



**STALINGRAD VALKYRIE**  
**THE BRUTE: / CHMCL STR8JCKT**  
**ENZO KREFT / NEON INSECT**  
**STEVE DIGGLE (BUZZCOCKS)**  
**JG THIRLWELL (FOETUS)**  
**PETER 'BUDGIE' CLARKE**  
**(SIOUXSIE & THE BANSHEES)**

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# E N Z O K R E F T

With the release of 'Control' Enzo Kreft delivered another brand-new gem of minimal wave music, but this album is much more than this. It became a concept album about how we deal with technology and how this technology influences and shapes our lives. Moreover, Enzo Kreft has also made beautiful and appropriate graphic visuals to illustrate his work. We asked Enzo to provide us some text and explanation for each song on this album, and we even got his permission to display a few of the accompanying artworks. You will notice Enzo Kreft does not avoid "difficult subjects" on Control...

## 'Scanned'

Many tracks from Control are about the relationship between humans and technology and the dangerous consequences of this for the near future. The same goes for the album's opener. What would your days look like if you were walking around like a slave and scanned and controlled by those in power via a brain implant?

## 'Cyborg Platoon'

A SciFi track about a world in which people who rebel and who try to maintain freedom of thought are being eradicated by cyborg armies. A theme of many futuristic, dystopian films.

## 'Biometrics'

In biometrics, techniques are applied in which unique body characteristics (DNA scans, fingerprints, facial features, etc.) are checked and kept up to date. I find it a nasty idea that your personal data is stored by others, they can even be hacked and thus they can steal your identity. It is a technological development that could be used in totalitarian regimes.

## 'Virtual Happiness'

Are we really happy? Happiness has become a product. We live in "Emojikistan", the country of social media in which our behavior is massively modified and we think we feel happy. It is as addictive as sugars and fats in the food industry, as a result of which the consumer eats more and therefore the turnover increases. We are virtually happy.

## 'Connected'

Just like in 'Scanned' I wanted to talk in 'Connected' about the control that a system exerts on us. In all of our behavior we are dictated by authorities and we are gradually brainwashed, even though we think that is not the case. We are inextricably linked to the "matrix" and must obey the rules of the game.

## 'The Milgram Experiment'

Psychologist Stanley Milgram's experiment dates from the early 1960s. Milgram wanted to investigate how it was possible the Nazis had ignored their moral convictions in order to kill millions of people. In the experiment, test subjects were encouraged to give electrical shocks to others and they just did it. It's that kind of experiment you think: I would never do that myself! The experiment has been repeated over the years and it turns out: mankind has changed not even a little in 50 years, it still follows orders careless and doesn't feel responsible for its actions...



## 'Book Burnings'

'Book Burnings' is also about a not so distant past in which the Nazis burned books, but also looks ahead to a future in which this could still happen and that is why I refer to the science fiction film Fahrenheit 451 by François Truffaut. I also quote George Orwell's famous statement: "Who controls the past controls the future. Who controls the present controls the past." History forgery as an attempt to manipulate and control reality.

## 'I'm Not A Robot'

An up-tempo track, in which I refer to the well-known internet captcha, which is used to determine whether or not there is a human user. I immediately thought it would be a good idea to build in a contradiction and have the quote pronounced by a robot voice. People are not robots, robots are not people... but maybe robots will become more human than humans!

## 'In My Head'

In this song the "roboman" of the opening song 'Scanned' speaks. A spectacular reversal is taking place in his brain, the chips of the implant have been erased and the "thought police" has been driven out of his head. The hope is expressed that men are able to shed the yoke of slavery. He is again the master of his own thoughts and can move around the world as a free individual.

## 'Mindshift'

In this instrumental synth song I tried to create a cinematic, epic atmosphere. The track further elaborates on the theme of 'In My Head', the freedom of thought. "Are you able to make a mind shift?" asks the female Siri voice (one of the artificial voices on my iPhone, which I also use in 'Virtual Happiness').

The booklet illustration that accompanies this issue shows a bird in an open cage. You are free, but you must dare to spread your wings.

## 'Disobedient'

'Disobedient' is a call for a non-violent revolution against an unjust establishment. I quote Henry David Thoreau, the philosopher who promotes civil disobedience: "Disobedience is the true foundation of liberty. The obedient must be slaves."

## 'Imagine A Boot'

Closing the album with the famous last words from '1984', the novel by George Orwell that confronts you with the horror of a totalitarian state: "If you want an image of the future, imagine a boot, stamping on a human face forever. The moral to be drawn from this dangerous nightmare situation is simple: don't let it come to that, it depends on you".

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# CONTROL

## ORDO ROSARIUS EQUILIBRIO - Ménage à quatre (12"/CD/Digital) (Out Of Line)



Ordo Rosarius Equilibrio released a new EP, with the very promising title 'Ménage à quatre'. The EP contains 4 melancholic, yet powerful songs. Along with the EP, a brilliant video was released, directed by Vladimir Epifantsev, for the opening track 'Ménage à trois - There is nothing to regret' and is meant for an adult audience. This entire EP is one big masterpiece. Normally, a favourite song pops up, but here, to pick out just one is hard. Ordo Rosarius Equilibrio's style has been labelled as 'Apocalyptic pop', 'Neofolk' and 'Martial Industrial', but its continuing variation over the years extends much further and perfectly congregates into the essence of that which IS Ordo Rosarius Equilibrio. Tomas Pettersson's voice (supported by the backing vocals of Rose-Marie Larsen) is mesmerizing and easy on the ear. He feels like a storyteller, making you listen to the lyrics while being carried away on the slowly pounded drum and calming acoustic guitar, bringing you into the right kind of mood. [SM]

## COMBICHRIST - On Fire (CD/Vinyl/Digital) (Out Of Line)



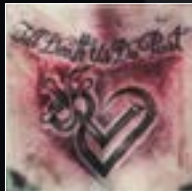
Does Combichrist need any introduction? Started in 2003 by Andy LaPlagua, Combichrist fastly grew into one of the big names in the scene, as songs like 'Blut Royal', 'Get your body beat' & "This shit will fuck you up" were huge club hits, which still - after all these years - remain popular. Yet, "One fire", their 9th studio album, has more to offer than only the famous aggrotech songs. The collaboration with Burton C. Bell resulted into a more industrial metal like song, that lies in the line of Bell's own band Fear Factory. With 'Bottle Of Pain', Combichrist brings a song that combines Alestorm with Pirates of the Caribbean, but in the not so jolly kind of way. LaPlagua gets into a melancholic, even depressive kind of mood. For me, one of the most remarkable songs is '2054' with a kind of storytelling style, that made me indeed think about how the world would look like in 2054. Combichrist really spoils the fans with 13 tracks, taking you on a 51 minute long journey. [SM]

## SUICIDE COMMANDO - Hellraiser (12"/Digital) (Out Of Line)



We're close to reaching the 20th birthday of the release of 'Mindstrip' by the Belgian hellectro band Suicide Commando and that can't go by without notice. Suicide Commando releases a 4 track limited edition picture vinyl. Of course, Suicide Commando made it worthwhile to grab a copy of this picture vinyl, by creating a new version of the still fresh as ever club classic Hellraiser, as well as a re-release of the Psychopath 01 version from way back in 2000. We are also spoiled with a new version of Mindstrip, which has taken the title Mindstripper. The last track, but not in the least, is the track Kevrokian, previously only released as a single. With this track, comes a bit of a history lesson, as Kevorkian was a doctor, who helped patients to end their life, illegally, in his 1968 Volkswagen van (which is now on display at 'Zak Bagans Haunted Museum' in Las Vegas, for those who want to see it). [SM]

## LORD OF THE LOST - Till Death Us Do Part (CD/Vinyl/Digital) CD) (Out Of Line)



Who hasn't heard of Lord of the Lost? This band from Hamburg started out as a solo project by Chris Harris, back in 2008, but due to its popularity on Myspace, it quickly developed into a band, as Chris couldn't do without if he wanted to perform live. This year, they're celebrating their 10th anniversary with a tour and a compilation of the best songs the band has made throughout that decade. For people who might have never heard of Lord Of The Lost, it is a great opportunity to get to know this dark rock and metal band. For the die-hard fans, there's the limited edition box with b-sides, rarities and special remixes that will not let you down. There's even a demo version of a song that goes back 20 years ago. What's also great is that 'Till death do us part' has been re-recorded, and the evolution in Chris' voice is remarkable between 2010 and now. A brand new video for this track was released as well. [SM]

# ORDO ROSARIUS EQUILIBRIO LET'S PLAY [TWO GIRLS & A GOAT]



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CLASSIC  
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# NEON INSECT



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Neon Insect is an alias by German vgm/soundtrack artist and audio engineer Nils Sinatsch, who is heavily influenced by the industrial music genre. Neon Insect covers a wide variety of genres ranging from classical compositions to experimental electronic music. Regardless of the genre, the music of Neon Insect usually has a dark and heavy undertone and usually features very experimental sound design on its tracks. Neon Insect has just released their new album, *New Moscow Underground*. We'd like to thank Neon Insect for the interview.

Can you give us a little history of Neon Insect including your projects that lead up to it...also the meaning behind the name?

The year 2006 is the year I started with "Neon Insect", while I was in a dark-electro band called "Eternal Nightmare". During that time I was also highly inspired by Juno Reactor, soundtracks, space- and some other trippy stuff. So I needed a project to get this somehow out, as it didn't fit to the band. So it was really just for fun at first. But it became quite serious, after there was some sort of a blockade in the band, as we had a very rough year, after one of the former band-mates committed suicide. He wasn't in the band back then anymore, but it left its marks. So "Neon Insect" became my main project for some time and I made a weird album called "Enigma". Which was for very long the single release I had under this alias. Fast forward a couple of years, I moved away and there was no more band. And I also had to figure out a way to earn a living, as I spend all my life on music. And jobs could be found in the realms of soundtracks production, were I found some well paid opportunities. I liked to take the old "Neon Insect" name back, as I always loved it and it

had an association to soundtracks. Today Neon Insect is a blend of my old band and my recent soundtracks work. The name is inspired by a series of space games I liked to play in the 2000s, which was the X series by Egosoft. They had an item called spaceflies. And I always imagined them as neon green glowing insects.

About the upcoming release '*New Moscow Underground*' can you give us a background on the concept for the album?

'New Moscow' is New York in a world after world war 3, which was won by a fictional state, the New Russian Empire. A lot of places of the United States have been nuked, and have been turned into a wasteland where nobody could really survive. The city is ruled by the Empire, and serves a bit as a playing field to try out new technology. So, the concept of '*New Moscow Underground*' is a very dystopian, 1984-ish, cyberpunk mix. It exists since "Glitches", which played in the same world. It was just not that obvious and things were hidden on this album. For my new album I decided to make it more obvious. The reason I do this, is my desire to tell stories and to keep the soundtrack element in my music. It has a self-serving purpose as well, as it inspires myself to create lyrics - since I don't like to sing about real events. I like to think about, what a group of people or a person would do. How they feel, and so on. That's what the songs are all about.

Could you talk about some of the tracks on the new album: '*Fist, Hit, Cracking Bones*' and '*Blossom*' for example?

'Fist, Hit, Cracking Bones' is a direct part of the story. Both pre-released singles came with a voice acted audio snippets in the perspective of the Empire. The song is about the purpose of the cyborgs in the empire. The previous singles though, tell a bit of a cyborg going nuts. This again is part of the story, where this cyborg plays an essential role in the audio drama. '*Blossom*' is more of an idealistic song. The underdog, that the resistance is, trying to keep their head up in an unwinnable fight. It really is unwinnable. I tried to underline it with the orchestration at the end, which has a chord progression from hopeful to sad and devastated. Another interesting song is 'It's gotta be me', as it tells the story of a worker. Workers are forced to stay in one block, where they live, sleep and work. But one of the workers decided to break out, as this person was of a curious nature. And the things he found made him question himself even more than the regime. The view of the world has changed drastically for this person. Who wouldn't be overwhelmed by this?

(Continues on P.12)

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# NEON INSECT

(Continuation p10)

**How do you think this new album is stylistically different from the last album, Glitches?**

"NMU" has more focus on story telling than "Glitches". And not everything on "Glitches" was about the concept and it had me not singing that much. This is much different with my new album, where I used my own voice quite often in different styles. But other than that, I think musically it is more of the same. Of course, I got better in certain areas, just naturally, but I liked what "Glitches" was and I wanted more of it.

**You have an interesting and intricate fusion of sounds. Can you talk about the recordings that meant the most to you, those that influenced you?**

There are so many other bands and projects I am inspired by, that it is really hard to name them all. Sure...a lot of industrial music, but I think what is responsible for the fusion of sounds, how you called it, is my love to listen to unique and modern soundtracks. One of them, that stands out to me since years, is the soundtrack to "Killzone Shadow Fall" by Tyler Bates and Lorn. There are so many interesting sounds going on, that I just discover new stuff every time I listen to it, which is so inspiring.

**Please give us an insight into your studio. What are the tools that you create your work with?**

My studio is a one man cage. It's very small, so I am a bit on a limit, when it comes to hardware. Things I love to work with are certain stompboxes, as they are small and easy to combine. I like to re-amp quite a lot (sending a recorded signal back to the effects and re-record them) through them. My most favorite tool is a Korg kaoss pad, which is capable of massive glitch effects. Another thing I came to good terms with, is to just collect trash, put them together to drum-kit. You'll hear a lot of trash on my new album being punched. Obviously a lot is happening on the PC, due to the space I have. I work a lot with self constructed synths on "Reaktor 6", where you can go down to the micro electronics level. Usually I work with subtractive and FM synthesis.

**You once did the soundtrack to a game called Abatron. How was that different than the other Neon Insect material? Would you ever go back to scoring games or perhaps a film?**

Soundtracks are an essential part of the project that "Neon Insect" is. Scoring for games though, is a part that I left behind me. As I never had luck finding projects, that actually ended up being finished or paying me for my work. It also ruined games for me, as I felt a lot

of frustration at the time. I did a lot in terms of sound design, implementation and a lot of other things. But many games - even "Abatron" - were never finished. The soundtrack exists, because I felt like I owed it to the people who already spend money on the game. But I have material for five other games done, that will never see the light of day. As for "Abatron" - I have to say, the people were genuine and nice. And I really enjoyed working on that game with this group, as it was also a lot of fun to play. Unfortunately the game took too long and the investors stopped putting money into it out of personal reasons. So the consequence was the development being stopped. The difference in music... hm... they were all instrumentals, but I was free to do what I wanted. That's why I am happy about it being released. I like the tracks and the different styles in there.

In the future I'd love to score a movie. And maybe other games too, if I just can deliver the music and that the game is being released.

**You appear to have had some interesting developments in the last year. Your last release, 'Glitches' was a ltd. cassette and digital-only release. Now you've got a larger quantity, more merch and for the first time, a CD edition. What do you hope to do creatively and product-wise next time?**

I'm a big fan of the cassette. I collect myself and of course I wanted to have them with my own music as well. For NMU I found a great partner in GoTapes in Saint Petersburg, who dubbed my tapes on original Russian tapes. Sticking with the concept here, made it more tempting. I also upped the number of the edition to 40. I sold 20 with Glitches, so I am confident I can sell 40 with NMU.

**What plans do you have for the near future?**

To be honest, I'll take a few weeks off. The process has been very draining, so I deserved that. I have a few ideas in mind for afterwards, but nothing to speak about yet. I want to reach out to some bigger artists, to see if remixes or collabs could be a thing in the future. There are two I have in mind. But it might as well just not work out too. Another thing I will do, is to release some unreleased orchestrations under the alias of the "New Moscow Exile Ensemble". They are actually Neon Insect material, but it doesn't fit in anymore. So... yeah. Other than that, no detailed plans, just ideas.

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William ZIMMERMAN

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## GRENDEL - Ascending The Abyss (CD/Digital)

(Infected Recordings)



The new record really finetunes the prototype laid out on AOTDB and brings into fruition the best record Grendel have ever produced. It is both style and substance. Upon first listen it is easy to hear the band's influences with the main one striking me as being Nine Inch Nails circa 1989 (Pretty Hate Machine) and 2005 (With Teeth). The album has been exquisitely mixed and mastered. It is vibrant and upbeat and truly pleasant to the ear. There's a coherency and unity to the record that makes the record seem to go by so quickly that it's impossible to resist hitting the play button once again. There's not a single dull moment and the album serves as a clear statement of intent by Grendel - to not only honour their musical legacy but to look to the future and continue broadening their horizons to, hopefully, continue making records as exciting, immersive and addictive as this one is. Let this one pass you by at your peril!

[AM]

## AIMAPROJECT - Di AimA Il Segno (CD)

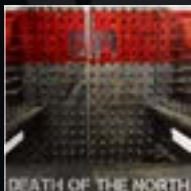


The album opens with a real hymn to the sun. It is also an ode to classical antiquity because this poem originates from The Orphic Hymns: a collection of 87 short, religiously based poems on Orphism (6th century BC): a mystical cult with Orpheus as binding factor. Together with Pino Carafa (Camerata Mediolanese) she forms the duo Insula Lucis. On "Eis 'Elion" AimA opens with evocative wordless singing and continues smoothly into Ancient Greek. The English translation is subtly recited by Christopher Wood. A promising start! An absolute highlight, to pick one, is also the longest track: "Homo Aureus", originated from the FEHU-project (2006). An oriental sound is evoked by the use of various ethnic instruments. They need to make a transcendental connection of the inner self with the universe (microcosm versus macrocosm). Calling for a trance requires little effort on this music.

[TP]

## ELM - Death Of The North (CD/EP)

(Alma-Matrix)



On this EP we are presented with three different versions of the title track 'Death Of The North'; a 7 inch version, a single edit and the ultimate truth mix version. One by one extremely sturdy and peppered with great electronics that take them each to another level. The latest version is fed with some mysterious synths and samples, without losing power. Yes, ELM succeeds in making us look forward to that upcoming full album! Also on the menu there's the song Thoughtcrime (Mean Mugger Mix). Same ingredients, and again with a great aggressive bass. As a bonus there is 'Thin Line'. An infectious song that tends to sound a bit more like dark-wave. A bit more moderate in terms of brutality, but this gem also elicits some hip wiggling while listening. Like said before, with this download EP, ELM makes us more than curious about their likely EBM masterpiece coming up soon!

[JB]

## NUMB - Mortal Geometry (CD/Vinyl/Digital)



From opener "Redact" it is immediately bang-on and it seems as if time has never stood still. "Hush" doses the aggression but the haunting synths make it more than just a calm before the storm. "Complicit Silence" and "How It Ends" are certainly unmatched hits in the making, which deserve to conquer the alternative clubs around the world. "This is how it ends" we hear on the latter number, let's hope it is not about Numb itself because on this Mortal Geometry they still kick ass! "Everything falls apart" and "there's nothing left for us now" sound pessimistic again during, also "When Gravity Falls" carries the same atmosphere. The negative undertone is undeniable, and proves once again that negativity does not necessarily have to be harmful to creativity. The last two songs are taking a different approach, as a result it seems as if the very strong first half of the album collapses somewhat like a pudding. Something that can also be said of "The Waiting Room" that takes its title quite literally: furiously shooting from the starting blocks and then extinguishing in a strange way.

[DB]



# THE BRUTE:



The Brute: is an electronica music group out of Switzerland and Germany and combines progressive electronic sound with haunting vocals and a melange of synthpop, blues and rock influences. Daniel Gierke, mastermind of the project, has been writing songs for many years. At the beginning of 2018, the idea arose to steer his musical ambitions into a new direction. The Brute: was born and in May 2018 the video "And I Want You..." was released on YouTube. The positive response of the audience and friends encouraged The Brute: to continue working on new material. We are very grateful to Daniel for his time in this interview.

**Can you give us a bit of a background on The Brute :? Did you have any previous projects?**

The project of The Brute : has begun early 2018 on a road trip across Spain, where I've got the mood to return to my studio, which I haven't seen from inside since many years, except I had some new analogue gear. But the origins date to the 90s, when I've formed together with two schoolmates my first electro-influenced band called "New Truth" in Germany. With the second Project "The Name" we became a notable act in the local synth pop scene. However, back then, the band has never operated on a larger canvas to be a commercial act and consequently we never made a demo tape to tender it to record companies.

**You just released a single, "Lonesome Hero"/"And I Want You...". What can you tell us about those two tracks?**

Both songs are very personal and tell a story about myself. As I've started to write the hook line for "And I Want You..." I had from the beginning on the idea to adopt a bass line from the very first song I've ever finished in 1993 called "Agreement". It was a kind of closing a circle after 25 years. The lyrics reflect the moment as I've met a muse on my trip through Spain. A moment, on which one thinks you are on the bottom but suddenly you realise it is the opposite. It is the beginning of a wonderful journey. "Lonesome Hero" was written on a trip through the pubs of Madrid some weeks later (I love that city!) and had a message to myself; don't take yourself too serious!

**You also released a video for "Lonesome Hero" which contains some pretty unique imagery. Talk a bit about the making of the video and the inspiration/direction if you don't mind.**

The original idea was an 80's style video with a colourful set and me in costumes of some "lonesome heroes", like an astronaut, a worker, a knight, a businessman and so on. We wanted to underline the message that we do not take it too serious. We had so much fun. However, soon after the start and reviewing the first shots we've got the impression that it might express a wrong

message and made the decision to leave the James Bond character in the light box, which is a great bridge to a short music road movie we have filmed in autumn last year on original sets of "Goldfinger" up in the Swiss mountains. This movie and a short music video version are on the way to be released late October this year. By the way, there is also a video for "And I Want You..." and one video for the Time Mix of "And I Want You..."

**You also released a remix EP. But I'm curious, what do you feel creates a good remix from the point of the original artist and the remixer?**

Haha, that's an interesting question. I did all the remixes by myself. Often I start to make a remix or long version during the process of writing the song. Especially with my old band we loved to play live longer version of the songs or made some remixes. Electronic music offers a perfect platform for this and you can play with new variations, sounds and rhythms. And each time you explore new aspects of a song. A good song is always good regardless of which arrangement you use; Blues, Rock or Electronica.

**Where do you find your musical and non-musical inspiration?**

My inspiration for music and for life I find on long road trips to explore hidden places on earth or when I'm hiking and climbing up in the mountains. I try to

do both as much as I can. Being alone without a clear destination, just following the road on my bike or with my car makes a feeling of independence, feeling the earth move. It is outbreak of the daily duties in my business.

**Can you talk a bit about your studio and the tools you use for your creations?**

Yes, indeed. I have my own studio since many years on a lake up in the mountains, which is perfect to get inspired. I love old and new analogue equipment and collect gear like crazy. I love to turn the knobs and to hear what it does with the sound. My absolute favourites are the Korg MS20, the Roland 500 modular synth and Moog's DFAM/Mother 32/Sub Phatty and, last but not least, my guitar.

**What plans do you have for the coming months and into 20/20?**

I am in the studio right now for the upcoming debut album "Brute : One", which should be released in February 2020. Meanwhile, the second double-single "Lonely / Seduce me" is under way to be released in September 2019 followed by the short movie and single "Driving to you" in October and a fourth single in January 2020. Additionally, I am in negotiations with two other bands for a little Club tour through Germany and Switzerland in March/April 2020.

**Situation: There is a deadly storm headed in your direction. You have time to grab two important albums before your house turns to dust. What albums are they and why?**

First of all, "Chorus" from Erasure. It was the first Maxi Single I bought after the reunion of Germany. I'll never forget how proud I was to have it in my hand physically. The second album is "Depeche Mode - Greatest Hits". It was a licenced mixed album printed in East Germany in 1986 that brought me to electronic music. I do know each noise and click of the album. I am sure, there are many out there with the same memory.

**Situation: Many years in the future, a very distant relative locates a box in the attic of an old home. In that box they find an album of The Brute : and something to play it on. What do you hope this person learns of your legacy simply from listening to your music?**

I hope that that person recognises that music can be timeless and even after many decades it has the power to let you swing and feel good.

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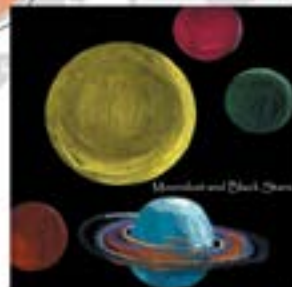
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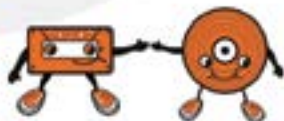
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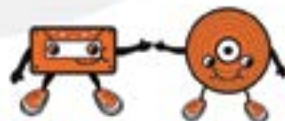
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# STALINGRAD WALKYRIE

Many will agree: every opportunity is a good one to have a chat with Elena Alice Fossi. Not so long ago we've talked about the resurrection of Spectra\*Paris, and we now had again a very good reason: the release of Martyrdom Europae, with which the side project Stalingrad, nowadays renamed Stalingrad Valkyrie, comes back to life after a 17 year-break. Angelo Bergamini also joined in the conversation which was also about the 40th anniversary of Kirlian Camera, which makes 2019 an even more special year for both Italian legends.

It was a very big and pleasant surprise when we saw the name of Stalingrad (Valkyrie) appearing at the NCN (Leipzig) festival, I think a lot of people didn't expect to welcome you back. Why did you decide to return with Stalingrad (Valkyrie)?

Elena Alice Fossi – Don't know any reason why. Let's say it was about time. We recently composed many songs showing that particular romantic and epically symphonic mood, so we opted for calling Stalingrad Valkyrie back to arms! I've wanted to do that for a long time...

Kirlian Camera is very active nowadays, and two years ago you've made a comeback with Spectra\*Paris. Now also SVK joins in. I was wondering, when a new song is born when you rehearse, is there some kind of ranking in which project it (eventually reworked) will be released? Or does it happen when you rehearse with one of the projects a new song arises that later will be released under another project?

Elena Alice Fossi – It's just a question of mood. We know listeners tend to identify a mood with a music genre, so... if it's complicated enough, a certain new song will be probably directed to Kirlian Camera, whereas complexity meets pop, new drama, futuristic visions and so on. SPECTRA\*Paris will take care of those paillettes Stalingrad Valkyrie couldn't offer due to imaginable reasons (unless the other part, that is Angelo, likes to paint fuchsia a funeral statue!!!). But, it must be added that even in our main projects we not that seldom like to add some unexpected variation, sometimes going to put an atmosphere upside down. It happened with the last – and probably final – studio album of SPECTRA\*Paris, for example...



Photo © Noisemaker451

**SVK, KC and SP are musically three completely different projects, in which way are they different to you as regards your ways of working?**

Elena Alice Fossi – Kirlian Camera is "odd" enough for people, so adding any further influence or sub-genres to our main project looks kinda impossible... it'd turn out to be taken as sheer schizophrenia, by today's listeners! So, it comes out natural to direct any "massive mood" (whether it goes to sound glam, naive or either apocalyptic) to other channels, being differently labelled, in order to underline that one finds himself to step on a different territory. All in all, Kirlian Camera is our most complex creature, today. Someone labels it as "Alien Pop". We like it, it can represent us. Couldn't be otherwise!

**Also striking is that nowadays you added Valkyrie to your name. Is it because this is a new chapter in your history, or does it have another meaning?**

Elena Alice Fossi – We've been informed that another band had the same name before we came out with our first album, some time ago, although they got no huge popularity; so we decided to respect their long-service and went to add Valkyrie to the name of the project. It was not a sad step at all, as Angelo wasn't that sure he absolutely liked the original name, so we looked for a proper additional word, one having some meaning for Angelo too... Now, he looks happier by far, as his love for Wagner is going to definitely put a big stamp on the band identity!!!

**'Heiliger Regen' is definitely the key track on the Martyrium Europae album. You sing: "Wir kommen wieder, wir wollen gewinnen", which sounds very victorious and in which you succeed. What's this holy rain you're singing about?**

Elena Alice Fossi – Many interpretations possible. Let's say SVK owns kinda real disgust for current trends, whether they're musical, artistic, political and social in general. The Holy Rain you ask about might be found in our need to destroy today's rules, where REAL rebels are fighting alone, being stripped of any respect, even by those who claim to drive a rebellion against "new" and old totalitarisms and oligarchies. The old world will be collapsing pretty soon. A new world will rise, after a... holy rain. We wrote a song about such a joyful need to fight against darkness. And if death is a necessary ingredient of such an above mentioned future... then it's welcome!

**Kirlian Camera and Stalingrad absolutely have loyal followers in the dark folk and everything related to this scene. I know some of them like more the old stuff, and don't follow your more recent things anymore. Is the comeback of Stalingrad Valkyrie also an attempt to please those people?**

KC/SVK – No, we are not used to please anybody. We several times proved we are not looking for any special followers, but those who are able to be open minded, those who are tuned into music research essence itself. We are not a "genre band" and that has been undoubtedly proved many times, too. We could not have monocolor fans: it is simply impossible, due to the effective fact we are multicolored. Some time ago, composers were used to jump from an atmosphere to another, from a deep state of mind, say sadness or even despair, to joy and humour. That reflects kind of "being alive", as for a musician – a real one – goes: it is necessary not to be fixed on any one way sensation, on one flat emotion only. It would be extremely easier, for us, to pack up many 'one genre' albums and singles, as many other bands do in the electro/industrial scene (a scene we are not particularly fond of, as you can easily realize...). That would be perfect to exploit certain audience's requests and we would lose less time in research and study. Today's music market tends to offer a global melting-pot called "Pop Music" in which several well-sponsored artists are working being tied to majors:



# STALINGRAD VALKYRIE

(Continuation p. 21)

from Editors to Madonna, from Imagine Dragons to Bjork. Different music for a wide range of listeners and, after all, it must be said there is even more freedom than in some particular independent scenes. Then, there are the niches: Experimental, Gothic, Black Metal, Industrial, etc. All in all, we tend to go our own ways, regardless of the world and of those who claim to be alternative – ignoring the fact they are just another face of musical totalitarianism. Reading these lines, you will exactly realize how much pleasing one audience or another means absolutely nothing to us. We are not slick and never will be: our sodality (Kirlian Camera + Stalingrad Valkyrie + Spectra) reflects our purity. We do not reject huge success, but we are not willing to make a deal with this world. Music is our own world and it is a bulletproof world, we could not sell it out for whatsoever human reason, after so many efforts and sacrifice.

**The artwork (and format) of the album is also very beautiful! Could you tell us something more about it?**

Elena Alice Fossi - Main image is coming from a Maximilian Pirner's painting, titled "Finis (The End of All Things)", seemingly made early 900's. Pirner ain't that popular, today, so, given that his painting impressed us much, we opted for using it, although the original front cover of the album looked different, in the beginning. He is a painter from the so-called style being labelled as "Finis Austriae" and I guess the sensation one may feel once taking a look at the image in question is going to perfectly fit in the general mood of our album. There's a deep sense of loss, decadence and sorrow, but some real sense of power keeps on shining kind of gloriously over such darkness.

**Martyrium Europae contains a nice blend of neoclassical and electronic music, which artists were an influence in making these songs?**

In our previous interview you've told me about your eclectic musical taste (Britney to SPK and back), which artists were an influence for the songs of SVK?

Angelo Bergamini - neoclassical and electronics are two main ingredients of our projects, whether you go to meet St. Valkyrie or Kirlian Camera, not forgetting that even SPECTRA'paris got some strange digression on such a field. However, Elena Alice comes from relevant classic studies; she even was a praised singing teacher when she practically was a child, so she sometimes deeply feels an utter need to come back to the field in question. She is massively open to cutting edge electronics too, so it comes out natural she - at a certain

point - would like to compose electro-symphonic music, going to sing on it. "The Black Mother" is a great example of her talent in regard to neoclassical attitude being aware of modern rhythms, although... she kind of surprised me when she came out with "Heiliger Regen"! I had no real suspect of such a powerful and genuine rage, or... let's say Elena is a complete creative musician, so... everytime she goes to surprise... although "surprise" isn't the rightest word, if you know what I mean. It'd be surprising if she didn't surprise, hahaha!!!

**Meanwhile you've also released a new KC EP (Hellfire), and released a full album last year. It seems there's a lot of creativity going on at the headquarters these days?**

Angelo Bergamini - Yes, a lot of creativity, you're being right! On the other hand, Elena doesn't know any rest... she hardly sleeps at night! She's in love with her gear, so she never likes the idea of having any social life, for example! She's not a bear, but I guess she loves music above all else, then... music is her real communication system: she hates social networks and promotion. She never likes to pose for photos, so I have to spit out blood for having some. Then, I have to make a lot of shots once she is available for cameras! She's a very kind person, so pleasant and genuinely well-mannered, but she couldn't help being immersed in the studio hours and hours a day. I have to do with an erupting volcano of energy and creativity! Fortunately...

**When we talked a few years ago about the latest SP album, you've told me Angelo decided to take a step back from the spotlight and let you be the spokeswoman for all projects. He even thought about working behind the stage, is he still considering this?**

Angelo Bergamini - Well, here I am! You're right, I'd love to work behind the scenes. Spotlight doesn't fit my identity, although so many times I have had to play that role, in the past. And I don't like to speak about our "interests", exceptions apart. Then, one speaker is enough!!! Elena Alice actually knows my feelings, you know... let's say none of the two is so able with words, but, given she's remarkably younger... then she'll have to take care of that; just a question of "seniority rights", eheheh!!!

Complete interview on [www.peak-a-boo-magazine.be](http://www.peak-a-boo-magazine.be)  
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# PETER 'BUDGIE' CLARKE

## (SIOUXSIE & THE BANSHEES, THE CREATURES)

Photo © Budgie

The very first time I spoke with Budgie was Lollapalooza. At that point of his creativity, The Banshees had already achieved a cult status. So playing with such cult representatives of alternative rock as Butthole Surfers didn't change their career too much. "Oh, I remember Butthole Surfers! I played harmonica with them!" says Peter to me.

After some years, it seems that nothing can amaze me about Peter's career. He started his musical path while living in Liverpool, where Budgie co-founded The Spitfire Boys and Big In Japan. Two very important bands for anybody who ever heard about the Liverpool scene and such places as "Eric's" musical club.

Moving to London was a key point in Peter's career. At that point he already got his well-known pseudonym he uses up to this day. He remembers his time in The Slits with a certain nostalgia. It's understandable – their "Cut" became his first big record.

Budgie joined The Banshees after they had already recorded two albums. But it seems that only with "Kaleidoscope" everything had come into place. Severin's gloomy bass guitar, sarcastic lyrics of Siouxsie Sioux and depth sounds of Budgie's tom-tom's. These are the things that made "Happy House" so special. This is the sound I always remember thinking about Peter's drum-style.

At the present moment you play drums with John Grant. Your cooperation started in 2015, when you participated in the recording of "Grey Tickles, Black Pressure". Can you tell us how you got together?

I've been taking for live-drumming for Danish band called Efterklang. They had a new album coming out called "Piramide". The first day they did was in Sydney's Opera house, in Australia. I remember myself thinking "That's a good first week!" (laughs). When we were touring in Britain with the Northern Symphony Orchestra, John Grant with his keyboard player – Chris (Chris Pemberton) were there. As a two piece they been opening for Efterklang each night. So I think it was the third show... when I finally got the time to see, who was opening for us! And I heard John's voice and thought "Wow! He's got an amazing voice!" as well as amazing songs. They were doing like a double-act. They were moving really quickly between each-other's keyboard positions on the stage. So everything I thought was "Oh! Wow! What they're doing!" Anyway, I had breakfast with John, in Manchester. Both of us woke up early one morning, as we were travelling

together. We had a great talk. And I think, I felt that we made a connection. John is a really eclectic fan of all kinds of music.

It was about a year later somebody said that: "I just saw John Grant playing with Ben Watkins!" – Ben is a friend of mine. I've been playing with Ben in Moscow and St. Petersburg. This is how I got to Russia! Ben did a remix on The Creatures album... And The Banshees things. So we go back a long way. And he once said to me "You should get write to John Grant!" At that moment, I didn't know that John had a drummer. So I got in touch with him on Facebook. After year about it he wrote to me with the offer: "I'm doing a new album. Would you like to play drums on it?" – I said "Absolutely!" After we finished recording, it was in Texas, in the studio of John Congleton, I said to John (Grant) "Listen, whenever you want to tour this, if you want me to come back – I'd be happy to do it! I'm available for that!" – I wasn't very busy at that time... And then I got a call... And yeah... We toured for 18 months. I don't think that we got to Russia at that time... But we were in China for the first time. John is really great guy to work for! And of course, I'm happy to work with this nice bunch of people! (...)

Let's speak about the very beginning of your career. In such an opposition. In the 70's you came into musical scene as a drummer of "The Spitfire Boys" which became the first Liverpool punk band. Then you played in "Big In Japan". But how was it to play punk rock during those days?

I think I kind of turned my back on music... It felt like an age. It was maybe two-three years. Because I've gonna be a serious artist, in art school. Where I studied painting. One day these guys knocked at my door: "Do you play drums?!" – "No, I don't!" – "Yes, you do! We're playing tonight!" (laughs). Then I asked "Where you're playing?" – "Eric's at Liverpool! We're opening for Siouxsie and The Banshees!" – "Who?!!". At that time we didn't had a gig – it was too late. But everything was like... If you turn somebody's sound check with your gear on stage... There was an "Electric Circus" club in Manchester. And there were like four bands with drum kits set up, outside the venue. And there was politics "You can get kits at first!" – and there were almost like fighting about it... So there was that. We always were playing the gigs not for the music... It's because they were looking for a band that night. You should be playing while somebody is waiting. For each show "Oh... We're in a wrong place!"



And they didn't like it! But really the inspiration at that time was... The guys came with me. And they knew some Ramones songs, they knew. I didn't know. I never heard the Ramones at that time. I think I heard the Clash's first album. I like things like "Janie Jones"...

The most successful and creative period in the history of The Banshees started after you became the band's drummer. After "Kaleidoscope" you released the successful "Juu". But talking about the first one – I know that practically all the material was written by Siouxsie and Steven. So in comparison with Juu – did you need some time to feel like a band?

I think for "Kaleidoscope", Siouxsie and Severin wrote... "Red Light", "Desert Kisses", "Christine". There were little demos with no drums on them. We only had a kind of beat box – that the people used. So all these songs were very tight and almost shapeless. But the structure was there. And I think they have to do this – there were no way of getting ideas down. I remember my introduction to the first song I played with them – "Red Light". And I came in thinking, I'd read. I played a lot of Lou Reed's "Street Hassle" which was quite influential on us, at that time. So on this song, everything starts from studio situation... and then a live-sound getting in. So when the drums come in, they come as a live sound. It seems that we did studio recording with a live-recording. And I thought:

"That sound gonna come into this band!" "Red Light" starts like mechanized beats, like shut of the camera. "Do-oom! Do-oom!" And so... It wasn't punk! Of course it wasn't! (laughs). It was like "What you're doing in this situation?" and so, for me, I felt like I was straight away allowed to be inventor. And that's what we've been trying to do in Big In Japan. We weren't restricted by any kind of label. But, The Banshees... Siouxsie and Severin were so strong in their vision! And of course, there were me and John McGeoch, who is such an inventive guitarist! But of course, there weren't any limitations. I used to play bass on "Kaleidoscope". Steve was playing guitar on "Tenant". It was an interesting time. Later, when we recorded "Juu" there was "Voodoo Doll" which scoured our producer – Nigel Gray. It was one song he couldn't handle on! Because it was the biggest song live!

And as a result, we produced it by ourselves. So it was quite different, a moveable way from what we've been doing with "Kaleidoscope". But "Juu" was different! We've been writing, we've been touring with John McGeoch. Who, by this point was transitioning from Magazine into Visage, into The Banshees. We moved to writing in sound check! We were writing "Tenant" and "Trophy" – these songs are coming from bass-lines or drum-patterns, or guitar motives. So we were writing again, in this – kind of live-situations. Out of rehearsal room. So when we had a sound check we've been recording stuff. That's why "Juu" to me is like "live performance album". And in connection with... "Kaleidoscope", the demos there had to be, because there was no live band.

At that time, in 81 you formed The Creatures releasing your first EP – "Wild Things". How hard was it for you to work with both Banshees and The Creatures?

Originally The Creatures came out of "Juu". The track "But not Them" was a part of writing. And we did write Arabian Knights' one day. And we were writing "Spellbound"... At that time Severin and McGeoch were out in the next room and we were just dabbling around with this drum-pattern. And when they came back – we recorded it for the album! But it's like obviously... it could have stayed in a live set. We played this song in The Banshees set for the whole tour. Severin and McGeoch went off stage, had a brandy... (laughs)... And they enjoyed playing it! It became something we can do, when we have some time off. It was Siouxsie's birthday, one of many... when we were working in the studio... And in the weekend we've already had all

(Continues on P26)

# PETER 'BUDGIE' CLARKE

(Continuation p25)

these tracks which became "Wilt Things" EP. After that point it became clear that two things should be separate. Because, we seem to have enough energy to do both. It's interesting to look back now, thinking about what could have happened. Much later. Because when there were long gaps routing – one Banshees recording and the next, then we would have the time, to really explode. "Feast" was really quick. "Boomerang" – ten years later. We went much deeper. And I think The Creatures sound... there were just two of us. I think the hardest thing was actually for the record company. To figure out what to do with it. Like with Talking Heads and Tom Tom Club. As Tom Tom Club was in danger of surpassing "the mother ship"... (laughs) Because both of them were, if you like, "We can explode what is already achieved!" The freshness of the band was because of that time. But I also think that it was the way it was. We always returned to Banshees. So The Creatures was what is intended to be. Until it became the main thing...

**Talking about your sound...You've been recording "Feast" at Hawaii. So can you say that the atmosphere at that place and its culture influenced the sound of the record?**

We didn't intend to go to Hawaii. Quite literally: we stood in the office in the London. There was a map of the world. We looked through dots in the map. The first place we wanted to go to was San Paulo. Or Mexico city. But talking about the countries itself, we released that we couldn't speak with anybody outside of the studio there. At that moment we decided: "Come on! Let's go to Hawaii!" Then we discovered that there is a studio. "We got a studio! And you're free!" So when we got there, we arrived with the few ideas for songs. We had lyrics for "Ice House", we had "Miss The Girl" idea. But of course everything influenced this in Hawaii. We've never been anywhere so tropical like that. We've never seen bamboo so tall. We've seen insects. We heard the lizards! But of course there were the traditions. We've seen ukulele, like in Hawaii-films in America. We heard the chanting singers, who were doing traditional Hawaiian chanting. So we wanted to get them on the album. The recording was challenging as we didn't have a lot of music written. Through process of needing in the morning, doing a drum-track with Mike Hedges. Then have a cassette and send it down to Siouxsie. It was in a little beach-house somewhere. And spend her time writing words and getting melodies, for these drum beats. Then she was coming in the evening and tried them own. In the meantime, we were going off, jumping on a court bikes. A three wheels model. I think court bikes were still to be invented... So I think everything they heard. In the



Photo © Christopher Barr

lyrics, in sounds. The marimba the drums from Hawaii, there were just what I found. The desk itself was custom-built by the guy around the studio. So there is nothing familiar about its layout. There was no marks or the notes. It was like "This is what number you're at!" Mike (Hedges) was playing the desk. The three of us come together using the desk as an instrument. Really. Then we started to do it with The Banshees as well. And of course, we got some traditional gear. We did lots of photographs of what we saw. So it's a Hawaiian album, but it's very much from where we come from.

**Being on stage, each artist tried to get something to the audience. Some sort of feelings, ideas, thoughts. So talking about your teaching activity, in what a way do your feelings differ from what you feel as a musician and composer performing on stage?**

I have more anxiety from the students then I ever have on stage! (laughs). I get class-right, not stage-right! I suppose what that means. I'm also learning. As anything I can draw on is my experience. Certainly I don't get on stage and PERFORM for them. But I'm in them. When they're working on playing, I try to think how it feels for them.

Complete interview on [www.peek-a-boo-magazine.be](http://www.peek-a-boo-magazine.be)

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## PREEMPTIVE STRIKE 0.1 - Harbringer (CD/Digital/Vinyl)



(Digital World Audio)  
It is immediately clear: the danceable factor is fully present. The first song 'Harbringer' is dark electro with strong beats, distorted vocals - which immediately adds the necessary aggression - and is reminiscent of the music of acts such as Hocico. 'Somatic Mutations Respawn' shifts some gears down, but remains edgy enough to stick on you. 'Teratogenesis' has a rather old-school EBM content. The repetitive stomping goes through the melody and is peppered with other electronics, but remains rather straight forward. The aggression and tension in the vocals remain of an unprecedented high level. The Era Of Entomocracy is already the last song on this EP and has again a solid electro base, without being extremely of the foreground. A danceable track from start to finish. Conclusion: Its about time these guys make the crossing from Crete to our regions. So I wish... [JB]

## XTORT - Nothing is real (CD)



An exhausted-looking gravid woman, full of life and pain. That would probably be the best definition of Xort's latest record, 'Nothing is real', if we had to pick a metaphor. The solo project raised from the ashes of the Once-upon-a-time legendary HOER band, labelled DA Records, is a unique journey along 11 new songs, all intriguingly wave and post punk-flavored. So, ears open, you hepcats out there! If on one side we have the juvenescent sound and timeless temper of tracks such as 'No passion', the eerie resonances of 'Escape' and the incandescent, indolent 'Fire' (tenderly winking at Prodigy), on the other hand we can't help facing the slo-mo savageness of 'Devil' or tracks like 'Dangerous impulses', that shamelessly breaks down on an incessant, repetitive loop. The utter atmosphere results in an imperceptible anxious inquietude, so far a nightly jactation, an obscure indecipherable *karezza* to our ears where we got the feeling, at the end, to have experienced something we cannot fully understand. [AQ]

## MOTOR!K - MOTOR!K (CD/Vinyl)



(Out Of Line)  
Dirk Ivens is a well-known name in the music world. After Absolute Body Control, The Klinik and Dive, he, together with Dries D'Hollander and Joeri Dobbelaar, presents a new project called Motor!K. The genre known as 'Krautrock' will not be so familiar to a younger audience. It is a general name that originated in the 60s and 70s to describe experimental bands. Nowadays it has evolved to describe a type of style, to catch several types of similar music. One of the more well-known Krautrock exponents is Kraftwerk. Even so, it does tell you something about Motor!K, even though these 3 gentlemen surely have earned their praise with this release. It is great to find that 70s and even 80s vibe on this instrumental little gem. Personally, I like 'Colder' very much. Built on synths and guitar exclusively and taking us on a trip to the stars. It gets a bit rockier in 'Stellar' by the return of the missing instruments in 'Colder'. But to me, it still feels like a lovely journey through our galactic system. [SM]

## THE DEVIL & THE UNIVERSE - Endgame 69: (CD/Digital/Vinyl) (Aufnahme + Wiedergabe)



"Endgame 69" is their newest recording and has a particular penchant for all the Sixties staples mentioned above but also with cultural zeitgeists of the time including The Manson Family killings and a fascination with Anton LaVey's Church of Satan. You would be forgiven for believing it was going to be an album chockful of black doom and gloom. It's not. It is, however, a true phantasmagoria. Even in the dark parts, everything is orchestrated to bring about a richness of melody which sounds uniquely beautiful and lush to the ear compared to a lot of music in this Darkwave field. "Endgame 69" is an almost religious experience. One feels as though they are in direct communion with the spiritual realms. I will finish with a quote by Aleister Crowley, the master Therion himself, which sums up exactly the majesty and ethos of this record - "So sweet is this song that no one could resist it. For in it is all the passionate ache for the moonlight, and the great hunger of the sea, and the terror of desolate places, - all things that lure men to the unattainable." [AM]

# STEVE DIGGLE (BUZZCOCKS)

Having the opportunity to speak with Steve Diggle a few days before Buzzcocks' Pete Shelley tribute show seemed to be incredible. I first heard Buzzcocks at the age of 15. Ideal age to start "being" a nice headbanging punk-rock. And like millions of people I was definitely hypnotized by the chords of "Ever Fallen In Love" - that still seems to be one of their most iconic songs.

Steve Diggle co-founded Buzzcocks in his 20's and still continues to work with the same attitude and the same energy charge. After all these years, Steve confirmed his status of wonderful composer and songwriter for a number of times. Firstly, with Buzzcocks. Secondly, with his solo-creativity. Now, Steve is working hard to present to the world his new solo-album - "Station X".

In June 1976 you got to Sex Pistols gig in Manchester's Lesser Free Trade Hall. Nowadays we can say that formally it was the start of your career. As it was the place where you met Pete and Howard. But looking back now and thinking about it - what feelings do you have?

It's a long journey in a long road! Like you said, we started back in '76 when we met. And we played on the first Sex Pistols' gig in Manchester. And here we are the years later doing our own... I have lots of memories of Pete, during this journey. Lots of emotions - from our friends and different songwriters. As well as our personal memories about touring all over the world, experiencing all these shows. Our new album is gonna be very emotional! A lot of people contacted me saying: "It's gonna be quite emotional!" - it's gonna be positive as well! It will be an emotional, cause Pete is not longer with us. But I'll be carrying on, after this event to keep Pete's memory alive, his songs alive, my songs alive.

After the release of "Spiral Scratch" Buzzcocks became part of the British punk-movement. While growing up you observed the rise of hippie culture and mode subculture. So, how was it for you to feel yourself a part of something new?

When you think about rock-n-roll culture back in the 50's, when rock-n-roll started and then - "swinging sixties" and hippies. And the next thing you'll think about - punk-rock. So being in a band, we also were a part of this significant generation inspired the world. With this new way of thinking - punk-rock.



Photo © Richard Guest

When we started the band - the whole movement around the world has started with it. You think we've been inspiring people as much as that - but you know, it was very inspirational time. And very inspirational music! People could relate to it easily. We could sing about mushrooms and sky that was related to human conditions. How people thinking about everything else... And how we could speak with people in that way. The records involved the audience and the listener into the song. It wasn't like: "We're playing a song, just tap a foot to it!"

In one of your recent interviews, speaking about your relations with Pete you said that you were "two different sides of one character". So can you say that this opposition of your characters became the core of your creativity?

Yes. It's who we are as people. Make the band, make the songs. That was important thing. We weren't just writing songs. These days people just write songs for other people to sing. But we were writing from the heart and soul. And speak about intellectual things. It's who we were and what's turned out. Like these philosophers in Paris - Sartre...Picasso as well...They were talking

# STEVE DIGGLE (BUZZCOCKS)

(Continuation p29)

about the meaning of life and me and Pete used to do this in Manchester! That was our Paris. And those conversations we had became the songs. Like we're talking to people in a pub or somewhere. And there were lots of great albums that came out about the same time. But we were talking about complexity in the world. We knew, life was fragmented in complex. Also, we knew how to talk to people in simple tone. Simplicity is everything! We used simplicity as the main thing!

**There is a certain stereotype about punk-rock music. It appeared back in the 1970's when Sniffin Glue magazine released their sarcastic cartoon: "Learn these three chords and join the band!" But as an artist you'd been inspired by quite serious things, Poetry and literature – authors like Dostoevsky and Chekhov. Wasn't it hard for you to find ways to realize your ideas in the context of a certain style you've been playing?**

Oh, yeah! I mean, we always had a lot more than three chords anyway. We were many miles away from other punk-bands. It was only our contemporary – The Clash and The Sex Pistols. The Damned. All the rest don't come there. But it was just who we were as people. Whether all punk-bands were a bit simple... So for us, it was like – we knew that the world was a lot more complex and it's definitely one of the things that came with "Anarchy" [in UK]. If you can control your own life – that reflects other people. "Anarchy" was true definitely... It showed that human condition was not as civilized at that, really. We read the books and spoke with people about who we are. It wasn't about tapping a foot... You had to rethink your whole consciousness about what music was doing too. We went about entertainment. No business. We were talking about real-life. About gas fields and about seeing a beauty in painting, about people getting to bus-stops and bus-stops itself. It's all about beauty. And people forget that! It's a part of self-realization. But also it was about "being cool" and getting with chaos... You got to kick off the chaos, get with some troubles to make people realize. And punk-rock did that! Kick the doors open! It was like carpet bombing came over Britain... Cultural carpet bombing. And that's what we were about. But we could... through guitars, and how we sing the songs. It all related to people but was a lot more different than all these punk bands that came later. We wrote the play – they found the script and reacted it. But they didn't know the play we wrote, the realities of it. So it was more like: monkey see – monkey do. This kind of things. And we, as a band had something. Probably more complex but...

**But as a band you were evolving. From «Another Music in a Different Kitchen» to «Love Bites». Both these albums were released in 1978. But in what way was the process of work on «Love Bites» different?**

The first albums were slightly futuristic, with such experimental songs as: "Autonomy" and "Fiction Romance" and other "hit" songs on there. Like "Fast Cars". Then we had "Love Bites" which was kind of going on from there. But, by the time we got different kind of tension. We got more heavy... We took it in different ways. That was a darker album. But it all was a part of the journey... Part of the journey of being in a band and evolving. It also had some groove songs. But on our last album – "The Way", there were songs like "Third Dimension" which sounds like a heavy groove. Over the years, we had eight hit singles on "Top Of The Pops" – around the world. So we've been exploring these different avenues.

**Even before «Love Bites» you started writing songs – such as «Fast Cars», «Autonomy» and «I Need». But on «Love Bites» you also took vocal duties on «Love Is Lies».**

Yes, I sang on "Autonomy" as well. And on "Fast Cars", I think. I started singing more, because I realized that after I wrote the song, Pete wasn't singing with the same tension as me. So I did "Love Is Lies" by myself. There are also about three-four songs with this different kind of tension. After that I started singing more. Because, I was writing from more social-political angle in a sense. And Pete was writing about human things. Human relations and things. So there were cases when I used to do everything on my own. And it was good, cause one of us should work with this pop-element... So I'd say – I was logical and he [Pete] was illogical. If not there – it would have been like a punishment. Two logics together... So we needed a bit of illogic to bring to the table to figure out other things.

**I think now it would be logically right to ask you about your solo-career. Could you please tell about when you realized yourself as solo-artist?**

What happened was – we were on the road. We did a lot of touring over the years. And as writing an album takes time, you just want to play shows for a while. I started my solo-career because I want to pain a different picture. I wanted to use the different pallet of pains, if you like. So my solo-albums were influenced by things from the 60's. Another thing is different way of playing the guitar. Writing different types of songs for my solo-albums, is a different journey itself. "Some Reality" – my

first album, was slightly influenced by the 60's and that kind of things. There are a few acoustic songs there, as well. Rock-blues songs. For me it was like getting to the light, taking things from box. And getting into room I kind of thought about rocky tune. My third-one album – "Air Conditioning" was more political. About how political inhalation breathing over the years, in Britain. And around the world, of course. My last one – "Inner Space Time". It was like: "Oh, let's go to journey!" – the whole album is like a journey. Some parts of it referred to Donald Trump, also there are some references to Theresa May. "Inner Space Time" is a record about getting some ambitious in yourself and turning your back on politicians (laughs). So they would get nothing to deal with, to control!

Over these years I had time to work on these records and put them out. I just finished my new one called "Station X"

**For the readers of «Peek-A-Boo», how can you describe your new record?**

With this record, I'd come back to a bit of punk-rock, sonic things going on. "Inner Space Time" had longer songs. It was more of a psychedelic internal journey. This one contains 3-minute songs and... little bit raggedy! It's a little bit different. The last album had longest songs for me, so this one would have shorter ones. It's just about doing what you want now, after you already tried something new. Kind of that. Every song is 3 minutes or 3.5 minutes. So when you'll put it on the whole journey would be very quick!

**But speaking about political concept of your works. How does it feel to get back to things that were actual when you started your career? Well-known «Anarchy In UK».**

In my head, I can stand "Anarchy In UK" very easily. It's powerful!!! We slightly inspired by James Joyce' cinematic imagery. We got inspiration from all these things. But it also was about changing times for Britain. The impersonal things of life started getting more and more sense. The corporate life started to come around. And it was like our illusions or so. Our song on one of later albums – "Sick City Sometimes" is about that. All that corporate buildings reflecting in your eyes. Our illusions and identity – how we relate ourselves as people, how we relating each other with corporatism. These things were quite actual in 1984, with the rise of corporate world and illusions: "Who we are?!" The buildings against people, and people against smog. We all need to realize ourselves as community and human beings. Not just corporate parts. Also, this song speaks about September the 11th. About try to kill people,

destroy these buildings in the name of something going in your mind.

**Now you're preparing for a massive tribute show in honor of Pete Shelley. What are you expecting to experience from it and what should your fans expect?**

People coming from all over the world. From Brazil, from America... From everywhere around the world! All kinds of places! The fans and we are going to make a big tribute night for Pete Shelley. It would be a very emotional night... Because, Pete is gone. But there would be a little bit of positivity there as well. We're gonna make a great gig. Lots of guests are coming to play songs they want to play with us. It's gonna be a night full of emotions at every level. It's gonna be kind of weird. It's not going to be simple Buzzcocks shows. It would be a celebration of life... But I'll be carrying the band until I'd fell off road (laughs). Its gonna be a great night! We're gonna have two minutes of clapping. Usual thing for football match – when somebody dies, they have two minutes of applauds. We're gonna have two minutes of silence.

**It will be wonderful, I think.**

Yes, it's gonna be a wonderful night, full of emotions. Pete was my brother for these 42 years... But we got the right occasion to do this. And it's wonderful that people all around the world are coming to celebrate this. After that I'm gonna write a new single. To mark a new era of Buzzcocks. Cause, as you know, the first single was recorded with Howard Devoto. Then Pete Shelley and then I'd be my era of Buzzcocks now. I'll just continue the journey. In the last year when we were on the road he [Pete] kind of said to me that he's ready to retire and I'd carry on with his blessing. I said to Pete: "I'll do it. But I'll stay with me!" (laughs). He was coming to the corner - he might retire anyway. However, Pete gave me his blessing, fans gave me their blessing. They said: "Please, carry on stage!" So I'll keep these songs alive. Keep the songs alive and Pete's memory alive. And me alive – I'm still here (laughs). People say: "It won't be the same!" – of course it won't be the same!

Every day is different! You wake up in the morning and it would be different than yesterday. You just carry on with it.

Complete interview on [www.peek-a-boo-magazine.be](http://www.peek-a-boo-magazine.be)

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Daniil VOLOHOV



# JG THIRLWELL (FOETUS, CLINT RUIN, MANOREXIA, FRANK WANT, STEROID MAXIMUS)

Clint Ruin, Frank Want, Foetus, Steroid Maximus, Manorexia like with "Strange Case of Dr Jekyll and Mr Hyde" all these personalities led to one person we all know as J.G. Thirlwell.

Inspired by aesthetics of the punk movement as well as by experimental music, J.G. Thirlwell started his own experiment we all know because of his personal impact for industrial – the genre Thirlwell's never associated himself with. But the genre that became "industrial" we all know it, partially because of his work.

In recent years, J.G. Thirlwell's stepped aside from the aesthetics of his early works, and with that, saving a certain attitude that characterises him as artist. Nowadays, J.G. Thirlwell focuses on orchestral music – the landscape he'd been exploring for many years. And with this part of his creativity, Thirlwell's attitude and experimentalism are key traits that make him one of the most interesting and authentic present-day composers.

In one of your interviews you spoke about the early years of your creativity and said that you: "always wanted to do something with music" but we all know you as an artist of a certain style, like we know painters like Van Gogh or Modigliani because of their style. Could you please tell me, what helped you to form the vision of the music you wanted to play?

I think, when I first started to make music – I wanted to make records. Opposed to being a virtuoso on an instrument. I wanted to compose music opposed to having a band and playing three chords on guitar or something like that. So I think, I was coming out of a slightly different viewpoint. And I also wanted to play all the instruments myself which at that time, in 1980, had a certain constraint on it, as a technology. Also, the fact that I'm not... a fully trained-musician. I had grand ambitions in my head and less grand skills in my fingers. As a result I used studio-tricks and used the studio as an instrument quite a lot. In those days, I think the phenomenon of punk-rock basically gave everyone permission to pick up an instrument without being a virtuoso. It was very liberating. And I was excited by the music too. After a year I wasn't so excited by punk-rock itself but what happened was a lot of people who'd picked up instruments were trying and making very interesting things, that expanded musical vocabulary started with punk-rock. I can't say that I wasn't informed by everything else that came along in the previous 70 years, like everything I heard... as I was born in '60s. I was informed by a lot of different things. At the time I started making records I wanted to make the type of music I wanted to hear and I think that there was a collision of voices in my head and influences in

my head that came from... on one hand, abstract music, musique concrete and things like that. A lot of which was Steven Stapleton from Nurse with Wound, that was turning me onto a lot of stuff but I was also working in a record-store and through that I was discovering a lot of... for the first time, I discovered for myself people like Steve Reich and Stockhausen and John Cage. I thought there were a certain idea so I started read to about these artists, I read books by John Cage etc but at the same time I was living in London. This was like 1980. There was so much amazing music going on. I went out and saw a lot of music (...)

**The punk scene influenced you quite a lot. And of course, we all know musical scene of Australia...**

Well, I don't think that it was the punk-scene. Just the permission it gave... well, maybe there was a punk-scene. Maybe there was that community but there was also a fact that it was free. That you didn't need to be trained on instruments, cause, I began studying instruments briefly when I was a kid, cello and percussion, but I couldn't read music. I still can't, when I create scores!

**Speaking about the period of your life in the UK, in what way was the UK music scene different from the music scene of Australia?**

Well, I always wanted to leave Australia since I was



Photo © Magda Blaszczyk

a kid because, my mother is Scottish and we used to spend a lot of time in Scotland. I knew that I was in a wrong place. I was in the place where seasons were backwards and summer-season was Christmas and... it was very culturally isolated and I think there is a thing I saw articulating that called "cultural cringe". It means that the place you'd come from is culturally inferior. And I thought that. I was looking towards Europe and U.S. That represented what I was interested in culturally. I left Australia when I was 18 and I never come back. I mean, I've gone back in a last few years but I didn't get back for 32 years. And I wasn't interested necessarily in what was going on in Australia until there were bands like Boys Next Door, a big burgeoning of part of creativity that I was aware of in Australia. I left in 1978 so there's a lot of things that happened down there I don't know about. Since I'd gone I didn't go back for 32 years. I went back in about 2011-2012. My father was dying and I went down to see him. Now I'm making an effort to go down every year because my mother still lives there. I've since come to a certain "forgive Australia" and found that it does have a lot of unique things culturally, that you don't see anywhere else in the world. (...)

**As a critic I found your early works quite heavy ... for me these are works with a certain tension, as well as with quite specific lyrical**

**motives. Can you say that these things were inspired by things you'd seen – like Throbbing Gristle or these were the things you felt at that point?**

That's really what I wanted to express at that time... and for a variety of reasons... there was a certain darkness I wanted to explore which is still to some extent fascinating to me, and I explore it through lyrical concerns. But I also like taking opposite viewpoints of what I've actually thought to make a point. So I was singing from a different voice. I wanted to create the most enormous and intense music and there was a certain amount of shock-value attached to using the name like: "You've Got Foetus On Your Breath", "Scraping Foetus Off The Wheel" I felt like I kind of got over it, in about 1990. I still sometimes gravitate to a certain darkness in lyrical content but I think that there's much greater in what I want to say... I'm glad I did what I did! But I don't wanna do the same thing for my whole life. I mean, there are so many things now I want to explore, that I haven't touched yet. I think I've explored a lot in the last 20 years. Moving to composing for ensembles, composing for string quartets, doing a lot of scoring work and working for orchestras and things like that... I wanna continue with more ambitions like opera and things like that. Maybe they'd be extremely dark operas (laughs).

**In what way does J.G. Thirlwell of the '80s differs from today's version?**

I think maybe... I'm a little wiser (laughs). I think I'm able to get what's in my head out of the speakers much more successfully. I think that's a big step forward. It took a lot of time to be able to do that. The way that I write is always following the things in my head and then going to the process and figuring out how to make it come it out of the speakers. I've become much better at that. I think I'm much better at time management. I work much harder. Much more prolific. I work every day. Maybe I'm a workaholic. More than I was then. And I think... maybe I'm focused in a different way. You aren't supposed to have regrets in life because everything is supposed to happen for reasons but I think all of us have regrets and it would be interesting if I could go back and talk to J.G. Thirlwell of the '80s and give him some advice (laughs).

**So what would be the advice you'd give to yourself?**

Em... it would probably be to ... maybe exercise some humility (laughs). And maybe not drink so much (laughs). And... maybe... sometimes you look back on opportunities you had and you didn't take and opportunities that maybe you wouldn't take now but you took then. There's a lot

(Continues on P.35)

## NICK CAVE & THE BAD SEEDS - Ghosteen (CD/Vinyl/Digital)



The artistic inferno that is Nick Cave returns with a career highlight and the third chapter resonating his grief-stricken passion. 'Ghosteen' is not an album in the sense of a collection of tracks which sizzle along without direction, instead, it is an emotionally fired masterpiece pulled from the soul of a man bravely putting his inner self on display. This continues in the same context as the brilliant 'Push the Sky Away' (2013), and continues the themes of 'Skeleton Tree' (2016). An album recorded when tragedy struck and Cave lost his son (Arthur) in a cliff fall. The albums themes of love, loss and acceptance were explored acting as a forerunner for Ghosteen, a fully realized extension. Where usually Nick Cave is at his best as the preacher in the pulpit, hammering out a gospel of twisted views and lyrics which would outshine even Dylan's finest, however on Ghosteen he is the subtle, caged beast. Who you can hear breathing in the background and stalking the creation of the music.... [KB]

## FIX8:SED8 - Fix8:Sëd8 - Warning Signs (CD)



Fix8:Sëd8 released the album 'Warning Signs' and it is to be expected that Martin will play many songs from this new album on his summer and fall tour, which recently took off with his passage at the Familientreffen. Already at the time of the previous album 'Foren6' he had announced that the new CD would be fundamentally different. For 2 years I was wondering what he meant with that. With 'Warning Signs' playing nonstop in my car in the last few weeks I think I finally know the answer: the new Fix8:Sëd8 is more alternative in a way. As in less electronic than what you would expect from a dark electro act. Tracks like 'Syringe Relation', 'Love' and 'In Denial' (the latter being featured on the bonus CD 'Aftermath' which you get with the limited edition) are not typical dark electro and not even typical dark electronic music generally speaking. That may sound rather cryptic, but I would not know how else to describe it. [ML]

## CHEMICAL BROTHERS - No Geography (CD/Digital/Vinyl)



Incredibly, this is the enduring duo's ninth album and potentially their eighth straight chart-topping long-player. Still a hugely respected dance act alongside the likes of '90s icons The Prodigy, Orbital and Leftfield, messrs Rowlands and Simons continue to make records that appear to be polished and smooth on first listen, but reveal gnarly beats and dirty basslines with repeated plays. As with the pair's last few albums, this is an album to be taken as a whole rather than like the singles-packed heavyweights of the '90s - there is no immediate standout banger, that's for sure. That's not to say there aren't highpoints - MAH! is a peak period big-beat banger that recalls earlier works on Skint or even the Chemical Brothers' landmark Exit Planet Dust, while Got To Keep On might have been a Studio 54 anthem a few decades ago. The twosome are then quick to reference the '80s on Gravity Drops, the '80s and '90s on the title-track and just about every decade on the remainder of this lively opus. [PP]

## SAIGON BLUE RAIN - Pink Obsession (CD)



SBR brilliantly know how to be pleasant without being complacent, they are clearly eager to make an impeccable impression. On the chess table of their talent, songs like "We Ask For Pain", the sensual "Solstice" and the exquisite "The Valley Knows All My Secrets" team up with the claustrophobic "Incubus Mine", the Gregorian chants-inspired "Incarnation" and the old school (but never old-fashioned), darkwave-filled "Carillon Heart". And gazed out of these variegated fusions, the record deals with dolorous themes, swinging from the search for freedom to love complications, filtering hints of pale colours, cramped scenarios, voracious lyrical appetite with Ophelia's impeccable voice that poetically delivers it all as gracefully as a ventriloquist whispering his intense stories. That's "Pink Obsession's" forte, hands down: conciliating the elegiac power of well structured songs to an intriguing, haunting storytelling, echoing from endless sources of wonder. The successful ensemble of nine tracks still manages to work its miracles blowing the atmosphere up, overcoming rules and crossbreeding genres: the obscure transition we all go through evolving and bettering ourselves. As our heroes would probably put it: c'est le petit Jésus en culotte de velours! [AQ]

## JG THIRLWELL

(Continuation p. 33)

of stuff like that. But I think sometimes it's interesting to spend time cleaning up your methods.

**I can't help but notice that the current period of time is more intensive than it was in the '80s. Of course it's silly to compare these two periods but I think nowadays there is more political tension and the internet shows a new materialistic ideal. As a songwriter what do you feel now and what do you want to speak about?**

Well, I can't help talking about political things. I have for some years...but it's not like making banners and having a political platform involved or something like that. Like you say about the political situation during last several years - you can't help notice it. There is a feeling, that's been infusing my music but looking back on the last Foetus album, which was in 2010 - that same dread's in there but it was because of different circumstances. That dread has always been there and infused through my work. So yeah, I do talk about those things but I don't use it as a platform. I think people can talk about it a little bit deeper. But then musically, I think the difference with the things I was doing in the '80s and what I'm doing now with a vehicle like Foetus, I was trying to cram the entire history of music into one Foetus record. Whereas now I have different avenues to express those things. So whereas I make one song that explores one style or make one song that explores another style on a Foetus album, now I have entire projects explore a style and I keep all these projects going concurrently. (...)

**In an interview with Charlie Clouser, he told me about the peculiarities of working on a film score. Like that script is the basis for your work on a film score. So speaking of your work for "The Venture Bros": could you please explain in what way it was different for you?**

Well, with The Venture Bros. the director came to me because he'd heard Steroid Maximus and he thought that it would be the similar musical universe to that which "The Venture Bros." inhabited. So there was an opportunity to do the avenue what I was doing anyway but taking it further. It's challenging to create a picture. First of all you want to elevate the work. You want to elevate what they're giving you and make it better. Also, I'm working with cartoons and I can make emotions much bigger than if I was doing a live-action show. I mean, Charlie did "Saw" - that's very big sounding as well but I found doing a lot of scoring and getting into a rhythm of that, and finding my way with it, there's certain limitations that impose on our views. Cause you're working within parameters, the style of a certain piece of music, emotion. I worked with animatics for The Venture Bros. It's like a

storyboard edited together as it would be finished with rough sound effects and dialogues. That's where I started. And with the time code. When one part starts and ends and what tempo I'm gonna do. Or maybe there might be two tempos...I figure out where to put deep sound for dialogue. What twists and turns I have to make. Do I have to put an accent here or accent there or wait for a minute? You figure out the architecture of the piece and then you go. So you've already got these cues, the architecture of the piece and you know where it starts from. I think it's a very interesting limitation to work within. I've done that thousands of times. So I find that I've taken that skill and put it on my music as well. So when I start a piece of music I start asking myself questions: "Ok, what's the tempo? What's the vibe? What's the sounds?" I have a certain limitations I wanna work within. I think: "Ok, I wanna work with struck percussive sounds. I wanna work with piano etc" or "What time signatures are there gonna be?" things like that. I don't sit around jamming on instruments. I kind of know what I'm gonna do when I start.

**I'd say that you were always a D.I.Y.-artist. Do you think that D.I.Y. lost its value? Nowadays there are billions of releases every day, and you can't hear them all. In the '80s, John Peel might have picked it up and play it....**

It's a different time! I don't think that DIY has lost its meaning. And I think I'm still D.I.Y. but there is a new set of tools here. And, when I started making music - you could actually have heard everything that came out. Now, proliferation of computers and digital audio workstations has democratized music. And the internet hugely expanded the distribution of music. But the trick is how it gets into your ears. I'm still an avid listener...I have to go out and proactively go forward because I need to go out and see a lot of concerts. To find out about the concerts I have to get emailing lists, I have to be on Facebook groups and things like that. I look deeply in Bandcamp and find things. A lot of the stuff I'm interested in there are a very few people interested in but that's the great treasure of the internet as well, that I can find out about the scene that's happening in Lyon and get excited about that. Even with that they'd probably play for only a few hundred people. So really what's needed? I'm not sure whether we reached a good point but now, you've got influencers, you've got gatekeepers...everyone has to find their way to be able to filter and I don't subscribe to Spotify...I know that a lot of the people discover things through Spotify but I personally and proactively look for stuff and it's the responsibility of gatekeepers to expose people to great music that's never been heard before. So go do your job, Dan!

Complete interview on [www.peak-a-boo-magazine.be](http://www.peak-a-boo-magazine.be)  
[www.facebook.com/J-G-Thirlwell-2855688861](https://www.facebook.com/J-G-Thirlwell-2855688861)  
[www.foetus.org](http://www.foetus.org)  
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# CHMCL STR8JCKT

Northern New Jersey's Chmcl Str8jckt fuse old school metal guitars with classic Wax Trax! era industrial music to bring you sinister Industrial Rock with a vintage flavor. Chmcl Str8jckt has recently finished recording their new CD Wrtchd Thngs with John Bechdel (keyboardist of Ministry, ex-Fear Factory, ex-Killing Joke) producing....releasing in August 2019 on Cleopatra Records. We'd like to thank the band for their time in answering this interview.

**Can you give us a little history about Chmcl Str8jckt and the meaning behind the name?**

Absolutely! Mike Cairolì (guitars) and I were in an industrial band together back in college (1990-ish). I played keyboards and did the programming. We lost touch...almost 30 years!! I went to see Mike's indie rock band play a show (he kept at music while I stopped playing for about 25 years). After his show we reconnected and it was wonderful. Mike said "Let's do it again". I broke out the keyboards and learned some new software. We couldn't find a suitable vocalist so I took on that role as well. We needed to round out the band for live performances so we recruited another of our lifelong friends, Scott Luckman, to play some keys, trigger samples and do backing vocals. Then I made a new friend, Ian Omega, who blended in perfectly on percussion.

When Scott and I were at Rutgers together and my band with Mike had fizzled out, I told him, "if I am ever in another band I want to call it Chemical Straightjacket". I had just studied chemical straightjackets in one of my pharmaceutical classes. It's basically a cocktail of meds to incapacitate someone that is out of control (usually in a psych institution). So, 30 years later we are in a band together and it's time to come up with a name. Ha ha! Unfortunately, the name is being used by a dormant project in Georgia I believe. So, our friend and graphic designer, Chris Grove, came up with some logos for us and one of them was without vowels! We liked the hard look of it and settled on it. We never considered that people listen to music by saying "Alexa, play Chmcl Str8jckt". Ha ha! It DOES work, but it takes some effort.

**Congrats on the recent signing to Cleopatra Records. How did you hook up with them?**

Well, it's the basic story. We had the album finished and we really believed in it. John Bechdel (producer) and Maor Appelbaum (mastering) really helped us to create a truly solid album. I sent it (by mail and email) to the few labels that matter to me beyond the awesome Machine Man Records who we were already affiliated with....Cleo,

Metropolis, etc. The goal is always to have your music heard, right? It's not to sell it...it's to have it reach the ears of every person that might enjoy it. We wanted to see if a bigger label could help us do that better. Weeks and weeks go by and....nothing, as expected. We were close to releasing it....about a week away when I got a message from Cleopatra Records saying "This is really good!". I think they may have watched the "Bomb Cyclone" video but I can't be sure. That day we started talking and about 3 months later, Wrtchd Thngs came out on Cleopatra!

**You recently released a video for the song "Bomb Cyclone" which has some pretty unique cinematography. Talk about the making of the video if you would, please.**

That was a fun video to make! My wife Misha worked with a "video guy" in her corporate life, Alan Katana. We chatted a bit about what we were looking to do with both, Black Vulture and Bomb Cyclone. It turns out Alan and his wife, Melissa (Katana Visuals) were a great fit for us! Melissa 'directs' and has vision....Alan films and edits. They are bad-ass. The storyline of the video for "Bomb Cyclone"...the dancer, etc was my wife's idea. It's basically a big group effort! We rented the local strip club (The Bare Den) and just had a blast. I found Cameron Catastrophe (dancer) by contacting a troupe of performers called the Twisted Circus and Cabaret. She was perfect! We kept it very tasteful...but alas, Facebook still won't let us boost or promote it. I suppose a fully clothed cute girl performing athletic tricks on a pole violates some bullshit "decency rules", yet every day I get friend requests from girls asking if I want to see them naked. Go figure.... Well....that has made the video hard to promote, for sure!

**Can you talk about some of the non-musical influences that go into the making of a Chmcl Str8jckt track or record?**

Well, while we are really a bunch of nice guys, we are quite a masculine band. We like to explore that masculinity in our music. I know that is frowned upon in our hyper-sensitive society at present, but we embrace what we are...our differences, etc. The music is tough....the subject matter is almost always about strength. Even when the song is about a woman, like "Bomb Cyclone"...she is the ultimate bad-ass! Ha ha! Look at the track "Love". Mike gave me this beautiful guitar riff thinking we wouldn't use it in Str8jckt because it was kinda "pretty". I LOVED it. So, I write our first love song....I literally wrote it by thinking about my passion for Misha....I pictured her in a Helen Of Troy fashion. So, here you have a true love song and a beautiful guitar riff....but it's still full of war and death. This is why I wrote the self-reflecting line "We men are wretched things" in the song



Photo © Misha Snell

(which would become the title of the album). It was kind of a shot at myself....even when I try to capture love and passion, it's masculine and ugly. Ha ha!

**Some of your aesthetics, stage-show and even a song like "Ode to Peckinpah" would suggest a western influence. To what do you attribute this?**

There is this "post-apocalyptic cowboy" vibe that is strong within the band. I'm not sure how it came to be....but it has grown over the 2 years or so. I love westerns (Peckinpah films, etc). I read a lot about Wyatt Earp, Doc Holliday, and such. Misha and I spend a lot of time in south Texas. We plan to retire there someday. I've been wearing a cowboy hat for decades, etc. The first proper track on Wrtchd Thngs is "Ode to Peckinpah". This is a tribute to the quite mad western film maker! Mike added a great western guitar riff to my keyboards and it just sets the mood perfectly! We have a demo for the next release written called "Poor Johnny Ringo", so this aesthetic isn't going away! Even our tracks that are completely NOT western sounding have an apocalyptic vibe to them. When we play "Cactus" or "Baphomet" I picture a badass in a duster walking down a bombed out city street.

**How did you hook up with John Bechdel (Ministry) for the "Wrtchd Thngs" album?**

What a story!! A friend of John's heard/saw us on Instagram. For our self-titled debut we had only made

one video "Dressed To Kill". In the video I ride my Indian and my helmet says "Ministry" across the front. So, I have a bunch of conversations with John's friend (not knowing at all who they are or the connections they have!!). John is looking to do some producing in the little bit of time he has when Ministry isn't touring or recording. The introduction is made and John and I actually end up becoming quite good friends! He is an amazing talent and just the nicest guy you could ever hope to know or work with. I have followed his career over the decades, so...Wow! What an honor!

**Your last record was a remix album on Machine Man Records. What do you think, from both perspectives of the remixer and the artist, creates a successful remix?**

Personally, I think the best remixes are the ones that give the original song a whole new vibe! We were very lucky to get a ton of great remixes for "RMX". I love how Missing In Stars took a very "rock" track like "Iron Virtue" and made it sound kind of Depeche Mode. It's killer!! Diverje made "Silver Or Lead" into a hard stomping dancefloor song! I love that creativity. I also think the key is to have a strong, well-written song. That allows the song to be reinterpreted in any style and stand up.

Complete interview on [www.peek-a-boo-magazine.be](http://www.peek-a-boo-magazine.be)  
[www.facebook.com/chmclstr8jckt](http://www.facebook.com/chmclstr8jckt)  
William ZIMMERMAN

# BIMFEST 2019



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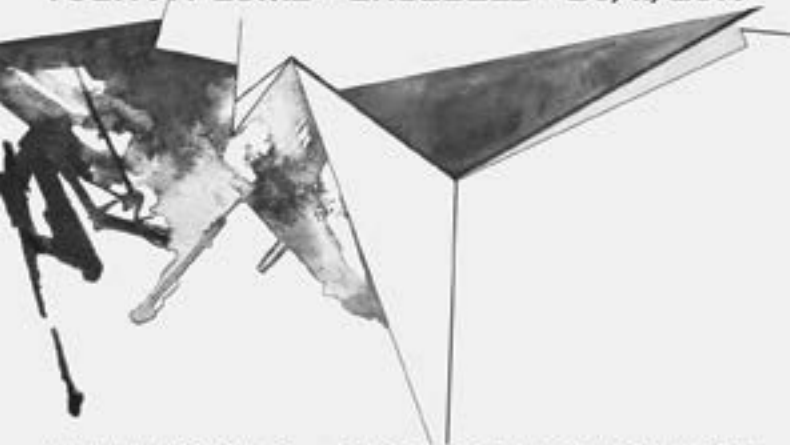
calendar

- 03.10 BODIES & BEATS - I - WITH LEATHER STRIP & KNK @ Fetish Café, Antwerp [BE]  
03.10 SOFT RIOT, KEZDOWN @ Café Central, Brussels [BE]  
04.10 THE LAUTREAMONTS (BRAZIL) + TRAASHBOO @ Theater Flora, Delft [NL]  
05.10 THE LAUTREAMONTS (BRAZIL) + TRAASHBOO @ Muziekcentrum Kinky Star, Ghent [BE]  
05.10 MEANDER & ORNIST @ The Parking Bull, Antwerp [BE]  
05.10 GROUND NERO. RECORD RELEASE PARTY @ De Klinker, Aarschot [BE]  
09.10 VALLEY OF THE SUN (USA) + FIRE DOWN BELOW @ Trefpunt, Ghent [BE]  
10.10 HUGH CORNWELL (THE STRANGLERS) @ De Casino, St-niklaas [BE]  
10.10 RETURN TO THE BATCAVE FESTIVAL 2019 @ Crk, Wrocław [PL] Twisted Nerve (uk) Bfg (uk) 1919 (uk) ...  
11.10 WELLE:ERDBALL MUMIEN, MONSTEREN MUTATIONEN TOUR 2019 @ Mau Club, Rostock [DE]  
12.10 THE ARCH - ALBUM RELEASE SHOW @ Jeugdhuis 't Schuur Vzw, 2870 Bredendonk [BE]  
18.10 FROZEN NATION & AFTERPARTY WITH DJ NAPALM (NL) @ The Flying Dutchman, L- 6310 Beaufort, [LU]  
18.10 PURPURA (ES) // MEANDER (BE) @ Rock Classic Bar, Brussels [BE]  
18.10 AUTUMN MOON FESTIVAL @ Rattenfänger Halle, D-31785 Hameln [DE]  
18.10 HANTRAX - VINYL RELEASE @ De Studio, Antwerp [BE]  
19.10 BLACK GELIATION @ Jiu Wommel, Wommelgem [BE]  
19.10 YOKO SYNDROME @ Rock Classic, 1000 Bruxelles [BE]  
19.10 FROZEN NATION + PARTY NEW WAVE WITH DJ GONDRAUD @ Le Garage, Liège [BE]  
19.10 INTO THE DARK NIGHT @ Jagersborg, Maasmechelen [BE] 32 Ohm, Enzo Kreft, Roza Park, Der Klinken ...  
19.10 ONCE A PUNK FEST (40 YEARS THE EXPLOITED) @ Zappa, Antwerpen [BE] The Exploited (1979/2019)  
25.10 DARKMAD @ Sala Groove Multiespacio, Madrid [ES] Fields Of The Nephilim, Covenant, Apoptymga  
Berzerk, Lords Of Acid, Kirlian Camera, She Past Away, Signal Aout 42 (sa 42), Ancient Methods (live),  
The Cassandra Complex, A Split Second, Microchip League 2.0 / Robotiko Rejeko, Leather Strip, The  
Horrorist, Flash Zero, Alien Vampires, Dr. Diablo & The Rodent Show (ex-alien Sex Fiend), Fakeba + John  
Fryer, The Complexity, Jla Form, Larva, She Pleasures Herself, Ecim, Conmutadores, Laureate Sky, World  
To Zero, We Are Not Brothers, Corvus Martyrvin, Latitud Estereo Precise Entrada Bono 2 Dias: 35€ (oferta  
de 10€), Agostados Nueva Bono 2 Dias: 50€ (tickets Limitados)  
26.10 NORTH SHADOWS RECORDS FESTIVAL @ Salle Du Marché Couvert (salle Des Fêtes), Auchel (62260) [FR]  
26.10 CLUB NEW WAVE - HALLOWEEN SPECIAL @ La Bodega, Brussels [BE] - Vampire Edition  
28.10 ELECTRIC SIX @ De Casino, St-niklaas [BE]  
31.10 MIXED VISIONS - HALLOWEEN ELECTRO INDUSTRIAL NIGHT @ Den Aalmoenenier, Antwerp [BE]  
31.10 PLUSWELT FESTIVAL 2019 @ Kulttempel, Oberhausen [DE] Aesthetic Perfection, Born Born Beton,  
Blitzmaschine, Empathy Test, Girls Under Glass, Iris, Mesh, Schattenmann, Sono, Vorsprung Durch Technik  
01.11 A TRIBUTE TO SIGLO XX @ Casa Papa Giovanni, Genk, Genk [BE] 4 Bands Play Their Version Of Siglo XX  
01.11 THE EXPLODING BOY / PRINCIPE VALIENTE / SCHWARZE FIKTION @ Spillestedet Stengade, Copenhagen  
02.11 ELECTRONIC HALLOWEEN WITH CARLOS PERÓN & more @ Fetish Café, 2000 Antwerpen [BE]  
02.11 FOR THE LOVE OF NEW WAVE @ Forty Five, Hasselt [BE] DJ's Gert Corvers / Stefan Wyuts / Radical G  
02.11 WROCLAW INDUSTRIAL FESTIVAL XVII @ Sala Gervilla / Gothic Hall, Wrocław [PL] Covenant (Se)  
10.11 Lustmord (usa) Test Dept (uk) Sex Gang Children (playing "song And Legend" / Uk) Negativland (usa)  
Vomito Negro (b) Ah Cama-sotz (b) Andrew Lagowski / Sati (uk) Croatian Army (dk) Jude (pl) Damien  
Dubrovnik (dk) Moon Far away (rus) Imperial Black Unit (f) Geography Of Hell (f-ussa) Lussuria (usa) Trypt  
(pl) Zenial (pl) Sylvhgeist Maelström (f) Kommando (d) Am Not (uk) Ac (uk) Kontinent (pl/uk) Contemplation  
(pl) Dren (pl) Anti-terror (pl)  
08.11 BLACK SNOW IN SUMMER @ Café Alfa - Bovenzaaltje, Wevelgem [BE] Concert-presentation Debut-cd  
08.11 SUICIDE COMMANDO - AMBASSADOR21 - SUPER DRAGON PUNCH @ Magasin 4, 1000 Brussels [BE]  
09.11 BREAKING BARRIERS 2019, DAY 1 @ Het Depot, 3000 Leuven [BE] The Nomads Kid Congo & Pink Dream...  
09.11 LA NUIT NEW-WAVE 3 @ Kultura, 4020 Liège [BE] Diove Live Bioxyd, Trinoxin, Antoinen Ramet  
09.11 A QUESTION OF WAVE, POST-PUNK FEST @ Foyer Socioculturel D'antoinen (journal / Lillie), Antoinen [BE]  
10.11 10 YEARS NEW-WAVE-CLASSIX @ Vooruit (balzaal), Ghent [BE]  
10.11 BREAKING BARRIERS 2019, DAY 2 @ Het Depot, Leuven [BE] De Brassers Peter & The Test Tube Babies...  
16.11 NEW-WAVE-CLASSIX PARTY @ Vooruit (balzaal), Ghent [BE] Belgians Biggest Dark Party  
20.11 NITZER EBB + LIEBKNECHT + THE JUGGERNAUTS @ De Casino, St-niklaas [BE]  
23.11 NEETWAVE @ Jk2470, Retie [BE] Luminance, Silent Runners, A Slice Of Life, Agent Side Grinder  
23.11 THE BOLLOCK BROTHERS + THE 52 @ De Casino, St-niklaas [BE]  
29.11 HANTE, [FR] + SÖLVEIG MATTHILDUR [IS] @ Spillestedet Stengade, Copenhagen [DK]  
30.11 CEREMONY FESTIVAL #3 @ Tour & Plomb, Brussels [BE] Linea Aspera, Hante, Suir, Faust Project, Instant  
Lake, Solveig Matthildur, Sauvage, Desperate Journalist, DJ's: Polina V, Baxter  
30.11 BUNKERLEUTE - DARK UNDERGROUND PARTY @ Musicaet, Leuven [BE]  
05.12 NO ONE @ Café Central, Brussels [BE]  
07.12 DAF DIVE THE JUGGERNAUTS, PROMENADE CINEMA & MORE @ ELECTRIXMAS @ Inkost, Malmö [SE]  
13.12 BIMFEST XVIII - DAY 1 @ De Casino, Antwerp [BE] The Cassandra Complex (uk) Torul (si) Fix8:s8d8 (d)  
Motorikoffical (b) Afterparty: DJ BORG  
14.12 BIMFEST XVIII - DAY 2 @ De Casino, Antwerp [BE] Die Krupps (Exclusive electro-only-set - d) Enzo Kreft (b)  
Raderkraft (nl) Rein (se) The Devil & The Universe (a) Sturm Café (se) Zweite Jugend (d), DJ BORG  
20.12 BODIES & BEATS II with ELM + PANTSER FABRIEK @ Fetish Café, Antwerp [B] EBM party with DJ BORG  
27.12 LES FLEURS DU MAL / DARK PARTY @ Rockfabrik, 52531 Uebach-palenberg [DE]



# CEREMONY FESTIVAL #3

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