



THE SOFT MOON HENKE HAGGARD SALTATIO MORTIS

SAD LOVERS & GIANTS + DAEMONIA NYMPHE AIBOFORCEN + THIEVES OF SILENCE + STIN SCATZOR ASYNJE + DERNIERE VOLONTE + ORGANIC



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- TRUE ZEBRA
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- - The Factory Scream (LP) **AROMA DI AMORE**
- 10. VIOLET TREMORS Time Is The Traitor (LP/CD)

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RADICAL G - Sinner EP (CD)

(Dancedelic D)



RADICAL G's Sinner EP delivers! Blitzkrieg, is an immediate eye-opener; a dark bass sequence ruthlessly drives this stomper, while a clean drum, well placed bursts, sound FX and an inspiring drop caters for all your dancing needs. Fright Night introduces you to RADICAL G's layering talent, the ideal soundtrack for lonely nocturnal highway drives; to the point, pushing forward with just enough variation to keep your attention. Teufel kind is somewhat laid-back, allowing more dynamic breaks and build-ups, while retaining a very danceable groove ready for the club. Sinner rounds off this quartet with a more atmospheric feel, where the major part is reserved for the Roland Alpha Juno, making it reminiscent of the late 90's (Belgian) rave sound, but done better! In sum, this EP is a must have for every one that wants a fix of no-nonsense dark EBM oriented techno. IPCI

BLUTENGEL - Save Our Souls EP (CD)

(Out Of Line)



No one could have expected that Blutengel would become the biggest Goth band in Germany ever. Anyway, after he [who?] left Seelenkrank, the trio scored hit after hit. It really looks as if Pohl, Ulrike Goldmann and Anja Millow managed to find the golden formula. But why change a winning team? They come up with a melody that stays in your memory after you've heard it a few times. They add to it an irresistible beat and bingo, you're hooked! Not that I'm a difficult person, but somehow it sounded a bit too artificial to me. However, this is not the case with their new single, as I find it a blast. I really like that song! It has an 80's-touch and it's the type of song you can keep on playing. [DBI

THE SOFT MOON - Zeros (CD)

(Captured Tracks)



This is the sophomore album of Oakland's Luis Vasquez. Like the first one, it is a sort of minimal psychedelic shoegaze postpunk music with ghostly overtones... but here, the sound is very clean, clear and powerful, thanks to the work of producer / engineer Monte Vallier. The droning bass line is crushed by a pounding snare drum and Vasquez' whispers echo in the distance. "Insides" is the album's most "accessible" song, with a nice guitar riff and catchy vocals. "Die Life" develops into a hypnotic nightmare, haunted by screams and eerie noises. The lyrics are based on obsessions like anatomy and biology. A great album, which marks a clear direction. The Soft Moon confirms its leadership on the witch-wave scene! [PB]

SIMI NAH - 5 (CD)

(SonicAngel)



"5" is a major piece of work with massive commercial potential and a bewitching scent of underground finesse... We genuinely love it! Absolute Body control goes Coco Chanel and meets Kraftwerk, Gainsbourg, Vive la Féte AND Jane Birkin. Looks, Style, brilliant songs, Iuscious vocals, Sonic Simi has it ALL! My favorite songs? MTV(?) "R&B" (Bikini Style Beats a la Française), "Bride in Black", "La marche des mannequins" (Kraftwerk revisited) and "100 Visages". "5" is the second album of Simi Nah and her fascination with fashion results in the perfect soundtrack for any catwalk adventure. Stephan, A.F., Dirk, Dries, Veronique, Ann, Jo... look no further: this is the music for your next show! Big UP for Simi! GREAT ALBUM, lovely artist! [DP]

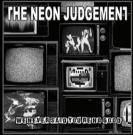
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Funny understatement to call yourself Haggard, as we know for sure Haggar the Viking (the funny comic figure). I understand you choose your name for another reason, right?

Haha, well, the comic you are speaking about is called "Hägar", sounds a bit like Haggard, but is something completely different. Haggard comes out of the old English language and means "wild". We chose this name because it does not sound so "bloody" like other death metal bands name.

Bringing 'Hijo de la Luna' is great, how did you end up doing it? Any more feedback from the original makers?

Hijo De La Luna was an honor given to our Latin American fans. That's why I decided to record it. Luly, the girl who sung it, sounds a bit like Ana Torocha from Mecano, who brought up the song first. And well, no, they never got in contact with us - unfortunately, because I am really interested what they would think about the "harder" Version.

Do you play often at places like 'Trolls et légendes?' Did you ever play at the Olde Hansa in Tallinn (Estonia) for example?

No, we don't do it often, and I have to tell you that I am sure it will be a very special event for Haggard. I am excited about Trolls et Légendes, really. I love places and events which are made for "unusual" bands. Yes, we have been to Tallin on our last European tour, but we never played at the Olde Hansa.

Never thought about working together with In Extremo (Feuerseele or even Lacrimosa) or some other similar band?

We met a few times with In Extremo, they are nice guys. But I was never thinking about working together with them, nor another band. Haggard takes all my time and power for itself.

I love the mix of the different voices but how do you manage to make them blend into the total package? It seems so difficult? Honestly this is one of the finest things about Haggard, it creates an own sound.

Thanks for your good words! Yes, i also think that the many, woven different voices are one of the Haggard's trademarks. It is not difficult for me, it is a matter of composing. They reflect musical dept, which is - for me - also a sign of quality. Don't get me wrong, there is also quality in a 3-chords song. But a different one.



One of my favourite Haggard songs is 'Final victory'. I'm very keen on the total package: it really shows off what you can do and can deliver, but what is the song about?

The song is about Michael de Notre Dame, also known as Nostradamus. Nostradamus had to fight a lot of troubles in his life, e.g. his wife and children died because of diphteria. He was suspicious to the holy church because of his modern knowledge in medicine and astronomy. The final victory means that he did win at the end: His centuries are published, his astronomical knowledge nowadays is 'sate of the art.' He went through a lot of bad things, and if he is possible to do it, then we are also. So, fighting for our beliefs is the best thing we can do.

What is your opinion according to the end of the world (I survived the 1999 crash, the 21 of December 2012 ...)?

There will be an end of this world, sure, but it will be caused by man... that's the question. I dont believe in these theories. One day it will be over.

From where does your interest for old stories come?

Hmmmmm... guess from my childhood. I was always interested in legends and fairytales. In the story behind the story.

Did somebody already asked you to feature like Blind Guardian did (the PS 3 game called Sacred) in a PC game? No, until now we did not feature a pc game, though I'd really love to do it. Haggard's music in a cool game, yeah!!! ^^

Haggard versus a complete Philharmonic Orchestra (why not the one from Frankfürt, like Deine Lakaien did for their anniversary) is that an option for a live concert? How would you feel about it?

We luckily had the opportunity to play with an amazing orchestra from Plovdiv/Bulgaria in 2012. Oh my god, yes, I'd love to! But then I would "pimp" the Haggard songs with more voices and more orchestral parts.

What can we expect from Haggard in the near future, a new cd? And the gig in Mons, what can Belgium offer you? Yeahhhh, 2013 the new CD "Grimm" will be released. There will be more info soon! We love Belgium! The fans are outstanding, the atmosphere was always excellent. And we love your food. And surely your beer, but I'm not drinking any alcohol.

AIBOFORCEN

AIBOFORCEN was born nearly 20 years ago in Charleroi, Belgium. Founders were Benoît Blanchart and Seba Dolimont, also known from their work with Side-Line Magazine. A few years ago Seba left the project and Benoît started to work more closely with the people from Regenerator, who both got a more important role in AIBOFORCEN which resulted in their latest and excellent album Dédale.

AIBOFORCEN is Necrofobia spelled backwards. In the early days the band's name was spelled like AIBOFORCEN <- Why did you choose for that name and why the whole letterplay with the capitals, the small letters and the little arrow at the end?

Benoît: It was Seba who choose that spelling because he wanted something that would catch the eye and was somehow difficult to grasp. Maybe it also reflected our leaning towards the dark side and a bit our schizophrenic attitude at the time. Later on we came with a more sober and clean spelling and typo which was also easier for us and the audience to rely on.



Was AIBOFORCEN your first project?

www.peek-a-boo-magazine.bi

Benoît: Before working with Seba, I had been experimenting a bit with my Casio, a broken guitar and some other tools. I recorded a few "tracks" on tape but the quality was obviously poor!;)

Who is in AIBOFORCEN these days? Is it just you or can we see Patrice Synthea from REGENERATOR as a full member now?

Benoît: Yes, it's mainly me at the music side but we can see Patrice as the main vocalist and Wrex (also from REGENERATOR) as lyricist. They also give me some advises and tips and record all the vocals in their home studio which makes it really easy for me. It is sometimes slow but most of the time I'm pleased with the vocals they provide me and thus I think we'll continue like this! But this doesn't prevent me from asking the help of other guest vocalists when I think it could suit a certain track. It also gives a bit more variety to the whole. And as I like to go in many different directions it's always interesting to work with other people and bands. I had discovered REGENERATOR through their first album on Hyperium and came in contact with them through a remix they did for Ghost Of My Life. Then we asked them a few times to appear as guest vocalist on our releases but with the Dédale album they clearly became a full member.

Patrice: Ooooh yes, it is true, I am now an official full time member and loving every minute of it!:-)

Last year you released Dédale. I really liked it and for me it's the best one you've made so far. The guest appearances (Claus Larsen from Leather Strip , amGod and Ayria for instance) are again from a high level and as a REGENERATOR fan I was pleased to hear a lot of contributions by Patrice and Wrex.

Benoît: Thanks for the compliment! Dédale is our 5th album and it took us quite a long time to release (7 years actually). There was no real pressure to release a new album, so I took my time for each track working a lot on sound design, samples, atmospheres. As usual it is rather varied with more poppy and danceable tracks as well as some more industrial sounding cuts. Globally I would say that it's a more mature and deep sound, slightly less aggressive than on the previous Kafarnaüm album. A bit less bpm but some more melodies and melancholic tunes, though there are a few up-tempo and harsher cuts, such as the collaboration I did with Acylum or Leaether Strip, both tracks appear on the limited disk of Dédale.

Patrice: Thank you! It is nice to hear you are a Regenerator fan also. Over the past few AIBOFORCEN albums, we have contributed a bit more with each one. Wrex and I consider it to be a full time project like REGENERATOR, and it is as important to us. We hope that AIBOFORCEN fans recognize this as you have. It is every interesting to receive the raw tracks from Benoît, then have Wrex come up with lyrics and record my vocals. After we send it back to Benoît, it is exciting to wait and see what the finished results of the team effort will be.

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THEVES SILENCE



For those who don't know you, yet, tell us who Thieves Of Silence are.

Initially, Thieves Of Silence was a quartet from Brussels, formed back in 2010. Then, unfortunately, we became a threepiece band for quite a long time, up until last year when we asked Paul's friend, Nicolas, to take care of all the annoving things, such as programming, recording, plugging in LOTS of cables, etc. We must admit that his joining us came as a big relief. Since then we are able to focus more on sonowriting rather than the technical part of our music.

If I may say so, I was among the first to discover your band and I was convinced that you would be able to do great things. Tell us what has happened during the last two years?

We have played a lot of great shows. We were lucky enough to perform with bands like She Wants Revenge. Citizens!. And Also The Trees. Peter Hook and The Light... so we have had some great times! And we put a lot of effort into the writing process for our next record as well.

The question everybody wants to know: is there an album in the pipeline?

First things first; we recorded something like 8 songs to release as an EP. But since we're sort of a poor band, we have this list of labels and we hope that one of them will take pity on us and help us a little bit to distribute it.

In the beginning, I thought you were a postpunk-band who took their ideas from classic bands like Gang Of Four or Wire. The more I saw you, though, the more I heard your own sound.

Yes, this is absolutely true. I mean, when you start a band it's very tough to discover your own sound. It's a long arduous process that involves experimentation, different thoughts, ideas, and compromising. We worked really hard to develop that and hope that people will notice our achievement instead of just saying: "that sounds like Joy Division or The Cure or Justin Bieber or whatever..."

What do you think of the Belgian scene?

Without being too political, we do think a lot about this and, we're not going to make a lot of friends by saying this. but the northern side of Belgium is definitely much more involved, musically and culturally speaking, than the rest. There are many more things happening over there. Great bands as well! Brussels is a completely different matter that works on its own, so it's really an odd place to be. We could actually talk for hours about this scene, but it definitely

Nowadays, you're part of the dark scene (well most of your gigs are in that area). but I think you don't belong there, you need to play on Studio Brussel along with Customs and Editors.

Aha, this is an acute observation! I believe that the reason goes back to 2010 when we played for "Le Fantastique Night" (which was our 3rd gig or something). We received such a great response from that particular scene, which has continued ever since. Lots of "active people" from that scene have since asked us to play for them and considering they're really appreciative, we've always accepted their offers. But we hope to try different circuits in 2013 to. sort of, "export" ourselves a little more for the future.

You're a bunch of young kids. Youngsters care about mp3 and downloads. What's your opinion on that?

Bowie once said that in the future music would be like running water or electricity. The future is really close then! Good thing? Bad thing? It's a bit like the Belgian scene: it might need an essay of a hundred pages to figure that one out!

> Didier BFCU photo @ Marquis(pi)X

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Sad Lovers and Giants

(uk - cold wave)

Thieves Of Silence (be - post punk)

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THE SOFT MOON

The Soft Moon is the solo project of Luis Vasquez. It presents a psychedelic shoegaze postpunk music with ghostly overtones. Luis Vasquez came to present his new album, "Zeros", at the Magasin 4 in Brussels on 29 November. 2012. We took the opportunity to talk to him.



Luis, thank you for this interview. How is the new album doing?

I think it's doing pretty good! He made it on the Billboard charts. It's the first time. It's pretty exciting. It was number 4, in a ranking of upcoming bands. It was surprising, so I assume it's doing pretty well.

You started as a solo project. Would you say that you're a real band now?

There are two entities to the project. It's still a solo project for composing, it's about my life, my body, everything, but there's also the live aspects of the band. Those are two very important components that make the whole thing.

The sound of the new album is different. You've been working with a producer this time?

Yeah, I still wrote everything by myself, like normal but this time, I wanted to expand a little bit in terms of production. So I took my recordings to a more professional environment. And also because I felt limited writing music in an apartment. Plus I have a limited amount of instruments so I thought it was a cool idea to take it to a studio, where you have more equipment.

What about the themes that you're talking about? You seem to be obsessed with anatomy and biology?

Yeah, I'm just wierded out by the human body and I trip out when I think about it. For instance, the way your hands look, just little things like that. Also, neck phobia. I'm very quarded around my throat and my neck, so! think about it a lot. Sometimes I cant sleep because of this neck phobia. Or things like sex. It's very strange to me what humans do with each other, all that kind of stuff blows my mind, it's fascinating. All that curiosity makes its way into the music.

How did you start making music for the first time?

When I started The Soft Moon, I hated my job as a graphic designer, sitting on the computer everyday from 9 to 5. So I think I was sick and tired of that. I'd always written music since I was a little kid, so I thought, I should go back and start writing music again. So, that's what started it: it was me reacting to my job, to do something more creative, more personal, with more fulfillment.

It was a rebellion?

Yeah, I live in San Francisco. My music is a way of reacting against my environment. That's the reason why the music has a certain feel and vision.

We tend to associate you with Led Er Est and minimal acts and also with the grave-wave, with In Death It Ends, this kind of stuff... Does it make sense?

Yes, it makes sense.

When you play live, are there a lot of improvisations?

No, our live shows are very rehearsed. It feels more comfortable and also because we are rewriting the music I wrote at home, so we're trying to make it sound as close to the album as possible, to make every sound very precise. I like to improvise too, but not in this kind of project.

Is playing live an easy experience if you have this introvert personality? I heard you don't look at the audience? I close my eyes a lot. I feel comfortable playing live. It comes from the experience now, touring for so long now.

What about the future, any plans?

Yeah, I really wanna start writing again. We're gonna be touring up until September 2013 basically, off and on. So, a lot of live shows. In the meantime, I'll be working on new music and we'll see what happens after that.

Your biggest show was Primavera?

Yeah, and also La Route Du Rock, that was big. 15000 or 20000 people. It's funny: last night we played a show for 150 people in Brighton. So it's very stimulating, different all the time.

Thank you for the interview!



At this moment Daemonia Nymphe is recording a new cd and soon they will perform at the Trolls et Légendes, 31th March in Mons (Belgium). It's always a delight to have a chat with Spyros.

First off all: your recent music is really heavenly music, very floating, like on a dream and yet you named yourself Daemonia Nymphe? Sounds a bit contradictory if you forget the lyrics or is there a good (evolutional) reason?

First of all Daemonia Nymphe consists of a duo, Spyros Giasafakis and Evi Stergiou. At the concerts session musicians participate. At the Trolls et Légendes the session musicians will be: Victoria Couper, Vaggelis Paschalides, Christopher Brice and Stephen Street. Well, Daemonia Nymphe means Divine Nymph and the meaning of such an entity can have many interpretations. A nymphe in Greek mythology is a minor female nature deity associated with a particular location or landform. They are

usually depicted as very beautiful creatures who love to dance and sing. They take their name from the natural elément that is connected with them and live as long as this element lives. Regarding your question! wouldn't think that there is a contradiction between our music and the name of the project. I believe that it is apparent that there is a lot of variation in our music. It can be very ethereal and dreamy as much as it can be very powerful, very dynamic or even ecstatic (Bacchic). Also the male and the female element are evident in our music and we try to use it in such a way that these two elements blend harmonically. So, to conclude I don't think that our music can be described as heavenly and ethereal only, the description would be too limited and it would ignore the other very important aspects of our music.

You do some more nice collaborations in the past?

Yes, we have had a lot of collaborations and we still do. We love working with other musicians who are as passionate as we are. We have collaborated with wonderful and renowned singers such as Alkinoos loannides and Psarantonia and recently we collaborated with the wonderful Dimitra Galani(famous in the Greek scene for many years, one of the greatest female singers in Greece) and the fantastic Bulgarian Dessislava Stefanova for the new album. We have also collaborated many times with our great friend Louisa John Krol and also contributed to her new album which should be released this year. Other brilliant musicians that we have worked with are Peter Ulrich(ex-Dead Can Dance), Beefcake, Christian Wolz, Mimetic Mute...

You are working on a new album, can you tell something more about it? Will it still be with Prikosovenie as label?

Yes it will be released by the French label Prikosnovenie. We recorded the album in Athens, Thessaloniki and London. We are still recording it in London as it is a very big project, one of the biggest we have ever being involved with. I can not reveal many things about it though; I can only say that we have never collaborated with so many fantastic musicians and artists for the same project. Some of the musicians that contributed to the new Daemonia Nymphe.



album are: Dimitra Galani, Dessislava Stefanova, Luka Aubri(Rastaban) and Victoria Couper who recently worked with Damon Albarn(Gorrilaz,Blur)! Peter Ulrich(ex-Dead Can Dance) and Peter Jaques(Stella Mara) have also show interest to participate on the new album! Besides the studio recordings, we worked on a new video clip with long-time collaborators photographer Yiannis Katsaris and director Anastasia Revi. Me and Evi discussed our ideas with them regarding the concept of the song and the main idea of the album and all together we directed the video which was shot in an extraordinary place together with many brilliant actors and actresses such as Denise Moreno, Tobias Deacon, Annabelle Brown, Matthew Wade and many others.

You will play at the Trolls & Légendes (31/3/2013) happening, tell us more about it?

We performed at the Trolls & Légendes back in 2009 and it was spectacular! The place where we lived next to a small forest was magical! We explored the forest and found a deserted house immersed in soil. No further details need to be said although I can say that the place inspired us a lot. The atmosphere of the festival was fantastic, the audience was really great and the musicians were great too! We even performed with many musicians after the concert at the back stage. We are really looking forward to performing again this year! We have invited Luka from Rastaban(and the whole band) and Asynje to perform together! Let's hope that this will become reality. Luka, as I mentioned before, performs on our new album. His didgeridoo performance is unbelievable!



FRIDAY 12TH APRIL 2013

CLUB BIZARRE - DENTERGEM (B)

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LEGEND - Fearless (CD)

(Artoffact)



Legend is something special. They're from Iceland and draw comparisons like Depeche Mode, NIN, and Project Pitchfork. The band's front man, Krummi played in a punk-rock act Minus, which released albums on Sony and One Little Indian. Some songs sound like Mogwai's songs being performed by Project Pitchfork, if you could imagine that. You probably don't know what I mean, but the atmosphere of this electronic album holds a strange danger. Sometimes it's noisy as hell (think Skinny Puppy-ish, even), but then you hear a melodic track like "The City" that you can whistle to while showering. Not that we're taking showers with music from Legend on, but we could. Anyway, this one's a good electronic tip! [DB]

VICIOUS PINK - Vicious Pink (CD)

(Cherry Red Records)



Vicious Pink achieved a cult status thanks to a marvellous mix of "8:15 To Nowhere". Starting as backing vocalists for Soft Cell, they soon released two singles and the trains started rolling. I love Josie Warden's steaming hot and seductive, almost african like voice, it fits well with the luscious percussion. The French mix, loads of fun, the lyrics add to the warm character. And that's the great thing of this album, it's great for DI's, no less then five remixes so plenty of options. After that they disappeared from the music scene but Brian Moss also had a short career with electrorockers Drug Free America. VP made a few wonderful songs, too bad they did not add a few cool mixes of "8:15". I mean, "Great Balls Of Fire"."?? Yikes! [CK]

GRENDEL - Timewave : Zero (CD)

(Infacted Recordings)



Grendel should be no unknown for fans of the harder electronic genre, as they have already been around for about ten years, producing one club hit after the other. These Dutch guys have always been true to their sound: hard hitting EBM, under the motto "live by the bassline". Apart from the intro (Rise) and outro (Fall), the disc is one long partytrack, anxious to get all you electroheads on the dancefloor. One track grabs my attention: "Deep Waters" has guest vocalist Lis Van Den Akker (Misery, NI), bringing some more sensitivity in the great emotional lyrics. But even here the beat is never far away. Timewave: Zero keeps up the nice level the band has reached over the years and although they might not yet be as known as bands like Hocico or Suicide Commando, I'm convinced they will find their way up for sure! [PD]

VARIOUS ARTISTS - Symphonies from the abyss (CD)

(Out Of Line)



Every now and then, labels put some of the best tracks on a disc...And yet again, Out of Line seems to get a nice high quality level on their newest sampler "Symphonies From The Abyss". Well known bands like The Birthday Massacre, Terminal Choice, Ost Front, Rabia Sorda and Combichrist are nicely switched with less known bands. This sampler is a good callcard for what Out of Line has in portfolio. Good Gothrock, some Darkwave, some harsh electronics... Great quality from a great label... It proves once again that Out of Line can still be considered one of Europe's leading labels in the genre... [PD]



Maskenball der Nackten.

The new album.

01.03.2013

HENKE live: 06.04. Antwerp - JCC Zappa

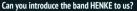


08.02. Single "Zeitmemory"

www.henkeband.de

RYLAND RECORDS

HENKE, the band fronted by Oswald Henke (ex-Goethes Erben), will perform together with Aroma di Amore & Dark Poem on the 6th of April in Antwerp. A perfect opportunity to talk with these fine gentlemen.



Benni: HENKE is a five piece band from Germany, fronted by ex-Goethes Erben mastermind Oswald Henke. We play a mixture of alternative, rock and gothic music that we call "Dark Alternative Music." The press named us "the younger siblings of Goethes Erben", but in contrast to Goethes Erben, HENKE is a band of five musicians that also present themselves as a group of five. Each one is contributing his part to the conglomerate and is involved in writing and producing the music. But nevertheless, Erben-classics find their way into pur live-set too!

With HENKE, it seems to me you work on a similar basis as Goethes Erben, but with a more intense musical approach. Correct interpretation?

Oswald: HENKE ist a band with five creative minds, Goethes Erben were Mindy Kumbalek and I. HENKE is much more music because we are a band who wants to create songs and not music drama.

On stage, HENKE is a very cohesive band. The tight rhythm using drums & bass, intense guitars and marvelous synthesizers blend perfectly with the lyrics and vocals of Oswald. It feels as if you guys are playing together since decades. I suppose that is the result of an intense preparation for each tour?

Benni: Thank you!;-) You are right! As we have not been playing together for decades yet, we really have to prepare intensely for each tour. Prior to our "Maskenball der Nackten" tour, we will be meeting up in our hometown for several rehearsal-weekends. Half of the band lives in Berlin or Munich so this means a lot of effort. But we are always looking forward to seeing each other again and playing the new songs together, so that the excitement for the tour increases each time.

The lyrics are always in German. This gives it the unique Henke approach, but it must also be some sort of a handicap since not everyone understands German. You never thought about singing in English?

Oswald: No, I think in German, I dream in German and I feel in German, so I have to write the lyrics in German.

On your first album "Seelenfütterung" you protested a lot, very explicitly in the song "Ich protestiere" but also in other songs. Do you feel the urge to make people aware about the negative aspects of the consumption society, about the lack of critical approach? (or is this just my personal interpretation)

Oswald: Art is the conscience of a society. Protest is one way to speak about abuses and injustices and it is also a way of making the people think about these problems. I'm convinced that we are living in a decade of change - all over the world social structures are changing, I also think that in Europe many things must change so that Europe can survive.

Now & then, you do a cover of a great classic. I remember the intense version of Sitz der Gnade (The Mercy Seat, Nick Cave) & lately also Helden (Heroes, Bowie). Do you have a special bond with those songs? Did you get a reaction from Nick Cave or David Bowie?

Oswald: No, we got no reaction from Nick Cave or David Bowie. These two songs could be translated into German easily, and for "Heroes" there is already a German version of the lyrics. The songs themselves are a part of my youth and the themes of the lyrics represent my views.

zine.be



more intriguing, but at the same time more cohesive than its predecessor. It's pretty obvious how the band has grown within the last year of working together and we're guite proud of that. For us, each of the twelve songs is a big step forward. We were trying lots of new things in the production process, like moving to an ex-mill in a German low mountain range and to a farm in East Frisia writing and recording the songs and not to forget, of course, our support

for writing and recording the songs and not to forget, of course, our support action based on the common crowdfunding principle, but adapted to the HENKE principle.;-). And here's the third innovation: We decided to leave our former label and do it ourselves. Fortunately, there were friends that liked this idea and offered their help. Now "Dryland Records" is born and ready to set the scene! All in all "Maskenball der Nackten" is a huge gain for HENKE.

You have realized this album with the support of fans. This becomes more & more the only way for underground/alternative artists to publish a new album. How did it work out for you. I guess you have quite a large fan base.

Benni: We were not using a common crowdfunding platform, but decided to do it by ourselves. On our website we offered a number of packages that our fans could buy. These packages ranged from a CD-preorder to a visit in the studio while we were recording the album, or even the possibility to purchase the rough demo versions of every single album-song by auction (the highest bidders are going to be named right beside "their" song in our album-booklet). All in all the support of our fans was overwhelming and so we were able to finance the album and thereby staying completely independent of any label. And that was much more than we would have expected.

You will be touring Germany & Belgium in spring this year. Nowadays, it seems to be hard for organizers & bands to have sufficient visitors to make it profitable. In Belgium, we even had quite some gigs & festivals cancelled due to the lack of sufficient presales. As I understand, this phenomenon is global, often referred to the financial crisis as a cause, although I also think people are going out less (perhaps due to age) I guess this is the same in Germany? Can you do something as a band?

Oswald: The most important thing is not to rely on others but to do something yourself/be the active part yourself. It's difficult to reach people only by normal promotion, you have to do everything possible to reach the people. You can listen to our new single 'Zeitmemory' on youtube, weeks before the cd will be released. We sent this song to many internet-radio shows and also local radio stations, perhaps some will play the song in their shows. We print posters, but many promoters do not rely on the posters, because they think it doesn't reach the people. That's wrong, you reach less people than before, but you reach people. If you do nothing, you can't reach the people, the promotion must be widespread, not only via facebook or mailings. We are willing to do meet and greets, promotors can offer this for example to a promotion partner. We give everyone an interview who is interested. We inform our fan base through our 'HENKE blog (www.henkeband.de) or via facebook.



One of the best demo's I received two years ago, Dark Poem are three girls making music what they themselves call 'fairy-electro'. 'Predator' is slow and menacing, 'Curse of the Forest Nymphs' is more upbeat with seductive moans and great rhythm sections. I love the vocals, Raya and Sophie really get under your skin. There is a change to more upbeat electro in "No Life In Here" and "Euphoria", both good songs with (as usual) lots of variation in sounds and instruments. "Too Dark To See" even sounds a bit like coldwave, the unusual sounds remind me of old Siglo XX (Some Have A Laughter). For fans of Dead Can Dance, C Cat Trance, Coil, Hybryds and other bands that float between different denres... (CK1)

I-M-R - Letters from the Paper Garden (CD)

(Syborg Music.)



It's the first official cd of I-M-R and it a great sound and very nice collaborations! Just to name a few Annette Kosakowski (the song by the fire' has a typical Ralf Jesek sound), Isabelle Dekeyser (The Breath Of Life; bringing the title song and blending in perfectly, they really should work more toegether), Elena Alice Fossi from alum Kirlian Camera. Doris Krausse ('Words': it starts as a typical Ralf Jesek song, but once the guests are participating it opens op and becomes so much more: a great song and i hope it can be performed on stage. The Sara Noxx-one ('Rain/EL/OW) is a bit more electronic than usual, but still very athmospheric and hypnotising), Nicole Rellum & Kai Kampmann (great song 'Poisened eyes': a real beauty), If I look back at the 'solo' songs like 'Awake,' raksidora; More than this,' Too slow': they all has this typical sound and vibe that gets you sucked into the darkness after being attracted by the heat of the burncamp fire, IFVMI

MONGOLITO - Acedia (CD)

(Hau Ruck!)



Marc De Backer, a well-known musician from the alternative scene in Brussels, is releasing his first album on the Austrian label Hau Ruck Records. It's 'dark ambient', mainly instrumental, with loops and drones, combined with a drum machine, over which Marc draws melodic lines with his guitar. The compositions evoke Pink Floyd, The Durutti Column, Tangerine Dream. Some tracks offer a cinematic universe à la "Twin Peaks" dominated by ghostly voices and plaintive guitars. Others are instrumentals with chords and ethereal solos. 'Naturetrane', a cover of Nina Hagen, revolves around leaping arpeggios and romantic melodies, reminiscent of And Also The Trees. In a nutshell: a fascinating album. A very nice discovery. Go for it! [PB]

ORGANIC - Under Your Carbon Constellation (CD) (Complete Control Productions)



This band -hailing from Brussels- is great! Singer Raphaël Haubourdin drags you inside the music with his powerful and expressive voice. He switches between French and English and really does have something to say! Then there's also a great bass player, good hacking drums and they also added some electronics that never get the upper hand. A well balanced whole. I love the variety in the album, they made a synthesis of the whole postpunk and new wave era. If you know they only exist since 2011 it's amazing to hear they already have their own sound. The single "Waves Are Running" is a wonderful ode to coldwave, with haunting synths, killer guitars and compelling lyrics, this should be on radio! Also available on vinv! ICKI



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SAD LOVERS & GIANTS

A date that has to be noted in your agenda is 23rd February 2013, for Fantastique. Night XXXVIII with Sad Lovers & Giants on stage, Peek-A-Boo had a very long that with these monuments of invincible melancholic pop.

You are around for more than 30 years. That's a lot, how would you describe these years?

Tony: They went pretty quickly, that's for sure! The initial period with the band was a time of enormous potential and enormous disappointment since just when we seemed to be getting somewhere our record label (Midnight Music) went bust and it all turned to shit. We split up in 1992 and probably thought that was it. Then, in 1995, Cherry Red bought the Midnight catalogue and asked us to do a Best Of and it was in the meetings we had to decide the tracklisting and sleeve (the now iconic silent screaming man picture) that we realised there was still a lot of love for the band, both in our own hearts and among the public. The Best Of came out in 1996 and soon after we started releasing records on our own label (old recordings, mostly) and then Garce and I started work on a new album, Melting In The Fullness of Time which came out in 2002.

How do I have to see it? A band that has never given up on their dream or a band that has never lost the will to fight?

Tony: I think a band that managed to plant a flag in the musical firmament that people keep re-discovering and finding pretty cool, and a bunch of guys that actually really enjoy playing together and being together and love what we do. I owe Garce and Nigel a huge debt for influencing me in my latter career with Above & Beyond, honing my musical vocabulary and it is in that light that I regard them now, part of my history, part of my musical voice and I love them for that.

You also are linked to my fave band of all time, The Sound, another band that was bigger in other countries than their own UK. How was that time with Adrian?

Garce: We supported The Sound at a major London venue in 1982 and I remember watching Adrian Borland as they did their soundcheck. He was the heart and soul of the band and very business like and focused although he was an unlikely frontman to look at, perhaps that's why they never achieved the success their songs deserved at the time, it's almost certainly why they found success abroad rather than in the UK where having the 'right' image seems to be so important. I find many of Adrian Borland's songs achinoly beautiful.

Just like so many other bands you also were on the John Peel Show. What can you remember from that? Personally I always thought that when Peelie died, the music died as well.

Garce: Yes that's an interesting point, he created a whole different view of popular music that was a backdrop for young musicians like us searching for an identity. We were enormously excited about being asked to do a John Peel Session but very young and rather than play one of our earlier singles for the show we played four completely new songs that hadn't even been played live, but it seemed to work and the session was repeated by the BBC.

Recently your albums got re-released by Cherry Red. Do you think this created a new fanbase?

Tony: Certainly, both directly - by allowing more people to discover our recordings, and indirectly - by giving us personally a catalyst to re-form and play live again. It was during the meetings that we had to decide the track-listing and running order for the Best Of that we re-connected personally and decided to start playing and recording together again.

Garce: The other important factor has been the ability to download music plus Youtube and social networking. Cherry Red re-releasing the albums got the music out there but I think Youtube has been just as important. When we do a gig these days 300 people watch it on the night but a week later another thousand have watched it on Youtube.

I never could do it myself, but how would you describe your own music?

Garce: Prog pop. Tony: Existential white soul music!

These questions I always ask. What's your favourite record of all time and please state why.

Tony: The Cure, 17 Seconds. I played it every day for more than a year and was hugely influenced by the sound of it (I bought a Fender Jazzmaster and Chorus pedal) and by the tone of voice (miserable, reflective, poignant). I was cast in stone musically by that album in many respects, and quite gladly.

Garce: It changes all the time but the one record that's always in my top five is Ziggy Stardust by David Bowie. It has so much atmosphere and that's the quality I look for in music including our own.

Didier BECU

ASYNJE

As we are heading for a nice event as Trolls & Légendes we wanted to get the spotlight on a band that we didn't knew so far and it's always great to get to know new people. The more i listened to their music, the more they attracted me. I'm sure we are all happy te get to know each other...

First of all: your name means something, can you explain it to our readers and also enlighten us and tell us why you called the band like this?

Asynie: In our music we want to explore the beautiful and dramatic Nordic nature and we want to tell some new and old legends of the North. In Norwegian mythology the female gods are called: Asynje's So we thought Asynje would be a great band name for us, because it contains both the beauty, the drama, longing, love, and the joy of dancing and partying and having a good time together. Our singer is Called Nanna. And there is also a female god in Norse mythology, an Asynje, who is called "Nanna".

Can we compare your music with Dead Can Dance and Louisa John Krol? what other bands are influencing you?

Asynie: We think both Dead Can Dance and Louisa John Krol are great, so it's an honor to be compared with them. We are inspirered by many different artists and very different kind of art, also Nordic nature and culture plays a major role in Asynje's music.

What are the lyrics of this song 'Niord og Skade'? Seems to be a heavy story?

Asynje: The Song »Njord Og Skade« comes from the Poetic Edda, and we have worked with creating a musical landscape surrounding the tale: The hunting Goddess "Skade" Marries "Njord" - God of the sea. The couple wants to remain in each of their kingdoms. But they agreed to live together alternating nine nights in the mountains and nine nights by the sea. The lyrics are a small part of the

legend of "Niord and Skade". You can try to google: niord and skadi. You can also read some more at:

www.hurstwic.org/history/articles/mythology/myths/text/niord.htm

What are the things you would like to visit or the people you would like to meet at the happening of this year?

Asynje: We are looking forward to play at the Trolls & Légendes which is our first time...and we yearn to play at Castle Fest again which is one of our favorite festivals...And we also have a lot of wishes and secrets for this year which we will inform you on later...

I'm just back from Talinn (Estonia), where you have the Olde Hansa and was very impressed, do you know it and would you be interested in playing there? I have been there to a place where you can have a dinner and bear based on the real medieval menu ...

Asynje: Yes, that sounds interesting, let us know if you have any connections:-)

What are the future plans for the band (recording something, more touring...)?

Asynje: We are planning to record a new CD and hope it will be released this summer. And we are going to play some nice concerts. You can follow our calendar at: www.asynie.dk or www.facebook.com/asynjedk

What can we wish you, to close this short interview?

Asynje: Some good concerts and some lovely venues and festival experiences in the years to come!





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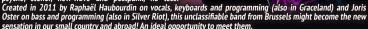
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ORGANIC

One of the best Belgian productions of 2012 was undoubtedly "Under Your Carbon Constellation" by Organic. The album was in the top lists of several Peek-A-Boo editors, including mine. Organic is a real musical UFO, which combines post-rock, electro, progressive, psyche, stoner, new-wave and postpunk, no less!



Thank you for this interview! Your first album is really at the crossroads between a lot of musical genres. How comes?

I.O.: We do not like working with blinders on. That's why our album is hybrid, even surreal, with many different colors.

R.H.: It's also because we listen to a lot of different musical styles and as we do things naturally, without trying to sound like other groups, the result is very diversified, but with a common thread.

One of the pillars of your music is the bass. It is ubiquitous and is inspired by masters like Peter Hook (Joy Division, New Order) and Chris Squire (Yes). It can turn into a lead guitar and sound stoner or metal, thanks to an armada of effects. And the arrangements made me think of post-rock and krautrock, right?

R.H.: Yeah! We really like Neu!, Can, Hawkwind, and more recently, Fuck Buttons. All these groups changed music by decomposing it and by experimenting. We also assimilate some aspects of prog, but not the boring aspects. So, no long solos, but complex sounds and structures which can be inspired, for instance, by King Crimson (21st Century Schizoid Man!).

There are no guitars at Organic. This absence is not felt because bass, drums and synths fill the sonic space perfectly. The keyboards are vintage, with old synths like a Casiotone but also many plug-in's. They are alternately atmospheric or noisy but always interesting. Here and there, we hear touches of Mellotron emulator, which reinforces the deliciously prog side. The drums have a strong presence, clear and realistic, with a typically krautrock style. Note that, on stage, the live drums are played by Olivier Justin. Add to that a touch of new wave/synth-pop from the '80s and you get a new and innovative music. Raphael Haubourdin's voice is also very original. Versatile, it can be soft, a bit like in The Young Gods, or become incisive and screaming, evoking Bertrand Cantat (Noir Désir) or Kristoffer Grip (Agent Side Grinder). Why such a contrast?

R.H.: In fact, when I compose, I write some basic lyrics and I put myself in the skin of a character in a particular situation. Then, I let myself get carried away by the music and it can indeed go in all directions!

Today, "Under Your Carbon Constellation" is available on CD but also as a magnificent double vinyl LP, which offers several bonus tracks. The cover, especially, deserves a few words of explanation...

J.O.: It represents a Yeti crab, a crustacean that lives in the abyssal depths of the South Pacific Ocean. This animal was discovered in 2005 by a French biologist, Michel Segonzac, who kindly gave us permission to reproduce the photo. This photo and the title of the album are in perfect harmony with the theme that transcends the sonos.

R.H.: We are inspired by nature, by its size, its strength, its complexity. We particularly like water, the ocean. This is a very post-rock, ecological point of view. We see man as a small being on the face to the earth, like a 'naked ape'. As a corollary, we criticize modern society, the dictatorship of money, which is destroying the Earth.

Thanks for the interview! In the meantime, we have in our hands this amazing album, extremely brilliant. It presents a real creative burst and deserves to be listened to several times. Like a good old Yes album.

Philippe BLACKMARQUIS photo © Marquis(pi)X

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STIN SCATZOR

It has been pretty quiet around Belgian Industroheads STIN SCATZOR, but here and there we heard talks about a new album. So, it was maybe a good time to ask mister STIN SCATZOR Stefan Bens himself to give us a little update.

Welcome Stefan. Can you give us a little introduction to STIN SCATZOR. How did it all begin?

Back in 1990, I bought my first keyboard (a Yamaha PS680) and started experimenting with the sounds on that instrument. The result can be found on the first demo-tapes.

Where does that strange name come from?

What's a strange name ?? :-) It just came out of nothing, playing with some words during a boring moment at school. I found it a pretty cool name, as well as the logo, unfortunately it has the SS as abbreviation. :-(But for me it has no political connotation.

It's been pretty quiet lately around STIN SCATZOR, your last release, the mini cd Industruction, is from 2007. Is the project still alive and kicking?

Of course, we are still alive. The new album Industremakes is ready to get mastered and there is a label interested to release it. As soon as everything is confirmed, we start with the promotion on our facebook-page. I also hope to work on the website again, it's a little messy right now.

STIN SCATZOR live is always a little bomb that explodes. A harsh raw performance, old school electronics combined with the guitars of Kris Peeters. I am pretty sure you love to perform!

Well, eum..., thanks! Yes, we like to perform on stage, but at the moment it's a little quiet for us. I don't know why. That's why we hope to release Industremakes soon, hoping we can do more live-gigs. But on the other hand, it's not good doing less gigs. I don't have the courage to work on new material if I can't promote our songs.

You released several tapes, a few mini cd's and 2 excellent full CD's. Especially those full CD's never got the attention they deserved I think. How come? Lack of promotion?

I don't know...probably, although Industrology was released on Out Of Line. But I guess they weren't satisfied with the result. Also, the Polish label Black Flames doesn't exist anymore, so I don't know if there are still some copies of Industrogression left. Our copies are sold out.The 3'ep Industruction was self-released. For this ep we have no distribution, it's only available at our gigs.

Are you working on new material?

Yes, but as mentioned before not at the moment. I have a lot of rough demos, but nothing finished right now. In my opinion E.A.P. 620, one of the new tracks, is going to be a STIN SCATZOR-classic! And there are also some covers from famous songs, that I hope to play one day.

Stefan, you were also in the legendary band Lescure 13. A project you started with Johan Van Roy aka Suicide Commando. I know a lot of people who would love to see a Lescure 13 reunion. Any chance that this will happen one day?

Who knows... Time is the only feature that stop this reunion. Johan is too busy with Suicide Commando and the distance to have just only a jam-session is also a problem. Maybe one day, when Johan has more time to work on new Lescure 13-material. I have no idea what the future brings for this project.

What were the highlights so far in your musical career? And what were the low ones?

Highlights were when we played abroad - especially Riga, Canary Islands, Luxemburg, the WGT in Leipzig, the vinyl-releases on the Ant-Zen-label and being support for big names like Die Krupps, Dive, KMFDM, FLA and even Suicide Commando. The low ones ? Too much to mention!:-)

What's on Stefan Bens' agenda the next couple of months?

We hope to release Industremakes soon, and following we hope to do more live-gigs. Meanwhile, I hope to work more on new tracks for a next album. And life goes on, so I have to split all my interests, like always.

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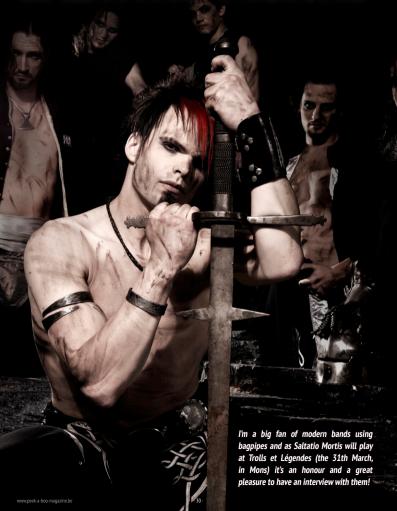
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SALTATIO MORTIS



Your band name is quiet unusual: a deadly salto? Why this name?

Hello this is Alea of SALTATIO MORTIS. The meaning of Saltatio Mortis is: Death dance – it is Latin (in French: Danse macabre) and basically means that in the Middle Ages minstrels played songs in times of despair and death. These melodies gave hope to the people to fight death. Who dances does not die. Those dances were called: Saltatio Mortis.

Can I say that a band like In extreme influenced you? Or are there other bands playing in your head? What made you start to come altogether and make this kind of music?

I would say, if there is a band in our genre, that influenced us, it would be Subway to Sally. However, I was influenced by the rock and metal scene of the eighties and nineties. We founded Saltatio Mortis in the beginning of 2000. We met on a medieval Christmas market and had a hell of a party.

I took a look at the album sleeve from 'Sturm auf paradies' and it reminded me of the French revolution, am i right?

The cover picture of the album is an adaption of the classic art of Delacroix. The album itself has nothing to do with the French Revolution, it deals with a different kind of revolution, which is not held with weapons – it is a revolution of sound and word.

I love the song 'te Corsaire', It has a good live version on your site, but why going for French? It's not easy to sing it properly for German people ... What is this song about and how did you get to it?

We are always looking for great original tunes from the old times despite of country or language as long as they tell a good story and have a great melody. Le Corsaire tells the story of a really pitiful pirate and his last cruise.

You use bagpipes, just like In Extremo. Are they made especially for you or did you just buy them? Could it be an Irish bagpipe? As I know the sound of Irish bagpipes are much more melodic and warmer.

Our bagpipes were built by our Piper El Silbador. You can not just buy our pipes. They need to be really loud and have to be made to face every weather conditions. As you may know, we are the only band in the scene that performs on Wacken Open Air and many other open air festivals. Also we play all summer long on medieval festivals in Germany. In addition to our huge medieval pipes we play highland pipes, small pipes and the Irish Uilleann pipe.

'Daedalus' is one of my favourite songs, can you tell us a bit more about the lyrics?

The lyrics tell the story of Ikarus and Daedalus and the discussion among father and son about their escape from the Island where King Minos kept them prisoners, because Daedalus knew the secret of the labyrinth. Daedalus warned Ikarus not to fly to high towards the sun because this would melt the wax on his wings – but despite his father's words, Ikarus flew higher and higher towards the sun and pay with his life – the wax melted and he fell of the sky and crashed into the sea.

On 'Nichts bleibt mehr' we hear a more intimate version, it's very heartbreaking. It seems a very unexpected song coming from your hand? Tell us more about it?

Nichts bleibt mehr was a song that was never really meant to be on a Saltatio Mortis Album. I wrote it on an evening — an evening which began really bad. I felt very weak and sad — I did not see a way to go on with my work. I had some glasses of wine and suddenly I found the idea for this song. I took my guitar and started recording. That is how it happened. I still think it is one of the most powerful songs that we ever did.

'Eulenspiegel' is the most played song from you on you tube. It's great to see that it is coming out of the last album. Any idea why it's this song? What is your own top song and why?

Eulenspiegel is a great song, that's why the fans love it. My own favorite song of the moment is not released yet. We will spend January, February and March in the studio to record our new album: Das schwarze Einmaleins. It will be released in August 2013. Then you will hear my favorite Song.

You have a great live reputation (and even some crowdsurfing), where was the nicest concert ever and why?

I could not say that there was a nicest concert ever. We had so many wonderful live gigs – one as unique as the other. To pick one out would be unfair to the others. However, our Anniversary Concert in the historical city hall of Wuppertal, was definitely outstanding, but then – it was meant to be outstanding – after all it was our 10 Anniversary – wonderful fans and great guest performer created an unforgettable atmosphere. You can get an Idea of it on our Live DVD Wild und Frei.

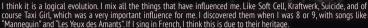
You will play at the Trolls & Légendes 2013 in Mons, Belgium, an event with a nice package deal. I think this is really something like your homebase, a dream?

I'm really excited to be there. And no matter if anonymously or not, I will walk around and check out everything. I took at look at your website and there are so many things I just can't wait to see and explore it. No matter what I will do that day, it will be wonderful.

DERNIERE VOLONTE

Dernière Volonté ("Last Will" in French) is the martial electro-pop project of Frenchman Geoffroy D. Phil Blackmarquis and Marc X-Pulsiv met Geoffroy D. Brussels and talked with him about music, poetry and aesthetics, while sipping a glass of Jack Daniels...

Geoffroy, your last album, "Mon Meilleur Ennemi", marks an evolution from the martial, noisy, neo-folk period to a more voice-oriented French electro-pop.



And the martial aspect?

I was impressed by Test Dept, which is not at all in the martial genre. They were real activists and their records were very strong. And then, Laibach. "Kapital" is a very important record. It was made by Bertal Burgalat. Because they were able to make the connection there between tradition and modernism. But make no mistake: I am not a militarist. I do not like groups. But there's an aesthetic aspect in the military that I find very strong. It is also sexual... In fact, I was born into a family that had experienced the war... It was also linked to the life I was leading. The everyday fight. We are living in a harsh society... with no future. People are becoming more aggressive, individualistic, like soldiers. It was disturbing then and it is even more so today.

So it's a metaphor you are using? Man as a soldier in the modern world?

Yes, I was reading a lot of poetry of the First World War, with Guillaume Apollinaire, Jean Marc Bernard, Paul Eluard... The topic is not war as such, but rather the morass of the human soul. I never sang the military conquest, what I like is the sadness, the abandon. People put the label martial on my music but not for the right reasons...

Do you have 'side projects'?

Yes, I've just finished the new album of Position Parallèle. It must be mastered and then it will be released in a month or so. Maybe we will tour a little, it will give me a bit of freshness.

Don't you feel that the dark folk label keeps you away from a lot of other possibilities?

This is a problem that you have in all forms of art. As soon as you start in a specific domain, you have a lot of trouble to get out of it. In the beginning, I started by making a music that was very dark, very offset and uncompromising and now, even though my music is much more smooth, I will have the original label stuck on my back until the end of my days.

The French electro-pop wave could open doors for you? Think of the hype around Lescop...

Indeed! Especially when I hear "La Forêt", it sounds like one of my own songs. It could be a coincidence, but lyrics look a lot like "Cran d'Arrêt", on my album "Devant Le Miroir". In the Lescop song, there are phrases that are almost similar. Anyway, Lescop is important, because he represents an alternative to all this crap with French bands singing in English. I'm not a fan but he represents something intelligent and strong.

In which countries do you have the biggest following?

I'm not sure. There are even people in Iran who follow me. In Russia, we had over 300 people at the concert. In Portugal, the were 450 people. But basically, it does not interest me. It's not success that matters, it is that you to want to do it because you feel that this is what you should do that's the reason.

OK, I do not know if you have a last thing to add?

The most important thing is the emotion. In all forms of art, it's what you have in your heart that counts, your truth, your prevention. Bands that have touched me, were guys who had something to say, who were obsessed by it. All the rest is counterfeit. There are a few albums that are worth it and the rest for me, it all tastes like plastic...

Saturday May 25



Gothic . Electro . Wave . Industrial . EBM



Doors: 22h

Damage : 3.5 € < 23h < 6 €

Blauwe Kater . Hallengang 1 . Leuven



calendar

13.01	AGENT SIDE GRINDER LIVE @ 013 @ 013, Tilburg, Netherlands [NL]			
18.01	DARK ENTRIES NIGHT VI @ Kinky Star, Ghent [BE] Lizard Smile, Keiki			
19.01	CLUB NEW WAVE - EPISODE 7 @ La Bodega - Brussels [BE]			
	Pure 80's and new wave classics party! 2 rooms, 2 sounds, 5 dj's			
19.01	ROSA†CRVX + METHUSELAH'S BAL @ Théâtre 'Le Fou Rire', Rue des Deux Gares, 124b at 1070 - Brussels [BE]			
25.01	THE IMAGINARY SUITCASE @ Le Musical - Rue de Flers, 59 - 59000 Lille-Fives [FR]			
26.01	ACCEPTABLE IN THE 80S PART 4 @ De Rector, Stalhof 5, Gent [BE]			
26.01	DARKOTHEQUE TAKE#9 @ Windows, 50 Rue Ph. de Champagne, 1000 Brussels [BE]			
26.01	JAZZBUTCHER (PAT FISH) (UK) @ LR6, Rue Haute 204, 1000 Brussels [BE]			
01.02	GRAUZONE FESTIVAL @ Melkweg, Lijnbaansgracht 234a, 1017 PH Amsterdam [NL]			
	Echo & The Bunnymen (full length set!) , Chameleons Vox , A Certain Ratio , Fehlfarben , Iceage , The Mob ,			
	Zounds , Frank (just Frank) , Newclear Waves , Das Ding , Lebanon Hanover , Linea Aspera , Ulterior			
02.02	DUISTER GEFLUISTER (16TH ANNIVERSARY) @ Las-Caux Dance, Apostelstraat 4, Sint-Niklaas [BE]			
02.02	O. CHILDREN @ Beursschouwburg - Brussels [BE]			
08.02	SPEAR OF DESTINY, CHESIRE CAT (THE BOUNCING) @ Club Bizarre, Dentergem [BE]			
09.02	NEW-WAVE CLASSIX PARTY XL EDITION @ Vooruit, concertzaal, Gent [BE]			
15.02	SYNTHETIC BEATS FESTIVAL @ Bahnhof Langendreer, Bochum [DE]			
	A Split-Second , The Invincible Spirit , The Juggernauts			
16.02	PARADE GROUND @ Belvédère Namur - Namen [BE]			
16.02	ELECTROCUTION FESTIVAL V @ MAU-Club, Rostock [DE]			
	Leæther Strip , A Split-Second , The Juggernauts , MRDTC , Infra Red Combat			
16.02	BUNKERLEUTE - TOP 100 @ Blauwe Kater, Hallengang 1, Leuven [BE]			
	Submit your personal favourites via www.bunkerleute.be or by sending an e-mail to bunkerleute@gmail.com			
23.02	FANTASTIQUE.NIGHT XXXVIII @ T.A.G. Brussels [BE]			
	Sad Lovers & Giants, Thieves of Silence + post-punk & wave afterparty (DJ's: CZ (The Breath of Life) & The Black Wave			
23.02	K-BEREIT + ANAMORPHOSIS + ETHAN FAWKES + HERMAXISS @ La Zone, Quai de l'Ourthe, 42 Liège [BE]			
23.02	THE LAST DANTES CLUB @ Le Bateau - Muinkaai 1 - 9000 Gent [BE]			
28.02	THE IMAGINARY SUITCASE @ ZebraPoint - Zebrastraat 32 - 9000 Gent [BE]			
09.03	THE THUNDERY NIGHT 2 @ Eernegem-Aartrijkestraat 92- club B52 [BE]			
	Twenty Six Tears , Popoï Sdioh , Trouble Fait' , The Funeral Warehouse			
18.03	KILLING JOKE @ Trix, Antwerp [BE]			
29.03	TROLLS & LÉGENDES @ Lotto Mons Expo [BE]			
	Naheulbeuk (f) , Tator (b) , La Horde (b)			
30.03	SWANS & XIU XIU @ Trix, Antwerp [BE]			
30.03	TROLLS & LÉGENDES @ Lotto Mons Expo [BE]			
	Haggard (d) , Stille Volk (f) , Rastaban (b) , Dark Poem (b)			
31.03	TROLLS & LÉGENDES @ Lotto Mons Expo [BE]			
	Saltatio Mortis (d) , Daemonia Nymphe (qr) , Folk Noir (d) , Asynje (dk)			
06.04	HENKE + AROMA DI AMORE + DARK POEM @ Zappa, August Leyweg 6, Antwerp [BE]			
	New-Wave Club afterparty with DJ BORG, full length sets by HENKE & Aroma di Amore, doors: 19h / first gig: 20h			
06.04	VAMPIREPARTY LIVE @ Petrol, Antwerpen [BE]			
	Surgyn (UK), C-Lekktor (MEX), XP8 (IT), SAM (DE), Aesthetic Perfection (USA), Soman (DE), Suicide Commando (BE)			
12.04	DESIDERII MARGINIS, PETER BJÄRGÖ, EMPUSAE @ Club Bizarre, Dentergem [BE]			
13.04	REWIND EASTER FEST @ De Vooruit, Ghent [BE] VNV NATION, other bands tbc			
13.04	FUZE BOX MACHINE FEATURING PARADE GROUND - J3 (à:GRUMH) - NTRSN @ La Chapelle Mons-Bergen [BE]			
24.04	THE RESIDENTS @ Het Depot, Leuven [BE]			
24.05	FI FCTRONIC RODY MUSIC NIGHT @ CC Diest (RF)			

Front 242, The Neon Judgement and Radical G



Den **Amer** Diest

1242 242

THE NEON JUDGEMENT

RADICAL G

V.U.: Dave Van den Broeck, Mortelbroekstraat 36, 3271 Averb



Vvk: 19 euro | Kassa: 23 euro Meer info en tickets: www.ccdiest.be

20u00

(CONCERT)

VAMPIREPARTY LIVE







C-LEKKTOR



SURGYN

Afterparty with international guest-DJs (TBA)

06 <u>April 2013</u>

NEW venue!

Petrol, d'Herbouvillekaai 25 Antwerpen (BE)

Check www.vampireparty.com for ticket presales points and full info!







