

**GENE
LOVES
JEZEBEL
KMFDM
SCANNER**

MESH

MILDREDA

STURM CAFE

LIVINGTOTEM

THE VIOLENT YOUTH

EUFORIC EXCISTENCE

DONDER, HEL & HAGEL

DER HIMMEL UBER BERLIN

GEORGIO 'THE DOVE' VALENTINO

InfraRot





WEEKENDER 2018
03./04./05.05.2018
 ASTRA KULTURHAUS BERLIN

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MAGAZINE & WEBSITE

Ward DE PRINS

Bristol's best known synthpop act Mesh, have released a new album, and it's quite different from previous releases. It features songs recorded at the 2015 "Gothic Meets Classic" event, where Mesh performed new arrangements of their songs by classical producer and pianist Conrad Oleak, with a 65 piece orchestra. Alongside the live recording are three additional reworked songs, which were recorded in the studio with a smaller ensemble and piano. Victoria Fenbane quizzed keyboardist Richard Silverthorn about the Gothic Meets Classic experience and the 'Live at Neues Gewandhaus Leipzig' album.

How did you choose which songs would be reinterpreted? Were there any you wanted to include but were unable to do, if so why? Are there any more songs you would like give the classical treatment to in future?

The way it works was we submitted eight songs that we felt would be good and lend themselves to the orchestral treatment. Of those eight five would be chosen for the concert. When we looked through our back catalogue we tried to choose an interesting mix of songs. It would have been too obvious to just go with the well known and popular tracks. It was more of a case of choosing something that you knew would sound impressive with a full orchestral arrangement. Yes there were loads more we would have liked to have done but five was the maximum.

Could you tell me about the process you went through to reinterpret the songs?

When the five tracks were chosen Conrad Oleak took them and wrote the score for the orchestra. To be completely honest all the hard work was done by him. He sent us versions for our approval but there was very little changes to be made as they were so good to start with.

What was your favourite part of the process?

I think when we first heard his arrangements we knew at that point we were onto something special. Before that there was a feeling of anxiety and whether or not we could actually pull this off. The first day of rehearsals in Poland was probably my favourite bit. Just hearing it played live for the first time was quite a moment.

What was it like to perform your songs with 65 additional musicians at the Gothic Meets Classic show?

The actual concert itself was a magical moment. Never in a million years did I ever imagine us playing with an orchestra let alone in a sold out concert hall. One of the best moments of my life. I felt a whole range of emotions from nerves and anxiety to excitement and overall pride. It's not everyday you get to do something like this.

How and why did you choose the 3 songs which are included on the 'Live at Neues Gewandhaus Leipzig' album release as studio classical versions.

At the time of the concert we were still busy writing "Looking Skyward" so when we thought that we might be able to record and release the show we thought about adding some more studio recordings with a quartet and some of the new songs seemed like a good idea. Someone also mentioned "Can You Mend Hearts" so that was included too.

Mark – did you have to change your singing style at all on the re-interpretations?

Yes. It wasn't a huge change but concentrating on the timing of the orchestra which obviously is a little less rigid compared to our versions and slightly changing mood to suit the new arrangements.

Personally I feel that a classical/acoustic reinterpretation of a song calls attention to the lyrics, especially the emotional content. Do you now feel differently about any of the songs you have reworked?

I personally think for this kind of thing to work you need a well structured strong song in the first place. When we write it is all about the song and not necessarily the production and electronic sounds in the early stages, so when it is stripped down again you know you still have the song. The emotional content and meaning of the song is certainly highlighted when played in this way.

Has this experience influenced your music since?

I have always been a fan of big string and orchestral arrangements and have tried to incorporate that into our recordings albeit sampled or synthetic. I love the lift and emotion this gives songs so this experience allowed us to fulfil our dreams.

Victoria FENBANE
photos © Marquis(pi)X

MESH



THE NAMES - German Nights (CD)

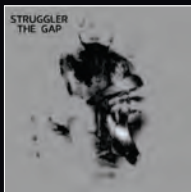
(Factory Benelux)



Brussels dark-wave post-punkers The Names have released an engaging live album. Dressed in a striking and very European sleeve and drawn from recent concerts, German Nights starts with footsteps taking the listener to the gig itself and the perennial live favourite Discovery kicking things off. These days, The Names don't rush towards the end of a song in haste - they expand on old ideas with new arrangements (and new band-members) making this opening track from 1982's benchmark Swimming album sounding as contemporary as it was 35 years ago. Not surprisingly, important singles Nightshift and Calcutta are wheeled out with the former now mercifully spared the soft-shoe arrangement of late, while a cover of Velvet Underground's What Goes On points casual onlookers towards the one of the sources of the band's lineage. Encore! [PP]

STRUGGLER - The Gap (CD)

(Vitarka Records)



After the Strugler's live performance at BimFest in 2016 I became quite intrigued by them. The raw noise-punk-rock and alternative sound they delivered on stage was a good introduction to the band. The Gap is released on vinyl and cd and it contains old re-written and new material. You can hear what this band is all about right from the start; "Obstacles" is a pure noise-rock/alternative music experience. Noisy guitar riffs and solo parts, heavy bass line and intriguing vocal tell a story of somewhat punkish yet fresh expression. The up tempo beat and the raw sound should make you dancing, however they slow it down with "The Gap". The track feels more like indie/alternative rock than the first one. Track "Recrudescence" was released first as a single in 1984, but you can catch up on their previous work listening to this album. This track is yet another musical gem with a punchy chorus and amazing guitar improvisations. If you missed hearing this great band, who have been active since 1979, now is the right time to get yourself a copy of The Gap and discover the new and the old stories they surely know how to tell. [MB]

YOUR LIFE ON HOLD - Burning for the Ancient Connection (CD) (Solar Lodge/Alive!)



It seems Belgium has produced another fine Goth-Rock band to be reckoned with! What's in a name: Your Life On Hold is another musical brainchild of producer/composer Jan De Wulf. After 20 years, exorcism with pure electronic compositions, Jan has now gone back to his first musical love: the guitar. The debut album Burning For The Ancient Connection has been recently released on Solar Lodge. An 8 track musical masterpiece, of which the spore had been planted for several years, now suddenly shoots from of the ground like a huge beautiful mushroom. From the first second this album takes you on a trip almost feeling the actual pain. Your Life on Hold feels very recognisable and makes you want to hear more. Jan also told us he had to make this record and he's damn right! This is most definitely a wonderful Goth Rock project and apparently there's already new material in the making for a sequel. But while looking forward, and until then, we can play Burning for the Ancient Connection on repeat! [JB]

DIRK DA DAVO / JEAN -MARIE AERTS - DDDJMX (Download)

(Dancedelic D)



Dirk Da Davo joined up with the fabulous Jean-Marie Aerts (JMX). The result of this musical mind-melt is this 5 track digital only EP. The opening track Attack Dogs Achieve starts with a typical DDD / TNJ repetitive beat, supported by a fat synth bass. Just a few seconds later the vocals and acoustic sounding guitar follow. "Attack dogs... go ahead..." at first but later it becomes "to achieve your dreams ... you should stand up!". It is clear that these gentlemen are (still) not going to be dictated what they should do or should not do, and that is disposition of this EP. Also, the songs of Here's Ruby and New Normality are hard to put in a box. Slipping and Sliding is most likely the song that sounds closest to the 80s and 90s oeuvre of TNJ and DDD and will sound appealing to many first-hour fans. Finally, the industrial sounding bonus track, a Nosedad remix of Attack Dogs sounds like the icing on the cake! [HH]

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LIVINGTOTEM



Behind LivingTotem is hiding András Gulyás, a Hungarian artist and DJ who released his first official album under the LivingTotem moniker on Advoxya Records. The band name reflects 'the replication of an imaginary universe with the help of industrial sounds'. This industrial sound caught the attention of Ant-zen on, which András has now released his new album "Raw Effort". The work is a fine mix between minimal-electronics, IDM, industrial and even trance influences. I consider this work as one of the best productions from 2017 so I'd enough reasons to get in touch with the artist.

What can you tell us about the origin of LivingTotem and your personal background in music?

This one-man-project started in 2006. I produce music with hardware (groove-box, samplers and synths) with the emphasis on always performing as a live-act.

Your previous album was released on Advoxya Records while "Raw Effort" has been released on Ant-zen. The labels are quite different in style and in audience. How do you explain this move and what have been your first impressions being now on an 'industrial' label?

In Hungary it is very difficult to find a record label for underground artists. I was a good friend Advoxya Records label manager and this label was still the closest to my style, the rest is history. When I was approached by Ant-zen regarding a possible release of my new album, I felt very honoured. Actually, I consider my music to be industrial-tribal-techno, eventually dark ambient. Those who have seen my gigs at 'Schlagstrom Festival' or 'BIMfest' could already get an impression about my 'dark' influences.

"Raw Effort" is not that easy to define as music genre, but rather sounds like a fusion between numerous music styles. What's your own perception and tell us a bit more about this new work?

András: As a DJ I am influenced by a variety of music genres like EBM, industrial, experimental, psychedelic, electro, rhythm & noise, new-wave, dark-ambient, techno..... Therefore it is hard for me to define where exactly I am going to with a new track. I like to combine different styles. The outcome is usually some industrial infused romantic technoid music.

What kind of album did you have in mind and what was the main focus in the production process?

It's a mix of industrial themes and rhythms with a tribal ritual atmosphere, amended with some dialogue samples from movies. I like music that gets you into a trance, whether listening at home or at a concert. During the creative process I act as a sound designer, using my hardware to create a unique design for each and every sound. The concept is that there is no concept.

There clearly is a kind of 'trance' dimension running through your work! Where does it come from and do you have any affinity with trance music/artists?

Indeed, I played DJ sets at the "SpiralExit", "Ozora" and "S.U.N." festivals in Hungary where I met a lot of 'big names' of the trance scene who had a huge influence on me. Artists like Laibach or Test Dept also experimented with some forms of trance, while Juno Reactor return to the industrial sound from time to time. I enjoy taking an adventure to different styles, of course within reasonable bounds. Although in the meantime I am less into the world of trance music, you can still discover some trance inspiration in my current tracks alongside the industrial influence.

You already mentioned you're also active as DJ and involved with a few more music projects. Tell us a bit more about your other 'bands' and what kind of DJ are you?

I am regularly spinning (known as DJ Kraak) at EBM, industrial and rhythm & noise parties, being also the promoter of these events under the labels "Ipari Szakadárók" and "Industrial Fusion". I am also DJing at a monthly new wave party. Well worth a mention is my other live-act Panoramic Barrier using CV controlled analog gear only. There are a number of other projects (music + film) I am involved in but time is too short for doing all at once.

Stef COLDHEART
photos © Marquis(pi)X

DONDER, HEL & HAGEL

Donder, Hel & Hagel is the newest band of three veterans of the scene in and around Leuven, Belgium. The three band members have been making music since the 90s but this time they're creating their most accessible music to date. Some might even call it good. In fact, during their first few concerts literally everybody did.

The first question is of course obvious. What are the origins of that strange band name?

Hans Hagel (HH): We've been looking for a name for months and then, accidentally, we've run into Captain Haddock and he shouted at us: "Donder, Hel & Hagel!!! Stelletje Zoetwaterpiraten!!!" (Thunder, Hell & Hail!!! You bunch of fresh water pirates!!!) Since that day everybody calls us "Donder, Hel & Hagel"

A new band but the people involved aren't new. What urged you to digress from the more punky sound of your other projects and try a completely different, more electronic sound?

Hans Hagel: The urge to get a new band after the previous split-up. I want to make danceable music, but I do not want to repeat the ska-punk-dub I played before. I had never worked with synthesizers before, it seemed fun to try it and I do not regret it.

Anton Donder (AD): Same here, after playing ska-dub-punk for 14 years it was time to do something new to challenge myself. With my activist roots, the question how to undermine the current mainstream rightwing ideas and traditions is always there. Finding a new audience, while hopefully entertaining the old one as well.

What would you like to focus on most, live performances or sound recordings? Do you consider DH&H a real live band or more of a studio project?

HH: A bit of both. I love to work for hours writing and arranging songs but nothing beats a good live set. The feeling you get standing on a stage before a crowd that goes mental for your music, it's addictive. The goal always was to come out with the music and play gigs, get people to dance, and inspire them to change the world.

What can people expect from a DH&H concert? Do you emphasise perfect renditions of the songs or do you prefer to create a real live show that is more than just music?

HH: Rock 'n' roll with a drumcomputer, synths, a lot of bass and some guitar solos. When I'm performing my music I kind of explode. I think I'm a better live-performer than a studio-musician, though I like both.

A lot of the electro bands reviewed or interviewed in Peek-a-boo share their social criticism with their audience, but DH&H is taking it a step further. Instead of general statements on the pitiful state of our civilisation, you write very direct lyrics that stimulate people to protest. Some newspapers even picked up your derisive rant on the incompetence of Joke Schauvliege, currently minister for the environment. Would you consider making less direct and less rude lyrics to reach a wider audience?

HH: I think we're not rude at all in comparison to the powers that be. As long as injustice is law, resistance is our duty. If by any miracle next week the people of this planet send all the CEOs, governments, armies and rich assholes with a rocket to the moon and start to organize our world in an anarchist way, with respect for our planet and all its inhabitants, I might consider writing less direct and rude lyrics.

AD: I agree. Flemish people are often a bit hypocritical when it comes to openly voicing their opinions outside of "social" media. Less so when they happen to be on the winning side - in this case racism - but things are so bad right now, with so many warning signs akin to the rise of fascism in the '30s, that being polite is not an option. In fact, shouting at the sideline is the least we can do. And people have to start getting over the fact that you are allowed to swear and can still have a valid point. The classist justice system on the other hand forces people to defend themselves in near-Latin. Our message will be more inconvenient than that.

As a band that's still rather obscure, most gigs in the near future will probably be support slots for other acts. If you could choose one well-known band to open for, which one would it be?

HH: Chumbawamba.

AD: New Model Army

Fantastique.Night XLXIV Botanique | 24/03/2018 | 20:00



concerts

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BETTINA KOSTER (MALARIA!)
HANOI-AH

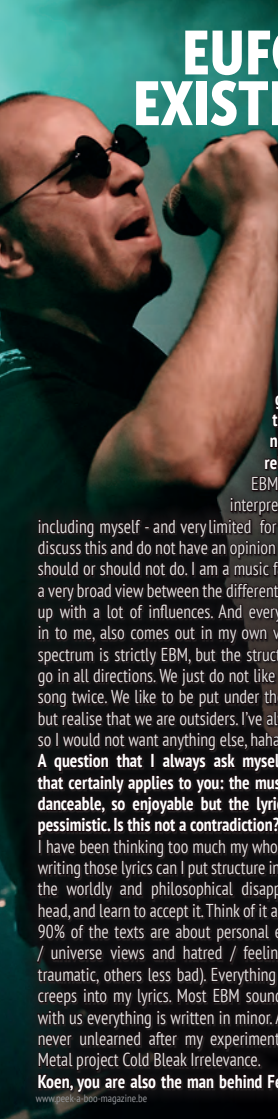
afterparty

CZ & LISA LUV

Botanique (witloof bar)

Rue Royale 236 Koningsstraat - 1210 Brussels
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EUFORIC EXISTENCE



EBM sounds to many like a retro genre from the 80s but you manage to update the sound by adding influences from industrial and especially metal but without using guitars. Is this the way that EBM needs to go to stay relevant?

EBM is very widely interpretable for some - including myself - and very limited for others. I do not discuss this and do not have an opinion about what others should or should not do. I am a music fanatic myself with a very broad view between the different genres and I grew up with a lot of influences. And everything that comes in to me, also comes out in my own version. Our sound spectrum is strictly EBM, but the structures of the songs go in all directions. We just do not like to make the same song twice. We like to be put under the heading of EBM, but realise that we are outsiders. I've always been a rebel, so I would not want anything else, haha.

A question that I always ask myself with EBM, and that certainly applies to you: the music is meant to be danceable, so enjoyable but the lyrics are hopelessly pessimistic. Is this not a contradiction?

I have been thinking too much my whole life, and only by writing those lyrics can I put structure in the hopelessness, the worldly and philosophical disappointments in my head, and learn to accept it. Think of it as a kind of therapy. 90% of the texts are about personal experiences, world / universe views and hatred / feelings of love (some traumatic, others less bad). Everything that concerns me creeps into my lyrics. Most EBM sounds pretty nice, but with us everything is written in minor. A habit that I have never unlearned after my experiments with my Doom Metal project Cold Bleak Irrelevance.

Koen, you are also the man behind Fear The Light, the

Antwerp organisation that promotes EBM. You have been working since the 90s and have undergone a major evolution, from many bands to just the nucleus: Euforic Existence, KnK (which you are also active in) and Slave Separation (the project by KnK singer Koenraad Vercammen). How did that go?

First of all, the name 'Fear the Light' was invented at the afterparty of the first performance of Euforic Existence in 2000 (not the 90s), where Slave Separation had also performed. At that time we had the plan with some of the artists present to organise several mini-festivals under that name. After a small setback and lack of coherence, this stopped and Koenraad Vercammen (K1) and I (K2) decided to set up the website with which we would then promote dark musicians without contract (it went much further than just EBM). We have then released and distributed some samplers with sponsor money and gifts (the third of which was added free of charge with a Dark Entries magazine in the paper age). Due to time pressure from my professional life and the gigantic expansion of my family, this has completely disappeared in the background at a certain moment. The site was reduced in 2010 to the promotion of K1's own music projects and myself, due to lack of time. At the moment, 'Fear the Light Underground productions' is not much more than a brand. The brand symbolises the friendship and musical cooperation between Koenraad Vercammen (K1) and myself (K2) since 17 years, from which KNK was born in early 2015. Sometimes I dream to set up great things under that name, but I still have my busy job, 6 children and 2 musical acts. It's enough.

Your performances are known as very dark and very intense. What are you trying to achieve during your performances?

The involvement with my lyrics is very intense. Every word comes from the deepest caves of my soul. On stage, we want to convey the feeling we had when we first wrote a song. If you view a song as a kind of box, we put everything into it during the writing process. When a CD is played, that box is partly opened, but unfortunately not everything comes out. On the stage we try to tear open the box completely for the fullest possible experience of the content. Emotions are also clear in the stage mimics, and it is not fake. Bart's role in this is also very important. Although I do everything at home in the studio, I was still a layman in terms of live sound, stage material and technical knowledge in 2013. After all, studio and stage are two completely different worlds. Bart has shared a lot of his knowledge with me and is a very important pillar on which the live performance is based.

Xavier KRUTH photo © Benny Serneels



(uk | punk)

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Magasin 4 | 7/04/2018 | 20:00

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Dark Entries

 **peek
aboo**

STURM CAFE

The Swedish EBM duo Sturm Café started releasing their first work in the early millennium years. They rapidly became a recognized and praised formation in the EBM genre. They this year strike back with a new- and self-released production, which is a mini-album entitled "Es Geht". We got in touch with Gustav Jansson.

Sturm Café is slowly becoming a kind of 'veteran' band, which has already been active in the EBM scene for numerous years now. What are the first- and probably main things that come into mind when you look back to all that you've accomplished?

That people still think we are relevant after all this time. We have noticed an increase in interest of making covers of our songs, maybe because many of our songs are so simple but yet catchy. We see that as the ultimate tribute to our music legacy. We also brought a more playful, clever and melodic touch to the rather brutish Old-School EBM scene. Otherwise, we are just thankful that our music makes people and promoters bring us around the world to perform.

Your newest production "Es Geht" is a kind of mini-album featuring 6 tracks. What is the work all about and what are the main aspects you focused on?

When we make music we don't have a grand idea, we just focus on recording whatever loops, samples or melodies that sound good and build tracks around that. "Es Geht" is a kind of continuation of the "Europa!" album; we use most of the same equipment and concepts. We would have preferred to change up the music and production even more but felt that the few songs we recorded were good and needed to be put out for the masses and the EP/Mini-album format was good for that goal.

The song "Traummann" reminds me of good-old New-Beat influences, which have been mixed with EBM. Is it something you recognise or is it pure coincidence?

It was not on purpose but we did listen a lot to New Beat and EBM during our youth which must be hidden away in our

unconsciousness.

The idea was very spontaneous; we sampled the vocals of an old song, still to this day, non-released and did a kind of techno-EBM remix of it. It's like a club remix of a Sturm Café song that nobody has ever heard.

"Es Geht" has been released on CD and vinyl format, of course on digital format, but also on cassette! I get the impression that there's a kind of 'come-back' for cassette releases, maybe as collector items. What does it evoke for you?

Cassettes are fun but we are not big collectors ourselves. We were asked by a friend who runs a label called Repartiseraren if he could



release
"Es Geht"
on cassette
when we told
him that we were
about to put out a
new release. We thought
it was a fun idea so we let him
and the cassette sold out in day. We
released a second edition of the cassette during
the Summer and it was sold out in a few hours too. We
could never have imagined that the demand would be so
high but we get the feeling the majority of the people
keep it as a collector's item more than actually listening
to it.

**Except a few productions that were released on
Progress Productions, you mainly self-release your work.
What does this 'DIY' approach mean for you and what
does it say about your perception of labels?**

Labels can be great and we had a good time on
Progress Productions who supported us well. However,
we temporally broke up the band in 2009 but when we
did reunite again after the 6 month break things had to
change and releasing our own music was part of that.
It fits us well at the moment since we both have very
demanding "day jobs", with this concept we can work as
fast or slow with the music as we want without having to
think about a third party. We do enjoy the 100% control
but it comes with great financial risks, luckily we do have
a loyal following and sell out most of our releases.

**You already did a few new live gigs and have a few more
planned later on this year. What does performing mean
to you and how do you see yourself as a live band?**

It is the best way to connect with the people who enjoy
our music. We love to hang out among the people before
and after the gigs to chat, sign records, take photos or
do whatever people want. It also brings us to places we
would never have seen otherwise like small hidden towns
in Europe, mega cities in Latin America or on a cruise ship
in the Baltic Sea.

The on-stage performance in itself is always magical and
we try our best no matter if we perform for 10 people or
1000 people. We also try to change the songs a little bit,
like incorporate some acoustic drum elements to make it
sound bit more powerful and dynamic while still retaining
most of the original sound.

www.sturmcafe.se

Stef COLDHEART



BOY HARSHER - Country Girl (EP)

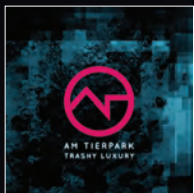
(Ascetic House)



The L.A. electronic duo Boy Harsher explores the ways to redefine club-music with style and languor. Angustus Muller builds a floating atmosphere, a dreamy dance raised by a rythmed snare and mind-blowing synths. Jae Matthews sings whispering, like the Thousand and One Nights storyteller. We can imagine their music as the Mulholland Drive's Silencio's soundtrack. Following the Yr Body is Nothing LP, this short but perfect Country Girl explores different sides of synthetic music, from the EBM's strength to drone's experimentations. 'Morphine's groove from the eighties is extended on the song 'Country Girl', which reminds one of 'Yr Body is Nothing.' 'Underwater' is visual, it amplifies bass synths and leads to an hypnosis. These four tracks define nocturnal wandering and insomnia's spleen. [CM]

AM TIERPARK - Trashy Luxury (CD)

(Laebel Music)



Like many other synth pop fans, I have been waiting for the second Am Tierpark studio album with great anticipation. Over the last couple of years, the collaboration between John R. Mirland (music and production) and Claus Larsen (lyrics and vocals) was indeed fruitful. They merge the 80s influences with the modern approach and create a distinguishable synth pop expression which can sound nostalgic or futuristic at moments. Their sound varies from almost minimalistic to rich atmospheric soundscapes. They open Trashy Luxury with "Song For Us", built on the good old 80s foundations. One of the brightest moments is "Nightpeople". Wonderful catchy refrain and the dance inviting vibe make you want to listen to the track on repeat. They saved the most emotional and touching moment for the very end, with "I Think We Made It". After 9 "synth pop parade" songs, the tenth place was reserved for a soothing, melancholic and utterly emotional piece. However, the whole album sets you on your own emotional voyage, and they proved once more that synth pop can be a moving and heart-warming music genre. [MB]

PSYCHE - Youth Of Tomorrow (12")

(Artoffact)



This single has, oh what a surprise, a very Soft Cell / Memorabilia like sound to it. Experts do know by now, Soft Cell, and especially singer Marc Almond, is one of the biggest influences for Darren and his current partner in crime Stefan Rabura. The title track of this single is about the disenchanting youth of today, who, besides the artificial freedom of social media, are still being watched and controlled by the corporate ideals and ideas of their parents. A very '80's sounding song, packed with analogue synthesizer sounds, but still sounding very contemporary by its clever and neat production. The next track, Truth Or Consequence is much more than a simple B-side, maybe because of the fact they worked over 5 years on this song. Original titled Life On Trial in regard to Bradley Manning lawsuit and now reflecting on the freedom of the said whistleblower, later known as Chelsea Manning, whose sentence of 35 years in prison, was converted by Barack Obama to freedom, just before the end of the Obama administration. Now, these lyrics are about protest and survival in the Trump-era. Dieselgate, Twitter Trolls and social unrest. Who is telling the truth now? [FG]

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On a gorgeous fall day in London, strolling through Kensington Gardens, Peek A Boo Music Magazine recently caught up with Gene Loves Jezebel founder Jay Aston, to discuss their beautiful new album Dance Underwater, released on CD in June 2017 and on vinyl in late September. We had some questions, and Jay had some answers.

Upon approximately seven listens, to my sensibilities the stand out songs are "IZITME", "Flying (The Beautiful Blue)", and "World Gone Crazy", which recently appeared for two months on an alternative chart in the USA (congratulations). What comes to mind when I mention those songs, and secondly, besides the first single from the album "Summertime", what song(s) to you feel could be the second single from the album?

Well all the songs mean something to me. "IZITME" was the last song selected for the album. I wrote it, & "Flying (The Beautiful Blue)", a long time ago in Atlanta, Georgia (USA). My life had fallen apart & these were the kind of songs I wrote as a result of the turmoil. I remember thinking that "Flying" had a very unusual & long high vocal going through it, which pleased me. I liked my riffs too, but Peter Walsh decided not to use them. Producers have to have the last say, otherwise nothing would get done!

The spelling of "IZITME", and "Cry 4 U", is a deliberate homage to Slade's incredible recordings in the early 1970s. I'd written a song called "Palestine" which didn't fit the vibe of the album, so we all sat round in a circle & I played songs I had on my iPhone. Everyone loved that, that's how it made it. It might never have seen the light of day otherwise.

I would love to hear "Palestine" one day, perhaps at a future solo gig! "How Do You Say Goodbye (To Someone You Love)" is a beautiful song and sentiment. James' guitar is stellar on this track, and I really appreciate what Tony Visconti has brought to it. How did he (Tony) get involved? And if not too personal, the lyrics are sad and yet beautiful, who or what are they about?

Tony heard the song through James's involvement with "Holy Holy." He loved the song & wanted to do the string arrangement. He's obviously a massively important influence on us (especially James & I). The lyrics are about complete & utter devastation after great personal loss.

I'm sorry, and won't delve deeper into that. So then, let's get down to the nitty-gritty, with perhaps an uncomfortable question: Opening track "Charmed Life

(Never Give In)". I really think it is a great song, but I'm not loving the vocoder used in some parts. An unusual element for Gene Loves Jezebel, to be sure. How did this come about, and how to you feel about it?

Often when I write, I drown my vocal in effects. I find it can help me twist odd lyrical & vocal angles out of a piece of music. Peter Walsh & the band all liked this in its raw form & kept it. I sang the record & left the rest to the boys.

During the actual recording of Dance Underwater, were all four members (James Stevenson, Peter Rizzo, Chris Bell, and yourself obviously) in the studio together, or were each of your parts recorded separately, in different parts of the world?

Of course not! Our strength is being together. That's what makes us the real thing & it's also why the album was expensive to make (but nothing compared to our budgets when there was a music industry!).

Were any of the songs conceived in the studio, or were they all pretty much written by the time it came to record?

"Cry 4 U" had a chorus that Peter Rizzo wrote. I wrote the rest in the early hours. I found the new music created in the studio was great to bounce off. There were lots of tweaks to all the songs. The lyrics & vocal melody to "Charmed Life" was 90% written in the studio. "Flying" was almost an instrumental.

Besides the album's producer, Peter Walsh, who in the band has the most interaction / authority in the final edit of this collection of songs?

I'd have to say Peter Rizzo. He came up with a lot, but James was very important too. He chose many of the songs & added so much. Peter Walsh was of course... huge!

When I first discovered Gene Loves Jezebel, in the states during the 80s, your earlier albums could have been categorised as "art rock", "indie rock", or even "goth" to some degree. With House of Dolls and beyond, including 2017's Dance Underwater, you are being labeled "alternative rock". How do you feel about the labels, past and present, and do you feel they are fair assessments of your talent, your art, and your music?

I've never cared. I'm free.

That was a quick answer! Good. Throughout your career, is there one particular song that you thought should have been a hit, that wasn't?

I'm not very good at choosing my own songs. You tell me. OK, since you asked. Off the top of my head I think one of your newest songs, "Flying (The Beautiful Blue)", as well

as older songs "In A Lonely Place" (from 1992's Heavenly Bodies), and "It'll End In Tears" and "Why Can't I?" (both from 1990's Kiss Of Life), should receive, and received, significant radio play. Or however it's done these days (a computer algorithms making decisions?).

Lastly, what is a question you wish someone would ask you (and what would your answer be)?

I wish I could just put music out & never have to comment on it. That's my plan...

OK then, whoops! Sorry I asked *wink wink* *smile*

Dance Underwater was produced by Peter Walsh, for the West World Recordings label. Gene Loves Jezebel has plans on some Japan and Europe shows before year's end, and are planning on a small US tour in 2018 as "Gene Loves Jezebel with Jay Aston".

Lew BREEZE

photos © Marquis(pix)

GENE LOVES JEZEBEL

The new full length album "Amnesia" by Italian combo Der Himmel Über Berlin has been recently released on the French label Unknown Pleasures Records. I had a crush on this album revealing an extremely dark atmosphere reminiscent of legendary bands such as Bauhaus, Joy Division etc. The band has already been active for a couple of years now and gained a serious live reputation. "Amnesia" is for sure one of the most accomplished albums in the genre for 2017. It was the perfect opportunity to know a bit more about this band, so singer Teeno Vesper answered a few questions.



Can you briefly tell us the way you set up Der Himmel Über Berlin and chose that for the band name, which is inspired by a famous movie by Wim Wenders?

Teeno: Davide Simeon who's the founder and guitarist of the band also came up with the band name. The concept has been influenced by European, in particular Austro-Hungarian culture and visuals. This way, he chose to 'steal' the name from the famous movie, fascinated by the wonderful black and white atmospheres used by Wenders and the soundtrack, which is dark, elegant and romantic at the same time. The purpose was to replicate that atmosphere in his band. The band is actually completed by co-founder Stefano Bradaschia (bass player), Riccardo Zamolo (who replaced the first drummer) and myself, Teeno Vesper (singer and keyboard player) joining in after having been involved with other bands.

Your music instantly reminds me of the 80s cold-wave movement and more especially to Bauhaus. What does this type of music represent to you and what are the sound elements you especially like?

We're glad to hear that, because especially at the beginning, we've been only related to Joy Division. I think that 80s is our natural cultural environment but we are also attracted by the 'sexual' power of 70s music, and some 90s bands such as Alice in Chains, Smashing Pumpkins etc... We don't want limits in the band's vision but it comes up naturally as a mixture of genres and influences. The typical goth-rock elements that we especially like are: reverberation and delay used

EVERYWHERE and of course, a heavy and tribal use of the rhythm section, which was that typical in time.

What is your new album "Amnesia" all about and what have been the main aspects of the production you tried to accentuate and maybe improve (compared to previous work)?

We think that "Amnesia" is a natural development of our style, maintaining a goth-rock background, but adding some electronic atmospheres without going in some new-wave or cold-wave direction.

"Amnesia" is a very dark work so I'm always wondering what is that fascinating in 'darkness' and in what way does it stand for your perception of the world we're living in?

Everything is fascinating in darkness (laugh)! Our lyrics mostly are about wicked love relationships, Kafka-like atmospheres and a general sense of disillusion and detachment from the daily life. Painters, writers and musicians often express them at their best when the world outside is setting on fire by disasters, wars and crisis. We think that we're living in a very, very bad time again, and that explains how many goth-rock, dark and metal bands are alive and kicking right now. We simply represent our time.

I noticed you already did numerous live performances in different countries all over Europe. How do you see yourself as a live band and what kind of show might we expect from Der Himmel Über Berlin?

Yes we did and of course it's a pleasure and a honour for us. We basically see Der Himmel Über Berlin as a rock band, with a classic live set up (drums, bass, guitar and voice); no backing tracks, but using dark and moody visuals to balance our live attitude, sometimes almost punk. What CAN'T you expect? A cold, electronic, boring live set up!

How do you see yourself evolving as band and musicians and what are the further plans?

To conquer the world, of course (laugh)!

Stef COLDHEART

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GEORGIO 'THE DOVE' VALENTINO

Ever since reviewing The Sorrows of Young George by Georgio 'the Dove' Valentino, way back in 2011, we believed in this artist. The release of 2014's double album Mille Plateaux was reason for a first lengthy interview and from that moment on we had a story going on covering this talented man, being it as frontman of his Société des Mélancholiques or as secundant for Tuxedomoon's Blaine L Reininger during his soloconcerts... 2017 saw the birth of one last album, The Future Lasts A Long Time, and a farewell-tour to give friends and supporters a last goodbye and others the chance to hook up with the work and stage-présence of this outstanding and simultaneously somehow neglected artist, almost formerly know as the Dove... Time to take this last opportunity to have an interview with the Dove, in order to spread the final Word...

"How would you, as a music journalist, explain my music to other people...?"

"Classy... It has various things in it and refers to post punk, rock'n'roll, ballroom rhythms, avantgarde experiments... but it would always be covered using the word 'Classy'..."

It was 3 years ago since we had our first encounter. In the meantime a lot has changed... Firstly: you relocated to Luxembourg... How do you look back on your time in Brussels...?

Dove: I enjoyed my 8 years in Brussels. A profound, complex city. A convenient European beachhead. The perfect place to disappear for a while. But it felt like time to move on. In any case, I had never been much of a fixture on the local scene(s). I found the theatre much more interesting than any music venues.

You did your 7" Satyros Ironykos with personal hero David McClymont and a bunch of collected all-stars. How did this come to be...?

We had met Malcolm Ross on our first tour of Scotland in 2012 and he would eventually introduce us to his old Orange Juice bandmate David McClymont, who's been living in Australia for decades now. David and I first collaborated 'via satellite' on an archive/concept situation called It's a Funny Religion When You Pray 'Hey, Mr. Tambourine Man, Play a Song for Me.' After that we started throwing musical ideas around. He invited us to Melbourne to flesh them out. He recruited his mates Mick Harvey, Clare Moore and Dave Graney. And 'Satyros Ironykos' was born.

David McClymont, Dave Graney, Blaine L Reininger and

other Tuxedo's, the people at the Château H, ..., are people who felt immediatly connected to your music... Meanwhile, the 'public' and the music industry (like greater organisers and other players on the market) were pretending ignorance, forcing you to handle a very DIY-approach on releasing material... How does it come to be that you receive recognition from your peers but meanwhile have to fight for recognition...?

My career, such as it is, gives me as much satisfaction as Waylon's semi-unrequited love: just enough to keep me hangin' on. The support of a small circle of intimates, mentors and peers has sustained me through some fairly lean years. One oughtn't blame the public, though. I find most audiences refreshingly receptive, even enthusiastic... if and when I find them. That's the real trick. Access is hoarded by institutional middlemen of all stripes. In the folly of youth, one dreamt of a viable DIY alternative. And maybe such a thing once existed. Or perhaps it was precisely the experience of 'actually existing' DIY which unwittingly begat the aggressive entrepreneurialism of today's culture worker. I dunno. And I no longer care. Schopenhauer said it best: "Resignation is like inheriting a fortune; you never have to worry again."

Your new album, The Future Lasts A Long Time, reads (in some places) as a sharp comment on the music industry, the advantages and disappointments in your career and some kind of roadmap of the last... Even some kind of testament... Can you reflect on this...?

It's a bit of a memoir really. The first time I've ever really written about myself—and I didn't even write most of it! Self-expression has never interested me. I don't do confessional mode. So I used bricolage as a back door. The Future Lasts a Long Time is a record about a life lived through records about other people's lives. Aye, disappointment is part of the story. I maintain that sour grapes are part of a balanced diet. But there's more than that. At least a little bit more than that. Possibly.

The album contains a very different adaption of the single Satyros Ironykos...

The 7" version was very much David's baby. It was refreshing to be able to focus on lyrics and vocal performance while someone I trusted handled arrangements and organization. I didn't even touch a guitar in that studio! The tune took on a life of its own once we started playing it live. Lots more guitars—the final version boasts 3 guitarists: Dave Graney in the left channel, me in the right channel and Eric Becker (Rome,

Surf Me Up Scotty, The Barcodes) down the middle. It seemed fitting enough to revisit it in another Melbourne studio almost exactly a year after the original session. Will Hindmarsh of Go-Go Sapien guests on organ. He also sat in with us for a Melbourne show. Top bloke. There's a Leonard Cohen citation somewhere in there, sung with the help of Clare Moore and Melbourne roots musician Matt Walker. I introduced it originally as an homage to Leonard Cohen during a live performance in Lautrec on the very day he died.

You are working with a new band and simultaneously working with different musicians on various locations...

Who are they and where you did find them...?

Bassist Patrizia F (also Surf Me Up Scotty) and fiddler Blaine L. Reininger from Tuxedomoon have been Société stalwarts since 2011. Blaine's Tuxedomoon bandmate Steven Brown makes a guest appearance on this record too—a sublime saxophone solo on "Sobborghi." Pianist Todor Stefanov joined up in 2012. We saw him noodling away one afternoon at a Brussels café and recruited him on the spot. Dave Graney and Clare Moore entered our lives during the Satyros Ironykos session and have never left. We've toured Australia and Europe together. They are a remarkable unit. Their Coral Snakes bandmate Robin Casinader contributes mellotron on "The Stranger." He brought his violin along and sat in with us in Canberra. The two of us bonded over our mutual love of vintage art rock. He had been a closet Genesis fan for ages and credits me with helping him come out to Dave and Clare. It's always a pleasure to bring people together. Guitarist Eric Becker has been joining us on stage where possible since last year. He also plays in Patrizia F's surf-punk band Surf Me Up Scotty, who all appear on our record as well. We met Los Angeles-based drummer Phillip Haut on his home turf a couple of years ago. He has toured the West Coast and Europe with us. Indeed, he's flying over to do the bulk of this farewell tour with us. Another drummer, Alexandre Alquier, has been part of our circle of friends down in the Toulouse area since our first show there in 2013. Haarlem post-folk collective Grey Lotus have a long history with us too. We shared a bill in Helmond NL back in 2012 and stayed in each others' business ever since. They were very present on Face 3 of our double LP Mille Plateaux. We shared a bill with Barclay's band 13 Dead Trees in Metz years ago and invited him to play lap steel guitar on a few tracks. Greek guitarist and engineer George Scordilis has also been a frequent collaborator over the years. We did a session at his Athens studio Sound Machine and he played a bit of E-Bow.

Jan DENOLET



SUPER DRAGON PUNCH!! - Shatter (EP)

(Echozone)



Super Dragon Punch!! is a Belgian based EBM/Industrial band from Louvaine-La-Neuve, mostly the project of Jérémie Venganza (featuring some live musicians as well). The EP appeared on the Echozone label this Autumn and consists of four original songs as well as four remixes. Some of you will surely remember SDP!! performing at the last BIM Festival and from now on you can also enjoy their songs at home as well. The single from SPD!! has very anarchical and has a tribal note (similar to Hocio) but also features some more melodic electro with a gothic hint (similar to Kite) and very defined minimalistic beats. "Core" is the most vibrant and dramatic track of the album. Plus one for dramaturgy and a very good album opening. My personal favourite is "Howl" - for the melodic "nineinchnaillish" chorus and oldschool beats. A hit! From remixes I would like to outline Inspire (Iszoscope Remix). Pure noise with nice synths, that gives the song a new aspect. [MK]

IVANKOVA - Ivankova (EP)

(Holy Hoof Records)



Ivanková is the solo project of Madrid-based singer and producer Irene Ivanková, formerly of No Wave-ish trio Difunta Calva. In this four track EP though, she ditches all rock-related instruments and uses exclusively her voice and a bit of keyboards to build a tiny, Gothic work of art, originally recorded in 2015 but now recently remastered and re-released on CD, fall definitely on the darker side of the musical spectrum. With the sole exception of the lovely and more meditative "Nasiaanatama", the other three tracks are mostly repetitive Gothic mantras, built around simple keyboard or vocal lines, on top of which we can hear layers of voices coming in and out, like fog on a winter night, the soundtrack to an early XIX century Romantic painting. The whole EP can be listened to as if it were religious music, which links it to a long tradition in the Goth canon, from mid-80s Dead Can Dance and SPK, to late-90s Medieval Darkwave and post-Apocalyptic Folk. This EP has only one defect: it's too short. [GR]

MESH - Live At Neues Gewandhaus Leipzig (CD)

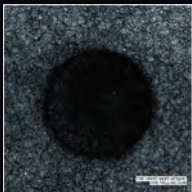
(Dependent)



In October 2015 Mesh performed together with a 65 musicians classical orchestra in the sold out Gewandhaus concert venue in Leipzig. The show was part of the "Gothic Meets Classic" events. The band collaborated with the classical producer and pianist Conrad Oleak to create one of the most outstanding and unforgettable performances of their career. 1900 people were undoubtedly swept away by the emotional and profound performance. Live At Gewandhaus Leipzig contains 8 tracks. Whether you're a synth pop-rock or classical music fan, this album is for you. Mesh proved that they can sail on both seas equally well, and Mark stood out once more as a vocalist of the greatest capacity. If you like to dance to Mesh's songs in clubs, now is the perfect opportunity to reach into a deeper dimension of their songs, which were unveiled and presented in the unpredictable, yet the most beautiful way. [MB]

THE MARY HART ATTACK - The Falling Sun (Vinyl)

(Greedy Eyes)



The Mary Hart Attack call themselves postpunk/shoegaze/drone. On "The Falling Sun," the first and third are spot on. It's too loud for shoegaze. "In Dreams" opens with a screeching guitar, looking at the sky, twisting, unsure where it will land. Vocals shoved out by cacophony. "Death Comes With Your Eyes" leaves too soon. The wall of sound gives way to make room for the vocals, distant in volume, tone, and affect. Think Levitation meets Mudhoney, only gloomier. "Spiders," is groovy and bluesy. "All Wrong No Bliss" is the band conversing with itself; a crazy person yelling innocuous inanity on the sidewalk, but enjoyable. It could be the soundtrack for your stress-free day. "Starlight" is a highlight as a noisy sort of goth, tinged by early Jesus and Marry Chain. Lastly "Face Throwing a Kiss" must have subliminal messages ... the electronic voice repetition surely implanted some message to be carried out at a later date. [CM]

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KMFDM

Interview & photo by Marija BULJETA



KMFDM is undoubtedly one of the most prominent bands in the history of industrial music. The group was founded and is lead by the German multi-instrumentalist and diverse artist Sascha Konietzko. KMFDM have been active since the 80s, first as a performance art project. Sascha collaborated with other multimedia artists to create the unique performances. Last October they went on the US Hell Yeah tour with Ohgr. And, after a well-deserved rest, Sascha kindly agreed to answer a few questions for us.

Hello Sascha, and thank you for the opportunity to talk to you. I know how busy you were this year. You performed at Brutal Assault festival in the Czech Republic and Germany's M'era Luna festival as well as a show in Berlin in August, you toured the UK in September and then you had an extensive Hell Yeah US tour in October. Judging by your social media, the band rocked in each venue. The London show was packed and on stage KMFDm seemed like an unstoppable machine of creativity, energetic performance and enthusiasm. How do you feel about this entire touring experience, encompassing Brutal Assault, M'era Luna and the two countries?

Sascha: It was great fun actually. Especially the US tour was an absolute success, best one ever! The UK was great as well and the Euro festivals are just - the Euro festivals ;) It's always a bit like a zoo doing them. But all in all everything went as good as it can get and then some.

You released Hell Yeah album last August - it's among my favourite KMFDm albums, just for the record - and in it, you preserved not only the distinguishable electro-industrial sound, but also your societal and political lyrical context. However, you made a step further in the sound evolution; the album sounds fresh, dancy, and, at times, even funky. What was your musical and lyrical inspiration for this particular album?

Sascha: Hard to pinpoint, really. I think it was just the way it had to turn out, there wasn't all that much thought going into it beforehand. Contrary to what some believe, it is not an album written about the Trump bullshit, except of course, the song FAKE NEWS. We worked with Chris Harms from Lord Of The Lost, who also opened for KMFDm in the UK, he played (almost) all of the guitar stuff on the album and I afforded myself the luxury to work with one hell of a sound-engineer, B. Lawrenz, in order to make the recordings sound as good as possible, instead of brooding over the mixing process for months and months on my own, tweaking and tweaking with no end in sight, as I have in the past.

I am sometimes surprised by the names certain industrial music artists give as their early inspiration. I have already read that you were inspired by David Bowie and Marc Bolan, among others. Can you tell us how you were influenced by Bowie and the glam rock era?

Sascha: It was the music of my time, when I first actively

began to listen to and buy music, that was the stuff that was edgy and cool. It's what you saw on TV in these weird playback shows like Disco 2000 and Musik Express and whatever they were called back here in Germany in the early - mid 70s...

The line up kept changing over the years. Can you tell us about the current line up, besides you and Lucia? What I would like to know is how today's KMFDm functions both regarding the studio work and live performances.

Sascha: Currently the line-up is rounded up by Andy Selway on drums and Andee Blacksugar on guitar, besides Lucia and me. As for how it functions exactly, it's something I have yet to experience since Andee is the newest link in the chain. Live performances with the four of us went flawlessly, as for the studio work, we are just very early on in the process of recording and writing new material together.

I am also a huge fan of the artwork on your albums. Can you tell us how you met Aidan Hughes, the man behind your cover art and how that collaboration started?

Sascha: Aidan and KMFDm were introduced by the owner of a very small record label, Skysaw Records, operating out of the Liverpool area, who did a UK release of WHAT DO YOU KNOW, DEUTSCHLAND and wanted to use different cover art than the original German release. We connected immediately and the rest is history. Funnily and totally coincidental, we became neighbours for a while in Seattle. I had bought this building and it turned out that he lived about 20 metres away from me on the other side of the block.

Do you think that pointing fingers at artists and blaming them for the tragedies that happened because of the monstrous minds shows how easily the artist can be picked on? What were your thoughts about the tragic events and media turning them into "who's to blame, why not them"?

Sascha: What exactly are you referring to? Are you going "Columbine"? In that case all I have to say is that it's very shortsighted and irresponsible to blame music and art for the effects of mental illness combined with "wild-west" gun legislature.

When are we going to see you live next? Any new dates?

Sascha: Nothing on the horizon as of now, new album is next, then we'll come out and play again. ;-)

FACTICE FACTORY - Lines & Parallels (CD)

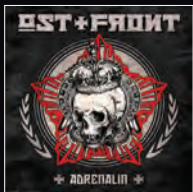
Wool-E Discs)



On this third album a fairly natural evolution is noticeable, without denying the continuity of their sound and the distinct atmosphere that creates it. They have their own unique sound, even their own musical identity if you will, but most certainly not to be categorised as one 'sound' or 'genre'. What is, and remains, their constant trademark is the endless melancholy and gloom that also could be found on their first two albums. Only this time, a bit rougher, sharper with a bit more space for guitars and bass. Also the languages used on this release are diverse: French, German and English are alternated smoothly. I needed a couple of listens before I could fully enjoy this album but there is so much diversity, beauty, depth to discover ... Factice Factory, knows like no other, how to slowly wrap you in ... and this they did successfully with me! [JB]

OST+FRONT - Adrenalin (CD)

(Out Of Line)



The Berlin-based aggressive guitar gods of OST + FRONT are hitting hard again with Adrenalin. The title song, Adrenalin will not be the showstopper here, with a wall of sound it kicks right in from the start. Although the song is rather melodic, it explodes completely in the choruses. This in their known style: from aggressive to 'sing-along level' and back. Is this Heavy Metal? The tempo of the songs would make you think so. Still, though it might sounds like heavy metal on first glance, the clearly present synthesizers give it an extra dimension. The overall OST + FRONT sound is a great mix of some elements taken from techno, heavy metal, hints of punk rock, thrash.... but at the same time sounding rather melodic. Puppenjunge is one of those typical 'sing-along' tracks on which we could easily take each other's arms and dance in a circle. Something that would be more difficult on Blattzeit, which pounds with a hellish pace hard in your stomach. Nice drums and tight guitar work that puts your ear-drums under extreme tension: blissful! This new release is completely in line with their previous work and sounds incredibly strong. The typical OST+FRONT style and sound remain very recognizable, aggressive passages interspersed with almost choral singing and elements from so many other musical styles. [JB]

BLUTENGEL - Black (EP)

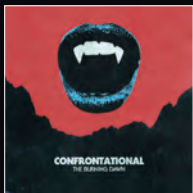
(Out Of Line)



The song Black was taken from their previous full album Leitbild. The song was much appreciated by fans so Chris chose to thank those loyal fans with this mini-album, on which we, besides the title track, can also find a number of previously unreleased songs. On Black, which is a rather upbeat track, we can hear Pohl sing: Everything is black, Everything is black, Black is my life, Black is my soul, Black is my heart, Black is the love, that tears us apart again! We have known for a long time now, Chris Pohl can create incredible things with his machinery. In Blood Rain, this becomes very clear again and it can not be summarised in one style. We also get to enjoy some guitar play, something that personally sounds great to me. This guitar play is something we tend to hear more often on the recent releases and on stage. [JB]

CONFRONTATIONAL - The Burning Dawn (CD)

(636658 Records DK)



The Burning Dawn is the last chapter of a trilogy begun with A Dance of Shadows and extended by The Kingdom of Night. If the first release's aim was to create a signature (and intended to be your nights' soundtrack), the second chapter clearly guides us to a deeper reading. Times are changing, and The Kingdom of Night was the reflect of a derelicted world. Now, it's the turn of a « burning dawn », like a rebellion, a way to rebirth. This is the picture of the phoenix which came in our mind. This awakening is surrounded by talented musicians : Cody Carpenter, Tobias Bernstrup, Trevor William Church, Tying Tiffani. Every Confrontational's albums are like classical movies : you have to listen/see it several times to catch their secret meaning, and every time you discover new qualities. Like a soundtrack, this album is a way to leave the real world and to gather your thoughts in an oniric, obscure and foggy trip. [CM]

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THE VIOLENT YOUTH

The 80s are in fashion and not only in Western Europe. Eastern Europe is also offering some nice musical surprises, where new retro wave and sovietwave coexist side by side. You have all surely already heard about Tesla Boy. Our guest today is Arthur from a Belorussian Band the Violent Youth.

Hi Arthur, could you introduce your band?

Sure;) We are The Violent Youth - an international synthpop duo based in Germany and Russia. Earlier it was based in Belarus and Russia, but since September 2017 I have been living in Augsburg, Germany. Egor - the synth player - lives in Moscow.

Which 80s bands have influenced you?

I am a huge Depeche Mode fan, since my childhood until today. Also I can mention Tears For Fears, The Human League, Yazoo, early Madonna records.

Maybe you can also mention some inspiring new retro wave bands?

Sure. New bands, which inspire me are Hurts (I like them a lot and I'm very honoured that lead singer Theo Hutchcraft has a copy of our single Through The Night, which I gave him in 2016), these guys have inspired me since 2010 when their first album came out and I can say for sure that they are my favourite modern band. Also I like CHVRCHES, the Russian synthpop band called Tesla Boy. But these are only the bands which play synth. My music taste is various. From David Bowie to Metallica:)

Can you say more about recording your album "Discotheque"?

Our previous album was released in 2014 and I wanted to make something new. With the sound, the atmosphere. Something more serious, more personal, because the lyrics of Loud is simply about love. What about the sound; I wanted to get it deeper and stronger. It was a very good time. I like working in the studio. I can't describe it but when you see that some chords that you have composed become a song, it's a very special feeling. Many songs have had 3-5 versions before they were finally recorded, like the title track Discotheque, which was the most difficult for me to compose and program but with the help of our

sound producer Ars Nikonov we got it.

I was composing and programming the songs at home in the evening after work and then in the studio together with Ars we were looking for the matching sounds, samples etc. Every song is a little story. The cover picture was taken in Paris in April 2015. I was just walking around the streets of the city and saw this door. I think it is a local Disco Club but it seems to me that it was closed a long time ago. I didn't know that it would be my album cover but I decided that I must take this photo and do something with it later.

Which songs from the album are special for you?

I don't know. Maybe Universe and Rainman. It was January 2015 I was sitting in the kitchen with my synth and playing some stuff. Just jamming and then I realised that I was playing a nice melody. So that evening Universe was born. And it is still my favourite TVY song and lots of our listeners like it a lot. Rainman. I have watched the film "Rain Man" with Tom Cruise and Dustin Hoffman and was inspired by the soundtrack. It is amazing.

What can you tell us about your last single?

Fade Away was an experiment. Experiment with sound. It was written in 2016 but I didn't do anything with this song until the Spring of 2017. I can't say that this is one of my favourite songs in our playlist. We had some problems with the copyright of the cover photo after we had released this song. My friend works as a model in the USA and had given me this picture like a present before releasing the single. And when "Fade Away" came out, the owner of the photo wrote to me that we will have problems and he wants his money. Haha. But this problem was solved. I hope that he isn't angry anymore. I have already composed lots of new stuff and I'm looking forward to record it.

Masha KASHA



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SCANNER

We had the opportunity to conduct an interview with Robin Rimbaud. This London born artist has released a countless number of productions under different monikers. However, he gained world-wide recognition since the 90s as Scanner. Quite recently he released the full length "The Great Crater" on the Italian label Glacial Movements Records, which give me the idea of this interview with one of the most visionary- and simply greatest artists in electro-experimental music.

You recently released the album "The Great Crater", which is inspired by strange circles on Antarctica, right? How the hell do you start collecting sounds and noises to compose an album around such a theme?

Robin: How to begin anything is the biggest challenge but I maintain a good discipline towards work, beginning every day in the studio, Monday to Friday, early in the morning and working until 18.00. I simply begin with sounds, which sometimes work, and sometimes don't, but failure is also an essential part of any success. I have a substantial archive of sounds which I can draw on at these times and had various records of ice flows, melting ice and so on which I could use as an accompaniment to more electronic sounds. I had the focus of time, which always helps, having decided to write the entire album within one week, so kept to my own deadline (laugh).

"The Great Crater" came together in such an easy, fluid way. I imagined it as scoring a film, beginning with a massive explosion of ice, quite literally the earth opening up,

then moved through a variety of moods, until the end when it offers a sense of optimism, yet still tinged with melancholy and concern. I had this picture in my head as I wrote the album so that helped make the theme constantly connect to the music.

A conceptual release often reminds me of 'visual' artists who mainly use colours and images to express their ideas while a musician only has his instruments and equipment to create an atmosphere. Can we compare a colour to a noise, maybe a picture or painting to a song, images to sequences? What does it evoke to you and what kind of artist are you today?

I frequently use painterly terms to describe my work, speaking in terms of texture and surfaces, so though the tools may be different I believe we share very similar approaches to composition. A canvas or sculpture is not so far removed from a piece of music of a certain length, and we can consider the frame of a piece of artwork not dissimilar to the timescale of music, containing it.

In actuality I visit far more visual art shows than live music and find them continually inspiring. When travelling for work a key focus is also to consider what exhibitions I can visit whilst overseas too!

I noticed you announced a new studio album for the end of 2017 entitled "Fibolae". You say it will be one of your most personal albums to date. Is it more personal because of the inspiration/concept behind



and/or is it also because of a more personal sound approach? Can you give us more details about it?

To date I've released a ridiculous amount of commercial recordings, perhaps around 75 albums, but a significant proportion of these are commissions, responses to invitations, or soundtracks to contemporary dance or films. The idea of simply recording music for myself for release has been the furthest thought from my head for many years and it's only once every few years that I consider such an adventure.

This time it was prompted by a series of truly horrendous losses, with my entire family passing away in a very short frame of time, one in an especially brutal and unforgiving manner, and trying to deal with such losses whilst maintaining a public persona in terms of performances and so

on. At the same time I choose to leave the comfort of a familiar city,

London, to move to a gigantic former textile factory in the UK, and a combination of these forces acted as the impetus for "Fibolae".

It's 'personal' as it was made out of a very mixed set of feelings, from shock, anger through to melancholy and confusion, and even uses recordings of their voices within the framework of the album. It's very much a direct response to significant life changes in a very short time.

You released a split work (cf. "Astral Dreams/Vein") together with Laurent Garnier. That's not exactly the kind of artist I should link to Scanner, but on the other side it also brings different music horizons together. What does this record mean to you and what's your perception of labeling artists in different genres?

What is the value in speaking the same audience your entire life? I'm interested in new audiences, surprises, challenges, opening out possibilities. The very idea of collaboration and connection is key to my practice and approach to life and work. Sharing work if only on the other side of a piece of vinyl is a way of moving forwards in an unexpected manner. **Robin, you've now been into music for nearly 30 years so what does music and especially Scanner mean to you?**

Did you become a different artist and what's your perception of contemporary music?

I would like to feel that change is a key component in any life and that my work and ideas have developed over this time, as well as myself of course! Over this time my enthusiasm for new music has never ceased and to this day I both treasure my earliest record and tape purchases, as well as all new vinyl and CDs that I continue to buy today. If I'm not actively creating work myself, then I'm constantly listening to the music of others. It inspires, comforts, accompanies, entertains and bewilders me in equally positive measure!

Stef COLDHEART



MILDREDA

Mildreda is a musical project founded by Jan Dewulf in the 90s that re-emerged after a long hibernation in 2016 with a fantastic album called 'Coward Philosophy'. Although Jan kept himself busy as his alter ego John Wolf and with his goth-rock project Your Life On Hold, he also promises new work by Mildreda. A conversation...

Mildreda saw the light of day in 1994 and if I remember well, you recorded the first demo on borrowed material that year. Can you tell us something about that start?

At that time my impatience was greater than there were real ideas. There was this incredible urge that I felt growing inside me. There was no plan yet but I knew I wanted to be creative. Music was at that time a fun pastime for my peers. For me it was much more than that. It crept into every fibre of my body and rewrote my DNA: I had to make music! And because I could not wait, I borrowed the keyboard of my mate Tim (later known mainly under the name Foochow) and made the first sketches under the name Mildreda. Trust me: those first two demos were unobtrusive. (laughs) **'Coward Philosophy' - the record you released in 2016 - refers to your third cassette in the 90s: 'De Laffe Denker' (The Coward Thinker). The cassette was even included as a bonus with the digital version of 'Coward Philosophy'. Why did you go back to this cassette?**

It felt a bit like unfinished business. At the time, I did not manage to find a label, but Mildreda stayed as a secret tip and the demo was given a special status. The title 'Coward Philosophy' is indeed a conscious nod to the unfinished first chapter. The exercise was redone, as it were, but with new courage and new material. It seemed like a nice idea to give the original demo with it as bonus.

In 2009 you were invited to play with Mildreda at a birthday party. Why did you go into that?

At that moment I did this purely for the fun of it. But then, I really felt it for the first time again: It's a very nice feeling to let dark bombastic music hit an audience. I played in the attic of De Klinken, the legendary backyard café of Chesko (Der Klinken) who almost lives around my corner.

Dirk Ivens was there as a guest DJ. Everything was just so right that night so that the decision to bring new life into the project came spontaneously. That evening I still played the original versions from '96. After, I started working on new Mildreda material again.

'Coward Philosophy' was announced as being recordings from that birthday party in 2010, but that was not exactly true, was it? Explain...

Indeed that is not true. I didn't even hear of such an announcement until now. Perhaps a number of rumours were being mixed up here. That night, Mildreda was fired up again, but it was only a start. It was only after that night that I starting to invest time and new material took shape. It came, with trial and error, but eventually became the digital release of 'Coward philosophy'.

Mildreda slowly turned into Diskonnekted, but we have not heard about it for a while. Do you have plans with Diskonnekted?

No, Diskonnekted is a closed chapter. Even more, when I finally decided to pull the plug, it felt very liberating. There was this sudden inspiration and sense to make music again, something I had lost a bit by the years. Actually, with Diskonnekted I went through many different phases that were needed to become a better producer and songwriter. Once I felt that I could effectively raise the level, I decided to do so in a completely new chapter. And I especially because I wanted to do something else.

The project that you are most occupied with right now is Your Life On Hold. Is there the possibility this - in our eyes fantastic - gothic rock project will push Mildreda to the background?

That seems to be the destiny of Mildreda indeed (laughs). Your Life On Hold became the main project, leaving Mildreda somewhat in to the margin. But it does not mean there is no enthusiasm and inspiration left to pursue this project of course. You can witness this on 8th December at the Kinky Star in Ghent (B). Anyway, I am very happy to hear you like Your Life On Hold also so much!

Xavier KRUTH photos © Benny SERNEELS

- 06.10 **DE BRASSERS - RED ZEBRA - HONEYMOON COWBOYS** @ De Posthoorn, Hamont [BE]
- 20.01 **CLUB NEW WAVE - EPISODE 22** @ La Bodega, Brussels [BE]
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- 20.01 **W-FESTIVAL WINTERFEST** @ Kompass Klub, Gent [BE] The Alarm, Wolfgang Flur (ex Kraftwerk), Hernia, ...
- 26.01 **ZOMBIE ZOMBIE / CAMERA / CAPELO ACTIONNAIRES 23: GOÛTE MES D.** @ Atelier 210, 1040 Brussels [BE]
- 27.01 **THE BREATH OF LIFE** @ B52, 8480 Eernegem [BE]
- 27.01 **MIXED VISIONS' 15TH ELECTRO & INDUSTRIAL TOP 100** @ Den Aalmozenier, Antwerpen [BE]
- 02.02 **CLAN OF XYMOX** @ Nieuwe Nor, Heerlen [NL]
- 03.02 **NEW WAVE PARTY V** @ Zaal De Klijpe, Ronse [BE]
- 09.02 **NILS FRAHM 'ALL MELODY' TOUR** @ Ab, Brussels [BE]
- 09.02 **THE JUGGERNAUTS+ TRUE ZEBRA** @ De Cult, 90427 Neurenberg [BE]
- 10.02 **NEW-WAVE-CLASSIX PARTY** @ Vooruit (balzaal), Gent [BE]
- 16.02 **DRAB MAJESTY (USA)** @ Jk2470, Retie [BE] Support: Dune Messiah (dk)
- 17.02 **THE SOFT MOON** @ Botanique, Brussels [BE]
- 23.02 **CLAN OF XYMOX, THE BREATH OF LIFE, THE ARCH** @ Magasin 4, Brussels [BE] DJ Sets By Hatecraft & X-pulsiv
- 24.02 **INTERNATIONAL EBM DAY** @ De Casino, St-niklaas [BE]
Plastic Noise Experience Pankow The Juggernauts Jäger 90 X-mouth Syndrome Afterparty With Dj Borg
- 01.03 **IAMX** @ De Casino, St-niklaas [BE]
- 03.03 **NEON ELECTRONICS & UNDERVIEWER** @ Yap Vzw, Leopoldsburg [BE]
- 10.03 **NEW WAVE CLUB CLASS-X PARTY** @ Stadsfeestzaal, Aarschot [BE] Dj Wildhoney
- 10.03 **MIDGE URE (ULTRAVOX/VISAGE) + PETE LINCOLN** @ De Casino, Sint-niklaas [BE]
- 10.03 **PORTA NIGRA XIII** @ De Klinker, Aarschot [BE] Vomito Negro, In Slaughter Natives, Arcana, Seventh Harmonic, Naevus, Endless Asylum, Onrust + Free Entrance To New Wave Club Class-x Party (stadsfeestzaal, Just Around The Corner)
- 17.03 **E-TROPOLIS FESTIVAL** @ Turbinenhalle, Oberhausen [DE] Vny Nation Project Pitchfork Nachtmahr + Aesthetic Perfection
- 17.03 **CARPENTER BRUT + YOUTH CODE** @ Ancienne Belgique, Brussels [BE]
- 24.03 **MONA MUR, BETTINA KÖSTER, HANO-AH + AFTERPARTY** @ Le Botanique, Brussels [BE]
- 31.03 **5 JAAR NEW WAVE PARTY + THE OBSCURE (B)** @ Zaal Torengalm, Aalgem [BE]
- 06.04 **DOWNHILL XII EDITION** @ Poppodium Volt, Sittard [NL] Fix8:sëd8,star Industry,grausame Töchter,shaarghot,dj Harr.
- 06-07.04 **ELEKTROANSCHLAG 2018** @ Tenne / Brewery, Altenburg [DE]
- 07.04 **DOWNHILL XII EDITION** @ Poppodium Volt, Sittard [NL] Das Ich, Merciful Nuns, Wulfband, Devil-m, Dj Syl The Man.
- 07.04 **NACHTVLINDERS** @ De Notelaar, Oostmalle [BE] Traumasutra, Dark Poem, True Zebra + Ernst H. Störzhenr Afterparty
- 07.04 **CRISIS, DE BRASSERS, FACTICE FACTORY** @ Magasin4, Brussels [BE]
- 14.04 **DARKEST NIGHT WITH DOGANOV, ELM, LESCURÉ 13 & SPARK!** @ Jk2470, Retie [BE]
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- 09.05 **STUBRU 80-90-2000** @ Vooruit (concertzaal), Gent [BE]
- 19.05 **CLUB NEW WAVE - EPISODE 23** @ La Bodega, Brussels [BE]
- 26.05 **NEW-WAVE-CLASSIX PARTY** @ Vooruit (balzaal), Gent [BE]
- 28.07 **AMPHI FESTIVAL XIV** @ Amphi Eventpark / Tanzbrunnen, Köln [DE] And One Oomph! + Goethes Erben Solar Fake
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