





VAPORS OF MORPHINE
WHISPERS IN THE SHADOW
DANIEL B. (FRONT 242) / PROTHESE
PERSEPHONE + GROUND NERO
DISTRICT 13 + LIZARD SMILE







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GROUND NERO

Ground Nero has been able to become one of the best Belgian gothic rock groups in a short time. After their first EP BEYOND from 2016 they are now back with a second EP called SCALES, which contains four magical tracks. But where is that full-length record then? We put on our bravest stance and asked the gentlemen themselves.

After the wonderful debut BEYOND you are now back with SCALES, a second EP. Two EP's in a row, is not that too much?

After BEYOND, we continued to work and soon we had a lot of new material ready. But we thought it was too early for a full album. As the name implies, SCALES is a kind of trade-off exercise in which we explore and scan the quadrants within our genre, the cold / dark wave & gothic rook ganres. We did that already with BEYOND, but with SCALES we have gone a lot further, especially in terms of production. That is why we also chose 4 completely different songs.

Personally, I think that SCALES is very much a sequel to BEYOND, but I know that you have worked hard on the arrangements and that there is additional electronic programming, Gan I say that you have chosen to work in depth, more quality instead of quantity?

SCALES is a deliberate choice, and it follows as a logical evolution on BEYOND, but also as an intermediate step, one leading up to a full album. Indeed, compared to BEYOND, the arrangements are much more complex, which has also been translated into extra studio time, It has taken much longer than with BEYOND. That has also led to the songs sounding richer and fuller in that sense we have indeed worked more on quality, rather than on quantity, and we will probably continue in that direction in the future.

Shall we take a look at the songs? 'Bannockburn' refers to the Battle of Bannockburn in 1314, a major victory of the Scots against the English. How did you come to that theme?

That is actually pure chance. Our guitarist, Nomad, was experimenting with new sounds. After listening to those sounds, we found that there were certain riffs, which looked very much like the sound of a baggipes. We have worked on this and have made a "Scottish" some out of it, which sounded very militaristic because of the beat.



and from there to the battle of Bannockburn, which today is mentioned frequently when it comes to the Scottish independence struggle, is but a small step. But in terms of content the song also has a double layer: in addition to the historical character, there is also the story of the "universal soldier" who is exentually confronted with his individual situation on the battlefield, and his choice, which he has or does not have...

'Parasites' is a very dark number. The title suggests that you have a hard time with people who parasitize'. What should I imagine?

Yes, despite the fact that some of our songs contain an autobiographical content, this song has a universal character too; everyone does have people in his or her environment who benefit from the goodwill of others; at work or in the family, friends, neighbors, or in politics, you always meet them, people who think they are entitled to the goodness of others, and who abuse it without any scruples.

'Plethora' is one of those songs where you have clearly made work of danceable programming. A conscious choice, l'assume...

Indeed, the song, has been developed from the beat and the associated programming. That is also one of those differences with BEYOND: the percussion and the arpeggiator synths that we have used on SCALES give the songs more vibes and power, but on the other hand, and specifically in this case, more danceable.

We also hear a quote from Churchill in the song. That makes me curious about the theme of the song...

Yes, it is in fact about the "abundance (Plethora) of information" with which we are confronted on a daily basis, and which also manipulates us enormously in forming our opinions. In the time of Churchill, there was the radio - or a TV for some people - as almost the only mass communication medium. It was only one voice that communicated to the masses. Today you have "multi-level" communication from everyone to everyone, including through social media and so on, which makes it very difficult for people today to develop a "consistent" opinion about something and to act accordingly. In that sense, the text of the song is also pretty ironic.

Karoshi' doses the record. It is a Japanese term for dying from too much work. I don't think that is a purely Japanese phenomenon anymore today. Many people break down because of the burnout epidemic. How do you see this problem evolve?

Vas, Karosshi is no longer an exclusive lapanese phenomenon, but Japanese is the only language - as far as we know - that has a specific name for this. And that is very interesting from a linguistic point of view, in the sense that the language is a reflection of a society and a culture. How do we think it will evolve? The derailed capitalist system has made Luxury wage slaves of many paople, in whom the hunger for luxury seems to have no limits. This extreme materialism makes paople III, because their dependence on that luxury is directly linked to the fact that they are not allowed to lose their work and heye to earn more and more. That gives people so much stress at work that they get burn-outs, That will probably continue for a while and get worse, until people start to see that they do not need that mess and start to detach themselves from it. Some people need a burn-out to come to this insight and see that all those luxury products have no value at all.

You had a contract with Gothic Music Records to release the EP on CD, but 1 now understand that this is not so certain anymore.

Will there be a CD release or will it remain a digital publication?

That's right, there will be a release. We have a new record label, the German Danse Macabre', known in the scene, and SCALES will be released on CD by them. That will happen sometime in the coming weeks ...

www.facebook.com/Groundnero

Xavier KRUTH

photo © Benny Serneels

Complete interview on www.peek-a-boo-magazine.be

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WHISPERS IN THE SHADOW



Whispers In The Shadow has made a name as a supplier of gothic rock inspired by occult themes. After a break of four years - the band kept playing live and singer Ashley Dayour made a number of records with The Devil & The Universe and Near Earth Orbit - they are back in a strange transformation. The Urgency Of Now' is in fact the most political record from the band. And of course we wanted to know everything about it.

Dear Ashley. The new CD 'The Urgency Of Now' sees a thematic shift for Whispers In The Shadow. You finished your occult series counting four releases 'Into the Arms of Chaos, 'The Eternal Arcane', 'The Rites Of Passage' and 'Beyond the Cycles of Time' - in 2014. The new CD seems to focus on current events and politics. Why this shift?

For me, everything was said and done concerning the occult driven themes. It took 7 years to complete the cycle and after that we really needed a change of things, otherwise everything would feel far too safe for my liking. Besides, in these times I would feel sort of silly still singing about magicians who are dead and buried for 100 years or more. Don't get me wrong I'm still very much drawn to these sort of things, but there are more pressing matters at the moment. As an artist you do have a certain responsibility to speak up. For your audience but also for yourself. We don't have the luxury anymore to say: this isn't my concern.

The title track 'The Urgency Of Now' seems like a call to action. You said you wanted to evoke a sense

of urgency. What's so urgent about the current situation?

It's actually less a call to arms as such, it's more a call to be aware of the here and now, not getting distracted by everything else going on. And if you see it as a call to arms, which isn't completely wrong either, well the urgency is kind of obvious isn't it? Open a newspaper, walk down the streets and look into people's eyes and tell me these matters aren't urgent. If you still think that way, well ignorance can be a blessing.

'Detractors' seems to handle the problem of 'fake news'. Conspiracy theories are popular, people and organisations are trying to influence elections by spreading messages on social media... 'No one controls the controls', indeed. Though I am skeptical about some measures authorities put forward which could lead to censorship. Is the real solution not to raise critical awareness while maintaining free speech?

There is a big difference between free speech and the use of F-News to influence people. The problem of course is how democracy can survive without giving up one of its basic rights. As for all these conspiracy theories and why they are on the rise, look it is pretty simple. We are living in uncertain times, we are standing on the crossroads but people want certainty. A conspiracy theory provides exactly that. The world becomes black and white, things become clearer. There is someone to blame and for sure that is not yourself or your kind of people. That is exactly how all

the populists in the world are working. They provide simple answers to very difficult questions. Questions nobly has the answers for actually. The problem with all that, people seem to forget there is and never was any certainty of any kind. Every certainty is an illusion.

A Rhythm Called Zero' refers to an artistic performance by Yugoslav artist Marina Abramović, in which the public could do to her what they wanted with a number of objects. Some people did hurt her and at one point someone even pointed a gun - one of the objects - at her. Other people in the public intervened to stop these destructive acts. It seems a good metaphor for today's society, If people are given power and freedom, will they use it in a destructive or in an ethical way?

Indeed, humans have a thing for destruction, for selfdestruction actually, because that's where it leads to in the end. And as we are living in a total capitalist society, profit will always be the one thing that spins the wheels. It's all a machine. I have no high hopes for humanity anymore. The only thing one can do is: be a better person with the people you know, but also in general. Don't give in to all the hate and fear mongering going on. And always, always think twice before screaming out in anger! And never ever raise your hand. Violence can never be the answer to anything. I'm a humanist. I value life. I will never understand why someone would be so stupid to raise the hand to another person. I don't get the concept. never have. Not even in schoolvard. I never understood the fighting, it always seemed like total weakness to me. But I have to point out this very song is also about the respect artist and audience should have for each other, especially the former to the later, Today, sometimes have the feeling the audience thinks they kind of own the artist, which of course never is the

You said the lyrics of the closing song 'Exit-Gardens' are central to the theme of 'The Urgency Of Now'. You refer to the Greek myth of Kadmon and Europa, in which Kadmon Leaves Syria to look for Europa, who has been abducted by Zeus. It is not difficult to see a link with Syrian refugees fleeing to Europe. On the other hand, people are looking for the Exit-Gardens, so as not to be confronted with this problem.

Exactly. You got it a 120% right. Exit-Gardens is written from the point of view of that kind of person. Someone who thinks he can stay away from all that, who just wants to have a good time and is not taking responsibility to speak up and go against what is going on. A total egoistical asshole, so to speak. When I write songs, even when singing from the first perspective, I don't always necessarily write about my own point of

view. Sometimes I invent "characters" and sing from their point of view. I think about how they would see things what are their motivations et cetera.

Were you inspired by events in Austria? I mean, the far-right party FPÖ have reached a high score in the presidential elections and are now in the government led by the Christian democrat Sebastian Kurz, based on an anti-immigration agenda.

Well by far not only in Austria. It is happening all over the world. The despots and detractors are on the rise everywhere. I have to point out the album was already recorded when they won the Austrian election. But it wasn't exactly rocket science to see that coming, to call myself a prophet would be total self-indulgence.

The sad thing is that the conservative party is now also way more on the right side. There is not much difference anymore between the far right and the centre right. There is no centre right anymore, actually. Their anti-immigration politics are just the tip of the icceberg, though. There are a lot of things oging on. Education, labour politics... It feels like everything is going backwards at light speed. It's frightening really. But what concerns me the most is that I have, the feeling that a lot of people are about to give up on resistance, at least here in Austria. I'm afraid that people are about to get used to this kind of ultra-right-wing politics, it's becoming "normal". I totally despise that.

So international politics inspired you too. I might be wrong, but I can't help thinking about Trump when I hear 'The Rat King, which of course refers to the Pied Piper of Hamelin. Perhaps it's the line: 'Trumpets instead of flutes'...

Yeah. Like a said above, fits the overall state of the nations. The whole metaphor with the piper and all that, well I couldn't think of a better one. This album is very much rooted in the here and now, hence the title. It has nothing to do with escapism and in that way, it is the total opposite of what we did before. But - and that is very important - I'm not telling people what to do. I ask questions. I don't have the answers. What we did with this album is providing a mirror to reflect one's self in all this mess. It's upon the listener to look into it, to reflect. If this album makes just one listener think twice it has fulfilled its ourpose and was worth it.

Complete interview on www.peek-a-boo-magazine.be

Xavier KRUTH

DANIEL B. / PROTHESE

Daniel B will be forever linked to Front 242 but in the meantime we all know he also releases music as Prothese. This project revealed a more experimental and noise approach to music. During the past few years Daniel again started to compose new stuff as Prothese. Like it or not, it sounds like music being created by a sound surgeon who's decomposing and recomposing sounds and noises. It gave me the idea to ask a few questions of Daniel, who I have to thank for his kind contribution. The interview was possible thanks to the help of Alfa-Matrix owner, Séba Dolimont, while I also have to thank Side-Line and Peek-A-Boo for their interest to each publish this interview as a kind of 'collaboration' between both Belgian online platforms.

Prothese is your very own project so I can imagine it also is the most personal one, best reflecting your own vision about music and sound creation. What does it really mean to you and can you tell us a bit more about this vision and sound creation?

As you know when creating under the Prothese moniker I have a very eclectic vision of sound creation. I don't want to be confined in a genre that creates expectations and borders... and fans with a narrow vision of music. Creating music for me is also a question of mood and exploration, also machines can direct the way you approach music design and finally I like to explore music in a fake time frame... going back to how music was made in the 80s or the 60s psychedelic period

I experienced early Prothese works as pure experimentalism and the treatments of noises while the recent productions feel more-structured and accessible. How do you see your own evolution as a musician and especially Prothese from the early years until today?

The last release "CHZWaaR+ZMe+aal" was more structured like the work I did in Front 242 but my recent cassette release "30.30.333 / 313.1335" (released on Wool-E-Tapes) goes back to very noisy musical exploration. Also at end of this month/beginning of June I will release a double CD called "Hollektrokraut / Hellectrokraut" that wants to take the listener to electronic-krautrock territory or at least my interpretation of it anno 2018.

I've always been fascinated by a kind of controversy which states that experimenting with sounds and

noises is not the same as dealing with music! What do you think about it and do you rather feel like a sonic scientist/architect or more like a musician?

Well.... all noise is music and all music in basically noise, if somebody thinks that music is only there when you have notes and melody, he should better be an accountant or is already one. I never feel like a musician... because maybe I have a skewed view of what a musician is ... somebody that masters an instrument while I don't master instruments (in the classic terminology) as I work with electronics and computers most of the time.

You have always been fascinated by noises and sound treatments, which I think reveals a real creative approach and composing process. Do you have some personal criteria and maybe references when you're experimenting in your studio and is there a particular way of working?

Not really. As I said before, usually it's the machine/computer program I'm using, which dictates where you go, but sometimes you get a challenging idea (complete theory at first) of a way you could start a piece. From there, offcourse, accidents and other factors will push you'in or out of the theoretical idea you had to start with. Also setting limitations is a great way to direct your creation. If also sometimes in the process get [reminded of music/composers/genres I know.And then I use these to direct my process by addition or abstraction or just by incorporating a little cliche.

The early years of electronic music were characterised by good old analogue and modular synths, which you're still using today. More and more artists are getting back to these pieces of equipment but can you tell us a bit more about your affinity for these instruments and their complexity?

The instruments are not really complex and it is also not just for the sound (I'm not really into the analogue vs digital thing), I like both.... but I think tubes are more musical (lot). The thing is that with analogue the manipulation of sound (because of knobs for function design) is much faster/intuitive... a bit like playing a music instrument like a guitar or a violin. And we still have not explored all the possibilities of what analogue can do (there is also the ageing process and the inherent difference between even the same machines). Today we see a mix of technologies (certainly in modular synths), analogue and digital being interfaced and modulated by each other.



I remember that you released the SPEED TRIBE project, a special and somewhat conceptual project around the legendary 'Le Mans' race! I personally think the noise of race cars is one of the most orgasmic sounds I've ever heard. What do you think about it and do you have other exciting sources of noise?

I'm really old-school when it comes to orgasmic sounds. I love sport cars... for their acceleration but also for the sound, there is that total immersive feeling when you drive a 3.5cc (or more) car, that you will not get at the moment with an electric car With an electric car you get an incredible acceleration but it feels clinical and remote. Another noise I really appreciate is what you find in repeating /looping machinery- and nature noises.

Early this year, you made a very strong live performance with Prothese in Belgium. Many people in the audience told me it had the original core Strength & power of FRONT 242 that they are sometimes missing nowadays. What do you think?

I must say I was surprised by the reactions because I did not expect it to go so well and without a glitch and secondly by the nice comments I received afterwards. I hope I will get more possibilities to show the stuff live (wink, wink... promoters (lol.)). I cannot comment about the missing parts.

What's next on the Prothese front? You've been quite prolific lately!?

I just have more time and desire to develop and create.... but then the most important is to just release it and not file it away as I used to do all these years. And as I already mentioned, I just released an experimental cassette on Wool-E-Tapes (1 hour of musical noisy stuff), also available to download or on a USB-digicard. Next I will self-release the double CD: "Hollektrokraut / Hellectrokraut", which is planned for the beginning of June.

By the end of the year, there should be another Prothese project (more structured and hard like "Chwaartz") and also a new Nothing But Noise release.

www.facebook.com/DanielBProthese

SIMPLE MINDS - Walk Between World (CD/LP)





Jim Kerr and his valiant charges originally hit something of a creative peak in the '80s with Empires and Dance, Sons and Fascination and New Gold Dream. Walk Between Worlds has recently provided Simple Minds with their first Top 5 LP since 1995's arguably forgettable Good News From The Next World and contains enough arena pomp to rival their best, and also their worst. Opening track Magic is something of a stunner - trademark shimmering synths marry up with Kerr's typical lyrical references of enlightenment, love and worship, while the strident The Signal and the Noise takes us back to the often-derided Neapolis era. The reflective Barrowland Star recalls Alive and Kicking minus the big chorus, Summer is a slight variation on Magic but by now, for these ears at least, the Minds are now retreading old paths with what turns out to become an overlong album of worn-out synth rock bluster. All of which is a shame, given their heritage ...

ASTRASONIC - Passengers (CD)

(Self released)



Astrasonic is a Belgian indie electro/coldwave band with a bunch of guittars and a psychedelic touch. With Seb on bass and Rapha Mantra on drums, keyboard and backing vocals, they have been friends for a long time and decided to make a new project. JC MO joined the band in 2017 as lead vocalist. It is difficult to describe the style or match it with any particular band... my answer is 90s indie rock with a hint of shoegaze, coldwave, maybe a pinch of grunge. Sometimes faster, sometimes slower but always involving synths and always melancholic. The lyrics will take you to the stratosphere. Favourite tracks? Definitely "Astrasonic." Personally I prefer the slower, dreamy part of the band and the evocating songtext. On the other hand "I Will Wait" shows another side of the band sliding in a more punk and grunge direction. To sum it up, good Belgian sympathetic indie rock ...

HA:PEOPLE 355 - One Bear, Two Bicycles And One Xylophone (CD) (Wool-E Discs)



This particular project is a musical adventure of à;GRUMH... vocalist IdS SEUQCAI (Jacques Meurrens) and JdS5 EKOJ. The latter joined à;GRUMH... for the now legendary reunion but also (temporarily) last performance of this eccentric Belgian electro-industrial cult band. Both gentlemen found each other during the rehearsals for this one-off concert and immediately decided to start this new project. The fact this project is about all but making money is clear because in addition to the unusual band name, album title and the dark, almost unreadable red on black artwork, the music on this disc is also anything but club music, let alone airplay friendly. 10 pitch-black tracks on this album which will especially attract fans of early Coil and Throbbing Gristle. The voice of Jd3 sounds like Satan's voice, which cuts ruthlessly but effective, through the darkest soundscapes ...

NEGANT - NO! (CD-EP)

(Læbel)



NEGANT is a three-member society based in Denmark, that likes to use electronics with sharp edges, tasty beats and clever lyrics. The band members are 'old acquaintances' from the electro scene: Jens B. Petersen (Neotek, ManNindMachine, Danish Electro), Tommy B-Kuhlmann (In Absentia, Danish Electro) and John R. Mirland (Am Tierpark, Mirland / Larsen, Holm / Mirland, Mirland). The EP 'No!' appears in a limited edition of 300 copies but is also available digitally via Bandcamp. Musically, the trio serve us an amalgam of songs that vary from old-school EBM (Anticiety, Power, Repeat) to rather industrial and more explosive sounding pieces (Harm), to ambient with the 7 minute finale of this EP: Leviathan. Not overwhelming, no unprecedented masterpiece but a nice ride for anyone who loves the genre ... [JB]



PERSEPHONE

Set up around L'Âme Immortelle vocalist, Sonja Kraushofer, Persephone released four albums in between 2002 and 2007 (all released on Trisol). The music always revealed a deeply artistic approach merging neo-classic elements together with gothic and dark-wave music. The newest work of the Sonja Kraushofer and her partner in crime, Martin Höfert, also is the first new work in eleven years. The music genre and influences remain quite similar but the work becomes more intimate and sensitive than ever before. This album stands for a true artistic chemistry between heavenly vocals and emotional music. I've been in touch with Sonja Kraushofer and this is what she has to say.

There's a hiatus of 11 years between your previous album "Letters To A Stranger" and "Perle". What explains this long break and what was the click to start writing new songs, which finally resulted in "Perle"?

We started to work on the songs for "Perle" directly after the release of "Letters To A Stranger". The first rough ideas and also the topic already existed back then but because of various reasons we couldn't finish the album. Martin Höfert and I had to deal with personal changes and we worked together on the COMA DIVINE album "Dead End Circle", which was a very intensive production as well and took all our attention and time.

I have to admit that "Perle" is the most emotional album I ever did. It really means a lot to me that Martin and I went through the obstacles and after all the years.

Alfred Kubin is one of my personal favourite painters from the Symbolic movement so I've been really touched by "Perle", which is inspired by the novel of this artist. What fascinates you in the mysterious world and work of Alfred Kubin and how did you transpose his novel into your music and lyrics?

I found the book "Die Andere Seite" (The Other Side) by accident, while I was rummaging in a book store in Vienna. I was fascinated by the cover and the blurb, so I bought it and the journey into the world of Kubin's art began. The book really caught my attention and so I started to read more about Kubin, about his life, work and the correspondance with his concubine. I visited exhibitions and still I wanted more. This theme fulfilled my heart, that's why I started to write about this arcane city. Martin and I were not aiming for a renaration or a summary of the book, we just wanted to



express our feelings and reflect the atmosphere of the novel, which became a great inspiration for us.

I feel a true chemistry between your vocals and the music. How did the writing together with Martin Höfert (and the other musicians) happen and did you noticed an evolution/change compared to previous albums?

Well, the songs and the topic were in our heads for such a long time, of course that influenced Martin and I. We couldn't finish them earlier but we also couldn't let them go, they haunted us. For the first time Martin did everything himself: he wrote the songs, played all instruments and for the first time he also mixed the album. Sue Ferrers who played the violin was the only guest musician who was involved in the production.

Martin had a special sound and feeling for "Perle" in mind, so he decided also to do the mix of the album, which also influenced the song writing. The approach was a bit different this time.

With Persephone you like to work around conceptual themes, which are adapted into music. I'm always intrigued by the atmospheres surrounding the music, the use of instruments, the lyrical content etc... How does it happen and especially for the writing of "Perle"?

(Continued on p.14)

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PERSEPHONE Continuation from p12)

Thanks, it's great to hear that you experience our music like this, that's all that we wished. To be honest, I can't tell, it just happens. So far all PERSEPHONE productions were quite stirring but I think that's something positive, the goddess demands it, I always say (lol). I mean the arrangements of the songs take some time, the recording of the instruments, vocals, choirs etc. So of course we found ourselves wrapped in madness quite often. The most important thing is the atmosphere. "Summer Rain" and "Downfall" were one of the first songs Martin wrote when he read Kubin's novel. These songs had the 'typical' sound of "Perle" we wanted to achieve. Maybe you can describe the production like a puzzle: you have to find each and every piece and put it together. The beginning is always difficult in between you think it's not possible at all but the more pieces you put together, the clearer the big pricture becomes.

Speaking for myself I consider "Perle" as your most intimate and emotional work ever but still a kind of cabaret music creating some proximity between the artist and the listeners. What is it all about and how does it feel as an artist to have accomplished this work?

We just did what we wanted to do and what we were able to do. We don't write or record songs for the audience, we have to do it to cease the inner demons, voices, pain, however you may call it. But of course it feels good and very satisfying that listeners like what we do, feel and hear what we wanted to express, that's a huge compliment for us and what it's all about in the end. I have to admit that we are very proud that we made it and that we are also very content with the result.

Another interesting aspect from "Perle" is the artwork made by your compatriot Joachim Luetke. I especially like the front cover, on which you can recognize the style of Joachim Luetke, who in a way is a kind of contemporary Symbolist/Expressionist artist. What did you/he try to express through the artwork and what's the importance of artwork and front-covers?

Joachim Luetke created a great deal of PERSEPHONE, he designed all albums for us and became a dear friend. According to my opinion the optical concept is as important as the music, it's the first impression you get, the first thing you see, before you hear the songs, Il also bought "Die Andere Seite" because of the cover, because it caught my attention. It's important for us that our music and the visual concept merge and become one. The artwork is inspired by elements of the Jugendstil, Kubin and other ardists from that period like Withelm Bernatzik and his "Eingang Zum Paradies" (Gate to Paradise).



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JOHN FOXX - Metamatic (3CD box)

(Metametic)



CHAIN RITUAL

John Foxx was already ahead of the pack by the time his last album with Ultravox hit the shelves some 18 months earlier. Where his debut solo-album Metamatic scores kudos over 1978's Systems Of Romance is obvious from the first few bars of opener Plaza, Crystalline synthesized drum-beats and eerie ghostly melodies, laced with a few retro bleeps and fractured lyrics meld perfectly to realise the then young Chorley lad's vision of Ballardian dystopia and disenfranchised urban renewal. This triple-disc set has been a while coming a handful of previous reissues haven't quite scratched the surface of what has been lurking in the vaults for the past 38 years. yet this one more or less wraps things up. This 3CD box is a must-have round-up. designer Jonathan Barnbrook adds to the occasion with a neat booklet, art-cards, lyrics, photos, but no sleeve-notes ...

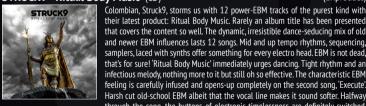
FERAL BODY - Chain Ritual (CD-EP)

(Self released)

Feral Body is an all male three-piece from Detroit, USA, and this 'Chain Ritual' EP is only the band's second relase so far. Yet the sound of these 3 tracks, just like the three tracks in their previous EP, appears to be fully-formed and very clear right from the start. The idea is fairly simple: complex beats, atmospheric keyboards, and ghostly vocals. The beats have a post-techno and post-industrial feel to them in terms of the sound itself but are never straightforward. You won't hear a single four-to-the-floor kick drum here, and that's extremely refreshing. The beats are masterfully crafted, with the right balance of distortion and use of space between them. The structure and the intermingling with the keyboards/synths are superb. On top of this we hear those eerie vocals, drenched in reverb and at the same time clear in their delivery. It's a sound that well deserves a full-length album ...

STRUCK9 - Ritual Body Music (CD)

(EKproduct)



their latest product: Ritual Body Music, Rarely an album title has been presented that covers the content so well. The dynamic, irresistible dance-seducing mix of old and newer EBM influences lasts 12 songs. Mid and up tempo rhythms, sequencing, samplers, laced with synths offer something for every electro head. EBM is not dead, that's for sure! 'Ritual Body Music' immediately urges dancing. Tight rhythm and an infectious melody, nothing more to it but still oh so effective. The characteristic EBM feeling is carefully infused and opens-up completely on the second song, 'Execute'. Harsh cut old-school EBM albeit that the vocal line makes it sound softer. Halfway through the song, the buttons of electronic timelessness are definitely switched. Towards the end I can even sense a touch of new beat ... [JB]

APSÜRDE - The Blue Sheep (CD)

(ScentAir Records)



Apsurde is a Hungarian band from Budapest consisting of Adam Szakacs (lead), Gabor Csontos (synths) and Adam Szenasi (synths, visuals) and lyrics by Linda Scoucz. The sound is inspired by 80s and 90s classical synthpop/ electrowave. The style can be described in two words: Depeche and Mode. Wait, you say... a lot of bands sound like DM! Indeed a lot of bands do sound like but not a lot get as close as Apsürde. Smooth synths, dark mood, deep lyrics. The release includes two songs: more dancable and powerful "See Me Coming" and a slow dance styled "I Am In". The other four tracks are remixes. I love especially the 8BIT remix for the retro mood, making the sound very close to early DM tracks. Especially the "Into The Forest" Piano version of "See Me Coming" deserves particular attention ... [MK]

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LIZARD SMILE - Wandering In Mirrors (CD/12" VINYL)

(Wool-E Discs)



In 2013, Lizard Smile released the beautiful 'State of Void', a mini-CD that meant a great leap forward for the band. They were always good but it was clear that the quality of the recordings had improved considerably by working together with Eric Van Wonterghem (Monolith, Sonar...). The extraordinary quality of 'State of Void' made our mouths water for more. Now that we are almost dehydrated - five years later - a successor finally comes: 'Wandering in Mirrors'. Why does it have to take that long? That is just the way it is with Lizard Smile. They have released only four CDs in 23 years but then there's not a single bad one among them. Wandering in Mirrors' opens a new chapter. Not that it is very different from the previous chapters. Lizard Smile remains faithful to their recipe to mix classical gothic rock - think of The Sisters of Mercy and The Fields of the Nephilim - with danceable electronics XXI

PAULINA CASSIDY - Drawing Up A Storm (Digital)

(Projekt Records)



Canadian musician and illustrator Paulina Cassidy has just released her second solo album on the beloved US label Projekt Records. Drawing Up A Storm is a digital release of twelve beautiful tracks that go from instrumental soundscapes to more song-oriented compositions but always very atmospheric and dream-like. It's easy to pigeonhole Cassidy's music as fairy-like and there's definitely a certain otherworldly quality to it, especially thanks to its connection with her work as a visual artist and illustrator, which always conveys a certain late-XIX century fairytale atmosphere. And yet her music is much more than that. Her use of electronic beats, synths and samples is fantastic (for example in tracks like 'Ocean Nymph' or 'Seahorses'). The album as a whole is a truly magical experience from start to finish and a fine addition to the Projekt catalogue.

CONSPIRACY COVEN - Conspiracy Coven (CD)

(Sincronica)



This little jewel appears on the Sincronica label, which was founded in Spain in 2013. What else is there to say? Little, since it doesn't say who is behind this musical project but it will not stop us from casting some light on this minimal / synth-wave gem. On the menu is some straightforward minimal synth, produced by an army of analogue instruments. The intro 'Strategy' soft and sweet. In heavy contrast with 'Steel & Fire' which lashes out hard on body and limbs. 'Plague' is very minimalistic while 'Reign' is tapped from a darker and heavier synth barrel. A very tight sound, almost as indestructible and solid as ... well ... 'indestructible'. An army of weird sounds degenerate into a bombastic masterpiece. And just when it threatens to become too much, a beacon of light will meet you with 'One Minute Silence' but silence is anything but what you get here ... Minimal synth of a very high level!

ANDERS MANGA - Perfectly Stranger (Digital)

(Self-released)



Anders Manga is a US based darkwave project, who released his more well known work under the name "Bloody Hammers" In 2012, Anders' song "Glamour" was featured in Season 4 of 'The Vampire Diaries', a popular American TV show and was nominated the best band by the readers of Gothic Music magazine in 2006. "Perfectly Stranger" was released in January 2018. The style of Anders can be described as melodic darkwave. The tunes are dark and persistent yet atmospheric and catchy. The lighter synths stay in contrast with darker vocals and bass part. The lyrics are about about shadows, Illusions, emotions... our darker selves and the darker part of the humanity in general ... The back vocals are smartly placed. Catchy melodic darkwave release with a bit of American touch (especially the vocal part of ft).

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www.darkballoon.be - fb/darkballoon

Christian Death is the central band from the American death rock scene. They are a true legend. From their debut 'Only Theater Of Pain' in 1982 to 'The Root Of All Evilution' in 2015, Christian Death always stood for controversy. We took the opportunity to speak to front man Valor Kand during his last passage through Liège.

Hi Valor. We have just witnessed a great concert. Let's pick up on something you said in the show. The world government, the one percent... What is that about?

Well, that's a thing called agenda 2030. It was originally called agenda 21. I think they started working this out after a meeting of the Bilderberg group. It's actually a plan that goes back. I think it was initially started around 1900. It's a long-term process. It's not about people who are alive. It's about families maintaining their dynasty for a long period of time, for their offspring. A normal family will save money for their children, so that they can go to school. The super 1% doesn't think about one generation. They think about multiple generations. If you go to the houses of the rich, you can see photographs and paintings going back hundreds of years. This is their ego. They feel that they don't die because they live through the generations, from the past into the future. And they also feel like they are supreme human beings. Almost the mentality of what the nazi's supposedly have done. But this is actually an ancient concept that goes back before the nazi's. They feel that only their bloodlines matter. The rest of us are just servants. We're subhumans.

I believe the Bilderberg group is something about the financial system...

No, the Bilderberg group is a combination of the wealthiest people in the world, including the royals in the Netherlands and the UK, and then of course the Rothchilds the Rockefellers, the Carnegies...

I think about the last CD that you made: The Root Of All Evilution. You said that you were interested in all the supposed conspiracy theories going around and that you found out that much of it is true...

I've always been suspicious about evil in the world. I met a very old guy in 1999. He was telling me stuff that was all about politics in the world. And I thought it was a little bit wacky, a little bit crazy. But he was a very nice guy. He was very honest and sincere. He always wanted to help. Every time I went over to his house he told me new things. I learned a lot from him. I don't just take his words. I do my own research. The scary thing is... I met him 18 years ago now. And in the last 18 years, every thing he said... I have more information to validate it every day. At first I thought it was wacky, and now I think of him as a quru.

He made prophecies...

Not prophecies. He told me about common knowledge
www.peek-a-boo-magazine.be -20-





photo © Little Squaw Enterprises

that most people don't know. It's not about magic. It's not something only secret people know. It's common knowledge that is hidden. The reason that it's hidden is because we don't have the energy or the time to look. In fact the conspiracy... These people lay it out, they tell us. It's all there, but they led us in a surreptitious way, in a clandestine, shadowy way. It's there. And if you don't see it. that's your problem.

How do they tell us?

It's in their writings. It's in their documentation. You have to read things like Edward Bernays, who was the nephew of Sigmund Freud. He was very influential on these people. Goebbels was also an influential admirer of Edward Bernays. It's all about mind control and mass manipulation for the benefit of the people at the top. Of course, the headline news tells a different story. They tell you the cover story and you go away and think: well, that's it'. You see it on TV and then you forget about it.

And how to uncover that?

Well, when you see the news, you don't think: 'that's the truth'. You think: 'how much of that is the truth? Is any of that true?' Once you have that approach and you really think about it, you take the time and energy to go at the library and research something from the past or what somebody says, you follow up... Especially now with Internet, it's very easy to research what somebody says and to think: 'Why is he saying that? Where does he come from? What are his incentives? How much money does he have? How did he get this money?' The people with influence are always the people with the money, the people at the top of the food chain. These people are - in my opinion - always scary, because there are only two ways to get that big. By being born into it, and that makes you selfish because vou were raised and educated by somebody who also thinks he's entitled. Or you got to the top by stepping on a lot of people to get that far. Everyone they step on is another ladder, and they step on the ladder up to the top.

Is the concept of the latest CD 'The Root Of All Evilution' based on this?

Yes, it's based on knowledge that is hidden in plain sight. It's there for you to see.

I also see a reference to creationism theories...

Creationism is just a diversion. It's a diversion for people, not necessarily by the Bilderberg group or these people. The people at the top know that they have to let everyone have their fantasies. So they let the Christians have their fantasies, they let the Muslims have their fantasies, they let the poor people have their fantasies... That's how you guide people. They don't have a common saying: live your life this way.

CHRISTIAN DEATH

(Continuation p. 21)

They do it from behind the curtain like the Wizard of Oz. They do it in a way where you don't know they're doing it. They do terrible things and they have learned, for the last 200 years to always make changes in the world and never be responsible. They make other people do it for them, and then say: 'this is terrible, can't believe that happened'. And yet, the whole time, they manipulate. Like 9/11.

'American Inquisition', your CD from 2007, was a reaction to 9/11...

The common concept of it now, what people use as terminology, is 'false flag event'. False flag events go back to Roman times. When Nero burned Rome down, that's a false flag event. He burned Rome down. The people didn't know. Now, if you study history, it's common knowledge. But at the time... Why would their emperor burn his own city down? He burned it down because he didn't give a fuck. And the people at the top don't care. They just want to do anything in order to get what they want. They don't care about the people and they burn the houses down. The fire, the traumatic experience... Now they have to look to the emperor for help. That's exactly why he burned the city down. People hated Nero. People were so disappointed that he was spending all the money in Rome on himself, on sexual orgies, on having sex with children and young boys. The talks were going. Then the city burns down and everybody forgets about how bad Nero is. Everybody's going: Oh, what am I going to do? My house is gone. I need food.' Nero says: 'Don't worry, we'll give you bread. We will build the coliseum and we'll give you all the blood you want. We're going to burn the Christians. We're going to burn the Jews. We're going to burn the people from other countries in front of you. We're going to give you entertainment and keep you happy. All of a sudden everybody forgets how terrible Nero is, because he's giving them what they need. He's giving them entertainment, distraction from the misery that he created

To make the link with Bush is only a small step...

It's the same thing. These people learned from history.

You're saying that 9/11 was an inside job?

Absolutely. No question. I knew it the minute it happened. I saw the TV and I knew, at that moment. I didn't have to wait, not even a second. The first plane was like shocking to me. Oh my god! The second plane... It was too classic. It was a classic false flag. That's why

I was so angry, because it took six years... When we did 'American Inquisition' six years later, people were still going: oh my god, my god, we saved the world, we have to stop the terrorists...

Now they want to get out of it...

No, now they're bringing the terrorists to Europe to make more trouble. They let anybody in, no documentation needed. Come on in! Young men... Why is it all young men? All young men with erected penises and no money. They're all coming in to breed Europe out of existence. These are their own words. The mullahs preached this: 'We will breed you out of existence.' It's not fantasy, it's not propaganda, it's not prejudice. I have no prejudice for any race whatsoever. I take any man exactly as he is. But if you come to me saying that Jesus is my saviour, I'm going to walk away from you. I you come to me saying that Allah is my savior. I'm going to run away from you. Because you're even more scary. Because you're going to kill me. It says right there in the Koran: 'We'll bring the word of Allah to the people by the hand of the sword'. However, in the dark ages, I would run further from the Ghristians than the Muslims. But that era is now over. They want to rewind the clock. Now they're going to use Islam instead of Christianity. They know that one third of the world population is fanatically religious. These people are easy to control. And all you have to do is breed the rest of the population out. It's from the top. It doesn't come from the people. If you go to a Muslim country now, they invite you in, they'll feed you. They don't care if you're Christian. Here in Europe, they're told to think another way, to hate the people around them, to hate the environment... Not everybody believes this, but unfortunately, that's the doctrine coming from the top.

But these are actually poor people...

Yes. It's very simple. Who fights the wars? It's always the people at the bottom. Who sheds the blood? Not the people at the top. If you go into ancient Egypt right now... They're starting to translate some of the stuff... Ramses wrote down how he conquered this place and that place, and then you read stories from other surrounding areas where Egyptian fellows went in, say the Babylonians or the Persians. These are different contradicting stories. One of them is lying. They hatched the history in stone, but none of these histories are the same. The story that the pharaoh told is different than that of other kings. That's the way it is. So, where's the truth? You have to analyze everything. We live in a fantasy reality ...

www.facebook.com/pg/christiandeath

Xavier KRUTH

Complete interview on www.peek-a-boo-magazine.be



TEHO TEARDO & BLIXA BARGELD (80)
THE SOFT MOON (US2)
CLOCK DVA (UK) | PHARMAKON (US2)
CRISIS (UK) | DARKWOOD (0) | T.A.G.C. (UK) | MONOLITH (D)
AMBASSADOR21 (DY) | ANTLERS MULM (00) | AGRESSIVA 69 (D)
IRON FIST OF THE SUN (UK) | DOC WÖR MIRRAN (D)
META MEAT (1) | DA-SEIN (2) | BISCLAVERET (D) | KEYLAR (D)/UK)
MDS51 (01) | KOLLAPS (2005) | BÖN (D) | SZNUR (D)

Wrocław

miasto snotkań

LIZARD SMILE



Lizard Smile is one of those fine Belgian Gothic-Rock bands who stubbornly keep on putting out quality releases and keep on performing to please their fans. They recently released their critically acclaimed EP Wandering In Mirrors on Wool-E discs and have some special release concerts on their agenda. Time to ask the boys from Antwerp some questions!

Hey guys! Finally we have a new EP but this time released on a new label, Wool-e Discs instead of your previous three releases which all appeared on Reptile Records? What is the reason for this change?

Strobo (Guitars): Reptile Recordings, as guessed by many journalists by now, was an extension of Lizard Smile. We still do almost everything ourselves and it has not so much to do with having a punk-mentality but even more with the pleasure of assembling our songs all by ourselves, mixing them in the studio, determining the artwork.... Only for the mastering, which was done in Berlin by Erik Van Wonterghem of Prodam Studios. Wool-e Discs offered us this time to to help us release and distribute the final result.

Albi (Bass): I am very proud that we were allowed to lay our latest artistic egg at Wool-E Discs.

Beatnick (Vocals/Programming): It should also help us with distribution, traditionally not our best skill.

You always take plenty of time to release a new record, does this have to do with inspiration issues or with lack of time?

Strobo: The best coffee runs through slowly, drip by drip. It is true that we are not able to work on our music every day but even then... the creation process within Lizard Smile is really slow, we plan and keep polishing until we are one hundred percent happy with the result. Beatnick: If we release something new, we want it to be good! Our songs have to be well rehearsed and incorporated at the time of recording. That helps us to

perform the song as it should be. After all, it can take a while before everything in a song falls into the right place.

Like your previous release State of Void, has this become an EP, is this a conscious choice?

Strobo: Yes! If we have six good track ready for the time that we had foreseen, we'll release them. On the first two albums that counted ten or twelve songs there are a few songs that can be considered as an album "filler".

Albi: Indeed, we prefer to release five or six numbers which stand out rather than ten or twelve, of which half give us and the listener gives a 'blah' feeling. It is not because you can burn 80 minutes of music on a CD that you also have fill it to the edge.

Beatnick: Also, in this case the songs really belong together. It would have been strange to add other ones to just have an full album.

Do you process personal experiences in your music and lyrics? Can you give some examples on this new album?

Strobo: This is without a doubt the most personal album that we ever released but otherwise I will not say anything about it because the lyrics and the way they are brought are fully accountable to Beatnick. I have, in retrospect, been surprised at how much the music and the lyrics are completely aligned. We do not really listen to the lyrics when we make music, and yet... Albi: Beatnick... enlighten the reader... tell them now! (Laughs)

Beatnick: I really think it's better to let people find their own story in a song. That being said, the album is indeed the most personal that we have made so far. Strangely enough that has never been the intention. I never consciously wanted to put certain things in the songs and it was only afterwards that it became clear what I was singing about.

What are your personal musical examples and influences? For example, especially in the guitar and bass work, I think I recognize a high The Mission / Fields Of The Nephilim content, in the vocals Bauhaus or is this a coincidence?

Strobo: There are certainly some influences of those you mention but also so much more. Stun, The Bolshoi... but when making songs this is the last thing we are thinking of ... (Continues on P.26)



new album Wandering in Mirrors out now

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LIZARD SMILE

(Continuation p. 24)

and if we ever thinking of this. We go for an atmosphere, an emotion, movement, melody... but well: my guitar is going through an 80s effects device.

Albi: Influences can not be ignored. The 80s, British 90s goth, minimal, industrial... It think we succeed pretty well in camouflaging them properly and not having a typical sound. Already enough Sisters and Cure clones around! (Laughs) It is always nice to hear people - sometimes in their enthusiasm - tell them what influences they hear. On the release night of Wandering In Mirrors someone else said: I heard Simple Minds and Human League. That is more fun than putting on tags by yourself.

Beatnick: Huh... Simple Minds? (laughs) I think that our background is clear and that the influence is easy to find but if there are recognisable things in our music, it's merely meant as a wink not so much as an effort to imitate

How would you describe the music of Lizard Smile yourself if, for example, you have to describe your music to an outsider?

Strobo: Moody yet uplifting.

Albi: Dark & gloomy with an entertaining twist.

Beatnick: Based on an eighties tradition in which we absorbed a lot of other influences along the way to finally arrive at our own place.

Besides your musical heroes, do you also have heroes outside the music world? Or what do you think are the most important recent developments or events?

Strobo: That women all over the world flock to the streets to protest against acquiescence of gang rapes, that women everywhere show it's not done to treat them as second class beings or as prey.

Albi: Heroes, well I already consider someone a hero when, for example, he stands on his brakes on a busy street to let mother duck and her five little ones cross. I find it fantastic to see the so-called "acidification of society" is often very remote. Unfortunately, the fact is sometimes terrible dramas have to happen to see the "acidification" fade away. It is amazing to see people of all kinds, backgrounds, convictions, sworn enemies help each other, reach out, support, shelter, give food, clean up rubble... I think it might not be so bad with our world as some want to make us believe.

Beatnick: I do not feel that way. If, in my opinion, there is one trend that emerges and that is more and more

irresponsible figures gain the power in the world. You might think that over time we are evolving towards more responsibility but the opposite seems to be happening.

I noticed you still and stubbornly put the message "Unauthorized copying, lending and broadcasting of the record prohibited" on your releases. What is your view on the current and always opposing downward spiral of physical music carrier sales?

Strobo: When sales go down it does not have to mean music carriers are becoming worthless. On the contrary, I notice that CDs and especially vinyl records are still cherished in this world of volatile consumption by those who still value it. You can call it fetishism, it is really too universal for that, I also have masses of books at home and they do not stand in my way nor I think about getting an E-reader.

Albi: I think having the physical thing is still the most fun part. The smell of a sleeve, mat or glossy black, taking a coloured vinyl out from the inner sleeve, putting the needle on it, a crackle, a pop, a slight buzz... love it! Damm I do have a fetish (smiles)! In addition, if you buy a hard copy record, CD, tape, book... you support the singer, band, writer or any form of artist in a more involved way.

Beatnick: Maybe physical carriers are having their swan death and I have no problem with them eventually disappearing. For the time being, I still see it as the expression of appreciation par excellence to buy a physical album. It still remains more 'real' ... one way or another.

Do you still have musical or non-musical wishes on your wishlist that you would like to check off?

Strobo: I hope to reach as many people as possible with our new songs.

Albi: Above... check....and still hope to "conquer the world" (smiles).

Beatnick: Now that this EP is out, I hope to spend some time on new tracks and ideas. I do not think we have said everything that has to be said, yet! (laughs)

www.facebook.com/Lizard-Smile-272283015661

Fred GADGET

Band photo p. 24 © Serge Baugniet



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



WED035 - SIMI NAH "La Terre Est Noire" cd



WED038 - A SLICE OF LIFE
"Restless"
cd



WET044 - DANIEL B. PROTHESE "31.31.333/30.30.333" mc

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Out Now on Wool-E Discs/Tapes:

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WED036 Aerodyn cd

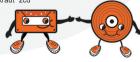
WED037 RHEA - "108 Minutes That Changed the World" cd
DBP001 Daniel B. Prothese - "HölleKtroKraut/HEllectroKraut" 2cd

Out Soon on Wool-E Discs:

WED005 True Zebra - "123" (Sept)

WED035 Simi Nah - "La Terre Est Noire" cd (Sept)

WED038 A Slice Of Life - "Restless" cd (Aug)



DISTRICT 13

District 13 stays on the bright side of German synthpop. Some people compare them to Wolfsheim, others to VNV Nation... but, as a matter of fact, they have their own unmistakable music style gathering futurepop fans from around the world. The new album in Chains' is about to be released. We have asked Alex to tell us more about the album, the band and the philosophy behind it.

Since it is your first interview for the Peek-a-Boo could you introduce us to District 13?

DISTRICT 13 is currently only me, Alex Erbacher (music, lyrics & vocals) from Aschaffenburg, Germany, Michael Volkmer (music & lyrics) was a member until October 2017 but for personal reasons he is currently taking an unforeseen break from the band. Before we formed DISTRICT 13. I was a singer, songwriter and producer of Alexxis Music Project, a one-man music project since 2013, which brought back to life the memories of synth sounds of the 80s and 90s. This all took place in my own local recording studio in Aschaffenburg. In 2015. I joined DISTRICT 13. If I had to tell you what makes us special, it is probably a unique combination of our sound and some very strong lyrics. We also worked with many other fantastic music projects, such as Schwarzschild, Outsized, Arctic Sunrise, Neocoma, evo-lution, Infernosounds, Van Adrian, Black, Virus and reADJUST, just to name a few, complete the music portfolio of DISTRICT 13

Who is involved in this project and how did you meet?

In early 2017 we signed a contract as DISTRICT 13 with the label KL-Dark Records. Since then we have worked with the fantastic producer Per-Anders Kurenbach and his studio. House of Wax, Per-Anders himself is also a member of Shock Therapy and reADIUST and he can look back on a joint collaboration with Joachim Witt / Leichtmatrose, Anne Clark, Sara Noxx and many others. We all met on Facebook/ Social media.

Could you tell us something about the band name?

The name derives from the eponymous material arts movie District 13 and there is no other message or embassy behind it. The name simply sounds cool that is the only secret. Michael chose the name, that was before I joined the band.

You are playing the brighter tunes of the synthpop scene. Which bands have influenced your choice?

Even though it might sound a bit simple and common, but I love Depeche Mode. Especially the older songs from the band but also the steady development over the many years that the band has existed. I've been also inspired by Wolfsheim / Heppner, De/Vision, VNV Nation and Covenant but the biggest influence definitely is Depeche Mode, with its brilliant minds and singers Dave Gahan and Martin Gore. They still reach my heart after so many years and this will never change in my life.

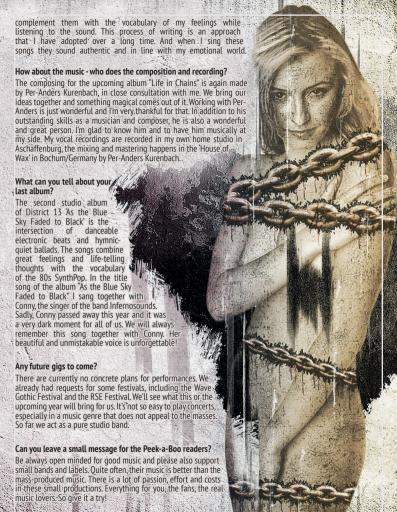
And which bands do you like to listen to at home?

Let's start what I do not hear... I hate those mainstream songs that are played up and down the radio stations every day. These songs are just made for the broad mass and have no sustainable value for me. Always the same chords, the same themes and only produced to sell as much as possible. They are played to death by the radio stations and therefore are at some point no longer worth listening to. I like to hear the old songs, the good stuff, that you have to listen to over and over again, without getting bored, I enjoy various genres to listen to. I like good old SynthPop, also I listen to Subway to Sally or sometimes even Rammstein, if I am in the mood. Of course the old stuff from Depeche Mode or The Cure which were not played so often in the radio stations. I also love the unmistakable voice of Peter Heppner and his way of packing expressive lyrics into magical songs.

I see that the lyrics are pretty important in your project. Who is writing them and how?

On the actual DISTRICT 13 Longplayer "As the Blue Sky Faded to Black" myself and Michael wrote the lyrics together. We both had enough themes that we wanted to put in to the songs. Every song on this album has a yery special and personal meaning to Michael and I.

For the upcoming album "Life in Chains" (expected release in this summer) I wrote all the lyrics for the songs by myself. Even the name of the album hides a message. Many have a "Life in Chains" for themselves. We would like to be creative but we are not allowed to. We would like to be free but they are trapped. Many people are trapped in a system where they do not want to be. And so you can find a message in each of the songs, each track includes a statement. Of course its also about love, pain, being alone, but also about death. All the topics that concern me and possibly all the people that enjoy my music. First, I let my thoughts and associations on specific topics run wild and then I



www.facebook.com/synthpopD13

Masha KASHA

LEÆTHER STRIP

Leæther Strip is without a shadow of a doubt one of the most famous dark-electro artists from the scene. He became one of the leading formation from the 90s Zoth Ommog label but is still today one of the absolute leaders from this scene. Among his endless discography Claus Larsen also released multiple cover versions. He last year released the album "Æppreciation II" on Cleopatra Records, which features cover songs from some of his personal favourite songs and bands. It gave me the idea to arrange an interview with Claus about cover versions and 80s music.

Claus, you've released an impressive number of mainly 80s covers so what makes it so exciting to you?

Yes it's quite a few over the years, more than 200, lots of them haven't been released. I mainly do them as a hobby and to give myself a break between composing. Back in the 90s I was asked to do some for US tribute releases and they became very popular especially in North America. My covers of The Cures' Lullaby, Pink Floyd's "Learning To Fly" and Skinny Puppys "Testure" really made my fan base grow word-wide. I even got positive response from Robert Smith and David Gilmour. I also learn a lot doing them. I have no formal' training, everything I can do is self-taught and I want to become a better musician and a composer, which is a never ending process for me.

I have tons of songs to write and doing covers is maybe the best way to get inspired for me. I can highly recommend it to composers if they are running low on ideas. Covering your favourite songs is a big challenge because you already love the songs as they are and giving yourself challenges makes you better at your art.

All covers have been made from songs and especially artists you admire so I'm glad to see an idol can still have and praise his own idols? Do you belief in 'idolatry' and tell us a bit more about your own idols?

Yes, I have many idols but since I don't know most of them personally I don't put them on a pedestal because of their person, but because of their skills as a songwriter, producer, singer or musician and so on. I have been fascinated by music from a very early age and my childhood was filled with music and all sort of different styles were played in the house I grew up in, so I love any style of music if it has heart and passion in it. My biggest hero is Alan Wilder by far, mainly for his production and mixing skills but also for his



photo © Leæther Strip

songwriting skills, the few songs he wrote for Depeche Mode are among my all-time favourites and his work with Recoil is just mind-blowing. I wish he'd change his mind and come back from his retirement. On top of his skills he is a wonderful and humble person who takes the time to answer if you ask him a question. After I released the "Fool's – A Tribute to Alan Wilder-EP, Alan wrote some things to me that really changed my life and gave me the strength to keep on composing.

I already mentioned most of the songs you're covering are 80s tracks. Why are the 80s so special and what has been the impact of this music decade on your own music?

It was the decade where I started to learn how to compose and produce and a decade where bands were extremely productive. Mainstream composers and bands back then were very much focused on the melody and they were more playful in their production styles. Bands would change sound from one album to the next and they dared to try new things out and that made it much more adventurous than it is today. The lyrics back then told a story and you could relate to them. In the 80s it was cool to be different, creative and experiment. These days mainstream music industry is controlled by publishers and advertising agencies. That's one of the main reasons people should support independent artists because you still find that 80s mentality there. Composing should be spontaneous. Great songs can be composed in a few hours. Over thinking and over producing can kill a great song.

(Continues on p.32)

BIMFEST - XVII

BELGIAN INDEPENDENT MUSIC FESTIVAL 2018

14 + 15 DECEMBER

COVENANT EXCLUSIVE VINTAGE 8 FULL CLUS SHOW

LEÆTHER STRIP

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DE CASINO - ST.NIKLAAS - B

The 80s definitely stand for the real breakthrough of electronic music although most of the electronic music genres (except commercial songs) got censored by most of the media. That sounds simply unbelievable today, but what's your perception about this phenomenon and how did you see electronic (underground) music evolving?

I think all electronic bands back then got the 'that is not real music' comment. I did too but plenty of radio stations did play the new stuff. I was listening to Fad Gadget and Depeche Mode in 80-81 on Radio Luxemburg before I knew who they were. I mean artists like Tangerine Dream, Kraftwerk and Jarre were already highly respected in the music world but then the Punks who got tired of the dying Punk scene in 78-79 bought the new cheap synths that became available and Numan had a number 1 hit with 'Cars'.

Things just exploded, you suddenly had crazy art-school kids form bands like Soft Cell, Depeche Mode, OMD, Human League and so on, getting massive chart hits. It really was a revolution and covering those songs that mean so much to me, just keeps them alive. I am not trying to make them better or to get attention or piss people off by doing them. I love these songs and covering them gives me a chance to explore the songs a bit further then to just listen to them. I hear things in the songs I never took notice of before too.

The 80s were quite revolutionary when it comes to music and the music business generally speaking. I think MTV had a real great impact on the music industry but what's your perception about this item and the evolution towards internet sites such as Youtube?

Yeah, technology in music just exploded in that decade and so much amazing music came out because of all these new toys composers got to experiment with. As I see it, the internet was one of the worst things to happen to underground music but also one of the best things because the filthy music business got their asses kicked because of their ignorance and shitty treatment of their artists and the buyers. They were thieves and they got what they deserved. Problem is today that there is just too much of everything, people have no attention span anymore, a new album is old a week after it's released and financially it's just a dead zone. So you have all this talent not bothering to make new music because they can't even break even and after a while that just gets too much. I've seen so many amazing talents just quit music all together because you can't get people's attention anymore. Music is not art to so many people anymore, it's become chewing gum, chew on it for a few hours, spit it out and forget

LERTHER STRIP



about it, and pop the next one in. No one cherishes albums anymore like my generation does, it fucking sucks and I hope things will change for the next generation of musicians and composers. If Youtube protected the right-holders and paid some of the HUGE amount of money they make to artists and the same goes for the streaming services then maybe things could change but they are sitting on the power so I highly doubt that they want to share the loot. That's one reason I mainly use Bandcamp.

I noticed you're actually in search of German songs to cover! Where does this idea come from and what songs might we expect?

I am doing a tribute album to the 'Neue Deutsche Welle'era at the moment. I'm covering 10 songs for a coming album. I asked the fans if they had any tips and I discovered so many amazing songs I'd never heard of from that time. It's great fun and I'm about 50% done. I'm doing a duet with Rummelsnuff next week for one of the tracks.

Two bands you like to cover are Depeche Mode and Soft Cell. I personally consider "Personal Jesus" covered by Johnny Cash and "Tainted Love" covered by Marilyn Manson as two of the best covers ever made in history. Your opinion here and what are your favorite covers?

I love the Cash cover too. Most people think it's his song and I even think that Trent feels the same. My two favourite covers at the moment are Röyksopp "tee Machine" (Depeche cover) and Marc Almond "Jacky" (Jacques Brelcover). As for Manson, Ilike his Numan cover of "Down In The Park" better than his "Tainted love"...

www.facebook.com/LeaetherStrip www.leaether-strip.com

Stef COLHEART

Ε G Ε A N 0



2018 o o R

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

LINGER FLOATS GELTTRO LOAGE & FOLGETRIA. TUSES

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WOO













This November, Vapors of Morphine will have a big European tour. So before its start we decided to talk with Dana Colley. Dana speaks about band's expectations of coming tour and his very first pushes to play and unreleased material.

When you started your career as a member of Morphine – there weren't bands with the similar kind of sound. Do you remember your first gig and reaction of audience?

Morphine formed in Cambridge/Boston in the early 90s. There was a very fertile original music and art scene and many musicians and bands were motivated to experiment with instrumentation. There was a lot of guitar of course but also Casio keyboards and drum machines. Looping and samples were becoming integrated more and more. There was a lot of blending of idioms. Although there wasn't a band that sounded like Morphine we didn't seem all that "out of place" considering what was happening around Boston at the time. One of our first gigs was playing at the famed Middle East Restaurant in Cambridge, Massachusetts, We played on a bill with two very heavy guitar bands. We were in the middle slot. I remember thinking that we would probably not go over well. What I experienced was that the audience was incredibly receptive and open to what we were doing. The sound we had along with Sandman's presence, drew the audience in. We were the melon palette cleanser between the savoury appetizer and the heavy meat dish of garage bands we were paired with.

How was your classical sound formed and when did you understand that it was the thing you wanted to express?

I think! have always had something to express. I have struggled most of my life to find a way in which to do it. Playing a saxophone seems to be the portal that speaks most accurately to that pursuit. Every day I pick up my saxophone is another day that I go in search of my sound which is the link to the self expression. It is an exercise and a discipline. If it goes neglected weeds will begin to grow and the portal becomes more difficult to find. Every day when I begin to practice it feels as though I have never played the instrument before.

In one of your interviews you said that since your childhood you felt a kind of connection to jazz and blues. Talking hypothetically, have you ever imagined yourself being...a heavy-metal artist? For example.

Now that is a good question! Finally someone has seen inside my soul! Thank you! Yes! I am caught between a hard rock and a jazz place. I grew up in the 70s so the music that my friends older brothers were listening to was the music I listened to. 70s guitar rock. Allman Bros, Jeff Beck, Robin Trower, Rory Gallagher, Billy Gibbons, Richie Blackmore. Guitar was king. At the very top was Jimi Hendrix. Hendrix embodied the other world. As a listener one became transported in his sound and his performance. He seemed to be coming from a place beyond just playing "songs" to a place that became transformational and the songs (all amazing songs) were vehicles for a time and space travel. The sound of his distortion alone. The complexity of that sound and the intimacy of connecting as a listener has compelled me to command my humble baritone saxophone to allow for, even the smallest feeling of what THAT is, to become reanimated in my own expression. (Continues p.36)



DE CASINO

CONCERTZAAL . SINT-NIKLAAS

Vapors of MORPHINE

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LEGENDARY LOW ROCK

AUTUMN FALLS

TICKETS, MEDIA EN INFO OP WWW.DECASINO.BE

VAPORS OF MORPHINE

(Continuation p. 34)

The sound of his distortion alone. The complexity of that sound and the intimacy of connecting as a listener has compelled me to command my humble baritone saxophone to allow for, even the smallest feeling of what THAT is, to become reanimated in my own expression. If one one hundredth of a percent comes through than I can be happy. The sound of the guitar really speaks to me. I happen to play the sax so I have with various effects, amplification and the nature of the baritone saxophone been able to develop a hybrid of the two. Then you have Coltrane who was doing all of this and so much more, with just his tenor.

Critics always compare Morphine with beatniks. With that said your sound differs from bebop or is such point of view influenced by Mark's lyrics?

Yes I am sure it was a direct connection to Mark's writing which would often employ the ideas of random selection. Improvisation and Automatic writing superimposed with spontaneous musical expressions. "If the muse calls, answer it". As Ginsberg said.

In a few months you'll start a big European tour. How do people in Europe perceive your music?

Now I will speak for every one of the 738 million people in Europe (had to look that up).Headline: All Of Europe Loves Vapors Of Morphine. We can fill in the rest. What's your deadline? But seriously, most Europeans, most not all, perceive our music mostly from listening. However there have been some who have been deaf and still come to see us to feel the vibrations, So I see your point. I just don't have all the numbers yet. In all seriousness (always a challenge) we have had such great concerts in Europe. The audiences understand the music and the history. Morphine has such a long history with Europe. It always feels like being at home for me.

And what do you, personally, expect from this tour? Maybe there are some places you'd like to visit again? We have just received the final routing and it really looks fantastic! Netherlands, Belgium, Hungary, Italy, Russia, Paris, London. Morphine haven't played in Paris or London in a very long time. Vapor's have never played there. I love both of these cities and have such great memories from both. We went to Moscow and Saint Petersburg for the first time last year and I am so looking forward to returning. It will be the first time in Zagreb so I am really excited.

Vapors of Morphine is a practically live project. Have you ever thought about releasing a live recording?



Yes we are sifting through hours of files of live performances of which we have many. Over the years we have held a semi-residency at a bar in Cambridge called Atwoods Tavern. We have had the luxury and good fortune to have a great sound engineer who has over the years recorded most if not every show we have done. We have had guests and different configurations so I think we have the raw material for a very interesting record.

Among different jazz-musicians there is an opinion that you can play one song in very different ways. So does your playing have a connection with your mood or is that just a myth?

Yes most definitely! It is really the only thing that allows you to play a song over and over again, is the magic that happens when you open it up each time. The beauty of playing with Jerome Deupree and Jeremy Lyons is, they are both masters of improvisation and both thrive on the moment. As a trio we can move freely, as individual players or as a group, into areas that can't be mapped out or even written on a page, go in and listen to guys try out their horns after Emilio had done one of his world famous overhauls. Complete with the tiny leather flowers he cut and painted and used to make his signature handiwork, instantaneously distinct.

www.vaporsofmorphine.com

Danil VOLOHOV

THE RETURN OF

B L A C K E A S T E R 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 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 artists, vocal classical music fond of and 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











ANYTHING - Timothy McNeil (MOVIE)

(Great Point Media)



After his wife's death and a suicide attempt, the recent widower Early Landry (John Carroll Lynch) moves from the South to Los Angeles to be closer to his family. When the mothering of his sister Laurette (Maura Tierney) becomes unbearable for him. Early moves to an apartment in some random run-down house in Hollywood. After drowning his sorrows in alcohol one night, he gets to know his neighbour Freda (Matt Bomer), a transgender sex worker, who wants to borrow some sugar. Their friendship slowly develops into an honest romance haunted by the ghosts of their past and present. In the run-up to its release the movie has caused a critical public debate within the trans community about whether a non-trans actor should play Freda or not. Of course, this is a matter of opinion and should surely be discussed - maybe from a less emotional and rather factual point of view. Freda is definitely more than meets the eye! Despite this discussion the actors Lynch and Bomer send out a very strong and clear message with even more dedication and passion to raise awareness for relationships like these. They promote tolerance and respect - aspects that are most relevant even today! ANYTHING is great story about family, loss, friendship, love (BT)

and the transgender movement.

DER HAUPTMAN - Robert Schwenkte (MOVIE)

(UFA/Splendid Film)



Der Hauptmann (The Captain) is a 2017 German-Polish-French biographical drama in black and white, directed by Robert Schwentke based on true facts. The Story: With the end of the Second World War in sight, chaos, anarchy and arbitrary reprisals have taken over. The German Corporal, Willi Herol, only just manages to escape from some deserter-hunters. On his flight he stumbles upon a German Captain's uniform and he decides to become Hauptmann Herold. Soon, scattered and lost soldiers are clinging on and begin follow his orders, almost blindly. The Movie: From the very beginning, the viewer is dragged in the chilly black / white story, clever direction and haunting electronic, sometimes booming, soundtrack with deep analogue sounding ripping synthesizer sounds. The violence shown is sometimes so absurd and exaggeratedly horrifying that at times you could think it could be scenes from a Monty-Python movie. The fact that this picture is filmed in black and white also plays a well-thought-out double role... it makes the images come in twice as hard... but it also prevents exaggerated red-bloody scenes. As with the aforementioned Monty Python, Lars Von Trier and Tarantino had a good time

together working on this scenario. The almost unbelievable events continue to happen and every time if you think, they can't possible top this, it happens anyway... and every time you can hear a sigh of disbelief going around the movie theatre. For the entire movie the viewer is wrestling with the idea.. can and should I laugh with this... an alienating feeling indeed. Tip, do not leave the theatre too quickly when the credits start ... because it ain't over yet! Conclusion: So, why should one, more than 70 years after the actual events, make a film about such terrible facts you might think? Well, because Robert Schwentke shows in this movie how painfully easily people can be manipulated. Sometimes only by a few well-chosen words, sometimes by group pressure, but especially what people are capable of when their own lives are at stake. This film may not be a film for the sensitive souls but nonetheless a must see! [HH]





calendar

music & movie magazine

- 06.07 CASTRUM NIGRA @ Ehrenburg, Brodenbach [DE] Die Castrum Nigra Ist Die Gothic-party 28.07 AMPHI FESTIVAL XIV @ Amphi Eventpark / Tanzbrunen, Köln [DE] And One Oomph! + Goethes Erben Solar Fake + Aesthetic Perfection + Neuroticfish Funker Vogt + Girls Under Glass + Unzucht + [x]-rx Lebanon Hanover + The Creepshow + Centhron + Persephone Heldmaschine + Kiew + Soviet Soviet + A Projection Intent:outtake + Future Lied To Us + La Scaltra
- W-FESTIVAL 2018 @ Airport Amougies (kluisbergen), Amougies/kluisbergen [BE] 16.08
 - 4 Day New Wave And Synth Pop Festival Featuring 62 Bands, 2 Stages
- 17.08 NANDRIN FESTIVAL @ Open Air Fest, Nandrin [BE] : Front 242 - Parade Ground - Dole - From Kissing - We Are Waves - Suffocating Minds
- 25.08 FUZZ CLUB EINDHOVEN 2018 @ Effennaar, Eindhoven [NL] Black Angels Holy Wave The Underground Youth Radar Men From The Moon And More...
- SEWERFEST @ Jh Wommel, Antwerpen [BE] Lizard Smile (b) * Psych Krist Kastrator (b) * K'n'k (b) * 01.09
 - Spankraght (b) * + Afterparty With Di Moonchild
- 01.09 ECLECTIC ART: DID YOU SAY NEW WAVE ? (PART 3) @ Musée D'art Fantastique, 1060 Brussels [BE] Swan Death (gothic Death Rock), Frozen Nation (dark Belgian Disco), Perverted By Language (dark Rock, Dream Pop). In A Special Place, Three Original And Diverse Developments Of Wave Music
- 15.09 PERSEPHONE, SEESAYLE @ Théâtre Mercelis, Brussels [BE]
- THE OBSCURE + MORRISSEY INDEED @ Gebouw-t. Bergen-op-zoom [NL] 21.09
- 22.09 HERTALS ROCK CITY @ Zaal Het Hof, Herentals [BE] I Find The Cure (cure Tribute Band NI) Uk Subs
- Funeral Dress The Kids Belgian Asociality (30 Jaar 1988 2018) Weidetulpjes (heideroosjes) Many More 22 09 LIEGE NEW WAVE FEST + 50TH PATRICE HOERNER BIRTHDAY @ La Maison Du Peuple. Flémalle [BE] Parade Ground + She Pleasures Herself + lamtheshadow + Der Himmel Uber Berlin + Dageist + White Coal Addiction + Astrasonic + After Party New Wave With Dj Gondrand Presales 15€ Doors 20€
- 28.09 VAMPIREPARTY @ Aura @ Ikon, Antwerpen [BE] Dj Hive & Guest(s)
- 06.10 WOL'N BAK 2 FESTIVAL @ Villa Montald, Brussels [BE] Parade Ground, Frozen Nation, A Slice Of Life.
- White Coal Addiction, Korinthians 13.10 RUMOURS - LAGÜNA @ Jk2470, Retie [BE]
- 19.10 VNV NATION @ Effenaar Eindhoven, Eindhoven [NL]
- 20.10 INDIETRONIC FEST 3 @ Volkskring Lede, Lede [BE] Rumours, Seizoensklanken, Monomono, Lingerwalt
- 21.10 VNV NATION - NOIRE - TOUR 2018 @ De Casino, St-Niklaas [BE]
- 01.11 THE HUMAN LEAGUE @ Effenaar Eindhoven, Eindhoven [NL]
- 02.11 WROCLAW INDUSTRIAL FESTIVAL XVII @, Wroclaw [PL] Teho Teardo & Blixa Bargeld) The Soft Moon, Clock Dva, I Pharmakon, Crisis Darkwood, The Anti Group, Monolith, Ambassador21, Antlers Mulm Agressiva69, Doc Wör Mirran, Iron Fist Of The Sun, Meta Meat, Da-sein, Bisclaveret, Mds51, Kollaps,
- Keylar, Bön (pl) Sznur (pl).
- VAPORS OF MORPHINE @ De Casino, St-Niklaas [BE] Legendary Low Rock + Autumn Falls 07.11
- 09.11 BREAKING BARRIERS 2018, DAG 1 @ Het Depot, Leuven [BE] The Cravats (first Ever Belgian Show) Siglo Xx (exclusive Reunion, Only Belgian Show).
- 09.11 LEVEL 42 @ Effenaar Eindhoven, Eindhoven [NL]
- CEREMONY FESTIVAL #2 @ Magasin 4, Brussels [BE] Lebanon Hanover, Sad Lovers & Giants, H ø R D 10.11
- Apparaat, Kezdown.Dj Sets: Lisa Luv (addams Family), pulsiv (fantastique.nights).
- 10.11 BREAKING BARRIERS 2018, DAG 2 @ Het Depot, Leuven [BE] Millie Manders & The Shutup (first Belgian
- Show Ever) Cocaine Piss + 3 More Tba 17.11 NEW-WAVE-CLASSIX PARTY @ Vooruit (balzaal), Gent [BE] Belgiums Biggest Classic New-wave Party.
- THE NAMES' QUARANTAINE @ Caliclub, Drogenbos (brussels) [BE] vThe Names (special Set With 24.11
- Guests, Including Original Lineup), P.∆.n.t.h.e.r (molenbeek's Synthpop), The Passengers (original Lineupv Exhibition: Philippe Carly, Marcus Portee, Peter Staessens. Dj Sets James Nice & Hatecraft (factory.nights)
- BIMFEST XVII Day 1 @ De Casino, Antwerp [BE] Agent Side Grinder (se) Covenant (se) Leaether Strip 14.12 (dk) Stahlr (nl) Zanias (aus/d), NZ (a) More Tba Soon!
- 15.12 BIMFEST XVII - Day 2 @ De Casino, Antwerp [BE] Agent Side Grinder (se) Covenant (se) Leaether Strip (dk) Stahlr (nl) Zanias (aus/d), NZ (a) More Tba Soon!
- 02.02 NEW WAVE PARTY VI @ Zaal De Klijpe, Ronse [BE]
- 23.02 INTERNATIONAL EBM DAY @ De Casino, St-niklaas [BE] Line-up Tba Afterparty With Di Borg
- BLACK EASTER FESTIVAL Day 1 @ De Casino, Sint Niklaas [BE] In memory of Ward De Prins 20.04 (co-founder Of Peek-a-boo Magazine) - Line-up Tba
- 21.04 BLACK EASTER FESTIVAL @ De Casino, Sint Niklaas [BE] Line-up Tba

CLUB NEW WAVE

LA BODEGA - BRUSSELS - 27/10/2018



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