

ELM **NO MORE** LIFELESS PAST THE HORRORIST BLANCMANGE A SPLIT-SECOND THE BREATH OF LIFE **ELENA ALICE FOSSI SOL INVICTUS LIQUID TRAUMA BLACK LINE SEEMING**

Intra Rot







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contents

04	CD reviews		
06	Interview SOL INVICTUS		
80	Interview LIFELESS PAST		
10	Interview ELENA ALICE FOSSI		
14	Interview THE BREATH OF LIFE		
16	CD reviews		
17	Interview BLANCMANGE		
20	Interview A SPLIT-SECOND		
22	Interview LIQUID TRAUMA		
cover photo © Benny Serneels			

24	Interview	ELM

26 Interview BLACK LINE

28 CD reviews

29 Interview SEEMING

30 Interview NO MORE

32 CD reviews

34 Interview PARADE GROUND

36 Interview THE HORRORIST

38 Calendar

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Science Fiction is some of the best and most touching work Brand New has ever produced. Musically, the album doesn't actually tread a lot of new ground. A lot of the interesting guitar riffs have that same Southern 'twang-y' feel that the band first experimented with on Daisy. Just like in the past, the vocal harmonies are brilliant throughout the tracks ("Batter Up", "Can't Get It Out"), but once again, this isn't a novelty in Brand New's music. What particularly struck me as distinct on this album is the amount of dynamic variety that the band experiments with. Right from the opener "Lit Me Up", we are exposed to a wide range of dynamics from all musicians and this is greatly enhanced by pristine production, courtesy of longtime producer Mike Sapone. Science Fiction is in large part a brilliant final record for the band. It is particularly strong in that it doesn't try to be beautiful, clever and touching, it just is. IPSI

BETA EVERS + SPATIAL RELATION - Split EP (Vinyl)

(Peripheral Minimal)



After last year's outstanding LP "Delusion", released by Daft Records, Beta Evers is back with this 12" EP a split between herself and New York duo Spatial Relation. the musical vehicle of married couple Lissette and Jacob Schoenly. The EP is released on the Bristolian label Peripheral Minimal. The three tracks on the Beta Evers side sound like a continuation of the "Delusion" LP, like a way of showing us the full range of her abilities and where she's going next. Side B is definitely more up tempo, and possibly more upbeat as well. Spatial Relation is an electro duo that seems to have picked up from where ADULT, left off after "Anxiety Always". or even before that, in their earlier EPs and singles. The sparse 606 electro beat the heavily echoed I-don't-give-a-single-fuck female vocals, and the overall production gives it a distinctive 2002-ish, even Electroclash-y feel, which is actually pretty enjoyable. [GR]

KING GIZZARD AND THE LIZARD WIZARD - Murder Of The Universe (CD)

(Heavenly Recordings)



Melbourne's King Gizzard And The Lizard Wizard are a band with a seemingly infinite creative output. So much so that on their previous albums, they had to play around with self-imposed restrictions (an album that plays as an infinite loop, songs that are all 10:10 long, using only acoustic or microtonal instruments, etc.) to channel their prolific tendencies. Continuing down this path, Murder Of The Universe is the second instalment in the band's latest challenge, which is to release five albums in 2017. Under such a pressure to produce material, you could be excused for being sceptical as to the quality of the albums that will be coming out this year. And very fortunately, your doubt would be ill conceived as Mackenzie and co have managed to put out one of their best and most fun albums yet. Murder Of The Universe is a collection of 3 unrelated and bizarre tales that are developed in an almost cinematographic way through the use of recurring musical themes and narration courtesy of Leah Senior, a folk artist from Melbourne. [PS]

NTTX - Of Beauty and Chaos' (CD)

(WTII Records)



nTTx is the solo project of Gord Clement who lives in Toronto, Canada, With this project Clement combines the ingredients of industrial. Synthoop and EBM in a smart way and with the right balance. The first three tracks 'MoveDark'; 'Prey' and 'True' are clearly dominated by the EBM spirit but opposite to many of today's electro/industrial bands Gord Clement had the courage to turn the vocal distortion knob all the way down. Even the typical EBM vocal delays and shouts are hard to find on this entire EP. In-between those first tracks and the Rotersand rework of 'Fall Beautiful', 'Earth' might sound bit like the duck out the water but remains a well crafted song. The only thing I'm personally not sure of on this record is the addition of the last track which happens to be a cover song of the 80s classic Eye Of The Tiger, originally performed by Survivor. [HH]



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SOL INVICTUS

On 11th April Sol Invictus played at The Underworld in London, where they were accompanied by Of the Wand & the Moon and King Dude, After the show, I asked Tony Wakeford, the driving force behind the band, to kindly answer a few questions for us. I have been following Sol Invictus since my early 20s and at that time I was completely unaware that Tony had in fact started his music career in a punk band Crisis. Since the 70s, he's moved quite far from the punk genre. He was one of the founding members of Death in June and soon after parting from DIJ he started his band Sol Invictus, DIJ, Current93 and Sol Invictus are named the founders of the neo-folk genre. Over the years, Tony's been involved with many other projects, either as a main figure or a collaborator. However, his main project has always been Sol Invictus. After so many releases since the late 80s, Tony seems unstoppable. We will try to find out where Sol Invictus goes from here.

It's been a long time since your punk days in Crisis. Transition from the aggressive punk sound to acoustic music expression may not seem logical. What drew you towards the "neo-folk" genre? How and when did it all start for you?

Tony: Well my instrument had always been bass in both Crisis and DIJ but I thought with Sol I would try guitar and I went into town one day and picked up an acoustic just to see if I would be any good and I didn't want to buy an amp if I was not any good. I wasn't any good as is now obvious but hey I paid £50 for a guitar. It was silly to waste it.

You have worked with various musicians under the name of Sol Invictus. How did the collaborations with some of the members start? Who is in the current Sol Invictus line up?

Tony: Eilish violin, flute, and Guinness. Lesley drums but she is a girl so it's called percussion and Caroline bass and Lesbian boots. On the whole it's been friends, friends of friends, and Matt Howden.

During your career, you have collaborated with other bands and projects. Do you find collaborations with other people's projects as inspiring and rewarding as doing your own music? What are your experiences?

Tony: A real mixture, from lifelong friendships to vermin you would be happy to see ripped apart by wolves.

I have listened to some of your solo work releases. What do you wish to express with your solo work that you couldn't put into Sol Invictus work? Why did you feel the need to separate the two projects?

Tony: A lot of it was that I was advised not to put too much stuff out as Sol. Looking back it was bad advice as both Into The Woods and Cupid & Death are really Sol



albums but just didn't sell as well because none of the other stuff does. Now almost anything I write now will come out under the Sol name. Apart from Owls and Twa Corbies but as they only do anything every 10 years it's not a major drain on my vast talent.

You founded your own Tursa records in 1990 which, if I'm not mistaken, is not as active anymore. You've released both Sol Invictus and other artists through Tursa. In your experience, how is it to run your own record label? Do you find it's easier to put your music out on your own than finding a suitable record label?

Tony: It no longer exists, Certainly not to release other artists, anyway, It's less stressful just to burn money. In the end I couldn't really offer anything more than anyone not in a coma could do themselves and even someone of my low morals

couldn't justify gouging a % out of it. If you can't find a proper label like the ruthless Teutonic automatons at Prophecy you may as well

do it vourself.

Sol Invictus music can be described with various terms, such as neo-folk or apopcalyptic-folk. On your Facebook page you state that Sol Invictus plays prog-folk. Sometimes I get confused by the labelling. What do these terms represent? What elements or musical influences have you incorporated in your musical expression?

Tony: It doesn't really mean anything. People like labels. I prefer Jazz Skiffle but it never really caught on.

In your lyrics, you talk about the world, the society, values, beliefs, spiritual nature of life and all that should concern us as human beings living on this planet. However, we can find some more personal subjects as well. Has the inspiration changed during the years and if yes, how? What do you like to focus on when writing lyrics?

Tony: It's more therapy then inspiration. My lyrics are much more personal then polemical.

What are you currently working on? Can we expect a new release from Sol Invictus any time soon?

Tony: We have recorded, mixed and mastered a new album but it is very artwork intensive so that is taking time but it will be ready late this year or early next. I hope.

Since the early days of neofolk "scene" with Death in June, Current 93 and Sol Invictus, there have been a lot of bands who followed in your footsteps. I like to think every band is unique and that every artist brings something new to the table. With all your experience, what do you think would be the recipe for "staying in the race", being recognisable and successful?

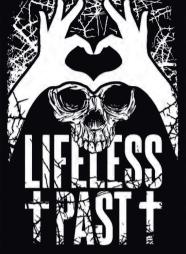
Tony: Well I think that is wishful thinking, to be honest. The ones I consider successful are those that transcend the genre, nod in its general direction but move on. One Sol, Current or DIJ is enough. More than enough some might say.

Mariia BULJETA

photos @ Marquis(pi)X

Who or what inspired you to start a band?

I formed my first band when I was 14 years old. When I was 13 I was asked by friends in school to join the "school rockband". It was a cover band, we played 90s rock music, numbers by Bush. The Cranberries. Green Day, Nirvana and Guns n Roses These friends taught me to play electric quitar because before I turned 13 I only had lessons in classical quitar playing. When I was 14 I wanted to start a punk band to make real punk music. Together with my friends from the skate park we started our first punk band, this was in 1999.



punk/deathrock band. At the moment I also play bass guitar in a stoner band called Special Steve from Rotterdam.

Where do vou get vour inspiration from Lifeless Past and where does the name come from? I take my inspiration from the music from many diffrent bands, for example, The Pixies to Depeche Mode. Other bands that have inspired me are Christian Death, Cemetery, They Feed At Night and The Cure. Sometimes I also get my inspiration from movies with spooky music parts. My lyrics are

often about things that

really happened. Sometimes it is also an introspective conversation with myself. The name came from the idea that we make music from the past (80s) with a dark/deathrork character with Lifeless Past

Which bands affect you in music?

Before I begun with Lifeless Past I had several bands in The Netherlands but just before the emergence of Lifeless Past I was in an electro-clash band. We worked a lot with synthesizers and programmed drums. In addition, I listened a lot to Cinema Strange, Christian Death, Alien Sex Fiend, The Cure and Bauhaus. I think these bands have influenced me the most in forming Lifeless Past and also during the writing of the first EP from Lifeless Past.

Do you rather love to play for a small or big audience and where? In a club, on a festival or before a party? I love playing live, you can wake me up every morning

I love playing live, you can wake me up every morning for that. Small gigs are sometimes super fun because it is more intimate and you feel the enthusiasm and energy of the public. Larger shows are also nice because it is more professional. The equipment is better. The sound is harder and you stand in front a larger audience. Festivals are great because you bump into a lot of people and there is a lot of room to walk around. You drink more and you're going to have more fun before and after the show.

Would you like to start a side project, if so in which genre?

Besides Lifeless Past I would like to start a hardcore

Are you a night writer or do you prefer to write in the day time?

I don't have a preference for writing time. Sometimes I start at 09.00 in the morning to play the guitar and write music. I write mostly when I'm on the train.

Do you see dancing shadows in the night on your wall that may whisper melodies in your ear?

The shadows on the wall whispering indeed all night melodies in my ears. That is why I often have idea' for new songs in the morning. Thanks to you I now understand where it comes from!

If you could do an international tour which countries you would like to visit for sure with Lifeless Past?

In October 2017 we are going on our first international tour. We are going to California for 10 days in October. We will play in L.A., Oakland, San Francisco and San Diego.

Sophi KATZ

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There's a big gap between License To Kill & Christmas Ghouls and Retromachine Betty, and also 4 years between Black Summer Choirs and the new Kirlian Camera album. Was it a time of reflection or is there another explanation why it took so long?

Elena Alice Fossi: I think we're getting 'easily complicated', more and more. It means we're never satisfied enough. We keep on adding adjustments and changes to the many tracks we're working, on. All in all, I must frankly say that we're never in a hurry enough, as we're surrounded by many, many, many duties, then it becomes natural we must take care of our health more, so... time keeps running on. No problem, as we basically compose music for our own use, then, sometimes... we like to share it. Time doesn't exist, as an old astronaut said...

You worked with Kirlian partner in crime Angelo Bergamini for Retromachine Betty and the result is a darker album than we're used to for Spectra Paris. Was it time for Spectra Paris to choose another path?

I actually wanted to change orientation and Angelo is perfect, as a co-producer and supervisor. He's a gifted artist, that goes without saying. He could work on a brand new song for — let's say — Britney Spears and one for Ennio Morricone at the same time. He's got some never ending inspiration. He's never confused: he knows what he feels and what I feel. It's a pity he often declines so many production offers, as I think he'd become rich,... SPECTRA' paris is an electronic entity, willy-nilly. Ochance for any other way. Sometimes, some guitars are peeping out here and there, but are always treated,

finding place in the background. I honestly must admit this is the real spirit I want, whether its Spectra or Kirlian at work. Acoustic instruments are welcome, sometimes, with Stalingrad Valkyrie most of all...

Kirlian Camera will play BIMFest end of the year. Kirlian Camera played a lot in Belgium in the past, do you have a special bond with our country and are there places in Belgium you really want to visit?

Well, Angelo told me one of his favorite Belgian places is right Sint-Niklaas, so he makes me curious about such a town and, lucky thing, we'll have to perform just there! In addition, I must say I've been impressed by Leuven, so playing there again would be great: such a magical atmosphere is surrounding Leuven! And, last but not least, I'd like to visit Bruges because of some spiritual/esoteric interests.

Because you were working on a new Kirlian Camera records, was it a logical consequence you start working with Angelo on the new Spectra*Paris album?

Angelo is the glamour mind of all our projects, even though many wouldn't expect him to be! It's natural he's now involved in Spectra, although I hardly will see him on stage, since he doesn't want to keep on appearing on stage with Kirlian either! Hal (Angelo) is a studio and behind-the-scenes mind. He's also very interested in fashion and photography and sometimes he even takes care of composing music for fashion stylists. He's a natural... genius, no doubt, in my opinion. He's not of this world Really (...).

In the single 'Star Bubbles' you use a snippet of Mike Oldfield's Moonlight Shadow, a perfect example of a perfect pop song, just as 'Bubbles'. It totally fits in here, how did this idea came in mind?

Well... I started whistling "Moonlight Shadow" during the recording sessions to "Star Bubbles", so I decided to readapt that fragment and put it into my song, hoping Oldfield doesn't get pissed off with such an innocent robbery ah ah ah!!!

You covered The Kinks, a surprising choice. In my review I joked that Kirlian Camera and The Kinks are close neighbours in my CD collection but there must be another reason why you covered this song?

Aehm, it was Angelo suggesting the deal and... I liked it because I loved the idea to take such a glamorous old song and catapult it into my world made of electronics and sensual robot girls! And, speaking of it, I also like that a girl was in love with a girl. It happens, whether some people like it or not! Then, it's part of my own story...

Can you tell us a little bit more about the so-called Kirlian Camera Front, is it a sort of loyal fanbase?

Yes, it's like an army, growing day after day, without any excess (weird cases aside...). It isn't to be taken as a paramilitary group, just like a real bunch of "desperados" who fight against hypocrisy, instead loving music, music, nusic and... music again!!! Music is their weapon, their faith, just like a dream. They are free, we opted for not interfering with 'em. We aren't always on the same line, but... hey... their loyalty and love are a real fact.

Your music with Spectra' Paris also shows you have a preference for more lighter pop songs. In my opinion some of the songs have barely difference with songs from (for example) artists like Kylie Minogue. I don't care about the so-called street credibility' and I am not ashamed to say there are gems in every kind of music. Is that the same point of view you share?

You're totally right, in my opinion! I love to listen to several music styles and artists. I can in total freedom listen to Joy Division, SPK, Muse and Britney Spears, if possible!!! I loved Palestrina's Stabat Mater, it actually represents my favorite classic music ever, but I couldn't keep listening to the same style music non-stop as it'd turn into a nightmare and it would end in hate! So, I start listening to Ultravox, then I select an Erasure song, going to dance to Minogue's "Slow" and whistling some Dark Americana ballads by Johnny Cash or Low... going back home with a help from Avro Pärt...

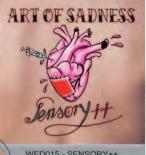
When will the new Kirlian Camera album be released, and can you already tell something about it?

The new Kirlian Camera chapter sounds more "lost" and sadder than the previous ones. We made 2 songs with Covenant and also this fact is a new orientation. It's a natural one as well, I think, as our relation with Eskil and his band is. John Fryer took care of the mixing sessions in Los Angeles along with me being placed in my Parma bunker. I think it's one of our most electronic works ever, although we have used choirs and strings too, here and there. The album will possibly see the light in September-October. Official title: "Hologram Moon". Opening single might be "Sky Collapse" or "Holograms". Oh, how we love this album... We dedicated all possible efforts to reach the goal we had in mind. Nothing is perfect, in this adventure on earth, but, as Angelo likes to say... "These are the Kirlians I love!"

Dimi BRANDS photo © Benny Serneels



WED007 - #BRSTKRN cd (Out 16 okt)



"Art Of Sadness" cd (Out 18 nov)



WED016V - UNHAPPYBIRTHDAY
"Kraken"
mlp (Out now)
(in cooperation with Wave Tension Records)



WED017/WET037 - FACTICE FACTORY
"Lines & Parallels"
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Out Soon on Wool-E Discs / Tapes:

WED007 - #BRSTKRN CD (out 16 okt)

WED015 - Sensory++ - Art Of Sadness CD (out 18 nov)

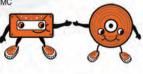
WED019 - Der Klinke - The Unexpected CD/LP (out 1 nov)

WED020 - Galactic Underground - <GU> CD (out 16 okt)

WED021 - BySenses 2CD (out 18 nov)

WED022 - Dreun 4CD (out 18 nov)

WET039 - Messier 39 - Venus Eclipse EP MC (out soon)





"The Unexpected" cd/lp (Out 1 nov)

WED022 - DREUN 4cd (Out 18 nov)



WED020 - GALACTIC UNDERGROUND "<GU>" cd (Out 16 okt)

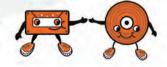


WET039 - MESSIER 39 "Venus Eclipse" ep mc (Out soon)

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Wednesday 10/01/2018
Nothing But Noise + Daniel B. Prothese cc Het Gasthuis. Aarschot

THE BREATH OF LIFE

Belgian formation The Breath Of Life became veterans of the goth-rock scene. The band can look back on a successful career and numerous essential albums. They played at the biggest festivals, sometimes as the top act. They no longer release new work on a regular basis but that makes every new opus a bit special. The new work "Under The Falling Stars" released on their own label Magic Language Records together with Wool-E Discs is probably their best work to date. Enough reasons to get in touch with this great band which, in my opinion, remain not well enough recognised in their homeland...

You guys don't exactly compose new albums on a regular basis so I can imagine a new work must be always something special... and "Under The Falling Stars" even more special as Philippe Mauroy joined the band again? Isabelle: Phil's comeback is one of the most important things that happened in the band. We are all very pleased about it. We composed this album within about 30 months. All the ideas came very naturally like in the old days. We still have such a great time all working together. Phil: Following my return to the group and after the departure of Marc Haerden, who had held the drums for some years, it took us some time to find our guidelines again but we absolutely never discussed among ourselves what musical direction to take. That direction had to be found rehearsal after rehearsal, each one of us bringing his ideas and personality. An album is influenced by many factors and this one benefited from a perfect alignment of the planets.

I'm not suggesting that you reinvented your own sound but this album is characterised by a perfect balance between all instruments revealing genius guitar playing, dreamy violin parts, deep vibrating bass playing and of course the magic of the vocals! Did I forget something? Seriously, what's your perception of this album?

Phil: Thank you... I wanted to keep the guitar from "Under The Falling Stars" turning into a cliché. I used all the influences without asking myself questions and I believe that the whole group did the same. Time will tell but as I see it this is our best album, although there is a sentimental tie with some of the old ones which this one evidently cannot have today. And of course we must not forget our producer Gilles Martin who did a wonderful job on this album. Didier. We took time to compose the songs. All of them have played many times in our rehearsal room. he sure to find you rightly said, the most perfect halance between the instruments. All tracks were ready to be played before the recording. This album is made with a lot of rich orchestrations. so, it needs to be really precise... a true watchmaker work! Isabelle: Thank you, I really like how the songs are built and also the atmosphere you can feel through the songs. I quess Gilles Martin did also affect the songs with his sublime touch

do you keep in mind from this work and what have been the main difficulties you encountered in the global process?

quess the writing

of every new album

is always kind of an experjence... a kind of

sonic voyage so what



Phil: For me, the first song was the most difficult one to find It is not on the album but it made it possible to define the colour scheme that we were going to use. A bit like a painter who has his blue or areen

period. we have our "Under The Falling Stars" neriod

Didier: I had a real problem on the first day of the recording session but it was only technical. While I was changing the strings of my bass quitar, I broke a screw on the top of the head of the guitar. It made it impossible to put the first string in place! With Phil. we lost hours on the internet to find a shop having this fucking 'special Fender' screw in store

but no way! We tried with others types of screws, a nail, glue... I almost lost a finger! And at last ... I took Philippe's bass quitar. A real suspense, isn't it?

What does the title of the album "Under The Falling Stars" reflect exactly and what does it say about the lyrical content and eventually commitment?

Isabelle: "Under The Falling Stars" is a mix of different ideas. I could add the words 'here we are'. It's about all what's left from great people, artists we have lost through the past years.

I also consider that a star is a dream or a state you would like to reach. For different reasons, it works, takes time or fails. Keep dreaming helps me to go ahead. Dreaming is essential for me. I love daydreaming. It's a way to reconnect with myself.

More specifically. "A New Reality" speaks about the interaction between how you feel, how you think and your actions. We are free to think in a different way and be different. This can open new perspectives in life. Dreaming can bring you to new realities.

"Crime Passionnel" is about someone who doesn't feel anything anymore for his passion. This happened to one of my friends. It must be something very strange to decide to stop what you have loved and done for more than 30 years because you don't feel anything about it anymore and it gets too heavy to keep going. Oh, yes, "Crime Passionnel" is also a wonderful Belgian beer that we discovered the day we created this song so I thought it was a good title for a song :-)

Didier: In fact, "Under The Falling Stars" has an optimistic value to me. Would you prefer to stand under falling stars or falling bombs? To be crushed by a falling star is more elegant, really.

After nearly 30 years of existence, I can imagine The Breath Of Life became an essential part of your life. What does it really mean to you and what has been the impact on your lives and the 'people' hiding behind the 'artists'?

Isabelle: I keep thinking making music is a wonderful outlet where you can express your feelings. It's also a great human experience between the The Breath Of Life musicians but also with people from everywhere. It's great to have the opportunity to share and give emotion to people.

Phil: Through my quitar, the group allows me to externalise my thoughts, without the words, but through the vibrations of the strings and shaping of the sounds. It's a little bit as if I were telling my story to a psychiatrist; in fact. I should be the one to pay the audience.

Didier: Making and playing music in general is a kind of cure. I think that it keeps me alive. It began when I was an adolescent in the attic of my dad's house: with a toy 'Casio' keyboard and a tape recorder. And since then, I've never stopped. But now, I've better material and instruments. When I play music, I feel as if I were a better person, a 'real human' (and when I was younger, I felt even more handsome with a guitar, don't laugh, please). I don't know if my team mates share this opinion? Maybe, I'm just more stupid really... Well, I hope not ...

Stef COLDHEART

photos @ Marquis(pi)X

SPREADING POINT - Momentum - Part II (CD)

(ScentAir Records)



Following "Momentum I" (2015) this album basically consists of five original tracks and five remixes. The album sounds very vintage and includes new romantic influences but the "Spreading Point" is also somewhat vintage as a band, being active in the 90s and coming back to the stage in 2010 (after a 10 year pause). With "Momentum II" the band deliver us a nice melodic new wavish result. Those of you who find the sound somewhat minimalistic can directly proceed into the remix section - you will not be disappointed. Especially "Blitz Kids", which offers us a poetic tribute to the new romantic scene, gains an amount of richness from volume (but that's to my taste). My personal favourite track is "Kühle Eleganz". Alte gute Neue Deutsche Welle. Convincing, theatrical, groovy. To sum up - "Momentum II" a good album if you feel somewhat "petshopboyish";) - nostalgic, light, vibrant and with a little hint of sadness. [MKI]

HEXHEART - Midnight on a Moonless Night (CD)

(Metropolis Records)



Listen to Midnight on a Moonless Night in reverse order because it builds on it's and leads up to a modern incarnation of emotional electronic music. With Curelike baselines and minor cord changes, Jasyn Bangert electronically channels Joy Division and shape-shifts between contemplative synths and strumming guitars A symphonic melancholia undulates behind the artificial instrumentation. It is very reminiscent of a new wave drone. There are some nice guitar sounds here that as if The Church is layered over thedigital creations. Second Sight comes in as if we're Jumping Someone Else's Train on the Trans-Europe Express. Multiple layers or symphonic synths and analogue sounds make this very appealing. A Thousand Times is the culmination of sound and lyrics. Hexheart brings more sway than stomp to the dance floor. Listen to it in reverse for the full effect of the modern impressions of styles pioneered in the 80's. [CM]

3TEETH - Shutdown.exe (CD)

(Self-released)



3Teeth is part of the L.A's industrial scene, popularized by Daïs Records and bands such as Youth Code. 3Teeth share with them their violent kicks, aggressive voice. Their whole work is highlighted by sick-sounds – twisted synths, Tower of Disease's muffled voices- and the efficacy on 'Atrophy' and 'Final Product'. 'B.O.A'. has the same powerfull beats. 'Oblivion' and 'Shutdown' seem to be the same song, a continuity due of rythm's work. The « industrial metal » category can be applied on 'Pit of Fire' and 'Degrade' but this album is not only made into blood and steele. 'Insubstancia' is one of the most original song. Keeping a noisy background, soft waves come to the forefront while Mincolla speeks about simulacrums: « Thinking that your plan is so ideal / losing true sight of what is real ». 3Teeth achieve to brighten industrial tradition with their modern production, giving us a strong impression. [CM]

ASTARI NITE - Dreams Of Majesty (CD)

(Danse Macabre)



A beautiful mix of rather classic new-wave melodies, more danceable gothic beats and a beautiful dose of melancholic rock. The EP opens with Lovesick. Quite an energetic track in which old school guitars play the first violin, backed by a clever bass, solid drums and contemporary synths. The Girl Who Tried, the first single on this EP, catapults us back in time to the late eighties. This song would have had the vrowd glide over the dancefloor in many ghastly, dark English clubs at that time but I suspect that today, these songs, because of how retro they sound, will also spur the dark people into motion. Something more postpunk and mysterious synths trigger in Divination. The vocal line is great, the atmosphere is too "Somewhere deep in your heart, I know you feel the same..." a ballad but with plenty of balls. The Witching Hour is the closing song of this EP. It does not take much to imagine that this brings us back to the Desintegration years of The Cure. [JB]

BLANCMANGE

Blancmange is a classic English synthogo band, who became especially famous in the 80s with their single "Living on the Ceiling". In September 2017 they released a new album called "Unfurnished Rooms" and will perform in Belgium at BIMFest in December.

Everyone in Belgium knows blancmange as something edible. How come you picked such a name for a band? We were making experimental music for a while, really just for ourselves, not thinking anyone would want to listen. A name wasn't an issue or even needed until we were asked to play at the art college. The posters for the event were being printed and a name therefore was required to advertise the gig. In a throwaway moment we chose Blancmange, so as to save time and get on with the music. Actually we were called The Blancmange

The graphic style of your albums seems to be inspired by a classic childrens' illustrations - vivid, colourful and somewhat naive. Is it something, that comes from your music style, feeling, graphical

fantasy or is it pure coincidence?

think you are thinking of Happy Families, Blanc Burn your question. If anything I see the image of say the album Happy Families in opposition to the music and was chosen for that reason. The Blanc ladies on the sleeves for God's Kitchen and Blind Vision were taken from old adverts.

How come "Living on the Ceiling" has been one of your most successful songs? It has even been used as an intro to the news channel in Israel.

don't know. If I did I'd write 20 more like it! Possibly the instrumentation and the groove.

"Blancmange" has made a pretty long pause during their career. What has given you the force to come back together?

Enough water under the bridge. Experience of other things in life. An urgency to be creative. I'd always written music, as has Stephen, mainly for film/ty, It felt like the right time for Blancmange to, excuse the pun, reform!

According to your story you recorded some records in the US, where you even met Madonna...

In Sigma Sound where we made most of Mange Tout. the 2nd album. Madonna came in one day to see Jelly Bean (producer/DJ), who was in the other studio. She said 'hello', went in to see him, came out and passed me saying 'goodbye' and went back down in the lift. I thought she was the a pizza delivery person.

Can you tell us more about your latest album, that was released this September?

Unfurnished Rooms - it's the 6th album released by Blancmange Mk II. That's twice as many release as Blancmange Mkl which is a shock to mel I have been fortunate to work with Benge, who mixed the album. We also replaced some virtual instruments with analogue synths. Benge and I first worked together on our Fader album, First Light which came out in June.

Will it be something targeting the usual audience or do you expect to attract new listeners (since 80s electro is popular again)?

I don't write songs thinking, what will a target audience and The Blanc Tapes, Only the former really applies to think of them. But, I hope having finished and released it, a broad cross section of people of different ages listen and hopefully get something from listening in the positive.

> What can we expect from your performance at BIMfest? Old songs, new songs or... is it a secret?

> Top secret! Electronics, loud, new, old and some surprises.

Where do see your band in a few years? Are there more songs/concerts to expect?

I want more and more and more and

Masha KASHA

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EMPO



Hello, Marc, and thank you for the interview. It has been a long time since your first self-released album Stained Impressions. Although it relied on some new wave influences, it already had the A Split-Second recognisable sound. I didn't know you were a bass player. How did you move towards electronic sound? Was it the time and the place or your desire to experiment with more electronic music expression?

Marc: Originally, I started out as a drummer but I switched to bass guitar because I also wanted to sing and write songs. The bass was a prominent instrument in all the new wave bands I was into, like Bauhaus, the Cure, Echo and the Bunnymen... Neurobeat was a song I wrote in high-school during that new wave period and it wound up on Stained Impressions and Ballistic Statues. In the mid-eighties, when MIDI and new sequencers and drum machines revolutionised the possibilities of making music on your own, I wanted to explore this, as I became more influenced by bands like Cabaret Voltaire and Fad Gadget. The options to experiment were infinitely greater with these instruments, so that was definitely one of the reasons to move in that direction.

A Split-Second immediately got noticed after your second album Ballistic Statues. The album featured some of your greatest hits: "Rigor Mortis", "On Command" and "Flesh". The "Flesh" single was amazingly well received and it got A Split-Second recognised. How do you feel about the track and the New Beat genre story that goes with it?

Marc: We felt, and still feel, very proud of the track. We set out to make a certain type of dance song, and got exactly what we wanted. The fact that DJs slowed it down to create New Beat was beyond our control but it gave the song a double life. It's fun to see people still arguing which version is the best but at the time the New Beat-stamp was a problem for us. We were, and are, very much a live band. The New Beat scene consisted mainly of playback performers, sometimes miming songs that weren't even sung by them. In Belgium, we hardly got any gigs but instead we were offered to do playbacks in these dance clubs. By this time we were doing live tours in Scandinavia and Spain, and we chose to continue on that path instead of going for the guick buck. In retrospect, it's great to be mentioned in music encyclopaedias but the reactions of people at live gigs, or to any of our songs, are what really matters.

You produced another historical album...From The Inside a year later with hits "Bend My Body Armor", "The Colosseum Crash", "Scandinavian Bellydance" and "Mambo Witch". By that time A Split-Second developed the sound which was very hard to label. What was your inspirational thread at that time?

Marc: At that time, I was writing my Master's Thesis in psychology, so I was reading avidly and my mind was in overdrive. All my cultural obsessions and the turmoil in my personal life wound up in the lyrics of that album. There wasn't really a single inspirational tread but rather a chaotic outburst rooted in all my influences at the time, ranging from Dead Can Dance over Einstürzende Neubauten and Test Department to Monty Python, William Burroughs, René Magritte and countless other writers, painters, styles, bands etc. The sound was just something we were perfecting all the time. We were fans. of producers like Trevor Horn and although we made alternative music, we always wanted to sound at least as good as any of the most expensive bands in the world. So yeah, we were an overly ambitious and arrogant bunch but it's always best to aim high, don't you agree?

It seemed nothing could slow the band down. You released another successful album in 1990, Kiss of Fury. You integrated more guitars on this release. How did you feel about your sound evolution at that time and the evolution of the band itself?

Marc: It's funny how people seem to think there are more guitars on that album. There are actually only three tracks with guitar on it, just as many as on our first album Ballistic Statues. We used sample guitars on Cold War in the Brainbox as well but the guitars on this album are just mixed better, I think. Kiss of Fury was our first album where we had a budget to go to a bigger studio with an extra engineer to record the vocals and finalise the mix, which got us on a bigger American label as well. The evolution was more of a technical nature. In terms of style, every song is an individual entity to me. Every track has its own identity and style, and that's the way we've always approached it. Somehow it all ends up sounding like A Spitt-Second though.

You have re-released the first and official tape Stained Impressions on vinyl and CD later on Dirk Iven's Daft Records. How did this come about?

Marc: As everyone knows, Dirk isn't only the nicest but also one of the busiest people in the business. I met him when we released Bodycheck on a cassette compilation entitled Mad In Belgium. He got in touch with me and he was one of the first people to hear Stained Impressions. He was very supportive at the time. He also convinced me to start performing again in the new millennium, so you have him to blame for that too. He's also constantly



Marc: Working on some demos now but I'm still building my studio, and like I said, the standards are very high, so... We may start with a mini-album as a warm-up to a full album. The title is there, a whole lot of lyrics as well, now it's time to get the machinery in gear!

You are playing Daft/Minimal Maximal Festival in Antwerp on 20 October. The line up looks rather promising. What can we expect from your Daft show? Marc: We always interact live with the available stage. and the audience, so every gig is slightly different. We're working on new songs now, so some of the older stuff we'll be playing for the last time in some while. The set list isn't fixed yet, so people can always send us suggestions on our FB page.

What are your future plans for A Split-Second?

Marc: Hopefully some re-releases, definitely a new album, and some intense touring next year, if you'll have us!

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Liquid G + TraumaSutra = Liquid Trauma. Peter Van Bogaert (Liquid G) and Peter De Koning (TraumaSutra, Hedera Helix, Hybryds, Intens) joined hands releasing the vintage EBM-sounding album "Distorted Memories". The album has been released on the Belgian label Wool-E Discs and will appeal to all lovers of early Belgian EBM music. This is a dark opus featuring spooky vocals, icy sequences and haunting atmospheres. This is how old-school EBM has to sound!

How did you guys get in touch and what were the initial ideas (and sound direction) to start this new project?

Liquid Trauma: In the past we sometimes shared the same stage and became friends. Later on, we did guest appearances on each others shows: Liquid G., Intens, TraumaSutra.. The combination of soundscapes and EBM worked so well that we decided to create tracks together. Our recording sessions were really energetic and spontaneous, as if we had been working together for years.

What did you like in the work of each other?

TraumaSutra: Liquid G. has this classic Belgian EBM sound that I've always loved and combines this with a more industrial touch. But he also works very independently, uses the tactics of DIY punk culture. You can hear this punk mentality in all his songs.

Liquid G.: I love the soundscapes of TraumaSutra and how he creates them and the way Peter DK works on stage with the stuff he collected over the years, some call it garbage, we call it instruments... Also Peter DK is a fantastic piano player and singer-songwriter!

How did the writing and recording of "Distorted Memories" happened and did you follow an established way of working?

Liquid Trauma: Not really. Sometimes it started with new analog sounds, another time Liquid G. came up with a good rhythm. It works very naturally.

The sound clearly reminds me of the early days of Belgian EBM but it is first of all a kind of antidote to all contemporary formations using similar gear and similar sounds. What's your own perception of the scene today versus Liquid Trauma?

Liquid Trauma: We think that every generation has its own artists that are worth listening to. Sounding old-school was never a goal. I guess it's just what we are. Also, we do not mind what is in vogue. We just make what we want to hear ourselves.

What's the importance of the lyrical content and in, which way is it related to the title of the album?

Liquid Trauma: We think it's important to remain critical in a society where government (and big companies) control has become normal and wherein we see lots of fake images and ideas. People live their lives online and are sometimes losing touch with the world outside. On the other hand, our memories of a better past are often fake.

What are the further plans about Liquid Trauma (live shows, new songs...) and the other projects you're involved with?

TraumaSutra is involved in lots of projects. TraumaSutra itself performs a lot but mostly in a different scene: little art exhibitions, squats. He is also a part of lots of other projects: Hybryds, Hedera Helix, Dark Poem, Intens...

Liquid G.: Live gigs are currently not under discussion for me because I have too many health problems. When I feel better, maybe we will doing another live gig with Liquid Trauma.

We will continue creating new tracks, and maybe a new album within 8 years:-)

Stef COLDHEART photo © Benny Serneels

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A Swedish guy, living in Brussels. A musical wanderer, full of cold EBM-beats and machinery. A great live-performer, But above all: he's just himself: Peter Elm...

For those who doesn't know you yet: introduce ELM to us please...tell us all about it!

Well, ELM consists of songwriter, singer, producer Peter Elm. (Although ELM may also be an acronym, for example "Electronic Lust Music", "Electronic Labour Music" or whatever better acronym anyone can come up with ha hall.

I'm a Swede living in Brussels but feel very international since I've lived in many different counties... I love Belgium though!

Musically ELM strives for an honest and direct selfexpression. Without trying to sound pretentious I see ELM a little bit as EBM for grownups, hopefully more mature, poetic and honest than a lot of other stuff around. There is really a tornado of junk out there even if there is a lot of good EBM/electro too of course! Good lyrics combined with a solid production is very hard to come across!

Where is your musical background situated? Which artists/bands did you listen to and who inspired you?

Oh! I listen to A LOT of music of various genres! Like many people in the "scene" I grew up with Depeche Mode and through them I discovered Front 242 and then the rest of the Belgian and German EBM scene etc.

For many years I would say favorite artists are: Laibach, Eric Satie, Gainsbourg, Leonard Cohen, Soulsavers, Madness, etc, etc. From the EBM scene I really like Kropp, Wulfband, Pouppée Fabrikk, Blitzmaschine, Spetsnaz, Sparkl and of course older bands like the Nitzer Ebb.

It all started a long time ago with Restricted Area. How did that all go back in those years and how did this end in your own band ELM?

Well, Restricted Area's first single was released back in 1994 so it's been a while now..time flies! The band consisted of me and a few other members that changed during the years. We made four albums: Explode, Realtime, Fun And Fearless, Core Excess (+Underdog EP) spanning from the years 1996-2011. In short it was a bumpy and somewhat frustrating road but taught me some lessons too I guess. With ELM I wanted to do something a bit more consistent, with better production and a clearer "image". More aggressive also. I'm very proud of most of the lyrics I wrote for Restricted Area but a lot of the production really sucked big time! Core Excess is the album I'm most proud of.

ELM gives brings us good old EBM. What themes are you singing about?

"The world we live in and life in general". Lately the lyrics have been centered a lot around stupidity and incompetence, something we unfortunately have in abundance these days!!!

There are a lot of different styles in gothic-electroland. What makes EBM the perfect one for you? Are you involved in other projects/genres also?

I love the aggression in EBM! As long as it's honest of course! Good EBM is extremely tricky to make, much more difficult than most people may think. You really need a good production for the songs to keep a certain level.

It may sound weird but I honestly think my strength lies in very different types of songs than EBM. Many years ago I think I had to "prove" to myself that I could make quality EBM and got obsessed with the idea.

I really do have two very extreme sides in me and always carried a sense of sadness and longing within me. Through the years I've written much more slow and melodic songs than with ELM. These songs are very melancholic and soundtrack-ish" and it is something I should take more seriously. I would say that I'm a better songwriter than producer and EBM is all about production!

Any future plans in other directions than the one ELM is going?

I have a cover project of a Swedish artist that actually dates all the way back to 2013. The songs are there, basically finished, just need to figure out how to release them. The project was put on hold for several reasons but I really like the songs. I actually did some small gigs in Sweden with these songs.

You are from Sweden. Is the dark scene still surviving over there?

I think it's going pretty well. Actually I haven't been back to Sweden in a long time and never really felt appreciated there to be honest. Of course I still have friends there and there is a lot of high quality music being made in Sweden I must say!

There is a new EP coming up. Anything you wanna tell us about concerning that?

You should buy it and listen to it! Wapenrustning is the title track chosen from Hardline but there are a lot of other goodies there as well! I'm happy with it! It will make you move.

ELM

You've played in Belgium already and are going to be present at BIMfest. What can we expect? Which bands that are performing over there you don't wanna miss?

Yes! I love the Belgian audience and am very grateful for the support I've gotten here, it's been great and it will only get better! Expect energy! I must say that I'm not overly thrilled about the line-up this year at BIMfest... would be fun to see The Horrorist though... and of course enjoy friends, drinks and atmosphere!

Is there a difference in public over here in Belgium and elsewhere?

With ELM I don't have too much to compare to but I think the audience here is fantastic, in general I also think that the audience is much older in France and Belgium than in Sweden or even Germany...

On Facebook I saw that you were hanging out with Mildreda's Jan Dewulf. Any musical plans together? Yeah, we've come to get to know each other really well. I consider him a close and very good friend. A great guyl He was involved in several ways for the new ELIN ER Mildreda has a remix on the EP and he also helped me out with the artwork of the diefted cover. Truly a fantastic guyl By

the way, you should all check out his new upcoming goth project "Your

Life On Hold". Amazing stuff! Regarding musical plans, you never know what the future has in store...

A last message for the dark scene people out there?

Buy music, go to concerts and nag on promoters to book ELM! Thank you so much for your support!

Jurgen BRAECKEVELT photo © Benny Serneels

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BLACK LINE

Based in Los Angeles, BLACK LINE is a constantly evolving collective led by Nitzer Ebb vocalist Douglas McCarthy and musician, producer and engineer Cyrusrex. Having recently wrapped their debut album, Treason, Sedition and Subversive Activities. The idea for BLACK LINE was born in 2016 as a continuation of the duos other project DIMREX. Adopting a collaborative approach, the project sees collaborators come and go—the current line-up boasts Depeche Mode's Christian Eigner, composer Anthony Baldino and Skinny Puppy's producer Mark Walk, amongst many others—each contributing towards a constantly evolving sound. With a small core team, no ties to any record labels and each member's signature sound, each BLACK LINE track represents a moment in time.

Can you tell us a little about how BLACK LINE took shape?

Douglas McCarthy: Basically Cyrus and I had come to the end of recording the last DIMREX EP2 and we still had some ideas. This happened to be at the same time as Christian Eigner came to town and he got in touch to see if we wanted any live drums on the record. We had a couple of ideas knocking about so we went into the studio and then basically forgot about it. But it got us into the idea of working with other musicians. Bon Harris (a founding member of Nitzer Ebb) had seen Cyrus at Modular on the Spot, a free electronic synth performance event in Los Angeles, he ended up playing with us live as DIMREX at an event we did with Daniel Miller at Teragram Ballroom and pretty much from there on we had the idea to continue the project by collaborating with other musicians.

Cyrus Rex: Douglas came up with the name BLACK LINE as it stands for a project, an evolution not necessarily a band with fixed members. The work happens as and when people are able to come together into the studio in LA. Every track on the album has multiple people collaborating on it. BLACK LINE is not defined as a band in a moment.

Can you tell us a little more about the process of collaborating with all the current members?

Cyrus Rex: A lot of the songs were existing tracks, maybe one third were originally intended as future DJMREX tracks that we had kind of put on pause and didn't really know what to do with Douglas and I wanted to write a new album from the ground up but then we had all these songs. And when we started working with Baseck and Bon we basically got into the process of recording a bunch of new songs and ideas, a lot was trying to figure out what we were doing. We were basically all working together. having fun and I think things fell into place when we met Brad and Zack a year ago. Zack has a background in top 40 and film production and we were lucky to get him involved. He actually said, "Hi, I'll help you guys and make this into a record." And we then were able to take it from being a bunch of concepts into an album. Ken Marshall played a big role in providing a very consistent sound to the whole record. And people like Bon, Derrick and Anthony, Michael and Brad, they all contributed a great deal to the sound and aesthetic of the record. It's so far been an amazing project in the sense of having tons of people working on something and collaborating in one consistent voice."

How long in total did it take to record the album?

Cyrus Rex: The recording was an evolution of DJMREX but it also would have been nothing without all the new contributors involved. From start to finish, I'd say it took roughly a year to record this album.

Finally, if you could pick any situation or scenario, how should we listen to BLACK LINE?

Douglas: Loud and naked!

BLACK LINE's debut live show took place in Los Angeles last July, check their Facebook!

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There are few bands remaining in service from the '70s but Sparks have shown considerable endurance since the Mael brothers cemented their musical union in 1972. Recalling the acerbic and observational lyricisms of old, Hippopotamus is intelligent, fun and charmingly eccentric for the best part of its 55 minutes. Theatrical, harmonic and kitsch, the opening salvo of Probably Nothing, Missionary Position, Edith Piaf and Scandanavian Design are the equal of anything Ron and Russell have released, period. Humour sits at the very heart of Sparks' candour - how can you resist couplets like "Most times she won't come but I don't really mind / Has a job to do as some guy's concubine...", "You might have positions you can recommend / But I don't know if we'll ever get to them..." Dismiss Sparks at your peril - the likes of Divine Comedy, Momus, Cardiacs and even Killers in their earlier incarnation have benefitted from bearing similar dramatic genes, intended or otherwise and this is up there with their best. [PP]

CRASH COURSE IN SCIENCE - Situational Awareness (CD)

(Clone.nl)



Although Crash Course In Science can be considered as one of the pioneers of electro / industrial (dance) music, it took time for this actual comeback album to come out. Ten killer tracks on which one can dance out gallons of sweat from the body without any problems. Danceable electro (pop) with a blissful industrial edge, perfect vocals and cunning lyrics. Some songs, like the opening track Some Change and So Pantsed have been tried out before on a live audience and swing like hell on those typical Crash Course In Science beats. Now, I can hear you thinking, has this album another potential hit like Cardboard Lamb or Flying Turns onboard? Hell Yeah! The Lightning is only one of those kind of tracks ... goosebumps! A piece of art that can be obtained on CD, digital and vinyl and deserves, without any doubt, the award of Album of the Year! IFGI

CULT WITH NO NAME - Heir Of The Dog (CD)

(Cwnn Music)



This is essentially a return to the melodic songwriting of old, minus the occasionally over-complicated arrangements of yore. From the start, Cult With No Name import classical influences on the Debussy-esque title-track before launching into the glacial electro-pop of Wasted and Rosabelle, Believe. Reference points are arguably Pet Shop Boys, Hurts, The The and OMD, Heir of the Dog is still very much a Stein and Boux production bearing their trademark characteristics, an artful and intrinsically leftfield set of songs that incites much tapping of feet and nodding of heast. Further in, Just Rewards is a hypnotic shuffle harking back to the late '90s - I'm reminded of Transglobal Underground until Stein sings - while All I Have Is Yours (Including You) is all lush electronica with a nod to a bygone era of open-top convertibles and windswent highlighted hair, IPPI

OMD - The Punishment Of Luxury (CD)

(White Noise Ltd.)



Andy McCluskey and Paul Humphries' relatively recent purple-patch continues apace with their third album in seven years. Like 2013's triumphant English Electric, OMD repeat lyrical references to machines, art, human failings, relationships and political commentary, without being too obvious. After the melodious opening pairing of the title-track and Isotype, The Punishment Of Luxury quickly starts to bear all the hallmarks of a classic OMD album. With the clunky exception of Robot Man, you'e in the company of fairly typical fayre from the Kraftwerkian school of synth-pop - until that is the frankly dreadful Kiss Kiss Kiss Bang Bang Bang rears its head. Musically gorgeous, lyrically clumsy, it just doesn't sit well with the rest of what is a decent enough album. Thankfully, most of TPOL is as assured as the pair have been in recent times - they still manage to tickle the nape hairs with Art Eats Art and One More Time. [PP]

SEEMING

North American band, Seeming, describe themselves as "post-gothic, post-political, post-dance, post-human". They got famous in 2014 for "Madness and extinction" album and their special musical approach. Their latest album "Sol" along with the single "Stranger" have just been released in 2017, so we spoke to Alex Reed from Seeming to get more information about the past tracks and latest releases.

Hello, can you introduce "Seeming" for our readers?

Seeming makes music to help us imagine ideas beyond the world, a world without people and people without selves. We use all kinds of sounds but I like working electronically. My name is Alex and I write and sing the songs. Aaron Fuleki has helped out in the past too. We used to be in the band ThouShaltNot.

How did you record your 2014 album "Madness & Extinction" (which got pretty famous overseas as well)? I'm so glad to hear that people around the world like this album. It means a lot to me. I wrote the songs in states of vulnerability and suggestibility. The songs document both a global frustration with humanity's self-centeredness and my own struggles with mental health. I think that the album's scope-history, apocalypse, biology-is so wide that it can only really make sense with a bit of madness. Madness & Extinction was made in many drafts and revisions: some of the songs went through five or ten versions and there were lots of songs that I wrote but decided not to put on the record: I really wanted a total idea across the record and not just a collection of songs. We're proud of it and our second album continues these ideas in some very direct and empowering ways; that second LP is called SOL: A Self-Banishment Ritual.

The concept of your album is quite post apocalyptic and has been really well built in the terms of coherence...

Thanks. I'm trying to paint a world where humans are not the stars or the narrators—where it's not about us at all.

And so apocalyptic imagery is not used here as a warning to avoid, nor is it some "cool" setting for a cyberpunk future. Instead, it's something to accept, and I think that not many bands take this approach.

How do you describe your style of music? Is it synthpop, rock or I have even spotted it in a steampunk community? It's definitely not steampunk, and I'm not sure it's rock, either. I'm okay with "synthpop" I guess but the music avoids categories. It is not really made for dancing and I always base the production on the needs of the song; the song comes first, usually written at the piano. So sometimes I'll bring in bagpipes, sometimes I'll use lots of noise, and sometimes it'll be all voices. I care about making compelling, dangerous music and if it happens to sound like synthpoo. or funk or ooth music along the way.

What can you tell us about your latest single?

that's fine with me

"Stranger" is a song about doubling down on whatever it is that makes you different. It's about pushing your own boundaries, both for the sake of exploration and as a political stand — especially in a world that increasingly wants to limit who or what we can be. I woke up one morning with the verse melody in my head and I was instantly drawn to its smoky 1970s sound. After writing the song, I knew it needed another angle, another voice. Sammus's music had really spoken to me ever since I saw her perform at a show in Ithaca, so I reached out to her, and al m so grateful to her. She really made the track shine. It sounds modern and classic all at the same time. You have even made your first album free for a day. I

think that is really generous. How did you come up with this idea?

I care more about people hearing this music, connecting with it, and thinking about it than I do about making tons of money from it. The truth is that there's very little money in this scene but there's a lot of love and curiosity. If you can pay for our music, please do, but either way, I want you to hear it. It's really something different.

Masha KASHA



How did you came up with the name No More?

Tina: It refers to the Stranglers song "No More Heroes" but we thought that Heroes narrowed it down, so we dropped the Heroes.

Andy: Fatal decision but sometimes you have to stand by your mistakes.

Which bands or artists have affected you the most so far?

Tina: Bowie, Eno, Roxy Music, Velvet Underground, Dylan, Public Image, Johnny Cash. But it's not so much about the bands, it's more about their principles, the perspective and their techniques to grab the Zeitgeist or something like that.

What are your songs about and do you hold back things you would like to scream out or you just go for it?

Andy: They can be about everything but I have to say that I don't fancy that question. If I would answer: the songs are about love - it wouldn't say anything about them except that they are about love. A song isn't better just because it is based on "real" feelings.

The Belgian band Suicide Commando took their band's name from a No More song, which is a classic hit, do you like their music?

Andy: We played with them once and we were impressed and really enjoyed it. But for me it's more a live thing. I wouldn't listen to it much at home.

Which instruments do you play besides a guitar and bass and which instruments would you like to learn to play? Tina: I play keyboards and theremin but I would like to learn and play bass.

Andy: Piano. I love playing piano although I can't.

Do you miss the time in the 80s or do you enjoy this time as much to perform your shows?

Tina: Maybe I miss being young but THE 80s, whatever that is no.

Andy: I definitely have more fun nowadays.

How was the atmosphere when you had just started with No More at the end of the 70s and what motivated you to bring music out into this world?

Andy: There was a certain greyness in the air. There was the German Autumn (Der Deutsche Herbst) with all the terror attacks, kidnapping and so on. And this bleakness went on. So the British punk movement came right on time for us.

Tina: We thought: this is it. You don't have to rehearse for years, you can go out and just do it. Not only play music but also record, produce, distribute and so on. So we did.

Are you working on a new album we can expect soon? Tina: At the moment we're thinking about a lot of things and how to do them. That's all I can say at the moment.

Are you excited to perform at BIMfest 2017 in December and are you preparing a mind blowing show or a raw, pure, "rock and roll" giq?

Tina: One of our first gigs after our coming back in 2008 was at BIMfest and we're still grateful that they gave us the chance to perform. So we're really looking forward to it.

Andy: We are preparing a mind blowing show of raw, pure Rock'n'Roll.

What are your personal thoughts on our subculture these days? What would you like to see differently or do you prefer that it stay like it is?

Andy: I don't think about such things anymore, this is something we did in the 80s. One should think about more important things.

Sophi KATZ

+ 21.10.2017

ENDOR GEOMETRICO CON T - S FORCE S

T OUDE BADHUIS - ANTWERP















TEARFUL MOON - Evocation (Vinyl)

(InCLub Records)



Evocation is at the same time similar and different from the first album, actually it feels a bit like the improved version of In The Dark Morning. The songwriting is more confident, the overall thing just sounds clearer, more focused, and with a truly international set of guest musicians (Wonder Dark, This Cold Night, Stockhaussen, and Suzi Sabotage), although the atmosphere is very much alike. The album opens with two of the strongest tracks on the LP. The first one, The Prayer, features a great drum pattern and it's sang by Manuel. It makes you think of very early Dead Can Dance and that's a good thing. This is quickly followed by House Of Joy, which pretty much sets the tone for the rest of the album, with an impossibly Gothic chorus tune. Although the album does stretch a bit too thin over the course of its twelve songs (oddly enough, I think the two singles were the weakest tracks on it), the whole thing sounds extremely cohesive and just like Morning, it conjures up the right images of dry ice and candlelight. A most welcome über-Goth extravaganza, [GR]

THE TEAR GARDEN - The Brown Acid Caveat (CD)

(Metropolis Records)



Edward Ka-Spel of The Legendary Pink Dots and cEvin Key of Skinny Puppy have been active with The Tear Garden project for 30 years. They released their eighth studio album titled The Brown Acid Caveat 8 years after Have A Nice Trip. There were high expectations and this album undoubtedly delivered on them. The overall sound can be described as experimental, psychedelic electronic music which flirts with melancholia; however, more catchy moments are there as well. You may perceive it as soothing at times, while heavy at others. The duo experiments with sound and mind; they offer a new dimension of the electronic music you may not find as an easy listening material. The album evokes different feelings, those of nostalgia, loneliness, distress, at times even confusion. The Brown Acid Caveat reaches the listener on a very personal and emotional level and the stories The Tear Garden tell with this exceptional album are here to stay, like our own memories. [MB]

AMORPHOUS - Shapeshifting (CD)

(Wave Records)



Sometimes, as a reviewer, it happens that you discover an unexpected nice gem between your pile of 'To do' promos that lay there rising sky-high on your desk. Shapeshifting of the band Amorphous is such an album, the solo project of Brazilian producer Gil Os (ex Morgue Mechanism). Nice and well programmed old-school electro / EBM with skilled distorted vocals and recognisable ingredients of Cabaret Voltaire, Frontline Assembly, Skinny Puppy and Mentallo & The Fixer, to name a few. From the beginning on, you just want to turn the volume to 10. Fourteen cool tracks, one more danceable than the others but certainly all great tracks! If you love one of the aforementioned influential bands - check Amorphous out immediately! [HH]

SPECIAL LOVE - Unloveable (CD)

(Self-released)



It was only recently that I heard of Johnny Dave's musical outbursts by discovering a fun DIY Youtube video of 'Voyeurism', a song also present on this CDEP, yet another version and with the different title, Watching You. After a first listen it's clear all. 4 songs on this EP are more than nice. For example, the first track, Binoculars, makes me think of Soft Cell's, or even Psyche's Sex Dwarf, and the whole of the EP has a high Warm Leatherette feel with the necessary scraping, squealing and cracking of various electronic instruments. The name Absolute Body Control also spontaneously jumps my mind ... No, it does not sound like an exact copy of the aforementioned bands but certainly sits the same minimal atmosphere. Special Love seems to me to be one of those minimal Electro projects that we have to keep an eye on! [FG]

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PARADE GROUND

How did you came up with the name Parade Ground?

JM: It came as a reaction against the obligatory military service, Pierre was a soldier of misfortune at that time. P: But also because of the ballet 'Parade', written by Erik Satie about a poem of Jean Cocteau.

Which bands or artists have affected you the most so far?

P: It's much more plasticians, writers, choreographers, architects, fashion designers: Man Ray, Duchamps, Burroughs, Artaud, Céline, Klein, Broodthaers, Josef Beuys, futurism, surrealism, Dada, that have made what we are.

What are your songs about and do you hold back things you would like to scream out or do you just go for it?

JM: My lyrics are thought as short movies yelled so loud you can see the ears on the floor jumping like fish. We create castles of sound.

P: Jean-Marc is the last crooner, all of our songs are based on scansion and the scarification of sounds.

Have you ever been in other bands/projects before?

JM: We existed under the name MHZ before becoming Parade Ground. We've always created and composed together since we could walk. I reckon we have been playing on stage for about 40 years now.

Would you like to start another band or project alone or with others? In which genre?

 $\ensuremath{\mathsf{JM}}\xspace$. As far as I'm concerned, I give everything with Parade Ground.

P: So do I! Except that I have a side-project called MARIA – which I define like Disco decay-Kill me. It's a live project only.

How was working together with Front 242?

JM: It was cool, really. Especially with Daniel and Patrick who have a great sense of humour and they're incredibly talented.

P: They are true friends. It was impassioning to discover all the new instruments from that time: synths, rhythm-



boxes, sequencers, with them. Also, having worked and composed with them on two of their albums has drawn our friendship tighter. It's rare to be able to witness the creation process from another band so closely.

Which kind of music do you like more? Any guilty pleasures you wanna share with us?

JM: It is not so much the kind of music that we like but the sincerity of the bands.

P: It's much more sounds that we like. The way to transpose emotions and suffering.

Which instruments do you play and which instruments would you like to learn to play?

JM: We play with our figures as acrobats. We see the audience as instruments and love to play with them.

How is the atmosphere in Belgium for a band like yours to perform your show?

JM: They say you can't be a prophet in your own country



but I must admit the atmosphere is very good.

P: We've always been apart, nobody helped us, we only have the audience to thank.



Do you miss the 80s or do you enjoy this time as much to perform your shows and how is it to come back after a while?

JM: We're looking forward to performing our next shows. Coming back after a while was real happiness - and meeting a

P: Only the future exists. Did the 80s really exist?

voung audience.

Which things or subjects did you create or touch on in art and how was the public response? Would you like to expose it during performance or keep it seperate?

JM: We love the French movies from before the second world war: Renoir, René Clair, Carné, Duvivier and also surrealistic cinema. All this is contained in our songs.

P: Yes, 1 do create artistic objects: collages, diversion. It would be really nice to exhibit them during a concert. Why not on stage? I would love it.

How was the atmosphere in the 80s when you just started and what motivated you to bring music out in this world?

P: The 80s were fantastic in the sense that everything seemed open and possible at that time. We discovered new forms of creations. Everything was new, naked, to be done.

Are you more inspired during the day or during the night to write lyrics and make music?

JM: I prefer writing at night. Composing always seemed a nightly thing to me. That's when the stars shine. Sometimes they shine by day.

Are you working on a new album we can expect soon?

JM: Yes we are, actually. But we will keep our secret sacred. P: 15 tracks have been recorded but we would like to work with Patrick/Front 242 and since he has very little free time.

If it was up to you would you like to release music on CDs, vinyl or cassette and why?

JM: Well, it is already the case with Parade Ground.

P: I guess on CD and vinyl. We did miss the very object itself, almost alive: a piece of art. The analogic sound: incomparable.

In which country would you like to play when you are on tour and do you prefer to play for a small audience or big audience and festivals or in a club?

JM: We love Italy and just about every place where we've been was an experience and a kick.

P: I think: big audience in a club.

Are you excited to perform at BIMfest 2017 in December and are you preparing a mind blowing show or a raw, pure, "rock and roll" gig?

JM: It's gonna be a vintage set. It should be quite a blast. Haha.

Sophi KATZ photos © Marquis(pi)X

THE HORRORIST

How did you came up with the name The Horrorist?

The name was actually given to me at an after-hours bar in NYC. It was a pretty disturbing place where you could buy cocaine at the bar. Basically I would go there at 6:00AM and drive everyone crazy. Eventually they just started calling me The Horrorist.

One Night In New York was number 1 in Germany's dance list but they didn't want to play it on the radio in the UK, would you change the lyrics to radio friendly thinking back about it or rather stay true to your lyrics like you did to give your vision into the world, from your point of expression? We had an edit that scrambled the "F" word. I think the badness of the track only helped it's popularity. The New Zealand Herald had a story that it's a song about drug rape and that it was played on Aussie television by some interns without the station knowing.

What is your music about and do you hold back some subjects now you would like to scream out or you still go for it?

Kids always ask me how to make good music. They talk about drum machines and gear but that's always the wrong answer. You have to make music about your own life and unless you are out there living well you have nothing to say! I don't hold back. Sometimes I cringe when I hear some of my songs about sex or pain but at the same time it's my diary.

Have you ever been in other bands/projects before?

In the early 90s I worked with John Selway in a band called Disintegrator on Industrial Strength Records. I also had some hardcore records out under the names DJ Skinhead and Temper Tantrum.

Which kind of music do you like to listen? Any guilty pleasures you wanne share with us?

I love slow love songs like Foreigner "Girl Like You" or Christopher Cross "Sailing" or anything early Lionel Ritchie. In fact that's my favorite genre. Beautiful sad love songs from the 80s. Which instruments do you play and which instruments would you like to learn to play?

I play the piano. I wouldn't mind learning the guitar but it seems like such an ancient instrument now. I guess drums would be useful at Wave Gotik Treffen!

How is the atmosphere in America or Germany for an artist like you to perform your show? If you had to choose between Berlin or New York which city do you prefer?

Well I was born in NYC and lived there 40 out of the 47 years of my life. I wouldn't be me without NYC. That said I'm totally in love with Berlin. Not just the nightlife here but the trees, lakes, bicycle paths, quiet and the people. I'm staying in Europe for a long while now.

Are you working on a new album we can expect soon?

I have a major new album called Separate Dimension coming out on the incredible Aufnahme + Wiedergabe. It's eleven songs. It's very EBM/Industrial compared to my other works. This is an album I wanted to make since the late 80s. I am very proud of the music and lyrics. I can't wait for the world to hear this.

Are you excited to perform at BIMfest 2017 in December and are you preparing a mind blowing show or a raw, pure, "rock and roll" giq?

Yes I am very much looking forward to BIM! I mostly play techno clubs so it's great to take a stage of my black wearing friends! Preparing? A mix! I have video in sync and lighting but I'll jump into the crowd for sure.

What are your personal thoughts on our subculture these days? What would you like to see diffrently or do you prefer that it stays like it is?

I just pray new subcultures arise! I would hate to think we are done creating completely new concepts. I think in any subculture there will be more amazing art inside it but I pine for the days of hey wow what the fuck is this?

Sophi KATZ



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