

**EMPUSAE
2ND FACE
MASSIVE EGO
WHISPERING SONS
THIS MORN'OMINA
SUICIDE COMMANDO
CLAN OF XYMOX
ERASURE**



VRIJDAG 10 NOVEMBER ★ 20.30u

◀ THE MISSION ▶

DEPARTMENT 5



STATIONSSTRAAT 104, 9100 SINT-NIKLAAS • T. 03 776 11 98 • INFO@DECASINO.BE
TICKETS, MEDIA EN INFO OP WWW.DECASINO.BE

04	CD reviews	18	CD reviews
06	Interview MASSIVE EGO	20	Interview CLAN OF XYMOX
10	Interview WHISPERING SONS	22	Interview EMPUSAE
12	Interview 2ND FACE	24	Interview ERASURE
14	CD reviews	28	Interview THIS MORN'OMINA
16	Interview SUICIDE COMMANDO	30	CD reviews
		31	Calendar

cover photo © Luc LUYTEN

Peek-A-Boo Magazine • BodyBeats Productions • Tabaksvest 40 • 2000 Antwerpen • contact@ and promo@peek-a-boo-magazine.be

ORGANISATION

BODYBEATS Productions

www.bodybeats.be

Dimitri CAUVEREN

Wool-E Shop

Dries HAESELDONCKX

Bunkerleute

Frédéric COTTON

Le Fantastique

PARTNERS

Dark Entries team

www.darkentries.be

Gothville team

www.gothville.com

EDITORS

Gea STAPELVOORT

Leanne AITKEN

Sara VANNACCI

Tine SWAENEPOL

WRITERS

Charles "Chuck" MOORHOUSE

Fred GADGET

Gustavo A. ROSELINSKY

János JANURIK

Jurgen BRAECKEVELT

Manu L DASH

Mark VAN MULLEM

Masha KASHA

Paul PLEDGER

WRITERS (continued)

Pierre SCHIFFLERS

Ron SCHOONWATER

Sophi KATZ

Stef COLDHEART

Ward DE PRINS

Wim LENAERTS

Xavier KRUTH

PHOTOGRAPHERS

Benny SERNEELS

Luc LUYTEN

Marquis(pi)X

MAGAZINE & WEBSITE

Ward DE PRINS

FIXMER / MCCARTHY - Chemicals (Vinyl)

(Sonic Groove Records)



Titel song Chemicals clarifies again that the chemistry between these two gentlemen is more than okay! This maxi-single has been released by Sonic Groove Records. It's a pity there are only 3 songs on this 12" but hey, that was what maxi-singles were all about in their time. Besides Chemicals this maxi-single holds an instrumental version of the title song and the never before released new song 'Wrong Planet'. The instrumental version of Chemicals is probably ment to not overload the electro, techno-heads and beat-mixers with scarce brain capacity by not to confusing them too much with lyrics and words. 'Wrong Planet', over six minutes long, sees Douglas McCarthy getting so angry about our planet that you would almost impulsively go out and buy the release before it is too late! [FG]

DURUTTI COLUMN - Domo Arigato (CD)

(Factory Benelux)



Originally released by Factory in 1985 on CD and VHS only, this live recording of a rare Durutti Column concert in Tokyo previously revealed the limitations of primitive digital technology by sounding flat and tired - more of a bootleg than an official release, it has to be said. It's a brave move to even consider reissuing Domo Arigato thirty years on, let alone stretch out four discs' worth of material - but that's what Factory Benelux have triumphantly achieved here. And we're not talking a lowly bit of remastering - from the packaging to the recording quality, this has had, in non-technical language, a proper seeing to. Now spread over 4 discs, the original 1985 digital transfer is here. Songs now appear in the originally intended running order and sound considerably more professional, punchier and (a)live again. Much of the material is derived from the stately Without Mercy album and other studio-albums such as LC and Another Setting, as well as the Say What You Mean EP. [PP]

WIRE - Silver / Lead (Vinyl)

(Pink Flag)



Silver/Lead doesn't differ a great deal from the preceding Nocturnal Koreans, nor its self-titled parent long-player, or Red Barked Tree etc., but it does boast a few more pop anthems in the style of their acclaimed '80s Mute period. Head to Diamonds in Cups and Forever and a Day and you're reminded of The Ideal Copy or A Bell Is a Cup, while the opening Playing Harp for the Fishes recalls elements of Manscape or The Drill. The great thing about Wire in their 21st-Century ascendancy is composition - nothing on Silver/Lead is below par. Every song and melody has been seemingly crafted with love, attention to detail and very little self-indulgence. Short Elevated Period is terrific, reminiscent of the title-track of the Nocturnal Koreans album (which was, if you remember, an outtakes companion to its predecessor), a heads-down no-nonsense neck-snapper in the best Wire tradition. Silver/Lead is pure gold. [PP]

ANNA DOMINO - East And West (CD)

(Les Disques du Crépuscule)



Originally released as an EP in 1984, East and West finally gets an expanded vinyl reissue on its parent label some 33 years later. And you know what - this stylish debut sounds more contemporary than most of the bedroom geeks knocking out lo-fi electro-pop today. Anna Domino was one of Crepuscule's (and Factory's) big crossover hopes in the mid-'80s with an unmatched trio of terrific full-length albums and a string of charming understated singles. Not quite as marketable as Suzanne Vega but not totally dissimilar, radio and media were ultimately sadly more obsessed with PWL, C86, the arrival of acid-house and hair-rock to be bothered with the genteel electro-pop musings of an ex-art school creative with an eye for melodic detail. Give Domino's 1987 set This Time or 1989's Colouring in the Edge and the Outline an earful right now and argue the case. [PP]

CLUB NEW WAVE

LA BODEGA - BRUSSELS - 28/10/2017

ANNE DI
BAUHAUS
BLONDIE
CABARET VOLTAIRE
CHINGIS KHAN
CLAN OF THE SWAMP
D.A.I.
DEAD & COMPANY
DEATH
DIY DIVISION
JOHN FOX
KILLING JOKE
KRAFTWERK
LIAISONS DANGEREUSES
LOVE & ROCKETS
MALIBU
MARQUIS DE SADE
MINIMAL COMPACT
MODERN ENGLISH
NACHT UND NEBEL
NEW ORDER
NITZER EBB
OMD
PROPAGANDA
PSYCHEDELIC FURS
PUBLIC IMAGE LIMITED
SECTION 25
SIMPLE MINDS
SHOXSIE AND THE BANSHEES
SNOWY RED
SOFT CELL
SUICIDE
TALK TALK
TAXI-GIRL
TALKING HEADS
TC MATIC
TEARS FOR FEARS
THE B-52S
THE BIRTHDAY PARTY
THE CURE
THE CASSANDRA COMPLEX
THE NORMAL
THE HUMAN LEAGUE
THE NEON JUDGEMENT
THE SMITHS
THE SOUND
THE SISTERS OF MERCY
THE STRANGLERS
TRISOMIE 21
TUNED MOON
ULTRA VOX
VISCAGE
VIRGO
WIRE
X-MAL DEUTSCHLAND
XTREME

HALLOWEEN
SPECIAL

LEVEL II: DEVIANT

PUTE-ACIER
(LIVING
ON THE EDGE)

GOLV
(ANTIEK / CHR)

VAGABOND
(KINDER DER NACHT)

CHACHA
(AKA PUBLIC RELATION
THEATRO, FIFTY FIVE)

WARM UP
HATECRAFT
(ANTASTIQUE NIGHTS)

LEVEL I: CLASSIX

Nick Cave (The Birthday Party) | Plan K | 1982 © Philippe Carly | www.newwavephotos.com



DOORS: 21:00 - ENTRANCE: 7€ < 22:00 < 10€
LA BODEGA - RUE DE BIRMINGHAM STRAAT 30
1080 BRUSSELS WWW.CLUB-NEW-WAVE.BE



Massive Ego was formed in 1996. The band, driven by front man Marc Massive, have gone through several periods but early this year released probably their best production ever. "Beautiful Suicide" has been released on Out Of Line and features multiple influences which, for sure, evoke some good-old 80s electronic-wave music but still a more contemporary 'pop' style. I got in touch with the charismatic Marc Massive.

Marc, performing and arts generally speaking must be a really important part of your life. Do you remember all things you've done so far and what have been the ones you're really proud of?

In all honesty and in the 20+ year history of the band thus far, the newest album "Beautiful Suicide" is my most proudest moment. I know bands always say their newest album is their best but for me, having had big gaps in output, so much effort has been put into this album which seems like it's been a long time coming but it had to be right. I've poured my heart out literally into the lyrics, and Lloyd, Scot and Oliver have worked long and hard on creating the tracks for me to write to and it just seems that everything has come together as I'd always wanted it to on this album.

How did you get contaminated by the music virus and what was the main goal when setting up Massive Ego?

When I first started the band in a bedroom in a house in Camden Town (that once belonged to the 70s boy band the Bay City Rollers) my main reasoning was to make a

dance record that would be released on vinyl and CD and would be around long after I wasn't. I was going through something of a morbid period, thinking about what would be left behind of me when I'd gone and as I'd always toyed with being in a band music seemed like a worthy thing to leave behind. It was also something of a vehicle, an alter-ego to channel my intense anxiety through, a kind of therapy that meant I had to get up on stage and perform and therefore deny my fears the chance of success.

I think there are two distinct periods in the band's history; an early period and the 'new' one symbolised by the accomplishment of the album "Beautiful Suicide". Can you analyse the evolution of the band throughout the years?

There's probably three stages. We started out as an indie synth pop band in '96, writing our own material and performing live, got offered management and a record deal with Rhythm King which ultimately broke down and failed. However the next stage I somehow got lost in the world of doing dance covers of 80s tracks that really should have been left alone, for small labels that didn't care less about us as a band and sapped my creativity. Then I started writing again after getting totally fucked off with where the band was at that point. I did a couple of original releases, worked with other producers and found my feet and passion for it again. It took a few years to lose the stigma and association of just being a covers band until I met the guys that are in the current formation, proper musicians who could write and play live. We signed

BIMFEST XVI 15+16.12.17

DE CASINO

ST-NIKLAAS

BLANCMANGE

80'S ELECTRO / SYNTH-POP PIONEERS WITH NUMEROUS WORLD WIDE CLUB HITS - UK

KIRLIAN CAMERA

DARK WAVE / ELECTRO FEAT. ELENA ALICE FOSSI & ANGELO BERGAMINI - IT

THE CASSANDRA COMPLEX

CROSS-OVER / EBM / ELECTRO ROCK FROM LEEDS - UK

PSYCHE - THE INVINCIBLE SPIRIT

SYNTH-POP LEGEND - CAN DARK ELECTRO / EBM KNOWN FROM THE CLUB HIT 'PUSH' - D

NO MORE - THE HORRORIST

POST-PUNK / NO-WAVE - KIEL - D OLIVER CHESLER LIVE! ELECTRO / TECHNO / EBM - US

XOTOX - PARADE GROUND

RHYTHMIC INDUSTRIAL - D LEGENDARY ELECTRO / ART / EBM FORMATION - B

IMPLANT - ELM - ALVAR

DARK / ELECTRO / EBM - B EBM - SE INDUSTRIAL / EBM - SE

WWW.BIMFEST.BE



to a decent label who took a chance and that's where the band is today. "Beautiful Suicide" is something of a rebirth for us.

You asked Chris Pohl and Mario Rühlicke to produce your new work. What do you like in their sound approach and what did they add to the original songs of "Beautiful Suicide"?

Chris and Mario didn't produce the album, they did however mix the majority of the final songs. The songs were all in the current state you hear now when we sent them but the guys added a beefier, thicker overall sound to the finished tracks mix down that we didn't achieve in our studios. Some existing drum sounds were made bigger, some parts were mixed more out there in the final versions. We of course we're thrilled to have them on board and oversee the final mix. We've grown very fond of Chris who has taken us under his wing and was instrumental in us signing up to Out Of Line in the first place. He's given us lots of opportunities that many in this industry just wouldn't bother doing, and is definitely a rare breed.

The song "I Idolize You" became a big hit. Tell us a bit more about the composition of this song and the lyrics?

It really does seem to have connected with people in a way I never expected when I wrote it. The original version was written with myself and a guy called Andy JT who I formed the band with way back in 1996. He came up with a rather unique piece of music that was miles away from anything he'd done before. We hadn't really been working with each other at that point as Andy used to flit in and out of the band up until then. I heard its uniqueness, took it away whilst on a holiday, wrote the lyrics in a day and then recorded it. I released it as a single initially on my own little label 'Public Disorder' and made the video. Nothing really happened with the track, if anything it saw the band lose a huge part of our then 'dance' friendly audience, they hated it! The boss of a 'dance covers' label in Germany I had released through even commented that I shouldn't be doing this kind of music and that it was awful and wouldn't do anything! As ever that desire to prove people wrong spurred me on. I found my feet and determination with that song and knew it's where I wanted to go musically. It was remixed by Lloyd Price who was then working with Sigue Sigue Sputnik and this remix became

the version I started doing live and is the version that got signed to Out Of Line and released on our "Noise In The Machine" EP, which became the hit. So as a track it certainly went on a bit of a journey before it connected with people. But it's the track that brought this line-up of Lloyd, Scot and Oliver together. I now affectionally think of it as our "You Spin Me Round" lol!

The opening track of the album features a sampling of Nick Rhodes (Duran Duran) while you also made a noticeable cover version of "Let Go" (Boy George). I guess it is not a coincidence, right?

Congratulations, you are the first person to notice that its Nick Rhodes voice that kicks the album off. I had an old sample from a talking interview he'd done in the 80s. I always wanted to use it and it seemed to fit so well on the albums prologue track. He's the one musician I've always followed and idolised. For me he's the Bowie of my generation. The "Let Go" track is an original track written especially for us by Boy George, a track he'd always promised to write for me so I was thrilled to be able to have it on the album. I'm an 80s kid at the end of the day and moved to London aged 18 at the end of the 80's. I was lucky to have worked and become friends with many of the main suspects from that period so their style and sound was always going to rub off on me in some way.

What's the importance of the image, which I think is a quite important aspect in music business?

It's massively important to me and I've always thought it goes hand in hand with the music and can never see myself being in a band that just wore jeans and t-shirts. I've been lucky to have been able to put my visual ideas across on all the bands releases and videos to date. It's not something I'd ever want to just leave to someone else to come up with. However I've been lucky to work with some amazingly creative people who have helped me achieve what I wanted to say visually over the years. Having the legendary music photographer David Levine shoot the album cover shots was a real treat, having shot just about every band that I'd followed in the 80's and then having a graphic designer called UserDX work the images into the album booklet has been a hugely enjoyable process for me.

Stef COLDHEART



20 + 21.10.2017

DAFT RECORDS

M-N-M+L>X-M+X-M+L

FEST

ESPLENDOR GEOMETRICO
PORTION CONTROL
A SPLIT-SECOND
THE FORCE DIMENSION
VITA NOCTIS
GERTRUD STEIN
DIVE - K N K

HET OUDE BADHUIS - ANTWERP

LOWE POWER ELECTRIC GIGS & POWERED, 100%
WWW.BODYBOOTS.BE

peek
aboo
www.peak-a-boo-magazine.be

GOLDEN MUSIC STORE
WOLFE SEIDEN
www.goldenmusicstore.be

seducer

ibis

Dark Entries
WWW.DARKENTRIES.BE

A met
Oude
Badhuis

WHISPERING SONS



If there is a band that lived in a dream last year, it might have been be Whispering Sons. A young talented Belgian act playing good old school postpunk sounding music and already conquering a spot at WGT 2017. We had a chat with the band.

You've had a great year, after winning the Belgian Rock Rally competition, and bringing the postpunk sound in Belgium under the general public's attention again. How did you experience and survive last year?

Between the Rock Rally and now, a lot has happened. We have been on a tour twice, released a 7", made a video, etc... It has been busy, but maybe that's exactly why we've survived. Sitting still and doing nothing is not like us.

The music you play doesn't immediately sounds as music for young people. Who are your inspirations and examples?

Of course our music is clearly influenced by the post-punk and new wave of the eighties. But it may have been the contemporary bands that eventually made us realize that this music is still alive and inspired us to get started. Think of bands like The Soft Moon or The KVB, or any band of any genre that inspired us to make music ourselves.

You are a great live band, which is visible and tactile for the audience. What makes you enjoy the stage so much?

Being on stage is one of the main reasons we make music. More than our records, it's the way to show people what we are capable of. Live we're even more full of energy and adrenaline. And there's nothing better than being able to convey that energy to an audience with something we've created. The interaction with the audience is of course

much bigger when you are on a stage. It is more personal and intense.

If you look back on the last year, what are three most memorable moments you want to share with us?

Our performance at Pukkelpop last summer was definitely very memorable. We have been going to that festival for years and now being asked to open the Wabliëf-Stage was just unimaginable. Even in spite of the awkward hour we played there, the tent was filled properly. Also the two foreign tours we did were incredible. You can not know in advance how our music will be received and whether there will even an audience. So if we get the room filled, like at a fantastic Grauzone festival, it certainly feels great. Our third memorable moment might have been when our 7" sold out within 24 hours. The pre-orders had only just begun, and we needed already a second pressing.

You play for a varied audience: the lovers of the darker genre, but also for a more general audience. Are there any differences and does this influence your show?

It does not matter what audience we are playing. If people are enjoying themselves, we are satisfied.

Playing one show after another must be very demanding. Is there any time left for composing new songs? And what can we expect?

After this summer we are planning to take it easier. We will still play some festivals and go on tour once more, but after that, it's time to focus on new music. What you can expect, we cannot say yet.

Jurgen BRAECKEVELT

photo © Marquis(pi)X

DIE KRUPPS



FRONT LINE ASSEMBLY



SUPPORT: DER REST - AFTERPARTY: DJ BORG



25.08.2017 DE CASINO

STATIONSSTRAAT 104 - ST-NIKLAAS - BELGIUM - WWW.BODYBEATS.BE

WWW.BODYBEATS.BE
LIVE! FROM ALTERNATIVE MUSIC & FESTIVAL MUSIC
MUSIC - LIVE! - MUSIC - LIVE! - MUSIC - LIVE!

peek
a boo
MUSIC - LIVE! - MUSIC - LIVE! - MUSIC - LIVE!

DELITE MUSIC STORE
WOLFE SHOP
MUSIC - LIVE! - MUSIC - LIVE! - MUSIC - LIVE!

Society
educer

ibis

Dark Entries
www.darkentries.be

2ND FACE

Behind 2ND FACE is hiding a German solo-project set up and driven by Vincent Uhlig. After a few self-released digital songs, 2ND FACE signed to Dependent unleashing the impressive album "Nemesis". The work reflects a sophisticated dark-EBM approach with haunting atmospheres. According to me it's one of the real good surprises and hottest newcomers from early 2017!

How did you get involved with music?

Vincent: I began making music during a Canada stay in 2011 and I started focusing on programming unique sounds and a specific atmosphere, that I try to generate in all of my songs.

I noticed you are/were also involved in other bands like [Thorn:Skull] and The Impaled Kingdom. What are/were those bands all about and what's the difference with 2nd Face?

Vincent: [Thorn:Skull] was my first music project that carried my very first attempts but it was replaced by 2ND Face. I'm also dabbling in epic orchestral film music so I founded another project called The Impaled Kingdom which is meant to be decoupled from all my other music projects.

You recently released your debut album "Nemesis" on Dependent Records. What can you tell us about the writing and production of "Nemesis" and what are your main elements of satisfaction?

Vincent: The album pretty much reflects my learning curve over the past 3 years. I started producing the first 2ND Face tracks in 2014 ("Movement", "Deathspread") and completed the album with tracks like "Brother" in late 2016. I think that there is a noticeable rise in matters of sound design and mixing skills. I'm glad that I managed to combine these tracks from different production states to one homogenous album that works as a whole.

I've been deeply impressed – and especially for a first album, by the global sound production of "Nemesis". I read that your goal is to become a professional studio

engineer, isn't it? Tell us a bit more about this essential aspect?

Vincent: That's right, I'm (almost done) studying towards becoming a full professional sound engineer. At the moment, I am trying to establish a mixing and mastering 'business' and already produced some latest releases like Fix8:Sed8 (cf. "Foren6") and SPECTRA*paris (cf. "Retromachine Betty").



Your album is mixing power together with dark atmospheres while it definitely sounds like an extremely haunting album. Are you aware of this obscure side of your work and what does it reflect?

Vincent: This is the specific atmosphere that I talked about before. Very nice to hear that it's being recognised as a dominant part of the whole thing. I would describe it as a feeling which is hard to put into words but when I note that a track doesn't have it, it's not a 2ND Face track.

You'll have the opportunity to perform live at different shows and festivals. What do you expect from the shows and what does 2ND Face look like on stage?

Vincent: A 2ND Face live show is basically my acoustic drummer Maxagon and I going fully berserk without any scripted performance. It's just the released emotions in that moment and, of course, the music itself. There will be some additional show elements in the future though, so keep an eye out for shows to come...

Stef COLDHEART

BUNKERLEUTE
DARK UNDERGROUND PARTIES PRESENTS

GAME OF DRONES

A DARK INDUSTRIAL, AMBIENT, NOISE, ELEKTRO, POSTROCK PARTY
26 AUGUST - BLAUWE KATER - HALLENGANG 1 - LIEUVEN

sacrifice: 3,5 € < 23h < 6 €
www.bunkerleute.be



IKON - Everyone, Everything, Everywhere Ends (CD)

(Dark Vinyl Records)



For years Ikon has supported a unique own sound that is immediately recognizable. A combination of darkwave, sometimes even coldwave and more rocky and postpunk songs. A mix of Clan Of Xymox, The Cure, The Mission and Joy Division if you want. But yet a unique sound. And that is also true for this 16-song CD. 3 long years after the original release, bringing this gem to Europe. The Cruel is crispy and rocking, with a hint of postpunk and with nice overdone guitars. Symbol Of Tomorrow and Once Upon A Time then again are almost the exact opposite: soft acoustic guitars, a hipswinging ballad. And with Misfortune it is easy to bring to mind the image of a quiet crowd, dressed in long black coats, almost constantly walking across the dancefloor in some dark basement. Rising Sun again is a real rocker with a punchy rhythm, bonedry drums flying past like an express train. And we get a darkwave gem as a gift in the shape of Stolen, where synths get a more prominent role. [JB]

BLUTENGEL - Leitbild (CD)

(Out Of Line)



Leitbild is again new work by Blutengel. Apparently Chris Pohl's inspiration is endless, because we get 16 brandnew songs. Gothic Pop as they describe their own style. You either love it or you hate it, but Blutengel always gets you one way or the other. It is evident from the first listening that in many songs guitars are being introduced. Not predominantly, but nicely merged into the pounding and still dominant electronic beats. Leitbild gives us songs that are different from before. The Days Of Justice starts and continues as a synthwave song but eventually gets the unique Blutengel-sound. Complete is different because of the variation in pace. As if two songs are woven into one. And Say Something is a gothrocksong that reminds me of the early years of The Sisters Of Mercy. Also Chris' voice is going just a little deeper here. [JB]

RULE OF THUMB - Rule Of Thumb (CD)

(Self-Released)



Once started as a collaboration between singer/guitarist Kevin De Smet and guitarist/keyboards Davy Van Simaey. Psychedelic instrumental music grew into straight in your face rock 'n' roll with the addition of bass player Ian Van De Gehuchte and drummer Brecht Tant. Influenced by Led Zeppelin, Deep Purple and The White Stripes we get a portion of rock in a 70s style. Due to a lack of time their first EP Rule Of Thumb was recorded live in one take and therefore sounds very straightforward. This also causes it to sound nice and rough and full of power. I already had the pleasure of seeing this foursome perform live and that was also more than okay. Young Belgian talent with an experienced way of playing. Rock 'n' roll isn't dead, that's for sure... [JB]

PRINCIPE VALIENTE - Oceans (CD)

(Afmusic)



Active since 2005 this band can be described as darkpop, although there also is a large portion of postpunk and shoegaze to be found. Oceans contains 8 songs. Opener Wildest Flowers made me believe I had inadvertently loaded a U2 CD... I don't want to offend anyone but structure, sound and guitars could have been from the good old days of U2. The same goes for Running Juveniles. At least strong songs that make you want to hear more. And indeed it continues in the same style with When I Learned To Crawl. Melodic, with a sharp pace and not too polished. These Swedes had a good listen to the right examples and their sound is more poppy, but still with a dark edge. To be enjoyed? Yes, certainly. The band plays with confidence and regularly gives it its all, which makes and keeps every song a joy to listen to. [JB]

B-Wave Festival 2017

Belgian Electronic Music Festival

Carbon Based
Lifeforms (SE)

Nattefrost (DK) **BK&S** (DE)

Owann

Karl Hefner &

Hugh Lagerfeld (ambient)

sHODA

Tickets & info

www.b-wave.be

When

18 November 2017 - doors open 13h00

Where

Cultuur Centrum "Muze"

Dekenstraat 40 - Heusden-Zolder - Belgium



www.b-wave.be info@b-wave.be



Johan, your Suicide Commando does not need any introduction as a firmly fixed value within the global hard electro scene. Looking back at where you started, what are the evolutions that made your music happen and what were the most important moments?

If I look back to the early days when I started with Suicide Commando, I mainly notice the technical (r)evolution. For example, my first synth (the Roland SH101) cost me a fortune and a sampler that could record only about 2 seconds was almost unaffordable. Compared to that the possibilities today are enormous. Nowadays the technical possibilities are endless and cost hardly anything compared to 30 years ago. Yet there's also a downside, I think the spontaneity and innovation of the past is missing a little today. Almost everything has been pre-selected and with a few mouse clicks you can call yourself a musician today, I exaggerate a bit, but still. Musically, Suicide Commando has also gone through a lot of evolution, yet the basics and influences remain the same as before. This is also a technical evolution. But I'm still a bit of an 80s child, the heydays of new and cold wave, when music was no laughing matter.

What are the themes and topics that you want to bring to attention with and in your music?

These also are usually dark and not as cheerful, like in the dark eighties. It would not really work to sing about my garden hose or other habiba. I want some proper content. To me the voice is, in the first place, just an instrument to create a particular atmosphere in the songs. Themes that often return are religion, murder, war, abuse, fear, death... themes that fascinate me or that are pushed in your face every day when you look at your newspaper or turn on the TV. They are more or less fed to us from childhood.

If you see Suicide Commando on stage you feel the energy. From where do you get that inexhaustible energy? What drives you?

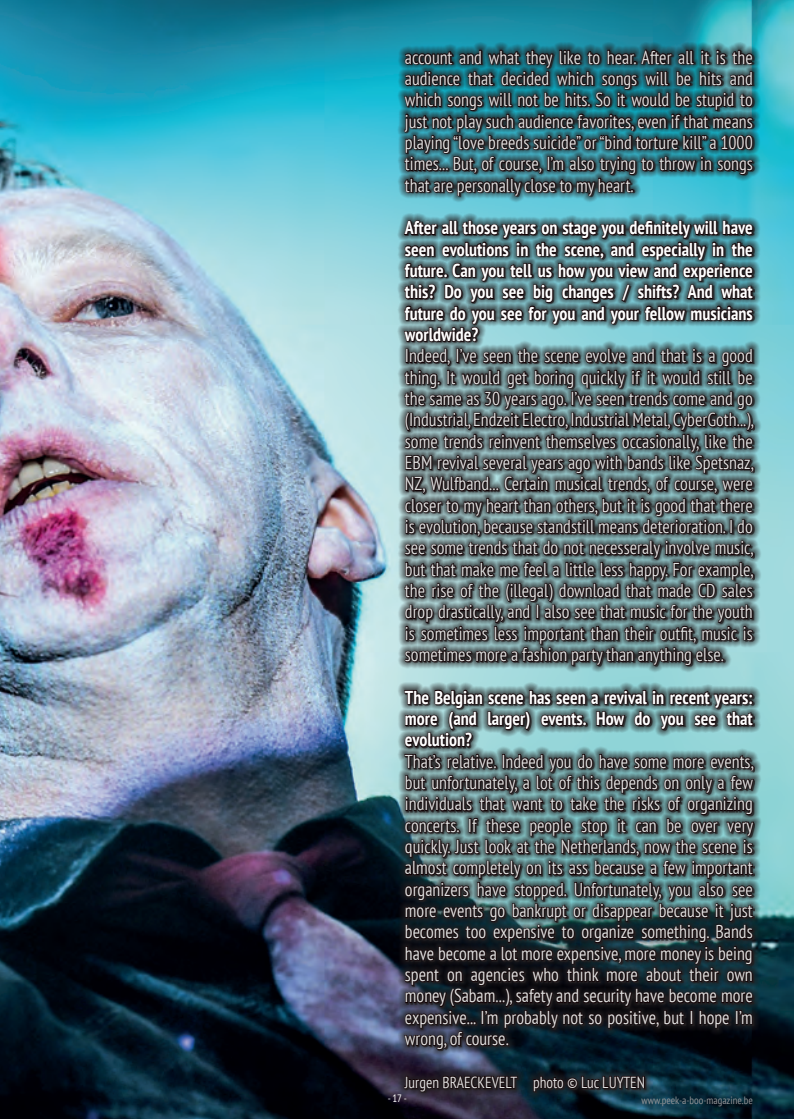
First of all, my love and passion for this music. Without that love and passion you wouldn't be able to keep going for so long. This music is just a very important part of me and my personality, take it away and a large part of me dies. In addition, my music is my personal ideal way to vent and get rid of my aggression and bottled up anger or frustration.

You already have a long discography, so you can pick from an almost infinite oeuvre. How do you distil a setlist out of that and do you keep your audience in mind?

That is not easy. Of course, you take your audience into



SUICIDE COMMANDO



account and what they like to hear. After all it is the audience that decided which songs will be hits and which songs will not be hits. So it would be stupid to just not play such audience favorites, even if that means playing "love breeds suicide" or "bind torture kill" a 1000 times... But, of course, I'm also trying to throw in songs that are personally close to my heart.

After all those years on stage you definitely will have seen evolutions in the scene, and especially in the future. Can you tell us how you view and experience this? Do you see big changes / shifts? And what future do you see for you and your fellow musicians worldwide?

Indeed, I've seen the scene evolve and that is a good thing. It would get boring quickly if it would still be the same as 30 years ago. I've seen trends come and go (Industrial, Endzeit Electro, Industrial Metal, CyberGoth...), some trends reinvent themselves occasionally, like the EBM revival several years ago with bands like Spetsnaz, NZ, Wulfband... Certain musical trends, of course, were closer to my heart than others, but it is good that there is evolution, because standstill means deterioration. I do see some trends that do not necessarily involve music, but that make me feel a little less happy. For example, the rise of the (illegal) download that made CD sales drop drastically, and I also see that music for the youth is sometimes less important than their outfit, music is sometimes more a fashion party than anything else.

The Belgian scene has seen a revival in recent years: more (and larger) events. How do you see that evolution?

That's relative. Indeed you do have some more events, but unfortunately, a lot of this depends on only a few individuals that want to take the risks of organizing concerts. If these people stop it can be over very quickly. Just look at the Netherlands, now the scene is almost completely on its ass because a few important organizers have stopped. Unfortunately, you also see more events go bankrupt or disappear because it just becomes too expensive to organize something. Bands have become a lot more expensive, more money is being spent on agencies who think more about their own money (Sabam...), safety and security have become more expensive... I'm probably not so positive, but I hope I'm wrong, of course.

XOSAR - Xymeria (MP3)

(Self Released)



US-born and Berlin-based producer Xosar is back with another collection of tracks, released digitally via her own Bandcamp. The seventeen tracks in "Xymeria" are kind of connected with each other as the soundtrack to her own Sci-Fi story about the Xymerians, human beings that have been able, in the near future, to create a sort of separate state of enhanced spirituality. Whether we are interested or not in the story itself, it's undeniable that the music is definitely more Sci-Fi and occult-driven than ever. The album is full of gems and it should definitely be enjoyed as a whole but my favourite track is probably "Cybertronika", complete with vocals and a Pop approach that for some reason makes it sound even more unsettling, like the soundtrack to some nightmarish Horror/Sci-Fi musical. [GAR]

DER PLAN - Unkapitulierbar (CD)

(Bureau B)



Formed in 1979 and championed early-on by Teutonic chums DAF, Der Plan represent the playful and theatrical end of German electronica without resorting to turning every song into a jingle. Unkapitulierbar is the band's first studio-album for over a decade and their first with early members Pyrolator, Frank Fenstermacher and Moritz R. Thus you can expect quirky rhythms, eccentric lyrics (in German, naturally) and an element of shameless improvisation. Often cited as uncategorisable, Der Plan certainly live up to that billing with a wide scope of genres covered in just shy of 40 minutes, so many that in less capable hands might render the whole project directionless. Here though, Der Plan sound like a band that hasn't been away and, y'know, enjoyed itself. You might too - just cop an earful of the sole English-language track Come Fly With Me and try not to smile. Interesting artwork in these Brexit times. [PP]

DIRK DA DAVO - Protest EP (CD)

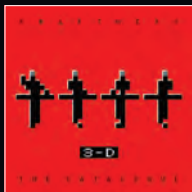
(Dancedelic D)



After Dirk Da Davo and TB Frank put down their joint and successful project The Neon Judgment, after 35 years of faithful service, DDD never really stopped producing music. In addition to recent releases with his other musical projects such as Neon Electronic's and 3DFLY, Dirk Da Davo today put out his second release under the 'Dirk Da Davo' moniker as successor to his 'When Even Angels Fall' released in 1987. This Digital Protest EP contains 5 songs that sound and feel (hey! what did you expect?) never really far from the well-known and legendary The Neon Judgment sound. The ingredients? A dark and sometimes somewhat melancholic voice, a guitar / bass guitar, a drum machine, a rack of synthesizers and last but not least some (finally) society critical lyrics. What more does an (alternative) music lover need?! [FG]

KRAFTWERK - 3-D Catalogue (CD)

(Parlophone)



3-D Catalogue rounds up eight discs of material drawn from the live 3D shows performed by Kraftwerk at galleries and museums around the world over the past four years. No audience noise and little in the way of exciting footage, this is all about ring-fencing the whole art experience as a spectacle, rather than just 'Kraftwerk live'. So 3-D Catalogue builds on the Minimum Maximum concept of many years ago and expands it by another half-dozen discs. There is no new material to speak of but rather new arrangements of old material that already sounds great so why would they bother? And why should we? Of course, Kraftwerk remain an institution, a bedrock of pretty much anything electronically creative post-1977 and still the name to drop when shutting up that irritating pub-bore who proclaims the virtues of today's synth-wielders. One could argue that this is for the aficionados who attended the shows and the Kraftwerk completists, but Hütter has arguably or inadvertently achieved with 3-D Catalogue - a surround-sound reboot of timeless pulsating electronic classics that act as a time-capsule for future generations. [PP]

WELCOME TO HELL!



SUICIDE COMMANDO FOREST OF THE IMPALED

The Belgian hard-electro-legend's darkest and hardest album to date.

On CD, deluxe 2CD incl. remix album, limited 2LP+CD and strictly limited 4-CD fan set featuring a tribute album and the exclusive MCD „The Devil.“



limited 2LP+CD



limited 4-CD fan set



HOCICO THE SPELL OF THE SPIDER

The ultimate "best of" release from the "Mexican Devils" - a definitive collection of Hocico-milestones! Available as CD, deluxe 2CD incl. "The Dark Side Of The Spider", as limited red double vinyl and as a strictly limited 3-CD fan set incl. the brand new EP "Spider Bites."



limited red double vinyl



limited 3-CD fan set



WWW.FACEBOOK.COM/OUTOFLINELABEL / WWW.OUTOFLINE.TV

Clan Of Xymox definitely are the gothic pride from The Netherlands. The band driven and inspired by Ronny Moorings entered into history when releasing their early stuff on the legendary 4AD label. The new work entitled "Days Of Black" released (again) on Trisol sounds as one of their most 'pop'-driven albums to date although it remains a dark and new-wave inspired production. I became totally addicted to "Days Of Black" so I'd a very good reason to get in touch with Ronny Moorings.

Ronny, you're involved with music for more than 30 years now, so do you still feel some 'magic' releasing a new Clan Of Xymox-album... and what makes the magic of "Days Of Black"?

Ronny: Absolutely. It is always a bit nerve-racking to release a new album. There are so many different aspects before a release that the release date of a new album is the final point of an album. To me the magic is when people like the result and give me feedback about it. I experienced "Days Of Black" as one of the most 'pop'-driven full lengths you've ever

written. Where does it come from and what kind of album did you wanted to compose?

Ronny: I had absolutely no concept other than just staying close to my own musical taste. When I write most of the time the songs dictate me instead of me dictating the songs. They write themselves so to speak.

When I heard "Days Of Black" it immediately reminded me to the Cure's album "The Head On The Door". It's not that it sounds like The Cure, but it's all about the evolution in sound revealing more explicit 'poppy' and refreshing influences... a bit like a band that has reinvented its own sound. I would like to get your analysis?

Ronny: I leave that interpretation to you. For me each album is something new and fresh. Time will tell which songs remain and stand the test of time. I am certainly pleased with the way the album turned out in the end.

"Days Of Black" is a dark title, which I think perfectly reflects the content of the songs. What are these dark

days all about and what does it reveal about personal convictions and experiences?

Ronny: Album titles are always a bit tricky. It certainly is an apt title for the world we are living in at the moment. It is again the era of demagogues, and it is only getting worse. Egocentric (idiotic) male chauvinists alpha dogs are ruling the planet. I think things look even blacker than the early 80's period.

To me it almost feels like the 30's. Leaders using fear as the main driving force to coerce people into voting for them. Using minorities as scapegoats and isolationism and nationalism is on the rise everywhere. The press is accused of giving false information... This can't go right.

Anyway, regarding to the album title 'Away with the days of black' is a line from the song "Loneliness". Wishing all tears and fears would go away.. I certainly wish for better days ahead.

Clan Of Xymox got featured by several songs in the American movie "The Guest" (2014). I should say, great bands (Front 242, DAF, Sisters Of Mercy) and soundtrack, but what a bad

movie... although I can imagine it's always like a dream for musicians to get on a movie soundtrack. What do you think about it?

Ronny: It certainly was not a candidate to win an Oscar award, but I certainly like our music featured in movies. That is the ultimate compliment for musicians. I liked the movie "Girl With The Dragon Tattoo" very much where we had a track in too (cf. "In Your Arms Again")

I noticed there're a lot of live dates planned later on this year. What might we expect from the upcoming shows and do you see a major evolution in the live performances all over the years?

Ronny: We are pretty versatile and work also continuously on our backdrops. The set gets alternated towards the club or festival we play. It is constantly changing. The only thing what remains is that we keep on playing our classics.

Stef COLDHEART

photo © Marquis(pi)X



CLAN OF XYMOX



What are the topics and themes you want to bring to our attention, by and with your music?

Empusae has been an established value for almost 20 years in the dark electronica scene. Recently, the new album Lueur was released. What is this album about?

Lueur (glow) is a very personal record that I wrote as exorcism / therapy, in order to cope with an incurable eye disease that has recently been identified. Retinitis Pigmentosa is a rare genetic disease that eventually blinds (between 2 and 20 years). The two numbers describe everything that I feel, fear, experience, think about the condition.

What evolution do you see through the 20 years that you are active with Empusae and what were / have been important eras for you personally?

Looking back at the last 20 years, I notice that my music style might have evolved, but it still has the same character. A combination of the dark melancholy, ugliness vs beauty, tragedy vs. hope, etc. Each record was exactly what I wanted to express at that given time.

Nicolas, on the last album you work with Colin H Van Eeckhout (including Amenra, Sembler Deah, Kigdom,...).

How did this collaboration come about and what does it bring to your music?

When I was composing Guiding Light I discovered at some point something was missing, it became quite clear what it was; Colin's voice. I needed that expression and emotion that I myself could not express. When he reacted enthusiastically to this idea I decided to compose the rest of the record with his contribution in mind. He completely understood what I wanted to express, so he perfectly embodied what I had in my mind, both vocally and lyric wise.

Empusae was and remains a project to express my personal feelings and thoughts, as a "soundtrack for the imaginary". The beginning might have been less conceptual, and more pure atmosphere creation. With 'The Hatred Of Trees, the music in my mind became more visual and more thematic. My album Lueur speaks for itself I guess.

Your music is a melting pot of influences and styles, yet you have a very distinctive sound. What is the secret ingredient that gives Empusae this distinctive taste?

I think it's the combination of electronic and acoustic instruments, the typical melancholy in the melodies and the orchestral rhythms and compositions. The contrast between beauty and the dark, disturbing and threatening character. And the fact that it is very narrative is also typical.

In addition to the spherical music, the visuals are also a part of Empusae. Are they essential to you, and what do they add?

Since some time, but especially now since 'Lueur', the visuals by Christel Morvan (Nesisart) have a major (mutual) influence during the production process. Since Christel is my life partner, both creation processes are a symbiosis. She therefore perfectly captures the music and translates into images (cover art and live visuals). What she did for this release made me cry and was even terrifying because she seemed to be able to penetrate my mind so deep. There is so much symbolic and conceptual effect in her images that they touched me so deeply, I was very surprised and moved by them. She managed to extract certain things from my compositions and concepts that I myself was not aware of. Scary!

NIEUWE NOR presents:



Front Line Assembly

za. 12 augustus 2017

(CAN)

coming up:

21 okt. The Wedding Present

17 nov. Kong + Stakbabber

17 nov. Moss

10 dec. Götterdämmerung + No More



parkstadpopstad

voor meer info en tickets:

NIEUWENOR.nl Pancratiusstraat 30 Heerlen t 045 4009 100

NIEUWE NOR is hét poppodium van parkstad Limburg en wordt gesubsidieerd door de gemeente heerlen.



NIEUWE NOR

laat je niet lost!



I can clearly remember the first time I met Erasure live as it was on my 18th birthday. OK, actually it was a one-sided meeting only because it happened at their Budapest concert in 1992 and I stood among the public with other fans and they were on stage performing live. I was so impressed by what I saw and heard that evening that I even wrote a fan-review on it - although I kept it in my drawer. Approximately 10 years later I started freelancing for various music sites - among others for example I was the editor of the Hungarian Mute microsite. I did several articles on Erasure and in March 2005 I finally got the opportunity to meet my heroes in Munich and I interviewed them face-to-face. I have kept contact with their management/record company and our relationship slowly became amicable. I still help their work silently with my promo articles and it was evident for me that I would get in touch with them again to do another interview on the release of their new album "World Be Gone". Maybe I have a soft spot for Erasure but "World Be Gone" is really one of their best - both musically and lyrically. Let's take a look in the minds of Mr. Vincent Clarke and Mr. Andrew Bell and let them tell us about their past, present and future...

You recently had an important milestone in your career. You celebrated a big anniversary to mark 30 years of being together as a pop-duo. Have you ever thought

you'd come this far? Are there any unfulfilled wishes in your life?

Vince: It would have been impossible to imagine (in the 80s), that we'd still be around after 30 years. As for ambitions there's just that elusive 'perfect pop song'.

Andrew: I didn't really think about how long we'd last, whether it be 30 or 50 years to be honest I take each day as it comes I was just very honoured to be able to work with Vince Clarke in the first place! I think it is kismet & we were meant to be a song writing partnership. Sometimes I wish we had a bit more recognition within the industry but it's not absolutely necessary!

Sometimes you're just ranked as a typical 80s band although your career mainly happened in the 90s and in the 00s - and you're still present in today's music business. Do you think radio stations are responsible

for that? Do you get enough airplay nowadays?

Vince: The radio station 'business' is about playing the latest and newest. That's totally understandable. More airplay would be nice but that's not the way of the world.

Andrew: I think pop is mainly for teenagers so you are very lucky if you manage to keep some of those initial



fans with you, for me being a gay man seems to keep you forever young so I don't tend to think about things in a traditional way. As for the radio etc it's all up to them & it's all very corporate & centralised I don't need to be categorised in any way & take no notice anyway!



WANNA WRITE FOR PEEK-A-BOO?

In no time Peek-A-Boo has become a music magazine whose read figures continue to rise every day. Thanks to you, dear reader.

A dream, however, can never be big enough. We want to continue to grow and therefore we need you. Do you sometimes feel the need to write when reading our reviews? We offer you that opportunity, because Peek-A-Boo is looking for collaborators, people who like to write reviews, have their say on concerts or just want to interview their idols. There is only one condition: you have to have passion.

If you like to write about music, film, video games (yes, that too) or literature, do not hesitate and send us a test article at promo@peek-a-boo-magazine.be And who knows, you may be a Peek -A -Boo collaborator soon.

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

The rest may be history!

Do your supporting gigs with Robbie Williams have anything in common with making your music known for a wider public, with the newer "pop-kids"? How did you get to know Robbie? What are your expectations of this tour?

Vince: We met Robbie once, when Take That first started their careers at a TV show in the UK. This tour is a fantastic opportunity for us to remind people of our music... I'm not sure Robbie's fans are 'kids' anymore?

Andrew: I think Robbie & his wife may be slight fans, I like him & it's a good opportunity for us to play to a million people without having to do 75 shows!

The new Erasure album is titled "World Be Gone". The title is not too optimistic but its content is full of hope - except for a few parts. How can you find optimism in the most unlikely circumstances?

Vince: I believe good and bad comes in waves. I'm a naturally optimistic person. I have to be, especially as I have an 11 year old son. You have to otherwise you might as well pack it all in.

Some of your new tracks like "Still It's Not Over", "Oh What A World" - a sinister protest song - or "Lousy Sum Of Nothing" are focusing on current political topics and news. Although you already had some political lyrics in the 80s in songs like "The Circus" or "Hallowed Ground", these were not themes typical of yours. Have you felt the necessity to write about actual policy issues now?

Vince: There is so much weirdness going on right now that we felt compelled to reflect on that for this new record.

Andrew: That's just how the songs came out we weren't thinking 'oh let's be political now'. I think we just wanted to do something with meaning.

I think that love is still the greatest power on the planet for Erasure - and it's good so. Are you romantic or realistic in your personal lives? Do you still believe in the big love which could heal the world?

Vince: I think that most people are basically good people. I also think 'love' is something you do, rather than something you say. I believe in love both personal & universal.

The new album contains rather calming music and its mood is rather balladistic and gospel-tinged than techno-disco. It goes well with its current themes and it's heart-warming to hear Andy singing like that - very soulful and uplifting - underpainted by Vince's rather vintage analogue synths. Was it intentional to record a calmer album than the previous two which were filled with catchier dance tunes and hi-NRG party music?

Vince: We deliberately set out to make a more reflective album. We wanted the album to be 'vocal heavy' but musically minimal, harking back (a little) to 'Erasure' the album.

Andrew: Ditto.

The lead single of your new album ("Love You To The Sky") is one of your best songs from the last decade, in my opinion. It's a perfect love song with positive lyrics and euphoric melody, that

brings us up to the sky. If I could choose the next 2-3 singles, then songs like "Be Careful What You Wish For!" - my absolute favourite from the whole album, "World Be Gone" and "Sweet Summer Loving" would be among the chosen ones. And which ones are your personal favourites?

Vince: "World Be Gone" is my absolute fave. :)

Andrew: I have the same taste as you those 4 would be excellent choices.

Your fans around the world are hoping for more headline tour dates. Will there be any opportunities to see you - without Robbie - on tour later this year or early next year?

Vince: We'll be touring extensively, on our own, in 2018.

Janos JANURIK



XVI INDUSTRIAL

WROCLAW FESTIVAL

2-5.XI.2017

WWW.INDUSTRIALART.EU

play "The Young Gods" & "L'Eau Rouge"

THE YOUNG GODS (ch)
NURSE WITH WOUND (uk)

AUTOPSIA (yu/ew) • **ALLES** (pl) • **BY THE SPIRITS** (pl) • **EMPUSAE** (b)

CENT ANS DE SOLITUDE + FLINT GLASS (f) live music for silent movie "Sprengbagger 1010"

GRUNT (fin) • **GHOSTS OF BRESLAU** (pl) • **HYPNOSKULL** (b)

INADE (d) • **JAAKKO VANHALA** (fin) • **JOB KARMA** (pl) • **KAFEL** (pl)

KAKOFONIKT (pl) • **MAAAA** (rus) • **RONGWRONG** (pl) • **SKIN AREA** (s)

SIELWOLF & NAM-KHAR (d) • **THIS MORN' OMINA** (b) • **TRIARI** (d)

THROBBING WAFLE (pl) • **UNIFORM** (usa) • **XAO** (pl)

Wrocław miasto spotkań



THIS MORN'OMINA

Belgian formation This Morn' Omina has always been an 'alien' from the electro- & industrial underground scene. Set up by Mika Goedrijck, the band has often been defined as tribal & trance-industrial music. The very own sound DNA of This Morn' Omina has rapidly made this band unique, conquering a very diverse –and not only industrial, audience. This Morn' Omina has now been active for more than 20 years and has released an impressive number of titles. Mika Goedrijck has been joined for the writing process by Karolus Lerocq while the band also became a serious live formation. Six years after their last album, This Morn' Omina is back on track unleashing "Kundalini Rising", which is the start of a new cycle and the first album released on Dependent.

The new album "Kundalini Rising" seems a bit like a resurrection (6 years after your previous full length) and a new start for This Morn' Omina as you moved from Antzen to Dependent! How does it feel from your side?

Karl: I would agree, it is quite a resurrection. With the "Nyan"-trilogy completed, we did begin a new cycle with new band members and a new label. A lot changed in our personal lives as well and the album is a reflection of the death and rebirth that took place. For me TMO is a strange entity, it seems to possess and control us, we're like its puppets and our spiritual side seems to become inseparable from the musical. At times it's howling frustration, others merciful release.

You moved from an 'industrial' label to a pure 'electro' label. This is an interesting move, which might be interpreted as turning your back on one scene to embrace another... or according to Faust, selling your soul to the devil?

Karl: Not really. Dependent took on the new album without any influence on the music whatsoever. The label wants to diversify its bands and we don't necessarily consider ourselves 'industrial'. Besides, the ethic of the label wanting to reconnect bands with the listeners was an attractive offer and made the "Fire Spirit-Limited Edition" come about. It was high time for the move, as the initial offer actually occurred in 2003.

"Kundalini Rising" again is a conceptual work. What especially fascinates you in 'concepts'? I'm always intrigued how the hell you transpose such a complex concept into sounds and noises?

Karl: "Kundalini Rising" came about as a discovery of direct channeling of that energy. We'd been doing it all along anyway, as is everyone else who creates anything, but more subconsciously. I was doing Yoga sessions before working on each music session, and it became a much easier and more fluid process to translate from the inspiration/vision to get the musical core laid out. The after tweaking not so much!

"Kundalini Rising" features real percussion, which is a new element of the studio work. What do you think about the result and tell us a bit more about the recordings as percussion remains one of the most difficult aspects of recording doesn't it?

Mika: I think everyone is very happy with the 'results'. A new element is always exciting and making it fit into what was envisioned is exciting to do. Mind you, it is not as difficult anymore as it was in the old days. We have our own studio tailored to our needs. And the workflow is faster than ever before.

It's the second album that has been composed together with Karl Lerocq but what's the real impact of Karl in the global process (writing, recording, mixing, production) and what makes the chemistry between both of you?

Karl: I can't write lyrics, or sing! (laugh)

Mika: While Karl is inept at singing or writing lyrics he pulls his weight; haha - you skinny bastard. When we met we both knew that we were connected on a spiritual level. We bicker and argue but in the end we both know the end-goal we are going for.

The live shows have been always one of main strengths of This Morn' Omina and in my view an antidote to most of the industrial artists hiding behind their laptops! Any reaction here?

Karl: Our formula seems to work on stage, we've had some blinding shows. We've seen people go berzerk and rush the stage at WGT and we've seen people dancing their hearts out in a thunderstorm well beyond caring that their hair was messed up and makeup streaming down their faces. If we are able to smash through the social conformity and get people to let go, I'd say we're achieving our intent. We get influenced by the energy of the crowd as well, it becomes a mutual shared experience. Every show seems 5 minutes long to me.

Stef COLDHEART

MINIMALSYNTHNIGHT

2

LE CLICHÉ^(E)
DISCODEATH^(IT)
NAO KATAFUCHI^(D)
MITRA MITRA^(AT)

DJs: DARKDEVIL, MAT ZWART, WOLF

11/11/17 J-H WOMMEL
VANAF 19:30
FORT II WOMMELGEM

THE ART OF NOISE - In Visible Silence (CD)

(Warner Bros. Records)



By the time In Visible Silence appeared in 1986, The Art of Noise were a core trio of Anne Dudley, JJ Jeczalik and Gary Langan, having split from co-founders Trevor Horn and Paul Morley. The band's artful, anonymous and cool persona had diminished somewhat by this time, not because of its detachment from Horn and Morley but because ZTT was all but over. No matter. In Visible Silence hasn't dated any worse than Into Battle or Who's Afraid Of... although one can still easily pinpoint its age as mid-'80s. Extras include numerous remixes by Peter bloody Gunn, Legs and Paranoia, unreleased snippets and excerpts and a few decent b-sides, including a track I used to cane at late '80s house-parties, Why Me? which sounds like Synclavers on overdrive and the sweet A Nation Rejects, simple in composition but pretty nonetheless. Sleeve notes from ZTT archivist Ian Peel successfully completes the picture. [PP]

LEIF VOLLEBEKK - Twin Solitude (CD)

(Secred City Records)



On his third album Twin Solitude, Leif Vollebekk has done away with much of the driving acoustic guitars that punctuated 2013's North Americana. Instead, he has chosen to replace these with simple keys (piano, moog and Wuritzer) that are gently backed by a lush bass and brushed drums. This instrumentation largely contributes to the feeling of calm and serenity that is a constant throughout the album. There are certain emotions in life that are difficult to explain, to pinpoint accurately. They may be so fleeting that we are unable to catch them in time to put them into words. They may also be so complex that no amount of phrases could ever do them justice. I feel that this is precisely what Vollebekk achieves on Twin Solitude. The album embodies the tiny part of sadness that one feels during moments of joy, precisely because they know that things will never be this beautiful again. [PS]

SPECTRA PARIS - Retromachine Betty (CD)

(Dependent)



Elena Alice, a real deus-ex-machina, paints on a big white sky by means of her skillful brushes and pencils, creating "Retromachine Betty" from scratch. She works with amazing intelligence and great care, so, like a raphaelite pupil she puts beauty into focus, going on to fully reach it, painting on that big white canvas with the patience of a saint. "Retromachine Betty" has no half measures, so you can reject it or on the contrary fully appreciate and love it. As far as my taste is concerned, I doubtlessly opt for the second option. Congratulations, S'Pectra Girl, most of all for letting down the old dress and going on to wear a brand new one, showing courage and faith. A choice that will be rewarded, no doubt. [MM]

PIG - Prey & Obey (EP) (MP3)

(Metropolis Records)



After the slightly awesome come-back album 'The Gospel' at the end of 2016, head of pigs and founder Raymond Watts has yet another strong EP ready for you! This new piece of fine art is called 'Prey & Obey', which contains three brand new tracks as well as three remixes, including a Leaether Strip, and The Esch (Slick Idiot / Ex-KMFDM) and Z.Marr (Ex-Combichrist) remix. Each of which has marinated this PIG lard in their own way making you long for more! Pretty heavy stuff, for which the compelling guitar work by The Sister Of Mercy's Ben Christo may take some credit. Ben Christo also co-wrote the song "The Revelation" on the EP. Needless to say, this EP is a mandatory for the lovers of solid electronic tinted cross-over sound like for example KMFDM and Rammstein. [FG]

- 15.07 **EINSTÜRZENDE NEUBAUTEN, ARCHIVE AND MORE** @ Ghent Jazz Festival, Ghent [BE]
 20.07 **CLUB NEW WAVE - SUMMER EDITION** @ Bruxelles Les Bains / Brussel Bad, Brussel [BE] Richard 23 (front 242), Chacha (theatro), ...
 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 / Torul / vnv Nation / Winterkälte
- 01-02.08 **PATTI SMITH** @ Openluchttheater Rivierenhof, Deurne [BE]
 04.08 **PIXIES** @ Lokerse Feesten, Lokeren [BE]
 06.08 **METAL DAY** @ Lokerse Feesten, Lokeren [BE] Marilyn Manson + Alice Cooper + Megadeth
 03-06.08 **CASTLEFEEST** @ Castle, Lisse [NL]
 11.08 **BLACK PLANET FEST** @ B52, Eernegem [BE] Dear Deer (fr), Stin Scatzo, Apparaat
 12.08 **ORBITAL** @ Brussel [BE] Soldout Goose
 12.08 **ELFTOPIA FANTASY FEST 2017** @ Kasteel Van Ooidonk, Bachte-maria-leerne [BE]
 12.08 **FRONT LINE ASSEMBLY** @ Nieuwe Nor, Heerlen [BE]
 14.08 **CELTIC PUNK FEST WITH THE REAL MACKENZIES AND FEROCIOUS DOG** @ L'entrepôt, Arlon, 6700 Arlon [BE]
 15.08 **PET SHOP BOYS** @ Brussels [BE] + Goldfrapp
 19-20.08 **GOTHIC DARK WAVE FESTIVAL** @ Chateau De Tilloloy, Auts De France [FR] Honeymoon Cowboys - Soror Dolorosa - Grausame Töchter - She Past Away - Diary Of Dreams - The 69 Eyes - Rabia Sorda - Die Krupps - ...
- 25-27.08 **INFEST 2017** @ University Of Bradford, West Yorkshire [UK] Noyce, Chemical Sweet Kid, Rotersand, End.user, Empathy Test, Riotmiloo, Among The Echoes, Vampyre Anvil, They Called Him Zone, The Juggernauts, Ivardensphere, Revolting Cocks, Wulfband
- 25.08 **DIE KRUPPS + FRONT LINE ASSEMBLY** @ De Casino, St-niklaas [BE] Support: Der Rest (d) Afterparty With Dj Borg
 26.08 **BUNKERLEUTE - GAME OF DRONES** @ Blauwe Kater, Leuven [BE]
 28.08 **TUXEDOMOON (US/BE) + UNIK UBIK** @ Magasin 4, Brussels [BE]
 04.09 **THE SISTERS OF MERCY** @ Ab, Brussels [BE]
 07.09 **GOETHE'S ERBEN** @ Bahnhof Langendreer, Bochum [DE]
 08.09 **THE JUGGERNAUTS + TRUE ZEBRA** @ Der Cult, Nürnberg, D [DE]
 09.09 **GOTHIC VS INDUSTRIAL, A COALESCAREMONIUM PARTY** @ Ric's Art Boat, 1000 Brussel [BE]
 17.09 **DIE SELEKTION (DE) + STORY OFF** @ B52 Music Club, Eernegem [BE]
 19.09 **WHISPERING SONS** @ Democracy, Gent [BE]
 23.09 **NEW WAVE FESTIVAL** @ Cercle Saint-joseph, Lisette [BE] Honeymoon Cowboys Suffocating Minds Dageist Ground Nero ...
 30.09 **DER KLINKE + AFTERPARTY** @ Zaal De Klippe, Ronse [BE]
 06.10 **DE BRASSERS - RED ZEBRA - HONEYMOON COWBOYS** @ De Posthoorn, Hamont [BE]
 06.10 **NICK CAVE & THE BAD SEEDS** @ Ziggo Dome, Amsterdam [NL]
 07.10 **NEW WAVE TOP 100 2017** @ Den Aalmoezenier, Antwerpen [BE]
 13.10 **NICK CAVE & THE BAD SEEDS** @ Sportpaleis, Antwerpen [BE]
 14.10 **NOISEFEST VII** @ De Kreun, Kortrijk [BE]
 19.10 **GARY NUMAN** @ Het Depot, Leuven [BE]
 19.10 **GOLDFRAPP** @ De Roma, Antwerpen [BE]
- 20-21.10 **DAFT / MINIMAL MAXIMAL FEST** @ Het Oude Badhuis, 2060 Antwerp [BE] Esplendor Geometrico (es) A Split - Second (b) Portion Control (uk) Dive (b) (dirk Ivens) The Force Dimension (nl) Vita Noctis (b) Gertrud Stein (uk) Knk (b)
- 21.10 **GARY NUMAN** @ Paradiso, Amsterdam [NL]
 23.10 **KING DUDE // THE RUINS OF BEVERAST // (DOLCH)** @ Het Bos, Antwerp [BE]
 26.10 **WE STOOD LIKE KINGS PLAYS KOYAANISQATSÍ** @ De Klinker, Aarschot [BE]
 27.10 **ILLUMININE + SUPPORT** @ Cc Mechelen, Mechelen [BE]
 28.10 **JARBOE & FATHER MURPHY + VEDA** @ Magasin 4, Brussels [BE]
 10.11 **BLACK PLANET FEST** @ B52, Eernegem [BE] Vomito Negro + Black Snow In Summer
 10.11 **DEPARTMENT 5 + THE MISSION** @ De Casino, Sint-niklaas [BE]
 10.11 **MADNESS** @ De Roma, Antwerpen [BE]
 11.11 **MINIMAL SYNTH NIGHT 2** @ Jh Wommel, Wommelgem [BE]
 Le Cliché Nao Katafuchi Mitra Mitra Discdeath Dj Darkdevil, Mat Zwart, Wolf
- 11.11 **BREAKING BARRIERS** @ Het Depot, 3000 Leuven [BE] Red Zebra The Bollock Brothers Kiss The Anus Of A Black Cat Struggler ...
 18.11 **NEW-WAVE-CLASSIX PARTY** @ Vooruit (balzaal), Ghent [BE]
 18.11 **KIM WILDE** @ Poppodium 013, Tilburg [NL]
 24.11 **TRISOMIE 21, GUERRE FROIDE, DAGEIST** @ L'aéronef, Lille [FR]
 26.11 **DEPECHE MODE - GLOBAL SPIRIT TOUR** @ Sportpaleis, Antwerpen [BE]
- 01-02.12 **FRONT 242** @ Ab, Brussel [BE]
 01.12 **LYDIA LUNCH / RETROVIRUS // SHOESHINE // CRITES** @ Magasin 4, Brussels [BE]
 01.12 **TJENS MATIC** @ De Casino, Sint-niklaas [BE]
 06.12 **OMD** @ De Roma, Antwerpen [BE]
 07.12 **ALISON MOYET : THE OTHER TOUR** @ De Roma, Antwerpen [BE]
- 15-16.12 **BIMFEST** @ De Casino, Sint-niklaas [BE]
 Blancmange The Cassandra Complex Kirlian Camera Psyche No More The Horrorist
 The Invincible Spirit Xotox Parade Ground Implant Elm Alvar



W-FESTIVAL

18-20/08/2017

AIRPORT AMOUGIES

**TICKETS VIA TICKETMASTER.BE
OR **W**-FESTIVAL.COM**

WITH THE APPRECIATED SUPPORT OF THE DISTRICT OF THE MONT DE L'ENCLUS,
ITS MAYOR AND THE MUNICIPALITY

RESPONSIBLE EDITOR: ERIK DE RIDDER