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LAIBACH
EVI VINE
BORGHESIA
GOETHES ERBEN
MONICA RICHARDS
WAYNE HUSSEY (THE MISSION)
BIG JOHN DUNCAN (EX THE EXPLOITED)
DAVID THOMAS (PERE UBU)
GNOSTIC GORILLA



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music & movie magazine

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BIG JOHN DUNCAN

For many people the name of Big John Duncan is synonymous to "Punk-rock". With John's furious chords, he established the boarders of its new version – which would later called "UK82". I remember myself listening to his chords for the first time – "Troops Of Tomorrow". Probably, one of the strongest musical impressions in my life. Heavy chords, fast bridges and punk-rock – more furious than on Pistols debut album. After leaving The Exploited Big John played in a series of bands. With The Blood Uncles, Big John changed the vector of his creativity quite a bit. It wasn't "punk-rock" cliché. With the release of "Libertine" John mixed lots of influences creating distorted and noisy blues. And of course, Goodbye Mr MacKenzie – it would be unfair not to mention this cult band that is celebrating 30 years of their debut "Good Deeds and Dirty Rags" this year. In this interview Big John Duncan tells about his influences and being a punk, about The Blood Uncles and The Berlin Wall, about playing with Nirvana and Goodbye Mr MacKenzie.

I'd like to start our interview with a question about punk-rock. Nowadays people consider you as one of the most influential punk-rock guitarists. But how was your style formed and how do you remember the punk scene in Edinburgh in the late 70's – early 80's?

The first music I ever heard that really made me take notice was blues, I suppose. I was born in 1958, so the music from the early 60's is really where it all started for me. I used to listen to a little transistor radio in my bedroom late at night, my older sister told me not to listen to that as it was bad music... I was hooked after that... but my main influences when I got a bit older were like Slade and T-Rex, Bowie, Alice Cooper, Mud. I was really into Status Quo as well, and liked Johnny Winter and Rory Gallagher... Also the Sensational Alex Harvey Band and got to mention Bill Nelsons Be Bop Deluxe, and ZZ Top of course... And as for the punk Scene in Edinburgh in the late 70's I have no Idea, as I was through in Glasgow enjoying the punk scene through there. And working in a record shop called Listen records at the time, that's where I'm from. I moved to Edinburgh in 1980 to help open up a new Edinburgh branch of Listen records... I quickly got to know everybody involved with the punk scene there pretty quick... I just remember lots of good times drinking and dancing and getting into fights. And more drinking more dancing and more fighting... Great-great times indeed!

Banal question, but how was The Exploited formed?

It was actually Watties wee brother Terry who got the band together at first, then Terry had a fall out, and Walter took over the singing duties... I joined a bit later, because Hay Boy (Stevie Hay RIP) was leaving... Next to go was Mark Patrizzio (note: the bass player) because his hair was too curly (not a good look for a punk band). He was replaced by Gary McCormack, (BJ.note - who had really awesome punk-hair) and with Dru Stix (Glen Campbell RIP) the drummer, made up the main body of the Exploited.

Speaking in terms of your creativity critics notice that it was a kind of reformation for punk-rock. In this connection "Punk's Not Dead" is not just an album but also – a manifest. But can you say that you were sought to reform punk-rock, or was it a result of your wish to follow the traditions established by Pistols, Clash and The Damned?

It was our wish to follow nothing, that's not what it was about back then. It was all about doing your own thing, putting all your energy into what you wanted to do. We weren't thinking about chart positions or touring budgets, or anything, we were just trying to play as many gigs as possible, so as many people as possible heard our music... All the already established bands were not in our thoughts at all... fine it was great to get gigs with the Damned back then, but it was all about the crack and having a good time... For me it was all about enjoyment and FUN, sweating blood and playing as fast and loud as we can!

How do you remember working on the album, and what does "Punk's Not Dead" now mean to you?

I remember being in the studio, not for very long, we basically played as a live band, as we were very well rehearsed and tight as f*ck... So recording the basic tracks was a doddle. I doubled all my guitar parts, so it's actually a separate track for both Left and Right on the mix, making it quite thick and powerful sounding. I think I overdubbed a few solos, but most solos were done along with the song, it was a good experience at the time If I remember well. We were pretty bad for getting drunk and stoned all the time. So some memories can be a bit hazy. And nowadays,

I still have the same attitude towards my life as I had back then, I live my life as I want to live it, I have been very lucky that I've been able to do this, I look a certain way, I always like to think I've always had my own style, whether it be musically or fashion or anything, I don't like to copy things, I like to try and be original and always happy - that's my mantra for life .. Be Happy... Eat cheese and be happy...

With The Exploited you became the most significant band of growing "UK82" movement. That year you released "Troops Of Tomorrow" – more interesting and more politicized in comparison with "Punk's Not Dead". How do you remember the work on the record and why did it become so different from your previous one?

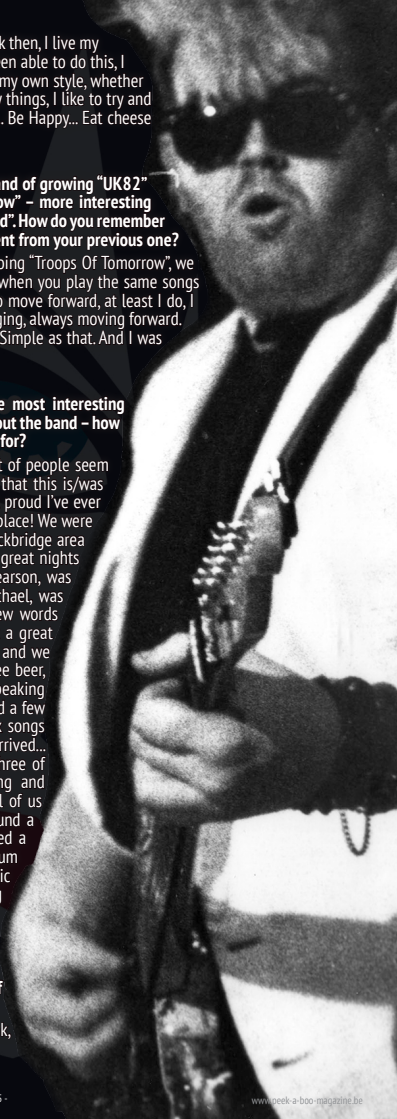
Well to me it's pretty obvious, as by the time we were doing "Troops Of Tomorrow", we were all a wee bit older, a wee bit more travelled, also when you play the same songs night after night for long enough eventually you need to move forward, at least I do, I think that's what being punk means to me - always changing, always moving forward. To me, "Troops Of Tomorrow" is just the next step for us. Simple as that. And I was unaware of the UK82 movement either...

Later on you formed The Blood Uncles. Probably the most interesting project of yours. So could you please say a few words about the band – how it was formed and as musicians, what you were seeking for?

Well, I'm so glad you asked me about this band, as a lot of people seem to not know about it! But I can tell you in all honesty, that this is/was the ultimate highlight of my musical career. It's the most proud I've ever been of any music I've ever made anywhere anytime anyplace! We were initially all drinking buddies in a local boozier in the Stockbridge area of Edinburgh. The bar was called "The Antiquary", many great nights spent there... One of our friends (Doris) aka Bobby Gearson, was starting an alternative club night. My mate Jon Carmichael, was going to get up on stage on the night, and spout a few words of wisdom for the opening of the club. I thought, what a great idea, how about I make weird guitar noises behind you and we can get free beer all night. At the thought of all this free beer, a certain Mr. Colin McGuire must have overheard us speaking and wanted in on the action. So we got together and had a few jams, and on the night of the Club opening we had six songs to play. And History was made the Blood Uncles had arrived... That was around 85, 86...what a great band, just the three of us with no drummer, although when we were writing and jamming. We had a drumkit in the room, and any or all of us would come up with any or all ideas. We just never found a drummer that would fit in with us, after we had jammed a song and taped it, we then programmed up various drum machines to do the duties. We were trying to create music for ourselves, something for us to listen to, something that we thought was good, we were fed up of all the crap we were subjected to on the radio, or music in general... just making ourselves happy and excited musically!

You've observed the rise and fall of different styles of music. Tell me, nowadays, do you still feel punk ?

Oh...Yes, most definitely! A Big Fat Old Tattooed Gay Punk, and very very happy in life and love!



COMBICHRIST - Hate Like Me (Digital)

(Out Of Line)



COMBICHRIST, the industrial-metal juggernaut, are firing on all cylinders in 2019. After the announcement of a monumental world tour, fans are salivating at the thoughts of their ninth-studio album, due out early summer. One Fire via Out Of Line music promises to be an assault of aggression, a terrifying dive into the abyss of guitar-cranks and lyrics spat forth with an intense conviction. Prior to the long-player the single "Hate Like Me" gives a perfect insight into what audiences can expect. The single opens with the glazing of industrial noise before the demonic-fueled vocals, growling with the devastating fear of a nuclear device. This is four-minutes of precision played metal, with a sinister atmosphere and the hallmarks of doom and gothic grace. If the remainder of the twelve-tracks contain half the intensity of this then we are in for a runner for album of the year. For now though we can revel in the rich destruction contained within "Hate Like Me". [KB]

DER KLINKE - Decade (CD/Digital/Vinyl)

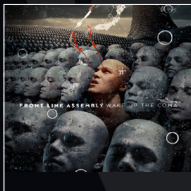
(Wool-E Discs)



To celebrate these 10 years of existence, the band made a translucent vinyl record limited to 100 copies. Produced by their good friend John Wolf (Mildreda, Your Life On Hold) and released on Wool-E-Discs. This release contains 9 songs. The A-side opens with 'Curtains', a great and compelling goth rock song with the necessary modesty and dose of melancholy. 'Still Alone' is a slightly faster goth rock song with a firm cold-wave touch. Like a silhouette that tries to escape from its darkness into a mist. Great to hear how Marco Varotta lets his guitar howl along the song, crossed by a bass line that could carry a song by its own. Chesko's voice helps the darkness to cover this song making it sound even more chilly ... By now Der Klinker have established themselves firmly as a band who, in addition to their great studio albums and their decent amounts of hits, also proved to be a great live band. 'Decade' is a beautiful piece of work which, according to my suspicion, is only the starting signal for another 10 years, and hopefully more great music ... [JB]

FRONT LINE ASSEMBLY - Wake Up The Coma (CD/Digital/Vinyl)

(Metropolis Records)



The sonic-driven, industrial sound of Front Line Assembly is a welcome swell of edm at the dawn of 2019. Their latest and one which perhaps hints at a return to their cyber-punk roots is the electrified 'Wake Up The Coma'. It has been a long six-years since their previous release, 'Echogenetic' in 2013. Since then the band has morphed again though through necessity with the sad loss of Jeremy Inkel last year ... This is where some of the poignancy lies within 'Wake Up The Coma', Inkel's last contributions can be heard here in the haunting 'Structures' and 'Mesmerized', and as a mark of respect the recording was released on the day of his birthday (08/02). This recording however marks the return of Rhys Fulber, alongside Bill Leeb the duo move enigmatically into another dimension. That aside, the album is a fine release if not a little uneven at times. It cannot be viewed as the moment when FLA break new ground or push forward in a new direction. Instead they create a layered, ambient landscape through a flawless production. With the aggression levels at a low, and an album which switches tempos and themes effortlessly without any jump ... [KB]

AUTOGRAMM - What R U Waiting 4? (CD/Digital/Vinyl)

(Nevado Records)



The new album of Vancouver-based indie-rock trio Autogramm mostly got their inspiration from the 80's. Especially in terms of diversity in this record: from "croaking" keyboard chords to guitar parts. Only "Small Town" sounds quite untypical - it is a hot piece of nearly punk-rock. While such tracks as "Wandering Eyes" add the esthetics of Kraftwerk to this nearly-punk trio. Listening to this record you may think: "Sometimes there are too many keyboard parts..." - but on the other hand, it is the element that adds bright colours to tracks such as "Sea Of Regret". [DV]

PS: Some of these reviews may have been edited to fit our magazine's format. Full and more reviews can be found on our website www.peak-a-boo-magazine.be

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DAVID THOMAS (PERE UBU)

It's always interesting to speak with musicians after they finish their upcoming work. Especially, if we speak about Pere Ubu. The band which became synonymous with the terms "alternative" and "underground music". After 40 years of being on stage David Thomas decided to sum up all his background with the new album from Pere Ubu. "The Long Goodbye" is gonna be the most extensive longplay from Pere Ubu. Full of experiments, as it would become the last chapter for current Pere Ubu – before they started the new one.

The lead singer of Pere Ubu – David Thomas told us about "The Long Goodbye" and timelessness in his creativity, about new ways of work and "Ray Gun Suitcase", about the start of his creativity and the last 40 years on stage.

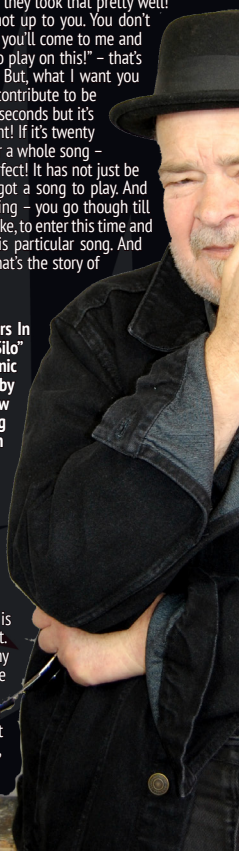
You just finished your work on the new Pere Ubu album. I'm happy to congratulate you on this! Could you please tell me about your recording session – how it was?

There is no such thing as "recording session". There is a process. After the last album was finished, we did tours and all that stuff. After that...in a way, I wanted to finish. I mean, Pere Ubu reached the point where we have to take another step. Or it's gonna decay. So I determined that we're gonna start a new chapter. Over the course of 40 years, I've done this three or four times. Where I just ripped it all up and started again. It soon became clear to me that I was going to finish the project we've been working on for 40 years. All the story-lines. All the themes. All of the narratives. I was going to conclude and finish. So the way that I thought of doing this...when you've got all these super oil tankers out in the ocean it takes 50 miles to turn them around. Pere Ubu is like that. It takes 50 miles to turn them around. One thing I've been working on for a number of years – is the way musicians approach music. And the thing I became very dissatisfied with is...musicians see things as an accumulation of parts. They have their part. The other guys have their part. And you put these parts together. That's not to me how the song has ever been. The song is a unique slice of time and space. It has its own laws. It was its own creator. It has its own metaphysics. And a song is not a collection of parts. I don't want musicians to play the parts of a song. I want them to play a song. A song has no parts. It is in itself a wholeness. A gestalt. I figured to turn these things around and start an entirely new chapter so it was necessary to establish the groundwork. I started recording myself. In my studio. Using my own...talents...and I thought I'd just do a couple of songs. That turned out into one, two, three, four, five songs. Soon I had ten songs. I played them for our soundman and he said: "Oh ... this album is done! You

can put it out!" (laughs) I said: "No, it's not done. It's not a Pere Ubu record, yet." So I gave it to the musicians. And I said: "Look, I know that it's a different way of doing things now. But that's where we are now. We're on a different way of doing things. I want you to approach these songs with the idea that...nothing you do is important! The song is not dependent on what you do! The song EXISTS! It is! Now! So compose! Don't play a part! Compose your contribution!" And they took that pretty well! I kept on saying: "It's not up to you. You don't have to do anything! If you'll come to me and say: 'I've got nothing to play on this!' – that's fair enough! That's ok! But, what I want you to do is whatever you contribute to be something ... if it's five seconds but it's perfect – that's all I want! If it's twenty seconds, it's a minute or a whole song – its fine! It has to be perfect! It has not just be there. Because you've got a song to play. And you started the beginning – you go though till the end. You have to make, to enter this time and space continuum of this particular song. And find existence there! That's the story of this album!

Your previous "20 Years In A Montana Missile Silo" had major electronic influences created by the synthesizers. How do you feel trying something new each time?

Well, I don't sit here and think: "I've got to do something new with each album!" But I'm also a person that's not satisfied. Every time I do something, all I see is what's wrong with it. Artistically speaking, my entire life is one massive failure. And that's why I keep working! Because I want to get it right one of these days! So, it's not that I try to



do something new. I just want to get it right. I just try to do one damn record that's it, that I like, that's good, perfect, that's what I want and I can't do better. I don't listen and think: "Oh, I should have used another take..." (laughs). So part of that process, is that I analyze what I've done and I think about a way to achieve my goals better!

What do you feel each time you have finished a record?

Oh...What do I feel? (laughs) I don't know! I've just gone through the process! I kind of hope that I haven't screwed it up! I just feel sort of nothing. I think: "Ok! That's done! Now what?" I'm always thinking about "What's next?" -

I don't look backwards. I don't sit here and think:

"Oh! Everything is going well!" or "Everything is great!" We inherited this magnificent vehicle and I thought to myself: "Oh, I'm

gonna get this thing out of its state and see what it can do!" - and I open that baby up. I push that pedal to the floor. It was satisfying! I was driving through the wilderness. After a while there is an "Exit" sign on a freeway, saying "Satisfied City - Exit - One mile". I think to myself: "Yeah, I'm going to get to Satisfied City and get a house, settle

down...and be happy doing something normal! I

always wanted to work in an office or superstore. Or

maybe I can get myself a little office supply store and sell paper clips..." But then I

see the road disappear over the horizon. I see the road disappear over the next hill. And I've got to know what is over that hill. I have to know! So I drive on! I cross the great continent. Now I'm at the point when I'm looking down the road to the hill. And see the road

disappear. I'm 65 years old. The road is running out for me. I don't have much road left. I know that the end is coming. And I can see the end now. When you're 20 - you don't see the end. When you're 30 - you don't see the end. When you're 40, 50 you kind of began to think: "Hmmm, maybe there is an end. But I'm at the point when I can see the end. It's really clear. So I've just got more to do. I still haven't started my major process which is to reconfigure classical music. I always wanted to go and rewrite classical music. The rules and the forms. I should have studied mathematics because I know that the main problem with mathematics and physics and science is the notion of there being a zero. Of being a zero and being an infinity. So I need to prove mathematically, that these things are illusions. They don't exist. But I don't have time anymore. I've given that one up. So the things that I can do...I'm pushing the pedal to the floor now. That's all.

You have always been saying "I'm not a poet" about yourself. But your becoming an artist took place during a wonderful period of time...when garage rock changed its form and the ideas of the beats still were real. Which of these phenomenon influenced you the most? Or as Robert Frost said, did you always try to choose "the road not taken"?

Oh, that's true - I'm not a poet. I'm a person that tells stories. I quickly learnt that the best way for me, to tell the story - was the sound, the music and words combining with those elements. Cause there are three things music, harmony, all that sort of stuff. Rhythm and things... the sound that is synthesized and the words. The thing that obsessed me from the beginning was to be able to create the form that would be able to reflect human consciousness. Human consciousness is not expressed in normal ways of playing music, for instance. Human beings don't think the way people sing. That was the first thing that occurred to me, back in the 70s. After I decided that I'm gonna be the singer...cause playing guitar hurt my fingers (laughs). When I was determined that I'm gonna be in a band I went out, bought an Epiphone Hollow Body and started playing it. I sat in my closet playing guitar. I hurt my fingers. After a couple of weeks, I thought to myself: I'm not a guitar player! I'm gonna be a singer! (laughs) So when I decided to be the singer, I began to think about what the hell singing is! I quickly determined that singing had to reflect consciousness in a way consciousness expresses itself, feels etc. I came out with the set of rules, that I thought was a logical way of processing. I stuck to those rules for a while. And then I began to evolve the rules. So I'm not a poet. I tell stories and I think about what I do and I try to do it better. The good thing about human consciousness, trying to describe it, trying to be accurate with it is pretty limitless ... it's wide open!

David Thomas

(Continuation p. 9)

Once you compared the career of a musician with riding a bicycle. In connection with this I'd like to ask you about your pause in the 80s. How hard it was for you to return on stage and was it hard to record "The Tenement Year" for Pere Ubu?

No. I never left the stage. There is a gap in Pere Ubu records. But during that period I recorded four records for my solo work. And did all sort of things. Back in 1980-1981 I determined that I achieved a certain number of goals. My solution to the things was to strip it all and start a new thing again. So I thought: "Ok, what I have to prove now is I can stand on stage, alone. Or maybe with one or two people. And perform." I put something together. Something that basically was me and my horn player. For a while it was Ralph Carney, then Lindsey Cooper. Then Lindsey Cooper and Chris Cutler. I established that paradigm. "I'm capable of standing on stage. With almost nothing, performing in a meaningful way". Then I began to build the band around particular notions. Of the way, music should be. One of that period ended up in The Pale Boys. Which was all about this idea, that a song is the best the first time you do it. Once you try to do it again, you'll open up the work to error. All the sudden things can be right and wrong. When you're just making a song with musicians that you have no idea about...you're still composing a song. Not just going and making noise, slapping guitars...you're composing a song in real time from nothing! Once you do that, there is no error. There is no right or wrong in that moment. In a flourish of a moment, there is no right and wrong. So from one point, the life of a song is full of error. "Oh, that's not as good as...version! These chords are not as good as the first time we did them! The last time we did them! We need to fix that..." which is fine. It's the process. Something that works fine. It's fine, it's brilliant. But at the same time, there is something that is missing. Which is that flourish of the moment, where everything is on fire. And you're existing in a moment. And you're open to everything. Things can be achieved, they can only be dreamed of...so when I began my solo-period, I tried to put together groups of musicians, who can operate in that way.

Is "The Long Goodbye" gonna be your last album?

No! It's the last album of Pere Ubu for now. Pere Ubu is gonna be different from now on. But that happened with "Ray Gun Suitcase". It happened with this, with that with the other. It's a certain point when you have to move on. The next record - I haven't began to think about it. It's certainly gonna continue the theme of how musicians approach a song. This notion of playing a part in the past.

I'm not interested in going back to that. So all musicians have adopted that notion. They aren't bored with it. They went along with the way I ask them to approach the record. They did a really great job delivering the goods. And I'm really proud of them all and our work together. It's really special at that point. So what is next? It's a little early to start on that question...I mean, I literally just finished this. I began to have ideas. I began to think. The time goes on and I began to breakdown what we did in this one, where the next logical step is. Cause each album is a step into not quite darkness. But it's the step into dim light. When you take a step, there is more revealed. It's less dim in a moment. There is another road that comes in here! "Oh, look! We can do this! Look at this over there! We can try that!" so that process will begin in probably about three or four months.

When you started your career people were describing Pere Ubu as an extravagant and shocking band - for lots of reasons. Just stepping outside from the theme and speaking about shocking artists I'd say that 10-15 years ago it was Marilyn Manson but nowadays he has become something normal. And speaking about you, people still use epithets "extravagant" and "shocking" so what's the secret of Pere Ubu?

What's the secret (laughs)?...What's the secret?...Eh...the secret is so obvious that it's impossible to tell you how obvious it is. The secret that there is no secret (laughs). The secret is it's just a bunch of people from a town in the Midwest. We got together, we started to think and started to create together. We started to build something and make something. And instead of trying to make something that was like something else we allowed it to be what it wanted to be. Pere Ubu is what it wants to be. There is nobody directing Pere Ubu. I'm not directing Pere Ubu. I don't make the rules - I enforce the rules. There are rules in Pere Ubu. I didn't make them up! So there is no secret. It's just keep going, keep looking and pushing you. Always push. Never be satisfied. Don't sit there thinking: "We've got it made!" And at the end I can't stress enough the importance of the moment. Finding the moment and existing in a moment. Not ahead of their time. Nobody is ahead of their time! The best you can ever hope for is to be in a moment. Brilliant musicians, master musicians can achieve it in...maybe 20 seconds a year. It's like I used to say about Jordan, the basketball player. When he left, when he jumped its like suspending in air. It's like what athletes say: "At a certain point, time slows down! Everything slows down!" And I know what they are talking about because with the master musician you can achieve points when time doesn't stop. But it slows way-way down. But these are only ever moments. You never achieve it for very long. It's always out of your grasp. It's always just ahead of what you can grab on to...

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The big summit between Donald Trump and Kim Jong-un ended on a sizzler. We are not surprised at all, because a few days ago Laibach chief ideologist Ivan Novak told us that nobody really wanted to come to an agreement about North Korea. He knows, because in 2015 Laibach performed within the most isolated country in the world, a big stunt for the band that has devoted themselves for almost 40 years to the study of totalitarianism. In North Korea, Laibach played songs from 'The Sound Of Music', which they now release as a new CD.

'The Sound Of Music' is perhaps the most kitschy work you have ever done, with children's choirs and sentimental keyboards, and of course the songs from a commercial musical from the sixties. Aren't you afraid to lose your traditional industrial fans? No, not as long as they are true fans. True fans do not question, they follow. And regarding the industrial aspect - this album was created more 'industrially' than any other album that we did before. Total industrial process, pure industry! Anyhow - we don't need anyone whom we cannot keep.

'The Sound Of Music' goes back to your concerts in North Korea, where you played in 2015. In 'Liberation Day' - the documentary about your trip to North Korea - I was surprised to hear you say that you wondered if we should take the dictatorship out of it's isolation, since people appeared to be happy, compared to the rest of the world. Since when is Laibach concerned with the happiness of people?

Of course we are concerned about happiness; it is one of the most totalitarian concepts of the perfect, liberated world - on both sides of the hemisphere.

The CD version of 'The Sound Of Music' also includes 'Arirang', a traditional Korean song that you

performed in Pyongyang. There is no mention of the other two Korean songs that you adapted to Laibach 'new originals' and which you could not perform due to censorship: 'Honorable Life And Death' and 'We'll Go To Mt. Paektu'. Why were they not included? We couldn't put everything on the album and didn't find it necessary to include these two songs, as 'We'll Go To Mt. Paektu' was already released digitally, and 'Honorable Life And Death' will be released separately in the near future, for another special occasion, related to our visit of North Korea.

You dedicate 'The Sound Of Music' to the people of North Korea and Austria. The illustrations in the CD booklet indeed show mountains and landscapes that could belong in both countries. Are there more comparisons between both countries?

Yes, there are plenty of comparisons between both countries and 'The Sound of Music' tells it all.

Laibach is legendary for the role you played in ex-Yugoslavia, which was also a communist dictatorship. Of course a band like Laibach would not be possible in North Korea. What would you conclude when you compare communism in North Korea and communism in Yugoslavia?

Well, after all Laibach WAS possible in North Korea, otherwise we'd never performed there. But communism in Yugoslavia was quite different from the North Korean one, although Tito and Kim III Sung were good friends and visited each other in the sixties. Communism in Yugoslavia was destroyed because there was too much freedom around, with an overdose of black humour that finally killed it, as it was practiced and understood too literary.

Let's go back to your former release: 'Also sprach Zarathustra'. Laibach is a band that has based its work on the research of the link between ideology and art.

I was surprised that you did not exploit the goldmine of controversial statements that this magnum opus by the German philosopher Nietzsche represents to a greater extend. Why was that?

But, we did it, and not only with 'Also sprach Zarathustra'. You can find Nietzsche all over our work, although we are in principle not Nietzscheans, we consider ourselves Duchampians.

Let's go even further back in time. Laibach has a tradition in apocalyptic predictions. On the fantastic 'Spectre' from 2014, we can hear: 'Europe is falling apart!' This innuendo very much seems to have become reality. The United Kingdom is leaving the EU, while nationalist movements are on the rise in almost every other country. What do you think about these developments?

It looks like we will have to stop predicting things, because our predictions turn into reality very fast. Europe is in fact constantly falling apart but it seems that falling apart is Europe's specific way of constituting itself. Every time it tries to re-establish itself, it fails better. But there probably is no other alternative for European countries anyway than a strong European Union. What Europe needs most of all is a real revolution. The true utopia is that goals of social justice, financial stability and environmental sustainability can be achieved within the parameters of the global capitalist system. The real causes of the people's misery, after all, are not caused by the corruption of a few hundred politicians or the greed of a few thousand bankers, but in the structural dynamics that enable and reward such behaviour in the first place. Today's crisis cannot be solved by regulation – or 'cosmetic surgery' of any kind. It can only be solved by transformation into a different system altogether. A United Europe can be saved, not as the cold Europe of the Brussels political technocracy and banking sectors, operating according to the dictates of neoliberal dogma, but as a re-politicized Europe, founded on a shared emancipatory project. The European Union must find the right balance between debate and consensus on an overall vision. That vision must permeate into all aspects of society. Without this vision Europe cannot progress. Diversenationalist movements and the right wing expansion in the EU are on the rise exactly because of the lack of common social and political vision and because the prevalent political model in Europe is basically neoliberalism with a right wing management. The majority of the nationalist politicians, who were elected in the EU parliament, are actually afraid to lose their well-paid jobs and positions, so their anti-European stances are most of the time merely a strategic pose for their frustrated national voters. Brexit is the extreme paradox of this situation. Of course Europe without Britain is

not what it should and could be, but in a way Great Britain never really wanted to be a part of EU. Britain wanted Europe to be part of Great Britain, except at safe distance, as a tourist destination and a healthy market for British economical and cultural expansion.

The international situation involving North Korea has changed very much since your shows there in 2015. It was then an international pariah due to tests with nuclear weapons and long-range missiles, but has now entered peace-talks with South Korea and the United States. This détente is fragile, of course, as love declaration still can change to brutal statements and warnings. What do you think? How do you solve a problem like Korea?

You don't solve it, especially not with Trump. In reality, nobody really wants to solve a Korean problem. The current North Korean leader Kim Jong-un and the South Korean president Moon Jae-in are actually developing a very healthy process that is opening possibilities for reunification of both Koreas into one country. The basic problem is that Americans do not want to close their military bases in South Korea and this will be the biggest obstacle for the reunification.

Americans are not interested in North Korea. They are interested in China and they want to keep an eye over the East China Sea. They are surrounding China with something like 40 military bases and their base in South Korea is among the most important ones. The troublemaking North Korean regime is just a perfect excuse in the whole equation, but not the real target.

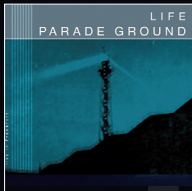
On the other hand China will not allow the reunification of Koreas as long as US troops stay in South Korea. That is why North Korea as a country and its people are basically just a collateral damage of this power game between China and United States, and that is why the White House has not wanted to sign a final peace treaty with North Korea since 1953. On top of that Japan is not very happy with the idea of united and economically strong Korea. China is not very enthusiastic about it either, and the majority of South Korean politicians are opposing the re-unification because of the high costs that South Korea would have to pay into this project and on the other hand the military and political elite of North Korea also do not want to lose their privileged positions and even less their heads if such unification would really happen. Therefore all the talks that are going on between North Koreans and Americans are merely just a spectacle, showing Trump's goodwill and his 'presidential wisdom'. Unless Kim Jong-un and his sister are hiding another strong joker in their pockets, there is not much hope that something will really change for the North Korean people.

Artwork © Laibach
Photo © Luc Luyten

www.laibach.org
Xavier KRUTH

PARADE GROUND - Life [Live In Frankfurt] (CD/Digital/Digital)

(Vuz Records)



The EBM and electro-wave legends, Belgians finest Parade Ground, have just unveiled their first live album-Life [Live In Frankfurt]. After three-decades into their career this is an album which has been a long time coming, for fans it is well overdue. The eleven-strong set, recorded in 2018, includes five new tracks, live versions of songs from their forthcoming album along with several fan favorites. What is a positive aspect and perhaps a testament to the strength of the band is how the new and old material meshes together seamlessly. The older, and classic tracks such as "Gold Rush", "Moans" and "Strange World" ignite with a fresh intensity. Acting as an almost greatest hits for new fans plus a showcase of advances forward in recent material. What is the most interesting point of this release is how well they come across on stage, surprisingly they have not ventured into the live album sector before. Ultimately Life [Live In Frankfurt] is a rewarding album, it appeals effortlessly to both hardcore and new fans on the discovery trail [KB]

NEON ELECTRONICS - Apollo (CD/Digital/Vinyl)

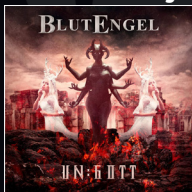
(Wool-E Discs)



Marking twenty-years since their first release, Neon Electronics are firing on all cylinders and releasing a new long-player, the sublime and transcendent Apollo. What once was a side-project of singer and guitarist Dirk Da Davo, has now become his main focus. Flanked by Pieter-Jan Theunis and Glenn Keteleer, the Belgian-power trio deliver a passionate exploration, crossing ambient techno-grooves with colossal experimentation. There is no sell-out moment on Apollo, this an album propelled by personal messages of hope, steering clear of the romantic, dry moments. ... At times the sound of Apollo may perhaps be anchored in the past, but this release pushes forward, taking the best of synth moments from the eighties and twisting them into the twentieth century ... Neon Electronics are not reinventing the wheel on Apollo, there simply is no need to. What they do, and the sound they capture is done so stylishly that it becomes their own unique brand. [KB]

BLUTENGEL - Un:gott (CD/Digital/Vinyl)

(Out Of Line)



The sound of the dark-wave masters Blutengel rears its colossal head once more. Chris Pohl and Ulrike Goldman bring forth a release of gothic-delight, Un:Gott is a no-holds-barred reflection from the abyss. Following on, and an almost extension of the 2013 release-Monument, the duo bring about an album crammed with an industrial driven album, crammed with apocalyptic visions and vampiric tales. At its most accessible points, the listener gets a blast of nostalgia, the Sisters Of Mercy-style of 'Into The Void' makes for fantastic listening, themes within the lyrics and delightfully dark "When will you kill me, I wanna die for you tonight". The waves of electronic-density are not too far from the mix, 'König' drags the listener into the almost hypnotic delivery of Pohl's vocals. With touches of drama infused within the music the album rolls away with ambition, and of course that lustful-Nosferatu edge. The further you venture into UN:Gott the more surprises you discover, in a word dance-floor goth, without straying from the overall sound of the release ... [KB]

LADYTRON - Ladytron (CD/Digital/Vinyl)

(Ladytron Music)



Marking a two-decade career and after a hiatus of eight-years, Ladytron return with an album which is both heavier and more sublime than their previous work. This self-titled release, their sixth, has attracted attention for over a year now with the single release "The Animals". Further momentum was built with the summer release-"The Island" and Autumn release-"Far from Home". Ladytron have re-established themselves fully and thankfully in 2019. Opening with "Until The Fire", ominous tones erupt that build into a more-aggressive sound than on previous releases. Brilliance personified as Ladytron regain their throne in this five-minute battle. Eighties fired-nostalgia opens the single "The Island", the vocals of Helen Marnie are as dreamlike and textured as ever before. The organic acrobatics she delivers are astounding while also delicate at the source ... [KB]

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BORGHESIA



Set up in 1982 in Ljubljana (Slovenia) Borghesia became a so-called pioneer in the electronic-underground scene. Early albums such as "No Hope No Fear" and "Escorts" both released on Play It Again Sam became EBM-icons. They next went on releasing noticeable productions such as "Resistance", "Dreamers In Colours" ao, but the influences progressively evolved. The band finally stopped their activities in 1995, but came back alive in 2009. Core members Dario Seraval and Aldo Ivančić got joined by new members. The band released a new album entitled "And Man Created God" (2014) on Metropolis Records. And now they're back again with the opus "Proti Kapitlaciji" released in their homeland on the independent label Moonlee Records. The work reveals a very own approach mixing elements of industrial and rock music. I had a chat with Aldo Ivančić. For this interview I would like to thank Side-Line and Peek-A-Boo for their interest to each publish this interview as a kind of 'collaboration' between both Belgian online platforms.

How would you introduce Borghesia ano 2019 while reflecting items such as line-up, sound & influences, production and live performances?

The line-up is: Dario Seraval (vocals), Irena Tomažin (vocals), Jelena Rusjan (bass guitar and vocals), Ivo Poderžaj (vocals, bass guitar and guitar), Sašo Benko (guitar), Aldo Ivančić (drums), Lina Rica and Boštjan Čadež (video), Primož Vozelj (sound engineer) and Igor Remeta (lights). So, quite a big project with a lot

of people. We like every kind of music and for this project we explored music from the beginning of 20th century, artists like Luigi Rusollo, Marinetti, Kurt Weill, Russian constructivists... very interesting stuff ;) Our new performance is kind of multimedia with prepared computer graphics with live processing and live performance combined with back tapes from computer.

"Proti Kapitlaciji" is your newest full length album. What kind of work did you want to accomplish and how do you look back at the writing and recording process plus the multiple contributors (mainly singers) of the work?

We worked for 3 years on this project. First we selected 12 poems by Srečko Kosovel and it was very hard to make a decision, because he has a lot of good poems. His poetry is timeless and a lot of people were surprised when they discovered that these lyrics where written 100 years ago. Can you imagine that he wrote 100 years ago: 'The phone lines are all dead, Oh, but this one is cordless'. Very visionary. So, the central point of the record is definitely the lyrics and we built the music around them. Most people think that W. Burroughs is inventor of cut - up technique, but we think, that Srečko Kosovel had invented it 50 years earlier. He called them 'Kons' (Constructions). Our approach was in a way cinematic in editing the lyrics like the film is made of different scenes. That is the reason why we used a lot of different vocals in one song. It is not very often that you can hear it in 'pop' songs. Maybe Frank Zappa, but this is another story ... (laughs) (Continues p.18)

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BORGHESIA

(Continuation p. 16)

You just mentioned Srečko Kosovel as main source of inspiration. While he's a kind of Slovenian icon of poetry, I guess he remained unknown for a lot of readers and people. Tell us a bit more about him, his work and the influence he had on your work as musicians?

Srečko Kosovel was a strange bird. He died at the age of 22 and as a radical anarchist he was not popular in his time nor is he today in petite bourgeoisie society. Even today he does not have a single monument in the capital of Slovenia and still after four months, our record was not presented on National Radio and Television. No review at all.

So we easily can consider "Proti Kapitulaciji" as an 'engaged' work; a reflection about the social, cultural, artistic and political situation of the 'great' Europe! What did you try to express?

After the fall of the Berlin Wall, we thought that better days were coming for Europe. But we witnessed a war in Yugoslavia in which 140 thousand people were killed, we saw the lies about WMD in Iraq (courtesy of Tony Blair and other bandits), then Libya, Syria, now we have Brexit, the rise of right wing nationalists in almost every country, xenophobia, hate fake news, egoistic, competitive selfie narcissistic culture, stupid reality shows, uninterested pacific hipster youth promoting stupid values, corporative 'truth'....

You often have been considered as a 'controversial' band because of your imagery and themes, but in the end it was all about artistic freedom. I can imagine it hasn't been always easy to handle and do you think things have changed today when it comes to artistic freedom and controversy?

We think that today is even worse, since Thatcher/Reagan neo-liberal politics occupied everything, media and political floor. We were always fans of critical artists like Woody Guthrie, sixties music, punk, The Clash, Sex Pistols, Test Department... Today it would be impossible for such artists to reach the wider audience. You just have to compare top charts from the past and today.

The EBM community recently celebrated the international EBM day (24/2 - February, 24th).

What does EBM mean to you today and what did you keep in mind from the early years of EBM when you were considered as 'pioneers'?

Like every style of music, EBM also had a limited period

of duration. First comes the innovative, creative period, then the commercial one, and then the decline, just repetition of itself. We are very proud that we were part of this innovative period, but after so many years we are not the same persons anymore and the world has changed. EBM in some way become EDM and 95% of music today is made on computer. We were one of the first musicians that had an Atari on stage.) Today a smart phone is 1.000.000 times more powerful than Atari and now you can make music on a smart phone on the beach and this is very nice. In a very near future there will be Artificial Intelligence composing music to suit your personal taste, Artificial Intelligence will write books to suit your tastes... Most people will just be good consumers controlled by multinational corporations ... (laughs).

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Stef COLDHEART



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GOETHE ERBEN

In 2014, Goethes Erben broke the silence in which it had been hidden since 2006, when the theatrical avant-garde formation went on hold for an indefinite period of time. They did performances and produced a music theatre, but with 'Am Abgrund' there is now the first studio album in 12 years. 'Zu Lang Geschwiegen' ('Silent for too long'), is one of the songs on the record. It is not so much about the long

break. It is about politics, about the lack of humanity, about the failures of society and about the answers we offer to it. We talked with mastermind Oswald Henke...

A few years ago, you said it was too dangerous to release physical records today.

Why did you decide to make a new CD anyway?

I did not say that it was dangerous but that it makes little sense as the market for physical records is de facto dying. We have released the live version of 'Rückkehr ins Niemandsland' for the 25th anniversary of Goethes Erben on DVD and the live recording of 'Menschenstille' on DVD and CD. Moreover, Goethes Erben does not exist in a purely virtual way, only in the form of mp3-downloads or streaming services, because I think that this intangible consumption of music hardly matches with appreciation for the music or the artist. Particularly with streaming, there is also the danger that censorship occurs somewhere or somehow because if you do not own something, access to it can easily be denied. If you have a physical record, you know that you can listen to your music independently, whenever you want, without being connected to volatile data readers or an internet connection.

Why we release a new album now? Simply because we have something to say. We do not have to comply with a contract. We made the album because we wanted to and had the deepest need to share our opinion and our thoughts. That is why we released 'Am Abgrund' on both CD and LP.

In 2015 you directed 'Menschenstille', a very dark music theatre based on the collection of poems 'Narbenverse' that you wrote after the suicide of a friend.

What did you want to express with this piece?

I wanted to try to understand the theme of suicide and this from different angles. For me personally, I wanted

to understand why a person voluntarily opts for death even when, for example, he is not sick to death, which I would consider as a clear reason for wanting to end your life. The theme is actually very complex and there is no generally valid answer. Ultimately, one thing is certain for me: 'life is the option on everything, if you want to.' ('Leben ist die Option auf Alles, wenn man will.') That's what it's all about. The theme is simply too individualized to judge or answer in a general context. It depends on how much one values life and of what it means to someone when life becomes too heavy and therefore seems worthless. For me, suicide is something that falls under personal responsibility but I think that every person should also consider how personal actions affect the lives of others. What does it mean for the survivors, the family, the partner and the friends?

I feel that mental disorders and depression are also very present on 'Am Abgrund'.

Is 'Am Abgrund' thematically related to 'Menschenstille'?

What is the overarching theme of 'Am Abgrund'?

'Am Abgrund' is not really connected to 'Menschenstille', but in the end everything I make is connected in one way or another because I fundamentally write about my feelings and my view on the issues that disturb me in social or political terms. In my view, art has a conscience function in our society. Art can point at things and make you think, but it can offer no solutions. 'Am Abgrund' has an introverted side - 'Es ist still', 'Denn es ist immer so' - but also very extraverted, angry pieces such as 'Darwins Jünger' or 'Lazarus', and then pieces that connect both: 'Zu lang geschwiegen' or 'Verstümmelung'. Thematically, however, this collection has nothing to do with 'Menschenstille'. 'Am Abgrund' is not a music theatre piece but a collection of fragments. 'Menschenstille' was a live staging, 'Am Abgrund' is a classic studio album. Maybe those introverted songs are the ones that connect many fans to the trilogy (the first three albums of Goethes Erben, xk), though 'Das Ende' is also angry, albeit in a different way from 'Darwin's Jünger'.

Ultimately, depression is a disease where you no longer escape from without help. 'Am Abgrund', on the other hand, deals with emotional worlds that can be influenced and changed. It is very dark and melancholic but you still have your own actions. The speechlessness

we experience is rather social and political. We live in a world that is becoming smaller again. People speak about post-truth. Politicians deliberately lie and contradict fixed facts. That is the problem. The world is approaching depression but we humans have the ability not to accept that and change it for us. Of course, as an individual you cannot change the world in one day but you can start with it and contribute small things.

When the single Lazarus was released, you announced a music theatre titled 'Meinungsstörung'. Did 'Am Abgrund' arise on the basis of this idea? Will there be a new music theater?

'Meinungsstörung' is a music theatre piece and part of the music from this piece was released on 'Am Abgrund' in studio recordings, so basically out of context. 'Lazarus', 'Darwins Jünger' or 'Verstümmelung' are scenes from this piece. But since music theatre is difficult to finance, which I have unfortunately found out again with 'Menschenstille', I will not be performing this new piece for the time being. The financial risk is too big for me. So, in 2019, 'Meinungsstörung' will first appear as a book. Will I bring it as a music theatre? Vielleicht, irgendwann, irgendwo (Probably, sometime, somewhere...

'Lazarus' is about the reaction to the refugee crisis, 'Darwins Jünger' about the selection of people in strong and weak, 'Rot' about child abuse... 'Am Abgrund' is clearly very political. Do you see a connection between the 'failure of humanity' that you are singing about and the increase in depressions?

'Rot' is not about child abuse but about abuse and manipulation in general. Every person is influenced and deformed in the course of his life by all who surround him. It does not matter if it is your own family, friends, acquaintances, media, politicians, et cetera. Everything works on our opinions in one way or another. Our opinions are disturbed in this way. 'Meinungsstörung' deals with these different aspects of influencing opinions, but also about the individual who tries to live, survives or perishes in these mechanisms...

In 'Denn es ist immer so', you refer to older songs by Goethes Erben, in particular from the first three albums by Goethes Erben - the trilogy - which was just released again as a vinyl box. Are 'Menschenstille' and 'Am Abgrund' linked to the trilogy in one way or another?

I believe that the complete textual and musical cosmos of Goethes Erben is connected and it is also the strength of Goethes Erben. 'Denn es ist immer so' is the concentrated history of the Erben in one song. It is a self-rethinking review, not only on the trilogy but on the complete work we have done in 29 years of Goethes Erben.

The Neue Deutsche Todeskunst was a movement that united very different bands. Was there actually a common denominator in the movement and would you agree that the main groups have evolved since 1994 and left the genre?

'Neue Deutsche Todeskunst' was a term invented by the music press. I always thought it was very one-sided, because we have never only cared about death but with the whole human being and his different emotional worlds, albeit rather with the dark feelings and with a realistic pessimism touch rather than euphoric.

Complete interview peek-a-boomagazine.be

www.facebook.com/goetheserbenofficial
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Xavier KRUTH

Photo © Anne Hufnagl

MONICA RICHARDS



Monica Richards is one of those names who doesn't need further introduction. This year the goth icon will perform at the Black Easter festival in Antwerp, where she will play together with Anthony Jones. A great opportunity to talk with this multidimensional artist.

You were booked for the Black Easter festival in 2016 but had to cancel due to health issues. I'm glad you're better now because it was quite serious Ward (organisation Black Easter) told me. Do you want to tell us about it or rather not?

Monica: It's thyroid and unfortunately it's a bit chronic. I was hit very hard in 2016, as it's connected to my throat, and my voice was not in good form at all. I was facing surgery but the doctor decided to not to do that yet. At the same time, the band I was bringing were very relieved about the cancellation, we were due to arrive the very day the bombing happened at the airport.

At this year's Black Easter you will perform together with Anthony Jones, just like you did at WGT last year. How did this collaboration come to life?

I have known Anthony for many years through the scene and have admired him so much as an artist. His style and my own are similar in the World-music, electro-tribal One-Heart style. He got in touch with me about doing a live show two years ago at a time when I

wasn't really interested in performing. But Anthony had some wonderful ideas about putting some of my songs together for live performance as well as his own, so the idea took off from there.

Together you both also released the EP SYZGY. A term with various meanings but here refers to astronomy. A shared passion?

Anthony suggested this title and I looked into it. It is found in many sacred and philosophical texts. I went through some of my books and there it was. After I read from a few different sources, it seemed perfect.

Also in 2017 there was a new album of goth supergroup The Eden House. Also in The Eden House is Evi Vine, who also plays at Black Easter. We wouldn't be surprised if she also will share the stage with you for one of more song(s)?

I have not met Evi other than really quickly, I think in Poland, 2010, when I jumped on stage for To Believe with the Eden House. I do hope to spend a bit of time with her in Belgium and am looking forward to her set, I think she's brilliant! But we have not planned anything... our times in The Eden House were different albums, so we have not shared the stage properly.

(Continues p.24)

Photo © Clovis IV

NEON ELECTRONICS

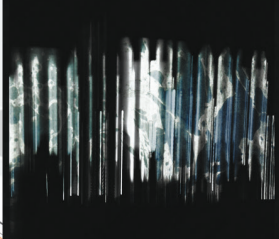


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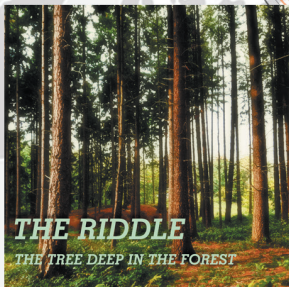
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Out Now:

WED013V Various - Under Starch Clouds lp

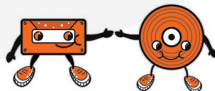
WED029V Unidentified Man/Chroma Carbon - Memento Mori mlp

WED032V The Weathermen - Long Lost Live Instrumental Backing Tapes - Poison! 12"

WED033 The Weathermen - Long Lost Live Instrumental Backing Tapes 2cd

WED042V Club Mayz - The Gift Of Surrender lp

WED053(V) Dole - Live cd/lp



MONICA RICHARDS

(Continuation p. 22)

Alongside your music, a few years ago you published a colouring book for adults, which was quite hyped. I know some people do colouring for some therapeutic reasons, was that also the reason why you're interested in this kind of medium?

Cat Carnell from the brilliant classic 90s Goth magazine, *Carpe Noctem*, (do you remember this mag)? She was publishing colouring books and asked if I would make one with her. My art style has always been with outlines very thick, so I thought it might be a nice challenge. It was actually very therapeutic to draw them, and then colour them so that I could check the lines. It was a great project for that year.

Gothic has become a ship with many flags, you have the old school gothic rock, deathrock and batcave who leans more to (post)punk but you also have electronic music you only hear at goth clubs, a genre in which we find Anthony Jones. Dark folk, noise, industrial, minimal, medieval.... all completely different, but all present at big events like WGT. Are you a musical wolverene who swallows it all or are there styles you completely don't get into? Did you recently discover some acts you really like?

Well, I came up in all of it while it was brand new, so it has all been alongside me on my path. You know my music was called "Doom and Gloom" before the term Goth came along! I think I am known for my diversity. With Faith and the Muse, we decided to do any and all types of music we wanted to, Medieval, Celtic, hard rock, death rock, Sea Shanty, even techno. I do what I like in my solo music, I'm more about the song than the style, if a song or lyrics move me, a melody or riff that's really great. The highlight for WGT for me was seeing Warduna, just brilliant live. I've been listening to the band Clutch lately, great hard rock, good lyrics and musicianship - they are not in the 'scene' at all, but they're really cool.

One of my favourites of your solo work is the song 'Like Animals', especially because the lyrics are spot on. As I encourage a vegan lifestyle myself, I think it's important people like you keep their audience aware of this subject. When it comes to animal rights, do you call yourself an activist?

Thank you! That song was actually originally in the 1960s "Dr. Doolittle" which I adored as a child. For me, I do things in my own way, and I find people are more willing to look and listen. So I am not a hard-lined activist, but an InfraWarrior (warrior from within). I find it's best to do your thing and show why you do it but don't push anger and judgment upon others. We can

look at the many new vegan products that are coming out, as well as their easy access in large grocery stores to show that Veganism is on the rise, be it for health or for animals, it is going in an upward direction globally, which is great.

Hot topic today is global warming. You can be optimistic and say: better late than never but do we have a reason to be optimistic? Do you think our earth is doomed?

I think we can view it that way for humanity, especially while the insanity of religious dogma and the need for money and power prevail. This brand of philosophy is the definition of Disease. But there are thousands who are working hard on positive solutions, and we must look towards them, not only the negatives that are blasted at us all the time. We are dealing with rising weather events, which will change our ways of living more and more, and we are a very adaptable species at the core despite the insanity going on at the top. We have the ability to change our behaviours. I have a website about my work in Permaculture: infrawarrior.com which goes into finding my way to work with my desert and to live in harmony with Nature. (It actually needs to be updated with new work). In the next months, we are getting a greywater system to the house, so all showers and washers will go straight to the trees. When you are feeling despondent, look to people in Permaculture, there are so many at work all over the world in positive ways. The path itself can be the means, not where it ends but how you live, if that makes sense.

You show interest in ancient mythology, but also Celtic, Indian and Eastern wisdom like the Shinto religion. Would you describe your spiritual path as a hotchpotch of influences or is it a well thought out own interpretation?

Well, the more you look, the more you can realize it is all the same but differentiated by culture, climate and history. The basic truths in world-wide Matriarchal Mythology are: respect for Nature (animals as well as the earth), respect for each other (men and women together, neither is above the other), respect for ancestors and your elders and carry on the knowledge they have given you, adding to it with what you learn, live lightly and in harmony with Nature. Be honourable in your word. My path is as much that as I can be (though being human has its faults), I prefer my fingers in the soil, surrounded by Nature. And this is how I write my music, usually. My new album I am writing, "Hiraeth", is all entwined with this ...

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

Dimi BRANDS



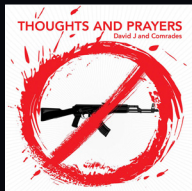
AND YOU THOUGHT YOU WERE NORMAL is an upcoming documentary on Canadian synthpunk innovator, **Nash The Slash**, who combined horror imagery and costumes with macabre electronic music and eerie electric violin playing, beginning in the late 1970s. He was also well-known for his collaborations with Gary Numan in the early '80s. With this film we celebrate Nash the Slash's distinctive and uncompromising music career, but also reveal the mysterious and contradictory man behind the bandages, and it's not always a pretty picture.

Now in post-production, the film is currently raising funds on Indiegogo, where you can pick up Nash The Slash T-Shirts, vinyl, CDs, prints, and even our exclusive cassette reissues of his classic early releases, limited to 100 copies each. Learn more about our film and view the trailer, featuring interviews with Gary Numan, Danielle Dax, Youth, Corpuse, and more:

igg.me/at/nashtheslash



DAVID J AND COMRADES - Thoughts And Prayers (7" Vinyl) (Schoolkids Records)



David J Haskins is one of those rare breeds, an artist who is still crucial in music forty years after his first adventure with Bauhaus and the gothic-ballet that is 'Bela Lugosi's Dead'. Then onto further alternative-rock success with Love And Rockets, though always keeping that anti-commercial edge within his own solo projects. With his next release however, David J is breathing fire, setting his eclectic sights on the United States and devouring their twisted attitudes towards gun-control through his music. On April-the-13th (RSD '19), David J And Comrades release 'Thoughts And Prayers'. A statement of an ironic intent, of disgust and one where hope seems extinguished in this modern society by good, but pointless deeds. Sending thoughts and prayers simply a myth and not the solution, the protest at the cop out and not the action needed. "In the wake of another killing...." [KB]

REALITY'S DESPAIR - Human Transitions (CD) (Headshot Records)



This Belgian dark electro / EBM project resurfaced from underneath the dust after almost two decades. 'Human Transitions' was completed in February 2019 and makes clear the past has not been forgotten. Opener 'Final Vision' is a cool dark electro style track that reminds us of a number of 90s bands. The distorted vocals provides an extra touch of darkness to this gloomy rumble. 'Gemini Treason' and 'Nocturnal' have the same ingredients, dark electro of the best kind. Despite being not that very uptempo the songs sound as solid as concrete ... 'Human Transitions' immediately feels 'more contemporary' and is clearly an EBM track. A very high EBM level indeed! Pure aggression and angular beats stomp toward us 'So, should we be happy with the fact Reality's Despair reappears after all these years of silence? Yes! Totally! [JB]



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Berlin Express – The Russians Are Coming 12”

Berlin Express was a collaboration between Conrad Schnitzler (Tangerine Dream), his son Gregor Schnitzler and Peter Baumann. They composed and recorded at Paragon Studios (Berlin) a 12” single released in 1982. This “electro-wave” project is now re-issued including the 3 original tracks plus a rare mix of “The Russians Are Coming”. Limited to 500 copies with a postcard.



Blind Vision – Look At Me 12”

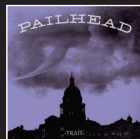
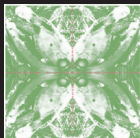
Blind Vision is the project started in 1988 by Andreas Froese that released on New Zone (brother label of Zoth Ommog) some classic EBM & “Sound of Frankfurt” hits featuring collaborations and production work by Ralf Henrich (Robotiko Rejekto), Markus Nikolai (Bigod 20), Sevren Ni-Arb (X-Marks The Pedwalk) and Claus Larsen (Leather Strip). Limited to 350 copies with a card and sticker.



Dive – Snakedressed 2LP

Fourth studio album by most active Dirk Ivens's incarnation. Originally released in 1997 by Daft Records and for the first time available on vinyl with all original tracks plus some extras from 1996. Limited edition of 550 copies on double yellow vinyl with gatefold sleeve, printed inner sleeves and numbered card.

More releases on vinyl coming soon...



WAYNE HUSSEY

Nowadays, the history of the formation of The Mission is a well-known tale. After leaving The Sisters Of Mercy three musicians formed one of the brightest musical collectives in the history of rock-music. Wayne Hussey changed lots of band members and colleagues up until 2013 when the band released their first album featuring original members of the band "The Brightest Light". They didn't stop recording at one album and after three years released "Another Fall From Grace".

This May Wayne Hussey will release his autobiography, telling about his very first years, living in Liverpool and working with The Sisters Of Mercy. In the interview for Peek-A-Boo magazine, Wayne Hussey told us about "Another Fall From Grace", about his attitude towards different Mission albums, about various projects and his upcoming autobiography.

I'd like to start our conversation with a question about your last record "Another Fall From Grace". It came out after three years of silence, with different musicians taking part in it. How hard was it to record this album?

It was quite an easy album to make. But there were parts of the process that were quite painful as always, with any album really. I think the hardest thing I found making the album is actually letting it go thinking: "Ok, it's finished - let it go!" Certainly, I have my own studio here in Brazil that affords me the luxury of working without having to look at the clocks. I would forever think, going to the studio: "I can make this better. I can do this to that! I can make these guitars better!" Eventually, you've just got to say: "Ok, that's it! It's done! It's not perfect but it's done!"

With this album, it was the first time after many years when you get to play twelve-string guitar.

Well, what can I say? I had used twelve-string guitar through the years. I suppose, it was my principal instrument when I was with The Sisters Of Mercy and on the early Mission records. It was my main instrument of choice. But I have used it as well...on the last record, I just wanted that jangle, that kind of sparkle to the guitars that maybe you won't get with 6-strings. I just wanted it for this record! But when the records are done, I don't really go back and listen to them. Unless, rehearsing for a tour. And I have to remember a song, or guitar line...(laughs) So I'll listen to the record and then say: "Ok! Really? That's how it goes!" Generally, I don't listen to my own stuff. I think most musicians do the same. Once it's done - it's done! You wanna move to the next thing. Whatever it may be! With "Another Fall From Grace" I set out to achieve a certain sound. To make a certain kind of record as I suppose. And if you want to term it anything...I'd literally call it "gothic". It's a bit of a stretch. But that's what I'd call it.

At the time of the formation of The Mission you had quite a big background being a member of Rough Justice, The Invisible Girls and Dead Or Alive. Please tell us a bit about the Liverpool scene of those days? How do you remember your first gig with The Mission?

Well, I've just written an autobiography. It's coming out this Summer. I've been through all these things in a last couple of years. But Rough Justice was my first school band, basically. We changed our name a few times during three or four years (laughs). We never made any records. We just played a few shows around Bristol....I say "shows" but that were gigs in pubs, basically. Then I moved to Liverpool. It was late 77-early-78. And got to a club called Eric's, which was fantastic club! It was a kind of punk-club...But there was a lot more than just punk. Iggy Pop was there and The B'52's, The Pretenders, The Cure.. all kinds of stuff! It was great club! And that's where I met Budgie and lots of other people involved in the Liverpool scene. That's where I was in a couple of bands. We'd make a couple of records but we never were very successful. It's a learning process as much than anything else. But I've been there. I saw some of my friends who started and had success going on tour and I always was a bit jealous of them because that's something I wanted to do and they were doing it before me. Then I joined Dead Or Alive. Pete Burns asked me to join! So I joined and played with them for a couple of years. After I left Dead Or Alive I was asked to join The Sisters Of Mercy. I left Liverpool and moved to Leeds. I think it was 84...anyway, obviously, a couple of years in The Sisters...it's all been well documented. We formed The Mission in late-85...very late 85. We did our first gig in London. A secret warm-up show in the club called "Alice in Wonderland" which was a trendy-kind of psychedelic nightclub at that time. It was awful! I was so nervous! I was so drunk and so nervous! I forgot all the songs! Forgot all the words! I forgot I was a singer! I just played the guitar. There was one point when I was singing and I realized that microphone was about three feet away from me....it got better, finally! Eventually we got better as a band. But the first gig...nerves and trembling.

It would be logically right to ask you about your debut work. I think among fans of The Mission "God's Own Medicine" would be the main record. How do you remember the recording process? Did it change your attitude towards this record, after these years?

Basically, I wrote most the songs for "God's Own Medicine" when I was in The Sisters Of Mercy. The rest of them - in the early months of The Mission. We'd been out playing them live for six-eight months before we started recording the album. So we kind of knew what the album should sound like, what that songs should sound

like, how they went...so there's basically a case of going into the studio and re-creating how it sounded when we played them live, as much as possible. That's what it was! It took two weeks to record and three weeks to mix that record, which, at that time, was a very short period of time. These days, because recording budgets have been cut so much it's quite normal to make a record at that time. Or even less. But back in the day...the Sisters of Mercy record took...almost a year in the studio. It took a long time. And the second Mission record took about three months in the studio. So our first record was fast. We knew the songs. We knew what we wanted to do. And basically we just like to tour. So being in the studio, sends us a little stir crazy, really! As we wanted to get back touring again. "Let's make a record fast! Get an album and tour again!" - Basically that was our attitude.

As musicians you never wanted to be a part of the cliché "gothic rock". So was it hard for you to find your sound at the very, very beginning of The Mission?

No. Not at all. I don't think that we even thought about things in those terms. Certainly, when I started playing the guitar as a teenager, my heroes were Marc Bolan, David Bowie and Mick Ronson. Then I got into things like Pink Floyd and Led Zeppelin. So these were the guitar players I liked. When I first started...yes, probably I would try to play like them. But over the course of time you develop your own stuff. You develop your own voice. I think well before I joined The Sisters Of Mercy, I already had a style of my own. So with The Mission, we didn't sit down thinking: "Oh, we wanna do this! We wanna sound like that!" - it was just very natural! The songs were there. This is how we play. Two guitars, bass-player and a drummer. That's the noise we make! Music is not about over thinking. Music is about expression of feelings. Not about...thought so much.

Over the years, you talked a lot about your early influences, like T.Rex or Pink Floyd. But can you say, who formed you as a lyricist?

It's awful to admit this, but I never really took much notice of the lyrics when I was younger. I would write lyrics but basically they were just words to sing. They weren't words to mean anything. As I've gotten older I'm better at writing lyrics. They begun to mean things. But I can't say: "So and so...The brilliant lyricist!" - I like Bob Dylan, of course. I like John Lennon. But first and foremost for me it's always the tunes. There are some great lyricists...Leonard Cohen is another lyricist I like. Nick Cave. They're great lyricists that I've come to appreciate with time. But when I was a kid, first starting to learn to play guitar, I didn't really listen to the words. It was just: "Here is a phrase here...Oh, that's good! 'I'm a Jeepster for your love.'" - I like that! I don't know what it means but it's great!" - It didn't mean anything to me.

Talking about your lyrics I'd say that it's very personal. And with that, there are lots of different references to religion, history etc. So when you write a song, do you always address it to one and the same person, or it's always different people? Or lyrics is always a result of your getting through the stream of consciousness?

Certainly, with The Mission, with each subsequent album I think I've gotten better articulating what I want to say within a song. I think each album is a period of time. There have been lots of people in my life that have come and gone. So there are lots of songs about the people no longer in my life. Also, I think in the course of the last...three-four or five albums, I've actually been able to be more outward-looking with my lyrics. I've been able to write in the third person. Lots of the songs not about me anymore. They're about other people. It's just...the more you work it, with your heart...the better you become at it. I think it's a case of that. At the end of the day...I still listen to the music now. I don't sit there and I don't pull it to pieces of things: "Oh, the lyrics is this, the vocals that, the guitars..." - I'm lucky because I can listen to it, still, as a music fan. Without "being a musician", if you understand the difference. So I can listen to the music, I can accept it at face value. Being an instrumental virtuoso doesn't impress me. I think ANYONE can practice to play an instrument. Play the guitar and all these fast solos, in particular. Anybody can do that, with enough practice! Enough dedication. If you're not able to practice - it comes from you, and it's specifically you. It's your choice of notes. You can play one note and it would like...make you wanna cry!

After the popularity of "Children" and "Carved in Sand" you released "Masque" - probably the most ambiguous work of yours. Why it became so different?

At that period we lost Simon. Simon left the group after the "Carved in Sand" tour. So we were a three-piece. I had gotten really bored with the rock-band format. It felt to me like we made three records as a rock-band. In a traditional sense of being a rock-band and I wanted to do something different. The drugs I was talking at that time were more...orientated to dance-music (laughs). I was into ecstasy, going to raves and things like that. So that had an influence on the music I wanted to make. I wanted to move away from this "being a rock-band". I think it was an easy album for me but more difficult album for Craig and Mick to accept because, they were the bass-player and the drummer and suddenly we were using machines to do some of this stuff. And also they weren't...oh, that's unfair, Mick was into the dance music. Craig wasn't particularly but I it was a lot harder for our audience to accept than for us (laughs).

After the departure of Simon and Craig lots of fans and critics had doubts regarding your further activity. But in 1995 you released "Neverland" another remarkable

WE ARE THE LINE - Songs of Light and Darkness (Digital)

(Self-released)



This release may have flown under the radar last year; but it deserves attention now. It's on target and tracking – constant bearing, decreasing range, on course straight to your ears and emotional impulse. The comparisons to recent Depeche Mode releases do not immediately appear on this EP as much as on We Are The Line's previous effort. "Intro" is brightly sprinkled with sparkly little taps of high pitched keyboards. Not until you move deeper into the EP, you discover a touch of a droning, darker groove, interwoven with electronic beeps. It's not darkwave, it's not synthwave, it's more like "duskwave." It's music for a waning light ... not pitch black yet. There is still an element of head hung low, swaying slowly through the mist, reminiscent of Lebanon Hanover, I-M-R, Ash Code, or Selofan ... [CM]

UNIDENTIFIED MAN - Chroma Carbon (CD/Vinyl/Digital)

(Wool-E discs)



Hailing from somewhere in Belgium, Unidentified Man sprang to prominence in 2013, here however the music is taking a fresh dive into the abyss of ambient-grooves, all galvanized by the vocals and lyrics of Chroma Carbon. This release is more the result of a project between the two artists than a straightforward album, but the genius intertwined within every square-inch makes this one of the more interesting releases so far this year. A vibration of nostalgia is front and center as the sound erupts, shades of seventies and eighties electronica ... Although "Memento Mori" is an album built on electronic foundations, there is enough passion injected into this release to make it an addictive affair of futuristic soundscapes. It does however, point fruitfully in the direction in which Unidentified Man is heading, the only qualm is six tracks is simply not enough and the listener will crave for more. [KB]

QUAL - Cyber Care (CD)

(Avant! Records)



The phenomenon Qual, embodied by the male half of Lebanon Hanover, aka William Maybelline, has released a new EP entitled 'Cyber Care'. Where his first full-length debut album Sable was bathed in very dark matter, the next one, 'The Ultimate Climax', had clearly some more EBM influences added. So I wonder what this 4-track gem will bring... And that is very clear from the start: EBM clearly got the upper hand here. And how! 'Cyber Care' immediately starts pounding mercilessly at you with angular sounds and strong beats. We also do hear another Qual in terms of vocals ... 'With this release Qual shows he can go in every direction with his electronics. Qualitative, entertaining and despite the more EBM-ish approach, you can still see the wonderful quirkiness that this man represents, also on stage. A wonderfully beautiful, slightly edgy gem, this Cyber Care! [JB]

LIEBKNECHT - ICE over Erfurt (Vinyl/Digital)

(Hard Electronics/Strength Records)



Liebknecht is one of the zillion projects of musical centipede, Daniel Myer, maybe best known for the German, 90s established electro/industrial cult act Haujobb. While the latter seems to kinda be in hibernation Mr Myer hits us hard with his relatively new project, Liebknecht. Musically, Liebknecht is storming down the path of the mainly instrumental EBM-Techno crossover as the likes of, for instance, Schwefelgelb or Gesaffelstein. On this record you can find the original pounding version of ICE over Erfurt which was taken from the 2017 Produkt release, plus two brand new lengthy hard hitting remixes. One VIP 2019 remix and one by Industrial Strength label owner and DJ Lenny Dee and partner in crime Dan Physics. There is not much more to say than this record should already be in your vinyl bag as we speak! Run DJ! Run! [FG]

WAYNE HUSSEY

(Continuation p. 29)

experience on your path. It became more relief from a musical point of view. More guitar solos and different bridges. It was one of the longest records of The Mission to record, so was it hard to return back to this being a rock-band?

I think for every action there is a reaction. While I was into ecstasy and dance-music we made "Masque". After that my wife got pregnant. We had a daughter. So my drug-taking pissed off. And I started thinking more in terms of being a father. And about being a provider. Being a musician I understood that: "Ok, I need to make money. It's not just for fun! I've got a family now to support." So I think at that point it was ok. I accepted that The Mission are a rock-band. And our audience...is a certain kind of person. So I think in some respect "Neverland" was an album that was designed to appeal to that audience but still, trying to push the envelope here, a little bit. Trying to do the stuff that maybe wasn't quite expected. Again, I don't even think that there were much rationalization at that time. It was just: "I think it feels right to do this right!" It wasn't a case of "Let's think about it!" It was more about: "Let's do it!" Mick and I put a new band together. We started touring and writing. I come over a lot of tunes that ended up being a long album. Too long, really. Basically, I was the producer of this record, so it's probably benefited it. But still, you can't always see it clearly, objectively. So I think it would have benefited from some editing, for sure. And maybe a couple of songs being kicked off. But it's one of those things not to care with, really. Once it's done - it's done. We did what we did. When I hear it now, whenever I have to listen to it, which I don't really like to, I don't really like the sound of that record. And certainly, I don't really like the sound of my voice. I think I wasn't singing great at that point. I just don't think that my vocal was the best on that record.

You've been living in Brazil more than 13 years. Can you say that this fact affected your creativity?

I think in terms of my own disposition it's great to wake up in the morning every day. There is sunshine and you don't need to think: "Is it rainy? Should I put on long trousers or a jumper?" When I get up I put on shorts and flip flops. It's great! So in that sense - it's a very good lifestyle I've got here. It's not expensive to live here. So I can live fairly well on not as much money as I need elsewhere. I love it here! But I think anything I've been resistant to having the culture impact on my work. I'm not into Brazilian music. That's a pretty sweet punk generalization but I'm not really...I'm certainly not into Brazilian rock or Brazilian pop. I like some of the old - 60s and 70s stuff. It doesn't really have an influence on



what I do. I moved here when I was in my mid 40s. So my personality was already established. It's not like moving here when I was in my early 20s becoming coloured by the country and the culture. I don't live like a recluse. But with that said, we do live away from any town. Some days I don't see anybody else. That's fine. I have a studio here. It's a very quiet, creative good-life I have here.

In terms of working in the studio...how do you see your next release and what would come out first - the next album of The Mission or your third solo-record?

I have no idea! Last year I was writing my book. I also wrote the music for a Brazilian play, actually. And then record that with a couple of friends of mine - piano-player and violin-player in England. I really enjoyed writing music for that discipline. Writing music for a play, it doesn't demand attention. Usually, when you make music it has this kind...of quality of asking for attention...the music I wrote for the play was very secondary to the dialogue that was going on the stage. And obviously...good film, for instance...a scene has a finite length of time until it's finished. So you write the music for that scene, that length of time. With the play, the music has to be more open. More flexible. Because every night the rhythm of the artist would be different. So it was very interesting discipline for me to deal with. I really, really enjoyed making the music...it's more about seduction than about rape (laughs)...

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

Danil VOLOHOV
Photos © Luc Luyten

JO QUAIL



Photo © Xavier Marquis

We still remember the second edition of the Black Easter Festival in 2016, due to Jo Quail's concert. With only her cello (and an ingenious loop system) she succeeded to win quite a few new souls. Organizer Ward De Prins had a good relationship with this British artist and did not mind traveling to see this fantastic performer play. Therefore, it's quite logical Jo will be back at Black Easter, in memory of Ward. A conversation about her music, but also about processing the passing of a mutual friend.

When we heard about a new Black Easter Festival, in honour of Ward De Prins who passed away last year, it was just unthinkable you were not on the bill. I know he was a huge fan of your music and he travelled often to England to see you perform. He had a special bond with you, so how do you remember Ward?

Ward. I always think of his warm smile, his joy and passion for music that seemed to run through his veins, and this passion he shared with everyone, he was an inspiration to me. And I can immediately recall his giggling laugh! And his knack for turning up unexpectedly to some of my concerts, not just in England, and me telling him off for not letting me put him on the guest list! That was Ward to me, a treasured friend, a loyal friend, a friend I miss very much, and a friend I celebrate on a daily basis.

Ward's death came totally unexpected. How did you hear the news, and what was your reaction?

I had a call from Eddy, our mutual friend, when I was in Glasgow on tour with Amenra. I remember hearing

this heartbreaking news and looking at huge grey skies outside. I felt I couldn't understand what was being told to me, it just didn't make any sense. Strangely, it was only when I began to play that night that the overwhelming fact sank in, I think because I was playing music, and music was Ward's passion, and that was the point at which we met. When I played that night, I played for Ward.

At this year's Black Easter a lot of artists who played one of the two previous editions will perform again. Honestly I must say your show is the one I'll look forward to the most. I still remember the show you gave in 2016, it was the first time I saw you live and I was really impressed. How did other people react to that show?

Thank you! I'm glad you enjoyed the show. People seemed very enthused by the performance, and it was a privilege to play for you all. I performed 'Five Incantations' that night in its entirety as I'd just released the record, so it was an unusual concert for me. Normally I explain a little about the pieces before I play them but that one ran straight through from the first note of White Salt Stag to the last note of Gold. I'll have a different set for you this time!

Sieben will perform before you at Black Easter this year, you and Matt are both involved in Rasp, can you tell a little bit more about this? And is there a possibility there will be a collaboration on stage, as Matt does the whole looping thing also with his violin?

There's always the possibility of a collaboration, though it might not be this night! We'll see how it pans out. Matt and I very much enjoy working together but we both have very full schedules so opportunity does not often present itself. With Rasp, we wanted to make a record together, but had no time to write in a conventional way, so we decided to write and record a largely improvised album, in front of a live audience, and the result is this record! We are both huge fans of improvised music, and also collaborations so it was a real pleasure to make this record together. And a huge amount of fun too!

When people see you on stage, there's just you and your cello. But with your unique looping technique you're able to set up a very special and intense atmosphere on your own. Can you tell us a bit more about your way of composing and playing, and how did the idea come to mind to work with the loops?

I usually have a broad aspect that I'm exploring musically, whether it's sculpture, art, poetry, sensation, experience, landscape, it all serves as a springboard from which to start. Practically speaking, my pieces are usually borne of a single theme which can be very small, three note motif, or a particular sound. Five Incantations, the entire album, is interlinked by one theme of three notes, the whole thing was built musically around this, whilst exploring the cardinal elements of earth, air, fire, water and spirit. In Exsolve I'm exploring both the more physical aspects of playing cello and creating, and the 'known unknown' processes involved in creating, as such it's a dive into the depths of where my particular creativity stems from, what runs within me. It's also an aural representation of the turbulence that engulfs the writing process I'd say 80% of the time, and now and then the mists clear and you see the vast distances with clarity and certainty. I began looping when I began my career as a soloist, in 2010. I started with a single loop of 14 seconds in length...and even that was enough to let me hear the possibilities afforded by this technology. I now use the Boss RC300 triple loop station, and I spend a huge amount of time modelling my sounds and effects in order to get that breadth of sound you're mentioning in your question. I usually begin my writing with a 'clean' sound, unless the piece has stemmed from a particular sound effect of course. Once it's harmonically in place I'll then start the fun process of 'colouring in' and seeing what form the piece morphs to as I begin to work with the effects chain too.

All of your albums are self-released. Is this because you want to keep complete control, because I really can't imagine there's no label interested?

I'm very happy to self release, as you point out it

gives me complete autonomy and I like to make my packaging as special as possible too, which might not be something a label would allow for budgeting reasons. I'm not adverse to working with a label but there honestly has not been any interest, I guess I'm a bit difficult to categorize so perhaps that puts them off! It doesn't matter to me, I've managed thus far as a self released artist and I would recommend it. You do have to be very well organised though, and you do need some form of income as it's not cheap, but on the other hand 100% of album sales come back to you, and in my case go in to the pot to make the next release.

You are also a much asked artist to collaborate with. I guess they're all special, but which collaboration(s) will always very special to you?

I love all my collaborations! It was a joy to work with Eraldo Bernocchi and FM Einheit, that was a great experience and we made a fantastic record, Rosebud (Rarenoise). I've worked recently with Poppy Ackroyd on her latest release 'Revolve' (One Little Indian) and that was a huge amount of fun. Rié fu is an artist I recorded with and her album is being released today (15th March), which is stunning. Check out Mirror.

There are several ways I collaborate, I've got one on the go at the moment with a fantastic Canadian singer and we've literally started from scratch, sending each other tiny snapshots of sound that we will build into a track over the next few months. At other times I've gone into a situation where there is a skeleton, or even largely developed track (such as the one I did recently for Don Anderson Aggaloch) and I'm asked to 'do my thing' on it, and so I do!

One of your strengths is also that musical borders are crossed to create a complete new soundworld. This is (neo)classical music, but not as we know it. It has electronic elements, and even references to post rock, ritual and metal music. A purist nightmare! I hope those purists didn't cross your path often, or did you already convince some people to stop their narrow minded thinking?

I've never met any of these purists you speak of! Very glad about that. In my experience my audiences are very broad minded and whether I'm playing to a metal, prog, classical or contemporary crowd, with the same repertoire (just at varying volumes usually!) it's met with enthusiasm and encouragement. I feel very, very lucky indeed to meet such fascinating people from all tastes and backgrounds at concerts....

www.joquail.co.uk

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

Dimi BRANDS

EVI VINE

Evi Vine, both the band and the lady herself, the angelic-phantom, has continually stalked the music-world since the release in 2011 of the highly praised long-player "...And So The Morning Comes". Now, eight-years later we find ourselves waiting for the next sonic release, "Black Light- White Dark" hits the streets on the the 22nd-of-February. The two-teasers released- the breathtaking, shoe-gazer "Sabbath" and the reflective, piano-driven "My Only Son" only scratch at the surface of the beautiful soundscape enclosed within the albums six-tracks. Engineered by Phill Brown (Led Zeppelin/Bowie) and produced by David Izumi (Ed Harcourt), the release also features guests including Simon Gallup (The Cure). Indeed, 2019 could very well be the year that Evi Vine breaks the boundaries separating artistic integrity and commercial acceptance to be placed on the pedestal she so rightly deserves.

Thank you for taking time out to talk to us, how did it feel to be back on stage, and in Paris?

Evi: Well for us this is really our first show in the beautiful city of light, we have played on the outskirts previously, and once with The Mission..... I adore Paris & to have been invited to open for Brendan Perry was something else, the venue is a boat on the Seine it was perfect. Brendan, Astrid and Richard were all so welcoming lovely human beings.

Congratulations on the upcoming release of Black Light White Dark, is the title a autobiographical statement or where did it come from?

Evi: It came from a dream Steven had ... although blurry he could remember a young man making notes in a journal the last thing he wrote in the diary before his death was "Black/Light//white//dark". It seemed to describe the sound of the music.

Black Light-White Dark was recorded at Eastbourne studios in London, the use of the Visconti/Bowie Trident desk was that a conscious decision to reach for a particular old-school day sound?

Evi: It was really by chance that incredible desk was there we had no idea ... working at Echozoo was because of the connection we made with Dave Izumi. Writing and recording an album is so personal we need someone with patients who is chilled and kind and as the you are letting someone in the the most private space some people just don't get it but Davis intuitive

respectful amazingly creative super chilled and he helped us bring it all together. Steven Hill - Phill Brown and Martyn Barker had begun using a new studio in Eastbourne. Phill's words were "I think i've found the perfect room for you, it happens to have a Trident desk", so after visiting and meeting Dave Izumi and checking the studio out we knew immediately it was right for what we wanted to do. Hearing the drums through Phill Browns mic placements through the Trident was the first goosebumps moment of...ok this might be something that we've been striving for". We knew that this album should be recorded 'live' after having recorded the first 2 albums at home, we needed to push ourselves and to change the process dramatically, I think we felt as if we hadn't captured the atmosphere or dynamics that we create on stage. This time around we also had a solid band and had been writing and jamming in rehearsals, the chemistry between us all is one of those things you can spend a career trying to find. In terms of the sound, we had a clear vision of merging a of classic sound using old ac30s, big vintage drums and fender rhodes etc, with digital programming where possible, and we always have a few modern synths to try out too. Essentially, the same as what we play on



for tracks/riffs but ended up recording probably 13 tracks and a version of our then live set, so we have lots of material to go through still. It was fun to be able to experiment and take a track per day and work on it with input from Dave Izumi, and we basically worked on it until we felt we had the arrangement, and then the performance. So the finishing was combined effort, though some of the riffs were kicking around at rehearsals etc. This time around we had a residential at the studio and moved in for 2 weeks, so by day 4 we were consumed only with playing, eating, playing more, working out changes during breaks etc and working into the night...I have a memory of playing the guitar at 3am laying flat on the ground and falling asleep...only to wake up when the drums kicked in again and startled myself! It was the best of times musically even though we had a lot on personally behind the scenes which added to the intensity of the sessions. Evi is the Musical Director and guides us, so if she isn't feeling a guitar part or drum groove, we'll improvise until something else has more feeling/connection, she's excellent like that and has a real vision, in Evi we trust.

Your voice and delivery is unique and at times hard to describe, something like Kate Bush if she joined Bauhaus, how much of an influence was Kate Bush on your music?

Evi: I saw Kate Bush perform in London ... I cried when she walked out on to the stage ... like so many of us her voice has been with me since i was a child... it goes deep ... I hope kate Bush does record with Bauhaus one day ... that would be something ...

You are returning this April to the Black Easter festival, how was your experience last time in 2016?

Evi - Although we feel honoured to be invited again it comes with a pain in our hearts it is difficult to imagine the festival without Ward De Prinz what a dear man ... a champion of music ... creator of peak a boo magazine and a dear dear friend to so many ... the loss of such a soul makes it difficult perhaps for those left behind it will never be the same but we are all there to celebrate him and together it will be amazing ...

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

Was the album recorded completely in analogue?

Steven: A mixture, hopefully we used the best of both worlds. What Dave can do in the mix is exactly what we wanted, it's not just balancing, he's creatively producing & warping every step of the way, right up to the end, and we worked together with him refining pieces with no eye on the clock, it needed to be right, simple as that.

Is your approach to recording to have everything fully formed before entering the studio or when you actually get together to record?

Steven: For this album we walked in with only 2 ideas

www.evine.com

www.facebook.com/evine

evine.bandcamp.com

Photo © Paul Harries

Kevin BURKE

www.peak-a-boo-magazine.be

GNOSTIC GORILLA



Can you please introduce yourself and the band to our readers?

I'm Dean Mason of Gnostic Gorilla. Gnostic Gorilla is a one man outfit with some contribution from Damla Bozkurt, on violins for example. Gnostic Gorilla is based out of the Toronto area. (In between Montréal and Toronto)

What does the name Gnostic Gorilla means or stand for?

Gnostic Gorilla is first of all NOT about "Gnosticism" and/or going apeshit. Hahahahahaha. It's a blending of two world views. Gnostic means "knowing" or better yet "to know". In the story of the "fall" the serpent tempts the humans to take from the tree of knowledge. So there's a reference to the Judeo-Christian idea of creation and the fall. The Gorilla is a reference to the idea of evolution...that we evolved from apes. But also a Gorilla is a strong noble creature. A Gorilla is a gentle gigantic and beautiful being...but I wouldn't piss one off. I remember being face to face with a huge silverback (separated by glass of course) in a zoo and I couldn't get over the beauty and power of it. He sat there looking at me and then looking at his hands...and then looking at me again. Powerful moment. But that said...my mask and image are not about looking like a Gorilla. That's more of a phantom of the opera meets Dracula type image I guess.

What are your musical influences?

My musical influences are many. My first inspiration was Gary Numan. But the artists that influence the style of music I record personally are Ministry, Type O Negative, Skinny Puppy, Korn, and many Goth/Darkwave/Industrial acts. And YES...I LOVE Alien Sex Fiend. Got the latest « Possessed » Brilliant!

The music on your latest album *St.Basil's Asylum* reminds me sometimes a bit of the American cult and industrial band G.G.H.F. (Global Genocide Forget Heaven) ... Very dark and gloomy almost industrial soundscape like music, making commercial success very unlikely ... How does someone decide to make this kind of music?

I don't know how I decided to make dark music...but it's what speaks to me. A lot of my music deals with depression, mental illness, suicide (not to promote) but also I believe that we ignore our dark side at our own risk. I do love horror movies and especially good vampire movies. I suppose Gary Numan's early albums inspired me as well as a lad to explore the less than positive dimension of life. Bauhaus as well.

One track on this album however, *Winter's Mourning*, sounds almost like a Nick Cave ballad gone wrong, or should I say gone well? What is it about?

Funny you mention *Winter's Mourning*. I was told it sounded like Johnny Cash or Elvis singing for Bauhaus. Lol. It's deeply personal. It speaks of that moment in life when you realize how fragile life is. It also speaks of disappointment and sadness. It's sort of like a fusion between Goth and Folk.

In general, where do you get your inspiration from when making music and writing lyrics?

I usually draw my inspiration from the human struggle. I see a lot of darkness in my work and also in my personal life...I have struggled with addiction and depression. I am overly sensitive to the bullshit out there in the world that is becoming more and more hostile. I write often in veiled language but one of my peeves is religious people condemning every one not in their tribe. They condemn people for who they are. And there are plenty atheists who constantly mock people of faith. Let's leave each other the fuck alone. Live and let live muthafuckas! Life is too short!

Any last message to mankind?

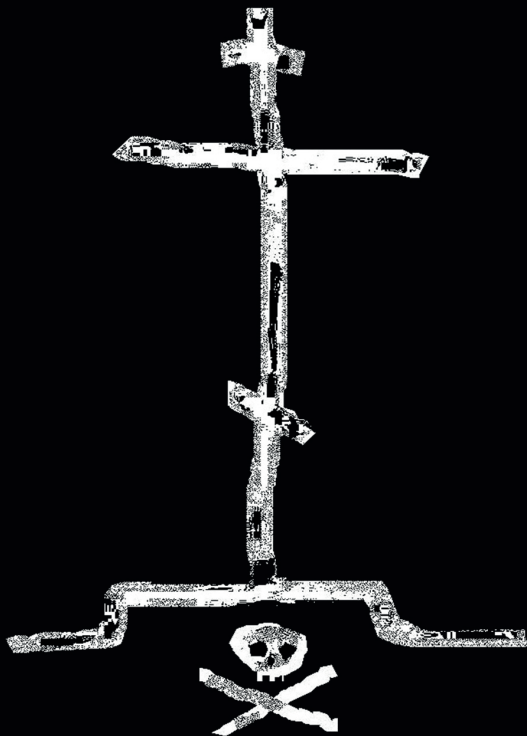
In the words of the immortal Jim Morrison...WAKE UP! We are really in deep shit if we don't snap out of this siege mentality and we need to stop killing the earth!

www.facebook.com/gnosticgorilla

Fred GADGET

Photo © Gnostic Gorilla

GNOSTIC GORILLA



ST. BASIL'S ASYLUM

Gnostic Gorilla's brand new studio album St.Basil's Asylum!
Now available through all digital providers, as well as through the
official Cleopatra Records and Gnostic Gorilla Bandcamp Pages.
<https://gnosticgorilla.bandcamp/album/st-basil-s-asylum>



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MUTATIONEN - TOUR

Welle: erdball



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30.10.19 ERFURT | FROM HELL
31.10.19 BERLIN | COLUMBIA THEATER
01.11.19 MAGDEBURG | FACTORY
03.11.19 HANNOVER | MUSIKZENTRUM
08.11.19 OBERHAUSEN | TURBINENHALLE
09.11.19 MANNHEIM | MS CONNEXION COMPLEX
10.11.19 STUTTGART | LKA LONGHORN
22.11.19 GÖRLITZ | KULTURBRAUEREI
23.11.19 GLAUCHAU | ALTE SPINNEREI



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calendar

- 03.04 Z-BAND [BE] / MEANDER [BE] @ Dude, Louvain La Neuve [BE]
04.04 OUT OF LINE WEEKENDER - DAY 1 @ Astra Kulturhaus, Berlin [DE] Motr!k / Any Second / The Juggernauts / Priest / Chrom / A Split-second / Kirlian Camera
05.04 OUT OF LINE WEEKENDER - DAY 2 @ Astra Kulturhaus, Berlin [DE] Yellow Lazarus / Rave The Requiem
Fear Of Domination / Blind Channel / Erdling / Eskimo Callboy / Hocico
06.04 FIMXER/MCCARTHY, QUAL, SYDNEY VALETTE, DELERITAS @ Magasin 4, Brussels [BE]
06.04 OUT OF LINE WEEKENDER - DAY 3 @ Astra Kulturhaus, Berlin [DE] Genus Ordinis Dei / Xenobligh / Frosttide / Bloodred Hourglass / Evergrey / Die Apokalyptischen Reiter / Dark Tranquillity
06.04 A SLICE OF LIFE + NEW WAVE AFTERPARTY @ Moonlight Music Hall, Diest [BE]
06.04 UNTERWASSER VIII @ Das Boot, Delft [NL] The Peoples Republic Of Europe / M.a.d + Djs
09.04 PURPURA [ES] / MEANDER [BE] / ROPE & BONES [BE] @ Le Garage, Liège [BE]
12.04 NEON ELECTRONICS + SIMI NAH @ De Kreun, Kortrijk [BE] 10 Years Wool-e Shop With: Neon Electronics (electro/ebm) (b/e) ***cd-presentation*** Simi Nah (electro/synthpop/nouvelle Vague) (b/f) ***cd-presentation
13.04 GELEEN CALLING THE FESTIVAL: Siglo Xx - 32 Ohm - Fortress - Swirlpool - Heyhey - Stupid Bloody Tuesday - Heller - The Unofficials - Madi - Morganas Illusion - Re-editors - I Found The Cure - Floortje Hover.
13.04 BRAINDAMAGE PART 1 @ Jh De Wommel, Wommelgem [BE] New Wave # Ebm # Industrial # Minimal Synth
19.04 DER HIMMEL UBER BERLIN + WHITE COAL ADDICTION @ Le Garage Créative Liège, Liège [BE]
20.04 HERTALS ROCK CITY @ Zaal Het Hof, Herentals [BE] Lizzie & Thè Banshees Erik Invaders M Amortisseur.
20.04 BLACK EASTER FESTIVAL - DAY 1 @ Zappa, 2020 Antwerpen [BE] Your Life On Hold (b) The Breath Of Life (b) Evi Vine (uk) Hackedepicciotto, Monica Richards, Clan Of Xymox + Afterparty
21.04 BLACK EASTER FESTIVAL - DAY 2 @ Zappa, 2020 Antwerp [BE] Goethes Erben Daemonia Nympe Jo Quail Wilderman (featuring Elvis Peeters From Aroma Di Amore/de Legende/...) Sieben + Afterparty
01.05 EISBRECHER - EWIGES EIS TOUR 2019 @ Stadthalle, Fürth [DE]
04.05 BELGIAN NEW BEAT THE PARTY 2 @ T'centrum, Londerzeel [BE] with Tragic Error Live On Stage
04.05 MIXED VISIONS ELECTRO INDUSTRIAL NIGHT @ Den Aalmoezenier, 2000 Antwerpen [BE]
04.05 NON ALIGNMENT PACT (NL) + NEW WAVE AFTERPARTY @ Moonlight Music Hall, Diest [BE]
11.05 NEW-WAVE-CLASSIX PARTY @ Vooruit (balzaal), Gent [BE]
18.05 NEW WAVES DAY III @ Turbinenhalle, Oberhausen [DE] Peter Hook & The Light, Gang Of Four, Chameleonsvox, Pink Turns Blue, And Also The Trees, In2thesound, Then Comes Silence, The Arch
18.05 BUNKERLEUTE - DARK UNDERGROUND PARTY @ Musicafé, Leuven [BE]
18.05 CLUB NEW WAVE - JOY DIVISION SPECIAL EDITION @ La Bodega, Brussels [BE] Level I: Dance To The Radio - Dj's: Chacha Aka Public Relation (theatro, Vizio, Fifty Five) | Hatecraft (addams Family) | Pi (theatro) Level II: Shadowplay - Screening Of Films (control) And Rare Video Documents | Philippe Carly Exhibition
26.05 XENO I & OAKLANDER (USA) @ Pixel Café, Antwerpen [BE] Minimal Synth Pop - Live In Concert
29.05 STEREO MC'S @ De Casino, St-niklaas [BE]
31.05 SECOND STILL (USA) + DECADES(B) IN RETIE(B) @ Gc Den Dries, Retie [BE]
01.06 LIEGE NEW WAVE TRIBUTE FESTIVAL @ Maison Du Peuple Flémalle, Flémalle 4400 [BE] Curiosity, Permanent, Mistress Of Jersey, Golden Soldiers
15.06 CHRISTIAN DEATH + LA SCALTRA + 32 OHM + PARTY @ La Maison Du Peuple Flémalle Liège [BE]
22.06 DARK INFECTION - INDUSTRIAL ONLY @ Feierwerk - Hansa39, 81373 Munich [DE] Live: Projecto Mirage -phasenmensch + lcd-10 Aftershowparty: -dj Mephisto -hells(san-fin)
28.06 STAR INDUSTRY + NEW WAVE AFTERPARTY @ Moonlight Music Hall, Diest [BE]
19.07 CALL THE SHIP TO THE PORT @ Ms Rheinenergie, Köln [DE] Mesh + Solar Fake + Diorama Boarding
20.07 AMPHI FESTIVAL XV @ Amphi Eventpark / Tanzbrunnen, Köln [DE] In Extremo + Nitzer Ebb Lord Of The Lost + Nachtmahr + Unzucht + L'Âme Immortelle Welle: Erdball + Das Ich + Samsas Traum + Faderhead
21.07 Solitary Experiments + 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:sEd8 Logic & Olivia + more
15.08 W-FESTIVAL 2019 @ In And Around Waregem Expo, Waregem [BE] Human League, She Wants Revenge, Echo & The Bunnymen, The Stranglers, And One, Mesh, Vnv Nation, Nitzer Ebb, Killing Joke, Lene Lovich...
24.08 BUNKERLEUTE - DARK UNDERGROUND PARTY @ Musicafé, Leuven [BE]
21.09 LIEGE NEW WAVE FESTIVAL 2019 @ Maison Du Peuple, Flémalle [BE] Whispering Sons, Ash Code, ...
11.10 WELLE:ERDBALL MUMIEN, MONSTEREN MUTATIONEN TOUR 2019 @ Mau Club, Rostock [DE]
10.11 10 YEARS NEW-WAVE-CLASSIX @ Vooruit (balzaal), Ghent [BE]
16.11 NEW-WAVE-CLASSIX PARTY @ Vooruit (balzaal), Gent [BE]
30.11 BUNKERLEUTE - DARK UNDERGROUND PARTY @ Musicafé, Leuven [BE]
23.11 NEETWAVE feat. A SLICE OF LIFE, SILENT RUNNERS & more TBA @ JK2470, Retie, [BE]
13.12 BIMFEST XVII - Day 1 @ De Casino - St.Niklaas [BE]
14.12 BIMFEST XVII - Day 2 @ De Casino - St.Niklaas [BE]

CLUB NEW WAVE

LA BODEGA - BRUSSELS - 18/05/2019

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