



DIE FORM + LACRIMOSA
TREPONEM PAL + KIM LARSEN
PSY'AVIAH + BYSENSES + IRKLIS
STIN SCATZOR + SOFT RIOT

InterPol

OUT OF LINE WEEKENDER 2018

THE OUT OF LINE FESTIVAL CLUB WEEKEND

03./04./05.05.2018

BERLIN / ASTRA KULTURHAUS

**COMBICHRIST, AGONIZE,
SUICIDE COMMANDO,
OST+FRONT, SOLAR FAKE,
DIVE, ICON OF COIL,
PANZER AG, UNDERVIEWER,
ORDO ROSARIUS EQUILIBRIO,
BLOODRED HOURGLASS, RABIA SORDA,
INFECTED RAIN, MASSIVE EGO,
GROOVENOM, THE SEXORCIST, ACCESSORY,
TRAGEDY OF MINE, TOO DEAD TO DIE,
LIZARD POOL, TELEMAR**

INFO & UPDATES:

WWW.WEEKENDER.BERLIN

PRE-ORDER DESIGN-SHAPE-TICKET: WWW.OUTOFLINESHOP.DE

TICKET HOTLINE: +49 - 30 - 565 535 315 (10:00 - 17:00)

WEEKEND TICKET: 50,00 € (INCL. 7% VAT + PRE-SALES FEE)



DAY TICKETS: 20,00 € (INCL. 7% VAT + PRE-SALES FEE)

ALSO AVAILABLE AT EVENTIM, ALL GERMAN BOX OFFICES & DARKSTORE BERLIN.

CHECK OUT THE OFFICIAL PLAY LIST AT: [HTTP://SPOTIFY.OUTOFLINE.BERLIN](http://SPOTIFY.OUTOFLINE.BERLIN)



contents

01	Stin Scazor / Photo © Benny Serneels	20	Interview Die Form
04	Interview KIM LARSEN	24	CD reviews
06	Interview TREPONEM PAL	26	Interview STIN SCATZOR
08	Interview SOFT RIOT	28	Interview IRKLIS
10	CD reviews	32	Interview ELEKTROSTAUB
12	Interview PSY'AVIAH	34	CD reviews
14	Interview LACRIMOSA	36	Interview
16	CD reviews	39	Calendar

In loving memory of WARD DE PRINS

30.12.1969 - 12.02.2018



colophon

ORGANISATION

BODYBEATS PRODUCTIONS
www.bodybeats.be

Dimitri CAUVEREN
Wool-E Shop

Dries HAESELDONCKX
Bunkerleute

Frédéric COTTON
Le Fantastique

Your organization or name here?

Peek-a-Boo is always OPEN
for new partners, distributors,
writers, editors and translators.

Write us at [contact@](mailto:contact@peek-a-boo-magazine.be)
peek-a-boo-magazine.be

EDITORS

Leanne AITKEN (EN)
Tine SWAENPOEL (NL)

TRANSLATORS

Hamis HIREK (EN/NL)

PHOTOGRAPHERS

Benny SERNEELS
Marija BULJETA

WRITERS

Marija BULJETA
Jurgen BRAECKEVELT
Dimi BRANDS
Stef COLDHEART
Fred GADGET
Hamis HIREK
Masha KASHA

WRITERS (continued)

Xavier KRUTH
Paul PLEDGER
Gustavo A. ROSELINSKY
Charles MOORHOUSE
Henk VERECCEN
Danny QUETIN

PARTNERS

Dark Entries Magazine
www.darkentries.be

Gothville
www.gothville.com

InfraRot
www.infracrot.de

KIM LARSEN

Les Chasseurs De La Nuit / :Of The Wand & The Moon:

Hello Kim, for starters, let's talk a bit about your project **Les Chasseurs De La Nuit**, which had a live premiere at the Dwaalspoor festival. Mark Liens is your alter ego, a clear anagram of your real name. Is it just for fun, or is this alter ego different according to Kim Larsen himself?

It was just for fun and to keep the project a bit more anonymous when I started out. A way to freak out a bit more without having parallels with my main project **Of The Wand & The Moon** but seemed too difficult to keep it a secret along the years.

How would you describe Les Chasseurs yourself, not only the music, but the project itself?

Guess I would let the music and imagery speak for itself. It's a riddle, wrapped in a mystery, inside an enigma.

Together with Thomas Bøjden you started Vril Jäger in 2016. The influence of Vril Jäger lives on in Les Chasseurs' latest album *Nebel Leben*. Is it a logical effect because you were working with both projects?

Yes, we originally began the project as a collaboration between John Murphy, Thomas Bøjden and myself. Thomas and I loved John's *Shining Vril* project and thought this might help to get some live shows for John's project and we could help out live as well. Unfortunately we lost John before we could get him in the studio for the album. I still have some drum tracks that John did for *The Lone Descent* that weren't used. So hopefully he will make an appearance on a *Vril Jäger* song after all some time in the future. The name *Vril Jäger* was a combination of *Shining Vril*, *Les Chasseurs de la Nuit* (hunters of the night) and written in German as *Die Weisse Rose*, but yeah, most tunes on the latest *Les Chasseurs de la Nuit* album were already recorded in 2013 and then finished in 2016. As I was working on the *Vril Jäger* album at the same time. The genre of the music also overlaps a bit so thought it might be fun to have some references going between these albums.

It's been awhile since :OTWATM: released new work but you never stopped touring. I know you're a very busy man, so are there already plans for a new :OTWATM: album?

Well, since the last album I released 'Live at the Lodge of Imploded Love' (CD/DVD10") 'Shall Love Fall From View?' (7"), 'I Called Your Name' (7"), 'Tunes For A Twilight Tears For A Lifetime' (Cassettes and LP) and soon a new 7" called 'Time's Out Of Reach'. So there has been work done but I guess there has been some time since and actual album. Honestly I thought while working on *The Lone Descent* that it would be my last album. It drained me personally, emotionally and physically. Anyway, it seems songs are beginning to come together at the moment for the next album. I don't want to say too much at this point as I don't want to jinx it but hopefully all things will fall into place soon.

As "the hardest working man in neofolk business", which I called you in one of my reviews in the past, you probably made contact with lots of interesting new bands in this genre. Do you have some insider recommendations for our readers?

As I mentioned I don't really listen to that much music within the genre. Or at least I don't seek it out, new stuff at this moment. However, we recently played with Swedish "Griff" in Poland. He had some nice tunes which reminded me a little bit of early acoustic Ulver. Very nice. Also got some stuff sent by Clayton Ruby of *Burial Hex* that sounds beautiful. Which in turn reminds me of the compilation from the label *Brave Mysteries*, a lot of friends and nice music on there.

I think it was at the *Runes & Men Festival* that someone asked me about the runes on my guitar, and Douglas P. told me about Billy Bragg had donated these guitars to prison inmates and that they had

had stenciled "This Machine Kills Time" on them.

Don't know, think it just made more sense in some ways to me to write that too on my guitar.

Something which is remarkable is the large amounts of beer you can drink! Does Denmark have a rich beer culture? Which is the best beer ever, according to you?

Well, it took many years practice haha...Yes, Denmark I guess is known for its beers and excessive drinking. Just watched this Danish crime TV-series from the 70s and quite interesting to see how they (the cops) drink beer all the time. During working hours. Anyway, I'm not a beer snob. I prefer ordinary pilsner beer. Not too strong. Just something that can dull the pain of being.

Be warned, Dutch beer isn't the best quality, so maybe we can share some Danish and Belgian beers? Any preferences in that case? ;)

I don't have any preferences. Just something between 4,5% and 5%. That tastes like a beer. And not something with 10% alcohol and flavoured with ramsons, caraway and smoked mongoose, to give it that new and interesting taste...please ;)

:OTWATM: has grown to one of the most important bands in the genre, next to heavyweights as *Death In June*, *Sol Invictus* and *Current 93*. How do you feel in this position, and does it create some kind of pressure when it comes to recording new material?

Thank you for the kind words. The only pressure or what to call it, is towards making the music sound as good as possible and to make myself satisfied. Not other peoples expectations. I am not a person that can release an album each year. Not if it has to be satisfying to myself.

Let's hear it from the master himself: what if push comes to shove, is the best dark folk album of all time, according to you?

The album that meant the most to me is "Roseclouds of Holocaust" by *Death in June*. It captures something profound melancholic and ice cold discouragement that I haven't found to that extend in other albums. It strikes something very precise and very puzzling at the same time in me. Guess "What happens when Symbols Shatter?" is the sister album to this but if I can't choose 2 albums then it must be "Roseclouds..."

You have a background in the metal scene, how did you make the step to the dark folk genre?

An old school buddy of mine played "Thunder Perfect Mind" by *Current 93* for me and it changed everything. I knew when I heard it that this was it. I tried to incorporate it into my first real band but the ideas became too many and the other band members didn't have the same interest in this music. So I started *Of The Wand & The Moon*.

You always use a lot of pagan influences and runes, is this just for the symbolic aspect, or is it something which defines your everyday life?

I probably studied these things more intense in the past but I still love seeing signs here and there in everyday life. And the symbols still carry personal meaning to me. Personal as in personal.

www.facebook.com/wandmoon
www.ofthewandandthemoon.dk

Dimi BRANDS / Photo © Kim LARSEN

TREPONEM PAL



Set up in the 80s French pioneers of industrial-metal music Treponem Pal last year celebrated their 30th anniversary. They released the album 'Rockers/Vibes' on Juste Une Trace, which features a few new songs and multiple cover versions. The common element between all the songs is the power emerging from the writing, which became the band's trademark. We got in touch with the band's legendary front man Marco Neves.

Back in the 80s you were one of the pioneers dealing with a 'new' kind of metal music. What did you keep in mind from this early period and 'movement' and how much from the early Treponem Pal do you still recognize in your new songs?

Speaking for myself and without any pretention I think our first album still makes sense. We're still playing live 'In Our' and 'Silico'. We've been precursors of what people commonly call 'industrial-metal'. Years have passed but we always moved on composing original and powerful songs featuring a somber atmosphere. I think we can speak about a steamroller. There's a real strong link between all of our albums, which can be outlined as sobriety, power and originality.

On 'Rockers/Vibes' you'll find the song 'Silico's Return', which clearly is a wink to the original version of 'Silico' featured at our debut album. We also featured ideas we elaborated on our last four albums and, which didn't appear on the first three albums.

Treponem Pal went through numerous line-up changes, members also started side-projects so new Treponem Pal productions were released on an irregular basis. What has been the impact of all these changes and activities on the band, the sound and maybe your fans?

Despite of numerous line-up changes Treponem Pal has always had its core members. First there was Michel Bassin and myself. Next Didier Bréard and I went on. Together with Didier B. we also set up the successful reggae-dub side-project Elephant System. When we reactivated Treponem Pal in 2006 we met Polak who from that moment on contributed to all further writing, becoming a core member himself. The fans never stopped supporting the band.

You've worked with several great producers such as Franz Treichler (The Young Gods), Roli Mosimann (The Swans), Sascha Konietzko (KMFDM)... while the new album has been produced by Jipouille de St Loup. Who had the biggest impact on the sound of Treponem Pal and according to you what's a good producer?

According to me a great producer is one who respects the band's opinion and simply uses his talent to serve the band. That's precisely how it worked with Franz Treichler and Roli Mosimann. Our experience with Sascha Konietzko was a bit painful because we had to make him clear he was not producing a new album of KMFDM. It was tough working with him although the

final result was exactly what we had in mind. But the best producer is without a shadow of a doubt Jipouille de St Loup. We have known each other for more or less 20 years now. He became a member of the band who on each song brings his own ideas while fully respecting our spirit and expectations. We'll go on working together because he's a talented producer who knows exactly how to create a 'fat' sound. He's the band's best friend and still like a brother. We share the same taste in music and that's really important as you don't lose time explaining a lot of things. It all comes naturally working with him.

Your new album 'Rockers/Vibes' mainly features cover versions from very different artists. What I especially like is that the cover versions sound like they were originally composed by Treponem Pal! Tell us a bit more about this concept and what about the new songs?

As the title of the album might indicate, it is a wink to different bands that have inspired us and other bands we grow up with. I like the enraged punk sound from Dead Boys as much as Lee Hazlewood's crooner timbre of voice or even Don Fardon. The global atmosphere running through this work is quite diversified because of the new songs, reflecting the typical industrial-rock style of Treponem Pal at one side and the cover versions, which are more rock'n'roll with our personal trademark on top at the other side.

People often link music artists with 'sex, drugs and rock'n'roll'. Lemmy Kilmister perfectly symbolized this statement, but what about Treponem Pal? Is it just a cliché? A way of life or philosophy? Or simply part of the music business?

It's a way of life, just like with Lemmy. It's all about a strong connection between the band members; first the band! 'Sex, drugs and rock'n'roll' is a true cliché we never stopped practicing all over the years.



www.facebook.com/treponempal

<http://treponempal.com>

© Photo band Suzan-Brun/ Live photo HogKillinBapt

Stef COLDHEART

www.peak-a-bop-magazine.be

SOFT RIOT

Soft Riot is a solo project of the Canadian artist Jack Duckworth (JD). However, Jack has been living in the UK for the past decade where he became a notable part of the synth music scene. His sound is rather distinguishable; it's described as minimal synth art-punk disco by the artist. Although one can hear various musical influences in his work, Soft Riot's artistic expression has its own distinctive signature. Jack is undoubtedly inspired by the world that surrounds him, life experiences, impressions and ideas, rather than music history alone. He is interested in exploring new sound possibilities and he's open to experimentation. His sixth album, *The Outsider In The Mirrors*, is out now on Possession Records.

Prior to Soft Riot you played in punk, hardcore, post-punk/new wave bands, if I'm not mistaken. Can you tell us how that felt compared to what you're doing today? What made you choose the electronic sound after experiences with punk and post punk?

Jack: Yes, that's how this whole journey properly started, when I was around 14 years old. Before that, when I was a child, I was into random bits of music, like the soundtrack to "2001 A Space Odyssey" (Ligeti in particular), some bits of Depeche Mode and Canadian synth/rock stuff. My stepdad was always playing mid-80s Rush albums (the more synth-heavy ones) in his 1980 Pontiac Firebird. Maybe that rubbed off?

The town I grew up had a big skateboarding and snowboarding culture, which at the time was tied into the punk scene. I was attracted by the DIY ethic, sense of community, and accessibility; people forming bands together, putting on small shows and writing zines. It also catered to the feelings of angst and politics that was growing within me at the time. I eventually left home and moved to Vancouver and got even more involved. This was around 1996-1997, I guess. From there I discovered a lot of music that was very experimental and presenting new sounds working within the punk and hardcore genre.

By the mid/late 90s a small group of bands within that Canadian/US underground scene started bringing in keyboards and elements of what was then just known as "80s/synth" sounds; bands like The VSS, Satisfact, The Faint and even The Rapture when they were first starting out. It was a total revelation hearing these bands using those sounds in a different context and within the scene I was active in, especially at that time

when synths were totally out of trend. Before that I associated synth music with what you'd hear on music television or LPs you'd find in the sale bin at the local mall record store. It was now being done by people I could relate to and interested in the same things I was in. Around this time I started discovering a lot of classic and less known goth, post-punk and synth pop. I was finding something that resonated with me quite a bit as the atmospheres, sounds and moods better matched how I felt and the landscape of my mind. The aesthetics and emotions felt right and like home. From there the course of my musical output shifted; synth, post-punk, general gloominess all around.

All these years later it feels like it's coming full circle. In the last 5-10 years I've become quite connected to fellow musicians and music lovers in the underground synth/wave scene in Europe. There's a lot of similarities to the sense of community, experimentation and passion for music that I felt when I was younger and involved in punk. The sounds might be different but the feeling is exciting and familiar. It is a truly great thing.

What is it like to be a band member as opposed to being a solo artist?

There's definitely unique experiences to being a solo artist that you wouldn't get being in a band. You discover that there's pros and cons to doing music on your own. Starting out it just made sense; the early Soft Riot stuff was mainly just messing around and documenting a specific sound I was doing at the time. The music was very minimal and didn't require anyone else to play it.

Obviously that allows the music to be a far more personal thing, as it's more of a documentation of a singular artist rather than a collective. I go off on tangents or ideas with far less restraint. I can get as heady and particular about the sound and how it's presented as I like. I'm free to travel where I like and be as busy or as not busy as I like and often I don't have the time factor in working with other people.

I guess being a solo artist is more stable. I had been in many bands before and have had friends in many bands. They can split up, dissolve or have the collective of musicians push each other to the breaking point about making it or quitting my day job. It is what it is. It's got a more efficient footprint on the musical landscape.

days I don't have either of those. Some days I do. I've learned to work with these things. After six some odd years of doing Soft Riot as my one, full time project I'm getting good about controlling how I feel and how to keep things moving along. And it is moving along.

Your artistic expression can't be described easily. How would you describe the peculiar sound you create? Where do you find the inspiration apart from the music influences?

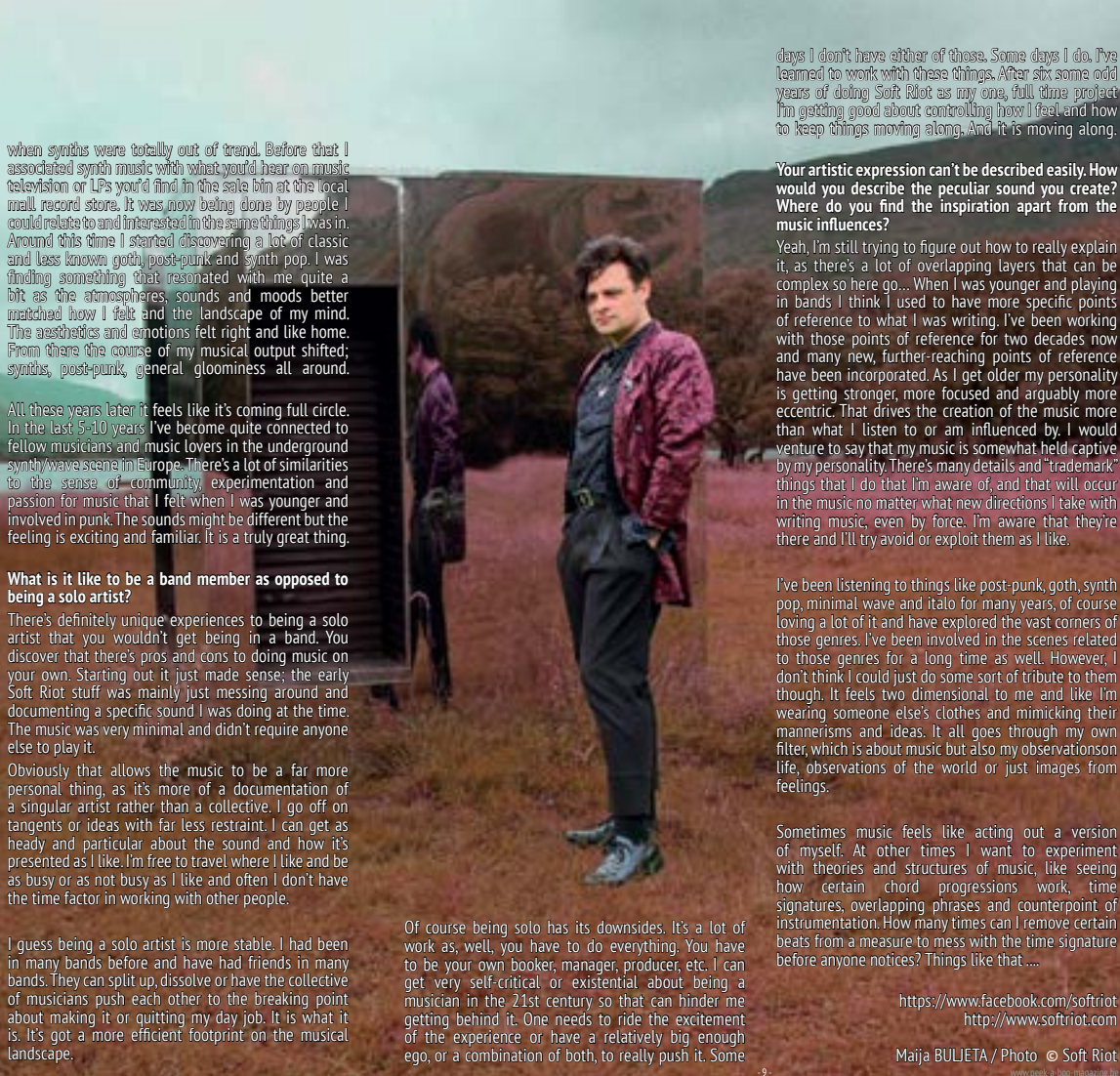
Yeah, I'm still trying to figure out how to really explain it, as there's a lot of overlapping layers that can be complex so here go... When I was younger and playing in bands I think I used to have more specific points of reference to what I was writing. I've been working with those points of reference for two decades now and many new, further-reaching points of reference have been incorporated. As I get older my personality is getting stronger, more focused and arguably more eccentric. That drives the creation of the music more than what I listen to or am influenced by. I would venture to say that my music is somewhat held captive by my personality. There's many details and "trademark" things that I do that I'm aware of, and that will occur in the music no matter what new directions I take with writing music, even by force. I'm aware that they're there and I'll try avoid or exploit them as I like.

I've been listening to things like post-punk, goth, synth pop, minimal wave and italo for many years, of course loving a lot of it and have explored the vast corners of those genres. I've been involved in the scenes related to those genres for a long time as well. However, I don't think I could just do some sort of tribute to them though. It feels too dimensional to me and like I'm wearing someone else's clothes and mimicking their mannerisms and ideas. It all goes through my own filter, which is about music but also my observation on life, observations of the world or just images from feelings.

Sometimes music feels like acting out a version of myself. At other times I want to experiment with theories and structures of music, like seeing how certain chord progressions work, time signatures, overlapping phrases and counterpoint of instrumentation. How many times can I remove certain beats from a measure to mess with the time signature before anyone notices? Things like that

<https://www.facebook.com/softriot>
<http://www.softriot.com>

Maija BULIETA / Photo © Soft Riot



WE ARE TEMPORARY - Embers (CD)

(TRISOL)



"Embers" is the second album of the US based darkwave/indielectro Band "We Are Temporary". Since the style of the first album has already been a pretty unique masterpiece, I guess everyone awaited the sequel with a certain impatience. The main questions arising troubling the fans were if Mr. Roberts will manage to carry on the good work and not lose the style. The answer is "YES"! The album is "not light to digest" said one of my colleagues. And he is fully right in a positive sense. The beats, the vocals, the instruments - everything is mixed into a rare blend of good music. Each song is different and reveals new aspects every time you listen to it. If you have heard the first album you will never confuse "We Are Temporary" with any other band. The sound/vocal is varying from very light and ethereal sound to very dark and dark mood, somewhere between darkwave and postpunk. [MK]

CRYING VESSEL - A Beautiful Curse (CD)

(Manic Depression Records)



Ever listen to a beautiful song from The Cure and think, "I love this but I wish is had a little more oomph or weight"? The opening track, Exordium, from Crying Vessel's latest effort, A Beautiful Curse, would scratch that itch. One only wishes that the track's compelling sound went on a bit longer. The next one, Dig Deep, is just as weighty. Again though, it's not quite long enough to finish a walk through the fog settling along the hedgerow overlooking the moors below. It moves into Empty Glass, which is a synth-driven 80s new wave song complete with plucked guitar highlights and big, important vocals. Lyrics almost don't matter to convey the sense and emotion of the song - very Clan of Xymox; as is the later track Lay me to Sleep.. Overall, the album evokes an innate sense of pleasure, that you cannot quite express or quantify. That is what music should do! [CM]

KIRLIAN CAMERA - Hologram Moon (CD)

(Dependent)



Hologram Moon reveals all the greatest qualities of this legendary Italian electro dark wave act; their songs are melodically rich with great synth arrangements, they are catchy, seductive, mystical and melancholic. The album shifts from the more quiet and introspective moments to more danceable tunes. Such diversity makes the album an unpredictable and intriguing listening experience. They open with "Holograms", which is amazingly rich in harmonies and absolutely spectacular in the chorus. Elena's vocal interpretation is incredibly emotional and passionate. "Lost Islands" is another astounding melodic treasure; atmosphere is more melancholic and desolate, however such an emotional and deep piece won't escape your attention. Kirlian Camera never fail to surprise us with their enigmatic and unique approach to making music ... [MB]

ANATOMIA HUMANA DESMONTABLE - Pasajera Pausa EP (TAPE)

(Cajunto Vacio)

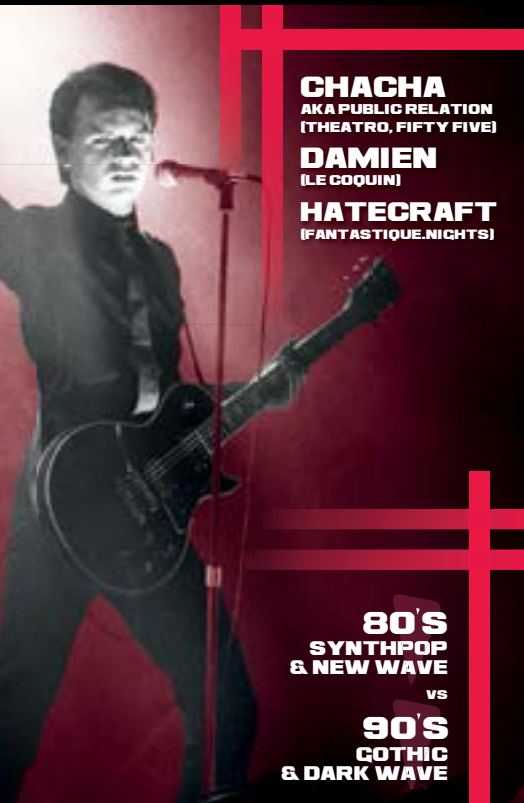


The tape label Cajunto Vacio, from Barcelona, brings us this four track EP by Anatomia Humana Desmontable, the solo project of producer Laura Höldein. This is the third release by this artist (she also has an album and a split release), where she creates a dark little universe of her own. These four tracks are built around analogue synths, sequencers and drum machines that definitely bring to mind early Industrial and Coldwave from all ages, though we can also hear the influence of Spanish weird, dark electronic music from the 80s as well. The vocals are in Spanish and they sound amazing, delivered with a perfect mixture of indifference and emotion. The EP sounds like the soundtrack to a cyberpunk nightmare ... [GR]

CLUB NEW WAVE

LA BODEGA - BRUSSELS - 19/05/2018

DOORS: 21:00 - ENTRANCE: 5€ < 22:00 < 7€
LA BODEGA - RUE DE BIRMINGHAM STRAAT 30
1080 BRUSSELS
WWW.CLUB-NEW-WAVE.BE



CHACHA
AKA PUBLIC RELATION
(THEATRO, FIFTY FIVE)

DAMIEN
(LE COQUIN)

HATECRAFT
(FANTASTIQUE NIGHTS)

80'S
SYNTHPOP
& NEW WAVE
vs
90'S
GOTHIC
& DARK WAVE

Gary Numan | Auditorium Q, VUB | 1980 © Philippe Carly



PSY'AVIAH

The individual struggle to survive in our hectic society is a topic that does not only inspire a lot of books and articles but also music. The new album from Psy'Aviah - 'Lightflare' - is built around this theme. We asked Yves Schelpe about his inspiration and his motivation for making 'Lightflare'.

Your previous album 'Seven Sorrows, Seven Stars' was based on the movie Interstellar. Your new album 'Lightflare' also has a concept. You want to tell a story with it. Can you tell us more about this?

Since 2014 with 'The Xenogamous Endeavor' - which was also the start of a new period for Psy'Aviah - but that's another story - I like to use a concept to connect all songs to a bigger story - if only because then there is a red thread for me, both in artwork, lyrics and sound...

This is also the case with 'Lightflare'. The story is the individual himself and how he struggles in his or her existence. From the deepest, darkest feelings (like 'Ghost' or 'Lonely Soul'), to reflections and trying to place those feelings ('Heavy Heart', 'Lost At Sea', 'The Great Disconnect') to a recovery ('Aftermath', 'For Myself') and perhaps an ultimate happiness that we may experience from time to time ('In The Sound', 'Sound Of New'). In that sense, 'Lightflare' with its cover might be how I've experienced the Western world for a number of years - sometimes reduced only to millennial generation but I think that more people suffer from it. This is something that the opening song 'Lost At Sea' and also the cover image of the album try to show: the balance, the search. The character, on a small wooden boat in a swirling ocean with a view of land in the distance, sends out a cry for help.

Your new record gets inspiration from a depression that you have experienced. Depression has become almost a new epidemic and threatens to become the disease of the current century. Can you tell us more about what happened to you?

I don't like to use the word depression when I talk about my trajectory in the past years, as I do not know if that 'label' fits. And perhaps it is inappropriate to others. As I said in the previous question, it is more the searching and a certain form of getting stuck in a society that is too rigid for me, that makes me feel less in the right place, or makes me feel bad about myself. As a result, I also changed jobs - which also made me realize that this was not the right solution. I think, but with the emphasis on thinking, that I was

close to a form of burn-out, by often working hard, late and passionately but receiving too little in return - or to see too little movement in certain organizations. This means that you do indeed start to feel bad because you lose the reason for doing something - the sense of your existence in that system - and you have the feeling of being alone in that battle. But I would not call it a 'depression' in itself. Maybe there was something insidious but music and my girlfriend always kept me going, motivated and so on...

How difficult is it to put your personal feelings into something and still stick to an overarching story that you want to tell? Do you feel a contradiction?

Feeling is always the basis of every song for me, whether it is a dance track like 'Before I Die' with Junksta or 'Reboot Reset Relay' on the recent album with Fallon Nieves, or a trip hop / synthpop track as 'Plan B' with Kyoko Baertsoen or 'Lonely Soul' with Phoebe Stone. Feeling and emotion must always be there, both in text and in supporting music and sound. Otherwise, I would not be able to live with what I produce. Once I have chosen a theme, it is also not difficult for me to write songs for that theme. There is always enough to tell about aspects - you can zoom in, work on a micro level - or just get very cynical. Autobiographical or not, that is another point - but in any case there is always a part of yourself. Whether the song is started from your own experience or from an experience that you have seen and in which you can empathize or imagine something with - you will achieve feeling and emotion. And that is always a starting point, which I refuse to deviate from.

You write most lyrics yourself but some lyrics are also written by your guest singers. How did you manage to stay within the story and concept that you wanted to bring?

Before I asked Ellia Bisker or Michael Evans for example, I told them what the concept of the album was and what feeling I had with a musical demo. I send them the already existing demos and songs so they have an idea what the concept is. If I do not like something, or if I think that something could be added - there is room for mailing over and over and experimenting. That creative process is pretty easy for me, and I notice that this has worked for both Ellia and Michael. It goes even further than that, because also it goes even further than that, because also the person who took care of the artwork - Tomoki

Hayasaka - gets tons of information and concept sketches and moodboards from me in order to create the images in his unique style. Tomoki is, I must say, a hugely talented, patient person who really knows how to translate my ideas and mood. But to come back to your question: how does it work: through dialogue, clear agreements, respect for each other's background and by feeling each other.

Music therapy is an important part of the concept of the record. What do you think is the power of music to help people who feel lost?

For me, music was important because I can lose myself in it and find comfort in it - either by writing it myself or by listening to music from others. You feel a kind of recognition that you are not alone, I think. But it does not have to be music. I think that all forms of art can offer a form of consolation, every person has different interests and for some like me that is music - but also a good book, series, poetry, exhibitions, etc. that treats certain thematics and approaches them with respect. They can help you to heal and to sort things out. But consolation and recognition as in I am not alone with this feeling is I think the power, regardless of the art form.

Musically, I hear new elements on 'Lightflare' again. I notice that there are often different vocals running through each other on your new compositions. I think it is great. Are you satisfied with it?

Thank you for the compliment. I myself am very satisfied, although that may sound arrogant. It worked both for 'Lost At Sea' with Mari Kattman and at 'The Great Disconnect' with Marieke Lightband. There are other songs on the album that do this but with these two, these elements play a big role. For me, it is a way to emphasize the melody and emotion through the voice more than with a synthesizer or guitar. The very human theme on this album also means that the voices are essential on the album, and they should fit in with the story. There is a behind the scene video on YouTube in which Mari Kattman explains how we worked together on 'Lost At Sea' - it gives a good impression of how I work with people.

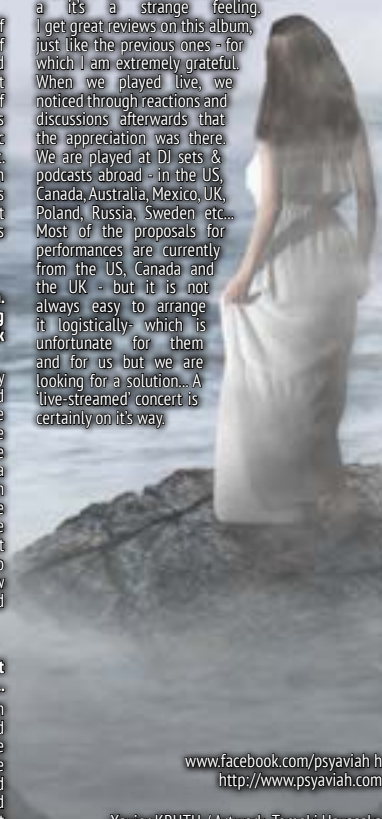
I also hear more guitar. I do not remember that guitars were so prominent on your previous records...

That's right. I found that guitar did not fit on an album like 'Seven Sorrows, Seven Stars' - the sound there had to be really electronic to emphasize that gruesome space journey and the mysterious. On 'Lightflare', there are more songs where no single synthesizer could convince me to give the same power as guitar and when a song calls for it in my head, then it will get

guitar. I am not averse to guitar, far from it. It is fully exploited during live shows because it gives an extra dimension.

You have a solid live band with singer Marieke Lightband and guitarist Ben Van de Cruys but the number of gigs is rather low. I can imagine that you find this quite frustrating, especially since your music is quite successful on the dance floor and gets good reviews. What do you think about this?

That's a good question and it's a bit of a strange feeling. I get great reviews on this album, just like the previous ones - for which I am extremely grateful. When we played live, we noticed through reactions and discussions afterwards that the appreciation was there. We are played at DJ sets & podcasts abroad - in the US, Canada, Australia, Mexico, UK, Poland, Russia, Sweden etc... Most of the proposals for performances are currently from the US, Canada and the UK - but it is not always easy to arrange it logistically - which is unfortunate for them and for us but we are looking for a solution... A 'live-streamed' concert is certainly on its way.



www.facebook.com/psyaviah
<http://www.psyaviah.com>

Xavier KRUTH / Artwork Tomoki Hayasaka

LACRIMOSA

In 2017, Lacrimosa released 'Testimonium', an album which combines absolute darkness with absolute beauty. We had a pleasant talk with master brain Tilo Wolff about the present and the past of his project.

We are absolutely astounded by the new album 'Testimonium'. It is dark and beautiful. You announced the CD as an homage to artists deceased in 2016. Indeed, the opening track 'Wenn unsere Helden sterben' contains references to David Bowie, Prince and even George Michael...in what sense do your passing inspire you to make this CD?

You know, I grew up with Prince and later, when I got in contact to alternative music I discovered David Bowie's work from the 1970s. So, those two musicians made me fall in love with music and they both shaped the way of understanding and listening to music for me for many years. Now, when they suddenly died only a few month apart from each other, as well as the death of so many other great artists I respected a lot within the same year, a part of my childhood and my youth died as well. This was a loss and a sorrow that needed to be expressed in – of course – music. And 'Testimonium' is the result of this!

The new CD offers a very much consolidated Lacrimosa sound that is similar to that of 'Hoffnung', your previous CD. Lacrimosa has been known to evolve in sound at every new release. Do you still try to change your sound, and if so: what new elements did you bring on 'Testimonium'?

On this album I was more concentrated on the compositions themselves. When I made this album I was kind of in a trance. I couldn't think of anything else but this music that was fulfilling and at the same time haunting me. 'Testimonium' is probably my most subconscious album.

The evolution in sound was obvious on 'Revolution', which I still love very much. You tried things there that were unheard of in the world of Lacrimosa. How do you look back on it?

Yes, after 'Sehnsucht', which was the first album after a short break in which I was busy supporting another band. I wanted to achieve a new sound like I did back in 1995 and then again in 1997 with 'Inferno' and with 'Stille'. But this time it was supposed to be a sound that would carry LACRIMOSA for several years and

albums because after all these years I want to achieve a certain constancy. The reason for this is actually very simple: when I listen to METALLICA's self-titled black album, I want to get more albums with that sort of stuff. But there is nothing more like that. The previous and later albums are – mostly – also pretty cool, but they are very different. So, after doing so many various albums I now want to combine my personal favorite things within LACRIMOSA and want to stick with them for a while.

Can we look back at an earlier milestone? 'Elodia' – out in 1999 – is a fan favourite and contains the most orchestral sound up to that date. If I'm well informed, it was a very hard time for you. What memories do you have of composing 'Elodia'?

Yes, it was. On one hand I was personally not in the best shape – at least during a certain period of time while working on the album – and on the other hand the production was hell! It became far too expensive, partly due to the trade union of the orchestra, so I couldn't pay my bills anymore and at a certain point during the production I couldn't pay the musicians and the studios anymore. The entire project nearly collapsed while I was completely broke privately.

Back to the new album. You released a beautiful video for 'Nach der Sturm'. Many artists think that videos are important to promote an album. What are your thoughts on that? Will there be other videos from 'Testimonium'?

Yes, friends of ours made a very artful clip for the title song "Testimonium" for the entire ten minutes of the song, which is to be seen on our YouTube channel. This clip is very intense but of course no promotion video. After all, I myself don't like to watch videos when I see that they are only made to be for promotion. I want to be entertained and I want my emotions to be triggered, but making videos is always a challenge in many ways.

The last years have seen you working together with several other artists. We note the very successful collaboration with Mono Inc. on the hit 'Children of the Dark', but also one with Tk Kim, which accidentally saw you working together with Philippe Alioth, an early Lacrimosa-guitarist. How were these experiences for you?

That was great! I love working with good and inspiring artists because the result is always something that none alone could have done. Especially working with fellows from the own history and past is very interesting. To find out how they developed and what happens, if you come together again. If the chemistry still works, if you still can inspire each other. You know, we are all living in our own universe, with our own fantasies and with our own understanding of this world. Now, considering that, it is so beautiful when people start working together, sharing their innermost with each other by doing new art. It is like a journey through strange worlds and receiving a lasting souvenir!

2016 saw the release of the long awaited new Snakeskin-album 'Tunes for my Santiméa'. It is very different from the

previous two Snakeskin albums. We also have the feeling that you wanted to reach out to the dance scene with songs as 'Alive' and 'Take Me Now'. Can you tell us more about your aims this CD?

I am a huge fan of the Eurovision Song Contest and those songs are a little inspired by the music I hear there. On the other hand I feel that this album is very close to LACRIMOSA, if you think about the title song or songs like 'Le seul vrai', but after all between this album and the previous one there are ten years and that is most probably the main reason for this development, just like if you would compare 'Angst' from 1991 with 'Fassade' from 2001.

www.facebook.com/LacrimosaOfficial
www.lacrimosa.com

Xavier KRUTH



Photo © www.angst-im-wald.com/ / Hall Of Sermon

STIN SCATZOR - Industranquillizer (CD)



It took a while but the Belgian electro-industrial / cross-over band Stin Scatzor is back with a brand new album named Industranquillizer. Ever since founder Stefan Bens enlisted guitarist and co-composer / producer Kris Peeters, this project has progressed more and more, both qualitative and musically. Contrary to what the title might suggest, this disc and its contents have absolutely no tranquilizing effect, the opposite even! After the short intro and title track of this album, the pumping beats and ripping guitars immediately kick-in hard with U.S. Of A. Black Silence, Skull-Sky.... These industrial soundscapes support the aggressive shouts and slogans of singer Stefan Bens so perfectly that when listening to them, with the volume knob on eleven (Hey, what did you expect!), you have to be careful not to spontaneously demolish your own living room while you're pogoing around wildly.... [HH]

STORY OFF - Facing Forward (CD)



The threesome Chesko Geert Vandekerckhof, Marco Varotta and Manu Coulier opt for the darker electronic side of New-Wavewith this project. Dark Synth-Pop with a touch of Dark-Wave. The title song Facing Forward is a dark Synth-Pop song with a rather deep threatening voice giving this song some extra depth. There is even some minimal audible - if you try - in A Dark Romance. A danceable track with a blissful old synthwave atmosphere. The Painted City is cut from the same 'synth-wood', only sounding a bit more refined by the vocal contributions of Melissa Vandewalle. This vocalist also takes part in the Dark-Wave sounding song Humanoid that sounds wonderfully enlightening. ... lavishly thrown around in World Today. Do not expect a cheerful song, or let alone an up-tempo EBM hit. Yet it is danceable, even mesmerizing with the monotonous dry drums. Finger licking Dark-Wave! [JB]

THE DURUTTI COLUMN - The Guitar And Other Machines (3CD) (Factory Benelux)



Originally released in 1987, TGAOM was the result of The Durutti Column being introduced to technology by Tony Wilson at a time when The Durutti Column were crafting lovely albums, yet not progressing beyond its core of guitar, drums and piano. After hours and hours of late-night/early-morning sessions getting to grips with sequencers and the like, Reilly's guitar, Mitchell's drums and Metcalfe's strings became conjoined with these other machines and a pivotal album was eventually assembled with Smiths, Morrissey and Blur producer Stephen Street. Pivotal because arguably The Durutti Column's canon became somewhat more widescreen from this album onwards with samplers, sequencers, programmed beats and atmospherics in the mix. DC don't sound anything like those bands but you (hopefully) get my drift. It's a BIG record. It sounds, well ..., BIG! [PP]

BLAINE L REININGER - The Blue Sheep (CD)



Long-standing musical catalyst with Tuxedomoon and occasional dabbler in theatre and soundtrack work, violin-wielding vocalist Blaine L Reininger delivers his first proper solo album for Crepuscule in many a year. Following on from the recent reissue of his benchmark Night Air album, The Blue Sheep doesn't deviate too much from other previous recent Reininger excursions - it's a melange of atmospheric instrumentals, trans-global influences and artful lyrical references that all lends itself to his resonating Bowie-esque vocals and enviable string-work. Highlights include Dry Food, the moving poetic and swirling Dull Sea and the ambient soundscape Molecular Landscape ... Reininger has once again delivered an album that transcends genres and expectations ... [PP]

WARNING

STIN SCATZOR
INDUSTRANQUILIZER

STIN SCATZOR - INDUSTRANQUILIZER (D1068CD)
13 BRAND NEW POUNDING ELECTRO-INDUSTRIAL TRACKS
<https://www.facebook.com/stin-scatzor>
www.daft-records.com

OUT NOW



WED018 - STORY OFF
"Facing Forward"
cd



WED022 - DREUN
4cd
(postponed)



WED021 - BYSENSE5
"People"
2cd



WED023 - haPEOPLE 3.55
cd



WED024 - PIETER VERMEIJEN
"Hygge"
cd



WED025/WED043 - SEBASTOPOL
"The Landing, 11"
cd/mc



WED026 (V) - LIZARD SMILE
"Wandering In Mirrors"
cd/lp



NBN001 - NOTHING BUT NOISE
eXistence Oscillation (possible) Future
cd

WOOL-E-SHOP.BE - WOOL-E-TAPES.BANDCAMP.COM - WOOL-E-DISCS.BANDCAMP.COM

WOOL-E-SHOP.BE - WOOL-E-TAPES.BANDCAMP.COM - WOOL-E-DISCS.BANDCAMP.COM

Out Now on Wool-E Discs / Tapes:

WED018 - Story Off - Facing Forward cd

WED021 - BySense5 - People 2cd

WED023 - haPEOPLE 3.55 cd

WED024 - Pieter Vermeijen - Hygge cd

WED025/WED043 - Sebastopol - The Landing, 11 cd/mc

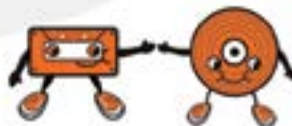
WED026 (V) - Lizard Smile - Wandering In Mirrors cd/lp

WED038 - Daniel B. Prothese - CHZWaar+ZMe+aal, mc

WED041 - Nothing But Noise - Mutantenmaschine mc

WED042 - HertNia mc

NBN001 - Nothing But Noise - eXistence Oscillation (possible) Future cd

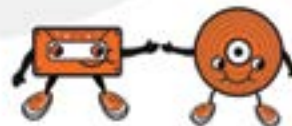


Coming Soon

WED044 - Daniel B. Prothese - db+tronics

Postponed:

WED022 - Dreun 4cd



DIE FORM

2017 was almost like the year of Die Form: not only did this French couple release a brand new album, *Baroque Equinox*, they also celebrated their 40th anniversary of this musical project that still, after all these years manages to speak to our imagination. So, it was a great honour for the undersigned to be able to get his idols to talk.

Why did you use the album title 'Baroque Equinox'?

As always, there's a part of chance and/or intuition in the choice of the titles. The album was built gradually around images and first ideas which were developed over time. I work with associations of ideas and assemblages, a bit like the Surrealists. Then suddenly the title hit me, during the composition and colour treatment of the cover picture. It represents the excessive and abundant aspect of baroque and certain visions at the time of the equinox, when day and night are equal length, perfect symmetry and duality.

Three years ago, *Rayon X* was an album that showed Die Form where back on track, after a 5 year hiatus. Die Form followed quite quickly with *Baroque Equinox*, are those all new songs, or still some songs that were already written in the period of absence before *Rayon X*?

All the tracks were especially composed for this project except a few passages coming from 'Musique Concrète', a Die Form side-project and laboratory for new ideas.

Although different, 'Baroque Equinox' follows on from 'Rayon X', 'Psychic Poison' is the transition point

Thematically and musically, *Baroque Equinox* offers what we can expect from Die Form. Sound, lyrics, concept are always going hand in hand, is it still satisfying after 40 years to keep doing this, and is the inspiration in that case inexhaustible?

It is always the question : imagine what may happen and will follow as a next project. There's always the desire, then doubts, obstacles and challenges, as well as the opportunity and interest in continuing to create, produce... And this idea to go beyond our own limits, not to redo the same thing, to explore other spheres, to dig deeper. All this being connected to our life.

In opener and single *Psychic Poison*, Eliane sings 'you don't need a God', and on *Rayon X* we found a track called 'Politik', are those songs Die Form attempts to

criticise matters as politics and religion?

Subjects that are very discussable these days, watching the news. How do you see the future for the world where we live today?

This album was more influenced by political and society subjects than the previous ones, even though these matters have already been broached in "Diktat", "Nature Destruction", "Inferno/Europa", "Tote Kinder"... Undoubtedly because it's hard to remain indifferent to the terrible and anxiogenic news. I would like to be optimistic and positive, but the world seems to move inexorably/blindly towards a sombre future, towards chaos.

'L'Origine du Monde' is a track that immediately catches the eye, not only because it's good, but also for the title, which I inevitably connect with the painting from Gustave Courbet, which shows a close up of a vagina. A painting that suits the thought of Die Form in my opinion. Did you have that painting in mind, while writing this song, or what's the story behind this song?

Yes, of course. I already knew this small hidden Courbet's painting but I hadn't yet had the opportunity/chance to admire the original work. It was during an exhibition in Ornans (Courbet's native village) around 'L'Origine du Monde', showing works from ancient times to our days representing the woman's sexual anatomy, "that obscure object of desire". Among others, works from Bellmer, Duchamp, Rodin, Masson, Magritte... were exhibited.

Obviously, I was fascinated by this picture which belonged to Lacan and was kept hidden behind a curtain for years because of its taboo subject and its subversive potential.

Beyond the subject matter, this painting is very modern, through its photographic framing : it's reduced to the essential, never been seen at that time.

What makes it neither erotic nor pornographic, is the absence of face, of gaze... It is an anatomical beauty, at the same time hyperrealist and strange, almost mystical.

Talking about art, the artwork Die Form uses is always top notch, you are a photographer yourself, and your eye for detail is wonderful. Haven't you thought to bundle together all your photowork for a book or exposition?

Yes, the next project on which I currently work will be a retrospective-book gathering unseen/unpublished images or reworked from the original negatives, some of which had disappeared from my memory. It will be accompanied by music on CD or vinyl.

As a photographer, which photographer or artist is an inspiration for you? (continued on p22)



(Continuation page 21)

As a photographer, which photographer or artist is an inspiration for you?

Hans Bellmer, Man Ray, J.P. Witkin at a certain period, the Surrealists, Paul Delvaux, Max Ernst, David Lynch, cinema, anatomical boards, erotic magazines...

Not only visually but also in the music of Die Form, there's a really high sexual attraction. Many bands have tried to bring that kind of sexual energy in their music, but most of them failed to bring something as exclusive as Die Form. Are there bands that in your opinion manage to bring something alike, or do you see yourself as 'the one-eyed man in the kingdom of the blind' in that matter?

Beyond the shock and appearances, one of the points which distinguishes our projects from others is a certain aesthetic and poetic representation of desire and pleasure. Sexual energy is the energy of life, that's a fact. But besides that, in which way is sexuality an influence, not only for your music, but in ordinary life?

My work has always been linked to my life, and my life to my creations. I've never separated both.

Die Form always showed a broad interest in the dark BDSM world, is this purely an artistic interest, or is it something you also practise or a way of life?

No comment!

2017 is not only the year of the release of the new album, but it's also the highlight of the 40th birthday of Die Form. That's quite a lot, how do you look back at those years, and how do you see the future?

To be precise, the 40th birthday is between 2017 and 2020, depending on what is considered as the "first" production. I don't like to look back, it often depresses me. I prefer (to try) to live in the present! The future is closely linked to our life, our experiences, we live from day to day.

Songs as 'Silent Order', 'Masochist', 'Slavesex' are instant classics at dark dancefloors, and also are songs that pass every week in Belgium at a party. I guess it's an impossible question, but which song makes you extra proud? Or to make it even more complex: name one song that people could see as the Die Form keytrack, one that sums up the whole idea of the project in one song. Could you explain why?

I'm very pleased that our music and projects are still appreciated, in spite of the time elapsed, because I never expected this. I've always worked on the fringes of systems, beyond time, beyond fashion trends... It's quite difficult, because Die Form is a kaleidoscopic multifaceted/multidimensional project of which cells divide continuously. I would hesitate between "Silent Order" and "Bite of God", "L'Origine du Monde", "Automatic Death", "Masochist"... but also "Cantique", "Experiment with Tears", "Martyrium/Memorial to Hiroshima" in another register, and certain experimental and industrial tracks like "Unreal Cinema", "Disabled Landscape", "HURT", "Tote Kinder"...

Each track being linked to an album, a period, some performances, some images...

Die Form started with industrial music, mixed with some minimal influences, to evolve in a more electro orientated style, but also with classical references. A broadminded musical point of view, so I'm asking myself which music you like listening to yourself? Some (new) artists you really want to recommend?

In fact I listen to very (too) little music, but there's a lot of exciting things to discover.

www.facebook.com/DieFormMusic
www.dieform.net

Dimi BRANDS

photos © Die Form

PORTA NIGRA XIV

> Waves from Belgium <

**T B FRANK
& BAUSTEIN
GROUND NERO
STRUGGLER
LIZARD SMILE
TRUE ZEBRA
DONDER HEL & HAGEL**

**02.06 - DE KLINKER
AARSCHOT - BELGIUM**

TB FRANK & BAUSTEIN - Tock! (12" VINYL)

(Tracks & Traces)



What happened happened and is sometimes irreversible. The fact that The Neon Judgement has pulled the plug out of their instruments still hurts. It seemed the TB Frank, had withdrawn from the unstable musical world. But we were wrong, as there have been some rumours about a possible collaboration with Wouter Baustein. Baustein might have been under your radar so far but know he has been a busy bee that produced maybe more notes than Beethoven ever did and can virtually play every existing instrument. So you can imagine this collaboration with TB Frank could go in any direction. And this is exactly what they did, the cooperation has produced it's first egg. Tock! cannot be classified under one style, but shows the pure skill from two musicians who, with their debut album, provide a refreshing and well-thought-out sum of their parts. An record that should belong to everyone's collection! [DQ]

LEDERMAN / DE MYER - A Tribe Of My Own (CD-EP)

(Alfa-Matrix)



The amalgamation of two figureheads from the Belgian electronic music scene is now a fact! Jean-Marc Lederman (The Weathermen) and Jean-Luc De Meyer (Front 242). While the fertile Belgian electronic soil of infectious electronic vibes, beats, melodies and other such things come from the hand of Jean-Marc, the characteristic sound of Jean-Luc's voice flourishes and grows from these grounds. The fruit of all this can only be: über electro/EBM. Title song, A Tribe Of My Own, immediately sets the bar at a very high level. The deep, threatening and very recognisable voice of Jean-Luc De Meyer gives extra punch to this oppressive song. And when Alfa Matrix-label-mate Sebastian Komor (Komor Kommando) puts his claws on this track, it becomes even EBM club-worthy uppercut, making it a bit more danceable than the original version and giving it his own unique twist ... [JB]

TANGO MANGALORE - Dear Shore (VINYL)

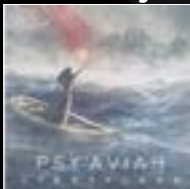
(Fabrika Records)



The spooky sailor and Greek weirdo Tango Mangalore is back with a third album, this time released by one of the best Darkwave labels out there, Fabrika Records (home to Selofan, She Past Away, and many more). Dear Shore comes after two fantastic previous albums, Comandante Macabro and the super weird Contra Los Vampiros Y Hombre Lobo Discoteca (a collaboration with Doctor Mutanto), and in a way, it completes those two records, like a collection of scary stories for children. However, Dear Shore is also the most serious Tango Mangalore album to date. The spooky playfulness is still there, a trait that links it to the beloved Deathrock Revival scene from the early 2000s, only now it's gotten darker, more menacing than ever. The vocal performance is straightforward and powerful, sometimes almost bluesy but without losing any of its dramatic and uncomfortable quality ... [GR]

PSY'AVIAH - Lightflare (CD)

(Alfa-Matrix)



Yves Schelpe, the electro-centipede who, as far as I can remember, always plunges into the wide range of electronic music, presents another piece of work to mankind: Lightflare by Psy'Aviah. 14 electro-pop songs on this new album, which is also available as 2CD for those who still want more. The trademark of the latest Psy'Aviah CDs is the diversity of guest vocalists who each lift the songs to a higher level with their unique voices. That is also the case on this new album. Very digestible electro-pop tapped from various barrels. That also means that it never sounds like 'same shit, different day'. Psy'Aviah sounds like we are used of them, electro in a very broad sense of the word, from triphop, to synth-pop over to EBM with some diverse vocal work. No path of electronic music stays unexplored. A high quality Belgian product! [JB]

**TRACKS
&
TRACES**
Proudly Presents



The critically acclaimed and brand new vinyl album by TB Frank (The Neon Judgement) and producer Baustein (KONKR33T) An extraordinary album receiving excellent reviews worldwide! Issued as a strictly limited and exquisite collectors item!

Label: Tracks & Traces / FOOTPRINT 201804
Format: 180gr 12" clear vinyl LP, numbered gatefold sleeve.

Watch the video Mother Earth: <https://youtube.be/J5YDYNPqGoA>
www.tbfrankbaustein.bandcamp.com
www.facebook.com/tbfrankbaustein
www.tracksandtraces.be
www.clusterpark.com

STIN SCATZOR



Belgian electro-industrial band Stin Scatzor recently released their brand new album Industranquillizer on the renowned label Daft Records. Time for a chat!

Hello there gentlemen, finally a new album! If we do not count the Industremakes (2014) and the Industruction EP (2007), it's been a while since you released a full studio album. If I am not mistaken, then the last studio album, Industrogression (2003), was almost 15 years ago. What's to blame for that gap according to you both?

Stefan Bens: As we are always experimenting with new instruments / sounds it seemed at the time interesting to give some old song a makeover. Because most of the sequencing was still on PC and / or paper, it was easy to work out the older songs first. Hence the album "Industremakes". The 3" EP was released in-between due to the fact that we were without a label and were pretty eager to release something, so we released this limited disc, in terms of cost that was not so bad...

Kris Peeters: I think "Industrogression" was more of a try-out, even though there are songs from that album we still perform live. After the first album we made together, we have also tried to find other ways to work on the songs together, maybe that is why. We also made plenty of remixes and remakes for other bands during the period of "Industremakes". Despite the fact that in recent years a lot has happened in my personal life, "Industranquillizer" was produced faster than I could have hoped for. Maybe it was an extra outlet and therefore sounds more intense than the previous releases.

You seem to like and hold on to the title variations on Industrial? Why this obsession?

S: It's not really an obsession but rather fun to play with the word "industro". "Industro" was the title of the first official release that was released by Ant-Zen and because I had "invented" the word more or less... (to describe the music of Stin Scatzor I had combined the words "industrial" and "electro", therefore...)

K: And of course, we always have a beginning for a new album. :-)

Can we say the number US of A. is a kind of protest song versus the current political situation and president? Or what is this song about?

S: Everyone can take and understand it as they want and probably everybody thinks this is about the United States... but no, the United States of America are not even mentioned. They are just other words that start with an U, a S and an A! :-)

Stefan, you roar the lungs out of your body, both on this album and during your live performances, are you really mad at this world, or is all not so bad? Why are you angry?

S: With this kind of music, it may all be a bit more harsher and yes, it is a kind of outlet, both on the albums as when we perform live but not that I am an aggressive guy, on the contrary. Honestly, you do not get me angry so easily. The same goes when I practice

with my other hobby: as a goalkeeper I can also scream loudly at the others during the match but just like after a concert, we drink some beers after the game and all is forgotten and forgiven! :-)

K: When we teamed up, our common favourite bands were bands like Cubanate, Peace Love And Pitbulls, etc ... and thus we continued making music in that style.

You already have made releases on different labels, how did you end up at Daft Records this time?

S: It was actually Dirk Ivens who came to us and asked us if we weren't recording new songs. Of course we were trying out and recording new things but because of that conversation everything actually gained momentum. The songs still needed mastering, the lay-out had still to be worked out and we even had to compose a new song in order to deliver a firm full-length album. In the end everything was approved by Dirk and, voila, "Industranquillizer" was unleashed on mankind!

K: Honestly, I had never could have thought that Stin Scatzor would ever release an album on DAFT Records; but on the other hand, Dirk has always been around as long as I remember making music.

Why did you choose to work through a label again and not to follow the current DIY trend?

S: Well, I think a label can offer more possibilities in terms of distribution. Plus a label probably has more finances to do decent publicity, which you do not really have if you do everything yourself. We still have some copies of the MCD in stock because we did not really have a distribution for that one. So people can still buy this one at one of our performances... **K:** It is also a form of recognition, today everyone can release an home-made album.

For a number of releases you've always worked together with the same designer for your artwork? Can you tell us more about him and how you ended up with him?

S: If I remember correctly, we got to know User.dX through Johan Van Roy. vHe connected us with him, while he also sometimes makes the artwork for Suicide Commando. In the meantime, he already knows very well how we like our layout to look. Despite our 4th collaboration with him, we only met him this year, for the first time, in Leipzig.

There is also a cover on this album, Backfire. In contrast to most bands you decided to take a song from the relatively unknown band Animassacre from Bulgaria. How did you get to them and why did you

just choose this particular track?

S: We once made a remake of that the song for a release of an Animassacre album. Simeon Dotkov even thought our remake was even better than the original. Since we play it occasionally live, we felt that we had to do something with this track. Thanks to Animassacre's permission, we were able to use it for our new album.

That one does not get rich of this type of music will not surprise anyone so where do you get the enthusiasm and perseverance to keep this thing going?

S: Maybe because for me, it is just like a hobby that gets a little out of control sometimes? It is not an obligation and this makes it all a little more pleasant. I do not have to compose new tracks if I don't want to, I have no obligations to a label. If we can recover some of the costs we make we are already happy.

K: It is also the musical freedom to do what you want, within the limits of Stin Scatzor of course. Maybe that's why we also have a bit of our own sound. The feedback of the audience to our performances are also predominantly positive, which always gives us the courage and energy to continue.

Some prominent artists in the genre, such as Front 242 and The Sisters Of Mercy have recently stated recording a new album is no longer profitable in these times. For example, the recording costs would be too high in relation to the sales figures. What is your opinion about this?

S: I think so too, if you see what we put into our music and what we get out of it... on the other hand, for us money is not issue, we do not have to live from it. I do not think that many CDs are sold anymore these days. Have they recently not said it on the radio? Streaming has caught up with CD sales? And then we are not even talking about the illegal downloads...

K: Of course I can not do the accounting for those groups but I think by occasionally releasing something new, they would please many of their fans. Of course it's also not easy to compete with the nostalgic values of their older songs.

What musical dreams would you like to see come true in the future?

S: No idea actually. Never thought about it. Fill an arena? :-)

K: Yeah, but with what? :-)

www.facebook.com/stin.scatzor

Hamis HIREK / Photo © Benny SERNEELS

IRKLIS

Before Irklis there was Forma Anonym and next Audioscope, which was a German formation set up in the late 80s releasing the album "1" on Succession Records (subdivision of Accession Records). Audioscope came back to life in 2014 under the new name Irklis. A few months ago they released their third full length entitled "Aus Dem Ruder" on Sleepless Records. Robin Brüning, Roman Alexander Brüning and Aleksandrs Olgeris Berzins accomplished a fascinating and somewhat vintage sound mixing multiple influences such as IDM, minimal-electronics, electro-ambient and industrial music. We got in touch with Aleksandrs Olgeris Berzins to get more details about this great formation.

I remember you guys from the Audioscope project and the album "1" released in 1996. What did you keep in mind from that early period and how did you finally come to set up Irklis?

Well, Audioscope was a time when a lot of influences of electronic music styles crossed our heads and works. It was a kaleidoscope and crossover of dark-electronic, techno, d&b and even jazz and although we loved what we were doing, it also tore us apart and we got lost in a sea of styles. The second album "T.W.O. - The Weird/Wired one" was not even released by Succession Records (Accession Records) as it did not fit in their genre anymore. In 2004, we started a reunion and we focused the music style which brought us together and why we started doing music and that is industrial or post-industrial electronic music of the late 80s. We just love the cold and harsh style of this music at that time

and we use exactly the same old synthesizers. That is

where we started in 1988 as Formā Anonym and where we came back to in 2004 and finally as IRKLIS in 2014.

The band name is taken from Latvian poetry, right? Is there a deeper and maybe hidden explanation for the name and is there a link with the lyrical content & titles of the songs?

The name IRKLIS is not taken straight from a Latvian poetry but it is an old Latvian word for an oar which is used for steering - a word mostly used in a poetic sense and nowadays out of fashion in everyday use. So, somehow we are still steering but more grounded.

What kind of album did you have in mind when starting the writing of "Aus Dem Ruder" and what are your main satisfactions about the production?

In contrast to the strict concept album "The Plague Year", "Aus Dem Ruder" is a regular album which followed a more classical approach as art for art's sake. At least, we just started creating songs without a guideline but what we do, is always also an interpreted reflection of what surrounds us and we cannot ignore the feeling of times out of joint. The songs are so pure and proper that they and the album do not need further explanations. We also do not want to steal private interpretations of the listener. That is why we usually step back from too much explanations.

I got the impression "Aus Dem Ruder" sounds like a solid antidote to contemporary dark-electronics and related genres while going back to the roots of music, reminding me of The Klinik, Clock DVA and related bands.

What do you think about it and what are your sources of inspiration and/or maybe referential artists?

You named the bands that we all do like a lot - and there are many more bands that left footprints in our minds - like Laibach, Skinny Puppy, Einstürzende Neubauten but also Pan Sonic and pure noise stuff. We always loved their approach of creating their own style. In fact industrial music was never made to please anybody. We do not really like standard industrial dancefloor music which does not really differ from artist to artist. We do not criticise that actively, it just doesn't interest us. And yes - we are some kind of antidote and accept staying in a niche.

You clearly seem fascinated by sound research and creation. What can you tell us about this essential element of your sound and how does the composition usually happen what are your favourite tools/equipment?

Oh yes, 'sound research' is a good term for that. We really do spend a lot of time in sound creation and hardly ever use preset sounds. As most of our sounds used in sequences come from old analogue modular synths,

a preset sound does not really exist anyway. It is not only the sound creation itself but also our love of details which is time intensive. Sometimes it also goes too far and we end up in situations, where we are not quite sure if we really hear what we were changing or adjusting. When starting a composition, we have no rules. It can be a sound, a sequence, a noise or a classic instrument (piano, trumpet...). The hardest part is the composition. In this case we are more conservative, as we do not like endless sessions or knobbing orgies. The result has to be a song that can be replayed.

Referring to the equipment, you already mentioned the analogue gear you're using, which I think is so much more creative and unique in sound compared to all those artists using the same equipment and software programs. What's your perception about this point and contemporary electronic music, generally speaking?

Yes, we use mostly analogue gear, especially older classical synthesizers like the ARP 2600 or EMS VCS3, which might be more visible in museums than on stages nowadays. We use only sounds from physical gear, no software synthesizers. Analogue sounds tend to be stronger, more organic and individual. In our world only the result is recorded digitally. There is a lot of new analogue stuff out there and the good thing with that is that it has become affordable for everyone. Ultimately, we do not really care with which equipment music has been done but the result has to be persuading.

Stef COLDHEART

www.facebook.com/irklis

Photo © Sandra Jascherica

BYSENSES

Wool-E Discs just released a new album in the Belgian NeuMusik series. 'Chapter 6' already. The man behind this project, BySenses, is Ghentian Didier Dewachtere, whom we already knew from his collaboration in The Tower Tree project with that other Ghentian Johan De Paepe aka 'Owann'. "People", that is the name of the release, became a kind of concept album and is the second physical album from BySenses after the 2014 release of "Fragments-Fragments". The album "People" became an extremely strong album that feels like a real journey through time with its combination of sounds that can spontaneously be associated with the synthesizer music of the seventies ('Berlin school', cosmic music, electronic krautrock, say Tangerine Dream and Kraftwerk), synthpop of the eighties (here I thought of the more experimental synth pop of an Art Of Noise) and finally also dark ambient and electro of the nineties. Time to put the creator of this beauty to the test...



Tell us a bit more about the concept behind "People" and about how the artwork came about. What is the correct concept and what is the idea behind the "People" title and the artwork? 'We are all ordinary people'? Is there a political thought behind it?

Didier Dewachtere: The concept is mainly, as the title says, about people, people of all kinds of thoughts, race or skin color... and indeed, there is a little political thought behind it. I absolutely do not care for populist thoughts. Left or right I don't care... but we are all human. We are all made in the same way, we all die... The fact that we are the same between birth and death. On the album you hear different types of people, from "Sensitivity" (a display of a very difficult personal love affair) to "Nightdancer", people of the night... so people of all kinds.

Nice and well succeeded because yes, that's what it is about! The people who are on the digipack with their portrait photo, how did you reach them? Are they all people from your circle of acquaintances? Or via via?

They are all people that I know personally. My intention was to get as many people as possible with different facial expressions in the picture. Sarah Joos, a personal friend, hobby photographer, has done a very good job. I am also a holiday animator at the coast, so I know a lot of people. Everyone was therefore very willing to work on the concept.

Yes, you can see that it are professional photos and

no passport photos on an ID card or something like that, where you can not even smile or your photo is refused.

As natural as possible. Sarah took the photos and Alain Kinet edited them for the cover... exactly the way I wanted it. Small squares on the cover with the magnificent character head of one of my mates on the front. I wanted as much variety as possible, both on the cover and in the music, but still there was a link somewhere: the 'being' of people; we are just people, not a super race...

Yes, that message really radiates. I have a question about the remix cd that comes with the album "People": the first three tracks on it are remixing songs on the original album. But the last track "Live Post X Sessions" what is that all about?

"Live Post X Sessions" Thomas and I played live in Post X in Merelbeke. Actually, we had not prepared anything, just, ho...synth, melody improvised and see where we end up. I just enjoyed it. Personally, I found the melody appealing, but I will not rework it. It was a one-off, playful and I let Thomas do his thing. Experimental, so pure improvisation of the moment. We both did not know where we would end up and I just wanted to have the result, because it is totally different. Yes I know.

Thomas (Betsens) is the singer on the long vocal songs "People" and "Sensitivity"? How did that person come into your life?

Yes, Thomas plays on both songs as well. Well, I went live with The Tower Tree ... (continued p32)

Anthesis presents

Fantastique.Night XLXV

Botanique 2/06/2018 20:00



concerts

XENO & OAKLANDER

use analog electronics

FASENUOVA

so electronics

FROZEN NATION

in dark disco

afterparty

X-PULSIV

HATECRAFT

Botanique (witloof bar)

Rue Royale 236 Koningstraat - 1210 Brussels

Info & tickets: www.lefantastique.net

www.lefantastique.net



Dark Garden



BYSENSES

(Continuation page 30)

... my other project with Johan De Paepe (Owann), that was on 'En Route' an art project that went on in Drongen (near Ghent). Maybe two or three years ago. Thomas was there too and he did his own thing and I really wanted to work with him. I think he has a very special voice, I like his timbre and such. I also wanted to do something with a voice and vocals, so I asked Thomas. How the songs came about is even more fun. I had already finished the music and sent it to Thomas. Thomas was able to do his own thing in this and be able to improvise his text himself at the moment. I like to work with other musicians, and usually I send out pieces to which they can improvise themselves. That is how drummer Frank De Coster worked. "Frakke" could do his own thing both on "Nightdancer" and on "OGF" (on the CD "Fragments Fragments").

And Thomas Betsens also added electronics?

Yes, he has his own instruments, very fascinating, he also gives workshops and has his own 'cosmic noise and space drone ensemble': Engerling Ensemble

Can you introduce yourself? Maybe tell something about your musical career before "People". How did you come to the BySenses project and where does the name come from?

Actually I am already working on music since I was 10 years old, but without instruments. What everyone noticed was that I easily learned to play an instrument. I also imagined a lot of my own music, but I did not have the money to buy instruments and so I did not have home support. My first synth was the Korg MS 20 and the Sq 10, bought at my twentieth. I still have the MS 20. By the way, my actual career started after



my trip to Afghanistan. Not really a journey, well... it was for my work. I am military. Since I did not have the money to buy synths, that helped me.

I did not immediately link you to that job...

No, I can imagine. And then, after years of playing in my head, I finally started my project BySenses. That was not in my head yet. My stage name was originally Reiddid, the reverse of Didier. But I found it didn't fit. And since I am a huge Klaus Schulze fan, I am crazy about the piece "Sense" on his live album... I came to BySenses.

The name Klaus Schulze is 'coincidentally' in my review of the album...

Yes, I can imagine that you linked to him. He's responsible for pulling me out of the new wave scene long time ago. I went out in reasonable heavy new wave discotheques in Ghent. But when I saw the cover of "X" (Klaus Schulze album from 1978 with purple cover, hv) and I took the music home... was ehm... ok yes that was my lift off.

Finally, tell us something about BySenses live. What can the public expect of a performance and are there also live performances planned in the near future?

I was asked if I wanted to perform live on B-Wave. I did not do that under the name BySenses but then asked Johan (Owann) if he wanted to participate and that is how the Tower Tree actually came into existence. Pure self performance under the name BySenses I have only done once with Thomas Betsens ("Live Post X") where we played the last song, but also the title track "People". So I have virtually no experience with live performances. I've also been working on my music for 5 years... I did not have the money. When I see other groups at work, I take my hat off. Fair is fair.

We take our hat off for the album "People" by BySenses. Thanks for the interview!

<http://bysenses.bandcamp.com>

Henk VEREECKEN

AMPHI FESTIVAL
XIV. — ALL WILL BE AMPHI — 2018

AND ONE ASP
OMD DOOMPH! MONO INC.
AGONIZE midge ure Goethes Erben

SOLAR FAKE • JOACHIM WITT • AESTHETIC PERFECTION
UNZUCHT • NEUROTICFISH • FUNKER VOGT • [-SITD:]
ASSEMBLAGE 23 • GRENDL • QNTAL • IN THE NURSERY
GIRLS UNDER GLASS • [X]-RX • SHE PAST AWAY • LEBANON HANOVER

MAD SIN • THE CREEPSHOW • CENThRON • GRAUSAME TÖCHTER • HELDMASCHINE
PERSEPHONE • KIEW • SOVIET SOVIET • WHISPERS IN THE SHADOW • A PROJECTION
CORDE OBLIQUE • PRIEST • FUTURE LIED TO US • ES23 • INTENT:OUTTAKE • SCHEUBER
SYNTHATTACK • RHOYCE • LA SCALTRA

+ AFTER-SHOW PARTIES, GOTHIC MARKET, BEACHCLUB AND MORE!

TICKETS: WWW.AMPHI-SHOP.DE + NOW AVAILABLE AT ALL CTS/EVENTIM BOX OFFICES
MORE INFO AT WWW.AMPHI-FESTIVAL.DE + WWW.FACEBOOK.COM/AMPHIFESTIVAL

28.-29. JULY 2018
COLOGNE / TANZBRUNNEN

Peek-a-boo CAMPO

WANT/ED - Unthinkable (CD)



WANT/ed is an electro synthwave project from Kaliningrad - a little European part of Russia. Yury Aryasov composes the music and Sergey Surkov makes the arrangements. All the singers and the vocalists write the lyrics and remain invited. By the way, it is noteworthy to mention that the band has existed for a pretty long time and issued some songs in collaboration with such bands as Distain! and Vanguard. The music of WANT/ed is electronic but rather more a theatre or a dark cabaret than lunar electropop landscapes. They change the singer, the lyrics, the decorations and the masks for every track. Although the main leitmotif of style with its electro beats and gipsy scales is possible to track, I have to remark that the album features a vast variety of styles. I love the rich instrumental concept and vast instrumental passages. To sum it up, a good dark-synth release with various vocals, instrumental parts. [MK]

MISERIA ULTIMA - Phosphor (CD)



It took a while for Miseria Ultima to take shape as a band but in 2016, after lots of chats, the Finns Aleksi Martikainen and Kimmo Huhtala finally joined forces. After a first demo, Unfocus, released early 2017, the first full-length Phosphor album is finally there, released on the Hungarian label Advoxya Records. On this record these Finnish gentlemen delight us with a fine danceable mix of EBM, harsh and dark electro. Not leaving too much space to the imagination of the listener Phosphor starts firmly with Omega Transmission. An up-tempo, slap in the face track, but there is more to discover on this album. Strong distortion on vocal cords remains a constant. But is there still a red thread? Yes! And it's a strong danceable one! The Finnish Miseria Ultima has certainly delivered a nice piece of work with this first full album, varied and far from monotonous. [JB]

MIRLAND/LARSEN - Disturbia (CD)



Although I was rather familiar with Mirland - Larsen's project Am Tierpark, these two Danish music masterminds pleasantly surprised me again. This time their collaboration took a new form. The duo decided to step into new territory which was much different from the Am Tierpark music course. Instead of synth pop, they presented the quite diverse and experimentation oriented album Disturbia under the simple name Mirland/Larsen. Upon hearing the opening track I became instantly aware of the album's message. It is clearly designed to confront us with the feelings of frustration, doubt, fears, anger and anxiety. However, I can't perceive this album in the negative sense. And the lyrical content is not the only element that makes this album what it is. Disturbia is yet another great chapter in Mirland/Larsen collaboration. Keep your eyes (and ears) on these guys! [MB]

MINISTRY - Amerikkant (CD/Vinyl)



American Industrial Rocker and Ministry chief, Al Jourgenson, remains remarkably productive and what particularly appeals to us, an America & society critic. The artwork and statement itself makes the purchase of this album worthy. After the intro track of about two minutes, I Know Words, in which some of President Trump's bold statements are mangled through the sample machine, hell breaks loose almost immediately. Although Ministry here seems to sound a bit less like the previous metal-heads-on-speed albums. Most of the time the songs have a slower but solid beat, still with the typical pounding Ministry guitars, distorted vocals, slogan-like vocals and the occasional but obligatory harmonica passages. Striking is the return of the sample machines, synthesizers and other electronics from before, that have clearly regained a more prominent role on this record. [HH]

(ScentAir Records)

(Advoxya Records)

(Laebel Music)

(Nuclear Blast)

VNV NATION

VICTORY NOT VENGEANCE



NOIRE

TOUR 2018

21.10 DE CASINO

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



ELEKTROSTAUB

The German one man synthpop project Elektrostaub is conquering the synthpop charts all around the world - due to the professional arrangements of Patrick Knoch and collaboration with acclaimed vocalists and synthpop legends. In February 2018 the new EP will see the world, so we asked Patrick to share with us his musical stories and future plans.

Hi Patrick. Can you introduce us to Elektrostaub for Peek-a-Boo readers?

Hello everybody, I am very happy about the interview with Peek-a-Boo. So Elektrostaub is a solo project from the northern Ruhr area and stands for modern, catchy and melodic electronic pop music with influences of trance & dance, EBM and electro & future pop. Since I do not sing myself, the project is supported by numerous guest singers. So I collaborate with! distain, Henrik Iversen, The Eternal Afflict, Contrast and other guest vocalists.

Did you make music earlier?

I have undergone a very classical musical education in a music school and I have been trained on the electronic organ for years. From the moment I joined a band from the music school, that is where I got my first experience with synthesizers and drum computers. That experience has captivated me and did not let go. So I founded my own band which made some local hits first and some songs were played in clubs. Unfortunately, we had different interests, ideas... so that at some point I decided to try a solo project to implement my own concepts.

Why is your project called Elektrostaub (ger. "electric dust")?

The name is made up of "electro" and "dust". "Electro" stands for the music I prefer and produce. The "dust" stands for something that keeps coming back. In addition, you can find dust everywhere, whether you want it or not, ;-)

You've been working a lot with !Distain... How come?

It all started with a remix of !Distain's "Confession". We had the idea to make a common song somehow... but that worked out so well between !Distain and me, that we've expanded the collaboration to my album so now there are 5 songs in total. New songs will surely be available in this combination soon ;-). Also, over the past years Manfred Thomaser and Alex Braun from



!Distain have not become my fellow musicians, but really good friends.

You also work with many other musicians: what would be the concept that unites everything?

I think it will be almost impossible to combine all the artists into one single concept. It is merely the fact that all the artists are represented together at the Elektrostaub album.

How do you compose your music? What comes first - the music or the voice?

Normally I produce the instrumental version of the song and I specify the arrangement. Sometimes, like in the songs "Birthday and Death" and "Funeral of Love", I give my own melody and the lyrics. Otherwise I usually leave the lyrics to the lyricists and vocals to the vocalists, such that they can fully contribute to the project and make use of their own creative flow and style. When music, lyrics and melody come together, then it is to be mutually decided how the song should sound, what should be changed, etc.

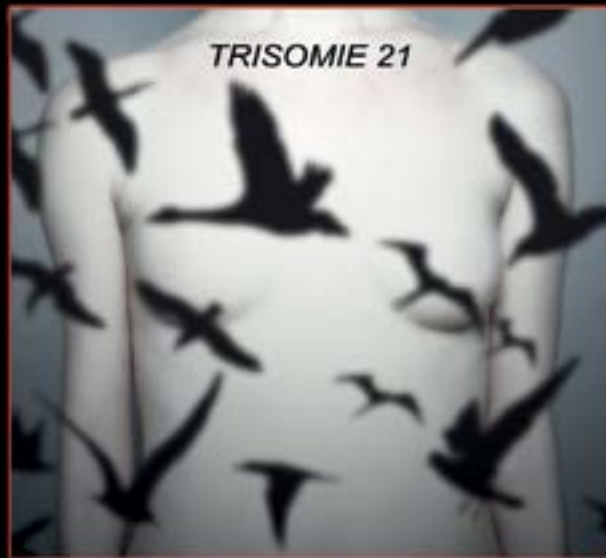
Is there a band / vocalist whom you would like to work with?

Ohhh, there are certainly a lot of good singers with whom I would like to work. So I already have some candidates for my second album;-) Whom I would like to work with? Well - maybe soon that artists will get a message from me ;-)

<https://www.facebook.com/Elektrostaub>
<http://www.elektrostaub.de>

Masha KASHA

M-N-M+L M+X-M+L
A DIVISION OF WWW.DAFT-RECORDS.COM



TRISOMIE 21 - DON'T YOU HEAR?

VINTAGE RARITIES 1978 - 1981
AVAILABLE ON VINYL FOR VERY THE FIRST TIME!
RELEASE DATE: 14 MAY 2018
www.daft-records.com

Mailorder and wholesale prices at mmsale@scariet.be

THE RETURN OF

BLACK EASTER FESTIVAL

In memory of Ward De Prins (30.12.1969 - 12.02.2018)

On February 12th 2018 our beloved friend and colleague Ward De Prins, co-founder and one of the main driving forces behind our Peek-a-Boo Magazine passed away. Besides his work and support for Peek-a-Boo-Magazine, Ward was also curator of the renowned Black-Easter Festival. His love for music and especially the more darkish alternative and out of the ordinary music was so intense, he dedicated most, if not all, of his free time to Peek-a-Boo Magazine. He always was ready to give his full support to bands, promoters, editors and writers who shared the same musical passion! Ward's music preferences were quite eclectic, he loved David Bowie, Einstürzende Neubauten, Virgin Prunes, Goethes Erben, Pink Floyd and Coil, to name a few ... he was also very fond of vocal artists, classical music and opera. We know things will never be the same again, but the least we can do, is honor and continue his musical passion and legacy! That's why we at Peek-a-Boo Magazine, together with some of Ward's closest friends have decided to go ahead with his plans to treat you with another Black Easter Festival in 2019! The date is set, the venue booked and the line-up in full preparation as we speak, so mark the date in your agenda!

20+21.04.2019

DE CASINO - ST.NIKLAAS - B

Tickets & more info soon on www.black-easter.be



- 01.04 FOR THE LOVE OF NEW WAVE @ Forty Five, Hasselt [BE] Whispering Sons Dj-set / Gert Corvers / Radical G
- 01.04 WAVETEUF FESTIVAL - Day 3 @ Jh Wommel, Wommelgem [BE] Pure Ground (us - Chondrid Sound), Luminance (be - Die Blinden Records), Raderkraft (nl - Testlab Rec.) + Afterparty
- 06.04 DOWNHILL XII - Day 1 @ Poppodium Volt, Sittard [NL] Fix8-sed8, Star Industry, Grausame Töchter, shaarghot
- 06.04 ELEKTROANSCHLAG 2018 - DAY 1 @ Tenne / Brewery, Altenburg [DE] Aevin (gr) Ahl Kosmos (tr) Apoa (d) Black Lung (au) Darkrad (ru) Dead Voices On Air (gb) Fjernlyds (d) Fractional (be) Government Alpha (jp) Heimstatt Yipotash (d) Moan Exis (f) Moogulator (d) Petrolio (i) Rendered (f/d) Sbz (d) Snog (au) Winterkälte (d)
- 07.04 BUNKERLEUTE - DARK UNDERGROUND PARTY @ Musicafé, Leuven [BE] Darker Angel & Catacombkitten
- 07.04 DOWNHILL XII - Day 2 @ Poppodium Volt, Sittard [NL] Das Ich, Merciful Nuns, Wulfband, Devil-m ...
- 07.04 ELEKTROANSCHLAG 2018 - DAY 2 @ Tenne / Brewery, Altenburg [DE]
- 07.04 NACHTVLINDERS @ De Notelaar, Oostmalle [BE] Traumasutra, Dark Poem, True Zebra + Een Ernst H. Störz
- 07.04 CRISIS, DE BRASSERS, FACTICE FACTORY @ Magasin4, Brussels [BE]
- 07.04 GRAUSAME TÖCHTER (DE) DYNASTIE (DE) @ B52, 8480 Eernegem [BE]
- 13.04 A SLICE OF LIFE + TWENTY SIX TEARS @ Rock Classic Bar, Brussels [BE]
- 14.04 DARKEST NIGHT WITH DOGANOV, ELM, LESCURE 13 & SPARK! @ Jk2470, Retie [BE]
- 14.04 RICHARD VON SABETH (IT) - SPIRAL59 @ B52, 8480 Eernegem [BE]
- 20.04 CHRISTIAN DEATH (USA) @ B52, 8480 Eernegem [BE]
- 21.04 JANEZ DETD & BIZKIT PARK @ Yavvz - Young Artists Promotion Vzw, 3970 Leopoldsburg [BE]
- 21.04 COALESCEAREMONIUM PARTY EDITION @ La Bodega - Salle Des Lustres, Brussels [BE]
- 21.04 DER TAG DER BEFREIUNG IST NAHM!!! (22) @ Slaughterhouse, 10557 Berlin-moabit [BE] Ex.order Nordvargr Sanctum Thorofon Det Kätterska Förbundet (new Project Of Nordvargr & Trepannerinsitruenten)
- 27.04 QNTAL - DUITSE TOPBAND IN DE GOTHIC EN NEW WAVE @ Cultuurencentrum Mechelen, Mechelen [BE]
- 28.04 ECLECTIC ART: DID YOU SAY NEW WAVE? @ Le Cercle, Chapelle-lez-herlaimont [BE]
- Frozen Nation (dark Disco), Pervert By Language (dark Rock/ Dream Pop), Swan Death (gothic Death Rock)
- 03.05 OUT OF LINE WEEKENDER - DAY 1 @ Astra Kulturhaus, Berlin [DE] Agonoize, Solar Fake, Icon Of Coil, Massive Ego, Accessory, The Sexorist, Too Dead To Die + Aftershow Party
- 04.05 OUT OF LINE WEEKENDER - DAY 2 @ Astra Kulturhaus, Berlin [DE] Suicide Commando, Dive, Ordo Rosarius Equilibrio, Panzer Ag, Underviewer, Lizard Pool And Telemark + Aftershow Party
- 04.05 THE BOLLOCK BROTHERS, PERMANENT JOY DIVISION (IT) @ B52, 8480 Eernegem [BE]
- 05.05 DE BRASSERS @ In De Ruimte, Gent [BE]
- 05.05 HERTALDS ROCK CITY (THE EXPLOITED) @ Den Dreef, Vorselaar [BE] The Exploited Saxon (o/d) Funeral Dress, The Ramonas, Tygers Of Pantang, Total Chaos, Menace
- 05.05 OUT OF LINE WEEKENDER - DAY 3 @ Astra Kulturhaus, Berlin [DE] Combichrist, Ost+front, Infected Rain, Rabia Sorda, Groovenom, Bloodred Hourglass Und Tragedy Of Mine + Aftershow Party
- 05.05 ECLECTIC ART: DID YOU SAY NEW WAVE? @ Flavirama Park, Tervuren [BE] Swan Death (gothic Death Rock), Frozen Nation (dark Belgian Disco), Pervert By Language (dark Rock, Dream Pop).
- 06.05 PERMANENT (TRIBUTE TO JOY DIVISION) 2 HOURS SHOW !! @ Le Garage Créative, Liège 4000 [BE]
- 09.05 STUBRU 80-90-2000 @ Vooruit (concertzaal), Gent [BE]
- 09.05 CHRISTIAN DEATH + DJ GONDRAND BIRTHDAY PARTY @ Le Garage Créative Liège, Liège 4000 [BE]
- 09.05 FLASHBACK @ cabasse, Retie [BE] Flashback : A Party That Brings Electro, Industrial, Ebm & Eighties Music With Best Dj's Of The Scene : Dj Patrick Codenys (Front 242), Dj BORG (The Juggernauts), Dj Paradroid
- 18.05 SEX GANG CHILDREN (UK) @ B52, 8480 Eernegem [BE]
- 19.05 THE OBSCURE + MORRISSEY INDEED @ Gebr. De Nobel, Leiden [NL]
- 19.05 CLUB NEW WAVE - EPISODE 23 @ La Bodega, Brussels [BE]
- 19.05 SEX GANG CHILDREN (UK) @ B52, 8480 Eernegem [BE]
- 26.05 NEW-WAVE-CLASSIX PARTY @ Vooruit (balzaal), Gent [BE]
- 02.06 XENO & OAKLANDER, FASENUOVA & FROZEN NATION @ Le Botanique, Brussels [BE]
- 02.06 MIXED VISIONS' :WUMPSCUT: MEMORIAL @ Den Aalmoezenier, Antwerpen [BE]
- 28.07 AMPHI FESTIVAL XIV @ Amphi Eventpark / Tanzbrunnen, Köln [DE] And One Omphl, Goethes Erben Solar Fake, Aesthetic Perfection, Neurotiffish Funker Vogt, Girls Under Glass, Unzucht, xJ-rx Lebanon Hanover, The Creepshow, Centhron, Persephone Heldmaschine, Kiew, oviet Soviet, A Projection, Intentouttake, ...
- 16.08 W-FESTIVAL 2018 @ Airport Amougies (kluisbergen), Amougies/kluisbergen [BE] 4 Day New Wave & Synth Pop Festival Featuring 62 Bands, 2 Stages
- 01.09 SEWERFEST @ Jh Wommel, Antwerpen [BE] Lizard Smile (b), Psych Krist Kastrator (b), K'n'k (b), Spankraght
- 01.09 ECLECTIC ART: DID YOU SAY NEW WAVE? (Part 3) @ Musée D'art Fantastique, 1060 St-Gillis, BXL [BE] Swan Death (gothic Death Rock), Frozen Nation (dark Disco), Pervert By Language (dark Rock, Dream Pop).
- 15.09 PERSEPHONE, SEESAYLE @ Théâtre Mercelis, Brussels [BE]
- 21.09 THE OBSCURE + MORRISSEY INDEED @ Gebouw-t, Bergen-op-zoom [NL]
- 21.10 VNV NATION - NOIRE - TOUR 2018 @ De Casino, St-niklaas [BE]



orange

PRESENTS

15-19/08
AMOUGIES

KLUISBERGEN-BELGIUM

WWW.W-FESTIVAL.COM



W-FEST

5 DAYS OF TOTAL COMFORT
THANKS TO OUR
WATER- AND WINDPROOF
OPEN FESTIVAL TENTS

PETER MURPHY **40 YEARS**
OF **BAUHAUS**
CELEBRATION - FEATURING DAVID J

WEDNESDAY
15/8

EXCLUSIVE
PERFORMANCE IN BELGIUM

CHAMELEONS VOX
COVENANT

THE WEDDING PRESENT - PRO PATRIA
PARADE GROUND - ROZA PARKS
DARK SIDE EONS

THURSDAY
16/8

DAF · MIDGE URE

AXEL BAUER · WANG CHUNG
A SPLIT SECOND · MACHIAVEL
MEN WITHOUT HATS · THE CHRISTIANS
ANNE CLARK 360° DOME

PROJECT PITCHFORK
DIE KRUPPS

DIVE · ECHOES OF YUL
ORPHANED LAND · ME THE TIGER
MONICA JEFFRIES · DOGANOV

FRIDAY

17/8

KIM WILDE · ABC

ANNABELLA'S BOY VOX VOX
A FLOCK OF SEAGULLS · PETER GOOVIN
ALTERED IMAGES · FLESH/FEEL
ANNE CLARK 360° DOME

FRONT LINE ASSEMBLY
SHE PAST AWAY

THE DEVIL AND THE UNIVERSE
MARSHBAUT · CHARCOALCITY
ASH CODE · BAGEIST

SATURDAY

18/8

PAUL YOUNG
LIMANL · THE VOICE OF KAJAGOOGOO

HEAVEN IT · NOUVELLE VAGUE
MODERN ENGLISH
DEPARTMENT 5 · SECRET SERVICE
ANNE CLARK 360° DOME

LORDS OF ACID
SUICIDE COMMANDO
CLAN OF XYMOX

TRISOMIE 21 · ANTIHOLE · DOLE · FAR
STRUGGLER · A SLICE OF LIFE

SUNDAY

19/8

VIVE LA FÊTE

D'UEL (EX PROPAGANDA) · RED ZEBRA
MARC ALMOND · SHREYACK
ANIMATION · CAPTAIN SENSIBLE
ANNE CLARK 360° DOME

ROCK & M

LE SOIR

SUBARU

PRIMUS

WOLFF

illy

dS De
Standaard

RES

SERENGETI

BANG & OLUFSEN

tesigoo

□

Harley-Davidson

kanaal Z

ORANGE