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DAVID J (BAUHAUS/LOVE & ROCKETS) RAT SCABIES (EX-THE DAMNED) SIGLO XX + MERZBOW THEATRE OF HATE + TRASH DEITY A SLICE OF LIFE + GERTRUD STEIN ALVAR + FIRST AID 4 SOULS







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MERZBOW

Masami Akita has already became well-established figure in the musical world. First of all because every noise-release – an album/single or live-recording would be necessarily compared with one of the works of Merzbow. There are more albums in his discography, than in catalogues of most of the major and indie-labels. And any of these performances are worth sharing. Doesn't matter if you're a fan of Puccini or Carcass. First of all, the music of Merzbow is your feelings. We got a chance to speak with Masami Akita about his visiting the USSR and noise-rock culture, about the background of his works and veganism, about future plans and Throbbing Gristle.

When you started playing, you claimed that you want to break down the barriers - in some way. Now you're a well-known Master of noise-rock. But at the same time you don't stop working. Can you tell me, do you think that you, as a performer, have fulfilled your main mission, or are there still horizons that you would like to expand?

Since I had started making music, its motive changed remarkably. Originally, the Merzbow music was unappreciated by people. But in fact, this music gave rise to a style which called nowadays "noise-rock". Probably, at the beginning noise presented itself as a protest to already existing forms of music. This is the musical taste I had and still have.

I'd like to ask about your visit to the USSR. As far as I know, when you played a concert in Khabarovsk, the public took it all quite ambiguously. Tell me, what are your impressions of the concert?

In 1987 I was invited to "Amour Jazz Festival" – I came there with Kiyoshi Mizutani. Also they invited Mr. Kazuo Uehara, who were the pioneers of computer music. There was "Perestroika" under the leadership of President Gorbachev at that time. USSR invited us as a band using hitech technologies. But it seems that they didn't understand what we were doing. At least, we were using some primitive equipment like distortion pedal. They showed us a war museum, invited a circus with dwarfs. In other words I would say that we were warmly received. However, we felt constant monitoring by the KGB agents. We played at two military facilities. During the first performance, we, as always, were playing noise, however, the organizers stopped us, saying that it is "not musical". Therefore we played the next concert with guitar and drums. And everyone was happy!

The guys wanted our effectors so much, so we traded them for Bayan and Russian dolls. We were paid for the performance but as at that time it was impossible to export the ruble out of the USSR – we had to spend them on the territory of the country. I bought some precious metals. But later I found out that they were very cheap. LoudIn't earn even 2000 yen selling them in Japan. However, it was great to talk with soviet musicians. It would be great if we have more opportunities to play in the far East. Maybe we'd be a lot closer.

The members of Throbbing Gristle had a theory about the fact that in the context of the genre, any person can become a performer. As a composer, what do you think about it? In the second half of 70s, simultaneously with the increase in the popularity of Punk and New Wave, such styles as industrial and no-wave appeared. They could be referred to so-called "assette tape culture". And the guys making these DIY-cassettes can be called "home tapers". But "anyone" could be an artist. Nowadays, there's Bandcamp, Youtube, where anyone can prove themselves, right?

Cosey Fanni Tutti was the first who used the term "anti-music" while talking with me. Did you have a desire to perform this anti-music? Or at the beginning of your career was your creativity affected by the desire to break all the borders?

I'm not sure that I understand the term "anti-music". I dare say that at the beginning I was quite opposite-minded towards all sorts of things. The things we did at that time couldn't be called "musical". At that time, a sign of good manners was to do "rock" or "jazz". Passionate, toetapping rock-music was quite popular. And we the exact opposite. Just noise, without any passion. In other words I would say that we did this "anti-music" advisedly. In the 80s we recorded our music on tapes. Even now, sometimes it's quite hard to listen to Paradoxa Paradoxa live recorded in 1981. When I've started writing noise, rock music turned into punk-rock and new-wave.

At that time people kept saying "Rock is dead!" But with it, punk rock and new-wave coopted all these rock-n-roll decorations and gradually returned to primary rock-impulse. And I think at that time there were things worth attention. Personally for me, they changed everything. And it wasn't connected with music. I've changed my way of life. Until that moment I wasn't a vegan. I could have been drinking and smoking cigarettes. I wasn't Straight Edge.

In some interviews, you talk rather detached about your project. As if Merzbow is your alter ego. So it turns out that Masami Akita and Merzbow are different people?

Despite Merzbow being the name of my project, I don't associate myself with it.

Many critics are very loyal to the style of the noise. And it will not be easy for the musicians to write another "Tommy" or "The Wall". But in this respect noise is more a language of feelings. But for you, is this the language of the senses or is it the language of experiments? Or maybe something else that I didn't notice?

For me, noise is the most appropriate form of expression. Of course I could play rock music. But I won't be as good at it as the rest. And taking about noise – I've been dealing with this for many years, and absolutely established myself with it.

style

As far as I know, you are a vegetarian. A trivial question. In this sense, how much did this lifestyle affect your current creativity?

I'm not a vegetarian. I'm a vegan. Vegans don't eat fish, meat, eggs, milk products any products of animal origin. And I also don't wear clothes made of animal materials. Veganism has greatly influenced my work and the direction of my work. Since I've become vegan I released lots of works on such thematic as: seal, bear, bird. I'm also in solidarity with such organizations for animal rights as PETA, Sea Shepherd and Wildwood Trust, protecting rare kinds of animals. In 2005 we released the book "cruetty Free Life", popularizing veganism and animal-rights activism. I'm interested in animal-rights activism since 2003 and at the same time questioned human eating habits. And as a result – I became vegan. I thought that I would interfere with such industries as fishing, meat industry, leather industry, hunting – by the fact of accepting the idea of refusion the products of these activities.



(Continuation p. 5)

As for the food enlightenment - people living in big cities have a choice of what to eat - therefore I believe it would be ethically correct to refuse nutrition on the basis of the consumption of dead animals. Earth belongs not only to people. So I believe that we should stop human egoism and learn to coexist peacefully with other species.

In the countries I have had the chance to travel to, the movement of "vegan" is getting wider and wider. Especially in Poland and Western Europe. In Taiwan, for example, the culture of vegetarianism exists for a long time. But in Japan vegetarianism and veganism are not very popular. Historically, in Japan food industry meant vegetarianism, being under the influence of Buddhism - however, now Japan has abandoned this way.

There is also such a term MACROBIOTIC, but it's just a reversing culture of import. Animal rights movement is not very popular. Also as different animal shelters.

Different economic organizations in Japan, recommended making whaling industry a part of traditional culture, making the meat industry stronger with it. The fishing industry put their pressure on vegetarian-movement through the government. It's really sad.

In Japan the vast majority of the people adhere to the principle of "flying under the radar" and in most of the cases, they don't understand people's needs in self affirmation. If you do something the Japanese don't understand, you will be isolated from the rest of society. There is also a proverb "to read an air" which is considered to be the most valuable for blending in. So I think it's quite hard place to live in for people standing out of the crowd.

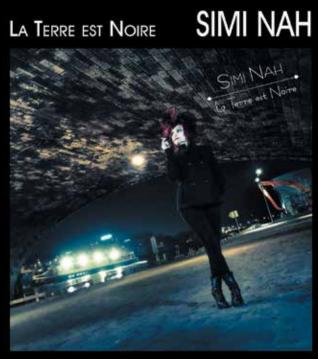
You are one of the most productive musicians on the planet. Every year you release at least a few records. But I would like to ask - were there any crisis moments in your creativity?

Of course there are lots of moments when it's hard for you to move on. But, usually, in such situations I continue working until I'll be satisfied with the final result. But I think it's quite usual for people creating something.

How do you see your future: full of secrets or open and obvious?

I'm working on two new compositions from an album. They will be released on USB Stick – a first experience of using such thing with my music. One of the compositions has practically random rhythmical coloring. The next will be like drone-work with piano, live-noise and granular synthesis. Also I'll release the split double album with Czech ensemble called Opening Performance Orchestra. This work is quite noisy, heavy and direct-sounded. Also I have plans to play a kind of nostalgic live-show with KK NuLl. In the 80s we were working under pseudonyms "Merzbow Null" and "Tibet Ubik". I'll play drums in this collective.

> www.facebook.com/OfficialMerzbow Dan VOLOHOV



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SECTION 25 - Elektra (CD/Digital)



Some five years after their last studio-album, the North West's nearly-girls-and-boys return to ploughing the familiar furrow of occasional gigs and even less frequent song-writing product with Elektra. For the most part, it's certainly been worth the wait. Pitched somewhere between the pastoral atmospherics of Love and Hate and the understated Nature and Degree, album number nine returns to the band's partly DIY ethos with the help of long-term engineer and producer Alan Gregson and drummer Vin Cassidy. By turns upbeat and melancholic, the wistful vocals of Beth Cassidy permeate most of the set, while real drums, ambient synths and an unfussy arrangement are the order of the day. Where previous album Dark Light sported some jaunty remixes courtesy of Outernationale , Elektra is a more contemplative set when taken as a whole. Elektra is eclectic and electrifying. [PP]

COLE VARGAS - Cole Vargas (CD/Vinyl/Digital)

(SofaBurn Records)

(Klanogalerie)



The new album released by Cole Vargas is practically the best thing that happened with alternative music in 2018. Unknown artist, simple chords and melodies, strong lyrics. After listening to Cole's voice I can only think about the most memorable songs of Nick Drake and Elliott Smith. In his creativity, Vargas seems to be very similar to both of them. And it's not a simple coverage – he's quite honest about all the things he speaks about. This honesty touches you the most and by listening to his songs you'll have a feeling of déjà vu. You've already heared those soft melodies walking through foggy streets in London, being drinking in a small Parisian bar or searching for some antique books at the flea market in St.Petersburg. Of course, talking about production we can't ignore the role of Kelley Deal – the veteran of Cole, but also created a continuity on the album ... [DV]

THE EXPLODING BOY - Alarms! (CD/Vinyl/Digital)

ALABMS

A few years of silence does not always have to be a bad thing. It has been a while since 2013 when this Swedish band came out with their album 'Four'. Today they released their brand new album Alarms! on Drakkar Records. Their music may have become a tad more melodic and slightly more poppy since then, but it still breaths their typical sound from 'Four'. The album slowly opens with 'Fireland The End Of Dark City'. Monotonous percussion and a melodic, almost nagging, but very nice guitar playing. The bass guitar lovely contributes to this rocky postpunk song. That typical kind of melody immediately sticks to your mind. And this is what The Exploding Boy can do like no other: making good accessible post-punk with just that little bit more oomph ... [JB]

LEÆTHERSTRIP - World Molæster (CD/Digital/Memory card)

LER THER STRIP

It's almost hard to believe that it's been 30 years since the beginning of a project that would change ebm/industrial music and inspire a countless number of artists worldwide but celebrating that 30 years with a monstrous new album and tour is the man responsible for such change. World Molæster is the brand new release from Leæther Strip and available exclusively on Bandcamp. World Molæster is a collection of hard hitting songs in the well known Leæther Strip sound. Spanning from scary, boombastic and dark arrangements to up tempo aggressive stompers fit for a dancefloor. Lyrics are as always very personal and bound to attract the listeners attention - dark but always with a glimpse of hope. World Molæster contains a generous 17 tracks ... or 18 if you select the Tour Edition. [WZ]

- 8 -

(Drakkar Records)

(Læbel)

ASHBURY HEIGHTS /ICTORIAN W/

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SIGLO XX

Siglo XX has sometimes been considered as the Belgian Joy Division. Their comeback after more than 25 years therefore came as a big event. Their performances also coincide with the 40 years of the band's existence. You can namely see them at the third edition of Breaking Barriers, the Leuven festival that focuses on the 40 years existence of punk. On this occasion, Peek-a-Boo had an interview with Siglo XX.

We won't beat around the bush. How was your concert at the WaveGotikTreffen in Leipzig? Did your first gig in more than 25 years meet your expectations?

The concert was wonderful in terms of organisation and proved to be beyond our expectations. Playing in front of an enthusiastic audience of more than 1500 people was a blast.

What made you bring Siglo XX back to life after all this time?

It turns out that the band started 40 years ago and on this occasion our first two maxi-singles and mini-LP plus a booklet were re-released, but you should not see any particular reason behind that, it was just the instinct at that moment. Some things simply happen and this time we let it happen. And as usual this was a joint decision, without being influenced by something or someone.

Of course, such a reunion brought rumours of all kinds. How do you define this reunion ? At the moment we only talk about two concerts, and one is already behind us. Will there be more ? There will be a few more, definitely... but only until September 2019. We can already announce the following dates: 6 October in Milan (Bats over Milan Festival), 17 November in Zeist (De Peppel) and 24 November in Maastricht (Muziekgieterij)

On 9 November you will play in Het Depot (Louvain) at the Breaking Barriers festival. A concert in Belgium was obvious, but is there actually still an interest abroad for a band which hasn't come up with new material for such a long time and had somehow a bit disappeared from the scene?

The interest mainly comes from abroad, as it was already the case in the late 80's.

What do you actually expect from the Belgian audience ? Do you have the impression that you are still relevant for younger generations who have never heard of Siglo XX and were maybe not even born or do you think that the audience will mainly consist of old fans who want to see the band live again?

That's a weird question, because then Mozart and Beethoven would not be relevant anymore because we never had the chance to see them perform either. We do understand your question and also ask ourselves many questions when we see other bands reunions. Apparently it seems to be a trend that the festivals audience rather consists of people over 40 than young people. Yet it also seems that there are young people who discover Siglo XX on the internet and that we can still reach them. Therefore we definitely expect an older audience to show up, but also young people who want to understand what this buzz is all about. MARTELARENPLEIN 12

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MORE INFO: HETDEPOT.BE/BREAKINGBARRIERS









SIGLO XX

(Continuation p. 10)

Has a lot changed since before ? Do you have the feeling in rehearsals that your lyrics that were written in the context of the early 80's are still relevant in our current society ?

Of course when you read lyrics, you must always take the period when they were written into account. The same applies to Bertold Brecht, the same applies to the Doors and consequently the same applies to us. The lyrics in Siglo XX were usually the feelings expression of the one in the band who wrote them. Therefore we can suppose that they can still mean something to a lot of people. Not only to those who experienced the restless 80's but also to young people who can project their own feelings. Exactly as there are people who can still feel something when reading a text of Homer or Cicero.

In the last decade, did you follow what's going on in the alternative scene ? What type of music had the biggest impact on you since the split of Siglo XX?

To make it clear: Siglo XX never split up. We just stopped performing late 1991. We've always had (and still have) good times together. So some of us must have followed the alternative scene, others not.

The interest for Siglo XX has definitely been boosted by the completly unexpected choice of the song individuality for an ad for the Prada brand in 2015. Many bands would kill someone to benefit from such a promotion, but Siglo XX did not even exist at that time. Did Prada ask for your permission? How did it go precisely ?

It came to us as a complete surprise that they asked to use the song 'Individuality' for that purpose. We have always liked to annoy. And because the Prada brand is in full contradiction with what Siglo XX has always standed for, we just thought we must do it. Of course they had to ask for our permission first. This way we proved that in capitalism everything can be bought, even if it's in contradiction with itself.

Do you actually have advice to give to young people who want to start an alternative band now? Which are the lessons you drew that others should keep in mind?

Never listen to old stuff and above all do your own thing!

Photos © Luc LUYTEN

Malcolm NIX



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ALVAR

Alvar is a Swedish rising star band that somehow manages to peek-out above the masses of mediocre electronic underground music that's been fired upon us since decades now. In 2017 they were selected by the audience as winner of the Dark Demons BIMFEST preselections and thus, later that same year, they opened BIMFEST. Surprising friend and foe (again) with their dark but stunning gloomy performance. With a new album out we thought it would be a good idea to have a chat with these nice Swedish people.

For the lost souls who haven't heard of you yet and might wonder... What does Alvar stand for? Both musically and philosophically?

Johanna: I think if you listen to our music you could easily trace some of our philosophy about life even if we tend to mostly talk about bad things. Jonas: Musically I guess we want to make something that is us. Something that we have missed. We want Alvar to be really intense and for real. From the start it was way more experimental and mostly only about noise. Now it sounds a little bit more like tracks. Maybe not verse-refrain-verse-refrain kind of music but still a little bit more than just noise I guess.

Johanna: We should never make hits. That is our philosophy.

Jonas: Never make hits on someone else's terms.

Can you please introduce your (live) band members and their role/function in Alvar?

Johanna: Well in fact both our live members have become full on members in the Alvar forces for a while. Photo © Bengt Rahm (Continues p.16)



DAFT RECORDS



ALVAR - I Sew A Blanket Of All The Broken Clouds D1071CD

Long awaited brandnew album containing 11 tracks from this Swedish darknoise and EBM act.

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Releasedate set for 15 October 2018

KnK - Dead Body Music III D1070CD

Knk, The Belgian duo takes you on this 2nd full length album again on a remarkable dark experience with their DBM (Dead Body Music), a perfect blend of old skool industrial with haunting vocals from the grave.

Releasedate set for 15 October 2018.





Dead Body Music III

More info and selected tracks at www.daft-records.com Distribution: Wool E-Shop / Ant-Zen / Audiopiobe / Music Media Corner / Pick Up Shop Mailorder & wholesale: info@daft-records.com www.deft-records.com

ALVAR

(Continuation p. 15)

Jonas: To introduce them, Fredrik is also the man behind names Severe Illusion, Boar Alarm, Analfabetism etc. In Alvar he has brought along a whole lotta rock n' noise. Johanna: The other one: Jimmy also has some other projects. Like: Nuclear Sludge and Yabibo Hazurfa. As a member he mostly plays/bangs on metal percussion.

You have just released a brand new studio album on Daft Records 'I Sew A Blanket Of All The Broken Clouds'. Your second album release on this renowned Belgian label led by Dirk Ivens. How does it feel to have your new album released on his/this label?

Jonas: It's of course a big honor, we are old Klinik fans... Maybe one of the most important bands for me at least. And it feels nice to be part of Daft, Dirk is both a big influence as well as big help for us. And it's nice to share a drink together sometimes.

Johanna: Actually there were some other labels interested in releasing the new Alvar album. But we, as a four piece democratic band, felt we wanted to go with Dirk. We know him now and we trust him.

On BIMFEST 2017 you performed a Suicide track together with Dirk. How did that idea happen and how was this unique experience?

Johanna: It was Thobias Wollhed at Bodyfest Stockholm who asked if we wanted to do something together at their festival October 2017. Dirk chose the songs, we also performed a Joy Division track at that festival. And just a few months later there was a new opportunity at BimFest! It was great fun to do it together at Dirk's more or less home ground.

While your previous album on Daft Records 'Guilt Collection' reminded me more of the industrial Cabaret Voltaire and The Klinik sound, this one revokes (to me) more the old Skinny Puppy atmosphere. Is this a conscious choice, due to new instruments... or is it just in my mind?

Jonas: That is a interesting question. We did a show in Stockholm a month ago where we tried out some of the new tracks and actually a few people noticed the same thing. But it has not been a conscious choice. For sure. Skinny Puppy has meant a lot to us but it was not at all in our minds when we recorded the tracks. But still it feels nice to be compared with Skinny puppy.

Johanna: Maybe we shouldn't have sold our Polivoks synthesizer? That one synthesizer was pretty much part of every single track before.

Jonas: Yeah maybe it's because of that. And now when this new record is out it's time to get new synths so let's see how the next one turns out. More like Coil maybe...

In opposite to most electronic acts you chose to have more than two people on stage. While in fact, correct me if I'm wrong, Alvar's music is just composed by the two of you. So why this choice?

Johanna: Well as said before, Jimmy and Fredrik are now full on members of Alvar. But despite that it's still the two of us who compose the tracks. But they both add parts to the finished recordings.

Jonas: We have neither the time nor the energy to be more people involved in the song-writing process. But playing live is a different matter.

Johanna: Both of them have added so much energy to our performances. And when we are four the travelling part becomes a funnier and easier thing. And since both are close friends it feels very nice to have them in the band.

Jonas: It feels better to be four on stage as well, we become this intense machine when we are together.

What is your general producing method? I mean do you make all tracks as a band/duo or do you both sometimes compose tracks independently?

Jonas: Mostly I make the first parts of the tracks. Like a drum pattern or just a simple noise sample. Then Johanna screams.

Johanna: That's so bad!

Jonas: Hahah yes. And then we try to make the rest of it together. Lots of wine and late nights. And once ready Jimmy and Fredrik get the tracks. But in the end it's when we play live that the last parts of tracks take shape. We always seem to re-arrange the tracks before every single gig ...

What is, according to you, the most shocking event or trend of 2018?

Johanna: That rascism still exists and the fact women are still being oppressed is shocking.

Jonas: Flying is always the most shocking event for me. Everytime... Always... I simply hate it. But I think I only had to fly twice in 2018. The trend of 2018 has been 303's - we sold ours.. or maybe those awful winged jeans!

If you had the power to change one thing on this planet, what would that be and why?

Both: It feels stupid not to answer peace on earth!

Analfabetisff

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A SLICE OF LIFE - Restless (CD/Digital)

(Wool-E Discs)



A Slice Of Life proves Belgium is really into post-punk! The recipe of the Belgian band: a dark, melancholic post-punk sound with delicious slices of rock. Vocalist Dirk Vreys' (The Obscure) voice lies somewhere in between the darkness of Andrew Eldritch, the melancholia of Robert Smith and the charisma of David Bowie ... Opener Restless Gods puts the money where the mouth is: post-punk with a rock-n-roll attitude! A song with a firm hook, a robust feel and loads of panache. Older is a lot more easy-going: heavenly guitar play, a song true to the post-punk spirit. The rhythm speeds up and slows down without hesitation, the sound of Dirk's voice is almost identical to Robert Smith's ... The way different influences, the different backgrounds of the artists and sounds are combined in just one album, is plain brilliant. [JB]

CHRIS WATSON - Locations Processed (CD/12")

(Moog Recordings Library)



Now considered a veteran of sound and field recording, Chris Watson's commercial past began with Sheffield noise-engineers Cabaret Voltaire in the early '70s, before a spell in local TV and the later founding of sound-collage outfit The Hafler Trio... For Locations Processed, he revisits the Moog Sound Lab's System 55 machines, coaxes some otherwordly entity out of them and drops in layers of field-recordings for good measure. Watson's ability to record the mundane and transform it into a thrill is unprecedented - one run-through on headphones of Grand Central Terminal and Rockefeller Centre demonstrates this skill to ear-teasing effect ... Virtually music free, save for the melody of the natural and man-made babble within its grooves, Locations Processed is as far removed as his celebrated Tweet Of The Day series as you could wish to get.

EUROPEAN GHOST - Collection Of Shadows (CD)

(Unknown Pleasures Records)



Nihilism: The rejection of all religious and moral principles in the belief that life is meaningless. That's how I feel every now and again. Nothing I do makes sense, relationships seem meaningless, life has no structure- it is all a joke, a pointless joke. Nothing matters: status nor happiness. This album sums all of that up. I sense an acceptance of the natural order and a willingness to ride it out for good or for bad. Slithers of enjoyment shoot through the blackness, like veins of silver in a deep claustrophobic mine. Flickering orange light illuminates the danger of sharp surfaces and sheer drops before the blackness returns. This is a progression from the last album Pale & Sick, still deeply textured and nuanced and balanced. The production is not over egged, every sound and silence is laid down in the right place, and paece perfectly. There is a cold, metallic airiness about the album reminiscent of Pale & Sick. This album has a lot going for it and it gets better & better with each listen. [CB]

ANNINA MELISSA - Exhibition of Death (Digital)

Annina Melissa is a rounded artist, musician, singer, poet, actress and model based in London, but with German-Canadian roots. She appears on the cover of her first work embodying a Gothic doll, that unquiet creature who secretly lives inside her soul. It is an EP which includes five tracks, five complex mini-symphonies animated by the predominance of her mezzo-soprano voice, like an immaterial presence.an injection of medieval scent, esoteric as well as elusive. Much of the inspiration comes from classical music involved in a haunting game of distorted mirrors with dark ambient elements, slow/ritualistic drum beats and fine electronic sounds. Above all, there is an intense devotion for Gothic culture in all its forms. This eclectic woman is able to draw a painful internal landscape superimposed on an external one ... [SM]

(Self-released)



cultuurcentrum MUZE, Dekenstraat 40, 3550 Heusden-Zolder deuren open 13:00 - einde omstreeks 22:30 info & tickets voorverkoop: www.b-wave.be









GERTRUD STEIN

After witnessing Gertrud Stein perform a couple of times, such as the amazing concert at the DAFT festival in Antwerp last year, and her this year's recently announced performance at the Belgian Independent Music Festival or BIMFEST in short, we thought it was a good idea to ask this rather eccentric young lady some questions.

First and before all, why did you choose the name of the extroverted art and literature figure Gertrude Stein as a name for your musical project?

It's Gertrud Stein without the "e". It comes from an album from Jeff and Jane Hudson. One of their tracks was called like this. When I was living in Geneva, Gertrud was considered to be about the most unpopular name there was, it's generally a name French-speaking people would consider horrible. So I thought this was perfect.

Do you feel a lot of kinship with the person Gertrude Stein and if so, which characteristics or things do you feel that you share with her?

When I chose that name I didn't know about the lady. I did then read about her, just to be sure it wasn't some sort of right-wing loony or something my stage name was similar to. From what I have read she seemed pretty kick-ass.

I'm not sure how I should discribe your music... Is it minimal, is it synth-pop... How would you describe your own music?

call it retro-futuristic folk. Like folk there is a lot of autobiography, little stories and protest songs in it. And it uses retro-futuristic instruments like old (I don't use the word vintage) synthesizers and drum machines and is entirely recorded and released DIY-style. Think Bob Dylan stuck in an elevator with a TR606, an old analogue synth and a tape deck.

On your first album stands a remarkable cover of Tony Holiday's 'Tanze Samba Mit Mir'. Where did that unusual choice come from?

It's the inverted process of what Nouvelle Vague have done to new wave hits, turning them into elevator bossanova. I took elevator music (well Tanze Samba is actually too good to be considered elevator music) and turned it into new wave. Because someone had to.

Also on the single 'Blumchen' we can find a beautiful minimal-electro-wave version of Simple Minds 'New Gold Dream'. What is your connection with this song?

I love the Simple Minds since I've been a teeny teenager. But I wasn't actually trying to do a cover version. It just happened that I was playing with a song I was making and it reminded me of something...I had it almost finished and then it suddenly dawned on me that this was actually New Gold Dream I had been doing for the last couple of days. So instead. Jjust turned it into a kind of cover version. There are some of my own lyrics mixed in as well, so it's not a faithful cover, more a sort of mish-mash.

Even if you have been active with this project for almost 10 years, you have not released so many official releases ... yet... Do you have an (good) explanation for that?

It depends what you call official. The first album was a split between a DIY release and the Swiss label Urgence Disk. Then I released two singles on Kernkrach and have had a number of tracks featured among others on compilations on Plastic Frog, Minimal Baby, Daft records, Fabrika etc... so it's all official releases. My forthcoming EP is now entirely self-made, bearing the catalogue number CS0001 which I find quee cool. In total, there are about 20 tracks or so that should be floating around the wave-o-sphere somewhere. They are also all on bandcamp. If you ask nicely I might even burn them onto a cd for you and send them to you with a few Haribo.

You choose to be accompanied by a virtual band instead of real musicians. Is this rather for practical reasons or did you have bad experiences collaborating with other musicians?

I think it is for a number of reasons: as an artistic statement, for practical reasons and for a part haybe also just the result of a certain isolation in terms of the kind of music and atmospheres I like. I like Gary Numan performing cars on TV looking like he wants to kill the audience while simultaneously being terrified of them. I like Devo gigs, Kraftwerk when they play live, or Jilted John when he appeared on TOTP. Plus, I don't have to worry about drunk drummers and guitarists that break strings. Also who gets to freely choose the name of their band members? I like my Virtual Video Band. I think Mike Line and Nancy Noisegate are pretty cool names. There used to be a Diana DI box but she got fred two years ago.

Without taking into account the previous question / answer, do you still have musicians on your bucketlist with whom you would like to work together in the future?

I don't. But I'm interested in anyone who wants to do something different, has a DJV attitude and can get real angry while having a good laugh. But most importantly someone who wants to do something different. Bonus points if they have a good haircut.

You are of Swiss origin but live in London. How did you end up there?

I wanted to see men with good haircuts and some degree of manners.

You sing some songs in English and some in German... How do you make that choice?

I decided I would never sing in French as a principle. So that left English and German. I have recently tried something in Spanish and it may become a song. It's not a choice really, some lyrits just happen in one language or another – it's a matter of what I want to say and how it sounds with the music.

You played a nice live show in 2017 at the Daft Festival in Antwerp (B), now you're playing at BIMFEST in St-Niklaas (B)... Are you looking forward to this and what can we expect from you?

There will be new songs, new additions to the video, more live synths, and probably some degree of postgig shenanigans.

Do you have a wise or lesser wise message to our readers?

La coriandre et le persil ont beau se ressembler, dans le papet Vaudois, la coriandre ça le fait moyen.

Photo © Benny SERNEELS



For the generations of people living in the 80s - when gothic-rock came to be, the name "Bauhaus" became something that goes without saying. The band's journey through darkness to the light became fundamental for further generations of music. From "Bela Lugosi's Dead", to the series of ground breaking albums: "Mask", "The Sky's Gone Out" and "Burning From the Inside". David J released his last album "Vagabond Songs" over a year ago. After a period of silence the artist announced a new album releasing a new hit-single "Tiny Gun" recorded with David's old friend and the lead singer of the Pixies – Black Francis. Before the start of the anniversary tour of Bauhaus, we got a chance to speak with David J.

Just before our interview has started, I found a few shots of one of your gigs. When you played with Nico. It was really amazing to discover it! Could you please tell me, how did you meet and how did you get the idea of playing together ?

Bauhaus had a gig at a club called "Fagins" in Manchester and she was at the soundcheck. (She lived in Manchester at that time) And she saw us sound checking. And then...she obviously liked what she heard and said (Adopts thick German accent): "I would like to do a song with you!" So we said "Yeah!" and suggested 'Walting For The Man' by the Velvet Underground. It was a thrill to play that with her! We did it again at another gig one time after that. She wanted us to be her regular touring backing band. Which we did actually consider for about fifteen minutes. It was very flattering but we ultimately declined. We loved The Velvet Underground, loved her solo-material but we had our own thing going on!

Daniel, Kevin and you knew each other from playing in Craze band. How it was for you, when Peter came to the band and you became Bauhaus ?

Well, it completely changed the dynamics and chemistry with Peter there because he's such a volatile powerful force and such an incredible front man! He's really the ultimate front man! So it sort of galvanized and changed the focus and direction of the music. It was very powerful! For the first time it felt like "This band could really make it!"

Your past music always seems to have a kind of deepness of sound. How did you get to this manner of playing ? As I know from Daniel you, as a musicians, were influenced by punk rock.

Yes, using my previous words – it was a galvanizing movement. Seeing Sex Pistols and The Clash in '76. That was very seminal. Kevin and I formed a punk-band that night! It's actually a very familiar story when people would go to see The Pistols playing and then say 'We can do this!'. So it was the seed for all of us. Then the post-punk thing happened a couple of years after that and that's where Bauhaus started. But we were also influenced by a lot of other kinds of music. Like dub reggae, for instance. It was very influential on us. And of course glam-rock. T-Rex, Bowie, early-Roxy Music. Then there were the things like The Stooges, MC5, The Velvet Underground was huge influence. So all of that went into the mix.

Your music is practically always associated with the gloomy – first of all, because of "Bela Lugosi's Dead" but haven't you ever thought about this template of gothic rock as being about stereotype ?

Yes, we felt that it was somewhat limiting for us. We were always stretching and evolving musically. We didn't want to be put in a little box. And yes, there was an element of gloomy melancholy when we first started but there was also a yearning for transcendence. It's very key to Bauhaus. It's not just DJAV

BAUHAUS/LOV

going into darkness and wallowing in it. It's going into it with the intention of going through the other side, again, to the light. This element always was important to Bauhaus.

Talking about the song itself. Nine minutes. And despite this your section is quite simple. So you wanted to create a kind of parody-like-rock-n-roll song ? Something sarcastic?

Not at all. No sarcasm at all. We didn't plan that. We never planned any music. It just naturally evolved and came out of us. We just started playing together. And these songs, these pieces of music would manifest...and if it was a good idea – then that was very quickly apparent and we would pursue it. Certainly that was the case with "Bela Lugosi's Dead". It was as long as it needed to be. Sometimes we played other songs in the set that were only three minutes long. It was always a matter of whatever felt right. You just go with your instincts.

When you did began your career with Bauhaus – you were the pioneers. Of course post-punk had already existed – pushing musicians to gothic rock. And of course there were some bands going for self-determination. So as a band, you wanted to create something on the basis of new music, or you wanted to be slightly different?

We always wanted to be different. We wanted to be ourselves, very individualistic. And we felt we were unlike any other bands.

As a result "In The Flat Field" became not only gloomy and dark but also a bit aggressive. At least, I can hear these two things on the self-titled track, but how did you get to this combination ?

Again, it was unplanned, we didn't plan it. "In The Flat Field" it's a good example of what I was talking about. About being frustrated and depressed. We were living in Northampton and there was a feeling of negativity. We wanted to break out of that. It's a yearning feeling you get from that song. It's not just physically breaking out of it. It's about spiritually breaking out of it. It's something like The Doors when they sang. Break On Through (To The Other Side)". Transcendence. Yearning for that illumination. To go somewhere...that's magical.

You decided to work on your first album without a producer. It's a bold decision for a young band. What did you feel when all these gothic-rock bands who copied your sound started to appear ?

Well, it was flattering on the one hand. And on the other hand we weren't that impressed. We had contemporaries who we were enormously impressed by, Such as Joy Division and I know that they were really into Bauhaus. It was a natural respect there, Ian Curtis very much liked Bauhaus. And we loved what he was doing. But most of the gothic bands that followed we were not that impressed by.

After "The Sky's Gone Out" you started your career releasing "Etiquette Of Violence" and after Bauhaus released "Burning from Inside" - the break up. Let's talk about your solo-career - how did you get to the decision of playing by yourself?

Because I felt like band was coming apart at the seams...really. There was a lot of conflict during our tour in 1983. And I was writing songs, I felt like



DAVID J

(Continuation p.23)

I didn't want to have Peter sing them, because in some ways they were personal. And in the past I had written lyrics like "Bela Luopsi's Dead", for example. I was happy, more happy to hand that and other lyrics to Peter because I knew - he would interpret them in an interesting and creative way and those songs were not so personal. But these songs...I didn't want to hand them to Peter, I didn't want them to be re-interpreted by him. I wanted to have them for myself. So I started recording "Etiquette Of Violence" when the band was still extant...and then when we split up - it was obvious that I should just continue making my own record. So it was a natural process.

"Burning from The Inside" became a highly questionable work of yours. Some people recognize this work as the end of Bauhaus. Others as the start of Love And Rockets or even that it's something different. What do you think about it?

I think it was all of that. I think the seed of Love and Rockets was there. And it was down to the circumstances because Peter was ill, he had pneumonia. We had the studio booked and he said that "Just start without me. I'm gonna get better and I'll come in when I feel fit." So that's what we did. He wasn't around so we just started working as a trio. And Daniel and I even sang some of the songs. "Who Killed Mr. Moonlight ?" and "Slice of the songs. "Who Killed Mr. Moonlight ?" and "Slice of the songs. The then Peter came down. I think when he joined us he felt a bit left out. It really exacerbated the whole schism that was already happening in the band and I think that record is an audio-illustration of that. I think it's a very interesting album because of that. And there is a lot of friction in it. It has a particular energy. I think kit's probably our best album...in some ways...

In some ways – yes. But for most of the fans and critics "Go Away White" became a quite ambiguous work of yours. As a critic I always rated this record very highly, as listening to it, I feel the kind of dynamics I felt listening to all your albums. What made you record it ? Did you want to put an end to the Bauhaus story?

At that time we felt we were playing really well. And the live gigs...we felt were the best we had ever done! And when we were doing sounchecks, we started to come up with little ideas. Like new riffs and seeds of songs. And there was something happening very organically. We idin't say: "Oh! Let's make an album!". We just thought "Something is going on here! We should get in to the studio!" So again, it was very natural process. And this album was pretty much made in the studio. We had the seeds of ideas, so we just let those seeds evolve in the moment, like the songs are coming into being. That was captured on tape. The real urgency of the sound and moment of creation.

This summer you released a single "Tiny Gun", recorded with Black Francis. Could you tell me about this work ? Will it be followed by your new LP ?

Yes, that's a really interesting project. It wasn't really a single. It was just a free-download that was given away with a pin, a little badge. But I also put it out as a teaser for this album. It will be a double album. It's a collaboration with this guy called Tim Newman. And how I met Tim...this was about five years ago. I had an album called "Estranged" and he took one of the tracks from that record and reworked it. He made loops and put it through all these different effects. He added new instruments on top and made new remixes, new versions. I get such stuff sent to me all the time. but this really impressed me. So I contacted him and I said "Add whatever you feel!" and he worked really well. Tim also played on my last album - "Vagabond Songs" but this particular project from which that "Tiny Gun" track comes from will probably be called "Vista Variations". And what he's done is - he's taken little fragments from cassette demos that I've had going back to 1980. Sometimes the fragment was ten seconds long. Sometimes longer...he makes loops from these and that generates a new piece of music. He came over to California (Vista, hence the title) where set up a little studio in an airbnb. And I came in and added bits like base-line and guitar parts. But also I had book of dream transcripts, where I have written down my dreams and I read these as spoken word on the top of the soundscapes. We are really pleased with how it all turned out. And talking about Black Francis - it was obvious...he was in this dream that I had had. I just got this idea - it would be great to have him actually saying the line, the thing he said in the dream. Which was: "These holes could have been made by a tiny gun." Dream logic! So I called him up and told him the idea and he did it immediately and sent us the recording. Tim was really surprised as he's a huge Pixies fan. It was great for Tim having this happen!

Rock music is often associated with something amoral and fatal. Taking into account the life of Edie Sedgwick and her character as one of the representatives of pop-culture, we could say such a thing. Personally for you, is rock-n-roll is something fatal?

Rock-n-roll for me is very rich and it's very alive and it's very vital. It always has been and it always will be! I can't imagine living without it. Also it's such a universal language. Such a unifier. It's a great thing. I'm talking with you – and you're from Russia. The reason that we are talking together is rock-n-roll. It's because of the music. That's a fantastic thing for me. In a world that is full of conflict and unrest. Music is beautiful thing, a great unifier. It brings everything together. And I love that! Dan VOLOHOV

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

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A SLICE OF LIFE



Right before their performance at W-Fest A Slice Of Life released their debut album Restless which turns out to be an excellent post-punk record. Dark Entries was curious about the band's history and the album, and had a chat with the founding members Dirk Vreys (vocals) and Guy Wilssens (quitar).

A Slice Of Life originates from a collaboration between guitarist Guy Wilssens and singer Dirk Vreys. How did you decide to work together?

Viavia we got to know each other online and our first experiment was a cover version of She's In Parties. That was somewhere in 2014 even before the obsCURE had their first gig, because at that time Dirk was actually still discovering his voice and was only doing cover songs. Only late 2015 our paths crossed again, Guy had worked on a few instrumental demo songs and was looking for vocals that would match and asked Dirk to sing. Matching vocals mean also writing lyrics, which was something completely new to Dirk. The musical and personal connection came fast, and we had the feeling that these songs had the potential to be brought at a higher level. When people like Mick Mercer. Dimitri from Wool-E. Nick Mertens from Shadowplay, Danny Ouetin from De Dag Des Oordeels also reacted in a positive way we knew we were on the right track.

The band quickly became a sextet. How did you find the right people to join the band?

Our first idea was to keep this as a duo project and to release songs with just the two of us, but then we realized we were too curious to see how the songs would go live, and so we decided to opt for the difficult way and to set up a band. Today we know it was the right decision. Guitarist Wim Kempenaers plays together with Dirk in the obsCURE and he knew Nelson Da Silva, the bass player, from a previous project. They had both already experienced composing own material and were enthusiastic to go for it again. Then we started to look for a drummer and keyboard player via Humo and we rather quickly found Bart as keyboard player and Fix as drummer. Bart usually never looks at this kind of ads but that day he did, apparently. Probably it was meant to be.

The name of the band refers to Bauhaus. A singer like Dirk Vreys – who also sings in the Cure tribute band the obsCURE – leads to refer to the Cure. And of course people like to refer to Joy Division when it comes to postpunk. How do you react when people associate you with those big names? Does it boost your ego, or does it also create tensions?

It is a fact that we grew up with these bands and that we are musically influenced by them. As a matter of fact the first time Guy and Dirk met 'in real life', it was at a gig of a Joy Division tribute band Curtis'. So yes, the influence is definitely here and we feel good about it. It's part of who we are and how we grew up. But we hope that our music does not sound as a copy paste because we have many other influences.



- WED038 A Slice Of Life "Restless" of WED039 Hatchling "Alpha" cd
- WET045 Lagūna "Lagūna EP" mc



 WED029V
 Unidentified Man/Chroma Carbon

 "Memento Mon" mlp (Jan)

 WED031
 Kezdown "Escape Lane" od (Nov)

 WED042V
 Club Mayz "The Gift Of Sumender" lp (Jan)

 WED043
 Dead High Wire "Pray For Us" od (Okt)

A SLICE OF LIFE

Bands like Hüsker Dü, Dinosaur Jr, Sonic Youth etc definitely also influenced us, which is maybe subtlety hidden in our sound. We find it of course very positive to be compared with the biggest bands of the 80's. Considering the reviews of the album so far, we can be very satisfied of ourselves.

We already spoke about your demo which was released earlier this year. At that time you insisted of the fact it was "just" a demo, but we find the five songs of the demo on the album again. Did you work out the songs again, or in the end you simply thought they were good enough?

It turns out that for the demo, we had no professional working on it, for example in terms of mixing. Three out the five songs were even only home recorded. without the full band. In our view these songs were far from being finished and had not received the full SLICE stamp on it yet. But for a demo they were already sounding nice. These songs were then fine-tuned during rehearsals and got richer in terms of sound. Koenraad Foesters, who mixed the album, also had a big influence. During the mixing process he had very good tips and we even recorded at the last minute some instruments again based of his advice. Given that practically everything – except for the drums and some guitar and bass lines here and there - was home recorded and then sent to Koenraad, we were amazed to hear how the album sounds in the end. We are extremely satisfied with the result.

The song 'Restless Gods' contains a sample about the Brussels attacks on 22 March 2016. Do you want to spread a message with this song?

The music in this song was written right before the attacks in 2016; whereas when the lyrics were being written, the attacks had just happened. So that's why the sample was added to the song. But the message goes way beyond that and it's more about our concerns on what is happening on the global scale. Close to where we are of course, like the attacks in Brussels and Zaventem, but also what is happening with the environment, climate, human traffic, civil wars. overconsumption... It seems we're lost. We think that we can possess everything and can without cheerfully continue with the exhaustion of our planet and of ourselves. See how many burn and boreouts you see out there, the easy criticism of anyone safely at home behind your little screen via social media of all kinds. Restless Gods refers as much to the nonsense and dangers of religious fanaticism as to the guy who thinks

to be almighty. In the end we have the feeling the gods above us lost their patience and became restless and punished us for that. All this can't be what they had in mind. The video clip we did for this song relates this message in a simple and true way. The song is a real Wake Up Call.

Do you work according to a specific procedure – I noticed that most of the music was written by Guy, while Dirk writes the lyrics – or do you search for new ways of working?

On this album it is true that most of the instrumental basis was composed by Guy and that Dirk wrote the pircs. We now play a new song live which was based on a guitar riff that Wim started to play during a rehearsal. In the future we will probably tend to a combination of both working methods. We are six in the band and have a both professional and family busy life, therefore it is difficult to spend hours or days with the six of us keeping composing new songs. It will always be a process where someone brings an idea along or even already has a complete basis for a song. Dirk will probably still keep focusing on the lyrics. He is the poet of the gang.

The album has a good balance between atmospheric and straightforward songs. You even looked for different sounds and atmospheres. Was this diversity important to you?

It is more a natural development. As already said before, we have different musical influences and backgrounds, and these influences naturally find their way in the creative process. We also simply find it more fun to play a diverse set and to experiment with styles and sounds, between songs as well as within a song. We also work quite hard in rehearsals on the dynamics of a song.

On the CD version there is a bonus track – 'Liefde is oorlog – which does not appear on the digital release. Moreover it is sung in Dutch. What made you sing in your mother tongue?

This also came spontaneously. Dirk kept playing the song in his car but didn't manage to find English lyrics for it. Suddenly the text "Liefde IS Oorlog came to his mind. Once he was back home, it took him five minutes to write the rest of the song. A moment of pure instituct. Of course we talked a lot about it and in the end there was also an English version that was written and sung but for a certain reason these texts did not sound as convincing. We don't exclude to have other songs in Dutch but for sure we won't force it.



First Aid 4 Souls is an Hungarian electro project dealing with different kinds of electronic music. Set up by Istvan Gazdag, First Aid 4 Souls reflects to him the intention to give people something meaningful, something that can fill the void inside of us'. When the artist is going through a darker mood he sometimes feels that the name of the band no longer fits and it even starts to sound cynical to him. The reality has to be somewhere in between. more like a painting from Hieronymus Bosch. From a certain distance at first glance, it presents beauty, however as soon as you step closer the details will be revealed. It intentionally conveys a message that shakes your existence and brings dawn on your soul? The band last year released an impressive darkelectro & EBM driven album entitled "Dark Tunnel" which incited me to get in touch with Mortum (vocals) and Istvan Gazdao.

You've been involved with music for quite a long time now. What are the main facts you'll keep in mind and how did you finally come to set up First Aid 4 Souls?

Yes, I've been a very active and productive musician since the late 80s. My first project I got involved with was Vacuum; a pure industrial and experimental electronic act with my good friend Istvan Drimal. In 2004 Drimal left the project and I did not want to continue any longer as Vacuum without him. From there came the idea to change the name.

First Aid 4 Souls actually saw daylight in 2004. Shortly after finishing the first demo recordings, a well operated label. Some Bizarre, found my work worthy to release. With the support of the record label, I actively contributed remixing some real big names such as Coil, Soft Cell, Test Dept, Einsturzende Neubauten, Cabaret Voltaire etc. This gave me pretty good references to help me out with the future works. As a band we have a constantly changing line-up. Right now Yic Willow and Mortum both are the vocalists who can keep up with the pace I dictate. I can consider them as base members now.

How do you explain the different changes in the lineup, which never stopped you releasing an impressive number of productions? What can you tell us about these aspects and what's your perception of electronic music?

Istvan: First Aid 4 Souls is a reaction to the world, a direct response to the entropy dwelling in this world. That concerns everyone and many even can express their feelings about it. The project gives words and sounds to numerous points of view from different people but the message remains always the same;

FIRSTAID

expressing something that is important at so many different levels can be done through electronic music. The sounds, the vast variations and the infinite possibilities to create can make this communication complete. First Aid 4 Souls is an ever evolving project with multiple faces, with strong purpose without following trends and fashions or shrinking into only one genre. It does not serve your wishes, does not fancy your taste since its role is not to serve but to bring changes.

I consider your latest album "Dark Tunnel" as the most accomplished and sophisticated work so far. What kind of album did you have in mind when starting the writing and what makes this work maybe different from previous releases?

Istvan: It is important to know that the album and the entire concept of 'Dark Tunnel' is based on the book 'Metro 2035' from a famous Russian contemporary novel written by Glukhovsky. The post-apocalyptic world described in the book is full of dreams and emotions, so I tried to focus on using warm and smooth analog sounds. Evenly designed tunes and soundscapes provide the feeling that the entire album is about only one universe, a world brought alive by a writer. The contrast between the smooth electronics and Mortum's harsh and cruel vocals is just as sharp as a katana slicing through dimensions. It definitely gives a unique aspect to the album.

Mortum: Well on the last two albums, "Trashcathedral" (2016) released on Electro Arc Records and now "Dark Innnel" (2017) released on Exabysa Records, First Aid 4 Souls showed significant signs of abuse and a darker approach due to my involvement as singer. That was quite a strong change in the history of the project. I admit that right in the beginning it was pretty odd for me to mix my harsh dark-electro-style lyrics and vocals together with Istvan's fairly uplifting electropop music. I had doubt it could match. but it did.

Istvan made an amazing job and crafted some really great tracks that could fit with my sickness and brought alive an amazing album. The present material, "Dark Tunnel" is the next stage of the evolution, a clear

Y/SOULS

improvement that shows the complicity of the music arrangements and sounds as good as at the conception of the entire album.

"Dark Tunnel" impressed me for its great sound treatments. Tell us a bit more about this essential aspect of production and do you have some references and criteria when it comes to sound production? Istvan: For 'Dark Tunnel', I purposely planned to invoke massive yet still floating sound structures, which were so peculiar of the late 80s or the early 90s. That was the golden age of electronic underground, the precise fusion of electro-industrial, early goa-trance, techno, the Belgian new-beat as well as EBM and new-wave. During the writing process of this album I was really into listening to early tracks from Chris & Cosey, Coil and Die Form. I am confident these projects musically influenced 'Dark Tunnel'.

Talking about influences I noticed First Aid 4 Souls is influenced by philosophers and painters, which is not that usual for artists dealing with EBM music. What does it reveal about the lyrical content of your work and how do you transpose these subjects into lyrics and songs?

Istvan: Let me point out that despite the strong EBM influenced base in the music of First Aid 4 Souls, the project is not an EBM band. There are influences such as industrial and electro-industrial, but as we all know industrial as a genre is just a flow in the vast sea of avant-garde. The well working and constant relation between the contemporary arts and the intellectual artists is the result of this flow. First Aid 4 Souls is part of this avant-garde world. From this point of view, the project draws closer to the creative and critical world of arts than to be a mere club dance floor act.

Composing songs begins by reading a lot of books. I'm reading thousands of pages every single year as reading is a huge part of my life. In my opinion, if we compare a book to the reality we are living in and let the two worlds collide in order to give birth to a new reality, then the music I create is not less than a dream from this new realm that comes at night. The world morphing force of catharsis improves the quality of life. Mortum: From my point of view, the lyrics I wrote for the project are very personal and more critical about human society. They analyze belief of humanity going through religions, the faith that betrays us, the mistakes we made and we will make. Although the lyrics are not really related to any artist or philosopher, they provide a strong and deep understanding of occultism and the fragile human existence.

You already working on a new album planned later on this year. What can you tell us about the new work? Are you exploring new ideas? Influences? And what does the future bring globally speaking?

Istvan: I am currently working on a few different things at the same time. An instrumental album entitled "Music For Geekz", obviously an album for geeks mixing genres from synth-pop to breakbeat. A new full-length album with a real deep conceptual approach is under post-production right now. That particular album features a few outstanding names of the Hungarian electro scene such as Emke from Black Nail Cabaret, Josef Stapel of Ultranoire, Damage from Planet.Damage as well as Vic Willow.

In the meantime, Mortum and I are working on the upcoming studio album, the third one in a row to be more exact. That work, according to our plans, will be completed in .2019 and this time this album will be conceptually and emotionally based on the novel, "Ice" written by Vladimir Sorokin

Just recently you have been added to the BIMFEST2018 line-up. I suppose you are you looking forward to this?

It is like blues musicians playing in a prominent New Orleans club. The EBM genre's early pioneers and decisives are Belgian bands. It's truly a great honour to have the opportunity to play there and represent the Hungarian EBM scene.

If I understood correctly this will not only be your first concert on Belgian soil but it will also be a special show?

Yes! This will be a special show with new videos and tracks that we've never played before. It will also be the debut of the FA4S's new EBM project called Stahlgeist. So we will play some of the best FA4S songs and brand new stomping Stahlgeist tracks!

https://firstaid4souls.bandcamp.com http://www.firstaid4souls.com

Stef COLDHEART

ALVAR - I Sew A Blanket Of All The Broken Clouds (CD) Daft Records has had a tradition of standing for exceptional and high-quality releases

EBM freaks among us ...

SEW A BLANK

CRIMEN - Silent Animals (CD)

(Fuzz Club)

[HH]

(Daft Records)



፡ዝnK፡

Read Body Musie III

With wines and other alcoholic stuff it is a golden rule: it has to ferment, ripen, become fuller. A gifted and passionate connoisseur must therefore often exercise patience before tasting. This is also the story of the Italian band. Crimen, Silent Animals is their debut album but the band has been on the move for 10 years now. Simone Greco (bass, voice, sound engineering) and Patrizio Strippoli (guitars, voice) formed the band in the Centocelle district of Rome in 2007. Six years later they also incorporated Giuseppe Trezza (drums and electronics). There were a few EPs as a pacemaker and after another two-year sabbatical, now follows the first full LP. The trio throws krautrock, psychedelic music, noise, rock and a strong shot of post-punk in a giant blender. Silent Animals is a varied album, not the most surprising debut ever, but more than enjoyable [JB]

for some decades now and is continuing this fine tradition with the second release from Swedish Electro-Industrial terrorists Alvar. Because also with this album, these dangerous-looking but likeable Swedes are able to remain head and shoulders above the massive overload of mediocre music. On this glittering disc, there are 12 clever unpredictable compositions that sound so dark and ominous that even the colour pitch black still falls short in terms of darkness. No album fillers but a full 12

worthy tracks with pounding beats, uplifting cumbersome sequences, ripping metal percussion and creaking noises. A nightmare for softies but a treat for the Industrial

KnK - Dead Body Music III (CD)

(Daft Records)

Koen 1 and Koen 2, or KnK for short, did not sit still after Daft Records boss Dirk Ivens released their DIY CDR releases in 2016 as Dead Body Music I + II. Today they present us with Dead Body Music III and after the first listen it's clear that both gentlemen have not become happy music makers. Despair, fear, horror and death are still their favourite subjects. Dark subjects and atmospheres they still know almost perfectly translate into their sound and music. If you were looking for a CD to enhance the cosy Christmas atmosphere while unpacking the Christmas presents with your family, do not put this disc under the Christmas tree. If, on the other hand, you like to immerse vourself in a dark, pitch-black atmosphere, then this is the perfect soundtrack! If you are also a fan of the great distortion sound in all its shapes and sizes, this could be the best viagra and / or lubricant to bring that Christmas Night to a happy end! [HH]

Simi Nah - La Terre est Noire (CD/Digital)

(Wool-e Discs/WHY2K)



To our great surprise, lovely Simi announced several months ago this, La Terre est Noire, would also be her last Simi Nah album. Something we find very sad when listening to this new album because on this 'La Terre est Noire' we can find, besides the two bonus remixes, another eleven beautiful songs. And as we have become accustomed to, these have been worked out to perfection by this duo. The velvet and fragile French vocals of front-woman Simi herself are again perfectly supported by the clever programming and magisterial production work of her life-partner-in-crime and producer KGB. As the title suggests, this is not a happy record but rather a dark soundtrack of the uncertain times in which we live. With titles such as Chacun Pour Soit, La Terre Est Noir, J'en Ai Marre, Amnésie, Morte and Moi, Simi Nah seems to be literally and figuratively at the end of her strength and patience. Musically this album is situated somewhere between the minimal-wave, electro and synth-pop ...

DARKER HARDER LOUDER Seducer mathiptan Pharsa Ferning

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ARTISTS CONFIRMED SO FAR

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RAT SCABIES (EX - THE DAMNED)

The Damned is a well-known name in the world of punk-rock. First of all, thanks for "New Rose", which without exageration changed music in general. The second reason – the band been playing longer then all their colleagues like Sex Pistols and The Clash. Rat Scabies left the band in 1995 but, despite this, he has not ceased to be a legendary figure on the world stage. His new studio album became the first long play in Rat's career, which he released after many singles and co-operation with different musicians.

In this interview, Rat Scabies tells us about the recording of his first solo album and his memories about the punk-scene back in the day.

You released your first singles in 80s - "Wheels On Fire" and "Let There Be Rat". So why have you only thought about releasing a full-length album now ?

I don't know really. I never planned to make a solo record (laughs). Pretty much all of the music I did was connected with the things I did with The Damned. Or it was just a hobby. It was something I was doing for fun. Or something I didn't have a real outlet for... so I just kind of accumulated these pieces of music and then somebody suggested I released it now. So it's kind of very good for me because the songs go back quite a long time. But it's also music I have been working on right up to when we mastered the album so it's current as well.

"P.H.D." sounds quite diverse. There are some echoes of punk chords. As well as notes of surf-rock and something reminiscent of The Faces. Summing this experience up we can say that you did a great job! What was the most difficult for you?

The most difficult thing was probably the wait for the record to be released because, as I said, Ive never been a solo artist or anything like that. So you have to kind of bare yourself, as it shows everybody things that really were only in my head before. That and I wasn't really sure how much interest there would be - whether people would like it or not. I think that the most frightening thing, was saying "Yes".

The abbreviation "P.H.D." stands for "Prison, Hospital, Debt". Why so pessimistic?

Well, first of all "PH.D." is a university degree. I thought it would be funny if after "Rat Scabies" it said "PH.D." and people thought I was smart but the abbreviation stands for "Prison, Hospital, Debt" as opposed to my



intellect but at the same time in my life they were the three issues that were around me and those are the reasons why I continued with the record at homeproject and decided to release an album.

You just said about this play on words and I remembered "Alice in Wonderland" – there were lots of such things, Carroll used - but however, how it feels to be solo artist ?

It's much easier. It's very insular. Even though I played most of the instruments on the record I do have a lot of friends who helped me to make the album. So in a way it's not a really solo record. It's when other people can add the stuff that I couldn't do ... or because they



were around with fresh ideas So it's definitely a very different feeling – doing something on your own.

I guess when you're in a band you can always blame the rest of the group if you make a bad record but there is no get out of jail card with a solo record!

What about concerts ? Any plans for the tour or something like that?

People have been asking me about it and I'm not really sure it's what I want to do. I think if I went on tour to promote this record it would be a kind of every night big show and a different experience to a normal music gig, and I'm not sure whether there would be enough public interest to pay for it. But were looking into it and seeing what can or what can't be done. But at the present moment, I don't have any plans to tour.

You started your career as a drummer of London SS. After all these years people recognized the band as one of the most influential in punk music. But with it you haven't released any albums except the compilation of your demo stuff. Have you ever thought about what would happen if you released a full album ?

London SS was never a proper band. It never had an entire albums worth of songs etc. But you know, they couldn't find a drummer and there wasn't a singer either. So everybody they knew kept coming in and trying out and auditioning. But London SS never was a band in a traditional sense. I really only played with them a few times. Then Brian and I decided to go and do The Damned instead.

Not so long ago Glen Matlock told me the story about his first meeting with Steve Jones and Paul Cook. Do you remember your first meeting with the rest of the Damned members ?

Well, there were all the different times. Brian was the first whom I met. He was a London SS addition. And they actually were bored with auditioning musicians...They had a television that was playing in a corner. So they were very bored and disinterested and were watching TV while we played. Which kind of upset me. There was a war-movie on the TV and there were airplanes shooting at each other. And Brian James started playing this guitar solo along with what was happening on the TV screen. So he was making noises like the dogfight "E-e-e-e-e-a-u-h! Ta-ta-ta-ta! Wev-wev-wv!". And that was a kind of impressive, we both picked up on it and from that moment on we locked in. I think we realised that we have a great musical empathy when playing together. That's the point in time when and why the life changing decisions were made ...

In one of your interviews you said that The Damned as a band had an energy and a kind of aggression – these were the things that helped you to become one of the main punk bands. But beyond that, you are also known as the founders of gothic-rock. Does it mean that you were also quite gloomy skeptics? Or is this the result of Daves makeup?

Dave was always unique. Even in 1975 he dressed in that same style and by the standards at that time I agree he looked gothic. On a musical level, we, as a band wanted to progress and we wanted to stop playing things that we had already done and play with more light and shade. And more dynamics than a three minute punk-sons. So we started experimenting

(EX - THE DAMNED)

(Continuation p. 35)

and moving on to different things. It wasn't we were particularly gloomy or fed up. We just realised that we could do that. So we did. Nothing with the band was ever that conceived or planned. We weren't that smart. We just really went along with the moment. So whatever mood we were in – we would play whatever we thought sounded good. Then we would make it into a song.

It was a kind of strange to discover that you worked with Nick Mason! I think it was one of the things which made "Music For Pleasure" so interesting to listen to. But with it, as far as I know Brian criticized your work with Nick. What do you think about this record ? What memories do you have ?

I think Nick Mason did a really good job! Everybody says now that we should have made a record that would be more psychedelic but actually nobody in the band was being psychedelic, not with the guitars or with any of the other instruments. So Nick really had a tough job of pulling the band together and he didn't interfere with anything that we did. He didn't add, or take away which if I do have a criticism it's that. But he never said "You guys, try to play a bit more like the Floyd on "Ummagumma". There was nothing like that. So he kind of captured us at that point in time, a bit like a snapshot and I think he did that really well.

None of the creative ideas were coming from the band and at that point we were so fragmented that we photo © Rat Scabies

wanted somebody else to come in and do the work for us! That's why LoI Coxhill was so great to work with on the album. Cause he did come in and kind of handle things and pushed us into a better direction. There was lots of inspiration...

And we did know that it was Nick Mason and not Syd Barrett. Nick Mason had taken as much acid as anybody else in Pink Floyd and potentially it was a good idea. I think it's much easier for me to listen to **that record** now than it was then. I think we made the wrong kind of album at the wrong time.

For millions of punk rock fans the Damned as well as Sex Pistols and The Clash became the living image of punk rock. So as one of the people who took an active part in "creation" of punk rock. Can you say – is it dead today ?

I think it's still there but I think it's much harder to stick to... I don't think there were ever any rules with punk. There was never supposed to be any. It was only ever if you liked something or you didn't. And if you liked what was happening – it was ok. And if you didn't like what was happening then it wasn't. That applied to every rule. It was clothes, it was attitude. It was the music you listened to. It was your sense of humour. It was all of those those things, and still is.

> www.ratscabies.com Dan VOLOVOH

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THE RETURN OF

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 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 Bowle, 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!



TRASH DEITY

Coming from Los Angeles with roots in the legendary Chicago Wax Traxl scene is the new duo, Trash Deity, Combining the chaos and energy of the classic Wax Traxl sound updated with hard and modern production, Trash Deity is Groovie Mann aka Franke N. Nardiello (My Life With The Thrill Kill Kult frontman/writer) and accomplished music producer and Industrial artist John D. Norten (Blue Eyed Christ).

7th September 2018 marked the release of Trash Deity's debut album, "Cross & Divide." We'd like to thank John and Groovie for taking some time to answer some of our questions.

What was the catalyst for the two of you working on a project together?

GM: LOCATION. John contacted me about working on a track since we were both from illinoiZE living in Luxurious Los Angeles.

JDN: We hung out a few times first socially then he came to my Studio one day and I played him some tracks. We wrote "Run 4 Your Lies!" that night.

The album title, "Cross & Divide".... where does that come from?

GM: Made up pulled out of the lyrics, a chant of a Crazy who wants out by blocking things out? huh???? I made up the rhyme while we wrote it on the Spot? da da JDN: The song came first, then it seemed like a great tile and comment on the times.

"Trash" And "Deity" are two words that most might find to be diametrically opposed. But perhaps it eludes to the dynamics of what the project is about? Can you talk about some of the creative dynamic and how perhaps some of your opposites merge to create Trash Deity

GM: Interesting. a whole year passed before this title was chosen/band name/1 mean my rebel Spirit says it says FuK God. But stayin in the cosmic realms of Karma & stoned love, that's the punk version xplaination. Sigh. JDN: I have a massive band list we accumulated over a year. We just couldn't agree on a band name and this was the one we both liked. It can be making a lot of comments about a lot of things, I have my own meanings.

Is it more important for you to leave a lasting emotional impact on the listener or to be remembered for creating an album that people could drink, fight or f#\$kto?



GM: Anything that causes a reaction is a good start !!! JDN: 1 think the lasting emotional impact is more rewarding but there is something about connecting with people on just a visceral level that is great too.

What plans do you have for the rest of 2018 and going into 2019? Touring perhaps?

GM: Maybe Peg out the Next LP. Touring ? We'll just have to see what Comes Together? mmmmmmmmm

JDN: They ideas of touring and shows keep coming up, it just has to make sense, like touring with another established Metropolis band, or bigger events, etc.

How was working on the Trash Deity project different than the process you had with your respective bands?



GM: It had a spontaneous momentum thoughout. I would Jump in & out. Comeback do it again. Less Puzzle Like more freestyle xpression. I guess that's my standard?

JDN: Blue Eyed Christ is essentially me in the studio, or working with other people on my vision, so this being a collaboration I have to realize the strength and the crutch is it's a collective vision and no one singular vision.

Two of the strongest tracks on the release are Harddrive and Finger on the Trigger. Can you take us inside those tracks and talk about them and their lyrics?

GM: Finger happened early on so its less contrived to me where as the Gutty Hardrive came as we were further into it as it was the 4th track we wrote pre-lp concept. JDN: Finger on a Trigger has an interesting narrative, one of the most open for interpretation really. I always think of it as more of a psychological trigger than the literal interpretation of a gun. The video concept was all of Groovie Mann's art in a video, but I was actually adamant about not having guns involved since it's too easy and obvious.

The album was created over the course of 5 years, right? Why did it take so long and how many tracks did you have to leave off? You noted that the final set of tracks were intended as a journey. Were the songs left off because they didn't fit a part of that said journey or theme?

GM: This took about 3 years. There were tons of tracks to chose from, 1 picked what 1 liked to work with, mostly so the others weren't developed but set aside, I'm sure there's a followup hiding in the shadows??

IDN: Yeah, 3 years, but a lot of that was because Groovie may be off touring, I was off producing or mixing, so we weren't on a regular schedule of getting together. I'm sure the next one won't take so long since we're in the groove. We have some bits and pieces with vocals, and often when working on new Blue Eyed Christ songs I'll set tracks aside that sound a bit more Trash Deity.

Some fans might be curious from a technical standpoint, what equipment/programs were used to create the album. Can you talk about that a bit?

JDN: Everything ends up recorded and mixed in Pro Tools. I use a tot of plug in synths and samplers but love my hardware also. I have a lot of vintage synths from a 1977 Micromoog to a Modern Novation Bass Station that I love too, a lot of 80s Roland synths. I used my Roland Juno 1 for some effects on Hardrive.

Many many years from now, a very distant relative locates a box in the attic of an old house. In the box they find the Trash Deity album and something to play it on. What do you want this person to know about you if only listening to the music and words? GM: This this is the Sound of the GlamPunKXperimentalArtMusic. Cross & Divide the otherside!!! Groovie Mann/Franke Nicholas Nardiello

Thanks for your time... the final words are yours.

GM: (cross & divide) the otherside which means Cross the borders & live your life true for YOU. dividing it is Splitting it in half so YOU can walk through the Center of it and BE THE CENTER OF IT ALLI!! YOU!!!

www.facebook.com/Trashdeity

Photo © Trash Deity

THEATRE OF HATE

Theatre of Hate has written music history with Westworld. They made post-punk with gritty, raw songs that were not overflowing with optimism. The group lived a short but powerful existence until the band merged with Spear of Destiny in 1982. Today, however, it is Theatre of Hate that makes itself heard again. In 2016, Kinshi came out, an ambitious double CD. We had a chat with Kirk Brandon.

It may surprise some people to find out Theatre of Hate is still around. Where do you find the energy to keep this band going? Do you still feel as motivated as you did when the band was founded in 1980?

We all hoped it would come back together when it was right. Now is definitely the right time. The music feels fresh as does the new recordings we have released, the Kinshi' album. It takes an enormous amount of energy out of me but the motivation to bring this innovative music to people is still there in all the members. Also, we all feel its lyrics are even more relevant to today than even when we started. A paradox, perhaps.

The band has taken some time off over the past decades, but in 2016 you released the new album 'Kinshi'. Are there major differences between the new album and the older output or is this just a logical sequel to previous albums?

The band members have all 'had lives' inbetween the decades since its formation. I feel we have still captured the spirit of what the band was and is about with 'Kinshi'. It was very anti-establishment and anti the program and I feel it has continued on into the new album material. In a world where artists rarely protest we are still banging nails into the program and it's hypocrisy. The music still sounds threatening and edged.

The line-up has also changed a lot since the first few years of the band's history. Do you think this has a significant impact on the sound of the band? The line up still contains 3 of the original members: Stan Stammers, John Lennard and myself. Obviously Billy Duffy runs The Cult but is still a great friend. One of the drummers, Nigel Preston, died and we are lucky to have Chris Bell on drums (Chris was originally from the first line-up of Spear of Destiny).

The new album was partially financed via a crowdfunding campaign. What are your experiences with this new technique? Can you recommend it or are there any disadvantages the uninitiated wouldn't think of at first sight?



If you can do a crowd funding yourself, it is a great way forward. This should be your first port of call. After you have done this yourself, there are various companies who would then perhaps take you on if they thought they could expand the sales of your album. Obviously they would take a percentage but that goes with the territory. Be wary but see your options.

Do you think it would have made a big difference for the alternative scene in the 70s or 80s if modernday crowdfunding possibilities had been available back then?

Enormously. It would have put the initiative in the hands of the bands. It would have opened the door to so many more bands to self-finance and reap the rewards of their artistry.

What do you think of the contemporary alternative scene? Is it still relevant? Does it still have the potential to radically change the way the entertainment industry functions? Or should we resign ourselves to a life in the shadows, at the edge of the socially acceptable?

People are as relevant as they feel they are. If what you say means something to you then there will be people who will listen. Is the scene relevant!? Absolutely. We create our own reality. I for one do not wish to be working for someone else's reality or profit. It takes guts and belief but doesn't all the greatest music take this.

On November 10th you will be playing at the Breaking Barriers festival in Het Depot. It has been quite a while since you played in Belgium. Can you even remember how long it has been? What will be the big differences between your previous gig in Belgium and the one we will get in November?

We're looking forward immensely to it. We haven't played in Belgium for many years but with band members becoming available and their will to do it, I expect we will be playing more in Belgium and Europe. ARTISTS CONFIRMED SO FAR:

2019

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PHANTOM OF THE BLACK HILLS - Scalped (CD)

(Ratchet Blade Records)



EMPIRION - I Am Electric / Red Noise (CD/12")

(Dependent)



Last year, after more than 20 years of silence British band, Empirion, rose again from their ashes and today they present us their brand new EP. The opening track 'I Am Electronic' is BANG! on and straightens the hairs on our neck immediately." I am not human, I'm electronic''s sounds literally and figuratively as if a robot feels the need to apologise to a higher being for the state our planet earth is in. 'Red Noise' is also a pounding track and could simply be described as a mash-up of Front 242's 'Rhythm Of Time' and Combichrist's 'Get your Body Beat' but in fact it is at least the sum of these two quality products. The following Rotersand rework version is also very pleasing. The fourth track 'Strange' is instrumental to let you catch your breath a bit but is nevertheless a clever piece of electronic music. Also 'I Am Electronic' gets a very successful treatment by Pete Crossman (Victory Pill) after which the sixth and last song The Arena is pounding towards us. An amazing Trancy-EBM closure track in the spirit of Empirion's 90s hit 'Narcotic Influence'... [HH]

SEMIOTICS DEPARTMENT OF HETERONYMS - SDH (12"/Digital)





SDH (Seniotics Department of Heteronyms) is the new project of two key figures from the synth-wave / industrial scene of Barcelona. Andrea P. Latorre and Sergi Algiz, founders of the label Cønjuntø Vacíø and also active in the post-punk band Wind Atlas, are walking more pop-oriented roads with SDH. Synthpop / -wave songs suffused with a touch of EBM and techno. The feat of arms Semiotics Department of Heteronyms comes in a limited edition of 250 jet black vinyls, so hurry! The duo may call itself synthpop-like with this project but the chill still has a frosty edge to give. Blessed dark minimal / synthwave with great vocals from Andrea. A creature of flesh and blood would forget the cemetery if you were sucked into the songs of this 8-track debut album.



calendar

music & movie maaazine

- 06.10 WOL'N BAK 2 FESTIVAL @ Villa Montald, Brussels [BE] Parade Ground, Frozen Nation, A Slice Of Life, ...
- 06.10 BODYFEST @ Nalen, Stockholm [SE] Young Gods (ch) S.p.o.c.k. (se) Leæther Strip (dk) Underviewer (b)... 13.10 RUMOURS - LAGÜNA @ Jk2470. Retie [BE]
- 18.10 BOOTBLACKS, TRAITRS, LIVING TEMPLES + AFTERPARTY #FREE @ Café Central, Brussels [BE]
- 19.10 VNV NATION @ Effenaar Eindhoven, Eindhoven [NL]
- 20.10 INDIETRONIC FEST #3 @ Gc Volkskring Lede, Lede [BE] Rumours, Seizoensklanken, Monomono, Lingerwalt
- 21.10 VNV NATION NOIRE TOUR 2018 + HOLYGRAM @ De Casino, St-niklaas [BE]
- 27.10 CLUB NEW WAVE EPISODE 24 @ La Bodega, Brussels [BE]
- 31.10 MIXED VISIONS ELECTRO INDUSTRIAL NIGHT HALLOWEEN EDITION @ Den Aalmoezenier, Antwerp [BE]
- 01.11 THE HUMAN LEAGUE @ Effenaar Eindhoven, Eindhoven [NL]
- 02.11 WROCLAW INDUSTRIAL FESTIVAL XVII @, Wroclaw [PL] Teho Teardo & Blixa Bargeld (eu) The Soft Moon (usa) Clock Dva (uk)play Tracks From 'buried Dreams", "man Amplified" + New Material Pharmakon (usa) Crisis Darkwood (d) The Anti Group/Tagc (uk) Monolith (b) Ambassador21 (by) Antlers Mulm (d) Agressiva69 Doc Wör Mirran (d) Iron Fist Of The Sun (uk) Meta Meat (f) Da-sein (e) Bisclaveret (pl) Mds51 (d) Kollaps(aus) Kevlar (pl/uk) Bön (pl) Sznur (pl)
- 07.11 VAPORS OF MORPHINE + AUTUMN FALLS @ De Casino, St-niklaas [BE]
- 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]
- 10.11 CEREMONY FESTIVAL #2 @ Magasin 4, Brussels [BE] Lebanon Hanover (d) Sad Lovers & Giants (uk) HøRD (f) Apparaat (b) Kezdown (b) DJ Lisa Luv (addams Family), DJ X-pulsiv (fantastique.nights)
- 10.11 BREAKING BARRIERS 2018, DAG 2 @ Het Depot, Leuven [BE] Theatre Of Hate The Kids Tv Smith Cocaine Piss Millie Manders And The Shutup New Trash + DJ Malcolm Nix
- 17.11 RED ZEBRA + DE BRASSERS + DEFINITIVOS @ De Casino, St-niklaas [BE]
- 17.11 NEW-WAVE-CLASSIX PARTY @ Vooruit (balzaal), Gent [BE] Belgiums Biggest Classic New-wave Party.
- 17.11 SO WHAT FEST @ De Klinker, Aarschot [BE] Funeral Dress (last Clubshow Before The Break) Belgian Asociality Bollock Brothers Infa Riot Sex Pistols Experience Generation 84 Midnight Tattoo
- 24.11 THE NAMES ~ QUARANTAINE @ Caliclub, Drogenbos (brussels) [BE] + The Passengers, P.A.n.t.h.e.r
- 07.12 ADULT., DIVE, Hà; PEOPLE. 3. 55. @ Magasin 4, Brussels [BE] DJ 's X-pulsiv, Hatecraft & Addams Family
- 14.12 BIMFEST XVII DAY 1 @ De Casino, Antwerp [BE] Clock Dva (uk) Light Asylum (us) Liebknecht (d) First Aid 4 Souls (hu) + DJ BORG
- 15.12 BIMFEST XVII DAY 2 @ De Casino, Antwerp [BE] Covenant (se) Leaether Strip (dk) Agent Side Grinder (se) Gertrud Stein (ch/uk) Stahlr (nl) Nz (a) Amnistia (d) + DJ Wattie
- 20.12 A SLICE OF LIFE @ HARD ROCK CAFE ANTWERPEN @ Hard Rock Cafe Antwerpen, Antwerpen [BE]
- 26.01 MIXED VISIONS THE 16TH ELECTRO & INDUSTRIAL TOP 100 @ Den Aalmoezenier, Antwerp [BE]
- 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 Dj Borg
- 16.03 E-TROPOLIS FESTIVAL @ Turbinenhalle, Oberhausen [DE] Apoptygma Berzerk + Suicide Commando +
- Solar Fake + Welle:erdball + [:sitd:] + [x]-rx + Centhron + Priest + Future Lied To Us + Synth Attack + Es23 ...
- 20.04 BLACK EASTER FESTIVAL @ De Casino, Sint Niklaas [BE] In Memory Of Ward De Prins
- 21.04 BLACK EASTER FESTIVAL @ De Casino, Sint Niklaas [BE]

20+21.07 AMPHIFESTIVAL XV IN @ Tanzbrunen, Köln, [DE] Extremo +Nitzer Ebb + Lord Of The Lost + Nachtmahr + Unzucht + L'Ame Immortelle + Welle Erdball + Das Ich + Samsam Traum + Faderhead + Solitary Exeriments + Haujobb + Chrom + The Beauty Of Gemina + Janus + Rabia Sorda + Pink Turns Blue + The Cassandra Complex + Ost Front + Spark! + Henric De La Cour + Agent Side Grinder + Massive Ego + Dive + Holygram + Cryo + Jäger 90 + Hearts Of Black Science + Seadrake + Fix8:Séd8 + Logic & Olivia + many others ...

