with Blackhouse. Do you share that idea, or was it to satisfy the loyal fans to mainly use songs from these records?

First, I have an obligation. That obligation is doing the BEST I can possibly do when someone supports my Art. It's no secret that the first few albums by Blackhouse are favorites. Come on. And so I know, that the songs from those classic LPs and CDs are.... well... "worshipped" by Blackhouse fans the world over. Those classic songs are known & respected and adored by BH fans. How could I NOT play them live at my first gig???? Come on! And after 31 years on NOT playing a single live gig? I knew the burden was on me to deliver a Blackhouse concert that

would be respected & loved. Remembered. I think I did that. I know I did it.

Second: "the best material you did with Blackhouse"??? Man, I just re-listened to Shades Of Black (1995)... an album I used to despise listening to. IT SOUNDS SO GREAT! It's a great album! And believe me, I am VERY VERY picky about my albums.

So, I'm not sure what is "best", because when we examine that, the microscope we use is tainted with the bias of the times. Frankly, I look back at the last 32+ years, and 1 am confused about it all... And I'm the guy who made it. The ART is creating me. I'm not creating the Art. I'm just a yessel. A loudspeaker.

Do you follow the current noise and industrial scene? We can say that Blackhouse is a pioneering band in the genre, are there some acts you really like, or is that not the music you listen to yourself?

I am not very interested in junk like Throbbing Gristle or Psychic TV. Neubauten was good from 1981-1985, but.... And NIN? Give me a break. I'm just not into it.

I like the old school stuff.... give me the Asmus Tietchens, the Leichenschrei, the Minimal Man. That's where my heart is. I hear music nowadays... and I am dismayed. I don't like the production... the mix... the sounds... It just doesn't speak my language. I prefer warm bass tones... dynamics... I just don't hear that when I listen to modern music. Perhaps it's the auto-mastering tools. I'm just looking for something with more... Depth.

Bringing the word of God, combined with heavy electronics is an unique way to work. Can you tell us why you are so devoted to God? I'm an atheist myself, and I never felt the urge to read the bible while listening to Blackhouse, but it seems interesting to me to hear you talk about it.

Rebel Yell! You... and I..., "our" generation(s)... we've been taught that 'Jesus ain't cool' or "Jesus is square". Frankly... the way I think about it: Jesus is the rebel yell. Jesus = the Johnny Rotten. It's far too easy to embrace a life of sin and lies and lust. Jesus is the alternative to that OBVIOUS lifestyle. Make no mistake: As a human male, I have been exposed to... a lot. Believe me. But what I have found is... that... it's easy to succumb to the pleasures and the sins and the slippery sloppy slope. Why knot? It feels good, right? But it's empt, meaningless, stupid and Easy. Try standing up against it. It's worth it.

Dimi BRANDS

photo © Benny SERNEELS

SOL INVICTUS OF THE WAND AND THE MOON AH CAMA-SOTZ **BER BLAUE REITER** HYSTERESIS PETER BJARGO HAR BELEX PORTASHIGRA De KLINKER - Aarschot - Saturday - March 4 - 2017 www.portanigra.be

A;GRUMH...

First of all, we would like to thank you, and I guess I can speak for every single à:GRUMH fan who attended your unique show at BIMFEST, so much for putting on such a great performance! But how was YOUR experience of this adventure?

SA3: Well. The day after I was walking like a 30000 year old dinosaur and I'm not that old. But the thing itself was fun. We were, of course, very proud to be chosen to headline such an important event and happy and proud to see so many people coming from countries all around the world, 15 from Sweden, a couple from Norway. Switzerland, many Germans too, one Canadian and guys from Brazil! All we missed was T@25. Stefan and Mina Yamadal

 $J\Delta 3$: It was fucking amazing!!! I was in a trance. To be on stage with a wild audience was great, so fucking great!!! Thank you Girls and Boys!!! Hell-ooo to The Swedish Area!!!

IA55: It was memorable! It was an honour for me to play with a:GRUMH.....there were crisps and beer in the dressing room! But S3 forgets to say that there were also people from Ham-Sur-Heure and the audience was great! SΔ3: Weren't they from Nalinnes? Anyway, I was very annoyed that one of my synths was NOT working during both Ayatollah and Danger Zone and neither was my quitar... some major art was missed there, humph. We are planning to sue! That is the problem with the technical side at festivals....you have less control and God knows I don't enjoy that. Oh, and we liked the crisps in the dressing room too. Crisps are nice.

Besides the strong set-list we also noticed also some pig heads amongst your stage attributes. Can you explain to us why you love pig heads so much?

JΔ55: It reminds me of someone in my family. Both for appearance and smell.

SA3: It's very tasty! J@3 and his pigs, you know.

JΔ3: But mEEE mYSELF and III, wEEE hate, HATE pig heads !!! WEEE wanna go sea fishing ...

SA3: For the 89/90 world tour we had Naf-Naf, a pig head made of papier-maché and paint, by Lio, It was fun and less smelly but you should check some pictures from the 2008 n.3.3. Berlin Bruit performance.

What's the story of the throne S3 sat on and what will

become of it now?

SΔ3: It was an idea of Peter MadBoum (from Boumfest) :-). My weight is 0.21 tons (I'm proud of it, btw) and thus I cannot stand on stage for more than 5 minutes without intense pain in the hips or knees. So I must sit. At the Coliseum performance in Charleroi I sat on a cinema chair placed on a flightcase. Peter was good enough to imagine and fabricate this throne for me. It was AMAZING looking and I cannot thank him enough for making it!

As what will become of it, we are thinking of putting it in my wine bar (saka20.com - come visit) if/when Peter finds the opportunity to bring it to Charleroi as personally I ran out of camels. So maybe it will be there as a permanent attraction

Fans from all over the world came to see you and expectations were high... How did this make you feel before, during and after your performance?

SA3: Before: quite proud! During: quite proud! After: auite proud!

JA3: Before, I was nervous. During the show, I was a eLLL bEASTO!!! After our performance, I was flying so high, so high...

JΔ55: Proud, of course! Excited! After the performance, I was wondering "was this real?" but I saw the photos, so, yes, I guess it was.

If I'm not mistaken you played two cover songs, 'Unclean' and 'Der Mussolini'. Why those tracks specifically?

SA3: Unclean is from Psychic TV, the band of Genesis P-Orridge, formerly the singer/star of T.G. or Throbbing Gristle. I think we played it for the first time in 1988. We used to play "Discipline" from T.G. just with rhythm and noises, very powerful. "Der Mussolini" is "the" star song of the genre. I remember seeing DAF live in Brussels in 1981 or 82. What a great sound. I think our version is very respectful of the original and I am glad to see people enjoying it so much. However I insist on adding some extra lyrics to it, "Tanz der Jean-Marie Le Pen" and "Tanz der Donald Trump" being some of those.

JΔ55: I had proposed covers of Trisomy 21, Culture Club and Helmut Lotti, but they did not agree. I still don't understand why.

JA3: 'Unclean' is one of my favourite songs of Psychic TV. Ritual and industrial music to touch the sky... Jesus is here motherfuckers, with his lies. It's so obscene and I love it. 'Der Mussolini'? We are puppets, we follow the



Fed GADGET euphoric and weirdly Bosnian. JA55: I want to record a Bossa-Nova cover album of

love her like our own daughter. Her dancing makes me

photo @ Benny SERNEELS

226275

DaGeist released the debut album 40 a few months ago. Congratulations, we love it. Are you satisfied?

Thanks for the congratulations, Xavier. We are obviously very happy to have released our record, because it is a lot of work and it is a project that is close to our heart and that we absolutely wanted to achieve.

You describe yourselves as 'new wave, cold wave, darkwave, electro'. More or less everything that is popular in the wave scene. Do you feel that the combination of new wave guitars and basses with electronic darkwave appeals to people?

Indeed, DaGeist is a bit of a mix of all these sounds, especially the dark wave and electro, and it is true that people love it. The album was very well received by the public, but also by professionals, and it is even received more enthousiastically when we play live!

DaGeist has existed since 2008, but it was a very different formation. You had five musicians back then. How did the band originate, and for what purposes?

In the beginning, the group was an opportunity to come together around a shared passion: new wave. We listened to songs and slowly we have formed a band to play this music together.

After a while, you have limited the group to a duo with singer Schago and Fred on bass. Why?

With life and its requirements, it is not always easy to find time to get together and to have rehearsals and concerts. The two of us are getting along really well and we have the same objectives regarding DaGeist.

But most of the songs were already written in the old formation, right? Have you written new songs together for the CD?

Let us say that the base for the tracks was already present, but we had to rework every song so that the bass sound would come out better. We have already written new songs and we play them live. And other compositions are on the way!

You've worked hard on the right sound for the record. The bass has a dominant position. Fred, you told me that you have carefully analyzed the sound of great bass players like Peter Hook and Steve Severin. Can you tell me more about it?

I've always been a fan of these two bassists and the 'cold' sound that they were able to produce with their



bass. So I started searching for the same effect pedals that were used at that time - in the 80s - to use them for DaGeist, without necessarily copying what Peter Hook and Steve Severin have done before.

The group has no guitarist anymore. But I can still hear guitars on several tracks. Where do they come from?

It is the old guitarist who recorded them. But we have reworked the guitar to make it fit into the overall mix of the songs.

Why the name DaGeist? It sounds German, but if I'm not mistaken, it is not a German word.

The word Geist is German for spirit or ghost. But we wanted to create our own word for the band, and so we got the idea to add Da before it, so it would still continue to sound German.

The record is called 40, is that a reference to your age? Absolutely correct! We wanted to use a number as the name of the disc. And we wanted to say that at 40 everything remains possible.

It's not easy to make a record and play concerts at 40 years or more. What motivates you?

We find our motivation in sharing our music with the people and in the exchanges we have with the public. Being on the road and discovering new places, all those beautiful moments in life... It is all happiness, because we only meet wonderful people.

And what are your future plans?

We just signed to the German label Danse Macabre! You can expect DaGeist soon near Germany... We also prepare a 45" vinyl. And we are quietly working on our second album, but we want to do things well, not in a rush. And of course we have to prioritize the planned concerts!

Xavier KRUTH

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TRANQUIL EYES - Fact & Fiction (CD)

(Onderstroom Records)



In 1985, the Dutch duo Tranquil Eyes released one of those underrated gems of the mid-eighties synthpop cassette era, Walks, which was re-released on vinyl and remastered by Onderstroom Records a couple of years ago. Now, the same label brings us Fact & Fiction, a wonderful collection of unreleased material plus two new tracks, and though it's obviously recorded by the same band, at the same time it shows some major steps forward in terms of sound and songwriting. While the original sound of Walks was 100% mid-eighties minimal synth with some guitars, now the duo takes full advantage of whatever technology it has at hand. Make no mistake, this is actual synthpop, but it's not music made for synthesizer fetishists or purists. There are many highlights on the album: some tracks are more in a traditional pop fashion, others are carried forward by the beat (although the pop sensibility is always there). [GRI

BEBORN BETON- She Cried (CD EP)

(Dependent)



With A Worthy Compensation, the Essen based band Beborn Beton returns with a rock-solid album after a 16-year hibernation. She Cried gets danceable versions (such as the extremely catchy Wollschläger mix), 24-7 Mystery by Val Solo from S.P.O.c.K and Who Watches The Watchmen by Daniel Myer get a dance remix too. In that sense, the EP is much more dance oriented than the original. Most notable song is the extremely successful cover version of The Black Hit Of Space (The Human League). The song still breathes the atmospehre of the original, but it sounds like Beborn Beton. Nicely done. The EP is definitely worth a listen for people who like the more beat oriented Beborn Beton. [RS]

AMBASSADOR21 - Human Rage (CD)

(Self-released)



After 6 years of blood, sweat and tears, AMBASSADOR21 strikes back with new studio album Human Rage: industrial, hardcore, rhythmic noise and EBM, blended together in a unique mix and celebrating the band's 15th Anniversary. Title track Human Rage is a rather slow electro/industrial song with heavely distorted vocals, a gloomy melody and very nice dark beats. Scream Your Name is definitely a dancefloor killer: a nice melody, a noisy background and danceable beats. The synths are very present in this beautiful song: nearly five minutes of breathless dancing time. AMBASADOR21 was on hold for 6 years, but now the band strikes back, and how. This album is hard, aggressive, noisy and devastating, but at the same time very diverse. When you play it, play it loud and you will get the full experience of Human Rage. What else can I say: welcome back guys! JIBI

PIG - The Gospel (CD)

(Metropolis Records)



If you know that Raymond Watts, in addition to his own adventures, has worked with bands like KMFDM and Foetus, released albums on the legendary Wax Trax and Trent Reznor's own label Nothing Records, and that musicians such as Gunter Schulz and En Esch collaborated with him on this piece of art, then it is no coincidence that this is a strong and heavy album. Don't let the opening track The Diamond Sinners misguide you with its cinematic and gospel touch, because this full album contains 12 pearls with plenty of old school content like Found In Filth, Mercy Murder and Make Yourself Deny. In contrast to the suggestion in the title, the gospel content of this album is almost non-existent, thank god. But then again, that is the beauty of a band like PIG: you never know what to expect after the needle has slipped to the next track. With The Gospel, Raymond Watts has bridged in a perfect way the hiatus of ten long years of silence. IFG

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CONTROLLED BLEEDING

Controlled Bleeding was originally set up in 1978 (!) The band has experienced with multiple music genres moving from experimental to industrial to noise to progressive rock to dub to jazz to metal ao. Nearly 40 years after their creation Controlled Bleeding is back on track unleashing a new studio album plus a live album entitled "Larva Lumps And Baby Bumps". The album has been released on Artoffact, which is also re-releasing old albums. Time for a chat with Paul Lemos.

I think to have understood the new songs were not initially meant to be released so what has been the trigger to finally release "Larva Lumps And Baby Bumps"?

Paul: No, I had intended to release these songs as part of a double album: the first disc, the new music, the second, an older live set... But I ended up sitting on the project for a couple of years. Initially, we were going do it with Solielmoon Recordings, a label I like a lot, but because they work on a pretty limited budget, I couldn't issue the album on both vinyl and CD, as I had hoped. Artoffact was happy to put the record out exactly as I had imagined it, and they really have supported the group, allowing us to get back on our feet and re-enter the game.

In a way this new album also stands for a new start or is it just a new chapter? How does it feel and what brings the end of the end

The Swans, SPK, Foetus ao. but was there a kind of commitment between all those artists and do you see/hear a kind of sonic legacy on the new generations of artists?

Paul: I never think about being part of a musical legacy, but I would be flattered if new bands have found some inspiration in the music we have made... Most of the time, I view myself as a school teacher, not a musician, so standing alongside artists like Swans, Foetus and Throbbing Gristle is unrealistic to me... We don't measure up to artists like these

Controlled Bleeding has been set up nearly 40 years ago now! Are you nostalgic and might we expect something special and maybe ever read your 'memoirs'? Paul: I'm not a nostalgic person... Maybe somewhat the opposite: I would think that a lot of people would figure that this band must really SUCK if they've been plugging away for four decades and still haven't 'made it!' Kidding aside... Artoffact will continue reissuing our older music. I think the next installment will be an 8 CD Box of the albums we released during the 1980's, following "Body Samples"... (It will include remastered versions of "Headcrack". "Between Tides". "Curd". "Core". "Music From Gilded Chambers", "Scourging Ground", "Music For Stolen Icon", "Songs From The Drain", along with various EP tracks and, I hope, some unreleased songs from the vaults...) In the meantime, we will be working on a new studio album during the next year or so, which I hope will be the best thing we've ever put to tape...

think the album marks both a new chapter in our development and a new start for the band, but so too, a lot of the music on "Larva Lumps" is imbued with the same emotional intensity that spawned our very first guitar driven recordings like "VEAL/Wall Of China Love Letter" 7", and the harrowing aural vomit of "Knees And Bones". The next project will be a remix album featuring reinterpretations of tracks from "Larva Lumps" by some very interesting artists. We also include a couple of new pieces as well.

Paul:

www.peek-a-boo-magazine.be

I'll always link Controlled Bleeding with other pioneers like Monte Cazazza, Z'EV, NON, Throbbing Gristle,

My friend Yuen who runs Ultra Mail in Hong Kong has asked me to write a memoir, but I figure it might be kind of a boring read... And who has the time?? Writing this thing would interfere with important activities like napping, riding the bicycle, vegetating on the computer...

Stef COLDHEART
photo © Elisabeth Torres

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AGENT SIDE GRINDER

Charismatic singer Kristoffer Grip has decided to quit Agent Side Grinder due to lack of time in his current life. Following his decision two other members, Henrik Sunbring and Thobias Eidevald, have also decided to leave the band and move on.

Original Agent Side Grinder founders Johan Lange and Peter Fritstedt however will not throw in the towel on their baby and will continue with the band, fulfill their vision and record a new Agent Side Grinder album for Progress Productions in 2017.

Luckily this drastic and sudden line-up change will not jeopardize the upcoming and scheduled concerts this spring. They will still take place in the original 5 piece line-up. But these concerts will be the final opportunity to see Agent Side Grinder in this constellation!



One of those last opportunities will be on February 10th @ JH Wommel - Wommelgem - Belgium where Agent Side Grinder will perform together with the Croation bands Posimonona & Sleep Loan Sharks.

Peek-A-Boo had a chat with Agent Side Grinder, a few days before this line-up change was announced.

Agent Side Grinder plays a very own style of electronic music. How would you describe your own music?

We have a new compilation album out (on Manic Depression Records) called "Industrial Beauty". That phrase sums up a lot how Agent Side Grinder sounds. Brutal and menacing but always on a foundation of strong beautiful melodies.

Which persons/bands or other influences made ASG the band they are today?

When we started we were largely influenced by bands from the 20s such as loy Division, Throbbing Gristle and Suicide, Today the influences come from many sources, we are true music lovers, It ranges from classical music to darkitechno.

There is a revival of the synthwave going on, at least that's my idea. What's your opinion?

The scene is indeed bigger now compared to 10 years ago when we started. There are more bands,



more festivals etc. I also notice younger people arranging concerts, which is great. But I believe the genre has the potential to grow even bigger.

In your opinion, did the music of Agent Side Grinder change through the years and what caused these changes?

It has changed a lot. We started off as a true DIY experimental punk band with only two members. As time went by our music became more detailed and arranged and also more melodic and emotional

Agent Side Grinder is based in Stockholm, Sweden. How prosperous is the new

wave/gothic scene over there?

Like in the rest of Europe, alive and doing pretty well, but still far removed from mainstream media, charts etc. But that's the reality for most sub-genres.



Agent Side Grinder has a very strong live reputation, and I can only confirm that. What makes the magic happen on stage?

Well it's a combination of things, the energy in the room, the machines on stage and our minds entirely focused on the music. It's hard to explain, it's like a ritual.

You were in Belgium several times (BIM-fest, Mme Moustache Brussles) and return at February 10th together with Popsiminova and Sleep Loan Sharks. What may the visitors expect from the show?

As always a hypnotic, feverish musical journey. We will also introduce at least one new track. It's always great to play in Belgium, we feel at home here.

You've worked together with one of the Belgian icons in the scene, Dirk Ivens (Dive, Sonar, The Klinik, Absolute Body Control). Why this choice and are there any other cooperations on the way? Dirk and his work in The Klinik and other projects have

Dirk and his work in The Kliffik and other projects have been a major inspiration to us. So we were just happy he approved on working with us. And yes, there will be more collaborations in the future. But it's too early to reveal any names.

Any last message for the world out there?

Well, watch out for our future projects, we are constantly trying to improve ourselves.

Jurgen BRAECKEVELT photo © Marquis(pi)X

PIETER VERMEYEN - Inuit (CD)

(Self-released)



The EP Inuit is the latest project of the young composer Pieter Vermeyen (Antwerp). He combines ambient, classical and electronic music. Inuit are the inhabitants of Greenland and they have more than 20 different terms for snow. Four of them were chosen by Pieter for the different titles on this EP. These compositions have their own atmosphere, but as a whole they work ultra relaxing or uplifting. Bluwid (Snow That S Shaken Down From Objects In The Wind) is my personal highlight. The poem "do not stand at my grave and weep" by Mary Elizabeth Frye is put to music brilliantly. The dejected narrative voice that mumbles Fryes poem against a delicious sound carpet of melancholy repetitive piano and hopeful electronics, makes me pressing the repeat button at the end of the song again and again -absolutely sublime! Since this EP only contains four compositions (together half an hour) and there are more than 20 words for snow, I hope Pieter quickly records/releases some new compositions as an Inuit I EP. IWDPI

GOLDEN APES - Malus (CD)

(afmusic)



Cedars Of Salt opens the album. We recognize the psychedelic drawn-out sound, consisting of sad vocals and spellbinding guitars. The song builds up nicely and the solo guitars sound good. In Halving Moons and Drown, we recognize influences of The Cure and even David Bowie's ghost wanders around in Drown. The strongest song on this album is Malady, It has a combination of influences from all the other songs: dark wave, post-punk, cold wave, a psychedelic atmosphere, yet a fairly tight pace, although the lingering feeling remains. The guitar work makes me think of the glory days of U2, the straightforward guitars without frills. The track hurtles towards the end on a solid bass line, and then just before the end it breaks loose. Sermon In The Vale and the title song Malus complete the album. The latter completely instrumental, chaotic, majestic, poignant and captivating. [JB]

THE BEAUTY OF GEMINA - Minor Sun (CD)

(Self-released)



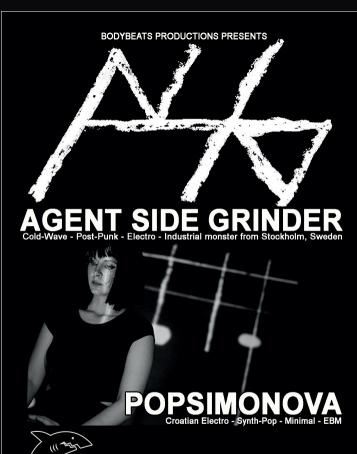
Minor Sun has a white cover and Michael Sele with closed eyes: he looks like an angel. As always, the artwork is elegant with lyrics and atmospheric photos. If there is one constant in the music of The Beauty of Gemina, then it is undoubtedly the bittersweet lyrics about loss, dreams, sadness and goodbyes. The lyrics come with jaunty-sounding melodies. The guitar lines contain very beautiful little effects. They are subtle and very nicely done. Listen to the opening track The End to get an idea of what I mean. The End has a catchy chorus and a typical Michael Sele phrase: When I'm dying, Love is Dying. Waiting in the Forest sounds dreamy and contains a catchy melody. One of the highlights is Another Death, an inspiring guitar track wit a delicious bass, complemented by atmospheric cello and keys for an oppressive atmosphere that evokes all kinds of emotions in me. Lovely, Minor Sun contains thirteen strong songs that hover somewhere between darkwave, goth rock and alternative rock, [WG]

WRANGLER - White Glue (CD)

(MemeTune)



Album number two for the sometime electronica supergroup sees Mallinder, Benge and Winter venture deeper into a meaty, beaty chasm without compromising on the atmospherics, spatiality and grooves that permeated the debut LA. Spark and remixed sibling Sparked. Opener Alpha Omega is brimming with Cabaret Voltaireian influence - the breathy vocals, the naggingly insistent rhythm and the trippy bassline serve to remind us of Sheffield's sadly long-demised and underrated duo, if only for nothing more than creating a floor-filler on a par with CV's Dream Ticket or Just Fascination. And then comes the brooding single Stupid, all twisted nerve-endings and funereal beats scissor-kicking radio-play over the bar with the line "a fucking waste of breath...", surely aimed at those who treat us as such perhaps. White Glue is a heady intoxicating and innovative brew that matures with age and a contender for album of the year. [PP]





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AMBASSADOR21

About your rhythms, do you use real drums? I have never seen you play them, but it sounds like drum machine patterns?

Alexey: In our studio work we don't work with real drums or other real instruments. Most of our sounds are produced with software, except some guitar riffs as we collaborate with guitarists sometimes. But we use a lot of samples of real acoustic drums, of course, more than synthesized sounds. As for the live shows, last October we've played a great show at Maschinenfest with a real drummer, our good friend Olivier Pesquié, the drummer of the French band DEXY CORP. It was the first time we performed with live drums in AMBASSADOR21 and it worked out perfectly, hope we can repeat it on the other stages.

I recognize a sort of disgust to modern society, something anarchistic or are you trying to be out of this system? Are you inventors of a new fun system?

Natasha: No, we don't inventing the system. Anarchists? May be. Actually, the idea is just to not hurt each other. Can it be considered as anarchy or a system? The main problem is that people don't put themselves in other people's place, people who are in pain because of cruelty, die because of bombs or drown at sea. It looks so easy to punch someone else, or stab him with a knife — to hurt others or kill them. If for one second you would try to imagine what dying person feel, what kind of pain they suffer...

Is it correct that I hear samples from Skinny Puppy, Einstürzende Neubauten and Revolting Cocks or do you use a similar sound at times?

Natasha: You're right, we sample the artists we love and respect. Sampling is a huge and important part of electronic music creation.

Can you tell us more about the instruments you use?

Alexey: As I said, we don't use analogue instruments for producing our music. All real instruments you hear in our songs or sampled or synthesized with soft instruments. Exception can be made for guitars. As for the gear, we use many different controllers – different types for different instruments. We are supported by some great audio manufacturers like Arturia, Keith McMillen Instruments and CME Pro. During our work on our new album Human Rage, we've been endorsed by APS (Audio Pro Solutions) with their incredible professional Klasik monitors, and the mixing and mastering process have never been such fun before! As for the software instruments, we use lots of them – some more, some less. Today VSTi offers unlimited possibilities for making music. But there still is no magic button with the sign "Make Music";)

I really like your artwork, I suppose you do it yourself?

Natasha: Yes, mostly. We need help, of course ;) For the artwork of Human Rage pictures were taken by Pavel Oskin in his Outbox Photo Studio in Prague last spring. You find the photo on the single Revelation, which was released to support the new album.

Can you tell me more about the cover?

Alexey: We had the cover of Human Rage printed in the German Druckwerkstatt, because we knew exactly what kind of packaging and printing we wanted. As we know their quality and creative way of thinking, it was the only printing company we talked to. Well, I can't talk about exact printing technics, just can say that silver on cool black textured cartonwas used for the regular album edition, and gold for the double CD deluxe edition. And it looks awesome, thanks to Thomas Hein and Rudi Barth!

Is the A in Human Rage highlighted for a special reason? Natasha: Yes, to catch your attention.

The amount of your releases reminds me of long ago. Frank Zappa released a tsunami of music before he died, are you of the same kind?

Natasha: We still have a lot to say. And as everyone else, we will die. No special plan to release an exact amount of records before that, but.... On Human Rage we have a track called Before We Die, so maybe...

Arjen GROOTEMAN
photo © Benny SERNEELS





A combination of (indie) rock, electro, synthpop and a strong bass. That's what Def Neon from North Wales (Wrexham) has to offer and the first album is out on Analogue Trash Records. The band performed with Pop Will Eat Itself, The Orb and The Birthday Massacre and wase praised by critics forits energetic performances. Rotoscope contains of a recurrent synth rhythm, drums and catchy melodic guitar work. The lead singer's vocals sound poppy. Destroy sounds poppy and funky, but not boring. Distorted guitars and a retro-sounding synth melody in Night Vision. The guitar dances with a solid rhythm section. Stand-up rumbles on with an interminable percussion, Jed Is Dead is experimental electro, with lots of bleeps and a catchy, mysterious synthesizer tune. The greatest song on the album is High Hopes. Great to hear the explosive combination of elements from all kind of styles. If this band can do the same on stage with the same energy, I may be one of the spectators. JBI

RUMMELSNUFF & ASBACH - Rummelsnuff & Asbach (CD)

(Out Of Line)



When looking at the picture on the cover it is not clear what to expect. The music surprises, although you won't be surprised if you have ever heard Rummelsnuff's previous work. The band offers a mix of traditional folk, sometimes with humorous neo-classical influences (as on Eisengott) and a touch of pastiche. The songs are generally more spoken than sung (in German) on a compelling, slightly marching rhythm. Listen for instance to songs like Harzer Käse, the fun of Haferschleim, the EBM oriented Helmut and the compelling and swinging Dr. Rummell Mr. Snuff. There is also room for melancholy as on the shanty-like Treidler and for the relaxed 1950s style on Crystal Ball (sung in English). The band also moves easily between those two geners for a lighthearted song like Stille Im Maschinenraum. Humorous music never should sound pathetic. Mission accomplished for Rummelsnuff & Asbach. The only flaw is that the album takes too long, because you get the feeling that you have heared it allbefore on this record. But it is a must for the humorists among us. [RS]

SHE PLEASURES HERSELF - Fetish (CD)

(Manic Depression)



Cold wave with a bit of postpunk in one package. She Pleasures Herself is a trio hailing from Lisbon, Portugal who were formed in 2016 by David Wolf, Nuno Francisco and Nuno Varudo. The music is rather hard to encompass into a single genre. They get inspiration from many bands such as Bauhaus, Depeche Mode, New Order, The Cure and Sisters of Mercy. The sound is blended with ever-present electronics (synths and drum machines) and can be called 'darkwave' over all but above all is still danceable and will get get a lot of people lingering on hundreds of dancefloors. While listening to the album Fetish, all different influences are recognisable. Time is a dark postpunk song, Crime also. Trust makes me think about Joy Division, woolty all the way. An awesome bass-riff and very dark voice lingers through Dance With Her. It sounds more old school new wave-gothic with a very smooth voice. Even a nice cover of Belgium's Red Zebra's monsterhit Can't Live In A Living Room. This album is well produced, great mixing, but above all great music. [JB]

MACHINISTA - Garmonbozia (CD)

(Analogue Trash Records)



Things are going very fast for the Swedish duo John Lindqwister and Richard Flow, a year after Xenoglossy, they're here with another album, released on AnalogueTrash Records. Garmonbozia has ten tracks and they all have the same common ingredients: melancholy and danceability. The ten songs surely have an 80's touch, but it's a contemporary sound though. Just click on the clip below and you know what we're talking about. Simple, but effective! Synth pop like Frasure or if you prefer more obscure names, say De Vision. The band that started as a try out for doing a cover (Heroes by Bowie) has developed into something much bigger. You heard it before? You did, but you also have heard those many bands that copy The Beatles before, haven't you? [DB]

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KOBAN

In Vancouver (Canada), Samuel Buss and Brittany West joined forces to set up Koban. The name is inspired by a tiny community of watch boxes in Japan where you can go for help or ask questions. There is no deep meaning behind the name, it was just aesthetically pleasing. After the release of a few productions, Koban was signed to the Italian Avant! Records and unleashed the second full length album. It is a fascinating mix of new-wave, shoegaze and post-punk music.

How did you meet, and tell us a bit more about your musical background, roots and influences?

Brittany: We met in high school. Sam was in a punk band called Shumagorath and I played thrash metal in a project called Young Blood. When Shumagorath needed a fill-in bass player (on the account that Sam was grounded for sneaking out), I filled in. We've played music together ever since. I would say I've always loved heavy music and weirdo stuff like Big Black, Birthday Party, Minor Threat, Judas Priest, Brain Bombs... After Sam and I formed our project, I became more into bands that used electronic hardware. Some of my later influences include Deux, Frustration, Scorpion Violente, Absolute Body Control, currently I am listening to All Your Sisters a lot.

What kind of sound did you have in mind when setting up Koban?

Brittany: We really didn't have a sound we were going for initially. We were just jamming and experimenting. We had a few drummers, a reel to reel tape machine, various singers, and nothing really gelled until we bought our Roland R8 drum machine and then we realized this was the way to go. We added a micro Korg and then people started calling us dark-wave, so I guess we're given a genre, but never strive to only sound one way. That would be boring for us as artists

I have always wondered why young artists like Koban are that much inspired by 80's new-wave music and related genres! What's the magic of the 80s?

Brittany: The blown out, vibrant aesthetic is captivating, and the emergent synth/ drum machine sounds of the 80s are beautifully raw. Unpolished and minimal, yet layered, full and interesting, Lyrically, Lappreciate

the serious undertones, in songs that remain danceable and catchy.

What is the album Abject
Obsessions all about and what
did you have in mind during
the writing process?
Brittany: When writing

this record, we weren't thinking of a record concept as a whole, but rather songs in the moment. However, when I put the tracks next to each other, I realized that we dealt with many common themes. One of them being various kinds of destructive obsessions. For example, songs where the character is obsessed over being buried alive, over sex, over murder, over refusing to come to terms with death, among others. This leads the characters to break down in the maximum degree, thus Abject Obsessions.

There's a nice twist between the male and female vocals. Tell us a bit more about the way it works?

Brittany: I've always loved the vocal stylings of "Deux", and this has been an inspiration here. Moreover, our songs rely on repartition, and being a two-piece, it is easy to feel like your songs aren't layered or deep enough. Having dual vocals broadens our creative capacity and helps to keep the songs interesting to play.

Most of your work has been released on vinyl format and digital platforms! How come?

Brittany: No real reason except none of our labels offered to do CD, so we never considered it. Until now! Abject Obsessions is out on CD.

Stef COLDHEART photo © Marquis(pi)X

COVENANT - The Blinding Dark (CD)

(Dependent)



This already ninth Covenant album opens with a 2 minute crescendo soundscape which is followed by the 'typical' late Covenant sounding song I Close my Eyes and the darker sounding Morning Star Darkness closes in even more on Cold Reading which may remind one of the older sound of Covenant's first albums like Sequencer and Europe. Undoubtedly, this track is the dance floor filler and highlight of this album. Quite remarkable is the cover version of Lee Hazlewood's A Rider on a White Horse, a country music anthem that is transformed into a sombre electro requiem duet that feels like Depeche Mode. The previously released advance single Sound Mirrors and If I give You my Soul are tracks that most definitely will move Covenant fans towards the dance floor, [FG]

DARK POEM - The Fire Lives Inside (CD)

(Wool-E Discs)



This Dark Poem album contains dreamy, magical music that includes samples, electronics, tribal percussion and spirited vocals, providing some nice moments. InTightrope Dancers we hear forest sounds, a dark bass, delicate percussion and a charged atmosphere. Together with the heavenly singing, the result is a collection of somewhat weird but attractive songs. Lughnasadh has some Indian influences and sound colors, while in Skulls And Bones tribal and trance rhythms come to the fore. Each track offers something different that fits within the whole of the album. Dark Poem sounds original and has well-developed songs with a lot of variation. A strong album and a must for people who love dreampop, darkwave and faerie-lectro. A band which is great on stage as well. IWGI

NEWMOON - Space (CD)

(PIAS)



Call it shoegaze, call it dream pop, call it glacial, heartbreaking alt-rock; call it whatever you want. With the album Space, the new Belgian band Newmoon creates a kaleidoscopic swirl of sound, an abstract world of textures, post-punk mood shifts adural tsunamis crashing on the distant silver shores of the imagination. Sometimes they sound more relaxt and dreamy, then the songs sound pretty hard and noisy. Head Of Stone sounds dreamy, Life In The Sun starts of pretty heavy, but then gets a more relaxed mood. In every song we here howling guitars. Sometimes smoothly, then as typical shoegaze. Skin has a hell of a sound with heavely screaming guitars, as if they are tortured. The last song of the album is Liberate The World. Another popper. Quiet pieces are interspersed with more uptempo fragments: explosive, grungy pieces of musical happiness. [JB]

LINGOUF - Quatuor Solitaire (CD)

(Ant-Zen)



The Frenchman Vincent Lagouf remains very active on the Ant-Zen label. This is already his tenth of since he joined this German label in 2008. Complex sounds and influences are skillfully distilled in his own world and environment. Special about this release is that samples, acoustic instruments and vocals were omitted, so the synthesizer is the only sound source. Each track was recorded in four parts and is therefore an integral part of the concept of this CD. The four fundamental elements are fire, water, wind and air. Each song is a musical journey and although we still catalogue this CD as experimental and industrial, most songs aime at a broader audience than his past work. The seven powerful tracks on this release are an example of variable and creative electronic music, ranging from dreamy atmospheres, mighty bass lines, obscure sounds and even danceable electronoise. They have much to tell and never get boring. [PH]



DAFT RECORDS





BETA EVERS - DELUSION D1064CD

Finally, Brigitte Enzler presents her first ever full length album. It is filled with brand new minimal and experimental electronic music with an 80s' touch. Her memorable vocals add a sultry and mysterious touch to her music.



BLACK SPIDER CLAN - Metamorphosis D1066CD

This Digi-Pack CD album by Black Spider Clan, a project of Beta Evers and Dystronic, contains all the previously released track from 2002 - 2016 + 2 unreleased tracks and presents 15 years of Dark Elektro.



WHISPERING SONS - Endless Party D1065CD

Whispering Sons is a Belgian post-punk band and winners of the renowned Humo's Rock Rally 2016. Their dark sound breathes desperation and nervosity which translates into an ominous atmosphere. European tour set for February.



THE FORCE DIMENSION - MACHINESEX D1067CD

20 years went by since the last release from this cult band but the waiting is over! René van Dijck (synthesizers, vocals) and Betty Correa (vocals, guitar, percussion) presents you 13 brandnew tracks produced by the band themselves.

Distribution: Wool E-Shop / Ant-Zen / Audioglobe Mailorder & wholesale: info@daft-records.com www.daft-records.com

DIRK SCHEUBER

Dirk Scheuber is the keyboarder of Project Pitchfork. He was also involved in a few more bands and now has a solo-project called SCHEUBER. The debut album The Me I See is well-crafted and released on Trisol, mixing electropop ideas and grovy sequences. The work appears to be a cure for the musician to recover from addiction and depression: sometimes artists find their creativity and greatest inspiration during the darkest hours of their life.

Your album The Me I See has been introduced as your salvation and your exit sign out of depression. I first of all would like to ask you how you feel right now and would you like to say a few words about this period you walked through?

Dirk: Right now...I'm back in a working process for my second Scheuber release, which will hopefully beout early 2017. I'm doing fine so far. The last six years were packed with emotions, good and bad vibes. Right at the beginning there was the fight against myalcohol addiction, the nearby death experience, the recovery and finallyl found a new way to stay sober for the rest of my life. I felt lost for a long time: I felt unhappy and insecure.

I actually moved somewhere in between heaven and hell. I lost my love, but the worst thing was losing myself. I was ignoring all the signs, even if they crossed my way, so to make myself understand what was really going on around my body gave me a last try to find a way out by sending me that sign that everyone could see. That specific day I couldn't get up anymore because my body wasn't able to and I felt totally weak. I've been lucky that my parents were around and I realized how serious it was. I was in hospital... 24 hours more and I would have lost my life. That is what the doctor told me when I was able to leave the hospital. These are words I'll never forget, never!

So how did you finally get the idea to set up this solo work and how did the writing process go?

Dirk: I think the time was right and I needed a way to express all my emotions. I needed a way to bring out all this creative, emotional baggage and so, step by step I started writing songs on my own. I felt very comfortable

and finally Peter listened to the material and he was positively surprised. He advised me to release a record and introduced me to Alex, the head of Trisol. Everything started working out pretty well I must say, so I'm very thankful.

You're into music for years now so what has been the impact of being an 'artist' on you as aperson and would you change something if you could to do it over again?

Dirk: I'm very comfortable with the thought of 'being an artist.' I don't take this word too seriously and I'm happy with it. There're so many other jobs in life and there are much more important things in life than being an artist. I feel like a human being by being creative so I can express my inner feelings and write little tunes to make myself and other people happy.

I noticed an interesting contrast between the rather dark, lyrical themes at one side and the music at the other side, which is more pop-driven and sometimes pretty groovy. How come?

Dirk: It just happened. I follow my inner voice and it always depends on the song that gives me that feeling. I don't think that much while writing lyrics. It just happens and I listen to my heart and my mind. Than it just flows, sometimes sad and melancholic and sometimes just poetic.

Stef COLDHEART

photo @ Marquis(pi)X



-XIII.—

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SINE SILEX - Schachmatt (CD)

(Werkstatt Recordings)



Sine Silex is a minimal synthwave/dreampop band with two members: Kriistal Ann (also half of the band Paradox Obscur) and Chroma Carbon (also band Factice Factory). Toxic Razor (musical centipede and the othar 'half' of Paradox Obscur) produced the album Schachmatt, which is released by Werkstatt Recordings. The album contains 10 songs. Both members sing, the music sounds very vintage with very dark and painfully slow synths with a typical cold drum sound. The lyrics are diverse: in English and French. The voices of Anna and Chroma complement each other: the darker and deeper sound of Chroma and the mythical and sometimes heavenly voice of Anna. Modeliste takes us back to the eighties. Nénuphar contains more modern sounds. I even hear some drum 'n bass. Over all, this is a great album for those who like good old synthwave. Werkstatt Recordings releases an excellent longplayer, available (limited) on cassette, CD and deluxe digipac, [JB]

BLACK SPIDER CLAN - Metamorphosis (CD)

(Daft Records)



Metamorphosis is the first and only album release of German electro collective Black Spider Clan, a project created by musicians Beta Evers (aka Brigitte Enzler) and Dystronic (aka Thomas Robert). The album was first released on vinyl and is now also being released on CD. 14 excellent minimal electro songs with stonking fat analog basslines, supported by equally analog sounding and programmed drumcomputers. Most tracks are complimented by melancholic vocals by Beta Evers and equally melancholic sounding synthesizers and melodies. The music of Black Spider Clan sounds almost as dark and melancholy as only the late Joy Division ever managed to sound on record. All in all not an album recommended for weak souls that love to wallow in self-pity during these cold and dark days. That might end bad. I fear, IFGI

RAZORLINE - Razorline (CD)

(Maic Depression)



Italy seems to be a good breeding ground for post punk - and goth rock - strength. Razorline is a solo project from 'Nico', which started in 2015. The man has a histori ne lectronic music but is returning to his first love: the guitar. Razorline is a journey through nostalgic feelings and sounds from his past but written with a modern touch. What becomes very clear in this seven-song debut Razorline is the sincere love for the guitar. The man mastered this (but also other instruments) perfectly. We get a nice cocktail of shoegaze, gothrock and more epic sounding instrumental songs. For lovers of guitar work this is a great album. Just lean back in a rocking chair with a glass of wine. Enjoy, just enjoy....[JB]

BETA EVERS - Delusion (CD)

(Daft Records)



Beta Evers is the artist name of Brigitte Enzler, an electro DI/musician from German Bavaria. Ever since the 90s she has managed to build up a solid reputation in her Heimat and beyond. The music on this album reminds us mostly of a kind of mix between Chris & Cosey and Miss Kitten. This means the album contains 10 minimalistic songs. Minimalistic, but by no means less clever electronic songs drizzled with the always melancholic vocals of the lady herself. Luckly the looming and sometimes nearly emerging monotony that you could expect in this type of songs and music is battled by ckeverly placed and smart synthesizer melodies and sounds. Highlights of this album (or the most danceable tracks, if you wish) according to us are 'Stirring Dreams,' Torrid Illusion' and of course also 'Frozen Breath'. All in all Delusion is a must for all you Minimal/Electro heads! [FG]

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SISTEMA BEZOPASNOST

Neofolk from Russia. As fans of both neofolk and everything Russian, it had to attract our attention. When we were confronted with the eclectic oeuvre of Sistema Bezopasnosti - or 'Safety system' - we felt like we had discovered something special. When we found out that the man behind this project - Vladimir Doronin, also known as VlaD or Letzte Soldat Nord - also taught and bublished on philosophy, we crawled into our pen to ask him a few sharp questions. And of course we got as many sharp answers back on subjects like neofolk in Russia, Siberian punk, esotericism, spirituality, rebellion and the relations between East and West.

Hi VlaD. Sistema Bezopasnosti was created in 1993 as a rock band. From 1993 to 2000, you enjoyed considerable success, toured Russia and even had a deal to record with the famous Russian rock band DDT. Can you tell us more about the forming of the band and the beginning years? Yes, of course! I founded the rock band in 1991, under another name at first. It is called Sistema Bezopasnosti -System of Safety - since 1993. It was a chaotic but very interesting period. Big changes happened in our country. society and in people's lives. Crisis in one sphere was compensated by rise and development in other ones. including in the arts. For us, the 90s of the 20th century became a time of searching for ourselves and our creative way and style. We made a few demos and recorded our first official album in 1994. There were a lot of underground concerts and festivals that gathered many, many people, By the middle of the 90s. Sistema Bezopasnosti became very well known in some circles and we ranked as a leader of the Siberian Punk movement, Siberian Punk has a special place in general Punk with its geographical facilities basically it's three cities: Tyumen, Omsk and Novosibirsk - and because we didn't put the accent on the image and music, but on our intellectual-poetical side. Siberian Punk differed with its harshness and rigidity. It was never orientated towards the western analogies. It often had a folk base with a 'raw garage sound'. We did everything ourselves, in line with the 'Do it yourself'-principle: selfmade instruments and equipment, soldered strings, selfmade drums, percussions, hand-painted posters... Even the records were duplicated and distributed by ourselves. We still use this principle and all of our experience in this field. Slowly, our albums on compact-cassettes were distributed around our country. Yuri Shevchuk of DDT learned about us in 1996 and invited us to perform with DDT. So we performed on the big stage of a stadium for the first time. We have a warm relationship with DDT. We used their recommendations and made our own home studio. We started to perform outside of Siberia, in the Ural, then in Moscow and since 2000 also in Saint Petersburg.

You took a turn towards neofolk around the beginning of the new millennium. Why did you decide to turn to neofolk? Did it affect the position of Sistema Bezopasnosti in terms of success?

The style changes became an eye-opener for our label back then, but also for the public and even for the musicians with whom I played apocalyptical folk or dark folk. It wasn't so popular in Russia, only in circles of big music lovers. I also didn't know about this kind of rock music. We called the style which we played 'experimental psychedelic punk rock', close to the band Swans. One day, when we started playing ritual music, the drummer of the band Grazhdanskava Oborona (Citizen Defense) - who took part in the recording of our albums - told us about a band called 'Current 93'. He said that we sounded almost the same I found a record of this band, listened to it and understood that it was really close to what we were doing. We never were orientated on someone. We played what we liked. Sometimes we supposed that we were the only ones who played this music, and even now I think that not many bands play like that. But we hoped that there would be someone else playing this unique music somewhere. It's interesting that, in my opinion. Current 93 are now playing psychedelic rock with a 'dirty garage sound', which reminds me of our sound at the end of 90th. As for me. I want to have a

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clean transparent sound. My education and self-education played a big role in the style's changing. My first education is classical guitar and folk vocal. I went on folk expeditions around Siberia and the Ural when I was a student. I was in remote villages, gathered folk songs, epos, etc. My second education is culturologist and my third one philosopher. This all and my enthusiasm in the esoteric slowly lead me to the changing of my worldview. I increased the circle of my interests: I started to change the songs' subjects and musical priorities. So our transition to the dark folk did not happen like in other bands, where the performer chooses a style that is close to his soul. We have come to this in a natural way, the way of progress and creative development. The changing of musical style didn't impact the band's success in a negative or positive way. I felt like

I started all over again, but I just had some experience. I like the Norway band Ulver who started as black metal band and then did some experiments and became ambient and eclectic.

The latest cd 'Antidote' contains covers from different artists. We're acquainted with neofolk bands like Current 93. Death In June and Sol Invictus, but the Russian bands on the record are unknown here. They seem to be mainly Siberian bands. You were part of the Siberian scene and had good relations with several of the bands. Can

you tell us more about this? Yes, we were part of Siberian underground stage. In the 90s, Sistema Bezopasnosti entered the so-called Moscow rock laboratory but that was mostly formal. Despite the fact that we are

far removed from Siberian punk at this moment, it cannot be denied that it had a big impact on us, just as we brought a lot of new things to the Siberian punk scene. This is why I respect most of the old Siberian bands. Additionally - maybe someone won't agree with me - I think that the best Russian rock bands were from Siberia. The album 'Antidote' is a tribute to the talent of the authors of the songs and in memory of those who have already left us. Some of them are well known in Russia and some of them stay unrecognized. I tried to represent my vision of other people's tracks, at the same time singing them like if I wrote them myself. The Russian authors, whose songs I performed, are people whom I knew. We performed on the same stages or met along the way. As for the foreign authors, I chose mostly performers I feel close to, who I collaborated with. I wanted to show a kind of symbolic connection, to represent the analogy between the different musical traditions. I wanted to demonstrate the fact that creative ways can be different but the meanings and goals can be common. As someone wrote in a comment: For me these songs became an antidote for and healing from the abominations of life. They set the bar for creative exorbitant heights and, most importantly, they left a bright and indelible mark on my life.

The entire interview can be read on darkentries, be and peek-a-boo-magazine.be.

Xavier KRUTH



calendar

PETER HOOK & THE LIGHT @ Het Depot, Leuven [BE] 26.01 28.01 THE LOVECATS PLAYS THE CURE @ Rock Classic Bar, Brussels [BF] 28 01 COMPACT DISK DUMMIES - WHISPERING SONS - 'B' @ Gc Den Dries Retie, Retie [BE] 28 01 THE JUGGERNAUTS + Jäger 90 + POKEMON REAKTOR @ Subkultur - Hannover Hannover [DF] 03.02 DAS ICH + CHRISTINE PLAYS VIOLA @ De Kreun, Kortrijk [BE] 04 02 THE OBSCURE PLAYS THE CURE @GEBR. DE NOBEL, LEIDEN (NL) @ Poppodium Gebr. De Nobel, Leiden [NL] 04 02 BATJUNK @ De Kleine Hedonist Antwernen [BF1 Goth/wave/cyher Flea Market 80S FLASHBACK PARTY @ Den Aalmoezenier, Antwerpen [BE] 04 02 04 02 KAUMWALD + SATURN AND THE SUN + TREPANERINGSRITUALEN + SUNNY GRAVES @ Les Ateliers Claus Brussels [BF] 04.02 THE MYSTRESS OF JERSEY @ Den Deugniet, Kortrijk [BF] 10 02 AGENT SIDE GRINDER + POPSIMONOVA + SLEEP LOAN SHARKS @ Jh Wommel Wommelgem [BE] Afterparty With Di Borg 11 02 MIXED VISIONS' 14TH ELECTRO & INDUSTRIAL TOP 100 @ Den Aalmoezenier Antwernen [BE] 12 02 CHAMELEONS VOX @ B52 Music Club. Eernegem [BE] 16.02 VOMITO NEGRO + PUTE-ACIER @ Café Central, Brussels [BE] WHISPERING SONS @ Café Charlatan Gent [BF] 18 02 18 02 JUDGEMENT FEST @ Jeugdhuis XI. Herk-de-stad [BE] Korinthians Non-alignment Pact Mask Doganov Honeymoon Cowboys 18 02 NEW WAVE FUIF IX @ De Loods Aarschot, Aarschot [BF] 23.02 ESBEN AND THE WITCH @ De Charlatan, Gent [BE] APOCALYPTICA - 20 YEARS OF 'PLAYING METALLICA BY FOUR CELLOS' @ Cirque Royal, Brussels [BE] 24.02 25.02 DARK DISCHARGE - INDUSTRIAL NIGHT @ FL Diablo Lille (FR) This Morn' Omina + Stin Scatzor + Mirexxx + Noize Machine 01 03 THE XX- I SEE YOU TOUR @ Vorst Nationaal. Brussels [BE] 04.03 PORTA NIGRA XI @ Jc De Klinker, Aarschot [BE] Sol Invictus of The Wand And The Moon Ah Cama-sotz Der Blaue Reiter Hysteresis Peter Biargo Har Belex 04 03 NEW-WAVE-CLASSIX PARTY @ Vooruit (balzaal), Gent [BE] 09.03 THE UNDERGROUND YOUTH (UK) @ Trix, Antwerp [BE] WOLFGANG FLUR / MUSIKSOLDAT (EX-KRAFTWERK) @ N9. Eeklo [BE] 09.03 10.03 LEBANON HANOVER @ Beursschouwburg, Brussels [BE] 11.03 BUNKERLEUTE - TOP 100 @ Blauwe Kater, Leuven [BF] 11 03 DOWNHILL XI EDITION @ Poppodium Volt. Sittard [NL] Suicide Commando[be] The Frozen Autumn[it] Neon Earth Orbit[de] The Devil & The Universe[at] 15.03 LOREENA MCKENNITT @ Cirque Royal / Koninklijk Circus. Brussels [BE] 17.03 FANTASTIQUE.NIGHT XLXI: COLD CAVE, DRAB MAJESTY + AFTERPARTY @ Botanique, Brussels [BE] 18.03 E-TROPOLIS FESTIVAL @ Turbinenhalle, Oberhausen [DF] Front 242 Covenant + Agonoize Solar Fake + Solitary Experiments + Faderhead Tyske Ludder + In Strict Confidence (vintage Show 1996-2004) + [x]-rx The Invincible Spirit + Centhron + Cryo + Amnistia + Wulfband 22.03 DIE SELEKTION / MONOLITHE NOIR / SORA @ Magasin 4. Brussels [BE] 22.03 SOPHIA @ Het Depot, Leuven [BE] 23.03 AND ALSO THE TREES @ Magasin 4, Brussels [BE] 29.03 HOCICO // SHAARGHOT @ Magasin 4. Brussels [BE] 31.03 ASH CODE @ B52 Music Club, Eernegem [BE] 31.03 OUT OF LINE WEEKENDER @ Astra Kulturhaus, Berlin [DE] Dirk Ivens In Strict Confidence Esplendor Geometrico Rummelsnuff Heimataerde The Juggernauts Tomas Tulpe Hocico Klangstabil Chrom Ashbury Heights The Horrorist Amduscia Cephalgy Pseudokrupp Project Delain Hämatom Xandria Unzucht Erdling Aeverium MILA MAR @ Kulturkirche Köln, Köln [BE] 06.04 07.04 BRDCST: HAUSCHKA PRESENTS 'WHAT IF' + ECHO COLLECTIVE PLAYS 'AMNESIAC' (RADIOHEAD) @ Ab, Brussels [BE] 08.04 COALESCAREMONIUM 2017 @ Le Bouche à Oreille, Etterbeek Bxl [BE] 5th Edition Of The Grandioso Gothic Happening A Revamped Monastery, Live Performances By Dordeduh, Empusae. Inkubus Sukkubus, Mirexxx, Hybryds, Feline & Strange And Dageist + Stands, Dis, Art, Dance And Fashion Performances! 14-16.04 TROLLS & LEGENDES @ Lotto Expo. Mons [BE] Naheulband (f) Magoyond (f) The Dolmen (uk) Korpiklaani (fi) Rastaban Replugged (b) Skeptical Minds (b) Ithilien (b) Wardruna (no) Acus Vacuum (b) Karolina Pacan (pl) Hano-ah (b) 16.04 AESTHETIC PERFECTION + WILLIAM CONTROL @ Het Oude Badhuis, Antwerpen [BE] 18.04 THE JESUS AND MARY CHAIN - 'THE DAMAGE AND JOY TOUR' @ Ancienne Belgique, Brussels [BE] 21.04 ATTRITION (UK) + THE VENUS FLY TRAP (UK) + VUDUVOX (BE/FR) @ Le Garage Creative Music, Liege [BE] 22.04 DARKEST NIGHT 2017 @ Jk2470, Retie [BE] Feat. Dive - KNK - Stin Scatzor - Akalotz 03.06 THE REVOLTING COCKS PLAY BIG SEXY LAND @ Jk2470. Retie [BE]

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