



# DIVE COVENANT AH CAMA-SOTZ REVOLTING COCKS

ARSENIC OF JABIR | FROZEN NATION | ALVAR  
CAUSENATION | DOLLS OF PAIN | VUDUVOX  
BESTIAL MOUTHS | 31ST TILE | ALPHAMAY  
X-MOUTH SYNDROME | LLUMEN | ELM

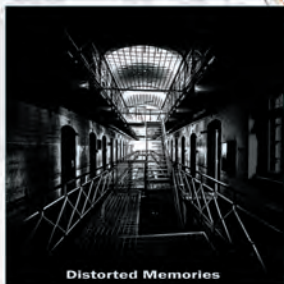
InfraRot



WED012 - THE BREATH OF LIFE  
"Under The Falling Stars"  
(Out May)



WED011 - JEAN-MARC LEDERMAN  
"The Space Between Worlds"  
(Out Now)



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



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



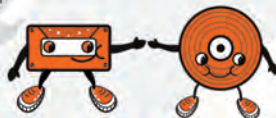
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#### Out now on Wool-E Tapes:

- |        |              |                                  |
|--------|--------------|----------------------------------|
| WET033 | Sebastopol   | "Sebastopolis - The Journey" C41 |
| WET034 | High Marks   | "Steel Grieves" C46              |
| WET035 | Devil Shy    | "Lifeline" C58                   |
| WET036 | Onsturicheit | "Angstzweet" C72 (out 22 April)  |

#### Out Soon on Wool-E Discs:

- |        |           |                          |
|--------|-----------|--------------------------|
| WED013 | Various   | "Under Starch Clouds" LP |
| WED014 | Club Mayz | "Loneliness" CD          |



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## ONCEHUMAN - Evolution (CD)

(Ear Music)



Sometimes you have to take a leap of faith when choosing a CD for your listening pleasure and experience. However, mostly, you take a diligent peek at the visual aspects (artwork, layout, photography...). Concerning Oncehuman (formerly Once Human), the band round ex- Machine Head & ex-Soulfly guitarist Logan Mader ('Darth Mader'), this is the versatile follow-up to their 2015 debut 'The life I remember'. OnceHuman is a female-fronted band: Lauren Hart moans, grunts and lures you away from your real, or imaginary, comfort zone, like a sinister siren to the depths of the ocean. These are trustworthy and straightforward compositions. A flock of metallic marine predators running against the simian flock. No easy listening, with no less than 3 guitarists(!). My progress report : Progress inDEED, exposing layer after layer of one- up(wo)manship!!! [WL]

## PEINE PERDUE - Histoire d'une Âme (CD)

(Electrock Recordings)



Peine Perdue are a synthpop/minimal wave duo from Paris and Berlin. This EP, limited to 300 vinyl copies, is divided into four pictures. It tells the story of the mystical suffering by a nun who is canonized. Based on the cult-movie Therese from the 80s, directed by Alain Cavalier. Picture 1 (La Devotion) is very minimalistic. A ticking sound, punctuated with loose notes that in a bizar way still form something that can be called a melody. Accompanied by a narrative whispering French voice. Picture 2 (Le Renoncement) sounds very dark, with a typical synthwave curtain of sound and an incantatory voice. Picture 3 (L'amitie particuliere) is thoroughbred sythwave, slightly more tempo and analogue sounds from the old days. Picture 4 (La Beautitude) then again is slightly more bizar, minimal and with an apparently endless array of sounds, tones and beeps. A lot of thought has gone into transforming a movie into 4 songs in a very unique way. And in this respect Peine Perdue certainly succeeded. [JB]

## CYGNOSIC - Siren (CD)

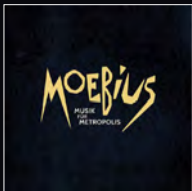
(Digital World Audio)



Titel song Siren opens the album and seems to deceive the listener. It is lyrical, almost childish, provokingly slow and flirts with future pop and the softer sides of electro. Until Georg opens the vocal registers. Musically still 'goody-goody' electro but also a prelude to what (hopefully) will follow. And Cygnosic more than lives up to the expectations. The Swarm is not necessarily firing but it still has a well-defined aggression. And it is very danceable. Typical for about 90 percent of the songs on this longplayer. Musically not really high pace but so dark. Aftermath, Again, I Am The Reason are true gems. Survive starts off a bit quieter and uses firm breakbeats. Cygnosic's Siren delivers 12 very danceable, black, dark electrosongs to the electro-loving mob. [JB]

## MOEBIUS - Musik Fur Metropolis (CD)

(Bureau B)



Rightly regarded as a pioneer of German electronica through the past half-century or so, the late Dieter Moebius not only helped pave the way for the likes of Cluster and Harmonia (he co-founded them), Tangerine Dream (influenced), Conny Plank (worked with) and Kraftwerk, he had a cool name to boot. Defined as a surface with only one side and one boundary component, Moebius the musician was far more faceted as this homage to Fritz Lang's futuristic silent movie proves. The original plan for Musik fur Metropolis was simple enough - in 2012, Moebius was invited to compose an interpretation for a live performance that integrated live improvisation and playback. After promising a full-length reworking for an album release, the plans were understandably cut short in 2015 when Moebius passed away. Cue Dieter's widow Irene who, along with longtime collaborators Tim Story and Jon Leidecker and Berliner Jonas Förster, has completed the work from various demos. As you'd expect, Musik fur Metropolis is a great fit with the humming of machines, atmospheric industrial soundscapes and waveforms from another galaxy. [PP]



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# ALPHAMAY

**Hello Cris, since it's your first interview with Peek-a-Boo Magazine maybe you can start with introducing yourself to our readers?**

Hello readers! I am Cris from the German electro-pop band Alphamay. Off stage my Alphamay jobs are to create and produce the music and to co-create the lyrics with the other half of Alphamay, Henning. I am also responsible for the programming of our synchronized live lighting while Henning does all the video visuals and clips.

**Can you tell us more about the origin and meaning of your band name Alphamay? A name, which is not chosen lightly if I'm well informed?**

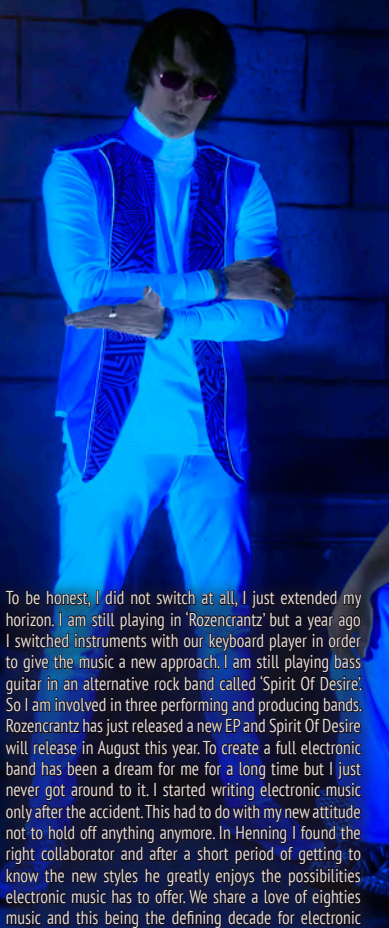
The nucleus of Alphamay is a rather severe traffic accident which involved Henning and I as passengers. While Henning was rather lucky at the time and got away with rather minor bruises I took a hit to the back. This broke a few ribs and fractured a vertebrae and basically broke my spine. I was lucky to get out of this accident alive but I have been confined to a wheelchair ever since, being paralysed from the belly button down. The accident happened in the early hours of 1st May 2012. The name Alphamay is derived from this date: Alpha for "1" and May for - well - May :-).

**Did this event change your way of life? Your way of thinking?**

I most definitely has. In many, many ways. Some more significant then others. For one thing, life has become more complicated and tedious in a lot of situations. One thing you don't realise is the importance of standing and walking until you can't do it anymore. The other thing you don't realise is that having to use a wheelchair is actually the smallest of the inconveniences of being paralysed. In making music you can pretty much cope and find ways to keep on doing what you do. Playing instruments sitting down is not a problem. And now I can finally use the phrase "carry me on stage I want to play!" when I need to get up the stage stairs. The biggest change in my thinking is that I stopped wasting my time on things I do not want to do and I concentrate on what is important to me. I do not want to look back anymore and be angry at not having done what I had wanted to.

**Before you were also involved in a rock band and it's well known most rock artists seem to hate electronic music. So why the drastic switch to a full electronic band?**

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To be honest, I did not switch at all, I just extended my horizon. I am still playing in 'Rozencrantz' but a year ago I switched instruments with our keyboard player in order to give the music a new approach. I am still playing bass guitar in an alternative rock band called 'Spirit Of Desire'. So I am involved in three performing and producing bands. Rozencrantz has just released a new EP and Spirit Of Desire will release in August this year. To create a full electronic band has been a dream for me for a long time but I just never got around to it. I started writing electronic music only after the accident. This had to do with my new attitude not to hold off anything anymore. In Henning I found the right collaborator and after a short period of getting to know the new styles he greatly enjoys the possibilities electronic music has to offer. We share a love of eighties music and this being the defining decade for electronic

music, there is simply a lot of it in our musical DNA. We do not see a contradiction in creating, loving and performing different styles of music. All our projects profit from our extended musical horizon.

**Last year, in 2016, you got a nomination for Best German Electro-Pop band and ended as 2nd best. How did that happen and did this open (different) doors for you?**

We were rather delighted when we received the invitation to the award ceremony. And yes, there is a bit of a door opening factor to such an award. You can imagine it as a good hook to begin an application for a show with. Usually you get enough attention for the booker to read the entire email and not to trash it with the others. Other than that there is not much to it.

**Which artist(s) made you decide to make music and start your own band and why?**

There are a lot, for sure. When I refine the question to which are the greatest influences for me to start Alphamay I would say three names: Ernst Horn, Gary Numan and Vince Clarke. Each one of these composers has a special significance for me when it comes to electronic music. Their composing genius and the beautiful sounds and arrangements are really special to me. Each one of them seems to have their own unique approach to think out of the box and make electronic music using the full potential of their instruments.

**Your last album 'Twisted Lines' was released in 2016 but you are already working on a new album as we speak, what can we expect and what themes are you writing about?**

Our forthcoming album will be called The Simulation Hypothesis and conclude the 'Dazzle Trilogy'. These three albums: 'Dazzle Camouflage', 'Twisted Lines' and 'The Simulation Hypothesis' share an overall topic. They explore the tendencies of contemporary westerners to grow more and more apart from other humans on the outside and from the exploration of their own being on the inside. 'Dazzle Camouflage' was focused on the inside view, the inner ocean behind the mask we wear for the outside world. We all wear masks nowadays and many people spend their time filling these masks with constructed values instead of the exploration of themselves. 'Twisted Lines' looked at the masks from an outside view. The twisted everyday experience of people torn between reality and the virtual realm. 'The Simulation Hypothesis' now wraps everything up and asks the all important question for one last time: Are we real? After more than three years of work on the trilogy it is nice to look back on our own evolution as a band over this time.

**Any last message for our readers?**

We do what we do to bring our music, our videos and our message to the people. What we like the most is playing live shows, to go out and have a big party with people that share our love of music. Our hopes are to play more shows, create more music and meet more people. So, come to our shows, have a good time and spread the love of music. Cheers, Cris.

Fred GADGET



# DOLLS OF PAIN

**Dolls Of Pain was set up in 2003 and has released an impressive number of productions on different labels. How do you look back at this prolific period and what have been the main points for the band?**

Cédric: Since 2003 we have released 6 albums, 2 maxis and one 7" on 4 different labels. The fact of having worked with different labels has helped us moving forward and meeting people and making friendships too. We have always chosen our labels related to our aim to remain free in our work and our choices. We were very lucky to have worked with people who trusted us. Time flies and when I look behind me I'm happy to tell you that Dolls Of Pain still exists even if some people did not take us seriously..lol

**You work has indeed been released on several labels and you have now joined Dark Tunes Music Group. What do you expect from this new label?**

Experiences with all of our labels turned out to be very enriching both technically and in human terms. Keeping these experiences in mind it helped us to manage a band. Our first label, Urgence Disk (Geneva), served as a springboard for us. We thank them very much for believing in us and trusting us for our first album. Our second label, Advoxya Records (Budapest), allowed us to extend our music to other horizons, namely the Eastern countries. We are now at darkTunes for the physical part and at Trisol for the digital part. They are enthusiasts who do their job very well and who can trust our promo. What we are expecting with Trisol and darkTunes is, above all, better visibility in Germany (not easy for a French band). I think we finally found the structure we needed.

**I read that you've to cancel upcoming gigs because of some health problems, which must be really frustrating right after the release of your new album. What's the situation right now and what does the future hold?**

Laurent: Sometimes we have no choice and unexpected things happen but health first. Yes, it is frustrating but we have our priorities. But don't stress, we will announce some concerts for this year and the first will be on May 13th in Ernegem (Belgium) at the B52's with Nihiliste. Hope to see you there.

**I experienced the new opus "A Silence In My Life" as your most mature and accomplished production to date. What kind of album did you have in mind and what have**

**been the main changes/evolutions since the previous records?**

This album is a real achievement for me and I am very proud of it. Musically I wanted a long, balanced and neat album as if this album would be the last one. This is for me a very emotional album. I took my time for the composition of this album. Some tracks were composed at 1 year intervals. I did not want to have a deadline like in the last albums and I think that's the main difference with the old albums. I also wanted to find on this album all the styles of Dolls Of Pain with slow tracks, dancefloor tracks, mid-tempo, instrumental.... For me it is our most successful album and the one I am most proud of.

**I get the impression that you've found your 'own' sound since a couple of albums ago now but what's the essence of this 'sound'?**

So yes we found our own sound and I'm glad you noticed it and you asked me this question. When I compose I do not give myself a specific aim and I always let myself be carried by the present moment. Most tracks are composed very quickly because the inspiration is there. If I'm not satisfied with the result I leave the studio and simply postpone it until later. The sound of Dolls Of Pain is an honest and spontaneous sound. I don't like to work on something that does not fit right from the start. Next I spent a lot of time on arrangements and production. I confess that my challenge was to have a sound entirely mixed by me. I worked hard to improve my mixing techniques. If you listen well, you'll find all my musical influences in Dolls Of Pain, ranging from The Cure to Suicide Commando... This is why we prefer to say that we make dark-electro/crossover and not simply dark-electro.

Stef COLDHEART  
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# LLUMEN



*At the Dark Demons Night on June 17 the audience will have the opportunity to choose two bands that will open the BIM Festival 2017. Peek-A-Boo had a chat with the six remaining candidates.*

## Short Bio:

LLUMEN rose out of the ashes somewhere around 2010. Before that, Pieter Coussement, the driving force behind LLUMEN, was involved in several other projects. With LLUMEN, Pieter Coussement was able to explore a more structured musical realm, while at the same time incorporate the experiments he did as a researcher at the Institute of Psychoacoustics and Electronic Music. Throughout the years LLUMEN kept on defining its own sound that eventually led to a first digital EP released in 2016 on Alfa-Matrix. 2017 saw the release of the debut album "The Memory Institute" on which LLUMEN paints with a diverse palette, combining elements ranging from EBM, futurepop or even gothic.

**Can you please introduce yourself/your band to our readers?**

LLUMEN is a project that in the studio is mainly just me, Pieter Coussement. I'm however blessed with having a few good friends that are amazing musicians that have contributed over the years in helping LLUMEN out, both in the studio and live on stage. Today LLUMEN tries to bring a kind of dark electro with elements from EBM, futurepop gothic and industrial (the early kind).

**When and why did you decide to start your own musical project?**

From the first moment I heard Fad Gadget's Back to Nature, I knew I wanted to make electronic music. This was at a really young age and I pursued it ever since. Throughout the years I got sucked into the darker side of electronic music and while I love to do very experimental things (which I did throughout my studies), I'm still a sucker for

good melodies so that is basically where LLUMEN stands

**Why did you choose this bandname and what does it mean (to you)?**

First of I wanted to have a project name that had a positive name. No offence to all those dark and cruel inspired band names, but it just didn't feel like me. Secondly, I wanted to pay tribute to the music that inspired me, so at the same time it is a hint to Front 242's U-men.

**What are the major topics you tend to write and compose about?**

Most of my songs are lovesongs in one way or another. They can be fictional or very personal, although I never want to pinpoint which one's are which. Writing songs is very intense to me and writing lyrics can really bring me down but at the end I hope that lyrically my songs always have a silver lining, even if so many of the protagonists in the songs die in one way or another.

**Can you tell our readers why they should vote for you?**

I really think that with LLUMEN we bring something interesting to the stage. Live we strive to bring something audio-visual where we try to tie all visual aspects to the sound. We mostly program an entire show from scratch when we perform and always try to do something special, meeting ssover and not simply dark-electro.

Fred GADGET





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# BESTIAL MOUTHS



***Bestial Mouths just released (Still) Heartless and are ready to hit the road with a brand new tour. In the space of five years, Lynette Cerezo became the leading lady in the band. We had a chat with this wonderful lady.***

**The music Bestial Mouths makes is kinda weird, in the way that it combines a lot of different elements from different 'styles' in the gothic genre. What inspired you?**  
Music is a form of art and expression, in that it is also a part of you, your experiences that have created who you are now at the present moment. When creating Bestial sound we wanted to create something new in a way, we are not trying to recreate one genre of music, thus you experience different genres of music that we have in the past or currently love and influence us. I myself grew up on punk music, to goth, death rock, industrial and I love experimental stuff, harsh electronics, and minimal synth to name a few.

**Which themes are important for Bestial Mouths to sing about and why?**

Bestial songs are very personal and have deep heavy emotions always involved. A lot of them contain very dark subject matters of either very personal past experiences or injustices occurring in the world. Such as an old song Quijada, which is about a middle eastern woman who, because she refused the love of a man, had acid thrown in her face. A lot of our songs deal with injustices to woman and societies wrongs. Another example is Stable Vices/ the song Weaving Mirror, which is about a condition that domesticated horses get from being forced to live in small confinement. They nervously chew, gnaw, kick and hurt themselves. Just shows man's greed, so selfish and blind to how it hurts and affects others lives (animals are human too). One of the reasons our lyrics may seem more open to interpretation is I really believe that art should

connect with each individual person to have meaning and impact. So I like to let the listener connect with the music and lyrics based upon themselves and their experiences in life. We just really want people to think and feel. To be alive.

**I did not see the show on WGT last year, but I heard it was awesome. What can people expect on stage for the forthcoming tour?**

WGT was a really great show for us as well, it was for sure one of our personal highlights! (Also no worries, I myself have to make choices and have to miss lots of shows I want to see too - sometimes because I have to play myself ) People can expect the darkness and intensity to continue on!!! I will be playing with Eddie O. again and he is expanding even further on our live visuals. We even have more field recordings and samples in our live set now from our journeys together. We will be touring this 2017 US tour with a full acoustic drum kit played by Dan Bouley (who is a trained metal drummer). As always live performance is a very important part of Bestial Mouths so we aim to entertain and move people and create a whole experience.

**Any different plans with the band in the (near) future? For the band itself or in working together with others?**

As for Bestial, I will continue making music and performing! Currently Eddie O. and Brant Showers and I are in the process of making some new Bestial tracks. I myself have also been expanding and collaborating with other amazing artists and lending my voice and lyrics. I just completed a song with shadowy techno prodigy Aleks Schatten for his upcoming release on Instruments of Discipline. Also a song with horror electronic duo Harko City for the upcoming release as well. I am currently in the process of working on one with experimental electronic duo Orphan Swords and dark underground mystic Textbeak. All very exciting for me and I'm honoured to work with them.

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# XMS

X MOUTH SYNDROME



***At the Dark Demons Night on June 17 the audience will have the opportunity to choose two bands that will open the BIM Festival 2017. Peek-A-Boo had a chat with the six remaining candidates.***

## **Short Bio:**

X-MOUTH SYNDROME has been around since 2008. They have released a demo titled Chrome III in 2012 and an EP in 2013. In 2014, XMS signed with EK Product and released the Dirty Grace album. A new album will be released soon. X Mouth Syndrome is characterised by the meeting of various musical worlds such as EBM for powerful bass, synth pop for melodies and punk for energy and dynamic vocals. In January this year, we released an EP called « we are the oldschool » and a new album will be released soon.

**Can you please introduce yourself/your band to our readers?**

We're a four members band : Liza (drums), Fred (keyboards+lyrics), Cedric (guitar) and Dragan (singer, songwriter and producer). Our musical texture is original and unique because it feeds on what every member of the band can bring.

**When and why did you decide to start your own musical project?**

Music has always been a good part of our lives. This project started in 2008 because Dragan wanted to mix one of his favourite musical inspirations : electronic and punk. Liza came in to play drums and she brings her own energy. Fred joined the project to play the keyboards and to take part in the lyrics. Cedric finally joined us in 2016 to add guitars.

**Why did you choose this bandname and what does it mean (to you)?**

We sometimes wonder why we are so attracted by the mouth. Why is the mouth a crucial element in our love life? We turned this question into the idea that all humans were the victim on an unknown disease and it came as "X mouth syndrome" and we thought it was good band name.

**What are the major topics you tend to write and compose about?**

The main topic of our songs is our life experiences. We write about our feelings, our dreams or our anxiety but also on social issues.

**Can you tell our readers why they should vote for you?**

They should vote for us because we like to share our music and our energy on stage.

Fred GADGET



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# ALVAR



*At the Dark Demons Night on June 17 the audience will have the opportunity to choose two bands that will open the BIM Festival 2017. Peek-A-Boo had a chat with the six remaining candidates.*

## Short Bio:

Alvar is a duo who self-released a couple of cassettes, and one cassette on Beläten. Last year the debut album, Guilt Kollektion, was released by Dirk Ivens on his Daft Records label. After gigs in a.o. Moscow, Denmark and Berlin work has begun on some new and up-coming tracks and gigs.

**Can you please introduce yourself/your band to our readers?**

Alvar is J&J, based in Stockholm, Sweden. We make some sort of EBM/Techno with a lot of influences from old-school Industrial music (Industrial as in Cold Meat Industry..) and Noise.

**When and why did you decide to start your own musical project?**

We started out a couple of years ago - with a simple plan to create some tunes that were new to us, at least...and to try to make something that we would like - a blend of our favorite music.

**Why did you choose this bandname and what does it mean (to you)?**

Alvar is taken from "Det Stora Alvaret" - it is a particularly barren plain situated on Öland off the east coast of Sweden. It's where half of Alvar grew up. It's a magical place.

**What are the major topics you tend to write and compose about?**

It intends to be about mistakes, evil, harsh times or just about something else in everyday life...

**Can you tell our readers why they should vote for you?**

Well, we simply love Belgium... a lot.

Fred GADGET



BODYBEATS PRODUCTION & HET OUDE BADHUIS PRESENT

# DARK DEMOIN'S NIGHT 2017

## ALVAR

EBM / INDUSTRIAL - SE

## ARSENIC OF JABIR

CANADIAN NEW WAVE / INDUSTRIAL / SYNTH POP PROJECT LOCATED IN BELGIUM

## ELM

ELECTRO EBM - SE/B

## LLUMEN

CONTEMPORARY ELECTRO/ EBM - B

## VUDUVOX

DARK ELECTRO / WAVE - FR/B

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**A-**

# DIVE

**Hi Dirk, can you explain why your fans had to wait 10 years for this new Dive studio album 'Underneath'?**

It's not like I didn't do anything during that time. At a certain moment it was very busy with the reunion of The Klinik and we were constantly touring with Absolute Body Control. There were a lot of releases in the meantime, also from my side project S/HE. When Out Of Line released the DIVE 8 cd boxset with the complete back catalogue it really felt as if a period had been closed off, but people started to ask about new material regularly. We took a break with Absolute Body Control for a minimum of one year and I started writing and gathering ideas. See here the result.

**The album sounds like we are used to from you; very dark. But you could say that this album even sounds a tick more gray, even more black as you were... Did the present worldwide and sometimes frightening developments influence this album?**

The world today indeed looks a lot different from the world 10 years ago. And not in a positive way. Attacks, violence, terror, it has never been so close and I fear it will stay like that for a while.

**Next to a few of your own compositions you have co-operated again with some veterans, namely Rafael M. Espinosa (with whom you made the last DIVE album 'Behind the Sun') and Italian moviemusic composer Ivan Iusco, Minus Habens Records boss, who we remember a.o. from the co-operation on the DIVE albums 'True Lies' and 'Concrete Jungle'. Why did you choose this way of working?**

Because in fact I am a non-musician. I don't play any instrument. Both have co-operated with me in the past and it felt good to pick it up again. They provided the songs while I took care of all lyrics and vocals (except for a few of the compositions). The advantage of working with different people is that the whole is more varied but still matches perfectly.

**In the past most of your albums were released on your own label Daft Records, but now you release through the Berlin based Out Of Line records. I think this is a big change, from 'in-house' to one of the largest independent German labels (maybe even the largest worldwide). What made you decide to do this?**

In these times of meaningless sales figures and assuming the promotion around an album is only meant to encourage live performances it seems logical to sign with a large record company that has the budget for this. And it has to be said that Out Of Line is present at all major festivals and knows what it is doing.

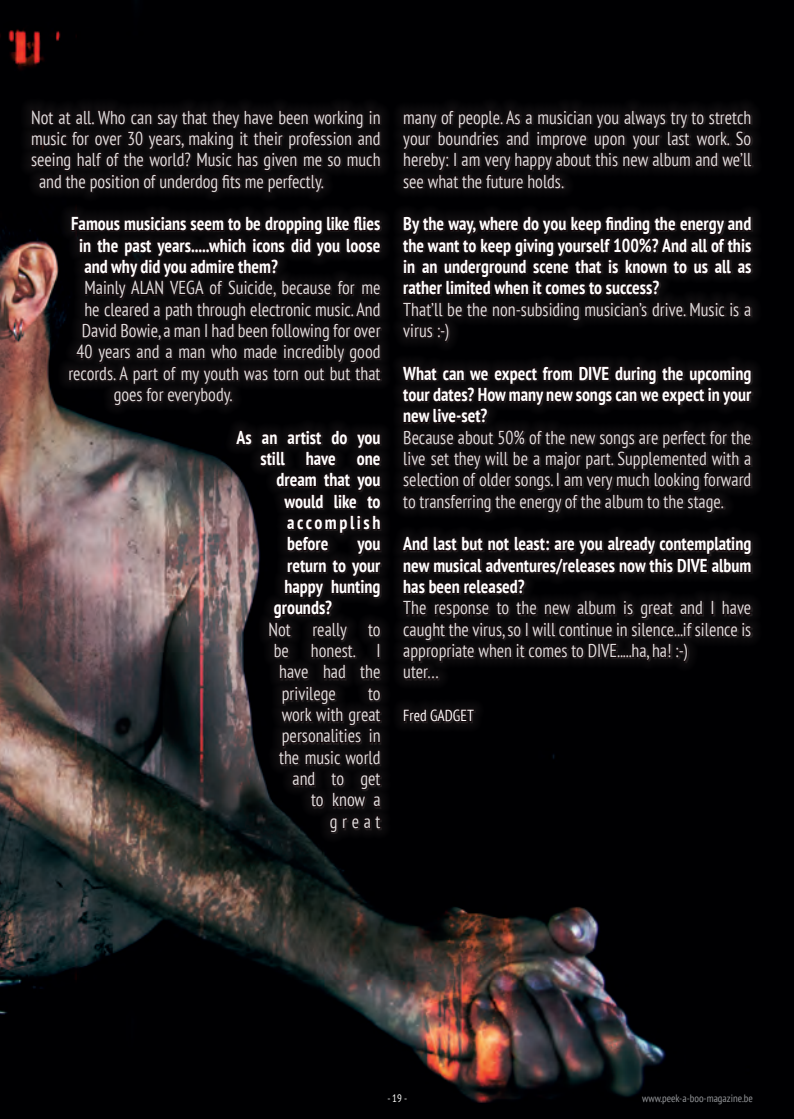
**In the past year you have performed solo as 'Dirk Ivens' several times. In stead of performing as your real solo project DIVE.**

**What made you do this?**

Wave Gothic Treffen in Leipzig asked me to do this in order to catch all of my projects as a mix under one name. It was great to do. Blok 67 for example had never performed live before. But it's not something to be repeated. The priority is firmly on DIVE at the moment.

**Talking about performances; I noticed that you will be doing a proper tour through Europe and even all the way to Brasil for this album. Does it ever bother you that other Belgian bands, that hardly make it across the border, get so much more media attention in comparison to your projects?**





Not at all. Who can say that they have been working in music for over 30 years, making it their profession and seeing half of the world? Music has given me so much and the position of underdog fits me perfectly.

**Famous musicians seem to be dropping like flies in the past years.....which icons did you loose and why did you admire them?**

Mainly ALAN VEGA of Suicide, because for me he cleared a path through electronic music. And David Bowie, a man I had been following for over 40 years and a man who made incredibly good records. A part of my youth was torn out but that goes for everybody.

**As an artist do you still have one dream that you would like to accomplish before you return to your happy hunting grounds?**

Not really to be honest. I have had the privilege to work with great personalities in the music world and to get to know a great

many of people. As a musician you always try to stretch your boundaries and improve upon your last work. So hereby: I am very happy about this new album and we'll see what the future holds.

**By the way, where do you keep finding the energy and the want to keep giving yourself 100%? And all of this in an underground scene that is known to us all as rather limited when it comes to success?**

That'll be the non-subsiding musician's drive. Music is a virus :-)

**What can we expect from DIVE during the upcoming tour dates? How many new songs can we expect in your new live-set?**

Because about 50% of the new songs are perfect for the live set they will be a major part. Supplemented with a selection of older songs. I am very much looking forward to transferring the energy of the album to the stage.

**And last but not least: are you already contemplating new musical adventures/releases now this DIVE album has been released?**

The response to the new album is great and I have caught the virus, so I will continue in silence...if silence is appropriate when it comes to DIVE.....ha, ha! :-)

uter...  
Fred GADGET

*At the Dark Demons Night on June 17 the audience will have the opportunity to choose two bands that will open the BIM Festival 2017. Peek-A-Boo had a chat with the six remaining candidates.*

## **Short Bio:**

ELM is honest aggression and self-expression! ELM is not about fitting into a genre or being cool. The debut album **HARDLINE**, preceded by the digital EP **Edge**, was released on Alfa Matrix in the spring of 2016. It had a huge impact on the alternative/ underground scene and has until now received excellent reviews around the world. ELM consists of Swedish songwriter, producer and vocalist Peter Elm, the man behind the band **Restricted Area** (first single in 1994). The new digital EP **Kampftrinker** was released on Alfa Matrix in February and has been played heavily on alternative dance floors around the globe.

**Can you please introduce yourself/your band to our readers?**

ELM makes high-quality, well-produced EBM with a lot of edge. ELM is eclectic, international and without compromise.

**When and why did you decide to start your own musical project?**

2013. I wanted to "learn from past musical mistakes" with regards to production and to have a more coherent sound, a fresh start with a new name.

**Why did you choose this bandname and what does it mean (to you)?**

My name is Peter Elm. I felt I was too old to come up with a cool-sounding band name so I decided to just go with my last name. It's short and looks good visually.

ELM can be an acronym for "Electronic Lust Music", "Electronic Labour Music" or whatever you want... :)

**What are the major topics you tend to write and compose about?**

The world we live in and life in general. In other words sex, lust, longing, anger, frustration, pain, sorrow...

**Can you tell our readers why they should vote for you?**

Vote if you like what you hear!

Fred GADGET



# CLUB NEW WAVE

LA BODEGA - BRUSSELS - 24/06/2017

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MALARIA!  
MARQUIS DE SADE  
MINIMAL COMPACT  
MODERN ENGLISH  
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TGMATIC  
TEARS FOR FEARS  
THE B-52'S  
THE BIRTHDAY PARTY  
THE CURE  
THE CASSANDRA COMPLEX  
THE NORMAL  
THE HUMAN LEAGUE  
THE NEON JUDGEMENT  
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***The Revolting Cocks reunited last year for a few shows in the US. This year, they will perform their first album Big Sexy Land in Retie, at Wave Gotik Treffen & Infest. We talked to Chris Connelly about this reunion and other stuff.***

**First and foremost, how the hell did this happen, who came up with this idea and why?**

Chris Connelly: The idea was Jason Novak's, he organized it. He organizes the COLDWAVES festival (Chicago, USA) every year and wanted to have the album "Big Sexy Land" played on it's 30th anniversary... along with a set of other songs from the back catalogue...now, Big Sexy Land is Luc Van Acker & Richard 23, not me or Paul, I joined after that album (but that album made me a fan!) Jason is also now in the band, he is also the tour manager, he does a lot...

**What did the release of 'Big Sexy Land' mean to you, at that time... and today?**

At the time, like I said, I was not in the band but I discovered the album along with 2 other WaxTrax releases, "Envoye" by the Young Gods, and "The Nature Of

Love" by Ministry, all of them blew my mind and I wasted no time getting in touch with the label to see if they wanted to sign my band Fini Tribe and if there were any other bands that needed a singer....

**The sound of REVCO evolved from album to album from Electronic Industrial EBM to almost speed metal with as good as no reference to the original REVCO Sound, how do you feel about this evolution?**

The sound certainly changed but why wouldn't it? If things don't change they get boring, also, people left, people joined, and this is over the course of just 3 albums! The Revolting Cocks only lasted a few years and our trajectory was not really a trajectory, we were all doing other projects at the same time, these projects informed-if not became REVCO songs. I think where we ended up on "LINGER FICKEN' GOOD" was frustrating. I think half of that record is great, and the other half a bit dull, and there were songs on it like "Creep" and "Sergio" that certainly captured the groove of earlier REVCO while still pushing the sound forward. I often wonder what might have happened if we had continued, I bet nothing good!



# REVOLTING COCKS



**Sometimes, and I'm trying to be polite here, after witnessing a concert of one of your idols, you are left with a certain disappointed feeling ... Especially when the 'artist' doesn't feel like playing the 'old stuff'. Since you are performing your first album I guess you are still proud of your early work but did you ever experience such a 'hungry' feeling after a concert you witnessed? Who, when, where, what ...?**

I am not sure, I have always respected artists who are forward moving, I have certainly seen artists I admire crash and burn onstage but not necessarily because they are playing new material, mostly because they have tried to update their sound to be fashionable, that's always a bit sad,

**What is personally your most crazy memory of touring with RevCo?**

So many, I have a book "Concrete, Bulletproof, Invisible & Fried: My Life as a Revolting Cock" that has a few good ones but I think the Summer North American "Beers, Steers & Queers" tour takes the cake. It was ridiculous... not always in a good way..I remember the stage in

Houston, Texas filled with girls dancing and taking there clothes off, and I mean FILLED, there was nowhere for the band to go!!!

**What can we expect from Revolting Cocks on their European shows?**

I don't know what you can expect, that's like opening your Christmas presents before Christmas, we are all still really handsome, you can expect a lot of fainting ladies.....

**Doesn't this reunion evoke the feeling of wanting to record a follow up for Big Sex Land?**

I think we tend to live in the moment, we are having fun onstage, we are having fun offstage and collaborations with each other are certainly not off the table!

**Now, last but not least, who's your favorite Cock? And why?**

I love all my cocks!!!!

Fred GADGET

**At the Dark Demons Night on June 17 the audience will have the opportunity to choose two bands that will open the BIM Festival 2017. Peek-A-Boo had a chat with the six remaining candidates.**

### **Short Bio:**

Machines + vox  
+ guitar... Dark Electro?  
Cyberclash? Darkwave? With a  
sprinkle of Industrial EBM and snippets  
of Synthpop and Cyberpunk... Don't

## **[VUDUVOX]**

know, don't care! White noise, black  
light, cyber-larsen: VUDUVOX are  
a tense two-piece crafting radical  
electro groove with an attitude.

### **Can you please introduce yourself/your band to our readers?**

We are VUDUVOX, i.e. J-C VTH,  
formerly of Buzz, on machines and  
vox, and Olivier T., who also plays  
electro-perx in SA42, on guitar. We  
released our first album 'Vaudou électrique'  
on EKP in November 2014, whilst the second  
one 'Fétiche' is being completed at the  
moment.

### **When and why did you decide to start your own musical project?**

VUDUVOX was born around 2011 from the  
ashes of Buzz. This name had become rather  
dated and I decided to inject some new blood.  
So I kept on writing new material and Olivier  
switched to guitar. Immediately, we were signed  
to the Italian label EKP, without even sending a  
demo, and Dirk Da Davo agreed to produce the  
first album, Len Lemeire, of Implant, proposed to  
master it, as did Maurizio Fasolo of Pankow.

### **Why did you choose this band name and what does it mean (to you)?**

It was the result of brainstorming that took me  
about two years, honestly. I wanted a name that  
hadn't been used and abused and would appeal  
to audiences in any foreign language. I tried many  
and didn't want an English one, which, since I sing

mainly in French, not of laziness but out of choice,  
would have been irrelevant. So I finally came up with  
one that sounded more 'international'. Before we  
adopted it, it was tested on friends and fans,  
from Brazil, Belgium, and Germany to the UK  
and Russia, and their responses proved both  
enthusiastic and unanimous. 'VUDUVOX'

apparently has a strong  
evocative power and it  
suits our music very fittingly;  
the 'vudu' bit alludes to its dark,  
tribal and hypnotic approach whilst 'vox'  
obviously sounds colder, more electronic,  
minimalistic and machine-friendly.

### **Which are the major topics you tend to write and compose about?**

Over the years this has included a  
gallery of portraits, ranging from  
Kennedy to Marinetti, that has  
expanded to Mishima and Maiakowski,  
i.e. leading – and sometimes  
controversial – figures of the twentieth  
century. The topics I tackle are generally  
very sombre, from 9-11 and the Islamist  
terror attacks on Paris, London, Madrid,  
Brussels, Cologne and Moscow, to name  
but a few, to cruelty to animals, war in the  
Balkans, Fukushima, Chernobyl, Orwell's 1984  
and the Berlin Wall, not to mention the Holocaust.

So, all in all, I write about major events taking place,  
or having taken place, in Europe or countries dear to  
my heart. A handful of others are autobiographical,  
like "Charogne" about [my own] death. Quite a lot  
are also about electronic music, dancing and club  
atmospheres in general, as in "Bruit blanc (lumière  
noire)" and "Disco-démolition" on Vaudou électrique  
or "Destination BPM (pour la nation EBM)" on the  
forthcoming Fétiche. Our lyrics have more often than  
not been labelled 'politically incorrect' and they're  
obviously not about peace and love or birds and bees:  
once a Punk, always a Punk!

### **Can you tell our readers why they should vote for you?**

A tough one, since there are lots of brilliant acts in  
this pre-selection for Dark Demons... I guess they/you  
could vote for us because we bring that extra flavor. And  
you've got to be passionate about VUDUVOX: take it or  
leave it, love them or loathe them but our motto will  
always be "No compromise, no surrender!"

Fred GADGET

BodyBeats Productions & Zappa present:

# COVENANT

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## ELM - Kampftrinker (CD)

(Alfa-Matrix)



Kampftrinker is an EBM classic that will make the black hords dance till their feet are on fire. In-your-face bass lines, stomping beats in cheerfull (duh!) sounding German. Peter Elm recorded three versions of the song: the Slacht-mix, a more groovy evening rework with the Steiner-Parker-mix and a Hard Club Mix. That last one is even fatter, more tight, more aggressive and more danceable than all previous ones. The sound penetrates space, monotone and like a drill. Cool! As an encore we receive an analogue version of Fighter: straight EBM without looking back and without any pity. Tight without mercy. With Blackout ELM treats us with a great last song. No damage-control can cope with this. We already knew that ELM is good. This is a delicious EP with good remixes and with Blackout as a great encore. Old-school EBM of the sublime kind. [JB]

## PARRALOX - Subculture (CD)

(Conzoom)



Aeronaut this is not. Moving farther from the comparisons to the likes of Depeche Mode, Anything Box and Human League and closer to traditional disco, like Gloria Gaynor and Thelma Houston (which can be a good thing, a la Bronski Beat) comes Parralox with their latest release, Subculture. If you are looking for some pep in your step in lieu of the usual stomp in your stride; or if your cup of tea includes heaping tablespoons of artificial sweetener, this dripping sweet and soulfully upbeat release could be for you. I would skip the sweet stuff up front and start halfway through, after the album has begun its transition towards more of an ode to the synthpop pioneers of the 80s. Touted by the label as the successors to all of the aforementioned first wave of new wave / synthpop, Parralox's Subculture doesn't quite live up to the billing. It's too bright but it finishes strong and might just liven up your next outdoor cocktail party. [CCM]

## BESTIAL MOUTHS - (Still) Heartless (CD)

(Cleopatra Records)



The work of Lynette Cerezo is a wonderful example of how the personal shapes the artistic for the better. In the course of merely five years, Lynette went from being just the singer in the band, to being the main force and eventually the only member of the project and as Bestial Mouths became more and more personal, the music and the visuals got better and better with each release, something that's not always the case. The album is both opened and ended by two new original Bestial Mouths songs that are so ritualistic, disturbing, and nightmarish, that make a perfect contrast with the rest of the album. The danceable and the ominous: we don't know in which direction the band will go with its next albums. Hopefully, like all the best goth music, it will be a combination of both. [GAR]

## DEPECHE MODE - Spirit (CD)

(Sony Music)



"We're going backwards / turning back our history", "Hey scum / what have you ever done for anyone?". This is all a far cry from the lyrical friperies of Just Can't Get Enough, It's No Good and even the previously testy People Are People - for 2017 Depeche Mode are angry and abjectly fed up with things. With Spirit, Gahan, Fletcher and Gore have ramped up the terse-o-meter to almost full with some of their most topical, political and socially aware songs in years. But don't go thinking that Depeche Mode have turned into another stadium rock-band with shallow campaigning and sloganeering - Gahan's charges don't spend the entire album pummelling our consciences into submission. There's time for the usual ambiguous verbiage on Cover Me, Eternal and You Move, all dressed up in fragmented electro-rock and eerie atmospherics, before the middle of the set truly kicks off with the uptempo powerhouse that is So Much Love. This is Mode in overdrive and is Spirit's pivotal track. Overall, Spirit is their most immersive and coherent since 1997's Ultra. [PP]

# DIVE

## underneath



BELGIAN ELECTRONIC PIONEER DIRK IVENS UNLEASHES THE EAGERLY AWAITED NEW ALBUM OF HIS CULT PROJECT DIVE. "UNDERNEATH" IS ANOTHER MASTERPIECE OF DARK MINIMALIST ELECTRO-ART.



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# COVENANT

*With their latest album 'The Blinding Dark' Covenant seems to sound again darker than before, some journalist even refer to the 'Sequencer' era, their second album. This and a come-back to Belgian soil this summer after a hiatus of almost 5 years were reasons enough to have a chat with these Scandinavian electro-heads.*

**Is the dark part of your last album "The blinding dark" more influenced by the external events in the world or rather a reflection on your inner feelings?**

Joakim Montelius: I think the two are inextricably intertwined. The outside world influences how we feel and our feelings influence how we look at the outside world. So it's a mix but the theme is to embrace the darkness, all kinds of it, and to find a way to navigate in it.

**Let's discuss the instrumental part of your album "Psychonaut". What gave you the idea to issue an EP with the instrumental tracks only?**

JM: We listen a lot to instrumental music, both old and new but it wasn't really a plan to do it. We rented a house in the woods, took a bunch of synths and sequencers with us and just improvised for a couple of days. Some of those jam sessions turned out to be interesting in their own way, kind of like serendipitous meditations. So we thought it would be an excellent companion to the "normal" album. They fit together.

**If we compare your latest album to one of your first albums "Sequencer" - there is some coherence regarding the dark sound and the hardness of the beat. Can we assume, that "The Blinding Dark" is taking it a of a bit retro nostalgic turn or does it mark a completely new chapter for you and has nothing to do with your previous work?**

JM: It's not nostalgic, that's for sure but there is a certain emotional legacy to it. I'm not exactly sure why that is. Perhaps it's a reaction to the fact that the world is somehow turning back to a new Cold War situation? I don't know, to be honest. We didn't do it on purpose. Making music is an emotional thing for us, we don't make plans ahead or decide on themes in advance. It comes out the way it wants to.





**According to the information, your famous pixelized trio logo got a bit bigger and shall be adding a new fellow. Can you introduce to us to the the new member?**

JM: Covenant these days is an extended family. People come and go as they feel like. On "The Blinding Dark" we were a quintet: Andreas Catjar, Daniel Jonasson, Joakim Montelius, Daniel Myer and Eskil Simonsson. Live it's still a trio, though. It's a good number on stage. The usual live incarnation is Daniel, Daniel and Eskil. Sometimes Andreas replaces one of the Daniels. I retired from touring entirely in 2010.

**In March you played at E-tropolis. How do you feel about one of the biggest non open air festivals? Why do you enjoy returning there?**

Eskil Simonsson: We love club shows and the intensity of being with the audience in the moment of passion but performing at big stages makes it possible for us to have the big lights shows we normally just dream of. No one had more or brighter stroboscopes than us at e-tropolis 2017. So bright, so strong!

**You are now on tour in Europe, USA and even South America. Is there any place not included in your list this year but that you would like to visit on your prospective tour?**

Eskil Simonsson: We love travelling and are so grateful that our music has carried us to more than 40 countries. This year we will visit Malta for the first time but also finally Africa with a festival in Dakar! My next goal is 50 countries.

**This summer you are also returning to Belgium, after an hiatus of 5 years (Rewind, Ghent) if I'm correct, to play at the Zappa (Antwerp). How does that feel and what can your Belgian fans expect?**

ES: We have so many great memories from Belgium and being home to so much great music it is always a big responsibility to do our best!



## JOHN FOXX AND THE MATHS - The Machine (CD)

(Metamatic)



Commissioned for director Juliet Forster's theatrical production of E.M.Forster's *The Machine Stops*, Foxx and Benges's latest foray as The Maths represents the duo's experimental side, rather than the poppier Interplay period. Not surprisingly, *The Machine* is very, er, machine-like but also very soulful in places. The opening pair of tracks pretty much set the tone with huge industrial effects and the machines presented in almost human form while *The Other Mother* isn't so far removed from David Morley's work on *Apollo*, *In The Nursery* or Foxx's own instrumental creations - the *Balladian B-Movie* or the earlier *Torn Sunset*. Most of *The Machine* is formed of gentle eddying ambient textures with pretty melodies but there are a few exceptions - *Hive Frequency* is a looped dystopian nightmare, *Transworld Travelogue* is like a hypnotic take on Cluster's late '70s work and *Memory Oxide* is the nearest thing to a vocal track, loosely reminiscent of John Foxx's *Cathedral Oceans* series. [PP]

## LYNCELIA - Forsaken Innocence (CD)

(Self-Released)



It has become evident in the past years that the dark genre in France is rampant. Lyncelia is another new name on the list of French bands. Founded in 2008 the band gets their inspiration and spice from bands like The Cure, Indochine, Clan Of Xymox, Paradise Lost and good old Sisters Of Mercy. So you can imagine the delightful dark sound, a mix of guitars and deep dark grave voices, we could expect. The 9-track album *Forsaken Innocence* keeps us well entertained for over an hour. And we indeed recognize the bands that have inspired this album. Lyncelia does not bring anything new. I don't really hear a unique sound or arrangements that make your head spin. But what does it matter when you can deliver an album like that! Because what it DOES bring is rock-solid gothrock with plenty of variation, animation and zeal. Thanks, Lyncelia! [JB]

## TEARFUL MOON - In The Dark Morning (CD)

(Wave Records)



The band's first album *In The Dark Morning* was released on Wave Records in late 2016, and it's a pleasure from start to finish. The overall sound of the album is synth-driven, with rather straightforward drums and harmonies, and Sky's glacial vocals hovering over the whole thing but don't be fooled by this description, this is not yet another minimal-synth project. The atmosphere of the whole album is 100% goth, in the tradition of good old super-dramatic 90s goth/darkwave, only with a more minimal approach typical of the current 2010s scene. The music and lyrics, and the general mood of the album, have that over-the-top quality that makes you want to turn on the dry ice machine, dress in black, light some candles, and go out dancing to the nearest cemetery. Some tracks do feel more detached, but in general the songs evoke a nightmare/fairytale mood. Highly recommended. [GAR]

## DIVE - Underneath (CD)

(Out Of Line)



'Underneath' as a whole is a dark but varied album and that is probably mainly caused by the fact that, next to some own compositions, there was a renewed co-operation with Rafeal M Espinosa (Geistform) and Ivan Iusco (Minus Habens Records). Certainly known to DIVE experts because with these two veterans he already composed 'Behind The Sun', 'Concrete Jungle' and 'True Lies' respectively. By fusing these three very distinct production styles with his own unique and recognizable DIVE voice, sometimes almost a cross between panting and shouting, Dirk Ivens makes all of these songs his own like no-one else can. The album contains ten dark, ominous, ripping and mostly pounding tracks, of which we can expect at least five or six during this man's energetic and flashing live-sets! DIVE has been copied often, maybe even plagiarized, but never equaled. And with this release Dirk Ivens proves again that EBM and the industrial electro scene are still alive and kicking! 'Underneath' was released by the renowned Berlin label Out Of Line, both on CD as on 12" vinyl! [FG]

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# AH CAMA-SOTZ

*Belgian musician Herman Klapholz is one of those 'chameleon' artists that feels comfortable dealing with numerous musical genres. His work however remains based upon industrial and dark atmospheres and also themes. Each new work appears to be a new sonic voyage. The newest album released at the end of 2016 on HANDS is a new chapter in the so-called "Murder Themes"-series revealing a dark-ambient inspiration.*

**Herman, you recently released the album "Exorcise - Murder Themes III", which is the final chapter of a trilogy. How do you look back at the "Murder Themes"-series and how do you see the evolution from album to album?**

Final chapter? Never say never! Chapter I has been released in 1999, II in 2013, III in 2016 ... There is (was) no plan with its releases and production. Well, let's say that we (label HANDS and myself) thought about the creation and releasing but just as a special edition. Only the last one was a normal release. But in the future everything is possible. Regarding the releases of the "Murder Themes" the listener can hear a nice evolution through the years. The first two editions had an industrial-dark ambient composition and sound. The last one has more of an orchestral-dark ambient and tribal character.

**The "Murder Themes"-series revealed a more ambient side of your creativity and a kind of break with your familiar and more rhythmic/industrial/tribal work. What are the main differences in writing and composition between both styles?**

I don't do anything different in composing such music. To me it's more a kind of feeling I like to put in this kind of music. Well, of course I won't blend rock 'n' roll with ambient for a "Murder Themes" chapter, mmhh... that gives me an idea....lol. Until now I like to mix ambient, industrial, electro, orchestral and tribal for these kind of works. As I said I don't support any boundaries into my music.

**Your new album is inspired by themes like religion and fanaticism, which are both hot topics in our daily life. Tell us a bit more about it and how do you transpose themes into music?**

Way back you could always find such themes in my music, which would fit perfectly to movies. I always liked the history of dark human kind. As I said, I think the film business prefers orchestral themes and compositions. Fact! It's a pity we can't find dark-ambient compositions in major movies. It would be too harsh probably. Back to nowadays, it's quite disconcerting that it's all about religious fanaticism; what's happening now in our daily society. We're going back to a medieval period.

**You've now been active with Ah Cama-Sotz for more than 20 years. What do you see as your main evolution, maybe improvement even, from the early years and first releases until today?**

AH CAMA-SOTZ has been busy since 1996! My working tools have improved through the years. My modus operandi evolved. The colour of my music has more substance and depth. And still learning to fly...

**I know you're an eclectic artist with an open-minded vision on music, generally speaking, but what's your perception of the global evolution in music and especially underground music today?**

From my point of view today's underground music stopped to evolve. It's becoming harder and harder to be creative and renewing / inventing styles of music. It's great there's so much music laying around, still, I listen a lot to Soundcloud for instance....so tell me, am I wrong? lol

**What about your side-projects?**

Always busy with music. I opened two Facebook- and Soundcloud accounts, making fun with diverse music.

Gatto Nero – mainly industrial techno tribal.

Rob Van Aelen – mainly industrial bass 'n' noiz.

Stef COLDHEART

photo © Marquis(pij)X



# ALPHAMAY

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# ARSENIC OF JABIR



*At the Dark Demons Night on June 17 the audience will have the opportunity to choose two bands that will open the BIM Festival 2017. Peek-A-Boo had a chat with the six remaining candidates.*

**Short Bio:** From a primitive laboratory, electronic atmospheres and mechanical rhythms provide a backdrop for an ominous voice - leaking through is a bit of 80s synthpop sheen, industrial discord and random chance; self-described as "abstract wave music".

**Can you please introduce yourself/your band to our readers?**

My name is Tristan, I'm a music producer and artist from western Canada, just recently relocated to Belgium. Arsenic Of Jabir is my primary project.

**When and why did you decide to start your own musical project?**

I was about 14, deeply obsessed with 80s underground/electronic music... I wanted to build something from this sonic palette but with my own creative vision, something both energetic and atmospheric. I bought my first synthesizer in 2004 and have been recording music ever since.

**Why did you choose this bandname and what does it mean (to you)?**

Jabir was an alchemist in medieval Persia, the first to extract arsenic from the other elements. The name invokes a sense of danger, yet is equally mystical and scientific.

**Which are the major topics you tend to write & compose about?**

There are no limits to the subjects that can inspire me, many ideas came about from dreams or abstractions rather than true events. Most of the texts are written with more than one meaning and are completely open to interpretation.

**Can you tell our readers why they should vote for you?**

As a new artist to the scene in Europe, this is an excellent opportunity to show my work and perform for new audiences, let it be discovered, and especially let the songs be heard as they should; on stage! I hope to see you there!

Fred GADGET

- 15.04 TROLLS & LEGENDES @ Lotto Expo, Mons [BE] Korpiklaani (fi) Rastaban Replugged (b) Skeptical Minds (b) Ithilien (b)
- 16.04 AUSTRA @ Ancienne Belgique, Brussels [BE]
- 16.04 AESTHETIC PERFECTION + WILLIAM CONTROL @ Het Oude Badhuis, Antwerpen [BE]
- 16.04 TROLLS & LEGENDES @ Lotto Expo, Mons [BE] Wardruna (no) Acus Vacuum (b) Karolina Pacan (pl) Hano-ah (b)
- 16.04 SYGO CRIES, CURTIS & BLACK SNOW IN SUMMER @ Kinky Star, Gent [BE]
- 18.04 THE JESUS AND MARY CHAIN - THE DAMAGE AND JOY TOUR @ Ancienne Belgique, Brussels [BE]
- 19.04 SILKEN TOFU: ALL SHADOWS AND DELIVERANCE + BRUITAL ORGASME @ Huis 23, Brussel [BE]
- 20.04 HOOVERPHONIC IN WONDERLAND @ Ab, Brussel [BE]
- 20.04 BARRY ADAMSON @ Botanique, Brussel [BE]
- 21.04 ATTRITION (UK) + THE VENUS FLY TRAP (UK) + VUDUVOX (BE/FR) @ Le Garage Creative Music, Liege [BE]
- 21.04 DIVE (ALBUM-RELEASE) + WHISPERING SONS @ Nieuwe Nor, Heerlen [BE]
- 21.04 TERMINAL 03 W/ SHIFTED, ORPHX, SHADES & MENTAL FORCES @ Recyclart Art Center, Brussels [BE]
- 22.04 DARKEST NIGHT 2017 @ Jk2470, Retie [BE] Feat. Dive - Knk - Stin Scaztor - Akalotz
- 27.04 YODOK III + BARST + A-SUN AMISSA @ Trix Club, Antwerpen [BE] Consoling Sounds Night
- 28-30.04 WAVETEEF FESTIVAL IV @ Jh De Wommel, Wommelgem [BE] Nightstalker (be) Endlose Emotion (de) Silent Em (us) Sonnenbrandt (de) Potochkin (fr) Vred (es) Equinoxious (mex) Heute (de) Messier 39 (be/nl) Gertrud Stein (uk) Werner Karloff (mex) Bal Paré (de)
- 28.04 MESH @ De Kreun, Kortrijk [BE]
- 30.04 PORTA NIGRA XII - WALPURGIS NIGHT @ Jc De Klinker, Aarschot [BE]  
Ordo Rosarius Equilibrio Darkwood Thorofon Die Weisse Rose Dark Poem Liquid Trauma
- 30.04 NEW BEAT IS BACK! FENIXFIRE LABELNIGHT II @ Arena (cellars), Dourne (antwerp) [BE]
- 30.04 LA VIERGE DU CHANCELIER ROLIN & FRIENDS @ Théâtre La Balsamine, Bruxelles [BE]
- 05+06.05 DUBHFEST @ Amb8, Oosterzele [BE]  
Tiamat The Wounded Diary Of Dreams Hell Boulevard Erato Siva Six Dark Side Eons Root4
- 07.05 ILLUMININE @ De Roma, Antwerpen [BE]
- 09.05 DEPECHE MODE - GLOBAL SPIRIT TOUR @ Antwerps Sportpaleis, Antwerpen [BE]
- 12.05 THE MISSION + EVI VINE @ Het Depot, Leuven [BE]
- 12.05 DER KLINKE, NORTHERN SADNESS & UNITED AND IDENTIFIED @ Jeugdhuis Comma, Brugge [BE]
- 13.05 NEW-WAVE-CLASSIX PARTY @ Vooruit (balzaal), Gent [BE]
- 13.05 NEW GOLD DREAMS FESTIVAL @ Le Château De Bourgogne, Estaimbourg [BE]  
Clan Of Xymox - Frozen Autumn - Signal Aout 42 - Marscheaux - Dageist - Morgan King
- 14.05 TINDERSTICKS @ Cirque Royal, Brussels [BE]
- 19.05 BLEIB MODERN @ Kinky Star, Ghent [BE]
- 20-23.05 KRAFTWERK - 8 CONCERTS @ Queen Elisabeth Hall, Antwerp [BE]
- 24.05 PSYCHIC TV / SILVER APPLES @ Vooruit, Ghent [BE]
- 25.05 PROJECT PITCHFORK - 25TH ANNIVERSARY - BEST OF SHOW + THE JUGGERNAUTS @ De Casino, St-niklaas [BE]
- 26.05 DAF DEUTSCH-AMERIKANISCHE FREUNDSCHAFT @ Fzw, Dortmund [DE]
- 26.05 WOVENHAND @ De Casino, Sint-niklaas [BE]
- 27.05 BODYFARM FESTIVAL 2017 @ Magasin 4, Brussels [BE] Parade Ground (be) Figh Functioning Flesh (us) The Wheal (fr)
- 03.06 THE REVOLTING COCKS PLAY BIG SEXY LAND @ Gc Den Dries, Retie [BE]
- 04.06 BLACK PLANET FEST @ B52, Eernegem [BE] Combat Voice - Samc - Causenation
- 02-05.06 WAVE GOTIK TREFFEN @ Leipzig [DE]
- 05.06 PAUL WELLER @ Ab, Brussels [BE]
- 09.06 AMANDA PALMER & EDWARD KA-SPEL @ Trix Club, Antwerpen [BE]
- 10.06 SKINNY PUPPY @ De Kreun, Kortrijk [BE]
- 11.06 WOOL-E DAY @ Post X, Merelbeke [BE]
- 13.06 MINISTRY @ Tivoli Vredenburg, Utrecht [NL]
- 14.06 AN EVENING WITH PRIMUS @ Poppodium 013, Tilburg [NL]
- 17.06 DARK DEMO(N)S NIGHT III @ Het Oude Badhuis, Antwerp [BE]
- 17.06 LUCIE DEHLJ & JO QUAIL / A NIGHT OF INSPIRATION @ Lan Vert, Liege [BE]
- 19.06 CHELSEA WOLFE + MOON DUO @ Trix, Antwerpen [BE]
- 30.06 COVENANT - THE BLINDING DARK TOUR 2017 @ Zappa, Antwerp [BE] Support: Ghost & Writer
- 13-16.07 CASTLE PARTY 13 - 16 JULY @ Borkow Castle, Borkow, PL [BE]
- 15.07 EINSTÜRZENDE NEUBAUTEN, ARCHIVE AND MORE @ Ghent Jazz Festival, Ghent [BE]
- 22.07 AMPHI FESTIVAL XIII @ Amphi Eventpark / Tanzbrunnen, Köln [DE] Aeon Sable / Diary Of Dreams / Diorama / Eisfabrik / Fabrik / Frozen Plasma / letzte Instanz / Lord Of The Lost / Merciful Nuns / Nachtmahr / Near Earth Orbit / Stahlmann / Torul / VNV Nation ...
- 15-16.12 BIMFEST @ De Casino, Sint-niklaas [BE] Blancmange The Cassandra Complex Kirtian Camera Psyche No More The Horrorist  
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