

FIX8:SED8
DEAD HIGH WIRE
ACCESSORY - EVA-X
IC434 - SYRENOMELIA
ORDO ROSARIUS EQUILIBRIO
MICHAEL GIRA (SWANS)
CHRIS HASKETT (ROLLINS BAND)



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01	Cover FIX8:SED8 © Luc LUYEN	20	Interview ORDO ROSARIUS
04	Interview FIX8:SED8		EQUILIBRIUM
06	CD reviews	24	Interview CHRIS HASKETT
08	Interview ACCESSORY		(ROLLINS BAND)
12	Interview EVA-X	26	CD reviews
14	Interview IC434	28	Interview SYRENOMELIA
16	CD reviews	34	Interview MICHAEL GIRA (SWANS)
18	Interview DEAD HIGH WIRE	36	CD reviews

contents



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Fix8:Sed8

Fix8:Sed8 is one of these EBM projects dealing with sophisticated and complex sound treatments. Driven by Martin Sane, this German solo-project clearly reminds us of the sound atmosphere created by bands such as Skinny Puppy, Mentallo & The Fixer and related bands. But more than being simply a cheap emulation, Fix8:Sed8 has progressively constructed its own sound. That's what the new album "Warning Signs" released by Dependent Records reveals; an intelligent, old-school EBM approach!

"Warning Signs" is your fourth full length album. What does this work mean to you and how do you see this album compared to previous full lengths?

Arrangement- and composition-wise, it's definitely the most complex and ambitious release of mine to date. I'd like to think that I am getting better as a musician the more time I spend making music and hopefully this is reflected in "Warning Signs". At the same time I have to admit, that it isn't as homogenous as "Foren6" and blends several styles together, but I do think of single tracks on "Warning Signs" as the best work I've ever done. Recently I've been blessed with a real flood of ideas and inspiration and every time I sat down to write new music a new song came out of it. Often they were very different from each other, hence the diversity on "Warning Signs". And while ironically I prefer homogenous albums you can listen to in one go because they tell one big story, I am very happy with the album because as mentioned before the individual songs are among the best I've ever come up with and different styles or not, they all still sound like Fix8:Sed8, which is the only criterion I am limiting myself with.

I indeed got the impression "Warning Signs" moved on there where "Foren6" stopped; even more sophisticated and globally speaking a more styled production work. What did you try to accomplish sound-wise and tell us a bit more about the writing- and production process?

The writing process was similar to the one for "Foren6". Most of the time I would start programming a beat and build the song around it. Sometimes it's a cool pad or atmosphere that functions as initiator. What has changed is my approach to record vocals which I always dreaded because I'm not the most gifted singer out there to put it mildly.

But on "Warning Signs" I really went out there singing hooks, melodies and using my actual voice with barely any altering effects. Sure, I had to get properly drunk first to be brave enough to do it this way and I still cringe sometimes when I listen to it, but so far it was received by fans very positively and as an addition to the overall diversity of the album.

Did you have to face main difficulties and eventually challenges in the writing process of this album? What are your biggest items of satisfaction and are there some aspects you would have liked to do a different way?

Surprisingly it was a smooth cruise from beginning to end. Even the dreaded vocal-recording sessions went well and took a fraction of time compared to "Foren6". My producer Arnte (of Pyrrhothe-fame) and I have become a really good team and while he was mixing one demo I was already working on the next one. It is also one of the reasons why it only took 2 years after "Foren6" for "Warning Signs" to be released. There are one or two songs I am not 100% happy with in hindsight and I don't enjoy listening to them as much as to the others. Ironically one of them has been named a favorite by many people, so if they are happy I am happy too.

You've always been strongly influenced by the darker electro/EBM style reminiscent of bands such as Skinny Puppy, Mentallo & The Fixer. X Marks The Pedwalk a.o. What fascinates you in this retro-sound and what are your personal references and criteria when it comes to sound creation and composition?

Oh man, I could talk about the wonder that is Skinny Puppy for hours! In general I love the darkness and complexity within the music of the above mentioned bands. Since I am not making music in order to become rich and famous and sales are completely irrelevant to me, I have the freedom to make music I would like to listen to myself. And since I am such a big Skinny Puppy, Mentallo & The Fixer and FLA-fan, the roots of my music are pretty obvious. It is nice to be told that I have my own signature-sound by now, but equally often I hear that Fix8:Sed8 is a cheap 'Puppy rip-off, so there you go... I like my songs to be complex without being too convoluted for complexity's sake. I don't like too much repetition within a single song, so

changes throughout the song, especially in drum-programming. This might be more of an ego-thing than actually audible for most people but it makes me feel better and I enjoy the songs more since I know exactly when those little changes come. Speaking of which: I'm already working on new songs and boy oh boy, if I thought that the songs on "Warning Signs" were complex I thought myself a lesson with the new tracks!

Lyrical-wise your album seems to be a critical reflection about society and the world we're living in! Do you have some favorite- and eventually inspiring writers, movies a.o. which had an impact on "Warning Signs" and how do we have to understand the title of the album?

I am fascinated by everything that deals with the dark side of life and human nature. While my lyrics usually work as an additional tool to set an atmosphere and I always write the music first I do find it important to have a theme that stretches across the entire album. I am certainly not re-inventing the wheel by writing about the world going down the drain and how humanity is on a collision course with its own extinction, it is a cool and interesting subject though which fits the music well in my opinion. I like to write lyrics that leave a lot of room for interpretation, I don't spell things out. They're full of analogies and metaphors and can be interpreted differently by whoever is reading them. I find it to be more interesting this way and easier for

people to find a way to identify themselves with what they're reading.

You've already been touring after the release of the album. So what might we expect from Fix8:Sed8 on stage and what do you expect from live performances and how do you bring the studio versions into live edits?

I love theatrics on stage. I'm always wearing some sort of mask and disguise, my mic-stands are decorated with doll parts, the new one is made of a scythe. I like the idea of entertaining people visually as well as with the music. For some miraculous reason I managed to put an entire tour together and being invited to many big festivals. I enjoy performing a lot, both in clubs and at festivals. I have a very loyal fan base and each show is a great experience because of them. The only downsides are the long distances I have to cover by car and the lack of time to work on new material (although I manage somehow, there is new material cooking). All in all it is a real privilege to be able to do what I love and have so many people enjoy it too. It's a good time to be alive.

www.facebook.com/Fix8Sed8

Stef COLDHEART
Photos © Luc LUYTEN

PSY'AVIAH - Soul Searching (CD/Digital)

(Alfa-Matrix)



The extremely danceable music of Psy'Aviah catches on further than just within the gothic scene, as their mix of electro-industrial, EBM and electro-rock also opens the doors to a broader public. All the while, Yves Schelpe has been in control of the rudder. Since November 1st, 2019 the new Psy'Aviah album 'Soul Searching' has been a fact! The standard CD version contains 12 tracks, 11 songs featuring each a different guest vocalist. Only one song 'The Scientific Method' has no guest vocals at all. The album contains a good alternation between danceable songs and more calm, somewhat psychedelic songs, which makes the choice of the album title more than suitable. For those who can't get enough from Psy'Aviah there is also a deluxe edition available. This version contains a second CD, on which the fans are served another 16 remixes which are all certainly worth it. [SM]

DIE KRUPPS - Vision 2020 Vision (CD/Vinyl/Digital)

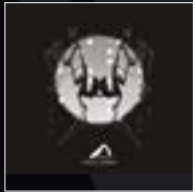
(SPV)



Almost a year later than initially announced, the new Die Krupps album has arrived. It has 13 songs, good for 57 minutes of music. 11 of those songs are what we can expect from Die Krupps. Pumping (retro) synths, pounding guitars, a short lead here and there, hard beats that make you wanna stomp, jump and headbang. The necessary samples and not too complicated vocal lines make you remember every song after listening to the whole album just by reading the title. For me this is often a good indicator for a successful record. These 11 songs take you back to the period when Die Krupps started and so much invented this genre: 1992-1997. This is a very welcome extension of why I am still a Die Krupps fan until today. This album is noticeably less 'metal' orientated than their previous album. Also in terms of sound. More than ever, the lyrics sketch a dark, uncertain future and are not devoid of criticism towards the current state of the world and humanity. [SR]

EMPUSAE - Iter in Tenebris (CD/Vinyl/Digital)

(Consouling Sounds)



The release of a new work by Empusae is a smart move, the evidence of this is not only noticeable by the popularity of Sal-Ocin (Nicolas Van Meirhaeghe)'s project, it is also known every Empusae album is of high quality. We were also very curious if and how Empusae would succeed in matching or even surpassing his previous masterpiece 'Lueur'. Meanwhile, some time during the recording of 'Lueur', a very serious eye condition was diagnosed on Van Meirhaeghe. It was so serious that it gave his life a dramatic turn and something he had to learn to deal with since then. Therefore 'Lueur', which was produced with the help of Amenra's Colin H. Van Eeckhout, not only became a very personal album, but also very therapeutic. Knowing this, 'Iter in Tenebris', which translates from Latin as 'journey through the dark', gets a much deeper meaning here. Without exaggerating, we dare to say that Empusae is lifting dark ambient to a higher level on this album. Saying that Sal-Ocin has become the new Brian Eno might be a little bit too much but the master of ambient would at least give a nod of approval. [DB]

MONICA RICHARDS & ANTHONY JONES - Aestuarium (Digital)

(Self Released)



October 31st, 2019, Halloween. A perfect day for the release of a new album. At least that's what the gothic duo Monica Richards (Faith and the Muse, The Eden House) and Anthony Jones (Monastic) were thinking. Together they released 'AESTUARIUM'. The title means water with one or more rivers or streams flowing into it that flows out to the open sea. A nice metaphor for their unique collaboration or the fusion of two talents. Most of these songs are new versions of existing tracks from both their solo work. I always find it interesting and fascinating to hear and compare new edits. 'AESTUARIUM' goes further on that momentum. Their goal remains to create a new sound. Yet, it clearly has the signature of both musicians: lyrics that refer to the elements of nature, a natural blend of two lovely voices, some exotic drumming and an overall mystical and dreamy sound. In many ways a successful project. [TP]

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ACCESSORY

German EBM formation Accessory saw the daylight in 1996. Dirk Steyer (vocals) and Mike Königsberger (machines) released eight albums (including a live one) between 1997 and 2013. Except for their debut work all albums were released by Out Of Line. Accessory has now unleashed a new album, which is the first full length since "Resurrection" (2013). The work stands for a modern EBM work, which is also strongly influenced by techno music. It's a cool dancefloor production, which has been released by Infacted Recordings. We asked Dirk Steyer for some details.

'Elektrik' is your first new album since the 'Resurrection'-album (2013). What's the reason for this long 'break', which was only interrupted by the 'Ship Of Fools'-EP (2016)? When did you start to compose new songs and do you have anything to say about the label move from Out Of Line towards Infacted Recordings?

During the years 2013 - 2016, I took part in a distance learning course in order to better qualify for my job. This has taken a lot of time and demanded a lot from me. So I didn't have time until 2017 to get back to my baby Accessory. With the new album I also wanted to try a label change. I have known Torben from Infacted for a very long time and appreciate him as a musician and business partner. So it was clear to me that if we try something new it should be with him. With Out of Line I still have a very good contact and we still work together. I'm doing some mastering work for Out of Line.

What kind of album did you want to accomplish and did you notice some changes and/or evolutions in the writing- and production process of this work?

There was no direct plan for the new album. However, during recent years, I've consumed different types of electronic music and have been inspired. So I let my creativity run wild and off for the new album.

You've always been inspired by EBM, but Accessory became much more than simply EBM! Techno music must have been one of these music styles you 'consumed'. Techno is everywhere today so what makes this music exciting to work with and what's your perception of the contemporary EBM/electronic scene?

In my opinion, the techno scene is very versatile and constantly reinventing itself. Many influences are 'allowed' there and you have a lot of room for creativity in production. That's why I personally find it exciting to do something similar in the EBM scene. I love EBM, in both old-school and modern formats. However, the exciting thing about Accessory is the constantly changing combination of modern electronic music and EBM. This also shows how closely these music styles are connected.

What was your inspiration for the title and the artwork of the album? What have been the main themes that inspired the lyrical content of "Elektrik"?

There is no main theme that pervades "Elektrik" like a red thread; there have never been at Accessory! (Laughs) As always with our texts, it's mostly about interpersonal relationships and about dancing. But the title "Elektrik" reflects for me the whole album. With all its different electronic styles and facets. It's just electrifying (lol). We again left the artwork to our good friend user.d.x. We only gave him the instruction that it should represent our mask in a large and electrifying form.

You also released a clip for the song "No Man Covers", which is also the new single/EP. What did you try to express with the clip and what's the impact of making clips today in your opinion?

Social media has become extremely important in the music industry. However, you can't reach people only with pictures or texts. People love to watch videos. So it was clear to us that we definitely have to release a video for the new album, which of course was a big challenge. "No Man Covers" of course, reflects a small interpersonal relationship. The woman feels abandoned and is not covered by any man.

Dirk, I noticed you're also doing a lot of DJ-sets while you also started the solo-project M!nc revealing a cool minimal electro/techno approach. Tell us a bit more about these side-activities and about what the future will bring for M!nc and Accessory?

I like music for the clubs. It gives me some freedom to experiment with new music and to see the reaction of the audience if it works or not. It is also a nice change. Next I'm actually planning to launch a new M!NC release. This side-project is pretty bleak in its overall mood. On the album "Half-Time" I have released different tracks which are in the field of minimal-techno, ambient and industrial. I don't know exactly where the trip with M!NC will go. But in any case, dark and electronic.

With Accessory, it will move on to next year. However, I had a production break in Summer first. Now that the cold season starts, I'm looking forward to long studio evenings and new music for both projects.

www.facebook.com/pg/accessorymusic

Stef COLDHEART
Photo © Jörg Riethausen

IC434



© Xavier Marquis

IC 434 has been around for 25 years now leaving its mark on the Belgian electro scene. That is certainly not a small merit, because if Belgium music is known for something, then it's electro music. With some recent and upcoming shows and performances of IC 434 we thought it would be a good opportunity to go through the entire IC 434 career with mastermind Geert De Wilde.

In the beginning there was Tales of Doom, your first project if I am not mistaken. One day in 1994 you decided to stop this project and start IC 434, why? That is right. I started to use new equipment which sounded, in my opinion, too different from what I had used for Tales Of Doom, so a new name also seemed logical to me.

IC 434 is quite unique in the way you use only one instrument: the Korg M1. You have always remained true to this. Why did you set yourself such a limitation and what did you want to achieve with it?

Initially it only had financial reasons as I was still a student but eventually I started to think it would also be a great challenge to continue working with just one single instrument. A minimalistic set-up also has advantages: You get to know the instrument inside and out and you don't get lost in too many possibilities, which means that you don't spend too much time searching for better fitting sounds. However, the last ten years or so, I do the mixing in Cubase so the end result is no longer straight out-of-the-one-box.

In the early years of IC 434 you released two cassette tape demos: 'Paralyzed Beyond' and 'Drowning By

Darkness', which honestly, I never have heard myself. What do you remember from those days?

I remember everything from back then as if it was only three or four years ago. I have great memories of that time. Back then, making music was pure fun trying to create an atmosphere. That changed later with the way my life went, it made everything feel less self-evident.

Your debut CD 'Weathering Skies' from 1996 was received as a rock-solid release. How do you look back on this debut?

Still with some mixed feelings. On one side there was a certain pride that a record label had signed IC 434. On the other hand, there was also a disappointed feeling. Most of the raw basic versions were on the demos you mentioned earlier. While new recordings were made for the CD versions and the mixing was done by a professional. But the time to provide feedback was limited. The result was that not everything sounded the way I had it in mind in terms of sound. People also told me that they actually thought the demos sound better. Furthermore, the CD cover was much too dark, although it was also designed by a professional-to-be.

On 'Dogondance' (1998) the sound seems to have evolved, introducing more trance elements into your by nature dark electro songs. What was your intention?

I had done some musical experiments besides IC 434, although the Korg M1 was actually unsuitable for that. The results were appreciated by my friends and entourage, so I decided to incorporate some of those elements were I thought it suited in my IC 434 songs. Although I never heard any reference to 'trance' at the time.

Your third album 'The Banished' (2002) seemed to continue on that course. It may be noted your first three CDs all appeared on Body Records, the predecessor of Daft Records, managed by Dirk Ivens. How did you end up with Body Records and how did the collaboration go?

In the beginning of 1996 Dirk had seen IC 434 perform live in the Wommel, an underground club near Antwerp. The next day he called me and immediately said "We have to sit down and discuss the release of a CD". I had never talked to him before, so that was a very pleasant surprise.

In 2003 you announced the end of IC 434 and did a farewell performance. Why did you decide to stop? I started to get fed-up with the Korg M1 sound and thus wanted to start something completely new in collaboration with Nicolas 'Sal-Ocin' from Empusae. In the end, little became of that project. Many nasty coincidences happened at that time that which completely took away our desire to proceed with it.

So, eventually you decided to continue with IC 434 and in 2008 the excellent 'Bacteriate' appeared. What motivated you to continue in the end?

I finally switched to Cubase as a sequencer and no longer used the internal step sequencer of the Korg M1, which was extremely limited. For example, it did not even have an undo / redo function for the last step you inputted, making the creative process sometimes too time-consuming. With Cubase, a new world of possibilities opened to me which made making music enjoyable again.

'Anhedonia' (2011) was the last IC 434 album you released. Is there still a chance that you will ever release a new IC 434 or is it a closed chapter?

Compared to 25 years ago, I feel my spontaneous creativity has shrunk enormously. So these days it takes a very long time before I compose something that I am really satisfied with. It often takes more effort than it gives satisfaction, something which weighs heavy on my motivation of course. But I no longer speak in terms of 'stopping officially' because one cannot predict the future.

'Anhedonia' refers to a psychiatric term, the disability to experience the feeling of joy. Psychological problems are a recurring theme in your work. A national campaign is currently running to make psychological problems more open to discussion. What do you think of this?

I fully support it and think it is more than necessary. I notice how many people are fighting an internal fight. I think our society is not in good shape and it is only getting worse. Partly because of the enormous focus on career and material prosperity instead of well-being, coupled with the chronic stress that this entails. As if life is a

constant competition with your fellow men. The growing 'selfishness', fueled by social media, the increasing mutual incomprehension ... Emotions often remain embarrassing, and most people still don't know how to deal with them or don't even accept the existence of emotions, either by themselves or by others. I find it amazing to live in a highly developed society and at the same time having to realize what a mental mess it really is.

During the existence of IC 434 you have been able to collaborate with many personalities. In addition to the aforementioned Dirk Ivens from Dive and The Klinik, this includes also Nicolas Van Meirhaeghe from Empusae, Johan Van Roy from Suicide Commando or Yves Schelpe from PsyAviah. What do you remember about these collaborations?

With Dirk it was a pure business and practical contact, we didn't really get to know each other personally. Johan had become a musical friend in the second half of the 90s due to our collaboration, but that has unfortunately been diluted. With Nicolas and Yves the contact went much deeper and further than just music. That is friendship that remains valuable even without the music. We share many common interests, social visions and our outlook on life. The collaboration with Guy Van Mieghem, former front man of Vomito Negro, is also worth mentioning. His stage experience was a source of inspiration.

Last November you played on a Dark Entries Night, the only performance that you do in this 25-year anniversary of IC 434. What made you decide to do this?

The enthusiasm with which Dark Entries made this request! That, coupled with the 25th anniversary and the intimate atmosphere of Kinky Star bar makes it something special for me. Maybe it's a start from back more, we'll see.

Are you still working on new music? I remember that a few years ago you were still working on Pangea, a project that previously made atmospheric trance music. Meanwhile the activity around Pangea has now been almost ten years and longer ago, time flies. I am still actively involved with music in one way or another. In 2015 I put some instrumental tracks on Soundcloud under the moniker Skyshifter. They are slow, spherical songs, more like cinematic industrial, to give it a name. I also occasionally do a mastering for befriended bands, but I spend most of my free time in the organization of the 80s Flashback parties in Antwerp, where I dj. The focus on these parties is certainly not only on scene-related music. With the Mixed Visions parties it is a totally different story. In recent years I have also been involved with those, and that is indeed a more dark electro / industrial concept.

www.facebook.com/IC434

Dimi BRANDS

EVA - X

EVA X is the solo project of Gaby Marie, a multi-instrumentalist, singer, and robot queen from Calgary, Canada. Stylistically, it's a combination of minimal synth and futurepop, layered with rich vocals. Inspirationally, it's an examination and celebration of love, loss, connection, and the unique tradeoffs and joys of being a woman and artist. We'd like to thank Eva-X for the interview.

First off, where does the name Eva X come from?

I kind of came upon Eva X by accident. I was playing with project names for a science- and tech-influenced project. I was looking at "Ada" for Ada Lovelace, one of the pioneers of programming, and "Eve" is pretty obviously a name with a lot of symbolism. My brain combined the two, and "Eva X" was born. As for the X? It just looks cool.

You have a pretty unique sound. Where do you draw your musical inspiration from?

My roots in singing are in metal, opera, and musical theater, and I think that comes through in a lot of my writing. I think a lot of the uniqueness of my sound comes from the fact that I translate a lot of writing ideas across from those genres, more so than traditional synthpop.

Your debut EP is "Electrowoman." Can you talk about the genesis of the writing and recording?

I started working on recordings about two years ago. I had been involved in a pop ensemble and a couple of rock and metal projects up until about mid-2017, generally as a performer and not really a songwriter or driving force. I had done a bit of songwriting, but I really wanted to build something of my own from the ground up, and that's how Eva X got started. I ended up pushing myself to learn a lot about synthesis, sound design, and production over the next couple of years in order to realize Electrowoman.

What's been the biggest challenge for you as an artist?

Believing in myself and in my own work. I still struggle with that a lot.

Can you discuss some of the lyrical themes behind the tracks on the EP?

I sure can! All three of the tracks ended up coming from



pretty different places. Subsume is the most personal of the three tracks for me by a lot. It was actually written after a visit to my extended family. Over the years I'd been questioned a lot about when I was going to get a boyfriend/husband/children, at a time when I was really advancing in my day job and as an artist, and at the expense of a lot of my family taking any real interest in that. Subsume ended up being a lament of losing one's own identity as an artist and person in the narrative of being a wife and mother, which is something I really grappled with for a long time.

Black Blood was inspired by the experience of gaslighting and navigating around a toxic ex. I've been there, and I know a lot of other people have dealt with managing someone who's really hurt you and had to act normal and friendly while carrying that pain. Virtualsexual was originally about falling for someone over the internet, but the original music was terrible, and when I rewrote the song I cut most of the lyrics that would have put that in context. So now it's about... well, about whatever the listener wants it to be about, I guess!

A lot of your music has kind of an analog sound. Do you use analog physical gear? What's included in the rest of your studio?

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That's really interesting for me to hear, as Electrowoman was actually recorded almost entirely with VSTs. I used Diva and Repro very heavily, along with a couple of Ableton's built-in sounds for atmospheric stuff. The sole exception is the piano line in Subsume, which was recorded on a digital piano. I do have a Minilogue, but none of the patches on it ended up in the final EP, and I find I use it quite rarely.

My studio was honestly the kitchen of the basement suite I lived in for most of the recording of Electrowoman. In order to isolate the vocals for Subsume and Virtualexual, I actually hung thick blankets from part of the room; I should really find the pictures sometime. I moved shortly before I finished the album, and even now my 'real studio' is pretty simple. I use an Ableton Push to do a lot of my drums and melodies, and I have a microphone that works really well for my voice. I'll probably add more toys someday, but right now I'm pretty content with the gear I have.

What do you think makes a great remix; from the perspectives of the artist and the remixer?

As an artist, I get really excited when I feel like a remix has really brought out something in my work I didn't necessarily see in it when I was creating it. I think both remixes on Electrowoman helped me see the songs in a

new light, and made me think of possibilities for future work as well. They made me think in new directions.

What further plans do you have for the remainder of the year and forthcoming months?

I've got my first show on Halloween night, and I've been practicing furiously in anticipation of that! After that I'll be working on some collaborations and starting to write more music in anticipation of more shows and a future full-length release. For early 2020, I'm working on a mini-tour of Western Canada, so I'm definitely going to need a few more songs done by then!

What do you want fans to know about Eva - X?

The one thing I want people to really know is that there's no ghost producer, there's no other person making my tracks. Everything you hear, I wrote and produced myself, and I wouldn't have it any other way.

www.facebook.com/evaxband
www.eva-x.bandcamp.com

William ZIMMERMAN
 Photos © Vic Tobar

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ORDO ROSARIUS EQUILIBRIO - Let's Play (Two girls and a goat) (CD) (Out Of Line)



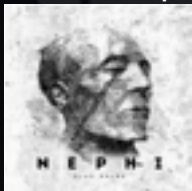
Those who are on the ball might have already noticed it: Just little over two months after the release of the EP 'Ménage à quatre', Ordo Rosarius Equilibrio is back again with the full-length album 'Let's Play (Two girls and a goat)'. My enthusiasm about the EP has now been extended over this new musical gem with thirteen tracks which are all very pleasing indeed. For those who have never heard of, or listened to these Swedes: Ordo Rosarius Equilibrio makes neofolk with lyrics which may not immediately be suitable for under age listeners. While I found the lyrics of Type O Negative's 'October Rust' provocative and stimulating back in 1996, Ordo Rosarius Equilibrio is taking it today even a few steps further. Tomas Pettersson takes you along on his trip so well that it is very easy to visualize what it is all about. For those who still have doubts, the video of 'Ménage à trois' might convince you. This song was already on the EP 'Ménage à trois' but is now also featured on 'Let's Play (two girls and a goat)'. Get it and enjoy because it is certainly worth it! [SM]

KMFDM - Paradise (CD/Vinyl/Digital) (Metropolis)



KMFDM is and always will be KMFDM. No surprises. Or the 'conceptual continuity' they are proud of. That also means a new album with wide spread influences and a clear message. Our planet is a paradise for assholes. Live without remorse. Don't look back. Destroy what destroys you and rip apart the system. And of course this also means another successful album cover by Brute. Style wise there is a lot going on as usual. Hip Hop ('K.M.F.'), alternative rock ('Oh my Goth'), dub (the second part of 'Paradise' and 'No God'), industrial rock ('Piggy', 'Binge Boil & Blow'), dance rock ('Automaton', 'Megalo'), drum & bass ('No Regret'), disco-vibes ('WDYWB')...no lack of diversity on 'Paradise'. After 35 years and 21 albums the formula is still working. This album excels at bringing a very poppy sound, mainly by the choices made in production. Which turns out to be the only downside. It wasn't love at first sight and, after listening to it several times, I conclude that these tracks will not be at the top of my KMFDM playlist. Because they are just a bit too polished. Too clean. [SR]

BLAC KOLOR - Nephi (12"/Digital) (Ant-Zen)



Nephi is labeled Ant-Zen, one of the most prestigious voices in the newer German Industrial scene, recently more positioned in an experimental music asset rather than a merely industrial techno darkness. Blac Kolor's debut Album Wide Noise was released five years ago on the Basic Unit Productions label: since then a florilegium of inquisitive investigations has lead to the release of various EPs and engrossing singles (The North, Hundred drums, Fanktasie). In this brand new chapter the artist from Leipzig states his intentions from the manifesto: the emphasis of the tone is uncertain, the control of the effects is entirely in the hands of one. Metal drills into rocks mechanically and bears its own rhythm. The energy is black. Quite wordy, isn't it? Nephi is an EP that could easily satisfy the fans of Ophnx, Dominik Fernox, 'till Muslimgauze fan base, thanks to its structure imprinted on sharply delineated beats and wobbly reverbs. [AQ]

M73 - Tainted (CD/Digital) (Læbel Music)



M73 is the solo project of John R. Mirland, composer and producer of Am Tierpark, Negant, Mirland and many other projects. He not only produces and composes M73, he also takes on the vocals. In a style that combines both EBM tunes and melodic Minimal. It is beautiful in its simplicity. The debut album was christened 'Tainted' and offers 10 songs fueled with strong electro, angled melodies and lyrical synths that grow through the arrangements like a pendulum. Mirland's voice is not immediately aggressive by nature, but this does not detract from the solid content of the unstoppable EBM freight train that thunders past you. Knowing Mirland, there are always also a couple of songs that lurk over the edge of several musical styles within the broad electro landscape. 'Tainted' is more than just a good debut album, composed by an already seasoned musician, producer and now also vocalist. [JB]



DEAD HIGH WIRE



Dead High Wire is a Belgian trio consisting of Sacha Jennis (vocals, guitar, bass, keys), Ruben Peeters (guitar, keys, bass, backing vocals) and Davy Vanden Broecke (drums). The band is inspired by a wide range of influences, taking us back to 70s garage, 80s new/cold-wave and 90s underground rock. A first self-released single was unleashed in 2016 followed by an EP, released in 2017 on Kinky Star Records. The debut album "Pray For Us!" got released late 2018 on Wool-E Discs (CD format) and Wagonmaniac Music (digital format). Dead High Wire also self-released the album on vinyl. It's a powerful work mixing all the aforementioned influences. The work doesn't bring that much innovation, but is a powerful and fully entertaining opus, which incited me to get in touch with the band. You here can read what they have to say about their work.

Let's start with the beginning: how did Dead High Wire see the light of day? Tell us a bit more about your background, potential challenges of inspiration and eventually favorite artists and references?

Originally Dead High Wire resulted as a new duo project of drummer Sammy Verstaepen and singer/guitarist Sacha Jennis who met in a previous band outfit. The sound and band composition evolved gradually to the current threesome. As from the start, Dead High Wire

did not like to be categorized in one box. Punk-rock, garage-punk, post-rock, grunge and post-punk music delivered the main sources of inspiration. Influences came from a wide range of bands such as Sonic Youth, Death from above 1979, Jay Reatard, The Cure, Joy Division, Corners...

You don't like to be categorized although you define yourself as an edgy exploration of garage & post-punk, with a sleezy indie feel. Can you give us a few more details while linking them to the album?

I think every song of the album has its own character. Some songs, such as "Laurel Canyon", "BBGAP" and "Talk To Strangers" have a more reverberated garage feel while the album title song "Pray For Us" clearly is drenched in 80s new-wave and post-punk. Part of it was recorded in a few hours and aims to be a punch-in-your-face punk song. The album's finishing song is a more dreamy take, Alan Vega's Suicide in mind, which was on the band's shelf for some time. It was created in true DIY fashion in Ruben's bedroom by means of a keytar, music software and a Jimmy Hendrix poster.

Let's talk about this debut-album entitled "Pray For Us"! What did you try to express by the title, the main lyrical themes and the music?

The main theme is about people wanting to be dominated by some external source, being it other people or political and sociological forces. Almost every song is a symbolic or metaphorical expression of escapism of some kind or the need for belonging at the same time. In the course of history, this need has always led to major problems and history just keeps on repeating itself. So, "Pray For Us" is kind of a call for support for mankind on the one hand. On the other hand, I call to support people choosing the lesser known and less secure paths. A support for their will of doing things in a different way than what's known and prescribed. The song "Pray For Us" is about that jump. Last but not least, the album title just calls for a wide audience to get to know and like Dead High Wire's music!

How do you look back at the writing and recording of the songs? What did you experience as the major difficulties and potential challenges?

We choose a different recording process from the previous EP's as we did everything ourselves (except for the mastering). Our guitarist / bass player Ruben Peeters installed his huge 80s analog mixing panel and Otari tape recorder in the big rehearsal space we occupied in a garage complex in Merksem back then. It took us a while to find the best sound, but once set up, recording went quite smooth. We even recorded a song that we only had been playing for a few hours, real DIY punk style I guess. After recording,

Ruben had a lot of fun with mixing everything.

I've been a bit intrigued by the front cover of the album, which has something sci-fi like. I don't really see the link with the music so can you give us more details?

It is meant to be intriguing so thank you! It's not really meant to be sci-fi. The artwork was established by means of a collaboration between artist Stefaan Theus and photographer Sacha Jennis (part of Dead High Wire and writer of all the tracks). The cover is composed of analog pictures of a Partisan monument in former Yugoslavia and a soldier in the Baltics. Stefaan (Theus) made a wonderful collage by cutting and re-composing the cover using Sacha's analog pictures. The result aims to illustrate domination and defense. The link is more with the themes of the album than with the music as such.

You already did multiple live shows, even in the UK. How do you see yourself as live band and how does a Dead High Wire-show look like?

We love to play underground shows for audiences that can relate to the music. We try to transmit the energy in the music to the audience. I have never left the stage in a dry shirt, never. Come and see it for yourselves!

www.facebook.com/DeadHighWire

Stef COLDHEART
Photos © Luc Luyten



ORDO ROSARIUS EQUI LIBRIUM

Tomas, it took you six years to write the songs of Let's Play, in the meantime you've released the double album Vision:Libertine. How come the process took so long? Was it a just a case of perfection?

The process of Let's Play started immediately after I finished Song 4 Hate & Devotion in 2010, this is how I normally do things. I find myself inside a state of creative high and things just flow, and this time too. Two years after S4H&D we released 4Play to serve as the appetizer for Let's Play, we record the video in Russia and the process is moving according to plan. At this point Out Of Line have been informed, the video has been recorded, there are plans for photos, the EP out, and then suddenly, we are pregnant with our second child. So we come to the conclusion that we have two options, either we release the album as planned but without the promotional photos we had in mind at the time, and without supporting concerts, and simply hope that the album doesn't disappear into a medial and social void. Or we decide that this album is good enough to put on hold and we simply wait and hope it's actually good enough to release at another time when the time is right and the stars are aligned. Evidently we decided on option number two. But in the aftermath of this decision I felt frustrated. We no longer had an estimate on when we would release a new album and when people would have a chance to hear some of the best songs we had ever created, so in frustration and delusion I sat down and created Vision:Libertine. However, the most unexpected outcome of Vision:Libertine was that I evolved and improved as producer, as a singer and as a musician, so the material that I once felt was the best I ever did, didn't sound as good as I remembered when I finally returned to it, so instead of embracing Let's Play and unconditionally releasing it a year or two after Vision:Libertine, I decided to deconstruct the album, remix it, re-sing it, and perfect it to the point that it was a worthy successor and as good as I always thought. And this is why things took more time than expected.

About Let's Play you've said you see it as the final version of Ordo Rosarius Equilibrio, which also sounds a bit alarming as in: I've got nothing more to say. Something the fans don't want to hear, so we hope this is just a wrong interpretation of your words?

Whether or not "Let's Play" will be our final album or not remains to be seen, but I doubt it. I have felt hesitant on more than a few occasions, about whether or not I see the end of Ordo Rosarius Equilibrio. But every time I do, I successively come to the conclusion that it would



Photo © Benny Sermeels

be absurd to MAKE such a decision. It would be like consciously deciding to cut off both my hands because I don't want to cook anymore, or both my feet because I'm tired of walking. I can't deliberately make that decision. ORE is who I am; it's who Rose and I are. Without it I would become half a person. But at the same time I must consider the possibility. Everything ends, everything more or less, has an expiration date. So what I was trying to say in the press-release is that with Let's Play, I think I have taken the idea of Ordo Rosarius Equilibrio and the notion apocalyptic pop as far as I can. From here I find it hard to advance further on that particular path without imitating myself, and at length becoming a caricature of ourselves. So what I'm trying to say is that maybe it's time to reinvent ORE and possibly commence a new journey on a new path where rules can be entirely abolished? To advance into regression and pursue the darkness of the past, as the choice would be deliberate and not a result of not knowing any better? Time will tell, it always does....

It was quite a surprise two years ago when Cold Meat Industry organised the 30th anniversary festival. Even more surprising was the Waves of Darkness on the Baltic Sea event happening in 2019. Although they've said the anniversary was a one-time only event, it looks like the legend is coming back to life. Do you think this

will go further than just a nostalgic look back in time?

The CMI festival in 2017 was as far as we can tell, a once in a lifetime event. It was a genuine 30-year anniversary. (But on the other hand, CMI turns 35, 40, 45, 50....) And what Death Disco created on the Baltic sea in September was something completely different. It was more willingly a unique opportunity to see all your favorite bands on a cruise to Riga. An up close and personal experience at sea. The first festival was indeed a once in lifetime experience, this will not happen again, but who knows what the Baltic Sea has in store for us?

The concert on the boat must have been a very special experience. How did you experience it?

To say that the experience onboard M/S Necromantica was special is an understatement. Maybe the experience would have been more normalized if the conditions on Sunday would have been more "normal", but with the storm that suddenly emerged in time for Of the Wand and the Moon, and which climaxed just in time for ORE and TriORE, and then withstood for most of In Slaughter Natives, I would more willingly like to describe the experience as absurd. It was an altogether fantastic experience in many many ways. Artists and fans coexisting together onboard a ship, one really great stage

for everyone, one concert at a time, two days of fun at sea, 1000 people stuck together onboard, nowhere to run, nowhere to hide. This was amazing, so thank you Vlad, and thank you Death Disco for making it happen.

From an ORE concert point of view however, it was definitely not perfect; quite the contrary. But from what I've heard I get the impression that most people really loved it. They were able to see and understand the absurdity of it all while 6 meter waves hit the body of the boat and caused both equipment, artists, audience and the entire stage to move from side to side. My impressions are therefore somewhat schizophrenic, but it was a very unique and altogether successful experience.

When I combine the aesthetics of ORE and a cruise ship, my thoughts bring me automatically to the Roman Polanski movie Bitter Moon. Do you think this match fits? Sounds tempting :)

In times where censorship reigns supreme, it's very surprising the Menage à Trois videoclip is still online. Did you get shocking comments after releasing this clip?

I don't read the comment sections, just as I try to stay clear of reading too many reviews of our albums. It's ultimately counter productive. And with 1.4M views >>> p.22

ORDO ROSARIUS EQUILIBRIUM

(Continuation p. 21)



Photo © Benny Serneels

(which nobody expected, especially not OOL) there must be quite a lot of people who genuinely hate both the song and the video. But as we sent the video to a handful of friends and family before the release, we did get our share of shocking comments before the video went public.

I've also asked this question to Coph Nia's Mikael Alden: how do you look back at those CMI years. Mikael especially remembers the specific family feeling. It's also a fact nowadays we still see CMI acts together sharing one bill, looking back could you say that lifelong friendship bonds were made in that period?

Of course, in retrospective it was a very special time in our lives that founded many life lasting friendships. Many of us (Mikael, Jouni, Roger and Lina excluded of course) were quite young when it all happened. I was 20 when I started working with CMI for the first Ordo Rosarius Equilibrio contributions, 22 when I recorded Reaping the Fallen. And I was only 18 when we recorded the Archon Satani contributions for Dimensions of a Coffin. So it's been a while since it all began and even as much as 9 years since it ended. But I still have contact with friends from the CMI days, and as Mikael says, it had a very familiar feeling, like the Manson family.

ORE is one of the few acts in the neofolk genre who made the step to a "big" label, I can only think of Rome who did the same thing (Trisol). Rome made a complete change of style during the years and can hardly be

called neofolk anymore. ORE instead remains true to their wellknown sound. Not saying that Rome had to change but believing this was a natural proces, was this artistic issue a condition before signing at Out Of Line?

I have had a very open and honest dialogue with Out of Line ever since day one. Maybe it hasn't been easy all the time with an industrial / apocalyptic folk band becoming part of an electronic mainstream label, and trying to make room for us in an already existing habitat in which we don't belong, but the dialogue has always been good. OOL has never made any demands on anything. ORE has been allowed to operate freely, do what we desire, sound as we want to, and be ORE in every way without restrictions. The only thing Andre said that we needed to consider; was German law. I've been able to say what I want and Andre (Out of Line CEO) has told me what he thinks and so on. I haven't always been pleased, as for the work that OOL did for Vision:Libertine, but we talked about it and we both decided to do our best with Let's Play and see where it takes us. And so far so good I'd say. So I see no reason not to keep on working with OOL for a foreseeable future.

ORE is one of the leading names in the dark folk genre, and is named together with other spearheads as C93 en Di6. When I made my entrance in the so called dark music scene, it was quickly clear that this will be my kind of music. Almost twenty years later it's sad to see that new acts in the genre are rather exceptional. When I talk to other bands, organisers and label managers they all share the same sad thought: this scene is dying. Happily there are some sparkles to enlighten us every now and then, but this verdict seems inevitable. The fact that the musical landscape is changing very fast is of course a very important reason, but there will always be some fanatics who keep on supporting the scene. What's your look at the neofolk scene nowadays?

I never thought I'd live to see the day when Ordo Rosarius Equilibrio was mentioned next to Current 93 and Death in June. I wish I could go back in time and tell 15 year old me that this day would come. As you say, the scene is dying unless it's already dead. It's hard, not to say impossible, to attract people to individual concerts and therefore it is necessary to have events such as "Waves of Darkness" or "Porta Nigra" when you invite enough interesting acts to attract a larger number of people who feel they MUST attend. But these are sad times for the scene. I suppose I will know for sure just how sad they actually are in February when we have a German weekend tour together with Triarii. Hopefully not as sad as I think ...

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CHRIS HASKETT

(ROLLINS BAND)

Chris Haskett's new EP is a celebration of guitar music. "Insufficient Necessities" sounds like an Alice's journey to free-jazz-land. And with it, there are some elements of Haskett's play we all know and love. Mainly – a certain tension of Haskett's parts. The thing that, following his own words, he brought from King Crimson. At that point, Chris Haskett had already played with Jah Wobble and just got back to DC, where he co-founded cult Rollins Band. Over the years the guitarist developed his style and played with various artists. From Pigface to David Bowie and Iggy Pop. In this interview, Chris Haskett tells us about the expression of yourself and the transformation from punk-rock to hardcore, about recording "Weight" and "End Of Silence", about "Insufficient Necessities" and his upcoming record.

You came from DC. And firstly began to play in a DC band called The Enzymes. It was in 1977 when punk-rock in America was changing, turning into hardcore. Could you please tell me what it was like to be part of this transformation? From punk-rock to hardcore?

Actually the transition from "punk" to "hardcore" happened a bit later, more like 1980-82. I had left Washington by then so I didn't really witness it up close. But I CAN tell about the seeds it grew from. But first, a little background context. In 1977 when I got back to the US from the UK, punk and new wave were just getting started. Looking back to that era from now makes it look like a very orderly historical progression, but it wasn't. In those early days the word "punk" covered almost ANY intentionally nonstandard music outside of free jazz (though that crossed over too). By "intentionally nonstandard" I mean music that deliberately pushed the aesthetic and social boundaries of the time. This was a VERY broad spectrum of amazingly creative people and the "punk" component of it was probably among the most CONSERVATIVE. Back then "punk" was largely a UK import. The really groundbreaking music that paved the way for so much that came after were the bands like Jonathan Richman & the Modern Lovers, Television, Patti Smith and the Talking Heads. All these bands resisted the prevailing conventions of what was considered "good" and just went for something purer, more honest and more direct. There were people like Wayne/Jane County challenging gender norms, others, like Devo and the B-52s were interrogating popular culture itself. The no-wave bands like DNA and Teenage Jesus & the Jerks were turning conventional ideas of music aesthetic on their head. James Chance & the Contortions were mating free jazz and traditional sold



Photo © Tasso Kallianiotis

music. There were also the early synth bands like Suicide and Tuxedomoon who were morphing traditional rock forms like Elvis/rockabilly into sterile mechanistic chants. Punk was there too, of course. But I'm just trying to point out that it wasn't ALL that was going on. So the early DC scene had a wide variety of music that would attract the people in the punk scene. Believe it or not, though it was never part of the scene, free jazz was incredibly important and inspirational to many people who were part of the

punk community. Artists like Sun Ra & the Arkestra, Art Ensemble of Chicago, World Saxophone Quartet, Anthony Braxton used to come regularly to a great venue called "d.c. space". And in the early days (78-80), there was a lot going on and a lot of really interesting directions the music was going in. There were some straight-ahead punk bands like Ian Mackaye's band Teen Idles and Henry Rollins' band S.O.A. but the band that really changed everything, not surprisingly, the Bad Brains. The Bad Brains raised the standard for all the bands because they were so good. They were so proficient as players and their songs were so good that they were in a class by themselves. In my memory, EVERYTHING changed when they came on the scene. The other thing that happened around the same time was the release of the third Damned album, "Machine Gun Etiquette", which had the same qualities as the Bad Brains, but coming from a different place. Both these bands were super hard, super fast and, unlike most punk bands, they could ACTUALLY PLAY! So, to me, the transition from "punk" to "hardcore" really started there. And a lot of amazing music came out of it but also a lot of amazing music was lost. The "scene" became very regimented and very conservative. Punk rock is very powerfully orthodox and most scenes are notoriously Intolerant of anything that is a little different. Steve Jones of the Sex Pistols made this point in Julian Temple's film "The Filth and the Fury" where he talks about when the leather jackets and mohican haircuts became like a uniform and his comment is "the punks ruined it."

What was the atmosphere in DC during those days and how can you describe the scene at that time?

The scene at that time (pre-hardcore) can best be described as "small". There weren't many bands and there weren't many places to play or hang out. And we looked different, so it was easy for people who didn't know each other to spot one another on the street and make friends.

As guitarist you have worked with a wide variety of artists – from Jah Wobble and Pigface to Foetus and The Cassandra Complex. But through numerous styles that you have studied – can you say that there is a certain element that can characterize your play?

Wow, that's a big question! All those musics happened at radically different times of my life and under radically different circumstances and they are all radically different kinds of artists, so what I brought to each was always a bit different each time. As a musician, the primary question is, "what does the music demand of me?". Some artists, like Foetus, have such a strong and clear vision of what's needed that you just do EXACTLY what

they say. Others, like Wobble, want you to bring yourself into the music and contribute. Everybody's different but at the end of the day, musical truth is all that matters. But if I have to sum up my own style, the first word that comes to mind is "angular". I tend to think/feel/hear/visualize melodies as geometry. Musical intervals sound/feel like angles and melodies and songs can seem like polygons. It's not synesthesia (синестезия) but it's kind of similar. I think this accounts for why my melody lines, especially in solos, are quite short. I don't play in a lyrical way. Perhaps if I were also a singer I might be able to construct longer melodic solo structures. But since I don't, I tend to respond (musically) to myopic details in the aural landscape around me. Also, a lot of the guitarists who had a profound influence on me, people like Andy Gill (Gang of Four), Keith Levene (PIL), Rowland S. Howard (Birthday Party), Tom Verlaine, Richard Thompson, James Blood Ulmer and Sonny Sharrock also all play in a pretty angular, jarring way that doesn't lend itself to lyricism.

Before you became a Rollins Band, you spent some time playing with Henry. Together you recorded two of his solo-albums. How did it all go with Rollins Band?

Well actually, at the time we did them it wasn't clear what the project was going to be yet. The music on Hot Animal Machine and side 1 of the Henrietta Collins EP are all from the same sessions. Black Flag had only just broken up and things just came together for us to find a rhythm section, write some tunes and see what happened. The creation of the Rollins Band happened later.

At the moment when hardcore turned into something else – different and interesting, you combined many different elements of your creativity. Was it hard for you to find "your sound"?

Not really. I'd already kind of developed my own harmonic and tonal identity by the time Rollins Band came into being. But, just to be clear, we were never interested in being a "hardcore" band. Most of the hardcore bands of the time were both terrible AND boring. We attracted people from that scene, much as Black Flag did, because we were offering the real deal: strength, power and honesty, and we could play. My own personal sound has always been a mixture of the people I tried to steal from and failed (laughs)! The really early Rollins Band music has a mashup of Rowland Howard and Robert Fripp. Then Van Halen and P-Funk started creeping in...But I can't play like ANY of those guys. So I ended up sounding like me...

Read the full interview on www.peak-a-boo-magazine.be

Дан VOLOHOV

www.peak-a-boo-magazine.be

THE HERESY GENE - La Luz Del Padre (Digital)



"La Luz del Padre" is a prime example of darkwave tinged electronic trance technopop done right. Every beat is executed so exactly it's almost like surgical precision. The album is guaranteed to get you in the mood to hit the club immediately and pretty much dance until you die of musical ecstasy. The pulsating and propelling bass and synthlines are like musical heroin that will drive you into an altered state of consciousness. So catchy you will find yourself humming the tracks throughout the day. FOR DAYS! The album opens strongly with "Conquistadors" (a song about genocide and a personal highlight) which conquers the listener and sets them up perfectly for the journey ahead. Each successive track builds with energy and vitality that ultimately climaxes with the euphoric "Timescape." [AM]

PRO PATRIA - Executioner (CD)

(DSBP Records)



If you let the CD run you will discover that it does not contain 11 but 13 tracks. Head and voice Peter Vercauteren presents us their more New - Wave sounding 'Creatures of the night' and 'Oppression', which was the first song ever written by Pro Patria, as a gift.

While they used to make mainly robust, bombastic EMB, today a wider range of EBM styles are explored on 'Executioner'. Have no fear, everything remains quite danceable and familiar sounding. Dare we compare Pro Patria to Front 242? Yes, we dare, and we even dare to state, Pro Patria does not really sound inferior to its fellow countrymen. Proof of this, for instance, is the release of the single 'Executioner' by Brazilian label MH records. We are very curious about what's still hidden up that sleeve Peter Vercauteren! [SM]

DAGEIST - Sexy (CD/Vinyl/Digital)

(Danse Macabre)



DaGeist is sexy! DaGeist is hot! DaGeist kicks ass!.. Their second long-player 'Sexy' is as the title says. A successor that adheres to the concept they stand for: electro, some samples and dark synth lines combined with the sharp bass lines of Frédéric. Sparse guitars looming once in a while, and the characteristic voice of Davide, still a man with a good voice. Something that is not so obvious with many bands in this genre. 'Sexy' counts twelve songs and they are diverse in terms of styles... From cold-wave gems such as 'Just Like You' to more poppy sounding songs such as 'I Am Alone'. And because of the dark edge that they breath, it remains irresistible wave music. We also notice on 'Sexy' the venom can be in the tail ... Roberto starts with psychedelic soundscapes, a singing girl, violins sounding from afar, a heartbeat that accelerates and unfolds in a tribal-like melody, only to change slowly from caterpillar to butterfly and into a great electro song. Flanked by its very deep bass drum, retro synths ... extremely danceable! [JB]

PLASTIKSTROM - Beton Gegen Angst (CD/Vinyl)

(Young & Cold Records)



The musical style on this album is quite broad, from dark wave to EBM, to fairly minimalistic electro. The title song 'Beton Gegen Angst' is a straightforward stomper. A stark dry rhythm section and fairly minimal input from synthesizers and basses. Beauty is often in (relative) simplicity. My favourite track on this album on the other hand proves that it can be also much sharper and faster: 'Grosny'. Up-tempo, melodic, with a solid rhythm section, mesmerizing and yet modestly aggressive. I don't even dare to say how many times I pressed the repeat button on this song... If you listen to the next song, you will notice that 'Tote Stadt' has much in common. Again a very strong track. 'Wundertag' a song about a weekly walking day, including hiking boots and a full backpack. With a big wink in the lyrics and vocals that tend to be both aggressive and ridiculous. But as a song it still stands strong! This is a disc that deserves a place in the record collection of every electro lover. [AM]

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SYRENOMELIA



Recently we got acquainted with Syrenomelia, the project of the Brussels-based Wim Lankriet, via the single *A Rose Shattered*. Since promoting upcoming talent remains on of our main objectives, we immediately contacted him for a more extensive introduction.

Before Syrenomelia you were musically active under the name Magdalena Solis, which was introduced to me by my colleague Peter De Koning, who described this as sublime. Is Syrenomelia a continuation of this, or do both projects continue to exist independently?

Magdalena Solis came to a definite termination in 2013. At that time I needed something different and started experimenting with piano and soundscapes. But I remained nostalgic for the guitar sound of Magdalena Solis. So, for some time the embryonic Syrenomelia had two faces: ambient piano vs alternative rock. But in the end, I always enjoy myself the most doing loud guitar music. That's what I prefer to listen to, so that is ultimately always the best choice for me. So in certain aspects, Syrenomelia is indeed a continuation of Magdalena Solis.

A Rose Shattered is your second single after *Weight of A Beautiful Mind*, are there already solid plans for a first full-length album?

The next step is a 4-track EP. I actually find it quite interesting and exciting for now to just release singles and EPs. My creative phases usually consist of 4-5 songs in which I see true potential. Currently, I'm doing it auto-release so I put my own money in production, promotion etc... A full-length... to do this professionally and get the most out of it, I don't know if I could handle this financially and logistically. I would need a label for that.

There is a common thread in the songs on your new single, the title track is based on the English Mary Bell, the other track "Like The World Outside" is more generally about the atrocities that children are capable of. Purely out of sociological interest, or can we state that childhood trauma is at the root of this?

The title track was only inspired by Mary Bell in the beginning, and rather briefly: about an ageing prostitute with perverse specialisations, in which she is surpassed by her daughter. When I spoke to a friend about these lyrics, she started to talk about her mother, and about her own psychological problems and self-harm, due to abuse during her childhood. Then I largely rewrote the text, based on what she told me, and also on the relationship with my own mother. The background of *Like the World Outside* is the rural village where I spent most of my childhood. Lots of wanton children and violence, air guns, home-made weapons, torture of

animals, all sorts of abuses... There was no police, only a rural constable who was drunk at the local pub all day. So young people just did as they pleased, with all kinds of sad and tragic consequences.

Hailing from Menen in West Flanders, you settled in Brussels. Did you experience the move from the provincial area to the anonymity of the big city as a cultural shock?

No, not at all. The area between Menen and Poperinge is quite heavy and violent. Studying and going out in Ghent and Brussels felt much more "civilised". And also, since my childhood, I have been fascinated by androgyny, bisexuality, crossdressing, the sort of things you'd better keep to yourself in rural and provincial environments. So my student life in the city was a huge liberation, an environment in which I could be more myself and where I met more like-minded souls. It gave me the feeling: now my life can finally begin.

How long have you been living in Brussels, and how do you like it there? It is a city that is often portrayed in a very negative way, especially by people who do not live there themselves. Are they right or not?

I have been living in Brussels for twenty years and I quite like it. Of course, it largely depends on the neighbourhood you live in. I live in Sint-Gillis, on the border with Ixelles, and there it's quite cool and nice. But half a kilometre down to the Gare du Midi it's a completely different world. I love Brussels but I don't really benefit from the city. I prefer to be at home to (obsessively) work on my project :) I feel best in my own creative universe and in general avoid contact with the outside world.

Musically you tap from different kegs: you know how to merge indie, gothic and metal into a unique sound. I suppose your influences are very diverse, which artists have left a mark on you as a musician?

I have always been eclectic and curious, pop, rock, world music, experimental etc... I can find interesting and qualitative elements in various styles. During the last two years, I listened a lot to music from the 80s and 90s. Alice In Chains was the main influence... their guitar sound, dark atmosphere and lyrics, the unique polyphonic vocals. The Smiths always remain a major influence, the brilliant songwriting and lyrics. I love the candidness of that period, how songwriters exposed their souls. And how compelling this was for the fans. For me, this is something that was lost too much in the last 10-15 years. And I definitely wanted that in my project, lyrics that touch people's hearts. Little by little I found this in more recent projects such as Darkher, Emma Ruth Rundle, Chelsea Wolfe... and this greatly inspired and motivated me.

Psychological turmoil and subversive sexuality form the common thread in the music of Syrenomelia, we read in the press bio. Okay, time to confess and share your secrets!

Most of my lyrics are based on a long period of a promiscuous bisexual life, seeking various experiments, with a preference for unusual and sadomasochistic experiences, and frequent drug use. Due to naivety and poverty, this increasingly led to shameful and traumatic experiences. I still struggle with painful memories and feel I need to write about it in my lyrics, to somehow turn it into something beautiful and valuable so that I feel that it was worth the pain, even the most terrible experiences. But I always add a good deal of irony and sarcasm to it, I don't want it getting too melodramatic.

>>> p. 30

SYRENOMILIA - A Rose Shattered (CD/Digital)

(Self-released)



Syrenomelia is the project of Wim Lankriet from West Flanders, Brussels (B), who presents here his second single with *A Rose Shattered*. Choosing is losing, and so is the world of Lankriet: he pushes Syrenomelia forward as an alternative rock project in which indie, gothic and metal aesthetics are combined in songs that expose the soul and in which themes such as psychological unrest and subversive sexuality are the common thread. For the title track, Lankriet found inspiration in the case of Mary Bell, the English girl who at the age of 11 killed two little boys in the slums of Newcastle in the late 1960s, the second track "Like The World Outside" also deals with the atrocities that children are capable of. If this barely eight minute acquaintance is the stepping stone to the first full-length player of the same high quality, then we can predict a bright future for Syrenomelia. If it depends on you, you will hear this name more often in the future. [DB]

SYRENOMELIA

(Continuation p29)

Syrenomelia refers to the rare condition where the legs of a child are fused together, like a mermaid in other words. Why did you choose this name?

I found this on a Polish blog with photos that instantly fascinated me. Something rare and strange, and therefore a perfect match for my lyrics and visual interests. On this page "syrenomelia" was spelt with "y". I thought this was the Polish spelling, found it beautiful and decided to keep it that way. However recently I discovered that in Polish it is also simply "sirenomelia", so in the end, the name is derived from the erroneous spelling on that blog. Incidentally, I pronounce the "y" like "i" in the English "in".

You do everything yourself at Syrenomelia, is it the intention to play live, or do you consider it purely as a studio project?

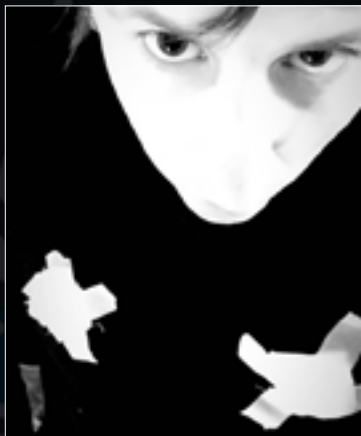
I played live with Magdalena Solis. Only the first time it was a truly gratifying experience. After 2-3 times it was already less fun, and I started to feel it was messing up my creative routines. Syrenomelia on stage would require a full band line-up, and even then I would not exactly be stoked about it. I sometimes do things live via Instagram, just spontaneously, and that's more fun.

How exactly does a Syrenomelia track come about?

It takes quite a long time, many months. I like to fine-tune and try out various arrangements. It's not unusual that at one point I have 10 versions of a song. And then suddenly I am tired of searching, and then allow myself 7-10 days to record a final version. I love to pretend that I have limited studio time as if I have to pay per day. That helps because in a home studio environment you can endlessly keep shaping, which is not always a good thing.

Not only in music, but also in visuals you have a keen eye for details. As we can see in the pretty awesome video that you made together with a few befriended artists for the title track of your new single. With whom did you work with for this?

At first, I had something in mind like Suede's Animal Nitrate video, and for this the dark erotic photography of Lilith Room Noir seemed perfect. Then the other two befriended photographers joined in. I like to work with Instagram contacts. I quite easily find people there who



are on the same wavelength. Working via chat has its pros and cons. But I like to give people freedom, just chat and exchange ideas, and let them improvise. And then cut and assemble from it. My girlfriend helps me a lot with the edits and design, she does this as a job so I like to leave most of the magic to her.

My first introduction to Syrenomelia happened thanks to the remix CD from the Ashtoreth album Pilgrim. A one-off thing or are there plans to work together in the future?

Rather one-off, because I am not exactly the collab type. I enjoy working with other people for videos, but for music, I feel best working alone and on my own compositions.

As it is the end of the year: what was the musical discovery of 2019 for you?

I always live a bit in a cave :-). But I still occasionally discover stuff. Newly discovered projects I enjoyed in 2019 were She Made Me Do It, Paradise Lost, Me And My Two Horses and Blurred Twin.

www.syrenomelia.net

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MICHAEL GIRA

(SWANS)

It is quite a difficult task writing about Swans. Of course, there are always certain moments when you, as writer, can mark. Clichés and tags that characterise a certain stage of their career. Since the early 80's Michael Gira and Swans established a new standard for experimental music. Inspired by the music of Public Image Ltd and Einstürzende Neubauten, Swans created a whole new musical standard. But they were never the same. Of course, thinking about them now you'd imagine noisy guitars, a wall of distortion and slaveship-like drum-beats. And that would be right. But with this, Michael Gira also proved that he could step outside of a certain standard. And it seems that their new album "Leaving Meaning" serves as a proof: acoustic sounds mixed with bluesy chords and certain elements that you wouldn't expect to hear from Swans. But with all the changes it sounds very organic. As always.

You've always been saying that you "have a sound" in your head. If we'd speak about the current stage of your career and your upcoming album - what were the factors that influenced the sound of Swans now and your new album "Leaving Meaning"?

The orchestrations were dictated by the songs. On this album, I had songs completely finished, written on acoustic guitar before orchestrating them. I thought of little cinematic pictures that I'd like to make for the words and the melodies. On the last ten years of Swans with this specific group of people with whom I was working, the sound was more dictated by how we played as a band. And then I would maybe orchestrate as producer on top of that. But on this I wanted to go back towards the idea of having the specific songs finished and orchestrating them with whomever I worked with. And see how it developed from there.

After years and evolution, in what ways did you change your approaches to creating music? Over the years?

Yeah-yeah! I could write a book on that (laughs). Now I write on acoustic guitar. And I think about colors and space and what world these words should live in. I suppose...Some decades of working changed the whole way so much!

One of the things that made Swans a very successful band are your incredible live-shows. Sometimes it

seems that you're getting to a certain state of mind, getting to trans-state. What do you feel being on stage?

At the best times, I feel nothing. When the music is... everything. Then I'm nothing. And that's kind of the point. Hopefully it's the same point for the audience.

Despite your well-known sound there are some new elements you added to the music of Swans with "Leaving Meaning". Like "Annaline" with its Italian or Spanish musical traditions sound. Or "Sunfucker" which starts following the well-known vibes of Swans and then gets to a certain bluesy point. Could you please tell me how it feels to explore something you didn't really touch upon before?

Well, the record...It's like a painful surgery. It has to cut away expectations. And the process of making that happen both esthetic and very painful. It can also be very tedious and boring. So much work involved in making it! But traditionally with me, someone's on the line, making a record. The both best and the worst points is when it's completely collapsing and I just think it's a complete piece of SHIT. And then I have to fight my way out of it and making it happen, nevertheless.

Like most of your works the album is a result of work with different people, musicians and individuals. Is there a certain secret, how to achieve integrity when each person you work with brings something personal and dear to him or her?

I work with lots of musicians. And I choose the people with whom I work based not only on their musical skill. But on who they are as people. Their personalities and what they can bring to the music I've written as a human. Not just as musician playing a line. So it's the best instance on this record, there was a great rapport between myself and the other musicians. And we just kind of arrived at the common goal. Through working and playing songs together.

Your lyrics on the record are abstract, as always. And there are always metaphysical topics on the basis of things you speak about. In the lyrics for "Annaline" there's a line: "Pushing us through / A window in time / Slipping into / A spiraling line" which may be regarded as a reference to a certain transitional phase. From one thing to another. So can you say that with



Photo © nriikodotcom

"Leaving Meaning" you got a certain perspective on things you'd like to try later?

Well, you just brought to mind something. I've always thought about this quote by conceptual artist - Bruce Nauman, where he said about feeling and what he wanted to achieve with his work. And there was that moment where you're walking down some stairs and you think there's another stair. And then you put your foot down and there isn't another stair. And for a second there your expectations are completely raised. And you're in this uncomfortable second. And that's to me kind of applies to the way I think about it too. It's like where you're uncertain of your position...(laughs).

You once said that as an artist you work through "trial and error" and I guess it's a primary methodology when you write experimental and abstract music. But "Leaving Meaning" doesn't really sound so. There are not so many distorted guitars or some other elements that characterize your music....

Let me interact you and say that distorted guitars and ugly noisy sounds would be opposite of experiment at this point. It would be something that's very expected and ordinary.

So in what way did your creative tasks and objectives differ in the case of "Leaving Meaning"?

Well, rather than having a band of specific people played in a certain way, rather than having a sound we had as a band, in this case I had these songs. And then I had a wide variety of people, I could choose from to help orchestrate the songs. So it's completely different way of working. It's not how I record this band and maybe orchestrate it. It's how do I build these songs using whatever instruments are appropriate with whatever musicians are appropriate. And so it's much different in that way. It's like try to make a soundtrack for each song rather than having a band playing.

What helps to figure out new ways for things to happen to implement your ideas and after all these years - is it hard for you? I mean, when you search for something and finally you get to the destination extremely happy with it.

Well, I'm never extremely happy with it, in fact. Generally, I'm disgusted with myself at the end of the record (laughs). And can't wait to do something new because I don't feel I achieved what I wanted. But I guess there's

(Continues on P.37)

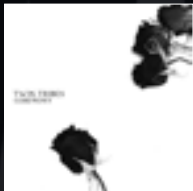
RINGFINGER - Pressure (Tape/Digital)



Ringfinger is a duo from Vancouver, Canada. They produce music that blurs the boundaries between cold-wave, dark-wave, post-punk and shoegaze. They get their inspiration from their Pacific Northwestern environment, from British and European music from the past and their beloved horror and sci-fi films. Dark synths combined with analog drums are the bases on which they drape their songs. Their latest release is called 'Pressure' and contains five songs. Physically this it is a strictly limited (50 pieces) cassette edition released by their label Other Voices Records. If you fail to conquer one of these, no worries. You can also purchase this fine work digitally through Bandcamp. This Ringfinger's Pressure could last longer. So it makes you hunger for more! Of course it's clear they have listened carefully to the forefathers (and mothers) of their genre, but they lend only the good ideas from them! A great EP! Go get that sh't!

[JB]

TWIN TRIBES - Ceremony (CD/Digital)



(Self-released)
Twin Tribes makes satisfying music. On their latest effort, "Ceremony", they conjure images of the great beyond and existential loneliness, transporting willing listeners to a realm of their own enjoyable, subconscious gloom. With introspective lyrics, dark melodic and mature song construction, Twin Tribes hold their own alongside darkwave, post-punk brethren like She Past Away, Sefarim, Lebanon Hanover, Geometric Vision, and others. The poetic lyrics of "Heart and Feather" match the poetic notes and structure of the song. The bridge and interlude are perfectly timed to match the consideration of sin, and the spectral connection of a tormented love. On "The River", new wave synths bounce beneath a deep baseline and guitar sounds that evoke birds fluttering across a cold November sunset as Mr. Navarro's vocals contemplate eternity. On Fantamas, a quicker, driving pace urges the band to outrun the ghosts trying to plant the seed of regret. The solid beats and admirable guitar work throughout guarantee that you will not regret listening to this album.

[CM]

KIM GORDON - No Home Record (CD/Digital/Vinyl)



(Matador Records)
From the start it blisters with the ambient noise and dramatic intensity of "Sketch Artist". The song breaks into an industrial attack, as Gordon delivers a spoken vocal. Even as it twists into a melodic pattern, the menacing words fire forward with conviction. This is not pop, this is an act of heroism, directed at the world through sound. As the album slithers into "Air BnB", here Gordon even outweighs the incendiary Patti Smith, it is punk for the modern age. There is an air of a twisted Tom Waits to "Paprika Pony", as it stutters along with seemingly no direction, the cleverness of the track makes it harrowingly addictive. "Murdered Out" nails ethereal noise rock with painful, vicious lyrics. Within the electronic hammering of "Cookie Butter" audiences get a flurry of two word images flung in third face. The listener is thrown into further punk-grunge in "Hungry Baby", one of the standouts in the release. Her self-imposed reaffirmation comes in the closer "Get Yer Life Back", the artistic petrol on what was her life as she rebuilds and reshapes a new one.

[KB]

RIDE - This Is Not a Safe Place (CD/Digital/Vinyl)



(Wichita Recordings)
That said this is a fine album, one which contains songs which will translate perfectly into the bands live repertoire. Opening with the shoe-gaze, industrial assault of "R.I.D.E.", crunching with distortive thunder as the band start off in full flight. The sound switches back to early days vibes and wondrous harmonies on "Future Love". Enjoyable, and that nostalgic quality is sweetly dripping from every melodic string. The scope of the album seems to be the contrast between tracks, hard core noise to beautifully drenched works. "Repetition" holds both these characteristics, at times the track gets weighed down with ideas or techniques. It as if it cannot decide what it wants to be, soft or hard, with tempos that disjoint from one another. However, then comes the excellent "Kill Switch", a dramatic dose of social commentary underscored by an amazing, raw performance by the band. When it works on This Is Not a Safe Place it is spectacular, when it doesn't it fades into the forgettable territory. With more good than bad points, Ride has nailed it again!

[KB]

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MICHAEL GIRA (SWANS)

(Continuation p35)

some good moments of this record. And, I think it works. But to me it's lost. It's blood. Because, I'm so familiar with every second of the music. That gives me a time to just moving to something else. I would say that I'm very-very honored and happy to have had all the contributors worked. Particularly, to have the group - The Neck's contributed to my music. It's just to me it's sort of a dream come true...Do you know The Neck's?

Yes, I do.

Yeah, to me to have them playing on the record it's just amazing...And I was very happy with what they did, of course.

You just said that you're disgusted with the end result of your work. But what did you feel at the moment of creation and are there any favorite parts of yours on "Leaving Meaning"?

My favorite part of the experience of making a record is when it sort of starts getting orchestrated. And we put it out loud in the speakers in the studio. And there's four or five people standing around who contributed to the sound. And it just feels like some kind of symphony of sound going on. And you can't believe that it's there. It's just amazing! And you work on it and work on it. And before you get it you know that you'd straggled a cat.

While playing live you also focus your attention on the flexibility of forms you're working on. There is also an aspect of communication present in your work. When you are on stage you're quite focused on each other's individual work getting to this flow. Sometimes changing the general shape of the songs you'd written. Do you feel the same at the moment of creation?

Well, that's always the goal. Uncertainty.

You once said that the fear of death pushes you working forward. Is it still a strong motivator?

Of course. I mean, having a strong presence of death in your mind all the time is a very healthy thing. Because it focuses you on the urgency of what you're doing in each moment.

With Angels of Light, your lyrics were inspired by real people and events. Listening to the lyrics of "Leaving Meaning", I found that among all the feelings and thoughts there's only one reference to real-life - "The President's mouth is a whore". As lyricist you're still true to yourself. But how does everything usually come



Photo © Lino Brunetti

to the place and where do your lyrics come from? Or is it always a stream of consciousness?

Oh, no! It's not a stream of consciousness. It's very slow process of accumulating words. They follow a trajectory. Very deliberate trajectory. But it's not a stream of consciousness.

When I usually write something, I follow a certain "ritual" containing the things I should do...Are there any important conditions for you?

Oh yes! It's the same! I need a complete privacy. I can never write on tour, for instance. Never. I have to be alone in my office. And in the morning usually...It's best to write in the morning because your mind is still connected to your dreams. So yes, these are my conditions to writing. But usually, once I find a phrase...One phrase leads slowly to another. And then a narrative develops. Phrase or image.

Do your lyrics always represent your thoughts and feelings or you're always writing from characters' perspective?

Well, I'm not writing as me, Michael Gira, ever. I think that would be horribly juvenile and stupid (laughs). So I write from a point of view of a narrator. Then the narrator sings the songs. And I take on the character of that narrator performing it.

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

Danil VOLOHOV



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calendar

- 04.01 INDUSTRIAL NIGHT WITH 3BANDS @ Club B52, Ermegen [BE] Von Mollenstein, Designer Violence, ...
- 04.01 HANDS LABEL NIGHT BERLIN @ Bi Nu, 10997 Berlin [DE] Live WinterKälte - Winterkälte Monolith ...
- 11.01 WAVE MEETS INDUSTRIAL @ A.m. Club, Gent [BE]
- 16.01 A SLICE OF LIFE @ Café Café, Hasselt [BE]
- 17.01 BACK2BLACK - DARK EDITION 18 - LIVE ON STAGE: 32 OHM @ The Curve, Echt [NL]
- 17.01 DARK WINTER FEST LIEGE @ Centre Culturel De Vianze, Wanze 4500 [BE] Dageist, the Arch...
- 18.01 CLUB NEW WAVE PARTY #28 - FAC OFF EDITION @ La Bodée, Brussels [BE]
- 25.01 17TH ELECTRO INDUSTRIAL TOP 100 @ Den Aalmoeszenier, Antwerpen [BE]
- 31.01 WAVE INVASION: 40 YEARS OF UNKNOWN PLEASURES WITH 3 BANDS @ Oefenbunker Landgraaf,
- 31.01 THE LAST FRIDAY @ De Klisse, Oostende [BE] Dj's O.a. Chesko, John Wolf, F.a.p.noir
- 07.02 BLACK MARBLE, TAMARYN SOME EMBER + AFTERPARTY @ Tour à Plomb / Hageltoren, Brussel [BE] Black Marble (us - Minimal Cold Wave), Tamaryn (us - Dream Pop), Some Ember (us)
- 08.02 TEST DEPT + AFTERPARTY @ Poppodium Nieuwe Nor, Heerlen [NL] Afterparty: Dj Kitty(inpoet Nwc)
- 08.02 BUNKERLEUTE - 20 YEARS OF DARK UNDERGROUND PARTIES @ Musicafé, Leuven [BE]
- 14.02 E-ONLY FESTIVAL @ Altes Stadtbad, Leipzig [DE] Ash Code; Gertrud Stein And The Virtual Video Band, ...
- 15.02 E-ONLY FESTIVAL @ Altes Stadtbad, Leipzig [DE] Suicide Commando; The Juggernauts & more.
- 15.02 BLACK PLANET'S BLACK VALENTINE @ Den Deugniet, Kortrijk [BE]
- 15.02 STIEFFEL FEST @ Kulttempel Oberhausen, 46049 Oberhausen [DE] The Invincible Spirit, Sturm Café, ...
- 21.02 MOVE YOUR SKELETON FEST 2020 / PANTSERFABRIEK / VONMOLLESTEIN @ Soos Ploock, Volkel [NL]
- 22.02 THE LOST TAPES + RESERVOIR + PARTY NEW WAVE WITH DJ GONDRAAN @ Le Garage, Liège [BE]
- 22.02 MOVE YOUR SKELETON FEST @ Soos Ploock, Volkel(nl) [NL] Pantserfabriek, Designer Violence, ...
- 22.02 IC 45 DEGENERATED STRIKES 01 + DEGENERATED SEQUENCES @ Fish Cafe, Antwerpen [BE]
- 29.02 NO LOVE LOT 2 - PROJEKT80 @ Casa Papa Giovanni, Genk, Genk [BE] New Waveparty + Proj80
- 06.03 PORTA NIGRA XV @ Jc De Klinker, Aarschot [BE] Ordo Rosarius Equilibrio, 'of The Wand And The Moon, Rosa Cruz, Dead Man's Hill + Afterparty Dj Der Verfluchte Engel
- 06.03 THE MISSION - THE UNITED EUROPEAN PARTY TOUR 2020 @ De Casino, St-niklaas [BE]
- 06.03 ROME & SOIRÉE DARK WAVE @ Flying Dutchman, 6310 Beaufort (luxembourg) [LU]
- 07.03 PORTA NIGRA XV, DAY 2 @ Stadtsfeestzaal, Aarschot [BE] Siglo Xx, Rome (ful Band), The Rose Of Avalanche, The Danse Society, The Arch + New Wave Club Class-x Party (dj Wildhoney)
- 07.03 THE MISSION - THE UNITED EUROPEAN PARTY TOUR 2020 @ De Casino, St-niklaas [BE]
- 14.03 E-TROPOLIS FESTIVAL @ Turbinenhalle, Oberhausen [DE] Front 242, Covenant, Hocio, Diorama, Solitary Experiments, Grendel, Ruined Conflict, WinterKälte, Torul, Xotox, Absurd Mind,s Fix8:sed8, Zweite Jugend
- 21.03 MINIMAL SYNTH NIGHT - THIRD STRIKE @ Wommel, Wommelgem [BE] Isla Ola / Tilly Electronics / L'
- 28.03 DARKEST NIGHT 2020 @ Jk2470, Retie [BE] S.o.m. (b) - Pantser Fabriekw- Wulf 7 - Akalotz - Jäger 90
- 28.03 DARKEST NIGHT 2020 @ Jk2470, Retie [BE] Stockholm Wrecking Crew (s) - Euforic Existence (b) - Spark!
- 28.03 DARK SKIES OVER WITTEN V1 @ Werk-stadt, Witten [DE]
- 02.04 GRAUSAM TOCHTER + PORNO KARAOKE & DJ BOB @ BODIES & BEATS III, Fetish Café, Antwerp, B
- 02.04 ELEKTROANSCHLAG 2020 - WARM UP PARTY @ Windspot, 04600 Altenburg [DE] Live: Chaotical
- 02.04 ELEKTROANSCHLAG 2020 - DAY 1 @ Tenne / Brewery, Altenburg [DE] Blush Response (us) / Bohelav ...
- 04.04 ELEKTROANSCHLAG 2020 - DAY 2 @ Tenne / Brewery, Altenburg [DE] Devils Breath (mt) / Diaphane f) ...
- 04.04 BLACK PLANET FEST @ B52, Ermegen [BE] The After Vines, The Mistress Of Jersey + Afterparty
- 04.04 HOCICO @ Magasin4, Brussel [BE]
- 11.04 O VEUX + STAR INDUSTRY + DESPERATE JOURNALIST (UK) @ Casa Papa Giovanni, Genk, Genk [BE]
- 17.04 DARK MALTA FESTIVAL @ Montekristo Estate Malta, [MT] Mono Inc, Covenant, Solar Fake, Leather Strip ...
- 18.04 EBM UNITED STOCKHOLM @ Slaktkyrkan, Stockholm [SE] A Split Second (be) Dive (be) Pouppé Fabrik (se) Spetsnaz (se) Lucifer's Aid (se)
- 25.04 BLACK SPRING LIEGE FESTIVAL @ Cercle Awirs, Awirs Flémalle [BE] Then Comes Silence, Wisborg...
- 28.04 THE MISSION - THE UNITED EUROPEAN PARTY TOUR 2020 @ Bochum Zeche Germany, Bochum [DE]
- 02.05 BLACK PLANET CROSSES THE BRIDGE @ De Brug, Sint Joris (s Beernem) [BE] Grats New Wave/gothic
- 16.05 NEW WAVES DAY @ Turbinenhalle, 46047 Oberhausen [DE] D.a.f Chameleons Vox Gene Loves Jezabel The
- 16.05 INDUSTRIAL ELEKTRO PARTY @ Studioganz, Gouda [NL] Pantser Fabriek, Von Mollenstein, Designer ...
- 35TH ANNIVERSARY FUNERAL DRESS - PART 1 @ Zaal Het Hof, Herentals [BE] The Agitators, Dirty Scums
- 23.05 ELECTRONIC ESSEX V2 @ Chinnerys, South-end-on-Sea [UK] Emperion, Dive, The Juggernauts, TMO, ...
- 24.05 AMPHIFESTIVAL XVI @ Tandstruwan, Köln [DE] Vuv Nation, Eisbreche, The Birthday Massacre, Diary Of
- 25.07 Dreams, Suicide Commando, She Past Away, In Strict Confidence, Rome, Heldmaschine, Sono, Minuit
- 26.07 Machine, Scarlet Dorn, Wisborg, Chemical Sweet Kid, Johnny Deathsnadow, Schwarzschild, Bragolin
- 20.08 M'ERA LUNA 2020 @ Flugplatz, Hildesheim [DE] Nitzer Ebb - Schandmaul - The Lord Of The Lost ...
- 05.09 BLACK PLANET'S NEW WAVE 100 @ B52, Ermegen [BE]
- 19.09 LIEGE NEW WAVE FESTIVAL 2020 @ Centre Culturel D'engis, Hermalle-sous-huy 4480 [BE] Dr Diablo ...
- 03.10 THE BLACK PLANET NEW WAVE BOAT PARTY 2 @ Lichtschip Mayflower, Brugge [BE] Dj's Fapnoir, ...
- 09.10 PORTA NIGRA - AUTUMN EDITION, PASSAGE 1 @ Jc De Klinker, Aarschot [BE]
- 10.10 PORTA NIGRA XVI @ Stadtsfeestzaal, Aarschot [BE]
- 14.11 MINIMAL SYNTH NIGHT 4 @ Wommel, Wommelgem [BE]

BODYBEATS PRODUCTIONS & FETISH CAFE PRESENT

BODIES & BEATS III



GRAUSAME TÖCHTER

+
PORNO KARAOKE

(EAR-PORN TRIBUTE BAND)

+
18+ BDSM PERFORMANCES

+
PARTY BEATS & WAVES

DJ BORG

ATTENTION! TICKETS ARE STRICTLY LIMITED - FIRST IN - FIRST SERVED!

03.04 FETISH CAFE - ANTWERP - B

20H00 - KLEINE PIETER POTSTRAAT 8 - WWW.BODYBEATS.BE